

CENTRAL CITY ACTIVITIES DISTRICT CONSERVATION STUDY
PART THREE

LEVEL ONE AND TWO STREETScape CITATIONS



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1.1. Introduction

1.1.1. Physical Parameters

The following citations arise from an assessment of factors which can visually unite a line or street of buildings and express a theme(s) other than those expressed by each building, taken individually. These factors include commonality of scale and use as expressed in the elevation, materials, siting, form, fenestration and style. A combination of some of these factors may constitute another i.e. certain materials, form and fenestration combinations suggest certain styles.. Conversely the 'style' may be merely a decorative additive to such a combination of materials and form.

1.1.2. Period Expression

Homogeneity assures the clear expression of particular cultural and visual themes but a 'limited heterogeneity' can introduce visually valued aspects of contrast or the picturesque without confusing the cultural theme already established . If a streetscape is to express a given era which is judged as historically significant, homogeneity of the above factors will aid this but does not necessarily mean the repetition of one combination of these factors. Thus an overriding requirement for period expression is visual homogeneity but this in turn does not assure a valuable streetscape . In the CAD this homogeneity in a general sense is limited to 100% site coverage and the impact of limit-height regulations, creating some height uniformity particularly amongst buildings erected subsequent to World War Two. Localised building groups from a particular period are the rule in the CAD; being often isolated from other similar groups by the kind of diverse development which is the nature of the city. This report has recognised this diversity and restricts definition of streetscapes only to building groups which demonstrate a relationship of architectural style or cultural period: as a consequence of this principle and alteration to previously identified streetscapes, streetscapes in this study are often more localised than those mapped in 1975-6.

1.1.3. Significant Period

The given significant period may consist of a combination of architectural eras. A common combination is that of the late Victorian and Edwardian eras which often represent times of major growth in an area and therefore possess significance to that locality. These eras can share physical characteristics which may visually reinforce the cultural expression. In the case of late Victorian and Edwardian architecture, ornamentation and a greater area of wall than window (compared to later framed buildings) are two obvious similarities when viewed relative to later periods. Other periods, overlooked in past studies, include that commencing in 1953 as the re-emergence of city building and the subsequent 'boom' period in the 1960s. These latter phases had a considerable impact on the cityscape and have not been ignored by this study.

1.1.4. Visual Value

A stylistically heterogeneous group may express no common visual or cultural theme but the juxta-positioning of varied building types and styles may prove aesthetically pleasing but its importance may vary with the beholder and its ambit may lie outside of conservation analysis.

1.1.5. New Building Design

This report considers both cultural and visual values towards an end intended to guide proposed additions to the streetscape. Design parameters can include both the relationship to an adjoining notable building(s) and /or that to the streetscape which contains it. Similarly it highlights buildings of lesser individual importance which nevertheless provide a 'sympathetic' setting for more valuable ones. If such a supportive building is replaced, can the new one hope to provide the same support to the remaining streetscape.

1.1.6. Existing IDO

The Central City Interim Development Order (1982) recognises many of this study's identified streetscapes but obvious omissions are evident. The civic streetscape formed by the Emily Mcpherson Building (given an award for its streetscape contribution), former Melbourne gaol and the stone police garage is absent from the IDO. Others such as Flinders Lane warehouses or the notable early 20th century elevations in Collins Street at Swanston Street, Flinders Street east and Bourke Street west, are also missing.

Other streetscapes, cited in the IDO, have suffered through passage of time. Demolition in Bourke Street east, and west, has shattered at least four designated heritage streetscapes; the streetscape having arisen from studies now ten years old of streets which have received effectively little or no protection since. Continued blanket IDO control of Bourke Street east offers protection of the approach to parliament house but dynamic issues like this are perhaps best dealt with on a city-wide basis which also considers views to landmarks other than historic buildings. Where one of the 1975-6 CBD study streetscapes is perpetuated beyond its lifetime, others recommended particularly in the John and Phyllis Murphy report (1976) have been ignored. These include the 20th century streetscapes noted above in Flinders Street and Collins Street. It is clear that the IDO reflects a distillation of these original reports which were themselves limited by the scope of their enquiries and the limited concepts of heritage conservation then in its infancy. Another minor difference between this and previous studies (and hence the IDO) is the fine tuning allowed by assessment of 100% of the building stock: 'streetscapes' consisting of as few as two buildings are identified (see 61-73 A'Beckett Street) where obvious visual or cultural links are not ignored because of their brevity. Given changes to the historic environment and the more comprehensive analysis of it offered by this report (in comparison with the previous studies upon which the IDO was based), it is clear that revision of the IDO is required.

1.1.7. Twentieth Century Streetscapes

The IDO's heritage streetscapes also appear biased towards the 19th century. The intersection of Bourke and William Streets has been long regarded as Australia's premier international office corner but is not recognised by the IDO. Neither is the less recent elevation which includes the Myer Lonsdale Street Store. These are in addition to those already cited above.

1.1.8. Historical Context

Another important area not covered in this or previous studies or specifically required in the brief was how streetscapes or sites reflected less obvious but important historic themes. The absence of a physical history of the city, as with other conservation areas such as Flemington and Kensington, is an obstacle to full appreciation of how important historical themes related to certain areas might still be

expressed in those areas by means other than architectural worth. Because being simply representative of a certain period is not necessarily grounds for conservation of either buildings or streetscapes, the as yet unknown historical meaning these may express may be lost. As with individual building assessment, streetscape evaluation would have been more meaningful if the complete history of its constituent parts or the role played by the elevation's location, in the city's development was known (i.e. early shops in Elizabeth Street as the city's first commercial centre, have more value because of that than if judged individually without a global historic context).

