



Beyond the Gate



**A journey into nine Kew
houses 1847-1925**

EXHIBITION CATALOGUE

Please Return to Desk

Beyond The Gate: A journey into nine Kew houses 1847-1925

A photographic exploration of nine great houses in Kew, each of which has been selected to represent a particular decade of Kew's history from the 1840s to the 1930s. The exhibition focuses on the architecture and design elements of these homes, using historic and contemporary photographs and drawings.

The nine houses

Some historic homes, including many in Kew, have been fortunate to be well-documented in text and pictorially. With other houses, information and pictorial representations have provided more difficult to source.

The curators are therefore grateful for the photographs of significant buildings in Victoria that was assembled by John. T. Collins (1907-2001), whose photographs of heritage properties spanned four decades. Almost 2,000 of his photographs were donated to the State Library of Victoria, forming the J. T. Collins Collection. Another source of old and more recent photographs of historic buildings in Kew, assembled over fifty years, is the photograph collection of the Kew Historical Society. This growing collection has been, and is regularly expanded by donations from members and friends.

When it came time to select particular houses, some were self-evident as they represent the only house from the period extant. Others were selected because they exemplify a particular architectural style, or because of their significance within an architect's oeuvre. Following the selection of houses, an exhaustive search was made of publicly available repositories. In some cases, these did not provide adequate resources. We were also conscious that buildings change over time, and that old photographs, while providing a snapshot in time, cannot tell the whole story.









A decision was made, early in the planning stage, to approach owners and custodians of houses so that we could see first hand the house and garden, the layout of rooms and take note of particular architectural or decorative features. We acknowledge the willingness of householders, archivists and managers to invite us 'beyond the gate'. New photographs will add to the Historical Society's archival records.









Acknowledgements

The curators of the exhibition would like to express their appreciation to the owners or custodians of the nine houses portrayed in this photographic exhibition. We would also seek to acknowledge private collectors past and present who have been able to augment the available pictorial record. Specifically, we thank on behalf of the Society: Bronwyn Pearce (Turinville), Bronwyn Cathels (D'Estaville), Louise Baker, the Archivist of Ruyton (Tarring), the King family (past owners of Charleville), Graeme Moon (Ramornie), Fr. Sacha Bermudez-Goldstein SJ (Dalsraith [Campion House]), John Kaminski (Heald Lawn), and Ian and Dorothy Hansen (the Beament House). A number of key photographs were provided from Tony Michael's own collection.








Robert Baker, Kerry Fairbank and Tony Michael
Kew Historical Society

TURINVILLE (1847) - 53 BARNARD GROVE, KEW EAST

Image	Title	Description	Collection
	Turinville	Turinville was built, ca. 1847, for J. W. Cowell, hotelier, land speculator and would be farmer. The original house included a drawing-room, dining-room, breakfast-room, parlour, three bed-rooms, bath-room, kitchen, with range, &c., servants' room, pantry, and store-room, and two rooms adjoining, suitable for bed-rooms. The veranda on the north is thought to have been an addition built for Archibald Smart in the 1870s.	KHS, 2014
	Front garden	A charming fin-de-siècle photograph of a woman and her dog in the front garden of Turinville. The natural woodland setting contrasts with the more formal late 19th century gardens, typical of the period. The photograph is important as it confirms the existence at an early period of the wrought iron on the veranda, as well as the configuration of the latter.	KHS, 1970
	North-facing façade	The north veranda of Turinville as viewed from the front gate. Until a recent renovation, the exterior of the house was painted a soft shade of pink. By the 1970s, the naturally inspired garden of decades earlier had been replaced by specimen planting and lawns.	KHS, 1970
	East-facing façade and front door	The current entry to the house from Barnard Grove resulted from subdivision of the area in the 20th century. The original frontage was to the east (i.e. Willsmere Road). A long drive led to the east-facing side of the house, where the front door is located.	KHS, 1970
	Front bell-pull	A band containing classical Greek fretwork surrounds a brass bell-pull in the shape of a lion's head. The bell-pull was attached to a servants' bell, which is now located in the cellars.	KHS, 2014
	Bay window	The additions to Turinville in the 1870s, are believed to have included the return verandas and the building or extension of the rooms on the north-facing section. Each of these 'front' rooms has four-paned French windows surmounted by transom windows, allowing filtered light to illuminate the rooms.	KHS, 1970
	Dining room	The lounge room of the house in 1970. The main feature of the room then, as now, is the classically severe black stone fire surround.	KHS, 1970
	Music room	The central room with the bay window was used as a music room in 1970. The large white marble fire surround is an outstanding feature of the room. The fire surround is described below.	KHS, 1970

