

STUBLEY'S HAY AND GRAIN STORE (FORMER)

Address	96-104 Main Street, Greensborough
Significance	Local
Construction Date	1935
Period	Late Interwar
Date Inspected	January 2021



Statement of Significance

What is Significant?

Stubley's Hay and Grain Store (former) at 96-101 Main Street, Greensborough, constructed in 1935 by the Greensborough Development Company to the design of Alfred K Lines.

The significant elements are its cuboid form, gable and skillion roofs, parapet, variegated and textured brown/umber brickwork (including overpainted sections), stepped and cantilevered awning, all applied ornamentation, timber-framed double-hung sashes, steel-framed hopper windows, and the eastern shopfront (no 96).

The red-brick rear half of the central wing and lean-to side volumes (eastern elevation) are original or early and complement the significance of the place.

The modified central and western shopfront, all signage, rear three-quarters of the western wing and car park are not significant.

How is it Significant?

Stubley's Hay and Grain Store (former) is of historical, rarity and aesthetic significance to the City of Banyule.

Why is it Significant?

Stubley's is of historical significance as a substantial, architect-designed, interwar commercial building in the Greensborough Town Centre, the region's long-established retail/service focal point. It is associated with multiple figures of some local note, having been constructed as an investment property for a district farmer by the energetic Greensborough Development Company – active in the development of the locality and directed by John C Jessop, an astute businessman and councillor – to a design by

Alfred K Lines, a progressive architect also active in municipal affairs. Press coverage of the scheme's completion framed *Stubley's* as a construction project of note, symbolic of an economy reviving from the severe and lingering impact of the Great Depression. Soon after completion, father and son, Purcell Bourke Stubley and Robert 'Bob' Stubley occupied the central store, running an agricultural supply operation that catered for the needs of the town's then-rural hinterland into the 1960s. Their presence remains popularly associated with the place. (Criterion A)

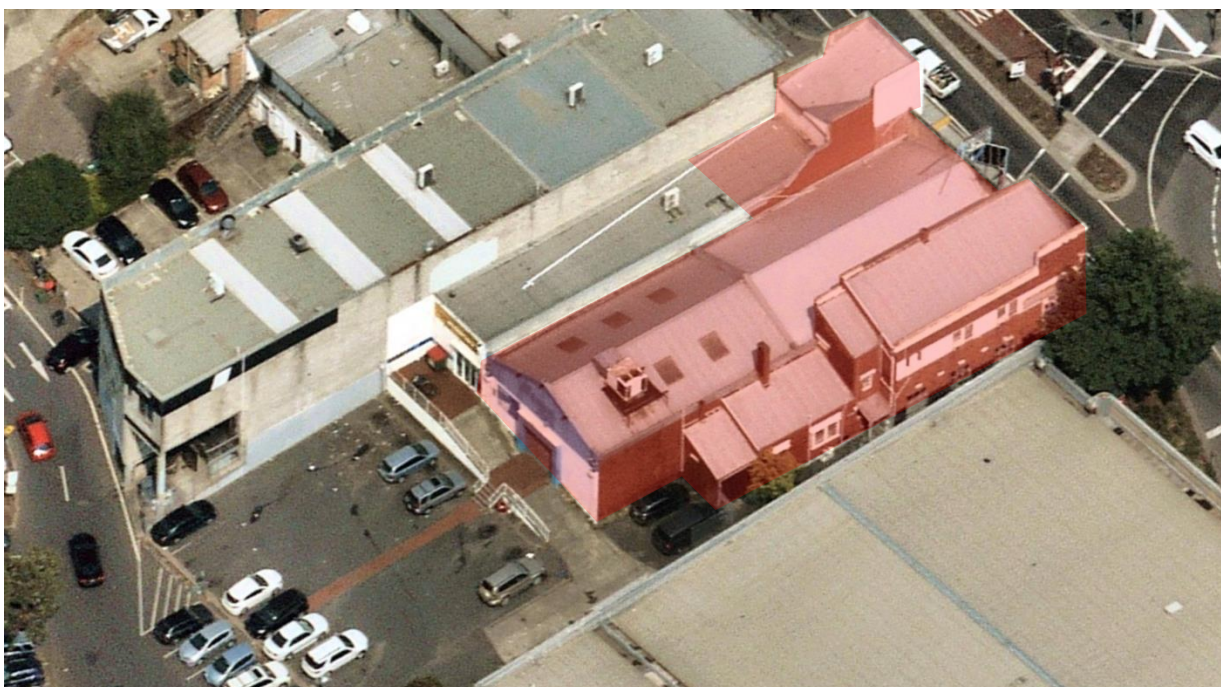
Stubley's is significant as one of the very few buildings in the Greensborough Town Centre that is not the result of late 20th century or recent development. More broadly, it is also an uncommon example of the Moderne style in the Greensborough area, with most examples of this idiom situated in the southern portion of Banyule. (Criterion B)