1.1.9. Conclusion

This study attempts to reflect the status quo both in surviving building terms and an enlarged appreciation of a building and streetscape cultural and environmental value. It provides new data and tries to avoid old prejudices which may have ignored the contribution of early 20th century warehouse design on some parts of the city and late 20th century commercial design on others. Above all it highlights the limited protection offered streetscapes by the Central City IDO .

1.1.10. Citations

The following 50 citations deal with selected streetscapes arising from streets at the head of the alphabet only, as determined by the limited budget. They follow the IDO format, if not its content, but with a further aim to describe the physical attributes which make each a streetscape rather than simply a collection of buildings, including scale, materials, fenestration (pattern of openings) and frontage width. As an overlay to this physical fabric, any contrast or similarity of style or use are also noted. (

1.2. 61-69, 71-73 A'Beckett Street)

Although of only two buildings, the basalt plinth they share (literally) is a physical union born out by the common use (and ownership), fenestration, form types, and scale. Warehouses comprising a lesser (altered) streetscape to the east are supportive, if at a distance, to the long industrial history of this street.

(Note: not included among the IDO Heritage Streetscapes)

1.3. 111-151 A'Beckett Street

(111-125, 127-141, 143-151 A'Beckett Street)

Framed by the two notable moderne style and buildings, both designed by San Miguel, the streetscape is completed by an altered similarly styled centrepiece. Originally of face brickwork, they are of a similar scale and possess some similarities of form (parapeted), use and fenestration: the three express 1930s industrial growth at the city's edge. Nearby buildings such as 190, 185-187 A'Beckett street support this.

(Note: not included among the IDO Heritage Streetscapes)

1.4. 199-249 A'Beckett Street, 25-29 Wills Street

(199, 217-219, 235-249 A'Beckett Street, 25-29 Wills Street)

Although ranging in construction date from the late 1880s to the late 1930s the buildings share a parapeted face brick and stucco form, similar fenestration, and scale. Individually notable late Victorian period buildings (25-29 Wills Street and 217-219 A'Beckett Street) occupy strategic corner sites as the centrepiece of the streetscape whilst also providing a gateway to the short Wills Street. The classical styles exhibited by these are echoed in a simplified form by the Neo-Grec styled

199 A'Beckett Street and the formal content of the moderne styled 235-249 A'Beckett Street.

(Note: not included among the IDO Heritage Streetscapes)

1.5. Bank Place

(4, 12-16, 18-20, 19 Bank Place; 425-433, 430-436, 435-443 Little Collins Street)

Unusual for the siting of relatively grand buildings onto a narrow lane and the 'English Medieval Village' aspect and character of the free-standing Mitre Tavern, Bank Place is unique in a city which favours wide streets for its major buildings. Identifiable themes include the tall-arched Romanesque revival buildings at each end (4, 19), the Renaissance derived centre (18- 20, 12-16) and the gateway to the place formed by the much ornamented and highly notable 435-443 Little Collins Street. They relate by period detail, parapeted form and similar fenestration. Opposite 435-443 Little Collins Street is an altered shop and residence row which although not of the scale of those in Bank Place, shares period detail where 430-436, across Little Collins Street, relates closely to the scale and detail, closing the view out from Bank Place.

1.6. 65-77 Bourke Street

(65-73, 75-77 Bourke Street)

Near all that remains on the south side of Bourke Street, of the Victorian period forecourt to Parliament House, the former YMCA towers above its earlier neighbour and the remaining Victorian examples, dominating with its decoration. Other Bourke Street south outposts survive at 51-53 and 35-37 Bourke Street and an Edwardian streetscape at 19-37 Bourke Street lends later support. These are now either isolated groups, and have been graded as discrete streetscapes, or isolated buildings whilst the importance of this pair lies with the dominance of the old YMCA, 75-77 providing period reinforcement.

1.7. 54-98 Bourke Street

(54-62, 66-70, 72-74, 88-90, 94-98 Bourke Street)

Perhaps the city's longest elevation of small shops and dwellings from the early Victorian period, the streetscape now starts with the redressed 1848- 49 row of 54-62 Bourke Street, having once extended further east. The early simple parapet and stuccoed finish extend, with the equally simple fenestration, from one end to the other, culminating in the more pretentious (albeit altered) Renaissance revival former London Chartered Bank (88-90 Bourke Street). Given the simple and ancient nature of the original streetscape, destructive alterations have accumulated, altering its centre buildings and much of its character. These buildings gain significance from their proximity, both in construction date and in distance to Parliament House, aided by 2-18 and 32-38 Bourke Street which act as isolated period stepping stones to its door.

1.8. 274-336 Bourke Street

(274-78, 280-82, 284-86, 288-92, 294-96, 298-304, 306-12, 314-36, Bourke Street)

Varied in style and emphasis of detail this streetscape does not offer the expression of just one period, although Edwardian period buildings dominate. Halted by the grand classicism of the GPO at its western end, the elevation also offers homogeneity of retail use and scale. Myer's and the GPO which dominate by their large scale also adjoin two traditionally contrasting styles: Renaissance revival and adapted Gothic. A central and cohesive group (280-292) also uses Medieval elements whilst the former Buckley and Nunn Stores (298-312) share a classical inspiration with 274-

278 Bourke Street. Their former Men's Store (294-296) is unmatched, in its Moderne styling, by any in the elevation. Dissimilarities are numerous within the group but the contrast of their collectively eclectic facade designs, distinguishes them among later bland Modern development. However, the main streetscape significance is the relatively high individual importance of each adjoining building, providing a kaleidoscope of stylistic expression of a high standard. The similarly eclectic or revival designs opposite (Coles Building, Deva House, Public Benefit Bootery and Dunklings) offer support in a three dimensional context, although redevelopment there has obliterated many buildings and obscured other notable facades.