	Servants' bells	A wooden panel with five brass bells. The bells are now, and probably were located in the cellars of Turinville. It was here that house servants worked. The bell attached to the front door bell-pull is still operative.	KHS, 2014
	Plaster ceiling rose	An elaborate Victorian plaster ceiling rose comprised of fern leaves and flowers. During the Victorian period, ceiling roses became increasingly detailed and were elaborately coloured. Plaster ceiling roses were originally moulded in sections on site, however gelatine moulds in the 1850's reduced the costs of manufacture, and allowed ceiling roses to be produced in one piece off site.	KHS, 2014
	Plaster ceiling rose	A large, low profile Victorian ceiling rose, probably formed by a gelatine mould. The rose is in one piece, and would have been attached to the ceiling by screws and adhesive. It has been suggested that the gasoliers that hung from ceiling roses regularly darkened them, thus often requiring repainting. [Gas was first supplied to Kew and Hawthorn in 1869.]	KHS, 2014
	Lounge room	A north-facing room, previously and still used as a lounge room, which receives natural light from two French doors, each surmounted by a pair of transom windows. This room contains the large black marble mantelpiece shown in a 1970 view of the room.	KHS, 2014
	Cellar	The oldest surviving part of the house is probably the bluestone cellars within the foundations of Turinville. The cellars were constructed of roughly hewn basalt, with old brick used on the door surrounds. The cellar is reached by a steep flight of bluestone steps at the present-day rear of the house.	KHS, 2014
	Marble fire surround	The white marble fire surround, in what was previously the music room, was reputedly commissioned for Government House in Melbourne. On its arrival in the colony, it was found to contain a large crack. The crack is to the left of the central marble garland. The entire surround is deeply carved with fruit and garlands.	KHS, 2014
	Marble garland	The high-relief carving in the white marble fire surround includes various fruits and leaves on a scrolled base. The depth of the carving indicates its value, so it is not out of the realms of possibility that the legend of its origin is correct. Regardless of the legend, both the white and the black fire surrounds in Turinville are of high quality.	KHS, 2014
	Double chimney	A double chimney on the slate roof of Turinville. The render is etched to resemble masonry. The rectangular, rounded chimney cap is vented at both ends. Geometric blocks are used to decoratively support the cap.	KHS, 2014

D'ESTAVILLE (1859) - 7 BARRY STREET, KEW

Image	Title	Description	Collection
	East facade	Because the original D'Estaville Estate is now much diminished, it is initially difficult to orient yourself to the original front of the house. Entering from Barry Street, one approaches the side of the house. Alterations, probably in the first decades of the 20th century stage created the crenellated balcony above an extension to a reception room.	KHS, 2014
	East façade	In 1934, a journalist described D'Estaville as 'an old bluestone mansion, its walls mantled with ivy, which stands aloof from the red brick villas surrounding it'. By the 1960s, the garden had become a wilderness of overgrown trees. This photo possibly dates from the decade before Alma Figuerola's death in 1969.	Figuerola Collection, KHS, ca. 1960s
	Reception room	Numerous changes to the layout of D'Estaville been made since its construction in 1859. Catherine Townsend, Faculty of Architecture, Building & Planning, University of Melbourne, graphically represented these in 1996. This reception room to the right of the main hall contains an elaborate plaster ceiling and cornices. The ceiling and columns are thought to have been added during the occupancy of the Kay family.	KHS, 2014
	Five-pointed star	One of two five point gilded stars, incised into the marble fire surround in the front reception room. In addition to stars on each side, the fire surround contains elegant gilded scrollwork in the central panel.	KHS, 2014
	Portico	The portico is situated at the centre of the south façade, facing the direction of Studley Park Road. Knight & Kerr's neo-classical design for D'Estaville shares many features with their civic buildings. The gigantic portico, with its broken pediment dominates the entrance ensemble. Finely squared basalt blocks and rough-hewn pitchers are alternated in the pillars of the portico, as well as in the surrounds of the large windows.	KHS, 2014
	Inner hall	At the end of the entrance hall, before one reaches the staircase, there is an elegant domed hall comprised of a shallow central dome, supported by rounded arches. The latter give the impression of being half-domes. Fluted columns separating the doors appear to support the arches. The inner hall is separated from the entrance hall by massive wooden doors, marking the transition from the public to private domain. A number of rooms radiate outwards from this inner hall.	KHS, 2014
	Alma Figuerola at work	The painter, Alma Figuerola purchased D'Estaville in the late 1940s, and was to live and practice her art there for twenty years until her death in 1969. The lead light bay window, added after the period of Stawell's occupation, provided light for her painting.	Figuerola Collection, KHS, ca. 1960s

