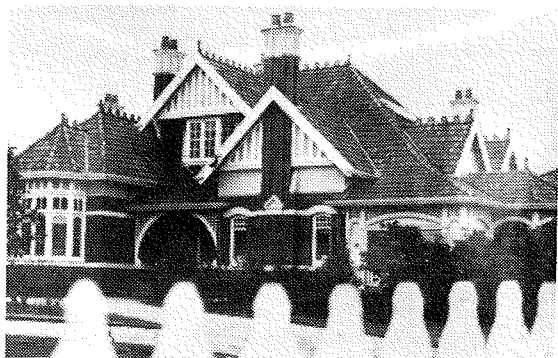


# The So-Called Melbourne Domestic Queen Anne

George Tibbits



*Residence for William Halsey,  
Broadway, Camberwell, 1900.  
Ussher & Kemp, architects  
(photograph: A Trollope)*

Large numbers of houses in Melbourne are described as being in the Queen Anne style. They are distinctive in their picturesque outline, their decorative detail and their colour. They share a basic set of materials: red bricks for walls, turned timber for verandah and porch supports, half timbering with rough cast in the gables, orange terra cotta tiles and decorative terra cotta terminations on the roof. Many of their windows are treated with stained or coloured glass. Externally they profess a link with the English Domestic Revival and internally there is an affinity with Arts and Crafts ideals. The genre flourished in the first decade of the twentieth century but had its origins in the later 1880s and the 1890s. As a popular building-style it continued up to the First World War. While much of the work remains anonymous, many examples were designed by well-trained and talented architects; perhaps the great majority of the houses will eventually be linked with architects and designer-builders. Their very variety suggests that many designers must have been involved. Because of their date, numerous examples are found in the intermediate suburbs of Melbourne, although some fine isolated examples are located in the older inner suburbs. The houses in each suburb have their own distinctive character which suggests that groups of designer-builders concentrated their efforts in one area. The exception to this is the work of some of the leading architects, examples of

whose work are scattered throughout various suburbs, but even with these architects there seem to be concentrations of their work in a number of areas and only isolated examples in other areas.

Few of these areas have been studied in any detail, but one which has, the old Gascoigne and Waverley Estates bounded by Wattletree, Burke, Dandenong, Waverley and Tooronga Roads, East Malvern, suggests that a small number of designers were responsible for the architectural character of the area. A number of the houses in the Queen Anne manner were projects of a builder, William Parker, who seems to have localised his activity to that particular area. Parker was initially a bricklayer and then a builder. A number of his houses have distinctive details, for example, fanning timber voussoirs above timber segmented arches to the verandah, and rough-east Corinthian columns. Some of the other designers who contributed Queen Anne houses to the area were architects who had a fairly wide metropolitan practice. The largest number of architect-designed Queen Anne houses in the area is from the practice of Ussher and Kemp: they contributed ten known designs. Focusing on such a small area highlights the great variety of designs all done within a short space of time. That variety makes it virtually impossible for the term Queen Anne to encompass all the house designs built in the area in the first decade of the century. Its use encompasses some but not all the houses of Ussher and Kemp in the area, some of Parker's houses, but other designers sit uneasily within its fold. Perhaps in Melbourne the use of the term Queen Anne narrowed historically to become associated only the works of Ussher and Kemp and designs similar to theirs. The description of the style in Freeland's *Architecture in Australia* is a description of an Ussher and Kemp house, and Boyd's description in *Australia's Home*, of the larger Queen Anne house, suggests that it was an Ussher and Kemp example he had in mind.

The term Melbourne Queen Anne is something of a misnomer in a broader stylistic sense as well, as the houses do not have any obvious features in common with the English architecture of the early eighteenth century of Queen Anne's reign. This inconsistency, and a determined opposition to the style, has long been a vexing problem. The style reached its nadir of appreciation by the late 1920s and Freeland and Boyd are heirs to the anti-picturesque bias of the 1920s and 1930s. In an article *Domestic Architecture in Australia - Past Mistakes and Future Possibili-*

ties,<sup>1</sup> its author, Martin Mills (a pseudonym for the novelist Martin Boyd) points the architects of 1927 towards '*square simple building(s), devoid of pretension, built with regard to climate and convenience*', and warns them of the worst in house design:

*Worse ... are the so called "Queen Anne" villas, which bear as much resemblance to the sober, dignified houses of the early eighteenth century, as a modern chorus girl to a mid-Victorian duchess. These "Queen Anne" villas have turrets, leaded stained glass windows, bows, projections, gargoyles, and an excess of filligree woodwork. I ... hope (to hold) the type up to as much hatred, ridicule and contempt as is possible.*<sup>2</sup>

Earlier opinions are more temperately expressed, but equally direct in questioning the appropriateness of the name and voicing opposition to the style. Beverley Ussher, talking in 1907 about the development of Melbourne, spoke about this Queen Anne style: '*Taking it on the average, the so-called (and wrongly called) Queen Anne style is, to say the least, poor, though now and again a clever architect has given us pleasure*'. Perhaps it would not please Ussher to know that many of his houses are today called Queen Anne. Five years before Ussher made his comments on the style, a former partner of Ussher, Walter R Butler said: '*We're all heartily sick of Queen Anne*'. He was especially sick of what he called jerry-built Queen Anne. Ironically, some of Butler's buildings today are called Queen Anne. In 1890 the writer T A Sisley castigated the style: '*... and when it was considered advisable to show that we were very respectable people, quite able to hold our own with those of the old country, we should not, perhaps, have sought to prove it ... by groping among the ruins of the Elizabethan and Queen Anne style for the models of antipodean houses in the nineteenth century*'. It is difficult now to judge what Sisley, Butler, or Ussher meant by the term Queen Anne, but Sisley's judgement that it should not be a model for antipodean houses seems oddly misjudged in retrospect, for today the so called Queen Anne is seen to be a unique and precious phenomenon: a distinctly Australian style, even a distinctly Melbourne style. In what is the reverse of Sisley's, Butler's, and Ussher's concern over the name and the style, the problem today is to find a new name to replace the term Queen Anne, and thereby liberate this distinctly Australian style both from the pejorative connotations ascribed to it by Sisley and the others, and remove the

suggestion, through its name, that there is nothing more to be discussed than its derivation from English architecture, and by implication, its inferior status as a colonial style.

The debate over the name has not been resolved. Three new names have been suggested: the Bungalow style, the Federation style, and the Edwardian style. Federation style is an inspired suggestion and it was persuasively argued for by Professor Bernard Smith. It is now more than a decade since he proposed the name, but in that time an understanding has been gained of the variety of architectural work in the period between the 1880s and the First World War. Professor Smith's term now seems better reserved in its plural to refer to all the styles being cultivated around Federation, and be used in a national sense, so that the intractable Melbourne Queen Anne style becomes just one of a number of styles and one associated principally with only one state at the time of Federation. The use of Edwardian style or Edwardian house frequently appears in real estate advertisements for the larger Queen Anne houses. As with Federation, Edwardian is a broad term (and English rather than Australian) which should encompass all the styles of the period rather than be a term referring only to a particular type of large house. The third term, Bungalow style, or Federation Bungalow, is somewhat limited in its application and does not encompass all that the term Queen Anne imprecisely suggests. Contemporary descriptions refer to many of these houses as villas or residences, but seldom as bungalows, as Mr Martin Mills was aware when he got his teeth into the style. The term bungalow was perhaps used more often in Sydney than in Melbourne. Notwithstanding these points, it is an admirable term to use when referring to one group of examples, the spreading single storey picturesque villas by Ussher and later by Ussher and Kemp, and their contemporaries. Only time will satisfactorily resolve this debate and Melbourne Queen Anne will continue to be used. Indeed, arguing from the principles of the ICOMOS Burra Charter, the name has strong historical claims, and, like original paint colours, it ought to be protected! The strong association in Melbourne of the term Queen Anne with the work of Ussher and Kemp, already mentioned, calls for their work to be discussed in more detail.

The works of Ussher and Kemp divide into two groups: those with a roof composed entirely of gables; and those with a roof formed by an overall hip from which gables protrude.

## The Gable Group

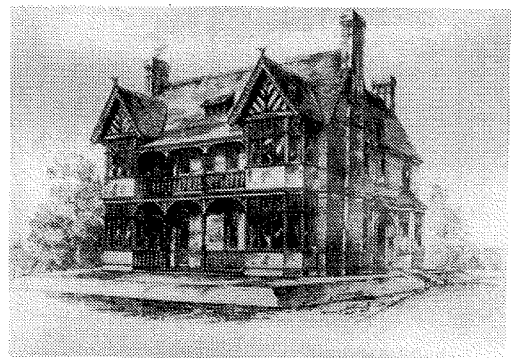
In the gable genre, usually associated with Henry Kemp's name, there are three categories of designs:

1. A symmetrical two-storey house with pavilion ends which terminate in gables; in some examples it is described as the Old English Style;
2. An asymmetrical two-storey house in which a dominant gable envelopes the first floor as an attic and sweeps down to form a ground floor eaves line. Subsidiary gables project from the dominant gable;
3. An asymmetrical two storey house with the diverse array of gables kept to the first floor eaves line.

All examples partake of the pre-renaissance vocabulary of half timbering, jettied storeys, gabled roofs, lead lighting and strongly expressed chimneys.

An early example in Melbourne of the first category of this gable genre was illustrated in the *Australasian Builder and Contractor's News*, 31 December 1887. It was a design from the office of Oakden, Addison and Kemp (formerly Terry and Oakden) and was described as in the 'Old English' style. It was 'to be built on the East St Kilda Estate, between Hotham Street and the railway line'. The drawing is signed by H H Kemp and is dated 1887. The design used red bricks, turned timber work, half timbering, tiles, plain ridge cresting and what appears to be griffin finials. It was symmetrical with pavilion ends terminated by gables.

*House in Old English Style,  
East St. Kilda  
Oakden Addison and Kemp, architects.  
(Photograph: A Trollope)*



Henry Kemp is associated with two other designs conceived within the formula of the Old English Style of symmetrical composition with pavilion ends terminating in gables: Woodlands now in Woodlands Street, North Essendon (Oakden Addison and Kemp) and Dalswraith now Campion College in Studley Park Road, Kew (Ussher and Kemp). With each of these residences Kemp prepared and signed the drawings and the presumption is that he was principally responsible for their design.