1.9. 323-329 Bourke Street

(323-25, 327-29, Bourke Street)

Outstanding as a contemporary pair of narrow-frontage equal height, slim towers which are similarly fenestrated and derived from similar stylistic sources, Deva House and the Public Benefit Bootery have lost some of their cohesion through the unsympathetic verandah addition to the Bootery, associated with the adjoining redevelopment. As the precursor to the Cole's present Bourke Street store, Deva House is related to it historically and to a small degree, visually.

(Note: not included among the IDO Heritage Streetscapes)

1.10. 632-696 Bourke Street

(632-34, 636-38, 640-52, 654-64, 666-68, Bourke Street; 164-200 Spencer Street)

A common stylistic source, a predominant warehouse use and an Edwardian construction period are the cohesing themes for this streetscape. Adjoined by the giant revivalist mail exchange, the atypical 19th century contributor to the streetscape (666-68) has been cut back by two levels and ironically the resulting severity of the parapet relates more to the relatively austere adjoining Edwardian designs than a typical Victorian era skyline. Neo-Baroque is common to 654-64, 632-34 and 636-38 Bourke Street, as is the all stucco finish. In harmony with the mail exchange, the former Eliza Tinsley building continues the red brick theme as an alternating presence among the stucco. Whether as the giant colonnade of the mail exchange or the barely expressed piers of 632-34, the facade division and fenestration are relatively constant. The high integrity of the streetscape allows expression of Edwardian warehouse development, concentrating near rail transport termini (as also Flinders Street), in contrast to other warehouses near the old river side centre.

(Note: not included among the IDO Heritage Streetscapes)

1.11. 621-675 Bourke Street

(621-29, 631-53, 669-75 Bourke Street)

In contrast to the Edwardian, mainly commercial streetscape opposite, this comparatively scattered collection of free-standing buildings is mainly of the 19th century, commenced in 1870 with St. Augustine's church. Civic use is another common theme, including the church, the former police station and the old Metropolitan Tramways and Omnibus Company offices (quasi civic use). Each also derives from Gothic architecture. Among them is the former McLean Brothers and Rigg's iron yard, now Hudson's Stores; it also has a gabled profile. Expression of the traditional materials of stone and brick is general here except at Hudson's. Unusual in the CAD for the isolated grouping of civic uses, away from the traditional centres in the north east and east, it is also unusual for

the tramway's offices to be Gothic styled and in harmony with the church and police station.

(Note: not included among the IDO Heritage Streetscapes)

1.12. 1-9 Collins Street

(1-3, 5-7, 9 Collins Street; 53-65 Spring Street)

Now converted to modern uses the group holds its position of importance, close to the Treasury, and as a prelude to Collins Street. Isolated on the south side by recent redevelopments, support is available only from the mixed period but dominantly revival streetscape opposite. Italy of the Renaissance in one or another form is the origin of this streetscape. By its translation into similar scale, fenestration and ornament and the successful termination of a row with a semi-detached villa, the streetscape gathers momentum in Collins Street and sweeps safely around into Spring Street with no loss of face.

The importance of the streetscape lies with each building's worth and the collective enhancement of their variation within a perceivable style-group whilst retaining scale, fenestration and finish similarities.

1.13. 2-16 Collins Street

(2, 4-6, 8, 12, 14-16, Collins Street; 69-83, Spring Street)

Gradually rebuilt in the first 40 years of this century, a common romantic revivalist concern is evident in the streetscape. This concern complements the Treasury and offers empathy to Parliament House. Among this row of Renaissance revivals, 8 Collins Street (qv) is recognisably earlier and, less obviously the remaining precursor to the multitude of medical suites now contained by the street. It is possible that its already fifty year presence inspired the first of the Renaissance revival designs seen in Blakett and Forster's Victor Horsley Chambers (1921). Others followed, in the period when street architecture was the architectural profession's noblest cause. The last, Anzac House (1938), is surprisingly the most traditional in its pursuit of the Venetian palazzo as is its stone facing.

This streetscape attains as much significance from the presumed intent behind its creation as from the result: a conscious revivalist mode seems to have been adopted here to further both the building's relationship with each other and to the nearby government precinct.

1.14. 114-216 Collins Street

(114, 122-36, 140-54, 156-60, 162-68, 170-74, 176-80, 182, 184-92, 194-216, Collins Street; 90-130 Swanston Street)

A long generally 19th century streetscape with differing emphasis and form. Pivotal about the Russell Street church corner, its character at this point also parallels with a similarly spired 20th century cathedral of commerce, the T & G Building, opposite. Medieval precedent has inspired the Italian Romanesque of the Independent Church, the English Gothic of the Scots Church and the French Gothic of the Assembly Hall (1913-). However, the picturesque Elizabethan character of Professional Chambers (114 Collins Street) extends this theme further beyond the glass-fronted renovation at 120.

At the other end, George's commences a classical emphasis which is completed by the town hall. The early Baptist Church (facade 1862) complements the stylistic theme but contradicts the general form of its expression. As a set-back, almost free-standing temple design it contrasts with the form of the immediate streetscape but affirms the free-standing nature of the church architecture further east. The relationship of the Martin and Pleasance Building to George's facade, set

either side of the Baptist Church, normalises any departure it might present from the classical theme's advance towards Swanston Street. The streetscape is highly significant as a collection of major 19th century buildings, which fall cohesively into two stylistic themes and present a contemporary context for the civic landmarks at either intersection. 1.15. 141-197 Collin Street (141-53, 163-65, 167-73, 175-77, 181-87, 191-97 Collins Street; 41-73 Russell Street)

Made visually cohesive by the vertical massing of each component elevation as much as the short period in which it was built, the streetscape also has the landmark qualities of the T & G Building, at one end, and its physical and stylistic opposite at the other (The Regent). Descending the Collins Street hill, the common parapet height similar vertical fenestration patterns and the repetition of frontage widths ensure harmony until the stockier pair of the Theosophical Society Building and The Regent provide a contrasting but important end to the street elevation.

