

[Moonee Valley City Council logo]

Precinct Name Buckley Street Residential Precinct

Prepared by: Context Pty Ltd

Address: 62–68 Buckley Street, Essendon

Name: Buckley Street Residential Precinct The heritage place includes the properties at 62–68 Buckley Street, Essendon	Survey Date: 7 July 2017
Place Type: Residential	Architectural Style: Federation era 1901–c.1915
Grading: Significant	Builder:
Extent of Overlay: See precinct map	Construction Date: c.1907–1913



Precinct map for 62–68 Buckley Street, Essendon

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Figure 1. View of 62–68 Buckley Street, Essendon, with 62 Buckley in the foreground. (Source: Context, 2017)



Figure 2. 62–68 Buckley Street, Essendon, showing 68 Buckley on the corner of Buckley and Nicholson streets (left). Photograph taken from the opposite side of Buckley Street. (Source: Context, 2017)

History

Thematic context

This place is associated with the following theme in the Moonee Valley Thematic Environmental History (MVTEH):

Theme 2: Peopling Victoria's Places and Landscapes; 2.7: Promoting Settlement (Developing private townships and housing estates)

Theme 3: Connecting Victorians by transport and communications; 3.3: Linking Victorians by Rail (Electrification of Essendon railway line); 3.5: Travelling by Tram

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Many of the first land purchases in the Moonee Valley area through the 1840s and 1850s were of very large blocks, with smaller lots sold along the Saltwater (later called Maribyrnong) River and Moonee Ponds Creek. Some land became farms but others may have been purchased as speculative ventures. Almost all the land in Moonee Valley had

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been sold by the 1860s. In Essendon and other areas (Moonee Ponds, Strathmore, and Ascot Vale) land was then privately subdivided for sale as housing estates. Many of the lots offered for sale in the 1880s were marketed to investors in part on the basis of their proximity to the railway line. By the 1880s Essendon's population had increased and subdivisions were divided up, but the land boom came to end with an abrupt crash in 1889, resulting in many subdivisions not being built upon for at least another two decades, in some cases longer.

Moonee Valley's first railway line was privately built from Melbourne to Essendon in 1860, with stations at Kensington, Newmarket, Ascot Vale, Moonee Ponds, and the terminus at Essendon. Closed in 1864, the line was purchased by the Victorian government in 1868, and it was repaired and reopened as far as Essendon in 1871, though station buildings were not substantially completed until 1888–89. By the end of the nineteenth century, residential development in the Moonee Valley area hugged the railway line. The railway line was extended as far as Pascoe Vale and, in 1919 electrified, initially only as far as Essendon before being extended to Pascoe Vale in 1923.

In 1906, two tramlines were opened from Flemington Bridge to Essendon. One route (now part of route number 59) travelled via Mount Alexander Road, Pascoe Vale Road, and Fletcher Street to the corner of Bulla and Keilor roads, North Essendon, thus passing close by 62–68 Buckley Street. A short-lived spur line (1906–24) ran from Mount Alexander Road along Puckle Street to the station.

With the convenience of rail and tram connections, commercial and retail centres and services grew or were established. The number of houses built also grew; between 1905 and 1909, over 1,000 houses were built in the municipality. Within this time span, two of the four houses at 62–68 Buckley Street were built (64–66 Buckley Street), and the other houses soon followed; 62 Buckley in 1910 and 68 Buckley in 1913.

Other improvements to the road and transport network in the 1910s and 1920s, including bridges over the Maribyrnong River, increased the area's appeal, presaging another burst of land subdivision for private sale in the Moonee Valley area in the 1920s and 1930s.

Place history

The land now occupied by 62–68 Buckley Street, Essendon, was initially part of an unsuccessful proposed subdivision during the late nineteenth century ('Township of Essendon', 18--) (see Figure 3). A substantial block bounded by Nicholson, Buckley, Hoddle, and Fletcher streets became occupied by a Mr M. Robinson who erected a grand 12-roomed villa 'River View' (also referred to as 'Riverview', demolished) at the northern edge of his land.

After his death, the block of over an acre of land was again subdivided, this time into 29 allotments with a new street, the north-south oriented Forbes Street, constructed in-between Nicholson and Hoddle streets. The 29 allotments were sold by public auction held on Saturday 25 May 1907 (Age 20 April 1907:3).

A Melbourne Metropolitan Board of Works (MMBW) plan published in 1907 shows that by this time, residential development had commenced on the west side of Hoddle Street shortly after the land sales (MMBW Scale 160-feet-to-1-inch Plan no 101, 1907; see Figure 4).