**Garden**

The current owners of D'Estaville employed Rick Eckersley of Eckersley Garden Architecture to create new gardens that surround the house. Vegetable gardens, hedges, lawns and varieties of lirioppe surround the new fountain and pool in the Barry Street garden. New basalt paths and steps complement the dominant building material of the house.








KHS, 2014









**South
façade**

Knight & Kerr designed for Sir William Stawell an imposing mansion, suitable to his authority as the Chief Justice of Victoria. About 100 years after the house's construction, Alma Figuerola is shown nursing one of her dogs on the steps in front of the main doorway. This early photograph is significant in that it provides an unimpeded view of the architects' design for the main entrance to the house.








Figuerola
Collection,
KHS, ca.
1960s

IVY GRANGE (1864) - 3 MALMSBURY STREET, KEW

Image	Title	Description	Collection
	Ivy Grange	The architect Charles Vickers built Ivy Grange in 1864. His original design did not include the tower wing, designed for David Beath by architects Crouch and Wilson. Further additions to Ivy Grange were made in 1885. The land on which Vickers built his house has been being much subdivided since the 1870s.	
	Ivy Grange	J T. Collins is recorded as working with the National Trust for over four decades, often taking photos of the same buildings over a number of years. Collins took this photo of Ivy Grange in 1962. The building was owned and used during this period to house technical officers and draughtsmen of the State Electricity Commission. It was not to become a guest house until the 1970s.	J.T. Collins Collection, SLV, 1962
	Ivy Grange	A second photograph by Collins from the same year focuses more clearly on the tower. The fire escape, extended from the tower room to the ground. Unlike a number of other buildings in institutional hands (eg Villa Alba), the Commission's ownership of the house did not result in significant changes to the exterior.	J.T. Collins Collection, SLV, 1962
	Parapet	The three-storey tower has a stepped parapet in cream brick. In the centre of the pediment is a decorative cross-banded shield within a circle. Half bricks were inserted at irregular intervals to maintain the pattern. Rounded bricks, at a right angle to the bricks of the façade, were used on the top edge of the stepped parapet.	Private collection, 2014
	Tower	Until the 1926 subdivision, Ivy Grange occupied the large corner block of Princess and Malmsbury Streets. As this is one of the highest points in Kew, each pair of arched windows in the tower room provided unparalleled views of Kew. The exterior of the upper storey and pediment in cream brick has remained unaltered since it was constructed in the 1870s.	Private collection, 2014
	Gabled entry	A gabled wooden porch protects the distinctive doorway. The porch is almost identical to that which Vickers designed for the vicarage of Holy Trinity Church. Dorothy Rogers in <i>Lovely Old Homes of Kew</i> (1961) states that the date of construction of the house is set in brickwork above one of the external doors. The brickwork to which she refers has not been identified in the current structure.	Private collection, 2014
	Tower window	In contrast to the massive basalt quoins used by Knight & Kerr at D'Estaville, Vickers used cream brickwork to surround the windows and external doors of Ivy Grange. Later architects respected and reused this stylistic convention.	Private collection, 2014