Sparse ornament prevails particularly on the Neo-Grec Kurrajong House and Chartres House: the exceptions being the former Auditorium and The Regent. Both being theatres, their use is reflected in the spectacle of their ornament, although the Regent elevation relates to the austerity adjoining by a corresponding giant colonnade attic-storey in the Theosophical Society Building. The attic-storey prevails in all buildings except Kurrajong House.

Expressive particularly of the 1920s this streetscape is also a period backdrop for important examples like the T & G, the former Auditorium and The Regent.

1.16. 220-252 Collins Street

(220-26, 228-32, 234-38, 240-42, 244-48, 250, 252, Collins Street; 91-107 Swanston Street)

The Manchester Unity forms a Gothicised corner to this and another 20th century streetscape in Swanston Street. In both directions it has Moderne and Neo-Gothic neighbours (228-32, 234-38 Collins Street) also the Neo-Baroque of Howey Court. Lyric House provides the necessary Gothic verticality for continuation of the streetscape (blended with the Spanish or Italian provincial character of its roof line), as does Kodak House, as a vertical Moderne design. In Swanston Street, the distant Century Building repeats the success of the Manchester Unity Building in a gleaming modernised Gothic.

It is the high, above verandah integrity and individual importance of buildings such as Kodak House (qv) and the Manchester Unity which combine with the overall vertical fenestration emphasis to provide a highly significant streetscape in terms of visual homogeneity, exhibition of a particular style and as a contemporary setting for individually important buildings.

(Note: not included among the IDO Heritage Streetscapes)

1.17. 262-278 Collins Street

(262-70, 272-74, 276-78 Collins Street)

A minor 20th century streetscape, it nevertheless acts as a period setting for the individually important Australia Hotel. Contemporary and by the same architects, the former Victorian Tourist Bureau is vertical counterpoint to the hotel's horizontal strip glazing but its facade is just as chaste. The early curtain wall of Allans' Building (1957) is the stylistic outcome of the other pair's innovation.

(Note: not included among the IDO Heritage Streetscapes)

1.18. 271-301 Collins Street

(271-79, 281-85, 287-301 Collins Street, 70-78 Elizabeth Street)

A short streetscape comprised of the notable early 20th century bank buildings (271-79, 287-301) and one recent infill. All possess similar wall finishes, vertical fenestration emphasis and the common parapet limit-height.

Anketell and K Henderson's 1926 National Bank design was more Modernistic than its eclectic contemporaries as was Stephenson and Turner's later Royal Bank Chambers. Both adopt simple vertical window strips, with horizontal spandrel divisions, although the latter building discards the eclectic detail and retains the traditional podium form seen in the former.

Seen from the west, the three appear as one with the Royal Bank successfully turning the corner and continuing the fenestration pattern into Elizabeth Street.

1.19. 280-304 Collin Street

(280-86, 288-92, 294-96, 298-304 Collins Street; 80-82 Elizabeth Street)

The complementary 'Block' and Block Court (former Athenaeum Club Building) are the highly ornamented 19th century part of this streetscape, balancing the adjoining early 20th century designs (both by Nahum Barnet) at the Elizabeth Street corner. Despite destructive alterations, the once extraordinary Altson's Building (298-304) has still the elements of a fine corner building.

Although built over a 25-year period, the common classical inspiration, the profuse facade detailing, common parapet line and the similar fenestration patterns provide a usually cohesive streetscape and an empathetic setting for The Block.

1.20. 376-402 Collins Street

(376-80, 382-90, 394-98, 400-402 Collins Street; 74-92, 73-83 Queen Street)

The Gothic revival part of this streetscape rivals the Olderfleet-Rialto elevation, further west, for the best of its type in Victoria. The ornate facades of the former stock exchange encase the earlier and more sober corner bank whilst their common money oriented histories provide an intangible link, made less obvious by their subsequent internal amalgamation.

Opposite, to the south-west another Gothic revival streetscape commences whilst, opposite to the west, the more common commercial classicism prevails, ironically coupling two 19th century buildings which have successfully survived major 20th century additions. Here the efforts of the redoubtable Reed Barnes, aided by their 20th century equivalent Anketell and K Henderson, counter the medieval influence opposite, led by its two greatest 19th century exponents, William Wardell and William Pitt. A corner now dominated by the Australian and New Zealand Banking Group, then it was the rivalry of its present constituent banks, the E S & A and the Bank of Australasia.

The three corners presented here are equalled only by the four at Collins Street's Russell Street Corner but, considered for comparison among wholly 19th century buildings, they offer the best architectural intersection in the state.

1.21. 389-413 Collins Street

(389-99, 401-03, 405-07, 409-13, 419-29 Collin Street; 64-74 Market Street;
59-69 Queen Street)

Goode House (1891-) is the most prominent and oldest among this mostly Gothic inspired streetscape but the streetscape's creation lies in the 1920- 30s when the architectural profession's prevailing concern for street architecture frequently found expression from Kingsley Henderson, particularly regarding his design for 401-403 Collins Street which was intended to complement Goode House. Commercial or Neo-Gothic was the style used by the first adjacent redevelopment (405-07) in 1921 from the unlikely source of architects, Smith and Ogg. Henderson's design followed and after it, 409-13 was completed with the second war, stretching the influence of Goode House across three city frontages and half a century. Detached but related in materials, fenestration and height, rather than the Gothic style, the former Australian Mutual Provident Building is a fitting and massive termination to the streetscape. A streetscape which exemplifies a highly successful deployment of infill architecture in the period 1920-45.