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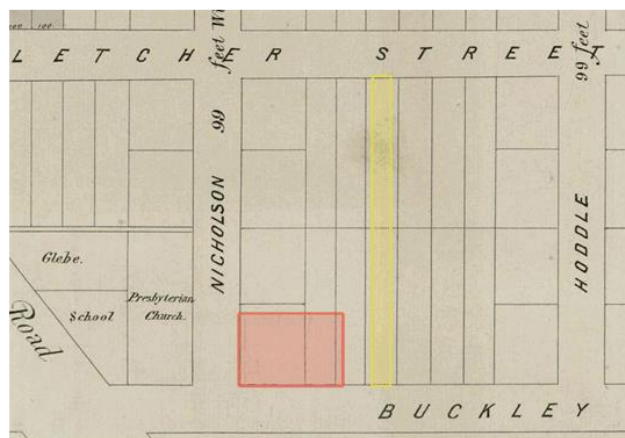


Figure 3. Approximate extent of land at 62–68 Buckley Street (marked in red) and Forbes Street (in yellow), shown in proposed subdivisions of the block bounded by Nicholson, Buckley, Hoddle and Fletcher streets, extracted from 'Township of Essendon', 18---. (Source: SLV)

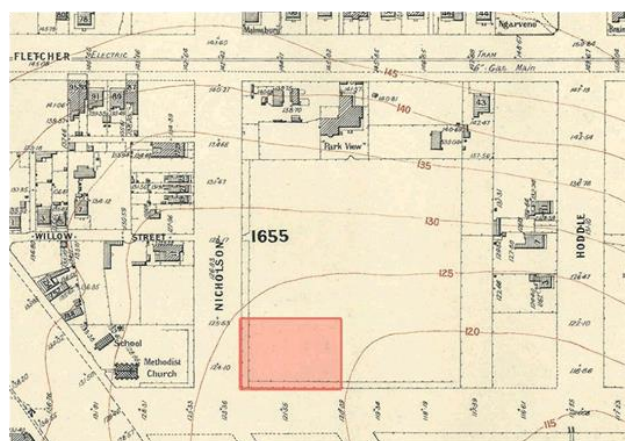


Figure 4. Current extent of land at 62–68 Buckley Street is marked in red. A square allotment (unbuilt upon) is shown in a section of this 1907 MMBW plan, Scale 160-feet-to-1-inch no 101, 1907. (Source: SLV)

Situated on allotments measuring 50 x 150 feet, the group of four Federation era houses at 62–68 Buckley Street were individually built between c.1907 and 1913, following the creation of Forbes Street off Buckley Street.

The houses at 64 and 66 Buckley Street were the first to be constructed in c.1907–09 (S&Mc 1907–1910), and are depicted in an MMBW Detailed Plan printed in 1909, as shown in Figure 5; 66 was named 'Lyndhurst'. Construction of the house at 62 was completed not long after in 1910. By 1911, the properties at 62, 64, and 66 Buckley Street were named in the Directory as 'Leichardt' (62), 'Roslyn' (64), and 'Lyndhurst' (66), (S&Mc 1911). Lastly, the weatherboard house at 68 Buckley was built in 1913 (S&Mc 1914). The sequence of development can be seen in Figure 6.

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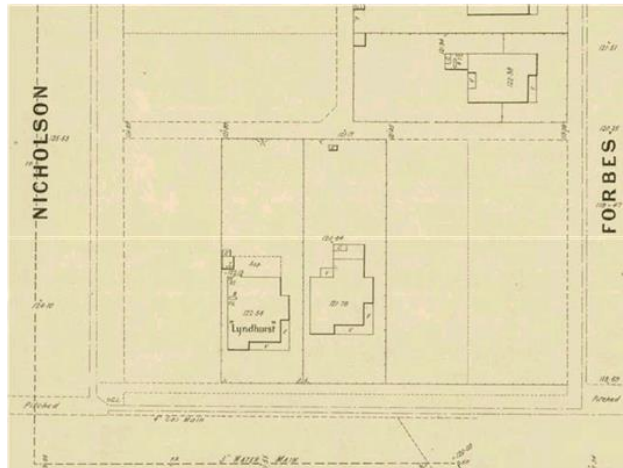


Figure 5. 66 'Lyndhurst' (left) and 64 (right) Buckley Street, shown in a section of MMBW Detailed Plan no 1655, 1909. (Source: SLV)

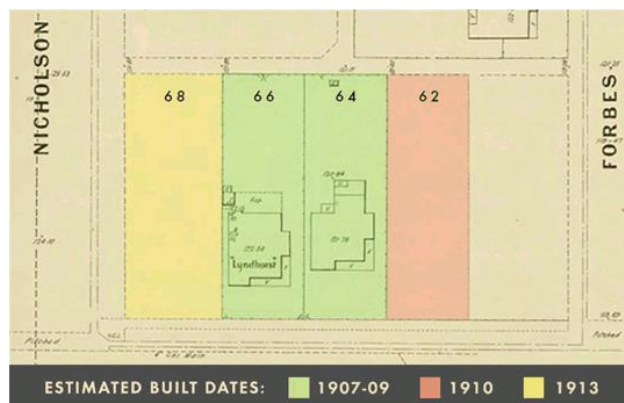


Figure 6. The sequence of development marked in colours on a section of MMBW Detailed Plan no 1655, 1909. (Base-plan source: SLV)

The subject properties were assigned street numbers for the first time in the 1914 street directory, appearing east to west as 44–50 Buckley Street East (S&Mc 1911–14). In 1926, the street numbers were 46–52 and, in the late 1920s, the houses assumed their present-day numbering as 62–68 Buckley Street (S&Mc 1926–30).