	Servant's indicator box	A similar indicator box is located in the service area of the mansion 'Mintaro'. The device was used to signal staff for attention. The manufacturer was T. C. Hyde of Richmond, who was making such products from at least 1877.	Private collection, 2014
	Fireplace	An elaborate fireplace with a figurative cast iron insert. The insert features birds, fish and flowers. The marbled surround has two red pillars. Black banding is used to define the sections of the surround and each pillar. The tiling includes encaustic and figurative glazed tiles. The figurative tiles, of which some are broken and others missing, include religious themes.	KHS, 2014
	Tile	One of the five remaining tiles in front of the fireplace. Originally one of eight, this tile depicts a man kneeling 'At the Cross'. Behind the man are three figures in classical attire. Other tiles have captions, including one entitled 'The slough of despond'. [This image has been edited to remove large and thin cracks in the tile.]	KHS, 2014
	Thistle	This piece of cobalt glass from a window in a reception room depicts a Scottish thistle. The Scottish symbolism and the religious references in the tile (above) are believed to have been added when the Beaths owned the house.	KHS, 2014
	Staircase	Finely turned newel posts mark the beginning of the handrail on the stairs. Above the stairs, a solid arch adds a note of gravity to the architectural design of the staircase.	Private collection, 2014
	Incised and painted glass	The window beside the staircase uses a variety of finishes. The central panels are of frosted glass. Frosting was achieved by acid etching a sheet of plain glass. The decorative arabesques were created using wax or other resistant substance to preserve transparent areas.	Private collection, 2014
	Painted glass panel	A close-up of one of the side panels in the window (above), where the technique of glass painting is used to brilliantly contrast stylized white oak leaves and golden acorns on a crimson base.	Private collection, 2014
	Caretaker's room	Ivy Grange is now a 'guest-house'. Rooms in the main building have been used as residential quarters. Other rooms were common areas. Like other early houses in Kew, Ivy Grange's past as a family home, a mental hospital and a guest-house has required internal modifications to the house's original design.	Private collection, 2014

TARRING (1872) - 12 SELBOURNE ROAD, KEW

Image	Title	Description	Collection
	Tarring	Purchased by Ruyton Girls' School in 1919, Tarring was originally built for Henry Henty in 1872 to a design by Arthur Hedley. In contrast to earlier houses, Tarring represents an evolution towards a lighter and more gracious style of architecture, particularly in its use of long covered verandas.	KHS, 2014
	Tarring	An early sepia-toned photo of Tarring by the Melbourne photographer Rowland Chubb. Chubb had offices at 167 Bourke Street and in Auburn. The photo is believed to be of Tarring during or at the end of the Henty period.	Rowland Chubb, SLV, ca. 1900-ca. 1920
	Polychrome brickwork	Polychrome brickwork in Melbourne mansions emerged in the 1860s. In Tarring, such brickwork is used as bands across the entire façade as well as in ornamental diamond patterns.	KHS, 2014
	Veranda	At the centre of this section of the veranda is the original entrance to Henry Henty's house. It was from this entry that the staircase in the entrance hall could be accessed.	KHS, 2014
	Burmese temple	Henry Henty bought a Burmese temple that was exhibited in the Burmese Court of the Melbourne International Exhibition of 1880. The temple was referred to as the summerhouse, and this is the designation for the structure on an MMBW Detail Plan (1903). Only fragments of the wooden structure remain, and are on display at Ruyton.	Ruyton archives, 2014
	Plaster scroll	The relative novelty of the use of polychromatic brickwork on the exterior is not entirely reflected in the interior of Tarring, where neo-classical scrolls and acanthus leaves are used, in this instance, at the base of an arch.	KHS, 2014
	Painted cornices	In January 1941, a fire broke out on the first floor of the school. When the upstairs south wing of the building was destroyed by fire, additional damage to the ground floor was caused by water. The ground floor rooms show little evidence of such damage 73 years after the event. The internal plaster cornices in some rooms are picked-out in various colours on the advice of heritage consultants.	KHS, 2014



Entrance
hall

The major reception rooms of Tarring once led off this wide hallway. In contrast to D'Estaville (1859) where the staircase was removed from the public domain of the house, architects and owners increasingly desired to make the staircase a central feature, and obvious to all visitors. That at Tarring represents an interim phase. The original encaustic tiles that were used extensively throughout the ground floor of Tarring are a feature of the entrance hall.

KHS, 2014







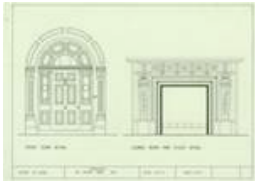


Upper
staircase

The scale of the entrance hall is replicated in the passage on the first floor above. In this photograph, it is possible to see that the pillars of the balustrade are made of cast iron, rather than the usual turned wood.