1.22. 404-412 Collin Street

(404-406, 410, 412 Collins Street)

One Moderne and two early Modern designs show both the roots and actuality of the 1950s building revival in Melbourne city. The Modern examples display the smooth glazed skin achieved by use of the curtain wall, air- conditioning and no opening windows. The Moderne example shows how opening windows were not an embarrassment when built into a moulded (albeit functionless) profile. All possess a gleaming facade, be it glass or terra cotta, and the Modern and Moderne's dividing spandrels show some mutual affinity. An interesting juxta-positioning of pre and post war Modernism.

(Note: not included among the IDO Heritage Streetscapes)

1.23. 473-503 Collins Street

(473-77, 479-81, 483-85, 487-95, 497-503 Collins Street)

Melbourne's most notorious surviving 19th century streetscape, by sheer weight of ornament it transcends the usual contrasts between the Gothic and classical styles. Classicism as represented in the English Queen Anne or Elizabethan of the Winfield and the Renaissance revival of Record Chambers, is more than matched by the Medieval Olderfleet, Rialto and New Zealand Insurance Buildings. Surface texture fenestration and compatible scale are unifying aspects of the row whilst the towered skyline of the Olderfleet, Winfield and Rialto achieves more unifying punctuation and the picturesque. Rear additions however have reduced these to mere facades, albeit spectacular, which are closely confined by unsympathetic development at each end.

Melbourne's most ornamental late 19th century elevation and an unforeseen but highly successful mixture of two contrasting styles.

1.24. 17-25 Elizabeth Street

(17-19, 21-23, 25 Elizabeth Street)

A minor and altered streetscape possessing buildings with similar heights, narrow frontages and fenestration types, it possesses only 17-23 in a near intact state (upper facade). Neo-classical and classical sources unite buildings (17-23) which differ in age by forty years, whilst the stripped facade of 25 which once resembled that of 21-23 still relates to it.

(Note: not included among the IDO Heritage Streetscapes)

1.25. 55-65 Elizabeth Street

(55-57, 59-65 Elizabeth Street)

Brooks' Chambers gives this pair its emphasis, the renovation of a renovation (Nahum Barnet, architect) adjoining offering similarities in scale, ornament, fenestration and finish.

1.26. 97-117 Elizabeth Street

(97-103, 105, 107-113, 115-117 Elizabeth Street)

McLean Brothers and Rigg and James McEwan & Co, both hardware merchants, occupied much of this site in the late 19th century. Angus and Robertson's Building, designed by Charles D'Ebro, marks one of their tenancies. In this century, first Paton's Building (115-117) and then the London Tavern and London House added the architect, Nahum Barnet's distinctive touch to either end of the elevation. In the remaining gap, 105 Elizabeth Street was added in the 1920s as a successfully neutral infill. Much of the streetscape was built between 1889 and 1911 and hence supports the notable designs done in this period by distinguished architects, Nahum Barnet and Charles D'Ebro.

1.27. 96-118 Elizabeth Street

(96-102, 104-106, 108-110, 112-118 Elizabeth Street; 323-331, 317-321 Little Collins Street)

At the Little Collins Street corner, the picturesque Elizabethan revival City of Melbourne Building is unmatched in style or detail by the remaining Elizabeth Street elevation, although the altered former Colonial Bank Hotel in Little Collins Street (1891) takes on its character. Terminated by the Moderne styled Beehive Building, the streetscape commences with the heavy classical ornamentation of The Block and continues through the more austere but supportive neo-classical designs of 104-110 Elizabeth Street. Two buildings of high individual importance are linked by a common classical theme expressed in the intervening streetscape and the buildings themselves, differing from the English adaption of classical motifs in the Elizabethan era to the more pure but ornate Renaissance revival of The Block.

(Note: not included among the IDO Heritage Streetscapes)

1.28. 341-357 Elizabeth Street

(341-45, 347, 349-51, 353-57 Elizabeth Street; 269-75 La Trobe Street)

The former Union Bank of Australia, at the La Trobe Street corner, sets the character of the remaining Elizabeth Street elevation. Atypical to the non-bank work of its architects (Walter and Richard Butler) the Neo-Grec style used here continues in another architect, Joseph Plottel's design of number 347.

Intact from the verandah up, the streetscape exhibits the popular Neo-Grec style of the **1920s**, as applied to medium scale commercial buildings.

(Note: not included among the IDO Heritage Streetscapes)

1.29. 467-481 Elizabeth Street

(467-71, 473-81)

One early stone shop and residence row (1855-6) and one of stuccoed brick reputedly from the 1870s, represent Elizabeth Street's early role as the first commercial street of Melbourne. J Bibb's plan of c1856 shows 467-71 but not 473-81.

Despite the loss of early facade details on 473-81, its scale general elevational simplicity, finish and fenestration allude to its early date and support the older and more original 467-71 Elizabeth Street. The carriageway which passes under 473-81 is reputedly a remnant from the Royal George Hotel which adjoined to the north and offered stable accommodation in its rear courtyard.

(Note: not included among the IDO Heritage Streetscapes)

1.30. 153-225 Exhibition Street

(153-57, 159-61, 163, 165-67, 169-71, 177-179, 181-87, 189-95, 199-225, 231-35 Exhibition Street; 94-98 Bourke Street; 83-89, 94-100 Little Bourke Street)

Views from the 1870s show the upper levels of this shop and residence streetscape much as they are today, given added storey to the early 94-98 Bourke Street (c1853) and the devastation of some of its openings. Totally built up by the 1850s, twenty years later the frontage contained Long's long-lived chemist shop at the Bourke Street corner, the Shakespeare Hotel and a host of dressmakers, dealers, clothiers, bootmakers and hairdressers, stretching to Little Bourke Street where Her Majesty's Theatre (1886) was still a site connected to a mason's marble yard. Alteration of 169-171 and recent rebuilding at 173-175 and 177-179 (sympathetically) are the major changes, along with total shopfront replacement and added cantilever canopies. Conservative classicism or spare Italian Renaissance revival is a unifying factor throughout the streetscape, along with finish and scale. It is significant as an extensive shop and residence row which has survived city development pressures since its completion in the late 1880s, after an early commencement in c1853.