Henry Hardie Kemp was born at Bowden to the south of Manchester on 10 March 1859. Bowden in Cheshire was and still is a middle-class and richly landscaped area. Kemp's father was a merchant in business in Manchester, although both parents were originally from Scotland. From an early age he could draw and aimed at becoming an artist. He was educated privately at Bowden, then at the Academy Fairfield, Manchester, the Victoria University, Manchester and then, in London at the Royal Academy. A number of drawings survive from his student days in the early 1870s and show his interest in the half timbered vernacular of Cheshire and Manchester; in gothic work and his developing interest in the modern work of Nesfield and Shaw. He gained many prizes from the Victoria University, the Science and Arts Department, South Kensington, and in 1881 he was Travelling Student and Medallist of the London Architectural Association. As Travelling Student he went on the first of a number of sketching tours of France. Some of his sketches were published in the Folios of the Architectural Association. His architectural interests followed the pattern established by Nesfield and Shaw in the 1860s. Before becoming a Medallist of the Royal Academy he had a folio of his sketches published in 1879: Old Buildings in the Neighbourhood of Manchester.

He began his architectural career in 1875 at the age of 16 as an articulated pupil in the office of Corsen and Aitken of Manchester. In 1880 just before his success as R.A. Medallist he was working with Colonel R.W. Edis, an associate of William Burges, in London. After his sketching tour of France he returned to London and worked with Paull and Bonella.

From his admiration of Nesfield and Shaw, his contact with Edis, and most certainly the late work of Burges, from the details of the half-timbered vernacular of Cheshire, his thorough training in the gothic revival, the craft ideals of the gothic revival and his sketching tours of France,

Kemp developed the architectural style he practised in Melbourne after his arrival in 1886.

He had sailed from Glasgow in March 1886 on the *Loch Vennacher* and arrived in Sandridge after an 86-day voyage. His sketches of shipboard life have survived. On his arrival he became chief assistant with Terry and Oakden (though Terry had died in 1884). In 1887 he became a partner in the firm restyled Oakden Addison and Kemp, although Addison was established in Brisbane, in charge of a branch of the office there.

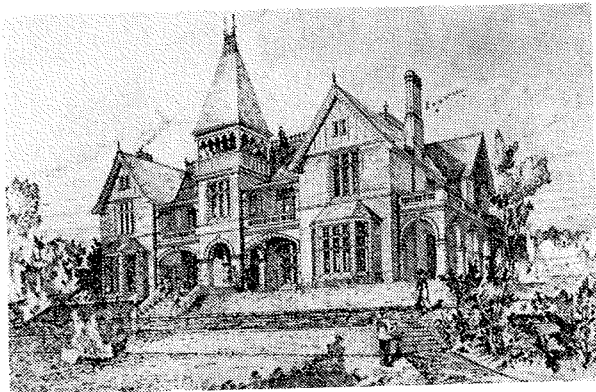
The partnership lasted until sometime after 1892 when it was restyled Oakden and Kemp, a partnership which seems to have terminated in 1897 although between 1895 and 1897 Kemp is believed to have been in Sydney. He had two brothers both of whom were in Sydney.

Before the financial collapse of 1892 decimated the practice, Kemp was associated with a number of substantial projects from the office of Oakden, Addison and Kemp: work on Queen's College, University of Melbourne; the Queen's Coffee Palace, cnr Victoria and Rathdowne Streets, Carlton (1887, dem.); The Australian Property and Investment Company Building, cnr Elizabeth and Flinders Lane (1887, dem.); a House in the Old English Style, St Kilda (1887, not located); The Workingmen's College (RMIT) La Trobe Street (1888); and Woodlands for Alexander McCracken, Woodlands Street, North Essendon, (1888). With the last three works it seems reasonable to ascribe their conception and detailed design to Kemp. He also designed three distinctive brick buildings in these years: a manse, Highbury Grove, Kew; residences, 117 Princess Street and 1 Fellows Street, Kew; and a bank, now the Shire Offices, Kerang.

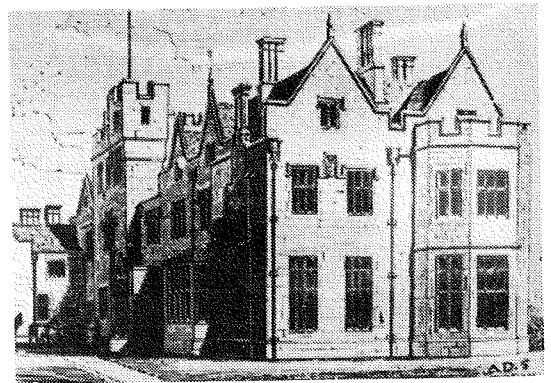
In May 1894 he gave an illustrated talk to the RVIA, 'A Sketching Tour through the North of France', and during the course of the talk he showed members the sketches he had made during his visit to France in 1881. Kemp was congratulated by Arthur Johnston, himself a Gold Medallist of the Royal Academy (1845), who expressed the opinion that Kemp's drawings could vie with the splendid illustrations of medieval art to be found in Norman Shaw's work.

It was from the partnership of Oakden Addison and Kemp that one of the two previously mentioned gabled designs associated with Kemp's name

originated. It was one of the finest houses in Melbourne, and in the list of works from the practice cited above, is the residence of Alexander McCracken, Woodlands, (now St Columban's Missionary Society). It fuses the gabled pavilion form of the Old English Style incorporating half-timbering, with Tudor cross windows in stone, and French (the scallops in the barge boards are citations of the clerestroy of Cluny III) and Burgesian details. It combines brick, stone, timber, slates and terra cotta tiles in a powerful ensemble. At the time it was built it was claimed to be the first building to make extensive use of terra cotta tiles imported from Marseilles. The tiles are from the firm of Guichard Carvin Cie, St Andre, Marseilles, and have a bee stamped on their nose and back. Henry Kemp's perspective of the house suggests that it may have been designed with slates as the intended roofing material. The symmetrical pavilion form with a central fleche (or in this case a tower) is similar to the type used by R W Edis, with whom Kemp had worked, for his Victoria House, head quarters of the British Commission at the Chicago Exhibition. The old English style of the Edis model is transformed in the McCracken residences into a hard-edged composition in brick and stone. Such a transformation removes it to margin of the category of Queen Anne,



*'Woodlands' , Essendon*



*Victoria House at the Chicago Exhibition; R W Edis, architect*

loose as that term might be. The interior spaces of this commanding house, their decoration, the stained and coloured glass, the fittings and the furniture, all add to the superior quality of this unique residence. It has not been the subject of any detailed studies, so authorship of the redecoration schemes which seem to have taken place within it and the additions, such as the ballroom, may only be guessed at.

Henry Kemp returned to Melbourne from Sydney in 1899 and went into partnership with Beverley Ussher, a younger architect who already had a number of Queen Anne villas (or Federation Bungalows) to his credit. It was in



*"Woodlands", Essendon*



partnership with Ussher that Kemp proceeded with the other picturesque gabled house cited above: "Dalswaith" (1906) now Champion College, Studley Park Road, Kew. Henry Kemp's perspective of the house is now in the La Trobe Collection, State Library of Victoria. The drawing shows that the house was originally intended to have a central fleche over the principal transverse gable of the house, an external mark of the interior top-lit first floor landing. The impressive residence was designed for William Gibson draper and importer, and partner in the firm Foy and Gibson.

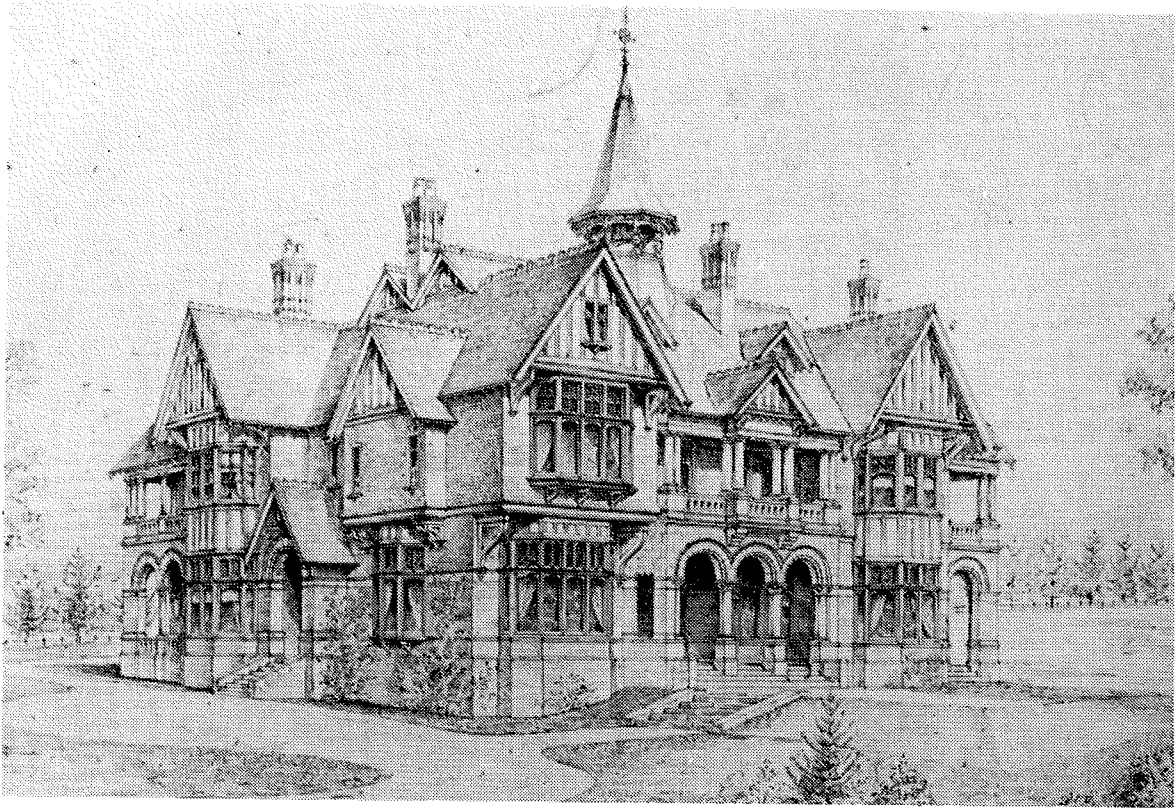
This design again recalls the Edis design for the headquarters of the British Commission at the Chicago Exhibition. It has a strongly expressed transverse gable which sails above the two storeys of the house and from which bold subsidiary gables protrude. The overall organisation of the north elevation is symmetrical but the details contradict the symmetry. Each of the pavilion-ends has its own oversailing gable with vertical half-timbering. The right-hand end is treated with a two-storey canted bay, while the other side has the canted bay confined to the ground floor

and an oversailing bracketted first floor which has set within its elevation a canted bay. The central feature of the north elevation is an arched ground floor porch in stone, above which stone columns support a central smaller gable. The stone arcade suggests William Burges' influence. The subtle play of asymmetry within the overall symmetrical organisation of this facade is an especially delightful feature of the house. The east elevation which is seen obliquely as the house is approached from the street, is one of the finest asymmetrical compositions in Melbourne architecture. It contains a ground floor gabled entrance porch flanked by a greater and a lesser gable to the first floor rooms. Bay windows, oversailing projections, and half timbered gables, are external expressions of internal room spaces and axes. The principal gable emphasises externally the principal axis of the room it expresses, while subsidiary gables highlight secondary internal axes. The creation of asymmetrical compositions in which the external elements reflect the internal spaces required great skill in planning and massing. This distinctive (unique) picturesque Melbourne Queen Anne house in the gable genre is a member of a class with a distinguished ancestry which includes such masterpieces as Butterfield's Milton Ernest Hall near Bedford, Philip Webb's Red House for William Morris, and ultimately back to the efforts of Pugin to express a functional plan as a picturesque composition. In this group of designs the intention is that every element in the elevation relates to or expresses some special aspect of the plan. The Melbourne example is not a copy of a design but rather, it is one of a class of designs, and an outstanding example in the Melbourne scene.