KHS, 2014

CHARLEVILLE (1889) - 292 COTHAM ROAD, KEW

Image	Title	Description	Collection
	Charleville	Charleville was built in 1889 for Charles Donaldson. The architect, H. Shalless, submitted designs in the popular Italianate style. Thomas King purchased Charleville from Donaldson in 1939 and renaming it 'Ross House'. Following the King's family's ownership, the property passed to Stillwell Investments in 1964. This photograph dates from the period in which the Kings occupied Charleville.	Private collection, 1960s
	Charleville	An undated photograph of the front facade of Charleville that emphasises the lightness and grace of the Italianate style that was typical of the high Victorian period.	KHS, 1970
	Loggia	In this photo of the downstairs loggia, the extent of the bay windows is apparent. The tessellated tile veranda is similar to that used at Tarring in the 1870s, while the ceiling of the loggia appears to be constructed of pressed metal. A National Trust of Victoria report drew attention to the detailing of the 'arcade', which was identified as particularly distinctive.	J. T. Collins Collection, SLV, 1970
	Hallway	Apart from the encaustic tiles that dominate the hall this photograph reveals the unusually asymmetrical placement of the door at its end. Separating the two sections of the hall is an archway supported by pairs of columns with Corinthian capitals. The capitals appear to be gilded.	Private collection, 1960s
	North elevation	A measured drawing of ink on paper submitted to the Matthew Flinders Measured Drawing Competition. [P. Caccamo draftsman]. The drawing depicts the front elevation from an idealised front-on perspective. It emphasises the neo-classical symmetry of the double-storeyed arcade supporting a balustraded parapet.	SLV, 1981
	Lounge Room	A view of the lounge room in the King period looking towards the highly ornamented marble surround of the fireplace. This is the same fireplace as in the measured drawing (below). The mantel supports a gilded and painted multi-paned overmantel. Below the elaborate stylised floral wallpaper is a plain dado.	Private collection, 1960s
	Front door detail; Lounge room fireplace detail	A measured drawing of ink on paper submitted to the Matthew Flinders Measured Drawing Competition. [P. Caccamo draftsman]. The drawing of the outside of the front door does not distinguish between wood, masonry or glass, strengthening rather than diminishing how each component contributes to the overall design. The formality of the lounge-room fire surround is of a scale similar to that in the dining-room, but includes garlands and fruit in high relief.	SLV, 1981



**Hallway
and door**

A National Trust of Victoria report in the 1970s noted that 'Internally, original wall and ceiling finishes and original paint colours remain'. This view of the interior paintwork and gilding on the rear of the front door and its frame illustrates this assessment. Typically for the period, leadlight, including painted glass and coloured glass inserts are used.

Private
collection,
1960s










**Dining-
room**

The dining-room at Charleville, at least in the period of the King family's occupancy of the house, shared a similar colour scheme to the hallway. As in the hall, gilding has been used to create borders and to highlight architectural features.

Private
collection,
1960s

RAMORNIE (1890) - 24 PAKINGTON STREET, KEW

Image	Title	Description	Collection
	Ramornie	Ramornie was built for the Scottish solicitor, James Maitland Campbell. He employed his brother William M. Campbell as architect, and N. W. Frogley of Prahran as builder. Campbell was Mayor of Kew on three occasions. The house was built during his first tenure of the mayoral office. After a succession of tenants and owners in the 20th century, Ramornie became known as 'The Towers', and was converted into a boarding house.	KHS, 2014
	Ramornie	Ramornie is illustrated in the <i>Building and Engineering Journal</i> of 1890. The illustration emphasises that the large corner tower was designed as the front of the building. Subsequent subdivisions, and surrounding buildings have resulted in its west façade now appearing to be the front of the building.	The owner, 1890
	Coat of arms	J. M. Campbell was proud of his Scottish heritage, naming Ramornie after a Scottish castle. A 17th century fireplace in the house is believed to originate from the Scottish house. Applied to the bricks on the south side of the building is a coat of arms of the Campbell family.	KHS, 2014
	Iron lacework	Part of the cast iron lacework on the remaining west-facing balcony. The iron lacework shows a transition to a simpler, flatter style that remained popular into the following century. The motifs used in the design are highly abstracted. In old photographs, the lace work of the balcony was picked-out in a lighter colour to that of the veranda.	KHS, 2014
	Staircase and hall	The entrance hall is illuminated by plain and coloured glass leadlight windows, counteracting the sombre elements introduced by the wooden dog-leg staircase and the parquetry floor. The panelled ceiling of the hall complements the geometric designs of the parquet.	KHS, 2014
	Ramornie	A monochrome photograph of Ramornie by a photographer from Paramount Studios in East Melbourne. The photo is important as it shows another of the missing verandas on the south side of the house.	The owner
	Fireplace and overmantel	When visiting Ramornie in preparation for <i>Lovely Old Homes of Kew</i> (1961), the historian Dorothy Rogers described the 'magnificent mantel of carved cedar; [with] many mirrors and high on either side is a cabinet like portion with doors of heavy bevelled glass'. Rogers opined that the room would have been a banqueting-room, however it is more likely to have been a drawing-room where guests could be received.	KHS, 2014