1.31. 266-282 Exhibition Street

(266, 268-72, 280-82 Exhibition Street)

Centred on three individually notable warehouses at 266-272 Exhibition Street, the streetscape depletes as it proceeds further. The old Family Hotel (1853), now altered, terminates the elevation on the north whilst buildings which share the scale and red brick and stucco construction of 266-72, provide a sympathetic prelude to the streetscape on the south. Only the classical ornament, shared by 266 and 280-82 allow the northern extension of the streetscape beyond the central trio. Subsequent use of the old hotel as a mission and the Chinese ownership and character of the Hong Nam Building (268-72) are lasting symbols of the former high Chinese occupancy of this block, early this century.

(Note: not included among the IDO Heritage Streetscapes)

1.32. 32-80 Flinders Street

(32-74, 76-80 Flinders Street)

A pair of Neo-Grec styled corner buildings, their relationship is modified by the marked scale difference. The VCA Building rises where the mammoth Herald and Weekly Times Building chooses to spread out, much to the dismay of contemporary observers. The latter's giant colonnade also contrasts with the untrabeated but balconied facades of the former.

(Note: not included among the IDO Heritage Streetscapes)

1.33. 122-148 Flinders Street

(122-281, 130-132, 134-136, 138-140, 142-146, 148 Flinders Street)

The new Flinders Street station, first publicised in 1900 and completed c1910, appears to have precursed the redevelopment of Flinders Street, east of Swanston. As an expression of this period, the core of this streetscape contains largely Edwardian buildings, the Neo-Grec Epstein house being the exception. Classical revival themes, a parapeted profile, and similar height and finish unite the streetscape. William Detmold Ltd. manufacturing stationers occupied a large slab of this frontage (126-32) by 1920.

At the Russell Street corner, the Duke of Wellington Hotel (c1850) and the late 19th century warehouses adjoining (142-46) offer a conservative

echo to the more florid classical revival of the streetscape proper, to the east.

(Note: not included among the IDO Heritage Streetscapes)

1.34. 150-196 Flinders Street

(150-62, 164-70, 180-88, 190-92, 194-96; 1-17 Russell Street)

Although an architecturally unique building, the old State Theatre has a basic similarity with the adjoining Masonic Club. Symmetry, a similar height, the arched windows, a parapet and cornice and textured walls (rustication to the whole club facade) are unifying elements. The former Majestic Theatre, adjoining to the west, once offered more than sympathetic fenestration to the present streetscape.

Continuing with the arched fenestration of the Masonic Club, the Ball and Welch Building (1899) is the first following the altered but empathetic theatre. Although of a differing medieval strain to the original Ball and Welch, the former Commercial Travellers Association Building (190-92) shares the firm's logo at the parapet as well as the stylistic pedigree. Another variation from the Medieval Romanesque and Tudor adaptations of the Ball and Welch duo, is the Gothic former Metropolitan Gas Company Building. Like the rest of the streetscape, the fenestration is in vertical strips, crowned by arches, but unlike them it possesses an articulate roof and parapet profile which bridges the gap to St. Paul's Cathedral whilst also matching the infidel turrets at the old State Theatre end of the elevation.

A late 19th and early 20th century streetscape, containing notable individual designs, which developed in parallel with the new Flinders Street station and, by subtle changes on a common tall-arched fenestration pattern, achieved the near impossible of visually relating the old State Theatre to St. Paul's Cathedral.

(Note: not included among the IDO Heritage Streetscapes)

1.35. 210-226 Flinders Street

(210-12, 214-16, 218-20, 224-26 Flinders Street; 1-3 Swanston Street)

From an early date it was the Bridge Hotel at the corner, a row of three-storey stone warehouses with a carriage way underneath to the rear yard, and a parapeted stone store adjoining (224-26). This once diverse 1850s group has since been amalgamated by the expansion of the hotel and subsequent renovations but, more visually destructive has been the addition of numerous signs above and on each facade. Once wholly warehouse in use and wedged between the Port Phillip Club Hotel and Swanston Street, the group contained prominent merchants such as Meikle, Crombie and James Graham and faced the new Sandridge (Port Melbourne) railway terminus. Since, all but the stone walls of 224-226 have been stuccoed over and a parapet has been added to 214-20 and 224-26, the latter being fortunately independent of the original stone one. Although unrecognisable for their original use, extensively renovated internally, and generally identified today with Young and Jacksons Hotel, the near original facade of 224-226 and integrity to an early period of 210-12, maintain some of the historical associations of the first stone warehouses serving the Yarra River and Sandridge shipping.

