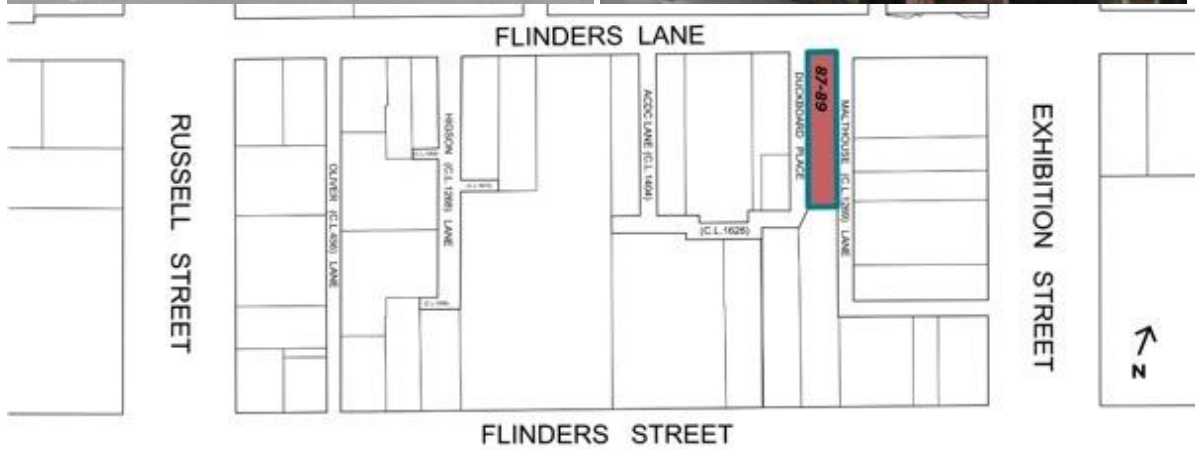


<b>SITE NAME</b>	Swiss Club of Victoria
<b>STREET ADDRESS</b>	87-89 Flinders Lane Melbourne
<b>PROPERTY ID</b>	103320



SURVEY DATE: May 2017

SURVEY BY: Context Pty Ltd

<b>HERITAGE INVENTORY</b>	H7822-1925	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	H W & F B Tompkins	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Henry Hennigsen
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1902-c.1918)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1906

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a commercial city	5.5 Building a manufacturing capacity
	<b>OTHER SUB-THEMES</b>
9 Working in the city	9.2 Women's work
3 Shaping the urban landscape	3.2 Expressing an architectural style

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 63	<b>Inventory no:</b> 925
<b>Character of Occupation:</b> Residential, Commercial	
4 <sup>th</sup> land sale 1839. Block 7, Gordon Sandman	
1866 Cox	Building on site.
1877 Dove	Single-storey house, stables, two sheds, yard.
1880 Panorama	
1888 Mahlstedt	Single-storey building, three sheds, yard.
1905/6 Mahlstedt	Yard.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Yards, Warehouses
1920s	Warehouses
1960s	Club

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

A three-storey warehouse and manufacturing premises in the City of Melbourne, built in 1906 for P C Warland by builder Henry Hennnigsen and designed in the American Romanesque style by leading commercial architects H W & F B Tompkins.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

As Melbourne developed through the nineteenth century, so did its manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinet makers were concentrated at the east end of town. Food-processing plants were established in North and West Melbourne. Factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:44).

Warehouses were also a part of Melbourne's economic life. From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40). The area of Flinders Lane is described by the *Encyclopedia of Melbourne*:

*By the 1860s, as [Flinders Lane's] swamps were filled in, and as its proximity to the wharf encouraged the construction of warehouses and showrooms, the street gained a reputation as a busy and important thoroughfare, the chosen location of mercantile houses, importers, brewers, timber yards and wholesalers (May 2008).*

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression of the late 1920s-early 1930s, when, *the Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers (Dingle 2008).*

### Shaping the urban landscape

#### *Expressing an architectural style*

In the central city, the American Romanesque style was adopted, often combined with Art Nouveau-influenced ornament. Red face brick with limited render accents were the preferred materials, and facades were articulated with large-scale round-arches, sometimes with window bays set into them. Examples of the Romanesque include the Tompkins Bros' Commercial Travellers Building in Flinders Street (1898) and Nahum Barnet's Auditorium Building in Collins Street (1913). The style was also used for more modest factories and warehouses along Flinders Lane.

