

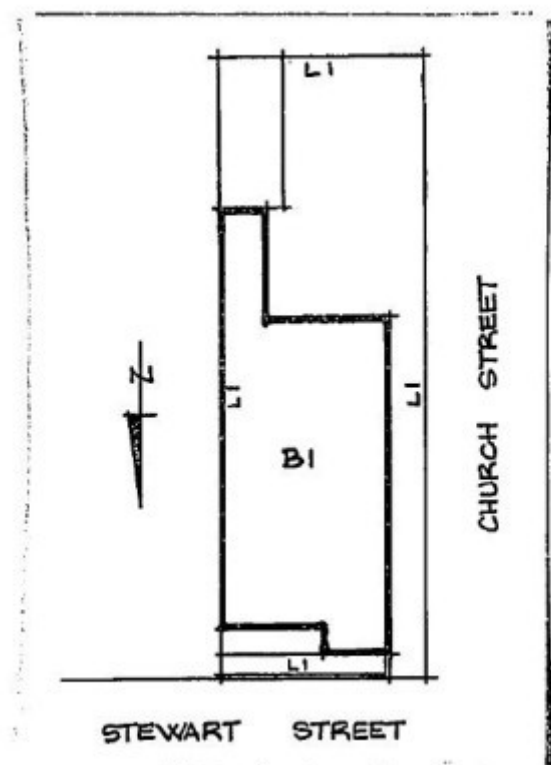
## RESIDENCE



RESIDENCE SOHE 2008



1 residence stewart street  
brunswick front view 1996



h01219 plan h1219

### Location

120 STEWART STREET BRUNSWICK, MORELAND CITY

### Municipality

MERRI-BEK CITY

## Level of significance

Registered

## Victorian Heritage Register (VHR) Number

H1219

## Heritage Overlay Numbers

HO147

## VHR Registration

November 21, 1996

## Heritage Listing

Victorian Heritage Register

---

## Statement of Significance

Last updated on - May 11, 1999

The Italianate Victorian style villa at 120 Stewart Street, Brunswick was built at the height of Melbourne's boom period, in 1887. The first owner of the single-storey, double-fronted, eight-roomed brick house was Cornelius Crow. He was possibly a tradesman highly skilled in interior decoration, or had a close association with Brunswick's building contractors. This clue to Crow's identity can be found in the formal front room on the east side of the house. Here in this space of rather modest proportion, is an unusually ornate painted and plastered, coved ceiling featuring seascape and mountain scenes. In the corner of the painted panel above the door can be distinguished the initials 'CC'. Across the hall, the corresponding front room is more ornately decorated with another six painted panels surrounded by intricate plaster mouldings covered in gold leaf. One of the most interesting of these scenes is the very recognisable view of Melbourne's Government House showing its distinctive tower from across the lagoons of the Botanic Gardens. In 1888 Crow sold the villa to local contractor, David Morgan, who may have been the builder for this house a year earlier. The house remained in the Morgan family until the 1970s, after being occupied by a number of tenants.

The house at 120 Stewart Street is of aesthetic and historic significance to the State of Victoria.

The house is aesthetically important for its decorated interior which is remarkably ornate for a domestic building of this size, and reflects the late nineteenth century preoccupation with elaborate finishes more usually associated with grander residences. The decorative scheme in the parlour (now lounge) with its coved plaster ceiling, ornate plaster mouldings covered in gold leaf, six landscape panels, and green painted finish, is exceptionally detailed and intact above the cornice line, and is representative of the skill, knowledge and spirit of late Victorian decorators and designs. The scheme in the bedroom, also decorated with six landscape panels, is less embellished, but shows the same degree of skill. The painted scenes are significant for their artistic qualities as well as for their potential to yield information on their locations which appear to be 'postcard' views of travel destinations, notably Melbourne's Botanic Gardens and Government House, and the well-known nineteenth-century view to Hobart and Mt Wellington from Bellerive. The lower walls of these rooms, and the more simply decorated entrance hall have been painted over, but importantly have the potential to reveal more of the original scheme underneath the surface.

The interior is historically important for its associations with Melbourne's lively, late nineteenth-century network of highly skilled crafts and tradesmen, amongst whom the artist and first owner of this house, Cornelius Crow, can be included.