According to the street directory records, the occupants at 62, 66, and 68 Buckley Street are likely to also have been the first owners. It appears that owner-occupier Frederick Anderson resided at 'Leichardt' (62 Buckley Street) for many years, from the first years through the first half of the twentieth century (S&Mc 1911–42).

Similarly, the ratepayers listed in the street directories at 'Lyndhurst' (66 Buckley Street) were a Robert Nattrass (S&Mc 1910), Thomas Henry Nattrass (S&Mc 1911–17) and Mrs M J P Nattrass (S&Mc 1926–42), suggesting the property remained in the Nattrass family for many years from construction.

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Likewise, 68 Buckley Street appears to have remained for many years in the ownership of a William Conn, who also lived in the premises until mid-century (S&Mc 1914–42).

'Roslyn' at 64 Buckley Street had several different occupants listed during the early twentieth century, including Richard Burton (S&Mc 1910–11), Thomas E Coghlan (S&Mc 1914), and Edwin H Clarke (S&Mc 1926).

Description & Integrity

The houses at 62–68 Buckley Street, Essendon, are a cohesive group of Federation era houses that represent the strong growth of house building in this area from 1906. They are all of different designs but have a number of shared characteristics, and 66 and 68 may have had the same builder/designer.

The level of overall intactness is very high, and they are all in excellent condition. The treatment of the houses and sympathetic alterations and additions would appear to indicate that they have been the recipients of heritage advice, despite the absence of heritage controls.



Figure 7. The cluster of four Federation era houses presents as a cohesive group on the north side of Buckley Street, Essendon, with the former Methodist and then former St John's Presbyterian churches (HO87) in the background. (Source: Context, 2017)

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62 Buckley Street, Essendon (built 1910)



Figure 8. 62 Buckley Street (Source: Context, 2017)



Figure 9. View from west (Source: Context, 2017)

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Figure 10. Close up of verandah (Source: Context, 2017)

This well-designed villa is of particular note for the early use of roughcast for the walls. The finish is more like pebbledash as used at 'Thanes' (later 'Wyalla'), Monaro Road, Kooyong, designed by Walter Butler of a similar date; only three years earlier in 1907. The only known earlier usage is in an institutional context, at the former Convent of the Good Shepherd, Abbotsford, for the Convent 1902 and Rosina 1908. (See the Comparative Analysis for further discussion of this use of pebbledash.) The render finish is contrasted with red brick, for the plinth that extends to the window sills, and the chimneys.

The terra cotta Marseille tile roof has simple terra cotta finials, which are complemented by the terra cotta chimney pots.

It has a hipped roof form with a projecting gable supported on fretwork brackets. The roof extends over the verandah with a separate hipped return.

The large arched verandah frieze with fretwork verticals make a strong design statement. The verandah is supported on squared posts. The timber fretwork is repeated on the window hood.

The paired and triple casement windows have arched heads for the lower casement sashes and toplights with leaded glass.

The house is very intact other than for side skillion addition, and this is largely concealed due to the deep setback. The sympathetic timber picket fence is of a style that responds to the house design.

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64 Buckley Street, Essendon (built c.1907–early 1909)



Figure 11. View of 64 Buckley Street (Source: Context, 2017)

This attic house has a steeply pitched hipped roof form that extends over the return verandah, in a similar manner to 66 Buckley Street. The verandah roof is terminated by the front main gable and side projecting roof hip. The main projecting gable has fretwork of a truss design at apex, and is supported on curving fretwork brackets, while the adjoining attic gable has smaller brackets.

The striking attic gable has a terra cotta dragon and terminates the main north-south ridge. There is also a transverse gable to the west.

The terra cotta tile roof has simple finials elsewhere. The walls are plain red brick, tuckpointed with white coursing on a red background. There are roughcast walls on the attic gable.

The vertical expression of the roof and its ornamentation is enhanced by the very decorative brick chimneys. These have vertical redbrick ribs that extend over a roughcast band, and terra cotta chimney pots mounted on wide projecting / corbelled cornices.

The verandah has a large bold arched 'frieze' of solid timber, with squared posts.

The paired and triple casement windows have leaded glass toplights. The main entry door has a leaded glass upper panel and highlight, and the secondary entrance door on the return verandah has a larger leaded glass panel.