Stubley's is of aesthetic significance as a generally intact and impressive example of the Moderne idiom, which carried popular connotations with modernity and clean living in the 1930s – a progressive built image for modern businesses. Underscoring *Stubley's* prominence to Main Street is its geometric form and the puncturing of its overall horizontal emphasis by the verticality of its flanking two-storey wings, which imparts a sense of movement into the frontage. Stripped back but confident and varied Art Deco-influenced ornamentation and streamlining further animate the facade and side elevations (albeit traduced on the west elevation). *Stubley's* volumetric expression and variegated 'earthy' brickwork, with only the parapet and banding picked out in a smooth render, distinguish it from other Moderne examples in Banyule. The utilisation of steel-framed hopper windows in the ground floor for the east elevation is distinctive for an interwar commercial building. The east shopfront, which is mostly unchanged, contributes to the character of the frontage. (Criterion E)

Description

Stubley's Hay and Grain Store (former) is situated on the south side of Main Street in the Greensborough Town Centre, roughly halfway between Greensborough Walk and Para Road. It is a sizeable late Interwar period commercial building, which occupies over half of its west-east sloping lot. Built to the Main Road footpath, *Stubley's* is bordered by a contemporary two-storey shop to the west (nos 92-94) and a narrow laneway in the east. The latter allows ready views to its east elevation, which is generally intact. The rear of the site is a bitumen-surfaced car park that is bound to the south by a service road.

The broadly rectangular footprint of *Stubley's* depicted in the 1945 aerial photograph (see Site-specific) largely equates with the existing extent of the building, which is presumed original or early.¹ The rear three-quarters of the western wing is a later addition, built during the late 20th century.



The extent of the original or early building is shaded red
(Source: Nearmap, April 2020)

¹ There no known earlier aerials or drawings of the building.

Stubleys' is composed of three distinct sections, giving it an overall cuboid form. The broad central part is single-storey and capped by a low-pitched gable roof divided in half by a visible rendered party wall. Its front unit (addressing Main Road) is flanked by a pair of broad, two-storey wings with skillion roofs. Roof cladding to all is non-original corrugated metal sheeting.

From Main Road, these roof forms are concealed by smooth-rendered, straight and bevelled parapets, which continues to the bordering wings' stepped side profile, though truncated on the western elevation by the neighbouring development (nos 88-92). The coping to the parapet also runs a short distance to the 'inside' of the wings, the rear part of which has retains its original grey-tinted cement render. The horizontal emphasis of the building, conveyed by the central wing and applied detailing, is counterpoised by the verticality of the tall flanking wings, which introduces a degree of movement into the façade.



Stubleys viewed from the west

The 1945 aerial shows a dozen square skylights spaced evenly to the central gable. Five of these skylights remain to the rear half (one has been punctured by an A/C unit).

The cantilevered awning is original, including its stepped profile (responding to the landfall); however, the metal deck soffit and fascia are later additions.

Set behind the eastern double-height wing is a recessed group of three skillion-roofed, lean-to ancillary buildings. The one immediately to the rear is two storeys; the other pair are single-storey volumes (note short and taller red-brick chimneys).

The front half of *Stubleys*' is constructed of variegated brown, ochre and umber face brick in stretcher bond. These bricks display regular and ordered incisions. Elsewhere red-brick was utilised. Such a composition was common at the time, demarcating the more public parts of the structure from the more utilitarian. The façade, rear, west elevation and lower section of the east elevation has since been overpainted.² The parapet and first-storey window banding are rendered (painted white). As noted, *Stubleys*' original material palette remains evident at its east elevation.

² The sensitive removal of later addition paint from textured brown/umber brickwork in the façade and overpainted west elevation is encouraged.

Stubley's is an architect-rendered example of the Moderne idiom. This design mode, prevalent in Melbourne over the 1930s, embraced varied sources, particularly early 20th-century Dutch brick and German functionalist/expressionist models, to produce simplified but appealing designs that could convey progressive images. The sleek forms and artful lines emanating from the interwar drawing boards of industrial and furniture designers were also influential on the Moderne, expressed architecturally through 'streamlining' forms and ornamentation (clean, unbroken, horizontal lines). All statements of the era's interest in motion, speed and efficiency.

