

# KURING-GAI



2022 Kuring-gai



2022 Kuring-gai 2



2022 Kuring-gai south and west elevations



2022 Kuring-gai southern elevation and sunken garden



2022 Kuring-gai view from the south west



Extent - aerial

## DIAGRAM 2414

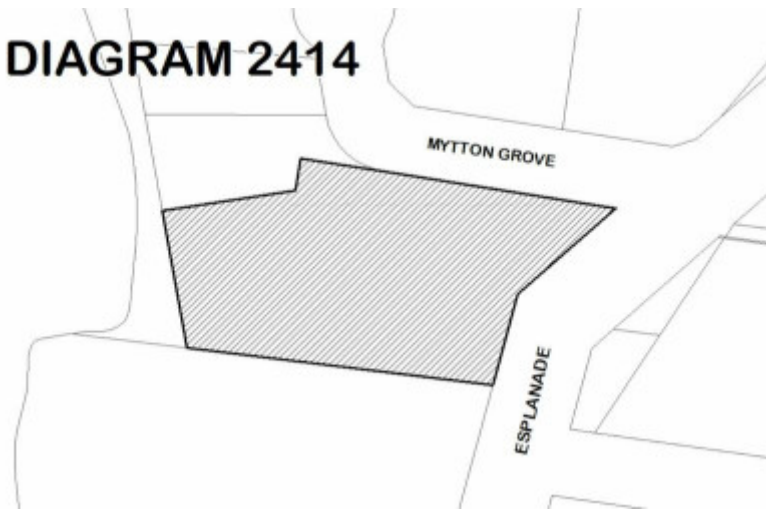


DIAGRAM 2414

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### Location

257 ST KILDA STREET BRIGHTON, BAYSIDE CITY

### Municipality

BAYSIDE CITY

### Level of significance

Registered

### Victorian Heritage Register (VHR) Number

H2414

### VHR Registration

December 1, 2022

### Heritage Listing

Victorian Heritage Register

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### Statement of Significance

Last updated on - December 1, 2022

#### What is significant?

The mansion, known as Kuring-gai and later Majellan House, as designed by the architect Cedric H Ballantyne for William and Florence Carr and constructed in 1923-24 along the foreshore in Brighton. The significance lies in the residence itself (exterior and interior) and its landscaped setting.

Significant elements include (but are not restricted to):

- The relationship of the residence within its formal landscaped surrounds and bayside location
- Overall form and footprint of the building and general internal layout
- Distinctive and intact 1920s internal elements, such as the floorboards, granolithic/terrazzo and tiled surfaces, coffered and decorative plaster ceilings, cornices, joinery, the main and secondary staircase, fireplaces (including the inglenook), timber panelling and joinery, built in timber furniture, doors, bathroom fittings and fixtures, and the staff indicator board (kitchen)
- Landscape elements and layout associated with the place's formative phase, including the stone entrance piers, circular carriageway, northern driveway, paving, basalt retaining walls, the southern and rear sunken garden, and some mature exotic trees.

### **How is it significant?**

Kuring-gai is of historical and architectural significance to the State of Victoria. It satisfies the following criterion for inclusion in the VHR:

#### **Criterion A**

Importance to the course, or pattern, of Victoria's cultural history.

#### **Criterion D**

Importance in demonstrating the principal characteristics of a class of cultural places and objects

#### **Why is it significant?**

Kuring-gai is historically significant for its clear association with mansion development in 1920s Victoria. It is notable as a residential design by the highly regarded architect Cedric H Ballantyne. The lifestyle and tastes of its affluent original occupants are demonstrated through Kuring-gai's impressive scale, landscaped and bayside surrounds, and largely intact 1920s interior. The built and garden character of the place was celebrated in *The Australian Home Beautiful* – an important architectural periodical – around the time of its construction and in subsequent editions (the mid-1960s and mid-1990s). This coverage reflected continued broader awareness of the place and provides ample evidence of its high level of integrity. Such evidence, alongside tangible elements, allows the historical associations of Kuring-gai to be understood and appreciated with greater clarity than in other equivalent places. [Criterion A]

Kuring-gai is architecturally significant as a substantial, fine and remarkably intact example of an interwar mansion. The design illustrates – at a grand level – Ballantyne's careful eclectic approach, which during the 1920s drew from multiple then popular stylistic sources. The outcome is a striking residence with a prevailing North American bungalow character, unusual for a two-storey building in Victoria, which is combined with a general Arts & Crafts Movement character as well as Georgian Revival and Spanish Mission/Mediterranean influences. The interior is also closely considered and lavishly finished, accentuating the place's prestigiousness and further distinguishing it from other examples of its class. Kuring-gai is complemented by its siting within formally landscaped grounds that retain several original or early features. [Criterion D]

## **Permit Exemptions**

### **General Exemptions:**

General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR). General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which don't harm its cultural heritage significance, to proceed without the need to obtain approvals under the Heritage Act 2017.