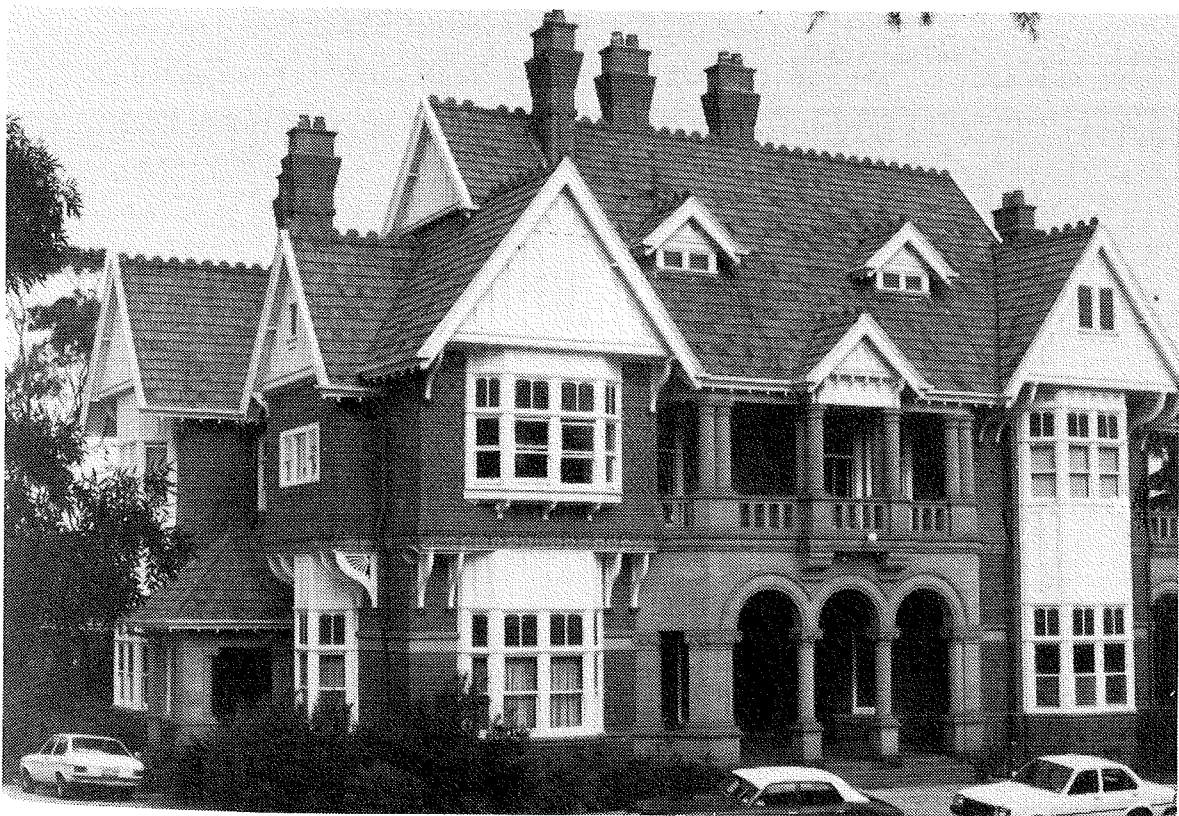
Internally, the Arts and Crafts orientation of the house is evident in its careful detailing (some of it Jacobean), its timber panelling and carved decorations, the coloured glass floral compositions in the windows, the finely designed door furniture, and the variety of decorative plaster work.

The principal public feature of the interior is the screened dog-leg stair which rises to a gallery landing surmounted by a large decorative cupola. The private rooms of both floors open from the central space and each has a strong but intimate character.

A substantial part of Kemp's architectural personality was inclined towards formality, symmetry in planning and towards picturesqueness in wall and



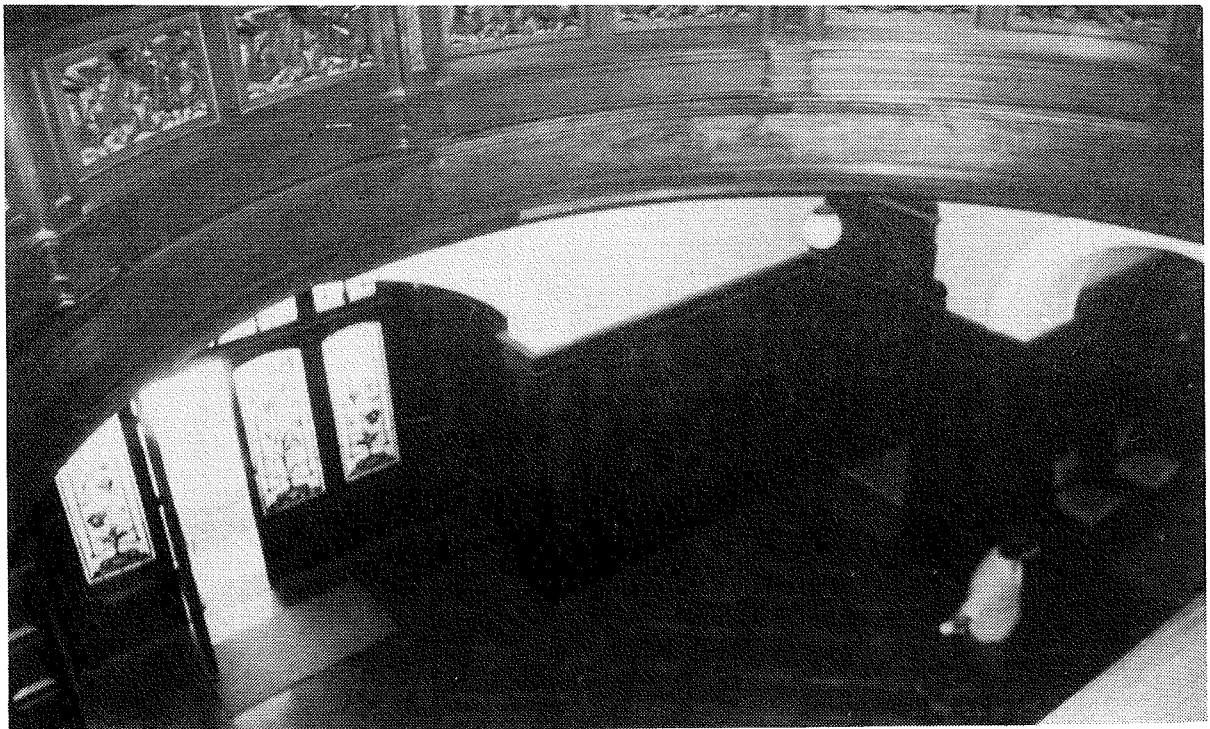
*"Dalswaith", Kew (1900). Ussher & Kemp, architects*





*Dome, "Dalswaith"*

*Stair Hall, "Dalswaith"*



roof treatment. Kemp's thorough training in the gothic revival; while not so strongly evident in Dalswaith, is evident in the decorative treatment of one of his designs for a country residence (which has a stairhall similar to Dalswraith) the Mount Noorat Homestead (1908). It is difficult to decide the extent to which Dalswraith is the result of a joint collaboration which owes something to both Ussher and Kemp, or whether, as the drawings suggest, it was Kemp's design.

Of the second category of examples in this gable genre, mentioned above, the examples are rectilinear in character and give the appearance solidity and utilitarian purposes. Their first floor rooms are contained within a dominant gable which runs transversely across the house. Unlike the model of the Old English Style, which exhibits a two storey wall surface, such as at Dalswraith, these examples have a sublime sweep of roof running down to form a ground floor eaves, so that in parts, only a single storey of wall at ground level is revealed to the eye. They share this characteristic with the hip genre shortly to be discussed. However, unlike the hip genre, at the gable ends the walls majestically rise through the ground and the first floor right up to the apex of the gable. Examples of this type of gabled house are:

residence for J V McCreery, cnr Walpole and Malmsbury Streets, Kew (Ussher and Kemp, 1905)

residence for John Whiting, Bruce Street, Toorak (Ussher and Kemp, 1906)

residence of H F Parsons, corner Canterbury and Ruben Roads, Camberwell (Ussher and Kemp, 1909)

Henry Kemp's own house, Heald Lawn, 5 Adeney Avenue, Kew (Inskip and Kemp, 1912)

residence for W M Meville, Moorhouse Street, Malvern (H H Kemp, 1921)

residence for Mrs Marion B Syme, Mont Albert Road, Canterbury (H H Kemp, 1922)

Of the third category of gable designs associated with Henry Kemp, those with a diverse array of gables kept to the first floor eaves line of an asymmetrical house, a very nice example is at Hamilton in Western Victoria: Residence and Surgery for Mrs D F Laidlow (1904). In the joint practice of Ussher and Kemp a total gable composition of this sort is rare and the



*Residence and Surgery for Mrs D F Laidlaw, Hamilton, 1904, Ussher & Kemp, architects*

and the asymmetrical houses are usually treated with a dominant hip from which subsidiary gables protrude (see below: residence for Dr G W Armstrong).

The increasing severity of these gabled designs realise the advice Kemp's partner Beverley Ussher gave architects in 1907: "We should get away from a certain frivolity ... we ought to aim, I think, at a stronger type of house, something with bolder lines, something less fussy in detail". They were bold words, for Ussher seems to have had a stronger taste than Kemp for the decorative, the complicated, and the picturesque and was free from Kemp's concern with formality and symmetry.

#### The Hip Group

Ussher's name is strongly linked with the second group of house designs, those whose roofs are formed by an overall hip from which gables protrude. Ussher's link with the hip genre ought not to be pressed too far to the exclusion of Kemp and others who were also involved in its development. Some number of the hip type designs from the joint practice of Ussher and Kemp must be linked with Kemp's name as well as Ussher's because Kemp's distinctive type of lettering appears on the contract drawings. Notwithstanding this qualification, Ussher had designed a number of large houses

in this manner before joining with Kemp.