## 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:

General Conditions:

1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.
2. Should it become apparent during further inspection or the carrying out of alterations that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such alteration shall cease and the Executive Director shall be notified as soon as possible.
3. If there is a conservation policy and plan approved by the Executive Director, all works shall be in accordance with it.
4. Nothing in this declaration prevents the Executive Director from amending or rescinding all or any of the permit exemptions.

Nothing in this declaration exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authority where applicable.

#### INTERIOR DECORATIVE SCHEMES

Interior painting and wall-papering to walls and ceilings of all areas except the two front rooms containing the ceiling murals and the front hall, provided the preparation work does not remove evidence of the building's original paint or other decorative scheme.

Removal of existing carpets / flexible floor coverings eg vinyl.

Installation of carpets and flexible floor coverings

Installation of curtain tracks, rods, blinds and other window dressings.

#### REFURBISHMENT OF BATHROOMS, TOILETS, KITCHENS

Refurbishment of bathroom /toilet / ensuites including removal of existing sanitary fixtures and associated piping, mirrors, and wall and floor coverings, and installation of new fixtures, and wall and floor coverings.

Removal of existing kitchen benches and fixtures (stoves, dishwashers etc.) and floor coverings and installation of new kitchen benches and fixtures, including associated plumbing and wiring.

## INSTALLATION OF HEATING SERVICES

Installation of hydronic, or concealed radiant (Ceiling Foil Radiant Heating or under carpet heating) type heating, provided that the installation does not damage existing skirtings, architraves and the location of the heating unit (boiler etc) is concealed from view.

## RE-WIRING

Re-wiring provided that all new wiring is fully concealed and any original light switches, pull cords, or GPO's are retained in-situ. If wiring is original to the building, timber conduits should be left in situ rather than removed.

## HANGING OF PAINTINGS, MIRRORS, AND OTHER WALL-MOUNTED ART WORK

Installation of hooks, nails and other devices for the hanging of paintings, mirrors, and other wall-mounted works of art.

## INSTALLATION OF INSULATION

Installation of bulk insulation to the roof space.

## INSTALLATION OF SMOKE DETECTORS

Installation of smoke detectors.

## REMOVAL OF EXTRANEIOUS EXTERNAL ITEMS

Removal of air-conditioners / pipework / wiring / antennae / aerials / and making good.

## INSTALLATION OF DAMP-PROOF COURSES

Installation of damp-proofing by either injection method, or "grouted pocket" method.

## SITE/GARDEN WORKS

Installation of watering systems.

## SECURITY SYSTEMS

Installation of electronic security system, including required wiring and fittings. Installation of locks on doors and windows.

## FENCING

Replacement of Church Street frontage fencing. Installation of missing fleur-de-lis spearheads to the Stewart Street palisade fence.

## REAR WALLS OF HOUSE

Replacement of louvre windows with timber framed windows and installation of simple weather protection hoods over the three rear doors

Construction dates        1887,

|                         |                               |
|-------------------------|-------------------------------|
| Heritage Act Categories | Registered place,             |
| Other Names             | 120 STEWART STREET BRUNSWICK, |
| Hermes Number           | 4408                          |
| Property Number         |                               |

## History

### Contextual History:History of Place:

Much of Brunswick was grazing land between the 1850s and 1880s. William Lobb of Lobb's Lane, now known as Stewart Street, grazed cattle on his farm from about 1843 and he or perhaps his son was still there in the 1880s. By this decade much of Stewart Street was changing from substantial farming allotments to smaller suburban blocks. These boom years saw older stone farm structures gradually give way to speculator-built Italianate villas and cottages, and Stewart Street, like many newly subdivided parts of Brunswick, began to attract an assortment of skilled and semi-skilled worker residents. In the late 1880s the small farming community in Stewart Street had been joined by a grocer, bootmaker, storeman, quarryman, labourer, clerks, contractors, an engineer, and a gentleman. Some undeveloped land was leased by Chinese market gardeners, Quan Long being the first market gardener in the street in 1885, renting the land from Thomas Gray. He maintained the garden on the corner of Church Street (formerly Crowe Street) until 1923.