**Leadlight
hall
windows**

Leadlight windows in the hall have common stylistic features to those in the hall of Dalsraith (1906). The leadlight at Ramornie is inset with coloured glass creating a freeform design of tendrils and flowers that matches the intricacy of the external iron lacework.

KHS, 2014



The main tower at Ramornie is reached via an extension to the main staircase. Before the most recent renovation to the house, it had become a roosting place for pigeons. The oval windows of the tower provide views in every direction but west.








KHS, 2014









The cast iron columns, capitals and lace of the remaining veranda of Ramornie provide a template that can be used to restore the missing verandas on the southern and northern sides. The dramatic height of the pillars was achieved without adding heaviness to the overall design of the house. The iron lace of the lower storey was originally picked-out with a darker paint scheme to that of the balcony.

KHS, 2014






DALSRAITH (1906) - 99 STUDLEY PARK ROAD, KEW

Image	Title	Note	Collection
	Dalsraith	The great façade of Dalsraith has remained virtually unchanged since its construction in 1906. Henry Hardie Kemp designed the house. George Tibbits has written of Kemp's interest in the 'old English style of symmetrical composition with pavilion ends terminating in gables'. The Arts and Crafts elements of the exterior are balanced with neoclassical features, including the central pediment, which forms a double colonnade.	KHS, 2014
	Dalsraith	A small black and white photograph of the front of Dalsraith shows how little it had changed. Virtually all of the early photographs of the exterior focused on its north-facing façade, while few drew attention to the steps and tiled veranda by which the Gibson family preferred to enter the house via its east side.	KHS, undated
	Concept design	A perspective drawing by Kemp, architect of Dalsraith. The drawing is believed to date from 1899. The most significant change from Kemp's original conception was the removal of the flèche (spire) which was intended to provide illumination for the windows at the base of the dome.	Melbourne University Architectural Collection, SLV, 1899
	Central staircase	The grand central staircase of Dalsraith provides access to the landing on the first floor. The landing has the same dimensions as the ground floor foyer below. The carved dog-leg staircase, in the Jacobean style, is deeply carved and ornamented with panels of carved griffins. A rood screen is used at the top of the staircase.	KHS, 2014
	Central vault	When one enters the somber downstairs foyer, the initial impression is emphasised by the dark panelling. The only light seems to come from the stained glass doors, and from two large windows above the first landing. As one moves closer to the stairs, another light source becomes apparent, which is created by leadlight windows at the base of a huge white dome.	KHS, 2014
	Dome	The ribbed white dome of Dalsraith is the dominating architectural element of the interior. As with many of the ceilings, the base of the dome and the ribbing leading to its apex are richly ornamented with plasterwork. An oddity is that only a small number of windows are illuminated, due to the elimination of the fleche.	KHS, 2014
	Hidden dome	A further narrow set of steps allows one to enter the roof cavity where the dome is housed. Light enters the cavity through small dormer windows. Each window in the dome is set into a door that can be opened to allow for cleaning and painting. Wooden buttresses are used to stabilize the dome.	KHS, 2014









	Plaster ceiling	A section of a white plaster ceiling comprised of circles surrounding quatrefoil decoration. Each circle is joined by plaster ridges, joining each section of the pattern.	KHS, 2014
	Plaster ceiling	A section of another ceiling, again using interlocking quatrefoils. Kemp designed most of the ceilings in decorated plasterwork, however some are comprised of wooden paneling.	KHS, 2014
	Plaster architrave	A graceful plaster architrave, featuring elegant urns, leaves and tendrils. Some raised shields in the architrave are pierced to allow for ventilation.	KHS, 2014
	Terra cotta tiles	Kemp used hanging terra cotta tiles on large sections of the exterior of Dalsraith. In simpler houses such as his own, he replaced these expensive decorative elements with vertical wooden shingles.	KHS, 2014
	Leadlight	Many of the leadlight windows in the house are of a simple geometric design. A significant exception are the entrance doors from the main porch, which includes red poppies and brown flag irises in the Arts Nouveau style.	KHS, 2014
	Carved griffins	Paired griffins in the panels of the staircase. The motif of the griffin is also used within the plasterwork of the architrave of the first floor landing. Stylized mythical creatures are extensively used in the design of Dalsraith. On the exterior of the house, a ridge of tiles featuring interlocking serpents surrounds the building.	KHS, 2014