More pragmatically, the stripped-back character of the Moderne also suited the strained economic circumstances of the 1930s ('Depression moderne').³ Although the style was not at the forefront of the modern movement – with little experimentation in construction, structure or materials and continuing employment ornamentation – it did familiarise a broad audience to the more progressive forms and visuals, laying some of the groundwork (especially in the suburbs) for the wider spread of modernism following the Second World War.⁴



Lean-to volumes – east elevation, facing north

Stubley's decorative treatment is concentrated in its frontage and side elevations, although curtailed in the west. Beneath the parapet and upper-storey windows of the façade are bands of recessed brick stretchers separated by umber headers (overpainted to the front and west), which continue to the side elevations. Such a decorative effect – without the intervening headers – is also apparent along the ground floor of the eastern elevation. The upper windows of the two-storey wings are encompassed within a rendered band, defined by three extruded and moulded lines that return to both elevations (interpretable as 'speedlines'). Above these bands, to the face of each flanking wing, is a linear Art Deco-influenced motif, consisting of a thin, upright, rendered band articulated by four rows of small, protruding, triangular bricks. The upper portion of the central wing features is embellished differently with a pair projecting and parallel brick courses (x6) divided by a rendered signage panel. Collectively, such applied ornamentation imparted a strong sense of movement/horizontality and modernistic aesthetic.

³ Julie Willis, 'Moderne', in Philip Goad and Willis, eds, *The Encyclopedia of Australian Architecture*, Cambridge University Press, pp462-63

⁴ Charles Pickett and Caroline Butler-Bowdon, 'Houses & housing', in Hannah Lewi and Philip Goad, eds, *Australia Modern: Architecture, landscape & design*, Thames & Hudson, 2019, p66

Original windows to the upper section of the building were timber-framed, double-hung sashes with fine horizontal mullion: the latter, a subtle contribution to streamlining. To the façade, these openings are composed of a large central window bordered by narrower openings. Such an arrangement has been lost to the western window, replaced by aluminium-framed casements. The lintel was initially a soldier course since rendered. Along the upper eastern elevation, the sashes are paired with two deeply recessed window slots set back evident at the termination of the rendered band.

There are three vertically proportioned, recessed windows of steel-framed multi-paned hopper windows on the ground floor of the eastern elevation, which are generally more associated with industrial buildings during the Interwar period. These are less typically seen at interwar commercial premises, being far more related to with industrial buildings of the period. Angled brick sills and soldier-course lintels highlight their unusual presence. These windows are partly covered by metal security railings, which could be original. There is also a deeply recessed side door with a decorative pattern of alternating projecting or recessed brick headers as its lintel.



Eastern elevation

The rear elevation has a plain brick gable end and is punctured at the ground level by a central double width door, which is likely original (excluding the roller door). There is also a small square window. As discussed, the western wing is a later addition, as is the ramp.



Rear – later addition wing is left of frame

Only the eastern shopfront remains largely intact. It comprises a central recessed entrance (later addition, but original architrave remains) with brick threshold, decorative pressed metal soffit, and tapestry brick pilasters (overpainted). The slender metal shopfront is also original (note shopfitters stamp 'Silverwood & Beck'), as is the thin metal-framed highlight windows of frosted glass (overpainted). Signage mounts are later additions.

Finely composed shopfronts such as this were a key feature of commercial buildings during the Interwar period, resulting from professional shopfitters and designers. During the interwar years, the 'art' of shopfitting was supported by a multifaceted industrial field, which had taken advantage of the increased availability of high-quality materials during the interwar years to produce elegant and conspicuous shopfronts (still a primary means of advertisement) to draw the eye of consumers.



Eastern shopfront

History

Context

Banyule City Council covers the unceded Country of the Wurundjeri-willam people, who have inhabited and managed its landscape for thousands of generations and maintain an ongoing cultural connection.⁵ The undulating open woodlands, threaded by the River Plenty, which later became known as Greensborough (initially 'Keelbundora',⁶ after the parish), were mostly purchased in 1838 by the Sydney-based speculator Henry Smythe.⁷ He sold it two years later to Edward Bernard Green (1809-61), a shrewd English entrepreneur.⁸

Seeking to capitalise on the contract he held for the overland delivery of Melbourne-to-Sydney mail, Green manoeuvred to alter the route during the mid-1840s. He proposed running the mail through his undeveloped holding at Keelbundora/Greensborough, surveying a private township – grandly named 'La Trobe' (after the lieutenant-governor) – on the high ground overlooking the river flats in preparation.⁹ Green's heady expectations for the location were dashed when the riled authorities publicly endorsed the official route. While the surrounding district was progressively cleared over the remainder of the decade to make way for market gardens and orchards, 'Green's town' languished. In the early 1900s, the township (population 270) was still classed as a 'pretty little village'.¹⁰

The promotion of Greensborough's 'picturesque' river banks and scenery to day-trippers and 'excursionists' from Melbourne – arriving via rail (the station opened in 1902), charabanc and, later, private motor vehicles – conferred a noted recreational and leisure reputation upon the locale, which continued well into the postwar period.