These hipped genre designs are the really distinctive houses in the Melbourne Queen Anne manner, described as the Federation Bungalow in recent times, and considered to be 'an Australian style if ever there was one' ...<sup>4</sup> It was these designs which so provoked Martin Mills in 1927.

In the hipped genre a dominant hip roof envelopes the whole house out of which subsidiary gables or hips and turrets emerge. The surface of the hip roof is continuous with the roofs of any verandahs and porches associated with the house. In many of these houses, the roof sweeps down to the single storey perimeter walls with the first floor enveloped within the roof, its rooms expressed by the protruding gables. In the gable genre the walls, especially in a two storey design such as Dalswraith, were dominant elements and were carefully treated as a visually important aspect of the design. With the walls in the hipped genre rising no higher than the ground floor eaves, and the perimeter being softened with screens of turned timber posts and arched infills to the porches and verandahs, it is the sweep of the roof, the subsidiary gables, the finials and cresting, and, above all, the colour and texture of the organe Marseilles tiles, which dominates the eye. In order to accommodate the upper floor rooms within the hip roof, it was necessary to have a fine spread of rooms on the ground floor.

The character of the hipped genre house is softer, more decorative, and intimate, in contrast with the prismatic form and sublime austerity of their gabled counterparts.

Beverley Ussher was in practice by himself from 1893 to 1899 and during those years designed a number of houses, the last ones of which are large-scale essays in the hipped genre. These early Ussher houses are:

- residence for C C Ussher, Neville, 44 Fellows Street, Kew (1893)
- residence at 21 Trafalgar Street, Camberwell (1894)
- residence for F E Hedges, 20 Knutsford Street, Canterbury (1895)
- residence for the Scarle family, 23 Barry Street, Kew (1896)
- redecorated of Milliard, residence of John Whiting,  
22 Wallace Street, Toorak (?1895, demolished)

residence for Mr W J T Clarke, Clendon Road, Toorak  
(?1895, demolished)

residence for Mr J C Foden, corner of Belmore and Balwyn Roads,  
Canterbury (?1897, demolished)

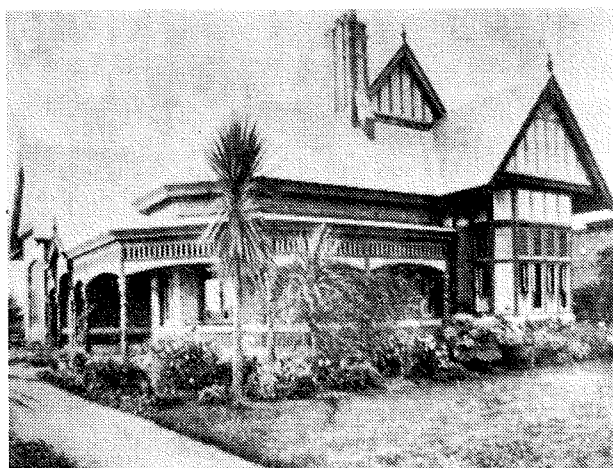
residence for Lancelot Ussher, Packington Street, Kew (1898)

residence for Mrs Alfred Mellor, 150 Mont Albert Road,  
Canterbury (1898)

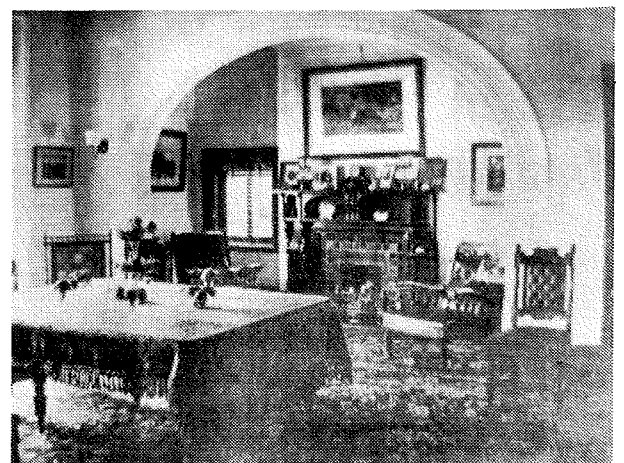
residence for Dr Cleaver Woods, Valetta, Swift Street, Albury  
(1898, demolished)

The first two of these designs are of the gable genre (the Fellows Street house is without the interesting verandah which is shown on the original plan and can be seen on an early published photograph<sup>5</sup> and the roof elements are positioned to both create a picturesque and active skyline of steeply raking gables and to reflect the internal axes of the rooms. Both the houses have splayed or canted corners with a faceted roof which softens the dominance of the gables and suggests the hipped genre characteristics. Both houses have elongated timber finials at the apex of the gables. The roofs are slate with terra cotta cresting. Internally in the Fellows Street house each room is austere decorated but each have richly panelled ceilings to give an individual character and in both the drawing and dining rooms there is an inglenook. The study was considered 'very unique' in having a coved ceiling 'lined with a beautiful specimen of Australian Ash...'

*Residence, Fellows Street, Kew  
Beverley Ussher, Architect  
(B.E.&M.J 13.11.1897)*



*Dining Room, Fellows Street  
(B.E.&M.J., 13.11.1897)*





The next two examples, the Hedges' house and the Searle house are both to the same design, although the Hedges' house has been the more extensively altered having lost its verandah and garden. The Hedges' house was greatly admired by Sir George Vernon (who also eulogised the W J T Clarke house) who described it as '*one of the best adaptations of what might be called the colonial idea of a house with good style*'<sup>7</sup> The Hedges' house was the first built and the drawings were used as a basis for the Searle house for which the windows, corner turret, and chimneys were changed from the Hedges' design.

They are examples of the hip type, but the verandah roof (of galvanised iron) is separated from the main plane of the terra cotta tiled roof. An overall hip (with ridge) runs down to meet ridges of subsidiary gables, and the south-east corner is marked by an octagonal turret. Not only do the roof elements express the axial orientation of the internal spaces, but the octagonal corner turret generates a diagonal axis which reverberates across the house in splayed corners to rooms and in angled corner fireplaces. The chimneys, as in all these houses, make an important picturesque contribution to the roofscape: the position of the fireplace in a room must be considered in relation to the possible effect the chimney will have on the external composition. Compared with later houses from the Ussher and Kemp partnership, the pitch of the gables is much flatter, and the principal sets of easement windows are contained within flat segmented arches. In its original setting the Hedges' house was an exceptionally fine composition.

The beautifully composed house for W J T Clarke occupies a special position in the development of Ussher's work for in this design the verandah roofs are continuous with the main roof plains and all are covered with tiles. The gables are again at a flatter pitch than in later Ussher and Kemp examples, and the pitch of the hip less steeply inclined. Perhaps the use of a steeper pitch for gables and hips came from Henry Kemp. In 1968 Andrew Trollope was permitted by the Kemp family to photograph a view of a Kemp house in Sydney c.1897 (Murdoch Street, Neutral Bay, demolished).<sup>8</sup> The roof pitch and gable pitch is close to the pitch used in the Ussher and Kemp practice. (One must also note the steep pitch of the C C Ussher house at 44 Fellows Street, Kew, but apart from that example Ussher used the flatter pitch). It was perhaps the interior as much as the exterior which induced Sir George Verdon to praise the



*Mr W J Clarke's Residence, Clendon Road, Toorak,  
Beverley & Ussher, architect, (B.E.&M.J. 4.12.1897)*

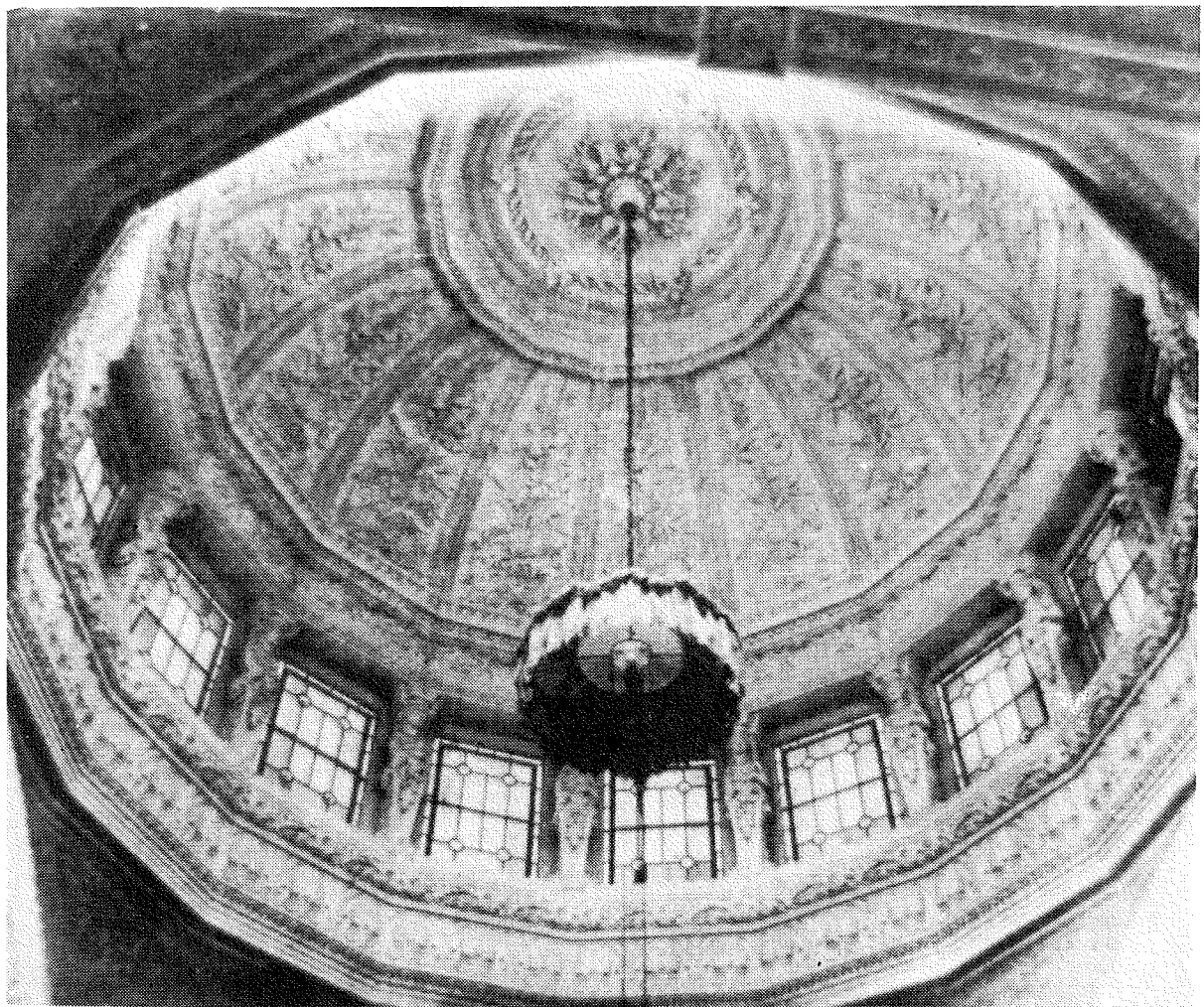
W J T Clarke house in the highest terms. A rich wooden dado ran throughout all the halls and lobbies, and the mantelpieces were throughout designed in satin wood, blackwood, walnut and oak. It was intended that climbing roses would twine around the brick piers<sup>9</sup>.