HEALD LAWN (1913) - 5 ADENEY AVENUE, KEW

Image	Title	Note	Collection
	Heald lawn	The reason for Henry Hardie Kemp's decision to name his house Heald Lawn is obscure. It has been suggested that 'heald' derives from an Old English word (hield), which means dweller on the slope of a hill. Certainly, the elevated position where Kemp chose to build his house might support this derivation.	KHS, 2014
	Plan	One of the architectural plans drawn by Kemp for Heald Lawn. This plan represents his design of the four elevations. The plans remained in the possession of Kemp's family after his death, and have been passed down to subsequent purchasers. The plan shows that Kemp's original intention was to name the house 'Barfreton'.	The owner
	External surfaces	This 'slice' of the east elevation reveals much about Kemp's preferences in building materials. Whereas in Dalsraith, Kemp had used hanging terra cotta tiles, in his own house he preferred to use wooden tiles. These complement his preference for red brick and Marseilles tiles, as well as rough cast and timber gables.	KHS, 2014
	North elevation	The north-facing veranda at Heald Lawn is a notable feature of the house. Each of the three main rooms has double doors that lead on to it. In contrast to an earlier fashion for the use of cast iron on verandas, Kemp selected brick pillars to support its roof.	KHS, 2014
	Intimate spaces	A large arched alcove in the lounge room modifies the traditional idea of an inglenook. Inglenooks usually contained benches or seating on either side of a hearth. The ledges of the windows on either side of the fireplace at Heald Lawn adapt this architectural concept. Through the multi-paned window, the openwork of the brick balustrade of the veranda can be seen.	KHS, 2014
	Veranda column	The dark wooden brackets fanning out from the top of the squared brick columns of the veranda provide an ornamental counterpoint to the simplicity of the columns. Each bracket contains a circular hole, which is fanciful and decorative rather than utilitarian.	KHS, 2014
	Tiles	Kemp used wooden tiles on a number of exterior surfaces at Heald Lawn, most notably on the base of the large square windows that face on to the veranda.	KHS, 2014
	Lounge	A view of the lounge of Heald Lawn reveals much about Kemp's design preferences, including wide internal arches. Similar arches are used in his designs for the reception rooms at Dalsraith (1906). Kemp put a premium on natural light, which floods the room through numerous multi-paned and coloured leadlight windows.	KHS, 2014

	Chimneys	In Melbourne architecture, elaborate brick chimneys are a feature of much Domestic Queen Anne or 'Federation' architecture. The chimneys that Kemp designed for his own home differ from others that he designed. They tend to be taller, simpler and use rough cast rather than brick.	KHS, 2014
	Chimney pots	In contrast to the simplicity of the design of the tall chimneys, the terra cotta chimney pots are moulded in high relief with art nouveau lotuses.	KHS, 2014
	Leadlight	A piece of leadlight from a panel beside the front door. Kemp sometimes varies the colour of the glass in corresponding patterns within the leadlight. In this example, he uses plain and stippled glass, as well as glass that is of single colour, and that which is opalescent.	KHS, 2014
	Tile	Kemp's delight in terra cotta as a building medium is reflected in his use of tiling on the front porch. Some tiles use patterns of abstract wings within a circle.	KHS, 2014
	Plasterwork	Heald Lawn contains many decorative features in addition to the leadlight, tiling, terra cotta already mentioned. At the base of the arch in the lounge room, he uses a cluster of plaster leaves and berries on top of a beaded circle and pendant.	KHS, 2014