However, the area's residential profile only rose markedly in the 1920s, chiefly along the railway corridor. The 'live' Greensborough Progress Association proclaimed it 'Melbourne's premier rural suburb', with 'Neat bungalows, of every conceivable design, both brick and hardwood... springing up everywhere'.¹¹ Less effusive assessment classed the area as something of an outer-ring 'backwater'.¹²

Broader Greensborough remained primarily rural – a belt of family-run orchards, dairies and poultry farms – into the late 1950s, before receding in the face of rapid suburban expansion.¹³ The consolidated township continued as the commercial and service hub of an extensive peri-urban district administered as the Diamond Valley Shire (1964-94). From the late 1980s, the town itself underwent an intensive multi-phased redevelopment, transforming into 'Greensborough Plaza', a regional retail/employment centre.



Early 20th-century photograph of Main Street, Greensborough, looking west across the River Plenty (foreground)
(Source: Greensborough Historical Society, Victorian Collections, object registration 6601)

⁵ Context, *Banyule Thematic Environmental History*, October 2018, pp15-20, available online

⁶ Keelbundora stems from a European rendering of 'Kulbundora' – the name of the eldest son of Billibellary, the *ngurungaeta* (essentially 'head man') of the Wurundjeri-willam clan. ('Suburban Native Names', *Argus* 28 April 1906, p5)

⁷ Gary Presland, *The Place for a Village: how nature has shaped the city of Melbourne*, Museum Victoria, 2008, pp122-23

⁸ 'Pastoral Pioneers: E. B. Green. No. 60', *Australasian*, 9 February 1935, p4

⁹ Dianneh H Edwards, *The Diamond Valley Story*, The Shire of Diamond Valley, 1979, p111

¹⁰ *The Australian Handbook*, Gordon & Gotch, 1905, p449

¹¹ 'Greensborough's Beautiful Hills & Valleys', *Herald*, 2 July 1924, p15

¹² Edwards, *The Diamond Valley Story*, p175

¹³ 'Greensborough', *Victorian Places*, 2014, available online

Site-specific

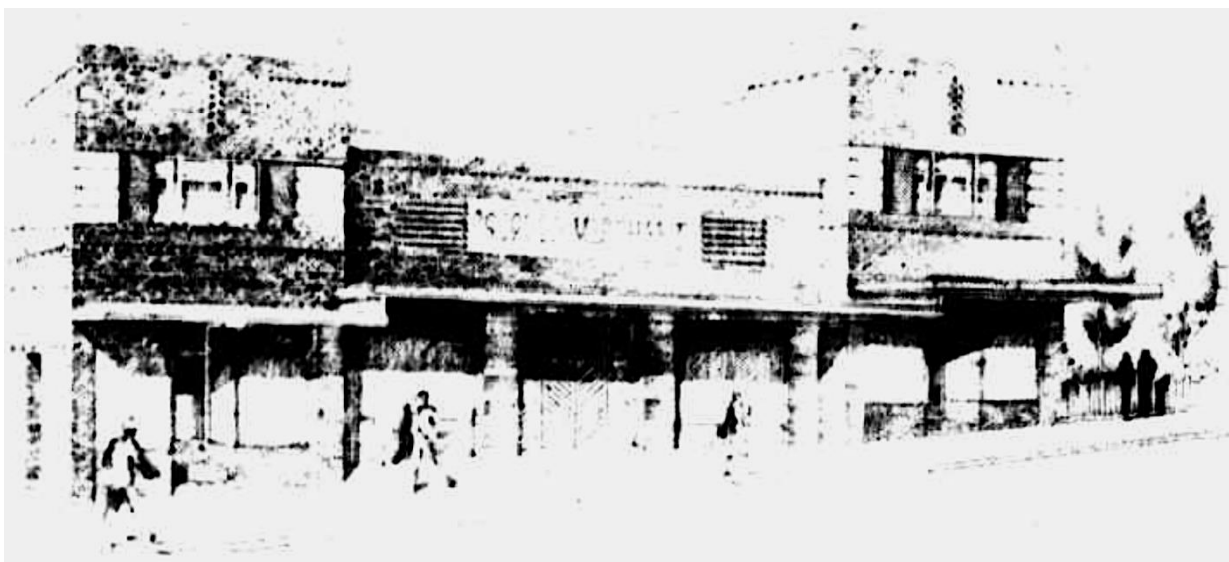
The subject land derives from the Edward B Green survey for the township of La Trobe (later known as 'Green's Town', ultimately 'Greensborough') in the mid-1840s, the first lots of which sold in 1852.¹⁴

By January 1935, William Black, an affluent district farmer, had acquired the subject allotment, then a vacant block fronting the town's consolidating Main Street.¹⁵ That same month, the area's mouthpieces, *The Advertiser* (Hurstbridge), reported on building works at Black's purchase:

excavations for the foundations of three new shops in the main road have started. Our young townsman, Mr. Albert K. Lines, is the architect and the Greensborough Development Company are the builders. We will with pleasure further record the development of this splendid asset to the township.¹⁶

The voluminous commercial structure built by the Greensborough Development Company (GDC) to the design of Albert K Lines appears to have been an investment for Black.¹⁷ His family retained ownership into the mid-1950s. Given the scale of the building, it seems likely that the occupation of the central wing by 'Stubley's Hay and Grain Store' (see below) had been pre-planned and factored into Lines' design.