A large population of tradesmen had traditionally lived in Brunswick. They initially settled in the area when the clay industry commenced its rapid growth in the 1840s and 1850s making bricks, tiles, pipes, domestic stoneware and earthenware. Many found work in other allied industries that were increasingly attracted to the area from the 1860s, and a lively craft network of highly skilled workers began to flourish in the suburb. A Mechanics Institute, which opened in 1868, was constructed by local tradesmen using bricks made in Brunswick, and this building became the focus for a much-needed educational facility, providing reference books for locally subscribing workers. By 1873 it had 1150 titles. Questions of style, form, ornament and colour were pondered seriously by crafts and tradesmen throughout the Victorian era, and while the need for ornament was accepted more or less by all, its precise application was a matter for debate. Publications abounded on taste, ornament and decoration, many of which were undoubtedly made available in mechanics institute libraries.

### History of Place:

The Italianate villa at 120 Stewart Street, on the south-east corner of Church Street (formerly Crowe Street) was built in 1887. It is one of a small group of houses erected over two years in this part of the street and may have resulted from the 'Carlton Estate' subdivision.

The first owner of this eight-roomed brick house and stable was Cornelius Crow. Unfortunately the ratebook for this year does not list Crow's occupation, but does list those of his neighbours. He was possibly a tradesman specialising in interior decoration, or had a close association with Brunswick's building contractors. This clue to Crow's identity can be found in the formal front room on the east side of the house. Here, in this space of rather modest dimension, is an unusually ornate painted and plastered, coved ceiling featuring seascape and mountain scenes. In the corner of the painted panel above the door can be distinguished the initials 'C.C'. It seems Crow painted the murals in his hand, indicating that he may have been a trade painter, a skilled amateur, or he may even have had some connection with the sea. Several scenes appear to be 'postcard' views of Hobart, and possibly New Zealand landscapes. Perhaps Crow visited these places, or copied the images from illustrations or photos. Across the central hall, the corresponding front room is more ornately decorated with another six painted panels surrounded by intricate plaster mouldings covered in gold-leaf. A signature has not been found on these works although they appear to be by the same hand and feature another collection of 'postcard' views. One of the most interesting of these scenes is the very recognisable view of Melbourne's Government House showing its distinctive tower from across the lagoons of the Botanic Gardens. Another panel has a rural landscape featuring a timber squatter's cottage. Side by side we see two views of the colony: the cultured, contemporary, 'empire-city' of gardens and vice-regal architecture, beside the idealised squatter's hut, a nostalgic reminder of the colony's humble bush past.

Increasingly from the 1860s, popular art forms such as cheap prints and panoramas of noted travel destinations appeared in local tourist guides and newspaper features, and were equally successful in disseminating information about Australia for potential immigrants. Artist, W. C. Piquenit painted mountainous scenes of Tasmania and hoped that they would be attractive to the tourist. One of the painted panels in the Stewart Street house reproduces the popular nineteenth-century scene of the view to Hobart and Mount Wellington from Bellerive. Another artist, Nicholas Chevalier was commissioned by the provincial government of the South Island of New Zealand to 'spread the fame of New Zealand through his pencil'. His sketches were frequently engraved in the Melbourne illustrated newspapers.

The link with local trades and industry is further illustrated in the iron palisade front fence made by Bowen Brothers and Langshaw of Brunswick. The ostentatious, almost over-sized cornice and ceiling mouldings are unusual for a house of this scale and also suggest a local trade connection.

By 1888, two single-fronted, five-roomed houses were constructed around the corner in Crowe Street by local builder David Morgan. Each displays the features that characterise Crow's house, such as the elaborate front facade mouldings and niches, pointing to the supposition that Morgan may also have been the builder for the villa at 120 Stewart Street.

During the same year Cornelius Crow sold the villa to builder David Morgan who was by then the owner of four houses in the Stewart Street vicinity. The house remained in the Morgan family until the 1970s, after being occupied by a number of tenants.

Associated People: Owner CORNELIUS CROW;

## **Extent of Registration**

### **NOTICE OF REGISTRATION**

As Executive Director for the purpose of the Heritage Act, I give notice under section 46 that the Victorian Heritage Register is amended by including the Heritage Register Number 1219 in the category described as a Heritage Place:

House, 120 Stewart Street, Brunswick, Moreland City Council.

Extent:

1. All of the building, including the iron palisade front fence marked B1 on Diagram 606304 held by the Executive Director, Heritage Council.
2. All of the land marked L1 on Diagram 606304 held by the Executive Director, Heritage Council, being all of the land described in Certificate of Title Volume 8524, Folio 362.

Dated 7 November 1996

RAY TONKIN

Executive Director

[*Victoria Government Gazette* No. G46 21 November 1996 pp.3002-3003]

*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/>*