BEAMENT HOUSE (1925) - 33 UVADALE GROVE, KEW

Image	Title	Note	Collection
	Beament House	33 Uvadale Grove was designed for the fashionable 'decorator' James Beament, who periodically worked with the Griffins on commissions, such as the murals at the Capital Theatre. Beament's nephew, Eric Nicholls, managed the Griffin's architectural practice in 1924-32. It has not been resolved whether the house was designed by Nicholls, or whether he modified an existing design of Griffin.	KHS, 2014
	Beament House	A photograph from the 1970s provides a clear perspective of the house and garden. The overall modernism of the design encompasses details such as windows, surfaces, chimneys and even the gate, whose rectangular white inserts complement the opaque glass tiles in the windows.	The owners
	Transom window	The transom window above the front door shows how the opaque squares and rectangles of glass change colour, depending on the source of light. In keeping with the rest of the leadlight, squares and rectangles are used to balance the design.	KHS, 2014
	Front entrance	The front porch on the south side of the house features one of its most distinctive features: a door inset with leadlight panels, surrounded by corresponding leadlight panels. The doorway is reached over a mosaic of grey and white tiles. As with the front of the house, window boxes are integrated into the structure of the walls. This use of window boxes was a common feature of Walter Burley Griffin's architectural designs.	KHS, 2014
	Open space	A view from the dining-room into the living area. The flow of space is largely unchanged since the original design. A previous owner, Anthony Hayden, an architect who also designed the Kew Synagogue in Walpole Street, made the only internal structural changes to the internal public areas of the house.	KHS, 2014
	Front windows	A National Trust of Victoria citation contends that the 'leadlight panels in the windows of the house are particularly notable and possibly the best Australian example of geometric leadlight in the Griffin tradition'.	KHS, 2014
	The garden	Planting within the front garden has changed over time. No plans for the original garden remain. Large trees, which used to obscure the front of the house, have been removed. The window boxes of the original design are still in use.	KHS, 2014
	Fireplace	The original fireplace is set into a corner of the dining-room. The shape of the mantel complements the curved wall surrounding the flue. In each of the houses in the exhibition, fireplaces occupy the centre of walls and are a dominant feature of the design. Modernist architecture by the 1920s took the traditional concept of a fireplace and repositioned it.	KHS, 2014

	Upstairs studio	The Beament House is characterised by low-pitched rooflines that do not distract from the cubic masses of the design. This new conception of the design of a roof contrasted with that of previous decades, where the pitch and gables of a Marseilles tiled roof were intended to be a significant feature. The ceiling of the studio/bedroom mirrors the low-hipped roof of the upper storey.	KHS, 2014
	Front window, detail	Leadlight at the base of one of the windows in the front room shows how the white glass tiles are actually opaque. It also reveals the architect's interest in the shapes created by the lead light, which is as prominent as the glass.	KHS, 2014
	Plaque	A National Trust of Victoria plaque notes the house's architectural significance. The detailed citation is that 'The James Beament House, built in 1924-25, is of state architectural significance in being designed in the Melbourne office of one of Australia's most important architects Walter Burley Griffin, and possibly later modified by his assistant, Eric Milton Nicholls, who was a nephew of James Beament, a successful contract painter and decorator.'	KHS, 2014
	Leadlight, detail	Leadlight squares within squares in a segment of a front window. Due to the blind being lowered, the squares seem intensely white. The fineness of the lead separating the panels of geometric leadlight is pronounced in this part of the window.	KHS, 2014
	Front of house	Uvadale Grove slopes down to Parkhill Road, and the design of the front of the house takes account of this by extending the depth of the rough cast window boxes on the northwest corner. The original garage is attached to the house, and is accessed via the driveway. From this angle the house seems to float on the block like a wayward ocean liner.	KHS, 2014

ABBREVIATIONS

KHS	Kew Historical Society
SLV	State Library of Victoria

REFERENCES

- 'Architects Ussher and Kemp', Federation House [website], 2014.
- Department of the Environment, 'Australian Heritage Database', Australian Government, 2014.
- Heritage Victoria, 'Victorian Heritage Database', Victorian Government, 2014
- Howells, T & Nicholson M, *Towards the Dawn: Federation architecture in Australia*. Hale & Iremonger, Sydney, 1989.
- Pru Sanderson Design Pty Ltd., *City of Kew Conservation Study: Volume 2*, City of Kew, 1888.
- Rogers, D., *A History of Kew*, Lowden Publishing Co., 1973.
- Rogers, D, *Lovely Old Homes of Kew*. Melbourne, 1961.
- Tibbits, G, 'The so-called Melbourne domestic Queen Anne', *Historic Environment*, Vol.2, no. 2, 1982.
- Turnbull, J & Navaretti, P (eds), *The Griffins in Australia and India: the complete works and projects of Walter Burley Griffin and Marion Mahony Griffin*. Miegunyah Press (Melbourne University Press), Melbourne, 1998.