While the Romanesque was favoured for commercial buildings, a classical influence prevailed for public buildings. In line with the less regimented designs of the early twentieth century, this was the Edwardian Baroque style. It was characterised by mannered classical facades with deep cornices. Again, red face brick with render dressings were preferred. Landmark examples include Flinders Street Station (1901-11, Fawcett and Ashworth) and the City Baths (1903, J.J. & E.J. Clark) (Context 2012:15).

## Working in the City

### *Women's work*

Large numbers of women found employment as machinists in the clothing and foot-ware factories that emerged in the late nineteenth and early twentieth centuries (Context 2012:55).

## SITE HISTORY

The site at 87-89 Flinders Lane was part of Melbourne's fourth land sale in 1839 (Block 7, Allotment 7). A residence for Gordon Sandman was built by 1866. By 1877 the site comprised a house, stables sheds and a yard, and by 1888 the site comprised a single-storey building. These buildings were demolished in 1905 to enable the construction of the current building (Fels, Lavelle and Mider 1993:925).

The three-storey building with basement was built in 1906 for the owner Phillip Christopher Warland (MCC registration no 9832, as cited in AAI, record no 76489). Designed by H W and F B Tompkins, the brick warehouse was built by Hawthorn contractor and builder Henry Henningsen, whose office was located on the neighbouring site at 91 Flinders Lane (currently 11-15 Duckboard Place) (S&Mc 1907).

The founder and manager of ladies underclothing importer and manufacturer, P Warland Pty Ltd, Phillip C Warland, owned the building until his death in March 1918. The property and the business were taken over by his son Phillip Warland, who, in 1913 and 1917 had been appointed as the employers' representative for the underclothing Wages Board (*Ballarat Star* 20 September 1913:6; *Bendigo Advertiser* 23 May 1917:5).

The building was tenanted by 1906, with Britannia Tie Company occupying the top floor and P Warland Pty Ltd occupying the lower levels and the basement. It appears that the building had a large sign painted on the west elevation (Figure 1). Both manufacturers remained at the building until 1921-22, when they moved shortly after a fire completely destroyed the top floor in September 1921 (*Age* 16 September 1921:8; S&Mc 1922-23).

From 1922 the building was leased to other garment or industrial manufacturers including Parisian Mantle Manufacturers, clothing manufacturers J Sackville, and machinery indenters Dyer and Phillips (S&Mc 1923-1935), industries that employed high numbers of female workers.

The building is now occupied by several businesses including the Swiss Club of Victoria, one of a number of private clubs located in the city centre.



Figure 1. 87-89 Flinders Lane, c. 1910s. (Source: Warland Family)