The house is intact other than large rear gabled addition, but this generally meets normal heritage guidelines for such additions. The sympathetic timber fence is of a distinctive design that matches the verandah detailing, and may be a reconstruction of the original.

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66 Buckley Street, 'Lyndhurst', Essendon (built c.1907–early 1909)



Figure 12. View of rooflines at 66 Buckley Street (Source: Context, 2017)



Figure 13. Garden and house at 66 Buckley Street (Source: Context, 2017)

This house has some similarities with roof form of 64 Buckley Street in the manner in which it extends over side return verandah. In this case the verandah is terminated at both ends with matching projecting gables. These are the main punctuations for the simple hipped roof which has an east-west ridge with Dutch gables with timber louvres for the end gables. The roof is slate clad, with terra cotta crestings and finials.

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The plain red brick walls are tuckpointed with white coursing on a black background. There is a relieving render band at window head height, and rendered window sills. The gable ends are rough cast with vertical strapwork.

The chimneys have matching brickwork with rough cast bands with mouldings and terra cotta chimney pots.

On the gable ends there are triple casement windows with leaded glass toplights, and a pair of separate double hung windows on the front verandah. The front door has leaded glass fanlight and side lights, and a small leaded glass highlight windows terminates the return verandah.

The verandah has a serpentine fretwork frieze and proto Art Nouveau brackets of an exuberant design. The turned timber verandah posts and frieze are of typical Federation era and match 68 Buckley Street.

This house is very intact, with sympathetic timber picket fence.

68 Buckley Street, Essendon (built 1913)



Figure 16. 68 Buckley Street, on the corner of Buckley and Nicholson streets. (Source: Context, 2017)

The only weatherboard house of the group, and as a corner house, 68 Buckley Street is orientated with the front entry facing Nicholson Street. However, it shares a number of similar features with 66 Buckley. It has a similar roof form with Dutch gables but with a north-south ridge. It is also punctuated with matching projecting gables, however the verandah has a lower, separate simple skillion roof.

The gable ends are rough cast with vertical strapwork, and the barge boards have semi-circular dropped ends with roundels, with a secondary fretwork neo-Gothic detail and finial, such as found in goldfield houses. This detail is repeated on the window hoods, which are supported on decorative brackets with a sun-burst fretwork design on the spandrel ends.

The serpentine timber fretwork of the verandah frieze and turned timber posts match 66, but the fretwork brackets have simpler design.

The red brick chimneys with rough cast band with mouldings and terra cotta chimney pots are the same design as 66 Buckley Street.

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The windows are all double hung, with coloured patterned glass toplights.

The house is intact, other than for the metal roof tiles with a textured finish that simulate the fretwork, and a recessed gabled addition on the east side. It is likely to have originally had a slate roof like no. 66. The timber picket fence is of a sympathetic design.

Comparative Analysis

Pebbledash render

Pebbledash is used as a decorative finish on the four Federation era houses at 62–68 Buckley Street. It is used for feature elements at 64–68 Buckley Street: on gable ends and chimneys at 66–68 Buckley Street; and on the chimneys at 64 Buckley Street. At 62 Buckley Street, pebbledash is used for large areas of the upper brick walls.

Built in 1910, the pebbledash at 62 Buckley Street is of particular note for its use as a decorative finish for large areas of the upper brick walls. The render finish is contrasted with red brick (used for the plinth that extends to the window sills. It is similarly contrasted with the red brick and terracotta chimney pots on the chimneys. The pebbledash render at 62 Buckley Street represents an early domestic use of this decorative finish (discussed further below). Because of the large areas of render used, the entire external expression of the house reads like examples of English Arts and Crafts houses (the example of Tower House (1891), London, is discussed below).

The pebbledash finish across all four properties appears to be of a similar type, in terms of the use of larger stones and varied finish.

Technical description

Pebbledash (and roughcast) were important finishes for Arts and Crafts and Edwardian architecture. The material is thrown at the wall, i.e. rough cast. In Scotland, the finish is still known as harling, where *harl* means to throw.

Usually pebbledash has an exposed pebble finish, with clean pebbles or stone aggregate being thrown at freshly rendered walls, while roughcast has the aggregate mixed with the render before being thrown at the wall. However, the terminology is often used interchangeably, without such distinctions. The character of the finish also varies depending on the size of stones. Early examples — such as 62 Buckley Street — usually have larger stones and a more varied finish due to being hand thrown. (Taylor, np)

Pebbledash: history and its early use in Melbourne

In nineteenth century France, roughcast was used widely for domestic architecture, especially in the countryside.

The earliest known use of pebbledash in Melbourne was in an institutional context at the former Convent of the Good Shepherd, Abbotsford, in 1902 (see Figures 15–17). The early usage for the large new Convent might have had a French rather than Arts and Crafts origin. Designed by Melbourne architectural practice Reed Smart & Tappin, they produced a set of plans with French annotations for approval by the order's Mother House at Angers in France. Initially freestone was proposed but abandoned due to cost.