**Places of worship:** In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must [notify](#) the Executive Director of Heritage Victoria before you start the works or activities at least 20 business days before the works or activities are to commence.

**Subdivision/consolidation:** Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director of Heritage Victoria as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

## **Specific Exemptions:**

### **Introduction**

The purpose of this information is to assist owners and other interested parties when considering or making decisions regarding works to a registered place. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the place.

It is acknowledged that alterations and other works may be required to keep places and objects in good repair and adapt them for use into the future. However, under the *Heritage Act 2017* a person must not knowingly, recklessly or negligently remove, relocate or demolish, damage or despoil, develop or alter or excavate all or any part of any part of a registered place without approval. It should be noted that the definition of 'develop' in the Act includes any works on, over or under the place.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director for a permit. The purpose of a permit is to enable appropriate change to a place and to effectively manage adverse impacts on the cultural heritage significance of a place as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a permit exemption is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under section 38 of the Act) or after registration (under section 92 of the Act). It should be noted that the addition of new buildings to the registered place, as well as alterations to the interior and exterior of existing buildings requires a permit, unless a specific permit exemption is granted.

### **Disrepair of registered place or registered object**

Under section 152 of the Act, the owner of a registered place or registered object must not allow that place or object to fall into disrepair.

### **Failure to maintain registered place or registered object**

Under section 153 of the Act, the owner of a registered place or registered object must not fail to maintain that place or object to the extent that its conservation is threatened.

### **Conservation management plans**

It is recommended that a Conservation Management Plan is developed to manage the place in a manner which respects its cultural heritage significance.

## Archaeology

There is no identified archaeology of State level significance at the place. However, any works that may affect historical archaeological features, deposits or artefacts at the place is likely to require a permit, permit exemption or consent. Advice should be sought from the Archaeology Team at Heritage Victoria.

## Aboriginal cultural heritage

To establish whether this place is registered under the *Aboriginal Heritage Act 2006* please contact First Peoples – State Relations in the Department of Premier and Cabinet. The *Heritage Act 2017* and the *Aboriginal Heritage Act 2006* are separate pieces of legislation. Please be aware that both Acts are required to be satisfied and satisfying the requirements of one Act may not satisfy the requirements of the other.

If any Aboriginal cultural heritage is discovered or exposed at any time it is necessary to immediately contact First Peoples – State Relations to ascertain requirements under the *Aboriginal Heritage Act 2006*.

If works are proposed which have the potential to disturb or have an impact on Aboriginal cultural heritage it is necessary to contact First Peoples – State Relations to ascertain any requirements under the *Aboriginal Heritage Act 2006*.

## Other approvals

Please be aware that approval from other authorities (such as local government) may be required to undertake works.

## Notes

- All works should ideally be informed by a Conservation Management Plan prepared for the place. The Executive Director is not bound by any Conservation Management Plan, and permits still must be obtained for works suggested in any Conservation Management Plan.
- Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.
- Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits where applicable.

## General Conditions

- All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place.
- Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place are revealed which relate to the significance of the place, then the exemption covering such works must cease and Heritage Victoria must be notified as soon as possible.

## Permit Exemptions

The following permit exemptions are not considered to cause harm to the cultural heritage significance of Kuring-gai.

### General

- Minor repairs and maintenance which replaces like with like. Repairs and maintenance must maximise protection and retention of fabric and include the conservation of existing details or elements. Any repairs

and maintenance must not exacerbate the decay of fabric due to chemical incompatibility of new materials, obscure fabric or limit access to such fabric for future maintenance.

- Maintenance, repair and replacement of existing external services such as plumbing, electrical cabling, surveillance systems, pipes or fire services which does not involve changes in location or scale, or additional trenching.
- Repair to, or removal of items such as antennae; aerials; and air conditioners and associated pipe work, ducting and wiring.
- Works or activities, including emergency stabilisation, necessary to secure safety in an emergency where a structure or part of a structure has been irreparably damaged or destabilised and poses a safety risk to its users or the public. The Executive Director must be notified within seven days of the commencement of these works or activities.
- Painting of previously painted external and internal surfaces in the same colour, finish and product type provided that preparation or painting does not remove all evidence of earlier paint finishes or schemes. This exemption does not apply to areas where there are specialist paint techniques such as graining, marbling, stencilling, hand-painting, murals or signwriting, or to wallpapered surfaces, or to unpainted, oiled or varnished surfaces.
- Cleaning including the removal of surface deposits by the use of low-pressure water (to maximum of 300 psi at the surface being cleaned) and neutral detergents and mild brushing and scrubbing with plastic (not wire) brushes.

