

UGLOW HOUSE (WYLDEFELL)

Address	79 Buena Vista Drive, Montmorency
Significance	Local
Construction Date	1955-56
Period	Postwar
Date Inspected	January 2021



Statement of Significance

What is Significant?

Uglow House at 79 Buena Vista Drive, Montmorency is significant. It was designed by Robin Boyd of Grounds, Romberg and Boyd and constructed during 1955-56 for the medical doctor Arthur G R Uglow and his wife, Enid.

The significant element is the original plan, which comprises the eastern two-thirds of the house, including its form, skillion roof clad in metal sheeting, timber framing including exposed beams, brickwork (side walls) and window walls to the long elevations. The garage is also significant, particularly its likely original door with timber boards above. Internally, the original timber linings and joinery/cabinetry to the living area are significant.

Non-significant elements include the likely mid-1980s additions at the north-west end, the ensuite addition to the east side, the 1989 carport, and front fence.

How is it Significant?

Uglow House is of historical and aesthetic significance to the City of Banyule.

Why is it Significant?

Uglow House is of historical significance as being designed by Robin Boyd, one of postwar Australia's foremost architect and leading commentators on design/cultural matters, when he was a principal of Grounds, Romberg and Boyd. The clients, Arthur

and Enid Uglow, had engaged Boyd before settling on the property in September 1955, indicating their keenness for the project. More broadly, the construction of *Uglow House* reflects the surge in growth that transformed the previously semi-rural locale of Montmorency from the early 1950s. Notable in this emergent suburban environment was the progressive design influence of the postwar modern movement, of which Boyd was a brilliant advocate. (Criterion A)

Uglow House is of aesthetic significance as a mostly intact and fine example of Robin Boyd's output during the mid-1950s. In its rectangular footprint, open plan, extensive use of the window wall, response to site conditions and solar orientation, the original design reflects the major tenets of the postwar modernism, particularly the variant known as the International Style. *Uglow House* also demonstrates Boyd's interest at the time in emphasising residential roofs; in this case, extending the skillion forth to both long elevations and 'hovering' it over the garage. In conjunction with the exposed timber framing (continuous across the building's width), such a composition facilitates a blurring of the exterior and interior. The internal timberwork, joinery and cabinetry, was integral to the overall design and some of these original elements remain in the kitchen and living area. (Criterion E)

Description

Uglow House is located centrally on a large but irregularly shaped block on a bend in Buena Vista Road, with an area of 1505m². The house has limited visibility from the public domain due in part to both the non-original high slatted timber fence to the front boundary and the slope, which falls about 6 metres across the length of the site. In addition, the house is set back some 27 metres from the street. The original garage, however, is more noticeable as it is located forward of the house. There is also an asphalted driveway to the frontage, a later carport to the west side (partly visible), and a non-original shed to the east side (not visible). Planting to the front yard includes some mature trees, both exotic and native, garden beds with various shrubs, and areas of lawn.

Due to the lack of visibility from the public realm, this assessment is largely reliant upon historic documentation and contemporary real estate images.¹

Uglow House has an elongated footprint, initially rectangular but splayed at the northern end where it has been enlarged, though, in combination with the garage, the overall footprint is L-shaped. The original detailing has been largely reproduced for the northern extension. A small ensuite has also been added to the south side, whose roof sits below the eaves of the main section.

The main part of the house has a skillion roof clad in sheet metal, which follows the slope of the site and extends forward of the front and rear elevations to create unusually wide eave overhangs (about 1.8 metres or 6 feet). The roof is pierced by two flues. The attached garage also has a skillion roof of the same pitch and partly sits beneath the soffit allowing for a clerestory/highlight band above to the room behind.

The side walls of the house and garage are painted brick, with those to the house including a central grille section, which may have been removed with the additions at both side walls. According to the specification, the bricks were to be red and painted, though the colour was not identified; however, it may have been 'eggshell' (off-white), which was nominated for the internal window and door frames.² The garage door is likely original, probably from the 'Glideaway' company as noted on the drawings.

One of the most distinguishing aspects of the design is the expressed structure consisting of beams at centres of about 2.5 metres (8 feet, 4 inches), which slot into the posts of the long elevations and extend from the exterior through the entire width of the house. As such, the beams are visible both beneath the wide soffits to the front and rear and much of the ceiling of the interior (where they are not concealed within walls). The lining detailing to the exterior (soffits) and interior (ceiling) is also consistent, continuous and comprised of battened sheeting ('Caneite' was specified) in a rectangular grid.