The two storey gable genre house for J C Foden can be easily recognised as an Ussher house when seen alongside the C C Ussher and the F E Hedges' houses. However its asymmetrical composition is derived from the type of gabled pavilion arrangement associated with Kemp: a warning that such a treatment should not be solely associated with Kemp when it is present on the later partnership. As further warning, the dome to the ballroom at the Gibb's residence in Kew is strikingly similar to the cupola in Dalesworth, usually attributed to Kemp on the basis that it is a gable composition and that he prepared the drawings.

The Foden house stood in 30 acres of ground on a high and fine site at the corner of Balwyn and Belmore Roads, Canterbury. The entrance was through an ornate arched porch flanked by attached columns. The main staircase rose directly from the main hall. The hall, drawing room and



*Hedge's Residence, Canterbury, Beverley Ussher, architect  
(B.E. & M.J. 4.12.1897)*



*Dome, Mr Gibbs Residence, Kew  
(B.E. & M.J. 4.12.1897)*

dining room were so arranged that they could be opened into one large ballroom over sixty feet long and from twenty to twenty-eight feet wide. The rooms were separated by sliding doors which ran into the walls, but double doors hung in the centre were hinged in the ordinary way. The best rooms had neatly panelled plaster ceilings and carefully detailed cornices.



*Residence, Canterbury,  
Beverley Ussher, architect  
(B.E. & M.J., 27.11.1897)*

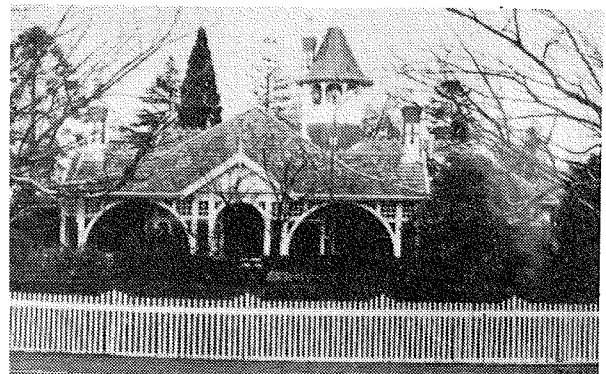


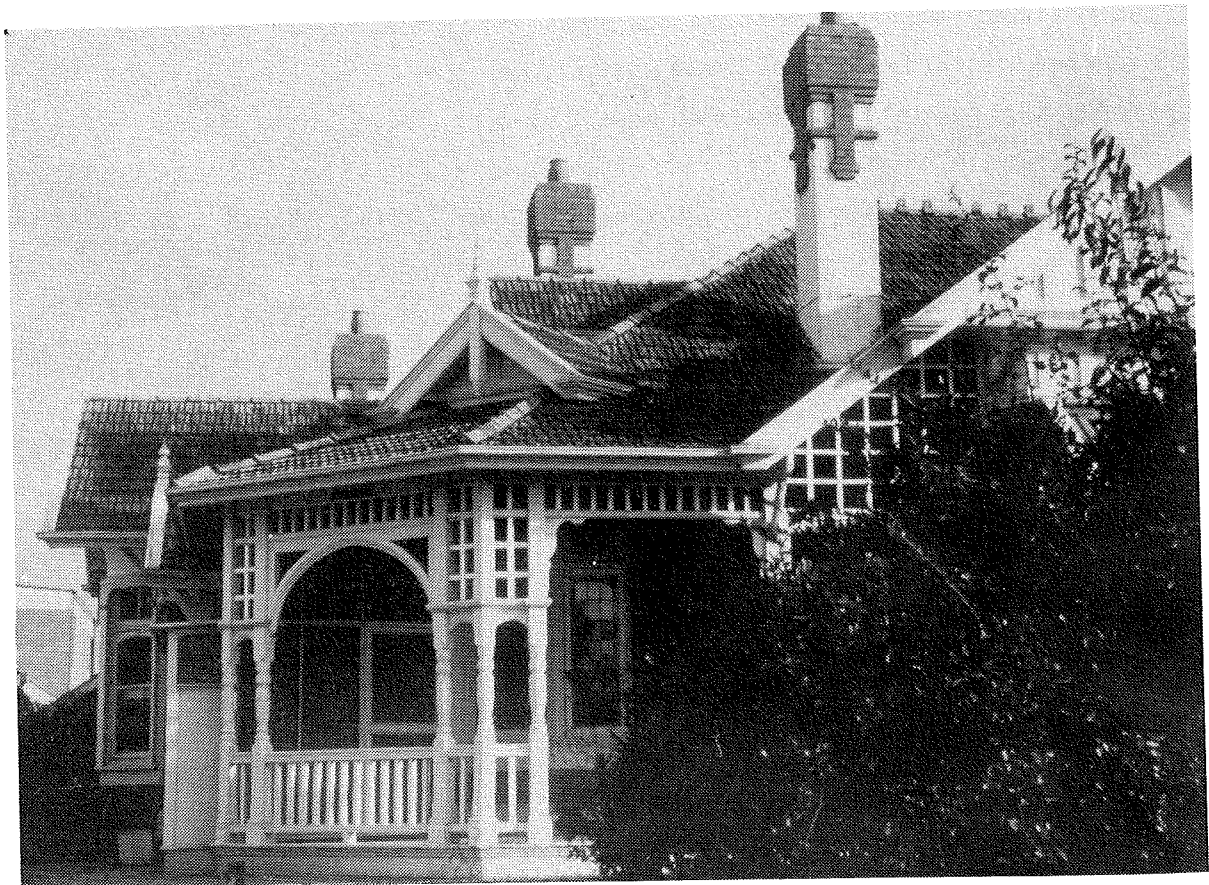
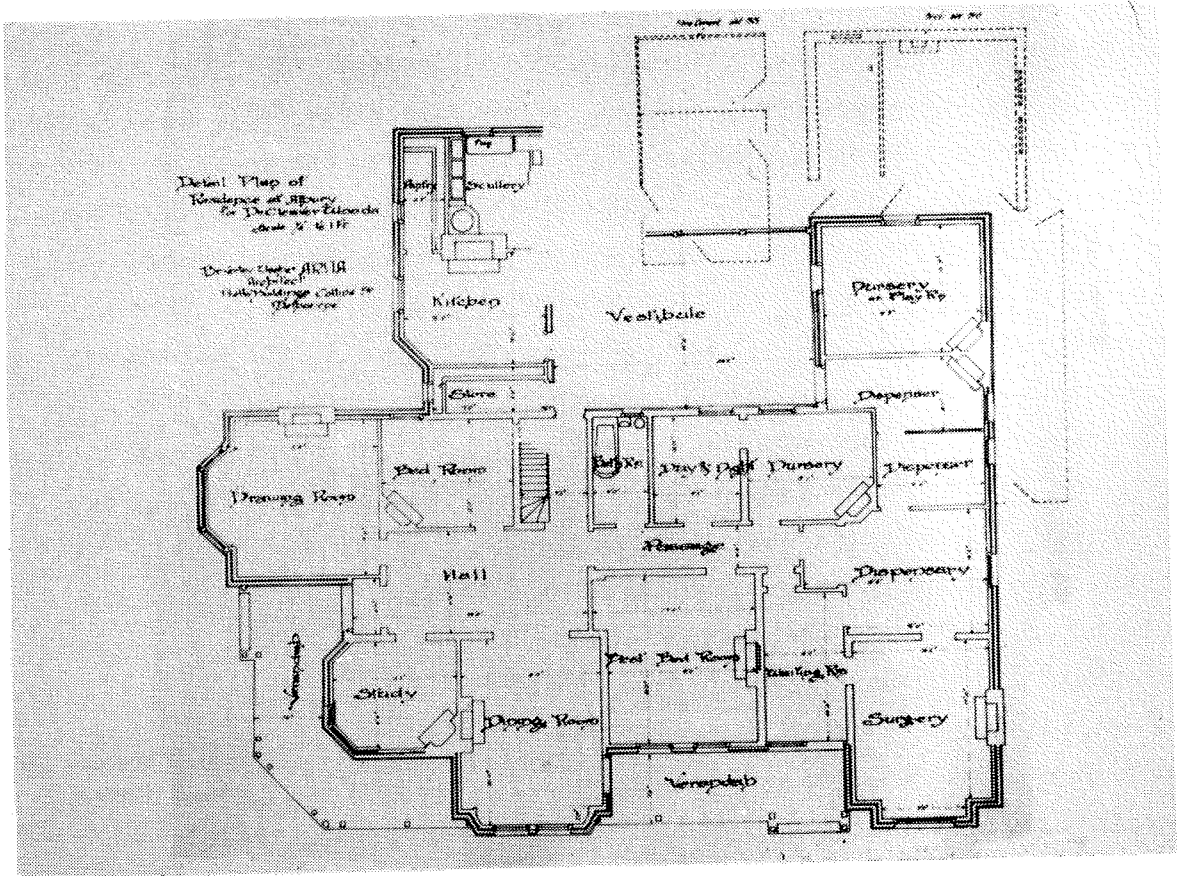
*Main hall and staircase,  
Canterbury (B.E. & M.J., 27.11.1897)*

The whole of the woodwork of the drawing room, dining room, hall, stairs and landing including the sliding doors was carried out in Australian woods; Silky Oak, Blackwood, Fiddleback and Kauri all French polished. The house contained twenty rooms, including bathroom and stores. The great feature of the building is its compactness, being without even a passage and with all the rooms opening off the staircase hall and landing was greatly admired. Like the greater proportion of Ussher's work, the building was carried out privately and not submitted to public tender.<sup>10</sup>

The Mellor and Woods houses are grand expositions of the hipped genre. They are the most developed examples of Ussher's style before he joined in partnership with Henry Kemp in 1899. While both these houses have elements obviously derived from the English domestic revival (half timbering, red brickwork) and American domestic work (spacious verandahs and solid decorative timber work) in Ussher's hands they were used to create a novel style. In these designs he managed to eliminate the hard solid appearance of the English style and reduce the blockishness of the American work and restrain the decorative exuberance of its timber work. Both the Ussher houses take a large gently sloping and all enveloping transverse hip roof and use it to provide an overall roof profile. Out of this "softened" roof profile the various gables, side gables, and dormer gables appear, each with a low pitch. The verandah roof being integral with the main roof surface further eases the roof down virtually to eye level. It is this desire to contain the house under and within a roof that comes right down to the ground floor eaves line which marks Ussher's main line of development. In his later houses the perimeter walls and open porches, the red bricks, the stucco dressings, windows and decorative timber details play only a minor role. They are foils to the principal decorative element of the roof. It is the Marseilles tiles and the broken picturesque roof form which makes the aesthetic impact and provides the colour, a beautiful soft and textured orange, as the planes sweep down to eye level. Instead of a total wall elevation being presented, only particular points of interest such as gable ends, a protruding