1.36. 248-268 Flinders Street

(248-50, 256-62, 264-68 Flinders Street)

Three highly ornamented buildings, two of the Edwardian period and one Victorian, all linked by classical cement detailing. Two (264-8, 256-62) borrow from Baroque architecture whilst the third and least important of the three (the former Lincoln & Stewart Building), is more free in its borrowings. Broken and unbroken pediments, either gabled or segment-

arched, and a tripartite facade composition, are common to all, together with scale and predominant wall finish. All three were once devoted to the intense retail trade generated by the new railway station opposite. (Note: not included among the IDO Heritage Streetscapes)

1.37. 318-348 Flinders Street

(318-348, 326-32, 334-40, 342,48 Flinders Street)

Three obviously compatible buildings and a fourth modern styled design which responds in a basic fashion to the earlier examples. The two contemporary Tompkins brothers' designs (318-24, 326-32) commence the gradual depletion of ornament which extends across the remaining facades. Ornate in the Baroque revival manner, the former Commercial Travellers Association Building is matched in spirit, if not detail, in the adjoining Commerce House. A further simplification occurs on the former Reed Building, an austere design by Bates Peebles and Smart of 1908. Its fenestration and finish are matched by Commerce House with more than a hint of ornament. The transformation is completed by the atypically massive Modern facade of 342-48 Flinders Street, matching the height of the streetscape's beginning at 318-24.

(Note: not included among the IDO Heritage Streetscapes)

1.38. 508-522 Flinders Street

(508-10, 512-14, 516-18, 520-22 Flinders Street; 1-15 King Street)

Now both masked and blighted by the overpass, opposite, the most visible part of this streetscape is the Waterside Hotel. At the other end, the former Savings Bank, provides a stylistic link which binds the altered Victorian period 516-18 Flinders Street and the later 512-14 into an elevation generally derived from classical sources. Wall finish and a maximum three-storey height are other common attributes.

(Note: not included among the IDO Heritage Streetscapes)

1.39. 556-580 Flinders Street

(556-60, 562-4, 566-80 Flinders Street; 2-8 Spencer Street)

Like the Waterside Hotel at the King Street end of this block, William Pitt's Charles Hotham design is highly suitable for its corner site, given its domed corner tower although its worth is obscured by painted brickwork. Beyond is the ornate Baroque revival of the Markillies Hotel, being highly characteristic of its designers, Smith and Ogg's work. Beside this strong Edwardian pair, three old shops and residences concur, albeit conservatively, with the classical inspiration of the Markillies but pale in comparison with its scale. Around the corner, in Spencer Street, the Charles Hotham relates to the Victorian period, Great Southern (1890); possessing similar scale and fenestration.

(Note: not included among the IDO Heritage Streetscapes)

1.40. 11-35, 14-34 Guildford Lane

(11, 13, 15-21, 29-31, 33-35, 14, 16-18, 20-24, 30, 32-34 Guildford Lane)

This stark brick factory and warehouse lane appears on Bibb's 1855 Melbourne roll plan when it was fronted by what appears to have been modest housing. The earliest of today's lane appears to be number 30 but it is evident that many structures have preceded it. The prolific builder, Clements Langford built what he described as a 'stone factory' here in 1908-9: this was reputedly numbers 32-34. Many similar factories and one electrical substation were built here within the next generation, creating a highly homogeneous industrial precinct which has little other importance than the concentration of use and form it represents.

(Note: not included among the IDO Heritage Streetscapes)

1.41. 2-70 King Street

(2-8, 12-20, 22-24, 26-32, 42-44, 46-52, 54-60, 62-66, 68-70 King Street; 502-504 Flinders Street)

King Street bridge crosses the Yarra at its once active swinging basin when Flinders Street west was wharf. Now unrelated to the Yarra's north bank, the street's warehouse architecture seems just an old frontage to a new motorway. As the State's best street of stone stores, King Street south commences with the street's best, although not immediately. The Free-style former bank, at the Flinders Street corner, adjoins a neo-Baroque warehouse: both of this century and unrelated to the street's early beginnings although the latter has a similar classical stylistic inspiration. Zander's splendid warehouse at 22-24, begins the 19th century content, although at the end of its first major development period. 26-32 is a neutral if large link to the similarly Italian Palazzo flavoured 42-44 King Street, formerly a merchant's offices. The same stylistic theme is strongly presented in Levick and Piper's old store adjoining, whilst the neo-Grec grandeur of the former Victorian Butter Factories Co-operative Company warehouse (1938) echoes the cornice and storey lines of the adjoining Allison and Knight warehouse (1855). Added parapet detail to this building physically communicates with 68-70 and once to the now demolished Robb's Building. North of this, a group of stone structures grouped around the Lonsdale Street corner, relate well to this streetscape.

With gradual demolition of the riverside warehouses, this group is elevated in importance by their proximity to the old wharves and the skill of their Renaissance Palazzo facades.

1.42. 36-50 La Trobe Street

(20-28, 30-34, 36-38, 40-44, 46-50 La Trobe Street)

Adapted successfully for an equivalent Modern use, today's Ambulance Service at 36-38 (once stables) corresponds with 46-50 La Trobe which was also once connected with a bygone transport mode. Both are of the period 1865-75, possess a stuccoed wall finish and near identical classically inspired facades; the segmental parapet arch to 46-50 being the major difference. Between them is a similarly parapeted but face-brick and Edwardian warehouse pair which although of Tudor inspiration possesses a similar scale, applied trabeation and fenestration to that of its neighbours. It also possesses a new mansard roof and dormers, inspired by Flemish sources but a detraction from the building's heritage contribution to Melbourne.

To the east the Renaissance revival theme is restored with the added to but distinguished facade of 30-34 and its altered neighbour, 20-28.

(Note: not included among the IDO Heritage Streetscapes)

1.43. La Trobe and Russell Streets Corner

(124 La Trobe Street; Court of Petty sessions, City Watch House, Police Garage, Former Melbourne Gaol, Emily McPherson Domestic College, Russell Street)

Like a Romanesque cathedral, the Petty Sessions Court directs attention to other Medieval towers in La Trobe Street (124) and Russell Street (watch house) whilst its rugged stone public building character, if not its stylistic theme, is repeated further north in the former gaol. Almost as a separate classical group, the Emily McPherson, the gaol and the later garage are nevertheless related by their civic use; the domestic college having won an RVIA Street Architecture Medal for its contribution to the streetscape and the garage forming an undistinguished but neutral link in the elevation.