## **Interiors**

- Installation, removal or replacement of existing electrical wiring. If wiring is currently exposed, it should remain exposed. If it is fully concealed it should remain fully concealed.
- Works to remove or maintain late twentieth century timber cabinetry, floor tiling, appliances and counter tops in the kitchen.
- Works to maintain, upgrade or replace post-1920s appliances, toilets, sinks, tapware and flooring in existing bathrooms and toilets. Note: this exemption does not apply to the main bathroom on the first floor.
- Removal or replacement of post-1920s carpets, curtains and blinds, and devices for mounting wall hung artworks.
- Removal or replacement of post-1920s light switches or power outlets.
- Removal or replacement of smoke and fire detectors, alarms and the like, of the same size and in existing locations.
- Repair, removal or replacement of existing ducted, hydronic or concealed radiant type heating provided that the central plant is concealed, and that the work is done in a manner which does not alter building fabric.
- Installation of plant within the roof space, providing that it does not impact on the external appearance of the building or involve structural changes.
- Installation, removal or replacement of bulk insulation in the roof space

## **Landscape/outdoor areas**

### *Hard landscaping and services*

- Subsurface works to existing watering and drainage systems provided these are outside the canopy edge of trees. Existing lawns, gardens, paving, paths and roadways are to be returned to the original configuration and appearance on completion of works.
- Like for like repair and maintenance of existing paving, driveways, steps, fences and footpaths where the materials, scale, form and design is unchanged.
- Installation of physical barriers or traps to enable vegetation protection and management of vermin such as rats, mice and possum.
- Completion of new (2022) fence between Kuring-gai and adjacent property to the north.

### *Gardening, trees and plants*

- The processes of gardening including mowing, pruning, mulching, fertilising, removal of dead or diseased plants (excluding trees), replanting of existing garden beds, disease and weed control and maintenance to care for existing plants.
- Removal of tree seedlings, suckers and non-significant trees, excluding the significant Canary Island Date Palm, two lime trees and five English Elms located in the front garden.

- Management and maintenance of trees including formative and remedial pruning, removal of deadwood and pest and disease control.
- Emergency tree works to maintain public safety provided the Executive Director, Heritage Victoria is notified within seven days of the removal or works occurring.

## Outbuildings

- Works to the freestanding garden sheds to the west of the residence, as well as demolition and removal of the sheds.
- Works to the carport to the north-west of the residence, including demolition and removal, providing the red brick wall forming the south side of the carport is not impacted.
- All non-structural internal works to the basement garage and subterranean ancillary area.

## Theme

6. Building towns cities and the garden state 9. Shaping cultural and creative life

Construction dates 1923,

Architect/Designer Ballantyne, Cedric H,

Heritage Act Categories Registered place,

Other Names KUR-ING-GAI, MAJELLAN HOUSE, CARR HOUSE,

Hermes Number 208328

Property Number

## History

### DOMESTIC ARCHITECTURE BETWEEN THE WARS

Australian domestic architecture underwent a gradual evolution in the period immediately following the conclusion of World War I. In the nineteenth century, Melbourne's inner suburbs had been dominated by terrace housing. In the late nineteenth and early twentieth century, the developing middle class suburbs like Malvern, Camberwell and Hawthorn became the preserve of stand-alone villas. What has become known as the Federation style, which used red brick and terra cotta tiles along with terra cotta roof ornamentation, came to dominate. This design approach looked to create an Australian style using natural themes and decorative elements from the Australian landscape. In many ways it drew on the traditions of the English Arts and Crafts movement.

In the period following World War I, Australian architects sought out new styles heralding a new phase in architectural expression. The arts and crafts traditions were drawn on to develop a new domestic architecture which also drew heavily on themes and styles apparent in the United States and in particular the domestic architecture of the west coast, leading to the stylistic term Californian Bungalow. Many Australian architects had looked to California for inspiration, recognising some of its similarities to the east coast of Australia. As a consequence, Australia developed a domestic architecture that used elements from the Tudor or Old English period grafted to the Shingle style that had developed in the United States under the authorship of architects like McKim, Mead and White.

Bungalows had traditionally been associated with country houses or holiday houses, not large suburban villas. However, this was to change and following World War I and the subdivision of large Victorian estates in suburbs such as Toorak, Malvern and Canterbury became the location of large villas on substantial allotments utilising the new Bungalow style. Architects such as Cedric Ballantyne, Marcus Barlow and Marcus Martin were pioneers in this new style, designing large houses for well-heeled middle-class clients.