*Mellor residence, Mont Albert Road, Canterbury, 1898,  
Beverley Ussher, architect (photograph: A Trollope)*

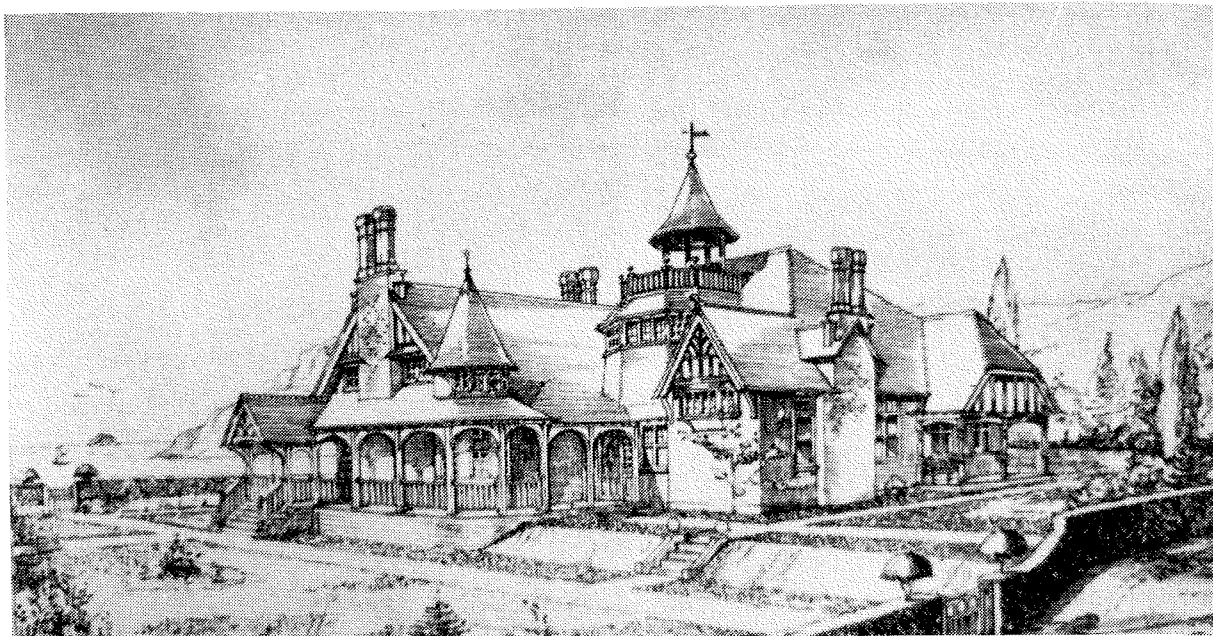




*Dr Cleaver Woods Residence and Surgery, Albury, NSW.*

section of wall or chimney breast or screens of turned and decorative timber are emphasised and brought out from the overall composition. A recognisably solid wall elevation erupts only at certain points. The perimeter is a fluctuating pattern of subtle contrast between solid and void, between hard red surfaces and voids embroidered with decorative turned posts and timber screens. In both the Mellor and Woods houses the plan incorporates a reference to the axial pavilion plan formula, but the bold projection of rear side rooms on adjacent elevations always lessens any intrusion of such a segment of axial organisation. Reduced to diagrammatic simplicity, the plans form an L with the angle of the L filled in with additional rooms. The projecting rooms representing the terminations of the L are expressed by dominant gables.

Before Ussher embarked on the series of houses he designed in the 1890s he had been in partnership with Walter R Butler. During the partnership Ussher is credited with what the Charities Commission called 'the finest Hospital Wards in the colony',<sup>11</sup> at the Hamilton District Hospital and Benevolent Asylum. Towards the end of the partnership the practice published a view of a 'Cottage by the Sea'<sup>12</sup> which has part of the roof rising as a hip with a ridge. The drawing was prepared by Butler and the building located at Queenscliff : it has been demolished. The partnership with Butler produced one of the finest 19th century examples of the picturesque house with the creation of Blackwood near Hamilton, for R B Ritchie. The perimeter walls are bluestone and the tiles are from Bridgewater in the West of England near where Butler grew up and served his articles. The lettering on the drawings suggests that they were by Ussher. The drawings remained in Ussher's possession after the practice with Butler came to an end and from Ussher passed into the hands of Henry Kemp. They survive in the possession of a great-nephew of Kemp. Both the Cottage by the Sea and Blackwood have half hip roof elements. Butler's subsequent designs in the early years of the 20th century are in the gable genre. There are other early examples of the hipped genre from the 1890s from such architects as Arthur Fisher, A B Rieusset, and Alan C Walker. These examples clearly indicate that Ussher did not create the idiom but rather advanced a particular house form, and in conjunction with Kemp, explored its picturesque possibilities to such an extent that the products of the practice became synonymous with the Melbourne Queen Anne house.



*Cottage by the Sea, Beverley Ussher, architect  
(B.E.J. 9.1.1892)*

*"Blackwood", near Hamilton, 1892, Butler & Ussher, architects  
(photograph: D Alsop)*







*Beverley Ussher, (B.E. & M.J. 4.12.1897)*

Beverley Ussher was born in Melbourne in 1868. He was articled to Alfred Dunn (1862-1894) in the mid-1880s and after completing his articles, visited England and the Continent in 1887-8. He spent his time 'sketching, measuring, and examining all the finest specimens of art and architectural treasure that came in his way during extensive travels, and in months spent in Italy, France and Great Britain'.<sup>13</sup>

Ussher used the measured drawings in his practice when he returned to Melbourne. In the work he did at Milliara, the residence of John Whiting, at 22 Wallace Avenue, Toorak, the drawing room ceiling was "an exact reproduction of the dining hall ceiling at Bolsover Castle, measured and drawing (sic) by ... Ussher during his extensive European tour".<sup>14</sup> In England he met Walter Butler (1864-1949). Butler at the time was working for J D Sedding in London. Both Alfred Dunn and Walter Butler had served their articles with Alexander Lauder at Barnstaple in north-west Devon. It is probable that when Ussher left Dunn's office in Melbourne to visit England, Dunn gave him an introduction to Walter Butler. In London, the young Butler's circle included Ernest Gimson, a close friend, William Lethaby, Sidney and Ernest Barnsley, and through Sidney Barnsley, the office of Richard Norman Shaw. Ussher would also have had direct contact with William Morris's works, whose office was next to Sedding's. Ussher transferred these English interests to his own country and in, for example, decorative work as Milliara, the architraves to arches were decorated with local flora, and panelling featured Australian timbers. Emphasis was placed on craftsmanship and the decorative arts such as stained glass work which was used to create high quality features and give design continuity between spaces. He tried to create his hip and gable houses from the traditional hipped colonial house as was acknowledged in his design for the W J T Clarke house in Clendon Road, Toorak. Through Walter Butler, Ussher would have been introduced to this circle of young architects obsessed by arts and crafts ideals and the creation of a national vernacular architecture. Ussher, accompanied by Butler, returned to Melbourne in 1888 and both entered into a partnership which lasted until 1893. Ussher joined in partnership with Henry Kemp in 1899 and the partnership lasted until 1908 when it was terminated by Ussher's early death at the age of 40.

In reminiscences by Kemp's daughters Ussher was remembered by them as being very weak and frail. His early death (along with the early deaths of Alfred Dunn and E G Kilburn) must be counted as a great misfortune for architecture in Victoria.

The partnership of Ussher and Kemp created a large number of hipped genre houses: single storey, single storey with attic rooms (the Federation Bungalow) and two storey, as well as many in the gabled genre as listed earlier. Some examples of the hipped genre are given below.

Residence for Mrs Tyssen, Riversdale Road, Hawthorn, 1899.  
Residence for J Cupples, 104 Riversdale Road, Camberwell, 1899.  
Residence for Mr Ariell, 2 Studley Avenue, 1899.  
Residence for Butler Walsh, cnr Molesworth and Barry Streets, Kew,  
1900.  
Residence for William Halsey, Broadway, Camberwell, 1900.  
Residence for E H Collis, Stawell Street, Kew, 1902.  
Residence for W H Davies, 5 Willsmere Road, Kew, 1903.  
Residence for J A King, 59 Park Street, Essendon, 1903  
Residence for Dr J W Armstrong, 169 Canterbury Road, Canterbury 1903;  
Residence for Miss McCalman, 178 Barkers Road, Kew, 1907.  
Residence for A Norman, 7 Adeney Avenue, Kew, 1908.  
Residence for H A Underwood, Osborne Street, Williamstown, 1913  
(Inskip and Kemp).



*Cupples Residence, 104 Riversdale Road, Camberwell; 1899;  
Ussher and Kemp, architects*



*Ariels Residence, 2 Studley Avenue, Kew, 1899;  
Ussher and Kemp, architects.*

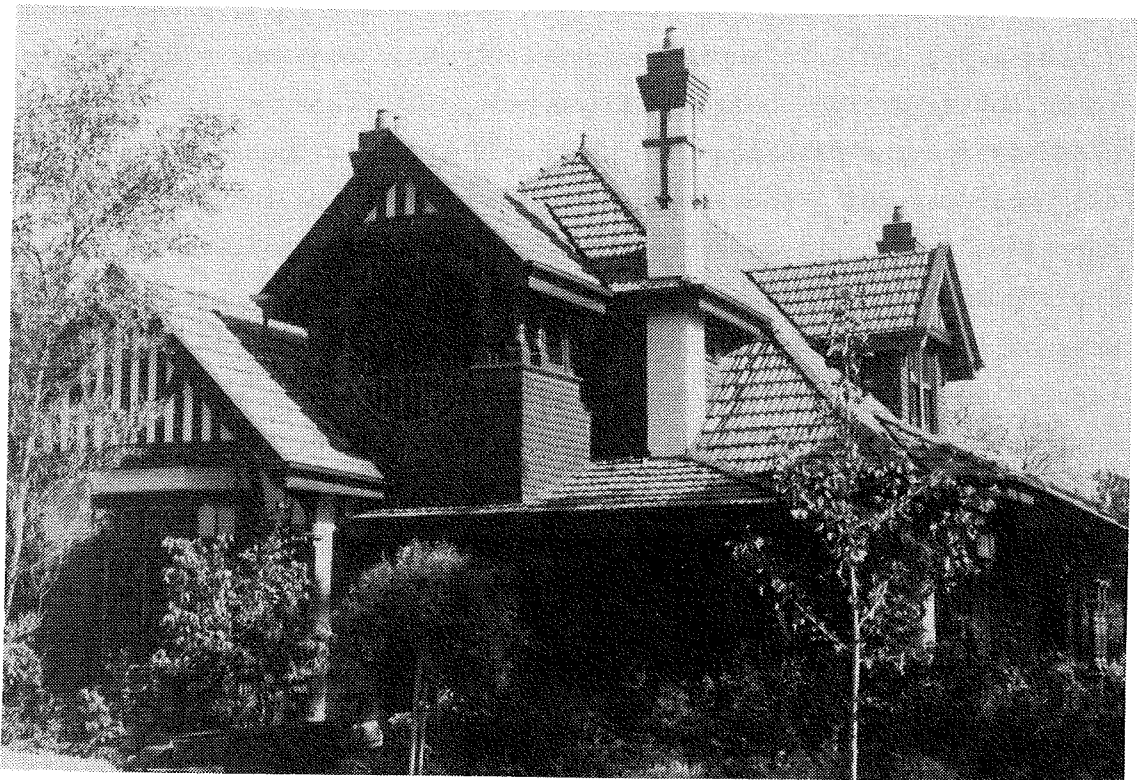
*Davies Residence, 5 Willsmere Road, Kew, 1903;  
Ussher and Kemp, architects*