Other major buildings and works designed by the same practice at the Convent used roughcast, including Rosina in 1908 and St Mary's in 1911.

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Figure 15. Convent building 1902, Convent of the Good Shepherd, Abbotsford. (Source: Context)



Figure 16. Detail, Convent building (1902). (Source: Context)

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Figure 17. Detail, Convent building (1902). (Source: Context)

Summary: early institutional use of pebbledash

- 1902: former Convent of the Good Shepherd, Abbotsford (plans of French origin), designed by Melbourne architectural firm Reed Smart & Tappin (1890–1907)
- 1908: Rosina, former Sacred Heart Class (by architects Reed Smart & Tappin) at former Convent of the Good Shepherd, Abbotsford
- 1911: St Mary's Preservation Class (by architects Reed Smart & Tappin) at former Convent of the Good Shepherd, Abbotsford

In the UK in the late nineteenth and early twentieth centuries, pebbledash (and roughcast) were important finishes for Arts and Crafts and Edwardian architecture. Leading English Arts and Crafts architect, Charles Voysey (1857–1941), was noted for his dislike of superfluous features and ornament. Voysey used roughcast widely for some of his more famous houses, including the 1891 Tower House at Bedford Park, London (see Figure 18), which exemplified Voysey's pragmatic views on roughcast. Architectural historian Peter Davey quotes an 1899 article on Voysey for the journal *Studio*:

'Mr Voysey's preference for roughcast ... is based on, so he tells me, mainly on its economy. He considers a nine inch brick wall faced with cement rough-cast as warm and water-tight as any much more expensive construction.' (Studio XVI, 1899, 158)

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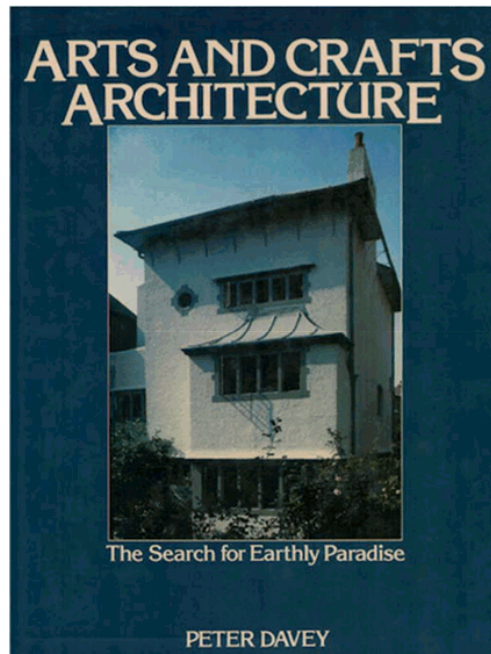


Figure 18. Photograph of Voysey's Tower House 1891, Bedford Park, London, used as the cover illustration for the 1980 edition of *Arts and Crafts Architecture: The Search for Earthly Paradise* by Peter Davey (Architectural Press, 1980)

In Melbourne, Arts and Crafts ideas emerged through individual architects and architectural firms, among them Walter Butler (1864–1949), Beverley Ussher (1868–1908), Ernest Royston Bradshaw (c1888–1970), Rodney Alsop (1881–1932), Reed Smart & Tappin (1890–1907), Ussher & Kemp (1899–1909), and Klingender & Alsop (1906–c.1921) (Edquist, 15–17; Dernelley, 128; Tibbits 2012, 726).

Noted English-trained architect Walter Butler was a member of an Arts and Crafts Arts circle with William Morris and architects W.R. Lethaby, Richard Norman Shaw and Ernest Gimson. Butler migrated to Australia from England in 1888. In Melbourne, he formed a partnership with Melbourne-born Ussher; Butler & Ussher, 1889–93. Butler subsequently formed many partnerships after the partnership with Ussher dissolved, including with Ernest Royston Bradshaw (c1888–1970) in 1907–16. (Tibbits 1979; Dernelley, 128) In 1907, Butler designed 'Thanes' (later 'Wyalla'), on Monaro Road, Kooyong (see Figures 19 and 20).

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Figure 19. 'Thanes', Monaro Road, Kooyong (1907), designed by Walter Butler, features large areas of pebbledash to entire walls. (Source: Context)



Figure 20. Main entry to 'Thanes', Monaro Road, Kooyong (1907). (Source: Context)

The practice Ussher & Kemp (1899–1908) was noted for its substantial Arts and Crafts

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commitments (Tibbits 2012, 726), and for 'designing the finest architect-designed Queen Anne houses in Australia between 1899 and 1908' (Irving, 106). Many of their designs included roughcast feature elements, such as for the gable ends and chimneys of two important examples of their work: 'The Gables' (1902), Finch Street, Malvern; and 'Dalswraith' (1906), Studley Park Road, Kew (see Figures 21 and 22), both built slightly earlier than the Butler house 'Thanes'.