In February 1935, one of the metropolitan dailies ran a feature article on the Heidelberg municipality – 'the largest area of any city in the British Empire' – in which a perspective drawing of the subject building, noted as still under construction, was included (below). The article again identified Lines and the GDC as behind the project. It also pointed out that the development had been stimulated by the recent growth of Greensborough, noting its change 'from a rural village 16 years ago with 30 or 40 homes to a bustling town with a population of 1100.'¹⁸



'This block of shops is now being erected in the main street of Greensborough by the Greensborough Development Company. They consist of a store and two residential shops all of which have already been let. The architect is Mr A. K. Lines of 117 Collins Street.'
(Source: *Herald*, 27 February 1935, p19)

The building appears to have been finished in August 1935, as Mr Franklin – a hairdresser – was reported as preparing to move in as a tenant (presumably in one of the flanking wings).¹⁹ Such a large-scale commercial development, viewed within the still distressed economic conditions of the mid-1930s, would have likely been perceived by contemporaries as a promising sign of regional revival. The Moderne style itself played to such an interpretation, imparting an image associated with modernity, light, hygiene and progress.

The *Sands & McDougall's Directory of Victoria* did not assign listed names and businesses to street names in Greensborough in the interwar period, rendering the identification of commercial tenants at the building difficult. However, foremost amongst the

¹⁴ Edwards, *The Diamond Valley Story*, p112

¹⁵ Certificate of Title, vol. 5944, folio 642 (courtesy of Greensborough Hist. Society); and 'Mr. W. Black', *Advertiser*, 14 April 1939, p3

¹⁶ 'Greensborough', *Advertiser* (Hurstbridge), 25 January 1935, p5

¹⁷ Certificate of Title, vol. 5944, folio 642 (courtesy of Greensborough Historical Society)

¹⁸ 'Property and Architecture; Heidelberg', *Herald*, 27 February 1935, p19

¹⁹ 'Greensborough', *Advertiser*, 2 August 1935, p1

initial/early occupants were 'Stubley's Hay and Grain Store', a long commercial fixture in Greensborough that remains locally associated with the building.²⁰



View along Main Street, facing east, likely late Interwar period
The red arrow identifies the façade and northern elevation of Stubley
(Source: John Young Collection, *Victorian Places*, available online)

In the early 1930s, Purcell Bourke Stubley (1896-1978) – a businessman with multiple interests along Main Street²¹ – agreed to set up a rural supply enterprise (hay, grain, fodder, chaff) to cater for poultry farmers in the region with his teenage son, Robert 'Bob' Purcell Stubley (1917-2011). 'Bob', it is recounted, had been keen to work for himself from 'an early age' and 'talked' his father into establishing the business. Father and son were initially based out of two rented sheds at the railway siding, moving goods on the back of a horse-drawn lorry cart between depots in the CBD and customers in Greensborough, Lower Plenty, Watsonia, and Yarrambat. The sight of the adolescent Bob failing asleep 'on top of the load' on the return trip was apparently familiar.²²

The business 'flourished' and relocated to the subject building's central wing at or soon after its completion, with the Purcell and 'Bob' replacing horses with trucks and hiring staff. They appear to have continued operating from the site into at least the late 1960s.²³ The nearby Stubley Court was likely named after the family.

The flanking wings appear to have been self-contained tenancies. In the 1950s, the eastern shop accommodated a men's hairdresser with a billiards room upstairs or to the rear, while 'Mr Gree's hardware store' occupied the western wing.²⁴

²⁰ Name of the business provided in June Roberts with the assistance of Grace Cavill, *Late Thoughts on Main Street, 1958-1978*, Greensborough Historical Society, object registration 406

²¹ Stubley (Snr) owned Stubley Motors at the corner of Main Street and Parra Road (now Savers) from the mid-1940s as well as a furniture/hardware store on the north-eastern intersection of Main Street and The Court.