*King Residence, Essendon 1903*

*Norman Residence, Kew, 1908*



Entrance to these houses was often from the verandah and the verandah roof would show the entrance point by a gable or timber arch being inserted into the continuity of the verandah roof. The verandah was in effect an open air room, a symbolic representation of Australianness, a fundamental component in an Australian style and from it opened out open air bays and partial gazebos. From its sheltering and intimate brow the sweep of protecting roof rose up across the house. From the open air room of the porch the principal door opened into the hall. The hall was the central distribution space in these houses. In many of the Ussher and Kemp houses, the stairs to the first floor or attic rooms was placed in a separate space off the hall. The halls were formal if austere public spaces. Some were unadorned and undecorated, others were panelled to a high dado, while ceilings were panelled plaster work or timber panelled. From this formal space the public rooms of the house had their doors: drawing room and dining room. Less formal, and more private rooms, such as a library were separated from direct access by a discrete subsidiary space off the hall generally at right angles to the principal axis of the hall. On the far side of the dining room from the hall were the service rooms; kitchen, larder, pantry, scullery. Another passage off the main hall, in single storey and attic houses, would serve the private rooms of the house; the bedrooms, dressing rooms, bathrooms and back stairs. In a two storey house, such as the Ariell residence at 2 Studley Avenue, the downstairs was given over only to the hall, drawing room, dining room, and in a separate space the stair together with the service rooms to the dining room, the kitchen, scullery and store-room. All the bedrooms and the bathroom were on the first floor opening off a landing and short passage. In all the designs the hall was the central space through which one passed from one social zone of the house to another. Their plan was therefore extremely compact. The appearance of spaciousness experienced from outside the house was the result of a skilful expression of the axes of the internal spaces. Rooms were arranged so that each principal axis ran "tangential" to the central hall. The simplest of these arrangements was an L shape of room axes with the hall occupying the inside angle of the L. Chimneys, gables, ridges, valleys, the volume of the enveloping roof, all added to the illusion of an internal spaciousness quite in contradiction to the compactness of the plan.

Ussher and Kemp developed a distinctive vocabulary of details in their design of windows and bays, chimneys, gables, brackets and verandah

supports. Not only are they distinctive to their own practice. They are also sufficiently different from those used by Ussher when alone in practice to cause further perplexity over individual attribution in this joint practice.

Both the gabled and the hip genres of the Melbourne Domestic Queen Anne were practised by other architects. Two ought to be considered; Ussher's early partner, Walter Butler, and Christopher Cowper.

Butler was 24 years of age when he arrived in Melbourne in 1889. Until 1893 he was in partnership with Ussher and the noteworthy design from this practice has already been mentioned: Blackwood (1891) near Hamilton. The firm designed the homestead and the outbuildings. In its present form the overall composition differs at various points from the original contract drawings. It is unique in its composition, consisting of a hip with a long ridge which runs virtually the entire length of the long east elevation. A strikingly bold south elevational composition consists of gables, a half-hip roof, and an observation tower, which combine blue-stone in the walls, sandstone for windows details, half-timbering and plaster to the gable ends, and Major's patent terra cotta tiles from Bridgewater (UK) for the extensive roof and subsidiary gables. The interior is treated in the Jacobean manner and has dado panelling and strong timber cornice details with panelled ceilings. To the south side of the intimate entrance porch are the principal formal rooms, the hall, the drawing room with a delightful octagonal bay off one corner, the dining room and the billiard room. To the north of the entrance are the more private morning room, and bedrooms which proceed along the east front and return around the north elevation. The service section and servants' rooms are to the west beyond the Hall and bedroom corridor. Such an extended plan is not found in the suburban residences of the Melbourne Queen Anne.

Another exceptional gable house to Butler's design was Newminster Park (1901) for A S Chirnside. Shortly after it was built it was nick-named Chirnside's Folly, passed through a succession of owners. It was ultimately left unoccupied, became vandalized, and was demolished during the Second War and its materials sold. The immense sets of gabled roofs (which, from the surviving photographs, seem to be covered with the imported Bridgewater tiles), a shaped brick gable, strong chimneys, half

timbering, and sheer walls of red brick, created a grand display of aggressive confidence. The whole ensemble is a striking proof of the good judgement of Butler's associates in London, when they held him to be the most talented of all of them.



"Edzell", (photograph: D Alsop)

Another great essay in Butler's gabled manner using red bricks, terra cotta tiles (Marseilles in this case) half-timbering with rough cast, and timber details is his adaptation and extension of Edzell in St George's Road for George Russell. Its purity of surface, austere detailing and rectilinear character make a strong impact. The barge-boards are especially superb both in their inventive detailing and in their compatibility with the rectilinear openings and details to the first floor balcony on the entrance side of the house. The triglyph and metope motif is framed in the barge-boards by a strong edge moulding. In later works Butler continued to explore the compositional possibilities of gabled roofs but each house becomes more and more austere in its expression, a change similar to that which affected Kemp's works and a change which again recalls Ussher's advice of 1907 when he called for "a stronger type of house, something with bolder lines, something less fussy in detail."

Butler's clients were among the wealthiest of Melbourne's social elite. As a consequence his practice was not as varied as the more extensive practice of Ussher and Kemp whose clients were from the moneyed commercial and professional middle class. The wealth of their clients enabled each



of these men to practice their architecture as an art. Practices whose clients came from the less wealthy strata were more business-like towards architectural practice. Art-architecture in the Melbourne Queen Anne manner was aimed at the wealthier but for the less wealthy, more restricted, less picturesque and utilitarian designs were created. An architect (developer) with just such a diverse practice was Christopher A Cowper (1868-1954). He was born in Cape Town, South Africa, and arrived in Melbourne in 1883 at the age of 15. He was articled to Evander McIvor whose practice is chiefly remembered today for its fine gothic revival churches in brick with stone dressed lancet and geometric windows. (In 1888 Henry Kemp was married in McIvor's Presbyterian Church at the corner of Whitehorse Road and Highbury Grove, Kew). Cowper was in architectural practice until 1895 at which time he retired to the land and farming. He then worked with the Equitable Life Assurance Company. From this varied background he went on a world tour in 1906 perhaps as an architectural refresher, for after that tour he returned to architecture. The years after his return to architecture were to be occupied with the development of the Grace Park Estate in Hawthorn. Architecturally, this area of Hawthorn is of special interest as a sanctuary of houses in the Melbourne Queen Anne manner. It offers a cross-section of the variety and scale of designs from Cowper's office.

The Grace Park Estate is one of those few areas of suburban development which has been studied in some detail. The area within which the concentration of Queen Anne houses occurs is bounded by the north side of Mary Street and southwards by Charles Street, Hilda Crescent and Linda Crescent. Within it are Chrystobel Crescent and Eric, Ruby, and Moore Streets. This is only a small part of the land assembled by its first owner, the Melbourne hotel-keeper, Michael Lynch. Between 1846 and 1848 Lynch acquired the original Crown allotments 38-48 totalling some 104 acres. In 1847, on the earliest part acquired, Lynch built his suburban residence Grace Park House from which, today, the area receives its name. Michael Lynch died in October 1871 and all the remaining unsubdivided part of his estate in this area (89.5 acres) passed to his second son Michael Joseph Lynch as tenant for life.

Michael Lynch's will required the land to remain within the Lynch family in perpetuity, with successive generations being tenants for life. Michael Joseph Lynch did not live on the estate but had his residence in

Dunedin, New Zealand and in consequence, a substantial part of the Grace Park Estate was leased. In 1884 the area was leased for a period of fifty years to Henry Byron Moore. Moore had been with the Lands Department and had risen to become Assistant Surveyor-General before being dismissed from service in 1878. Entering private practice he became involved in entrepreneurial schemes. It was Henry Byron Moore who introduced the gently curving crescents into the Grace Park Estate. The streets are named after members of the Moore and Lynch families. The allotments resulting from Moore's subdivision were to be offered for long lease and in connection with building on the allotments, Moore held an architectural competition to be judged by William Salway and Lloyd Tayler. The development of the estate, however, did not progress at any great pace, and in 1888 Moore's lease was transferred to the Grace Park Leasehold Company and further efforts were made to dispose of house allotments by lease. In 1895 the lease of the Grace Park Leasehold Company had to be surrendered as the Company was unable to pay arrears for the lease. The sub-lease already made continued to be respected by the Trustees of the Lynch Estate. Frederick Lynch, son of Michael Joseph Lynch inherited the lease for life in 1900, and under procedures created by the *Settled Lands Act*, he began selling parts of the estate. This sequence of sales began in 1904 and it is in this complex but interesting situation that Christopher Cowper began buying allotments. Between 1908 and 1912 he built 33 houses within the area of the Grace Park Estate, thirteen of which were in Linda Crescent, eleven in Christobel Crescent, and three in Moore Street. Cowper's most impressive house in the area is at 40 Christobel Crescent.

Cowper developed a distinctive personal expression within the hipped genre of the Melbourne Queen Anne. He regularly used sets of slender Tuscan columns at whose head was a "hammerbeam" into which was inscribed a delicate curved detail. Another of his idiosyncratic details is the projection of a thin square pseudo wall-plate at the head of the eaves bracket which is finished in a diamond point. His chimneys are invariably tall and slender and terminate in a flat plate whose upper side slopes up in a gentle curve to a surmounting terra cotta chimney pot. In his windows the timber transoms and mullions are emphasised and have their faces rolled in the profile of a torus moulding. In addition to the Cowper houses to be seen in the Grace Park area, there are a number of others worthy of mention.