Figure 21. 'Dalswraith', Studley Park Road, Kew (1906), designed by Ussher & Kemp. (Source: Context)



Figure 22. Chimney detail 'Dalswraith', Studley Park Road, Kew (1906). (Source: Context)

However the use of roughcast for large wall areas on brick houses was rare before WWI

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and generally confined to architect designed houses. Apart from *Thanes*, Klingender and Alsop used it for alterations at *Banyule* in 1908 (see Figures 23 and 24), and for a simple early Georgian revival style house at 329 Glenferrie Road Malvern in 1911 (now demolished). Klingender and Alsop was a partnership known for producing some of the most accomplished Arts and Crafts houses in the country (Edquist, 15–17).



Figure 23. 'Banyule', Heidelberg (1846), alterations to the earlier house made in 1908 by Klingender and Alsop; see wing at right, 1908 roughcast finish to 1846 brick wall.



Figure 24. 'Banyule', Heidelberg, detail of 1908 roughcast finish to 1846 brick wall. (Source: Context)

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Summary: early domestic use of pebbledash in Melbourne

- 1902: 'The Gables', Finch Street, Malvern – designed by Ussher & Kemp (pebbledash feature elements on gable ends and chimneys)
- 1906: 'Dalswraith', Studley Park Road, Kew – designed by Ussher & Kemp (pebbledash feature elements on gable ends and chimneys)
- 1907: 'Thanes' (later 'Wyalla'), Monaro Road, Kooyong – designed by Walter Butler (large areas of pebbledash to entire walls)
- 1908: 'Banyule' in Heidelberg – designed by Klingender and Alsop (large areas of pebbledash to entire walls).
- **1910: 62 Buckley Street, Essendon**
(large areas of pebbledash to upper brick walls)
- 1911: 329 Glenferrie Road, Malvern, a simple early Georgian Revival house (now demolished)

The buildings designed by Ussher & Kemp, Butler, and Klingender & Alsop had a strong influence on popular domestic architectural design. Consequently, roughcast began to be used widely on many Federation era houses, mostly for gable ends and strapwork. Sometimes it was used with render and laths for the upper walls of timber houses.

By the 1920s, roughcast began to be widely used for brick houses. By this time small uniform stones less than a quarter of an inch were used; known as 'quarter minus'. An excellent example of 1920s roughcast can be found at 5 Alma Street, Aberfeldie. Machines were often used to apply the finish, rather than being hand-thrown. There are numerous other examples of interwar period houses that feature roughcast render in precincts on the HO within Essendon.

Pebbledash and roughcast in Essendon

Pebbledash render can be seen on many Federation era houses in Essendon, including places in the HO for their individual significance and as part of precincts.

Other examples of Federation era houses that include roughcast feature elements can be observed in the vicinity of 62–68 Buckley Street, Essendon, on Buckley Street (between Pascoe Vale and Mount Alexander roads):

- 58–56 Buckley Street (feature elements on chimneys)
- 69 Buckley Street (small feature elements on chimneys)

These other examples are isolated examples or occur in pairs, interspersed with buildings of other eras and architectural styles.

Other examples of Federation era houses that include roughcast feature elements in Essendon, within heritage precincts in the Heritage Overlay, include:

HO003 Peterleigh Grove/Kalimna Street, Essendon

8 and 12 Brewster Street (8 Brewster has large areas of roughcast, but as a decorative panel not large wall areas)

16 Brewster Street (HO166)

7–9 Kalimna Street

1–3 and 10 Kiaora Street

5 Kiaora Street (HO240)

'Allowah', 12 Kiaora Street, cnr Kalimna Street (HO241), 1905

8 Curtis Street

275 Pascoe Vale Road, cnr Curtis Street

4, 15, 19, 25–27, 28 Ardoch Street

HO167 'Bananvie', 25 Brewster Street, cnr Shaftesbury Street, 1908–09

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HO007 'Riverview Estate', Leslie Road
22 Leslie Road (HO61) 1908
30 Leslie Road (HO63) 1909

HO181 'Larnoo', 9 Fletcher Street, Essendon, 1905

HO31 Hoddle Street
33 Hoddle Street
37 Hoddle Street
25 Raleigh Street

Discussion

In the above group of examples in the HO in Essendon, some of those with known build dates were constructed marginally earlier than some in the Buckley Street group. However, all are Federation era houses with detailing characteristic of the Arts and Crafts architectural style and that use pebbledash or roughcast feature elements. They differ from 62–68 Buckley Street, however, in that they are substantially larger houses, on larger allotments, and with significantly grander architectural pretensions. Some of the houses on Ardoch Street, 12 Brewster Street, and to some extent 8 Curtis Street and 9 Fletcher Street are exceptions to this argument. 9 Fletcher Street is also excepted, as its roughcast feature elements (on gable ends) are very inconspicuous.