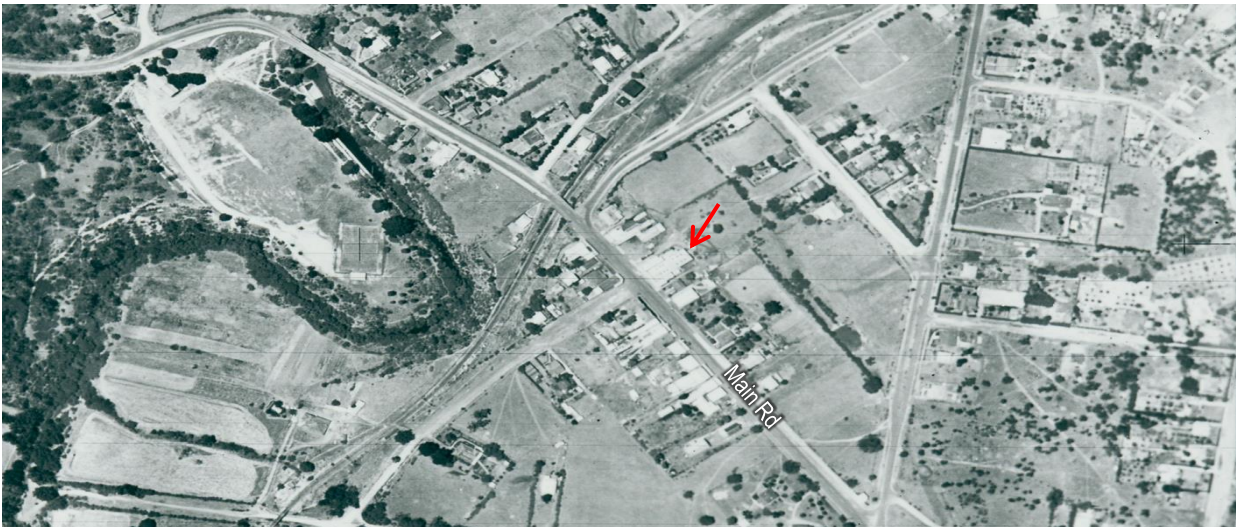
²² *Eulogy for Robert Stubley*, Greensborough Historical Society, *Victorian Places*, object registration 4795, available online

²³ 'New Companies', *Herald*, 2 June 1936, p5. An article by Greensborough-resident Victor P Coe noted he worked for Stubley's between 1935 and 1967. ('Victor Preston Coe', *World War I Project*, Greensborough Historical Society, 2016, available online)

²⁴ U M Woods, *Map of Main and Grimshaw Streets Greensborough in the early to late 1950s*, Greensborough Historical Society, object registration 1109, available online



Photograph of *Stubleys* from Main Street, 1950s – signage panel reads ‘PRODUCE MERCHANTS’ – note unpainted brick and rendered banding (Source: Greensborough Historical Society, Victorian Collections, object registration 3939)



(Above) 1945 aerial photograph of the town – note the size of *Stubleys* (red arrow) relative to other buildings addressing Main Street North is left of frame.

(Left) 1945 aerial close-up of *Stubleys* (red arrow)

(Source: Landata, *Melbourne and Metropolitan Area Project*, Project no 5, Run 37, Frame 60616, December 1945)



Extract from a mid-1950s postcard photograph of Greensborough, likely taken from today's 'Pioneer Park' Stubble's is identified by the red arrow
(Source: W M Butterworth, *Main Road, Greensborough, SLV*, Accession no H2006.34/27)



Tom Lane Pharmacy, western wing of the site, 1970s
(Source: Greensborough Historical Society, Victorian Collections, object registration 3175)

Greensborough Development Company (GDC)

The GDC had been formed around 1925 by John Cecil Jessop, 'a dominant force in the business, social, and civic life of Greensborough'.²⁵ A canny real-estate agent and councillor (1930-40), acclaimed for his role in organising sustenance work and relief during the Great Depression, Jessop went on to become the chairman of the formidable MMBW.²⁶

The GDC appears to have proved a lucrative venture for Jessop. It maintained a strong presence in construction activity across Greensborough, Montmorency ('Mountain View Estate) and Eltham up until around the Second World War, after which it seems to have wound up operations. The GDC's undertakings were versatile, ranging from selling land/house packages and speculative development to tendering for construction work and undertaking private commissions, both residential and commercial. During the interwar years, the GDC were routinely presented in the press as a driver of the district's 'steady progress'.²⁷ It is possible that Lines may have been a frequent collaborator.²⁸

Albert Keith Lines (1897-1981)

A well-known figure in Greensborough, Lines was also the founder of a successful Melbourne architectural practice steadfast in its exploration of the modern movement from the mid interwar period.