(Note: not wholly included among the IDO Heritage Streetscapes)

1.44. 527-555 La Trobe Street

(529-33, 537-55, 557 La Trobe Street)

The former Melbourne Junior Technical School (537-55), the Moderne styled Trade School and the former Henry Berry factory (529-33), combine surprisingly well visually, given their diversity of use and period. All are freestanding, of face brick, have 'punched' fenestration and possess an overall rectangular form. Considered as an educational complex, the junior technical school was both the first in the group (1912) and the first central institution in Victoria for technical teacher training. (Note: not included among the IDO Heritage Streetscapes)

1.45. 27- 43 Little Bourke Street

(27-35, 37-41, 43 Little Bourke Street)

The old police station at number 43 is the most individually meritorious of this otherwise industrial streetscape. The free-standing nature of its buildings lends as much visual cohesion as does the face brick construction, 'punched' fenestration and implied trabeation to each facade. Diversity of construction period does not overtly affect the overall character; stylistic expression being limited by the functional requirements of the industrial use. (Note: not included among the IDO Heritage Streetscapes)

1.46. 105-125 Little Bourke Street

(105, 107-109, 113-117, 119-125 Little Bourke Street)

Arched and tall-arched fenestration dominate the east end of this elevation whilst both ends display skilful use of face brickwork. Burley Griffin's idiosyncratic cemented alteration to 109 adds an Oriental flavour to the Romanesque revival of the warehouse pair but, characteristic of the Christian endeavours in the Chinese quarter, the Chinese Mission Church (1902) is unequivocally ecclesiastical Gothic. Between, an older and plainer row links these two Medieval themes. Chinese occupied all of these buildings around 1900, among them Hong Nam, the importer (see 268-72 Exhibition Street) and a number of cook shop proprietors and cabinet makers. (Note: not included among the IDO Heritage Streetscapes)

1.47. 108-122 Little Bourke Street

(108-110, 112-114, 116-118, 120-122 Little Bourke Street)

An empathetic setting for the ornate stuccoed glory of 112-114 Little Bourke Street (Ah Ching's warehouse, 1887), the adjoining brick Chinese Mission Church and Training House (108-110) parallels with the pedimented ornamentation of the former, if not its wall materials. Chinese cook shops and fruit merchants have occupied the remaining streetscape over a long period. Face brickwork, a parapeted form and similar window pattern, make these buildings a plain but complementary setting for 112-114. (Note: not included among the IDO Heritage Streetscapes)

1.48. 196- 202 Little Bourke Street

(196, 198, 200-202 Little Bourke Street; 11 Heffernan Lane)

Another mission church, this time operated by the Wesleyans, provides another distinctive corner building in the Chinese quarter. Located provocatively close to the joss house (200-202), the church and its cultural opponent sandwich between them the European styled one-time Chinese fancy goods warehouse at 198 Little Bourke Street. Around the corner in Heffernan Lane, borrowings from Medieval architecture correspond with that of the church. Trabeation, arcuation and simpler fenestration merge, in that order, into a distinctive 19th century streetscape which apart from its European

architecture compactly presents the cultural interface of the Chinese and those sent to Save them.

(Note: not included among the IDO Heritage Streetscapes)

1.49. 290-320 Little Bourke Street

(290-316, 318-320 Little Bourke Street)

The rear of the Myer Lonsdale Street store, understandably forms a long elevation to this part of Little Bourke Street, surviving in near original order despite its penetration by the overpass and the added floor. As a trabeated but simplified classical revival, the elevation relates to the similarly composed but more ornate former public offices at 318-20 Little Bourke Street (1887).

(Note: not included among the IDO Heritage Streetscapes)

1.50. 434-498 Little Bourke Street

(434-36, 438-50, 452-98 Little Bourke Street; 192-228 William Street)

A row of public offices commences with the law courts and continues in two forms of Renaissance revival to include the High Court and the Telephone Exchange. The last whilst comparatively massive, relates to the two lower buildings by means of a podium base and its style. The two later designs provide a valuable and subdued classical revival setting for the law court which itself reaches around into Lonsdale Street to complete another streetscape with the Crown Law offices.

(Note: not wholly included among the IDO Heritage Streetscapes)

1.51. 281-307 Little Collins Street

(281-83, 285, 287-89, 301-05, 307 Little Collins Street)

The neglected but finely wrought canopy of Howey Place marks the beginning of a series of Renaissance revival facades; three clad with stucco and the fourth built in stone. Captain Howitt's warehouse (1857) at 281-83 is an early adaption of the Italian Renaissance influence which is however more evident in the cemented mouldings of the remaining warehouses. Once occupied by E W Cole's (qv) toy shop (around 1900), the old store was one of many toy shops, printeries, general wholesalers and wine and spirit merchants which constituted the streetscape. The Royal Arcade Hotel (1882) was conveniently near Joske Best and Co.'s wine and spirit warehouse in 1910 and Thomas Stokes, then a scalemaker and locksmith, together with cork importers and cabinet makers were some of the businesses there in the 1880s.

These are a group of former warehouses united by their chronological response to the same stylistic source and their common use and scale.

1.52. 276-316 Little Collins Street

(276-82, 288-90, 292-98, 300-302, 306, 308-16 Little Collins Street)

All of this century, most buildings in the elevation pale in comparison with the ornate Neo-Gothic of G J Coles' building (276-82) at the streetscape's end. A unifying classical inspiration, whether the Neo-Renaissance of 306 or the Royal Arcade's giant colonnade (308-16), prevails over much of the elevation although this inspiration is unfortunately ignored by the added canopy .