12 Brewster, some of the Ardoch Street examples, and 8 Curtis represent smaller scale developments and are thus comparable to 62–68 Buckley Street. However, all the examples are either isolated or occur in pairs, and are interspersed with buildings of other eras and architectural styles (Victorian and interwar), unlike 62–68 Buckley Street, which is a group of four Federation era houses, clearly appreciable as a group with similar architectural expression and detailing.

The use of pebbledash at 62 Buckley Street (built 1910) can be better compared with its domestic use at 'Thanes' by Walter Butler (built 1907), than with the earlier institutional examples provided by the former Convent of the Good Shepherd, Abbotsford.

The use of pebbledash at 62 Buckley, and also at 64–68 Buckley Street, is distinguished from Butler's 'Thanes' and other grand Federation era houses in Essendon (noted above), in that they provide evidence of the transition of a decorative finish associated with the Arts and Crafts architectural style from society architects and large architectural firms working for wealthy clients to popular taste and its adoption by speculative builders and designer/builders for elegant yet more modest homes on smaller allotments.

62–68 Buckley Street, Essendon

In comparison with the other Federation-era houses that were constructed early in the twentieth century and that are included in the Moonee Valley Heritage Overlay, the houses at 62–68 Buckley Street are of comparably high architectural quality and integrity.

Like other Federation era houses in Essendon and included in the Moonee Valley Heritage Overlay, nos. 62–68 Buckley Street represent the intensive residential development of Essendon in the post-Federation era in the vicinity of the railway station and in the period immediately following the new tram connections in 1906. In this regard, 62–68 Buckley Street compares favourably with other late Victorian, Edwardian, and Federation era houses in Essendon that provide evidence of this historic theme.

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Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course, or pattern, of the City of Moonee Valley's cultural or natural history (historical significance).

The houses at 62–68 Buckley Street, Essendon are significant as a cohesive group of Federation era houses that provide evidence of the strong growth of house building in the local area in the period immediately following the new tram connections in 1906. They are all of different designs but have a number of shared characteristics typical of the Arts and Crafts architectural style, in particular the use of pebbledash render.

For their use of pebbledash, 62–68 Buckley Street can be distinguished from earlier domestic of pebbledash, such as at Walter Butler's 'Thanes' and other grand Federation era houses in the Moonee Valley Heritage Overlay. 62–68 Buckley Street, instead provide early evidence of the transition of a decorative finish associated with the Arts and Crafts architectural style from society architects and large architectural firms working for wealthy clients to popular taste and its adoption by speculative builders and designer/builders for more modest homes on smaller allotments.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

62–68 Buckley Street are important as a cohesive group of four Federation era houses built in the Arts and Crafts architectural style. Noteworthy original detailing includes hipped roofs with projecting gables, decorative expression of the roof enhanced by decorative brick chimneys, timber verandah friezes, contrasting materials (red brick and render, and weatherboard with strapwork and render), use of pebbledash render over large wall areas at 62 Buckley Street, and as feature elements on gable ends and chimneys at 64–68 Buckley Street. They are clearly appreciable as a group, which is assisted by the breadth of Buckley Street and the corner siting, similar architectural expression, and shared detailing.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

Built in 1910, 62 Buckley Street is of particular note for its early use of pebbledash as a decorative finish for large areas of the upper brick walls. The render finish is contrasted with red brick (used for the plinth that extends to the window sills. It is similarly contrasted with the red brick and terracotta chimney pots on the chimneys. 62 Buckley Street thus represents an early domestic use of pebbledash in Melbourne. Because of the large

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areas of render used, the entire external expression of the house reads like examples of Arts and Crafts houses in the UK.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The houses at 62–68 Buckley Street, Essendon, built between c.1907 and 1913, are significant.

No. 62 is constructed of brick with large wall areas of pebbledash render above window sill height, terra cotta Marseille tile roof, simple terra cotta finials, terra cotta chimney pots, hipped roof form with projecting gable, verandah supported on squared posts with fretwork brackets, a large arched verandah frieze with fretwork verticals, timber fretwork repeated on the window hood, paired and triple casement windows with arched heads for the lower casement sashes, and toplights with leaded glass.

No. 64 is constructed of brick, with plain red brick walls tuckpointed with white coursing on a red background, roughcast walls on the striking attic gable, attic gable with terra cotta dragon, transverse gable to the west, terra cotta tile roof with simple finials, decorative brick chimneys with vertical redbrick ribs that extend over a roughcast band, and terra cotta chimney pots on wide projecting/corbelled cornices. The steeply-pitched hipped roof form extends over the return verandah. The verandah roof is terminated by the front main gable and side projecting roof hip. The main projecting gable has fretwork of a truss design at apex, and is supported on curving fretwork brackets, while the adjoining attic gable has smaller brackets. The verandah has a large bold arched 'frieze' of solid timber, with squared posts. The main entry door has a leaded glass upper panel and highlight, and the secondary entrance door on the return verandah has a larger leaded glass panel. Windows are paired and triple casement with leaded glass toplights.