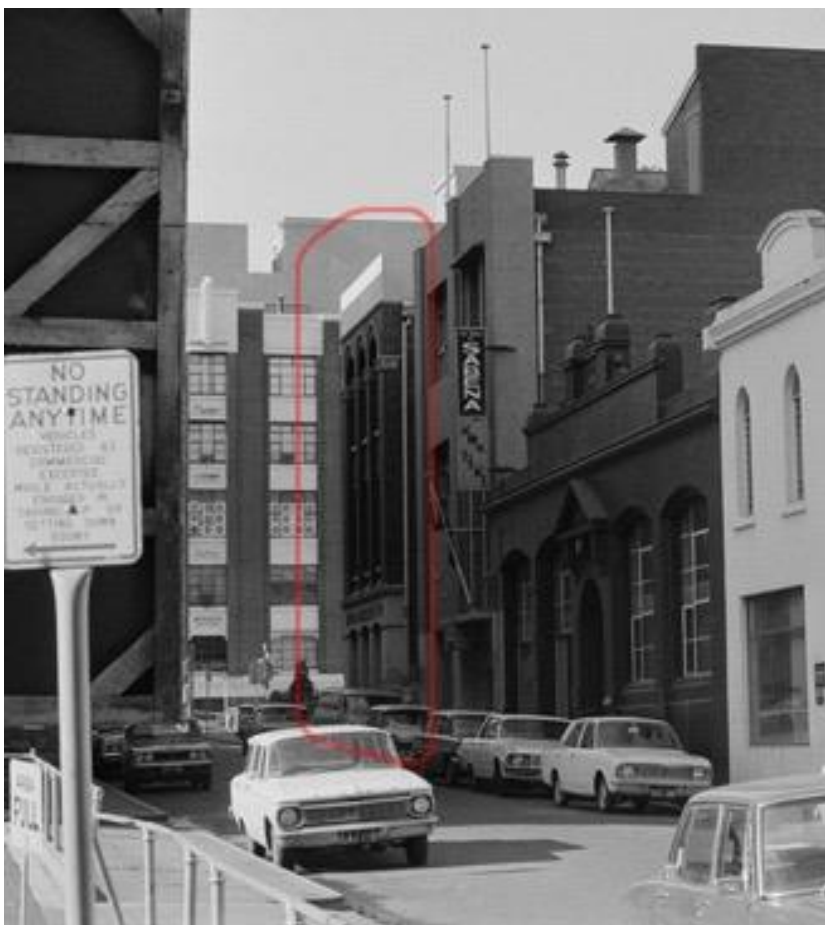


Figure 2. 87-89 Flinders Lane shown in a section of Flinders Lane south, c1972, by K J Halla. (Source: SLV)

*H W & F B Tompkins, architects*

*The Encyclopedia of Australian Architecture* contains the following entry for architects H W & F B Tompkins:

*H W & F B Tompkins, architects were established in 1898 when the brothers won a design competition for the Commercial Travellers Association CTA Clubhouse, 190 Flinders Street, Melbourne. Henry Harry William (1865-1959) and Frank Beauchamp Tompkins (c1867-1952) were born in England and educated in South Africa. They migrated to*

*Australia with their parents in 1886. Harry became an assistant architect to Richard Speight Jnr and Frank worked with a number of architects including Evander McIver and Nahum Barnet. By the mid-1890s Harry had entered a partnership, forming Speight & Tompkins of 493 Collins Street, Melbourne. He left the partnership in 1896 to take up a position in the Western Australia Public Works Department, but was retrenched in 1898 and returned to Melbourne and formed the partnership of H.W. & F.B. Tompkins.*

*The competition win established the firm and by the early 20th century, H W & F B Tompkins was a leading commercial firm. Their commercial work up to WWII reflects the three influences popular at the time: the Romanesque style popularised by such architects as H.H. Richardson in the United States during the late 19th century; the Baroque Revival of the early 20th century, popular in Chicago and San Francisco after 1908; and the Moderne or interwar functionalist style of the 1930s. Both Harry and Frank travelled to the United States and Europe, studying the latest trends in design and construction technology. They were the first architects in Melbourne to implement modern methods of steel frame construction and reinforced concrete in the Centre Way, Collins Street 1911 and the new Commercial Travellers' Association Clubhouse and Commerce House, 318-324 Flinders Street (1912). In 1913, the firm's association with Sidney Myer began with a warehouse building in Bourke Street, the first of many Myer commissions.*

*Harry Tompkins and Sidney Myer travelled in the United States visiting department stores, including the Emporium in San Francisco, which is reputedly the influence for the Myer Emporium in Bourke Street, Melbourne.*