However, this new style was also suited to smaller suburban villas and they proliferated in the middle suburbs of Melbourne such as Heidelberg, Essendon and Moonee Ponds and appeared in regional centres. These smaller residences were often built by project builders following standard designs. They feature expansive tiled roofs, timber and brick walls, large porticos and porches featuring stonework and gable ends filled with timber shingles.

A great number of these smaller scale Bungalow style homes are still seen throughout Melbourne and Victoria more broadly.

### **CEDRIC BALLANTYNE**

Cedric Heise Ballantyne (1876-1954) started his career in 1892 as an articled pupil of Percy Oakden (of the firm Oakden and Kemp). He was chief draftsman by 1897 and a partner by 1900, when the firm became Oakden & Ballantyne. After Oakden's death in 1917, the firm continued under various names until Ballantyne started his own office in 1927.

Between 1899 and 1937 he acted as official Metropolitan Fire Brigade architect, producing many fire stations around metropolitan Melbourne. A number are included in the VHR, including the Former Hawthorn Fire Station (VHR H1327) and the Former No.3 Carlton Fire Station (VHR H1320). He was also a designer of theatres such as the Regent in Collins Street (1929) (VHR H0690) and commercial buildings such as The Former New Zealand Loan and Mercantile Company Ltd Building on the corner of Collins and King Streets (1909-10) (VHR H0478). His career also encompassed churches, office buildings, blocks of flats and houses.

As a residential architect, he was a particularly notable exponent of the emerging Bungalow style of the 1910s and 1920s. Peter Cuffley identifies the Harry Martin house in Toorak Road, Malvern (now demolished) constructed in 1910 as an outstanding and early exposition of the Bungalow style by Oakden and Ballantyne. Kuring-gai, built in 1923, follows this precedent and remains as one of his most substantial surviving bungalow designs.

### **HOME BEAUTIFUL AND OTHER BUILDING MAGAZINES**

Throughout the late nineteenth century and early twentieth century, architects, builders and the general public turned to a range of journals publicising and featuring the work of architects and building companies along with providing advertising to a wide range of building products. These journals played an important role in the promotion of good and fashionable architecture and were very important in promoting good design. Cuffley (1993) devotes a whole chapter to the subject of magazines and reveals how important they were in promoting design ideas and highlighting examples of the work of leading architects.

*The Australian Home Beautiful* had started its life as *The Real Property Annual* and then became *The Australian Home Builder*. The renamed *The Australian Home Beautiful* featured Kuring-gai in its first renamed edition. It was clearly seen to be a prominent example of the work of an influential architect. In 1965 *Australian Home Beautiful* again featured Kuring-gai on the cover of its 40th anniversary issue, indicating the continued importance of the house.

### **KURING-GAI**

Kuring-gai was commissioned by William Bertram Carr (1883-1961), director of W B Carr Constructions Pty Ltd, a leading Melbourne firm of engineering contractors in the early 1920s.

At the time Cedric Ballantyne was one of Melbourne's leading residential architects. Carr had purchased a large beachside allotment in St Kilda Street, and Ballantyne proposed an imposing two-storey plus basement Bungalow style residence with a broad verandah overlooking the sea.

Carr's new home in Brighton featured in *The Australian Home Beautiful* in October 1925. This article reproduced the architects' landscape plan, with a sunken formal garden south of the main house, a rear garden pavilion, a tennis court and a bathing box opening directly onto the beach. A later design for a garden on the north side of the house by Edna Walling no longer exists as it appears that this portion of the allotment was taken to construct Mytton Grove.

The Carrs remained in their new house, which they named Kuring-gai, for several decades. William was still there at the time of his death in 1961, while his widow remained until her own death three years later. The house was purchased by the Redemptorist Fathers, a Roman Catholic religious order, and subsequently used as a base for the Order's media operations and as a residence. The Redemptorists continue to occupy the building. While the function of some of the rooms has been altered, very few physical changes have been made to the building.



## Assessment Against Criteria

### Criterion

Kuring-gai, 257 St Kilda Street Brighton, is of historical and architectural significance to the State of Victoria. It satisfies the following criterion for inclusion in the VHR:

### Criterion A

Importance to the course, or pattern, of Victoria's cultural history.

### Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

## Extent of Registration

### NOTICE OF REGISTRATION

As Executive Director for the purpose of the Heritage Act 2017, I give notice under section 53 that the Victorian Heritage Register is amended by including a place in the Heritage Register:

Number: H2414

Category: Registered Place

Place: Kuring-gai

Location: 257 St Kilda Street Brighton

Municipality: Bayside City

All of the place shown hatched on Diagram 2414 encompassing all of Lot 2 on Lodged Plan 39423.

1 December 2022

STEVEN AVERY

Executive Director

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*This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.*

*For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>*