House at the corner of Riversdale Road and Fordholm Street, Hawthorn;  
House at 71 the Broadway, Camberwell;  
House at 14 Studley Avenue, Kew.  
House at 22 Studley Avenue, Kew.  
House at the corner of Barry and Stawell Streets, Kew.



*40 Christobel Crescent, Hawthorn; Christopher Cowper, architect.*

The last named house has a central tower with, at the apex of its gently curved roof planes, a superb coiled dragon supported on a ball, call cast in orange terra cotta. Cowper's sober use of terra cotta grotesques and other decorative terminations are a special delight.

Other architects designed in this terra-cotta half-timber idiom. William Pitt has had a number of designs attributed to him. Robert Haddon illustrated a number of examples in his *Australian Architecture*<sup>15</sup> in Plates IV and XVI.

All the architect-designed houses in the Melbourne Queen Anne style aimed at realizing picturesque individuality and their size and the money out-layed in each project brought forth amazing displays of creative design. Small budget houses which used the style's red bricks, decorative timber



*Cnr Riversdale Road & Fordholm Street, Hawthorn  
Christopher Cowper, architect*

details, half timbering and rough-cast, and terra cotta tiles, were less varied. They represent the adaptation of a vernacular house type, which is the subject of Robin Boyd's "Major Steps in Stylissn".<sup>16</sup> In the lower-middle and working class house for which such patterns of vernacular house types were used, the Melbourne Queen Anne style can be made to appear as a type of fancy dress, a costume. This is the Boyd/Freeland interpretation. Confined to a particular vernacular house type which persisted over a long period of time the interpretation of the changes in the expression of that type as being merely changes of dress, or being instances of a rather shallow stylism, is a brilliant insight. But the interpretation is entirely misplaced where the larger, elite in today's architectural jargon, houses are concerned. Their rich variety and novel individuality mark them out as superior essays in creative fantasy, quite removed and beyond the superficialities of fancy dress and arbitrary decoration. Freeland's assertion regarding Ussher and Kemp's Cupple's House (104 Riversdale Road, Kew, (1899) and illustrated immediately below), that "many of the roofs had no functional justification" deflects sensitive attention from the appreciation of these picturesque roof displays as being decorative expressions of a simple set of carefully and

imaginatively articulated plans. Such a misinterpretation of the style brings up the spectre of Martin Mills and his belief that good Australian architecture would come from 'a square simple building, devoid of pretension...'<sup>17</sup> neatly illustrated 25 years later by Robin Boyd in *Australia's Home* 'Major Steps of Stylism (1)'.<sup>18</sup> On this subject Martin Mills (Robin Boyd's uncle) wrote:

*If we are to evolve a good and characteristically Australian architecture, we must allow it to develop itself from the simplest forms. A street of barracks is preferable to a street of joss-houses, and the plainest box of a house, set in a garden, may have charm, but a "Queen Anne" joss-house, however thickly surrounded with lobelia, calceolaria, and red geranium, will always appear an emanation of lunacy.*<sup>19</sup>

The motivating force for this emanation of lunacy was nothing less than a search for an Australian style; the same quest which motivated Martin Mills! The leading architects who practised in the Melbourne Queen Anne style were members of a larger body of younger architects (mostly men in the 1850s and 1860s) who argued for and designed towards the overthrow of the prevailing Australian style of the 1880s. A contrast of materials between the old and new Australian architecture is perhaps the most obvious outcome of the debate or skirmish, or war of principles. Objections were raised against the use of stucco, applied stucco ornament, cast iron, galvanized iron, and double hung windows. Support was argued for surfaces of red bricks, an absence of applied ornaments, timber details, terra cotta tiles, and casement windows. It was an argument for colours which would enhance architecture in its Australian setting, and against the greyness of the prevailing stucco mode; an argument for colours being inherent in the materials used, rather than being applied to a grey stucco base; an argument for solidity of detail in timber and tile, against the appearance of flimsiness in cast-iron, slate, and galvanized iron; an argument for a functional relationship between internal and external spaces, and for the external porches and verandahs to be incorporated within a continuous sweep of roof or be coherently expressed in the external composition; an argument for functional variety in planning with that variety being informally expressed externally rather than its being a formal expression of internal stereotypes. The claims and denunciations made by these young architects were in their own way as exaggerated as

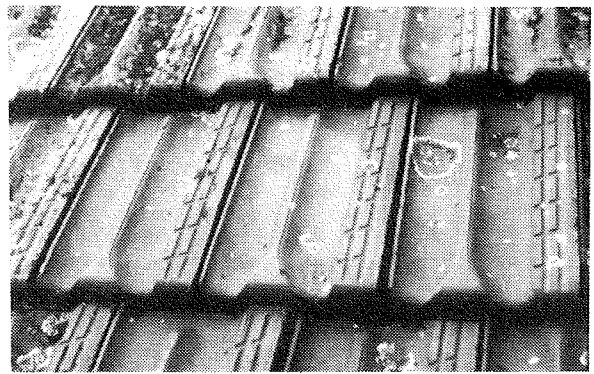
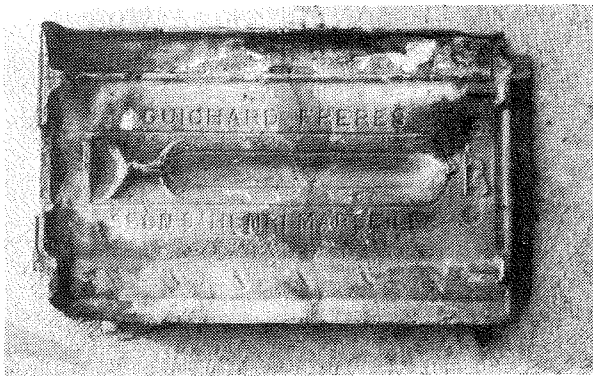
those made by that generation of later architects who denounced Queen Anne.

This search for an Australian style had its sources principally in the eclectic domestic revival fostered by Richard Norman Shaw and expressed in the Bedford Park garden suburb (begun 1875) and in the search for a true vernacular by the creators of the Arts and Crafts Movements, contemporaries and friends of Walter Butler and Beverley Ussher. The solid decorative timberwork of the Melbourne Queen Anne and the incorporation of porches and verandahs and later the use of shingles probably came directly from America.

The diverse sources of inspiration came to Australia through four inter-related channels: from the new arrivals (Alfred Dunn, Henry Kemp, Walter Butler); from imported journals from England and America (from Britain *The Architect*, *The Builder*, *Building News* and from America, *The American Architect and Building News*, *The American Carpenter and Builder*, and *Scribner's Magazine*) from local journals on architecture and building, the Melbourne based *Building and Engineering Journal* later the *Building, Engineering and Mining Journal* and the Sydney based *Australasian Builder and Contractors' News* and Australian architects visiting Britain and America and of those in the Melbourne scene Ussher visited both countries. These channels of communication were important for the fostering of other stylistic approaches in the search for an Australian architecture, notably in the experiments with (American) Romanesque, and with a re-evaluation of the Italian Styles which led ultimately to the re-discovery of the colonial vernacular of New South Wales and Tasmania.. It was this latter line of creative exploration which eventually prospered through Hardy Wilson and gave Mr Martin Mills his interpretive framework.

While overseas ideas were important in the development of the search for an Australian architecture, the importation of materials was also important. The principal expressive materials used in the Melbourne Queen Anne were imported; tiles from Marseilles and softwood from North America. The use of tiles for both roofs and walls had its origins in the complex sources of Shaw's and Nesfield's work, and before them in William White and William Butterfield. Butler and Ussher imported English tiles (Double Roman) from Bridgewater, south-west of Bristol in Somerset for use at Blackwood (1891). However the importation and use of English tiles did not develop beyond such isolated instances. The first extensive use of

imported Marseilles tiles in Victoria was claimed to be in the McCracken residence Woodlands (Oakden Addison and Kemp 1888/89 attributed to Kemp). In reporting this design the *Australasian Builder & Contractors' News* commented that Marseilles tiles, 'lately introduced into this Colony', were 'here used largely for the first time'. The same journal (March 15, 1890) commented with a touch of the theatrical on the resistance of the slate brigade which had delayed the introduction of the tiles, but 'after a very great deal of hard fighting to overcome strong colonial pressures, Messrs W H Roche and Co (were) proving successful in the introduction of French Terra Cotta Roofing Tiles'. In 1892 the Wunderlich Patent Ceiling and Roofing Co Ltd began importing the tiles. Wunderlich's involvement was recounted many years later by Edward Wunderlich in his *Forty Years of Wunderlich Industry 1887-1927*, and he claimed that over that period the Company had imported some 75 million tiles.



*Guichard Freres tiles from Heald Lawn, Kew*

The French tiles were marketed through a co-operative, the Societe Anonyme de Tuileries et Ceramiques Products Cie, and various brands were exported to countries as far away as South America and Australia. Generally, each tile featured a distinctive mark, sometimes on the nose of the tile and on the underside. The tiles of Guichard Carvin and Cie, Marseilles St Andre, feature a bee; those of Pierre Sacoman, St Henri Marseille feature a star; and those of Guichard freres Leon St Henri Marseille, feature a lion. The shipments were stopped by the First World War, but local manufacturers have continued to produce this tile (with modifications) to the present day. The triple-fronted house of recent decades with its Marseilles pattern tiles, the subject of much architectural derision, is the living vernacular memorial to the picturesque Melbourne Queen Anne

style of the first decade of this century.

The Queen Anne designs make up only a small proportion of the picturesque houses from the turn of the century. A striking house such as Tay Creggan, 30 Yarra Street, Hawthorn, is not a member of the Queen Anne fantasies but rather a late example of the picturesque villa in the Elizabethan style whose lineage goes back to the inventive pattern books of the early 19th century. There are many other picturesque designs of 80 years ago which also fall outside the Queen Anne mode as dominated by Ussher, Kemp, Butler, Cowper, and for a brief time, pioneers like Alan C Walker. The broader consideration and understanding of the totality of picturesque designs calls for the discrimination of examples by an analysis or description of their parts: roof types; bay and bow windows; angle bays turrets and cones; octagonal angle rooms and cones; window types; half-timbering patterns; struts, brackets, barges, and gable ends; verandah details including fret-work; and chimneys.

Typologies and form grammars will penetrate the mass of everyday picturesque designs and further reveal the rich variety of decorative work to be found in nearly every turn-of-the-century suburb. Such studies will also further increase the respect due to the creative architects who pioneered the picturesque approach called Queen Anne. But their work will always be sought for its own sake independently of any wider architectural context. It has been the intention of this article to focus attention on some of these architects, and to suggest a sympathetic interpretation of their achievements in creating "the so-called (and wrongly called) Queen Anne style".



NOTES

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