*Harry Tompkins, the public face of the firm, was a prominent member of the RVIA; he was a council member (1905-), vice-president (1913) and president (1914-16). Harry was also president of the Federal Council of the AIA (1918-19) and mayor of Kew, the suburb in which he lived, for the same period.*

*The firm is one of the longest surviving in Victoria. In the 1950s it became Tompkins & Shaw when P.M. Shaw entered the partnership and then Tompkins, Shaw & Evans when Stan Evans joined. In 2003 it was acquired by Michael Davies Associates, forming a new firm, Tompkins MDA Group (Beeston 2012:707-708).*

#### *Henry Henningsen, builder*

Hawthorn builder and contractor Henry Henningsen practised across Victoria, from Melbourne and inner suburbs to outer regions including Geelong, Benalla and Tallangatta. Henningsen worked with many prominent architects including Bates Peebles and Smart, H W and F B Tompkins, and Nahum Barnet. Use of brick is predominant throughout his career, as seen in the Hotel Lindrum (HO1034) and warehouses still surviving in Melbourne CBD and the inner suburbs.

In 1909, Henningsen was the president of the Master Builders' Association, whose 175 members were employers of building labourers (Age 30 October 1909:5). Based in Hawthorn, Henningsen served as Mayor of Hawthorn in 1908-09, and was a Councillor until 1914 when he retired due to ill-health (Camberwell and Hawthorn Advertiser 21 February 1914:5).

## SITE DESCRIPTION

The three -storey plus basement building at 87-89 Flinders Lane stands between two laneways, Duckboard Place and Malthouse Lane. The substantial building with no setback extends to some depth along both these laneways and as such, can be viewed in three dimensions. The façade is modelled on the American Romanesque style popularised by such architects as H H Richardson in the United States during the late nineteenth century and followed in Melbourne by architects H W and F B Tompkins and Nahum Barnet.

Three brick arches extend the full height of the façade with deeply recessed windows set between. Stucco capitals and arched mouldings; spandrels beneath the windows and a horizontal string course provide further decorative detail to the façade. The side elevations have regularly spaced small windows set into the plain brick walls. The front windows on the upper two floors are timber framed casement sashes.

## INTEGRITY

87-89 Flinders Lane was refurbished in 1973 and 1998. Changes have included the replacement of ground floor glazing and the extension to the floor level of two windows. The parapet cornice has been removed (Figure 2) and render finish removed from the ground floor. The Malthouse Lane elevation has been further modified to provide additional windows. The upper floors are more intact.

## COMPARATIVE ANALYSIS

A number of brick warehouses that are similar to 87-89 Flinders Lane were constructed in Flinders Lane during the Edwardian era. The building compares well with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoM Maps unless stated otherwise.

Selected examples of Edwardian brick warehouse include:

*Richard Allen & Son warehouse, 164-170 Flinders Lane (HO579, Significant in HO506 Flinders Lane Precinct)*

At 164-170 Flinders Lane, the front section of the old Richard Allen & Son warehouse building has been retained to a depth of 18 metres and refurbished. The showroom on the corner of Russell Street and Flinders Lane was reconstructed in 1997, and refurbished in 2000.

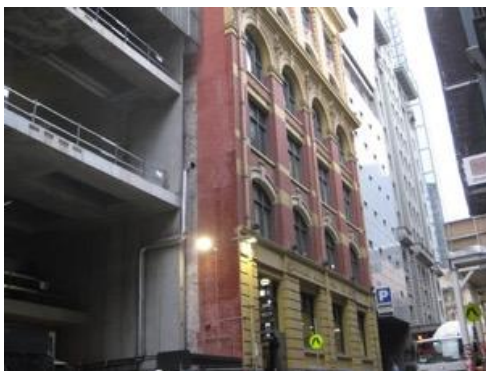


Figure 3. 164-170 Flinders Lane, now rear of 161 Collins Street, constructed c1910.