Born in Albert Park, Melbourne, Lines grew up in Greensborough after his father – a 'ganger' for the railway department – relocated there following the extension of the line from Heidelberg to Eltham (1902). Lines (Snr) opened a greengrocer after the move on Main Street, where the family residence was also located.²⁹ In 1916, the 19-year-old Lines (Jnr) enlisted in the Australia Imperial Force, stating his trade as 'draftsman', suggesting he had already commenced or completed an architectural apprenticeship.³⁰ He served as a driver in the Third Divisional Train Army Service Corps, spent two years on the Western Front in France (1918-19) and was awarded both the British War Medal and the Victory Medal.³¹ Upon discharge, Lines worked briefly for the tile company Morewood & Rogers, eventually setting up his own architectural office in 1923.³²

Houses, flats and commercial commissions – all resolutely modern – ensured.³³ Unusually for the highly gendered nature of the era's architectural field, a strong professional relationship developed between Lines and his architectural employee, Jessica MacFarlane (1910-95). After a war-induced hiatus, MacFarlane (previously a senior designer) was made a full partner in the firm ('A. K. Lines & MacFarlane'). It was reformed in 1952 as 'Lines, MacFarlane & Marshall'. The new partner, Bruce Robson Marshall, also fostered the progressive bent of the practice. Over the postwar decades, it became renowned for a series of boldly Modernist council offices (Eltham, Benalla, Oakleigh, Myrtleford, Ringwood, etc) and large-scale industrial/commercial work. After marrying, MacFarlane moved to South Australia in 1954 and Lines retired in 1967. The firm continued until relatively recently.³⁴

Parallel with his architectural career Lines was also closely involved in municipal affairs. In 1940, the electors of the Greensborough Ward elected him councillor, returning him several times.³⁵ At his initial election, the *Eltham and Whittlesea*

²⁵ 'Prominent Personalities', *Advertiser*, 9 June 1933, p3

²⁶ Carolyn Rasmussen, 'Jessop, John Cecil (1892-1968)', *Australian Dictionary of Biography*, National Centre of Biography, National University, 1996, available online; and Norm Colvin, 'John Cecil Jessop: A Community Minded Individual', Greensborough Historical Society, nd, available online. The other directors were H R Franklin and D C Andrew ('New Companies', *Daily Commercial News & Shipping List*, 2 October 1926, p4

²⁷ 'Greensborough', *Advertiser*, 9 August 1929, p2

²⁸ For instance, Lines was identified as responsible for the design of a large brick butchery on Main Street for the Greensborough Development Co in 1930. ('New Butchery Premises', *Advertiser*, 7 March 1930, p1)

²⁹ 'Obituary: Mr C. C. Lines', *Eltham and Whittlesea Shires' Advertiser*, 23 April 1942, p1; and various editions of the *Sands & McDougall's Melbourne, suburban and country directory*, 1910-35

³⁰ World War I Service Records, National Archives of Australia, no. 12805, via Ancestry.com.au

³¹ Australian War Memorial, 'Private Albert Keith Lines', <www.awm.gov.au/collection/P10765758>; and Greensborough Historical Society, World War I Project, 2015-2017, <<https://greensboroughhistorical.org.au/Articles>>

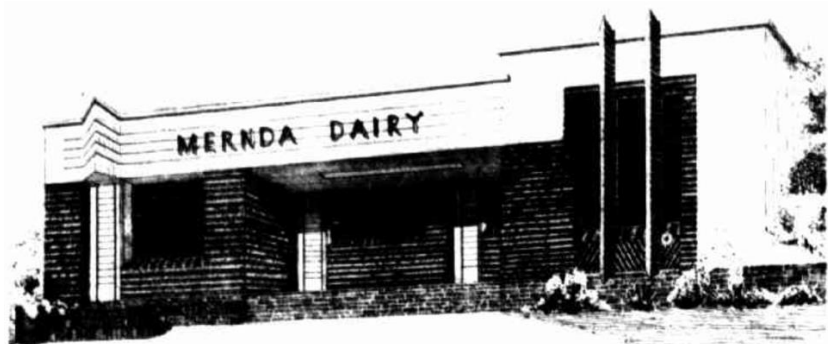
³² Built Heritage, *Survey of Post-War Built Heritage in Victoria. Stage Two: Assessment of Community & Administrative Facilities*, Heritage Victoria, 31 May 2010, p135

³³ Commercial project – all Moderne in design – attributed to Lines' office during the 1930s include the Mernda Dairy at 100 Tooronga Road, Malvern (1936, since demolished); two-storey block of shops in King Street (1937, seemingly demolished); and 'four residential shops' at 66-66C Doncaster Road, Balwyn North (1939). Notable residences include the 1937 *Myhill house*, 19 Oakdale Avenue, Balwyn (part of HO192/Boroondara) and the 1939 *Wilson house*, 8 Cityview Road, Balwyn North (demolished).

³⁴ Julie Willis, 'Lines, MacFarlane & Marshall', in Philip Goad and Willis, eds, *The Encyclopedia of Australian Architecture*, Cambridge University Press, 2012, pp411-12; and ASIC Published notices, 'Note of Proposed Deregistration: Lines, MacFarlane & Marshall Architects Pty Ltd', 10 January 2014, available online

³⁵ 'Heidelberg Transport Services', *Age*, 16 September 1944, p3

Shires' Advertiser described him as a longstanding and active local behind a 'considerable [amount of design] work in the metropolitan area of it being in the City of Heidelberg'.³⁶ A vocal proponent for the Municipal Association of Victoria over the 1950s, Lines won wider recognition for his astute commentary on metropolitan planning issues.³⁷ The AK Lines Reserve in Watsonia is named after him.