No. 66 is constructed of plain red brick with walls tuckpointed with white coursing on a black background, a relieving render band at window head height, and rendered window sills. Gable ends are roughcast with vertical strapwork. The verandah is terminated at both ends with matching projecting gables. These are the main punctuations to the simple hipped roof which has an east-west ridge with Dutch gables and timber louvres to the end gables. The roof is slate clad, with terra cotta crestings and finials. Chimneys have matching brickwork with rough cast bands with mouldings and terra cotta chimney pots. Gable ends have triple casement windows with leaded glass toplights, and a pair of

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separate double hung windows on the front verandah. The front door has leaded glass fanlight and side lights, and a small leaded glass highlight windows terminates the return verandah. The verandah has a serpentine fretwork frieze and proto Art Nouveau brackets of an exuberant design. The turned timber verandah posts and frieze are of typical Federation era and match 68 Buckley Street.

No. 68 is of weatherboard construction, with a similar roof form to 66 Buckley; Dutch gables but with a north-south ridge. The roof is punctuated with matching projecting gables. The verandah has a lower, separate simple skillion roof. Gable ends are roughcast with vertical strapwork. Barge boards have semi-circular dropped ends with roundels, with a secondary fretwork neo-Gothic detail and finial. The fretwork detail is repeated on the window hoods, supported on decorative brackets. The red brick chimneys have a roughcast band, mouldings and terra cotta chimney pots. The windows are all double hung, with coloured patterned glass toplights.

Also significant is the use of pebbledash feature elements at 64–68 Buckley, and the early use of pebbledash over large wall areas at 62 Buckley. The houses appear to have a high degree of integrity when viewed from the street.

Non-original alterations and additions to the houses are not significant, including: the side skillion addition at 62 Buckley; the large rear gabled addition at 64 Buckley; and the metal roof tiles with a textured finish and recessed gabled addition on the east side at 68 Buckley. The fences at each property are sympathetic in style but not significant.

How is it significant?

62–68 Buckley Street, Essendon, are of local historic, representative architectural, and aesthetic significance to the City of Moonee Valley.

Why is it significant?

Historically, the houses at 62–68 Buckley Street, Essendon are significant as a cohesive group of Federation era houses that provide evidence of the strong growth of house building in the local area in the period immediately following the new tram connections in 1906. They are all of different designs but have a number of shared characteristics typical of the Arts and Crafts architectural style, in particular the use of pebbledash render. (Criterion A)

For their use of pebbledash, 62–68 Buckley Street can be distinguished from earlier domestic of pebbledash, such as at Walter Butler's 'Thanes' and other grand Federation era houses in the Moonee Valley Heritage Overlay. 62–68 Buckley Street, instead provide early evidence of the transition of a decorative finish associated with the Arts and Crafts architectural style from society architects and large architectural firms working for wealthy clients to popular taste and its adoption by speculative builders and designer/builders for more modest homes on smaller allotments. (Criterion A)

62–68 Buckley Street are important as a cohesive group of four Federation era houses built in the Arts and Crafts architectural style. Noteworthy original detailing includes hipped roofs with projecting gables, decorative expression of the roof enhanced by decorative brick chimneys, timber verandah friezes, contrasting materials (red brick and render, and weatherboard with strapwork and render), use of pebbledash render over large wall areas at 62 Buckley Street, and as feature elements on gable ends and chimneys at 64–68 Buckley Street. They are clearly appreciable as a group, which is assisted by the breadth of Buckley Street and the corner siting, similar architectural expression, and shared detailing. (Criterion D)

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Built in 1910, 62 Buckley Street is of particular importance for its early use of pebbledash as a decorative finish for large areas of the upper brick walls. The render finish is contrasted with red brick (used for the plinth that extends to the window sills. It is similarly contrasted with the red brick and terracotta chimney pots on the chimneys. 62 Buckley Street thus represents an early domestic use of pebbledash in Melbourne. Because of the large areas of render used, the entire external expression of the house reads like examples of Arts and Crafts houses in the UK. (Criterion E)

Grading and Recommendations

Precinct Grading Schedule

Name	Number	Street	Grading	Built Date
'Leichardt'	62	Buckley	Significant	1910
'Roslyn'	64	Buckley	Contributory	c.1907–09
'Lyndhurst'	66	Buckley	Contributory	c.1907–09
	68	Buckley	Contributory	1913

Add to Heritage Overlay as a precinct with no specific HO controls, as shown in the table below. The HO is to apply to the whole of the four properties as defined by each of the title boundaries.

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	No
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	No
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Identified by

62–68 Buckley Street, Essendon: Preliminary Heritage Assessment, prepared by Context Pty Ltd, July 2017
City of Moonee Valley Heritage Gap Study, 2014

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