*161-163 Flinders Lane (Contributory in HO506 Flinders Lane Precinct)*

Seven-storey brick warehouse with basement built in 1909. Refurbished and sub-divided into serviced apartments in 1997.



Figure 4. 161-163 Flinders Lane constructed 1909.

*179-181 Flinders Lane (Significant in HO505 Flinders Gate Precinct, Significant in HO506 Flinders Lane Precinct)*

A four-storey brick former warehouse with ground floor and basement showrooms. Built for Henry Spink and William John Allee for 6,500 pounds in 1911. In 1925 the building was severely fire damaged with all of the tenants' stock destroyed. It was refurbished in 1989 and the top levels were converted to offices.



Figure 5. 179-181 Flinders Lane constructed 1911.

The firm of H W & F B Tompkins made a substantial contribution to Melbourne's architectural character from the late 1890s to the 1950s. In 1913, after several major commissions (see below), the firm formed a commercial association with Sidney Myer commencing with a warehouse in Bourke Street in 1913, the first of many commissions for the entrepreneur.

Other buildings by H W & F B Tompkins include:



*Australian Traveller's Association, 318-324 Flinders Street (HO659)*

A 10-storey steel framed concrete hotel of 350 rooms with a basement. Designed in the Neo-Baroque style and built by F E Shillabeer in 1913 for the Australian Travellers Association. It features a facade of polished granite to the first storey and the use of decorative glazed cream brick work.



Figure 6. Australian Traveller's Association (now Rendezvous Hotel) constructed 1912.

*Commercial Travellers Association CTA Clubhouse, 172-192 Flinders Street (Significant in HO505 Flinders Gate Precinct, Significant in HO506 Flinders Lane Precinct)*

The former Travellers Association Building is a six-storey brick building designed in the Queen Anne Revival style and built by Clements Langford in 1898.



Figure 7. 172-192 Flinders Street, Commercial Travellers Association CTA Clubhouse constructed 1898.

*Centreway Arcade, 259-263 Collins Street (HO594, Significant in HO502 The Block Precinct)*

A seven-storey rendered brick office and retail building which includes an arcade, shops and showrooms in the basement and on level one. Designed by H W & F B Tompkins in the Edwardian Baroque style and built by Clement Langford in 1913. One of Melbourne's first steel framed buildings.



Figure 8. Centreway Arcade constructed 1913.

87-89 Flinders Street is a fine example of the work of H W & F B Tompkins in the Romanesque manner, one of three major styles favoured by the firm. It is representative of their work between the Queen Anne style of the 1890s and the Edwardian Baroque from c1910.

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**ASSESSMENT AGAINST CRITERIA**


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✓ **CRITERION A**  
Importance to the course or pattern of our cultural or natural history (historical significance).

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

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**CRITERION C**  
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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

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✓ **CRITERION E**  
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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

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**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).

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**CRITERION H**  
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

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

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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## REFERENCES

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Australian Architectural Index (AAI), as cited. Copyright Miles Lewis.

*Ballarat Star*, as cited.

Beeston, Janet 2012, 'H W and F B Tomkins' in Goad, Philip & Willis, Julie (eds.), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Cambridge.

*Bendigo Advertiser*, as cited.

*Camberwell and Hawthorn Advertiser*, as cited.

Context Pty Ltd 2012, *Thematic History: A History of the City of Melbourne's Urban Environment*, prepared for the City of Melbourne.

Dingle, Tony 2008, 'Manufacturing' in *eMelbourne*, School of Historical and Philosophical Studies, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM00896b.htm>, accessed 13 June 2017.

Fels, M, Lavelle S, and Mider, D 1993, 'Archaeological Management Plan', prepared for the City of Melbourne.

Halla, K J c.1972, 'Flinders Lane South', State Library of Victoria (SLV) Halla collection of negatives. Views of East Melbourne, Fitzroy, Melbourne & North Melbourne, accessed online 22 June 2017.