(Top left) 'Attractive New Dairy Design' by Lines, Malvern (demolished) – another known instance of Lines interwar Moderne work
(Source: *Herald*, 10 June 1936, p16) c

(Left) Lines in his early 60s
(Source: *Age*, 2 February 1956, p2)

Thematic Context

Context, *Banyule Thematic Environmental History*, October 2018:

- Theme 5: Suburban development

Comparative Analysis

Due to late 20th-century and contemporary redevelopment, few buildings from the interwar period – a phase of growth and consolidation for the locale – remain in the Greensborough Town Centre. *Stubley's*, along with the Spanish Mission-style Greensborough Hotel (constructed 1925, HO140), which is situated near opposite, comprise the most intact and sizeable development remaining from this era in the centre.

While the interrelated Moderne and Functionalist design modes were a noteworthy component of 1930s and 1940s development in the Ivanhoe and Heidelberg, it appears far less common in the northern reaches of the municipality. As such, *Stubley's* presents as an uncommon example of the Moderne aesthetic within the broader context of Greensborough. Other existing designs by Lines in the municipality are not known.

The municipality's tour de force in interwar Moderne/Functionalist is the 1937 Heidelberg Town Hall (HO77/H2077), a monumental building of buff brick and interlocking asymmetrical masses modelled after the Dutch architect Willem M Dudok's celebrated Hilversum Town Hall (1927-31). Aspects of its form-driven design, surface treatment and pared-down/sleek detailing are reflected across a wide range of interwar and postwar domestic and commercial buildings in Banyule, although as noted more concentrated in the southern part of the municipality.

Commercial places included in the Schedule to the Heritage Overlay in Banyule that are comparable to *Stubley's* follow; however, none match its scale, cuboid expression or extensive use of brick:

- *Coles Store* (former) 117 Upper Heidelberg Road, Ivanhoe (HO192, also part of HO90) – a two-storey, rendered and stripped-back Moderne-style store and office for C J Coles, designed by the prolific interwar architect Harry Norris and

³⁶ 'Greensborough Ward Vacancy', *Eltham and Whittlesea Shires' Advertiser*, 23 February 1940, p1

³⁷ For instance: 'Melbourne Needs a Country Council', *Age*, 2 February 1956, p2

constructed in 1939-40. Its façade features a bevelled cornice to the parapet, cantilevered canopy, vertical fins, horizontal speedlines, surmounting flagpole and intact shopfront (double door entrances, rounded windows, terrazzo tiling). Originally rendered a gleaming white, it has since been overpainted.

- *Chandler Buildings*, 94-104 Upper Heidelberg Road (part of HO90) – a large two-storey rendered block of multiple late interwar shops with a straight parapet, incised speed-lines and metal flagpole. Fenestration includes a remnant ‘Chicago window’ as well as Art Deco ‘skyscraper’ motifs above the vertically proportioned window slots. The exposed cream brick, hipped roof section may be a later addition. It includes some intact shopfronts.
- 73 Silverdale Road, Eaglemont (part of HO3) – a two-storey shop/residence with a broad rendered façade, exposed brick banding (vertical/horizontal), central ribbed fin and parapet, and paired timber-framed double-hung sashes (one lost). Windows have thin horizontal mullions. Cantilevered awning (streamlined fascia) and shopfront are original. There are also restrained, single-storey, streamlined variants at 76, 78 and 80 Silverdale Road.
- 253-259 Lower Heidelberg Road (part of HO193) – a two-storey clinker brick and rendered hip-roofed shop/residence, constructed in 1939 by the A V Jennings Construction Co to plans by their in-house designer ‘Ed’ Gurney. While described in their citation as English Domestic Revival, the design also exhibits some Modern influences, illustrated by its low-key streamlining and setting horizontal and vertical elements off against each other. It has some intact shopfronts.
- 146-148 Burgundy Street, Heidelberg – an unusual single-storey pair of interwar shops with a high and stepped rendered parapet concealing a gabled roof. Unusual quoining and a zig-zag (‘Jazz’) motif distinguish the upper façade, which has been overpainted. Shopfronts are altered.

Intactness

Generally intact

Previous Assessment

- RBA Architects + Conservation Consultants, *Banyule Heritage Study 2020: Stage 1 report*, Banyule City Council, August 2020 – High priority, recommend for Stage 2

Heritage Overlay Schedule Controls

External Paint Controls	Yes (brick walls)
Internal Alteration Controls	No
Tree Controls	No
Outbuildings and/or fences	No

Extent of Heritage Overlay

The proposed extent of the heritage overlay is outlined approximately below.



Recommended extent of heritage overlay
(Source: Nearmap, April 2020)