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Public Record Office Victoria (PROV), Probate and Administration files, VPRS 28/P3 unit 820, item 157/521.

*Sands and McDougall, Melbourne and Suburban Directories (S&Mc)*, as cited.

Warland Family n.d., *Arrival in Victoria, 1867 Philip Christopher Warland*, <http://www.andrewwarland.com.au/australia/pcwarland.html>, accessed online 26 June 2017.

## PREVIOUS STUDIES

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<b>Central Activities District Conservation Study 1985</b>	D
<b>Central City Heritage Study 1993</b>	C
<b>Review of Heritage overlay listings in the CBD 2002</b>	Ungraded
<b>Central City Heritage Review 2011</b>	Ungraded

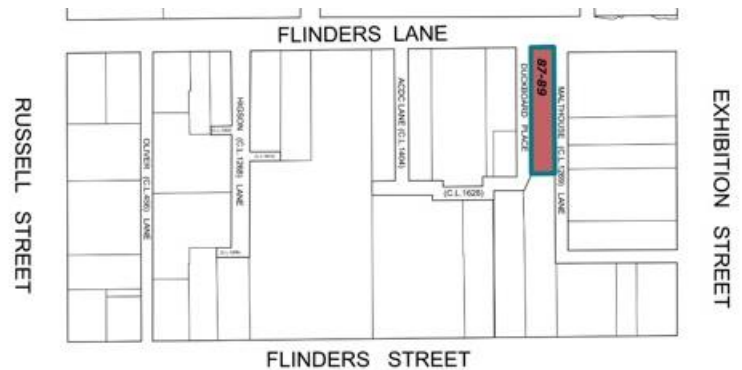
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Swiss Club of Victoria



**PS ref no:** Interim HO1270



### What is significant?

87-89 Flinders Street, now used by the Swiss Club of Victoria but built as a warehouse and manufacturing premises in 1906.

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

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- The pattern and size of fenestrations to its Flinders Lane façade (including ground level);
- The full height brick arches with deeply recessed timber framed windows;
- Stucco capitals and arch mouldings;
- Spandrel panels beneath windows; and
- Decorative horizontal spring course.

Later changes including the replacement of the ground floor glazing, the extension to the floor of two windows and additional windows added to the Malthouse Lane façade are not significant.

### How it is significant?

87-89 Flinders Street is of local historic, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

87-89 Flinders Lane, built in 1906, is historically significant for its association with clothing manufacturing in the City of Melbourne, particularly in the Flinders Lane area. The building is significant for its use as a factory and warehouse for clothing importers and manufacturers Britannia Tie Co and P C Warland Pty

Ltd until 1921. Clothing manufacturing continued at the premises from 1922 with occupation by Parisian Mantle Manufacturers, J Sackville, and machinery indenters Dyer & Phillips. The building at 87-89 Flinders Lane is significant as an integral part of the important clothing and textile industry that was based around Flinders Lane and that provided an important source of employment for women in the city. (Criterion A)

87-89 Flinders Lane is fine early twentieth century warehouse and manufacturing premises; a building typology once common throughout the central city. It is also a fine example of the work of prominent commercial architects H W and F B Tompkins, a leading commercial firm who made a substantial contribution to the Melbourne city centre from the late 1890s to the 1950s. H W and F B Tompkins through their work for Myer, the Australian and Commercial Travellers Associations, and at Centreway Arcade, were the first architects in Melbourne to implement modern methods of steel frame construction and reinforced concrete in 1911. The building in Flinders Lane is a fine example of their American Romanesque style as applied to commercial buildings. (Criterion D)

Aesthetically, 87-89 Flinders Lane is significant as a three-storey urban form with both side elevations of red brick walls visible from the adjoining laneways. The façade has aesthetic significance for its three storey arches outlined in stucco mouldings and the deeply recessed windows with stucco spandrels to the upper two floors. (Criterion E)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)