As was typical of much of Boyd's work during the late 1940s and 1950s, an elongated footprint was employed at *Uglow House*. This plan included minimal openings to the narrow brick sidewalls, which contrasts considerably with the predominantly glazed long elevations. This format was in part practical given the typical configuration of allotments in Melbourne as well as reflective of the typical postwar modernist approach. At the *Uglow House*, the only disruptions, or deficits in the glazing to the original extent of the long elevations relate to the garage to the front and two panes of Masonite to the rear. Behind the latter, was located the laundry and kitchen joinery.

¹ '79 Buena Vist Drive, Montmorency', JellisCraig, 2019, www.jelliscraig.com.au/property-details-79-Buena-Vista-Drive-Montmorency-3094/830906

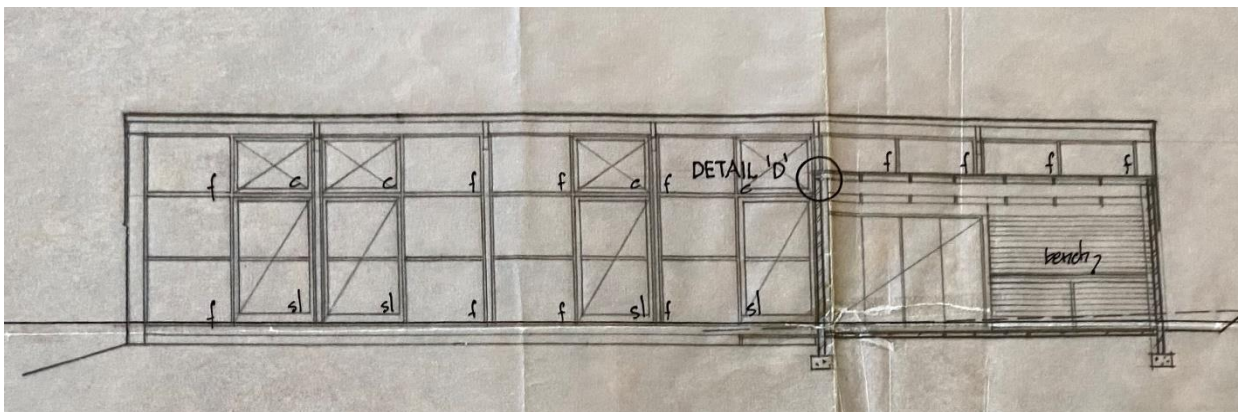
² *Grounds, Romberg and Boyd collection*, MS 133363, box 24/2 [SLV]

The long elevations, or window walls, feature rigorous geometry. They are divided into three bands and are organised in bays, each two units wide – with the bays separated by the posts into which the beams slot. As such, there are six panes to each bay, with doors incorporated into the lower two bands. The windows were to be manufactured by 'Stegbar' though bespoke window sashes were specified with square-cut sections.³



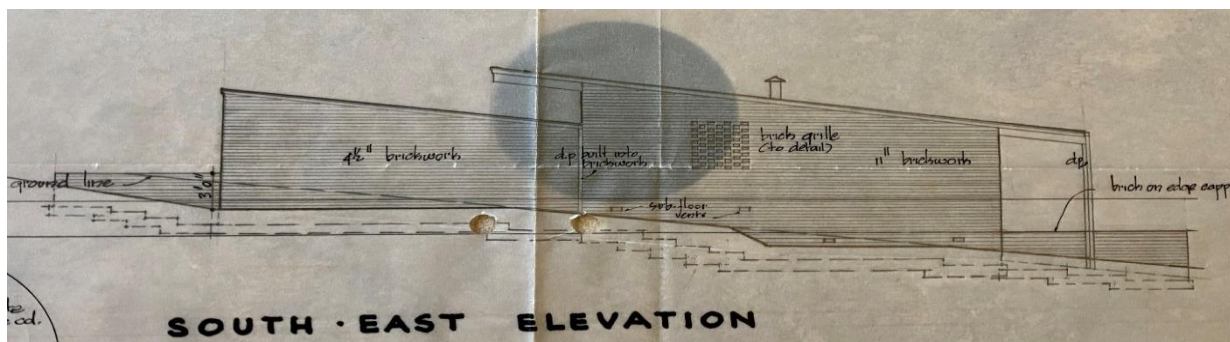
The original footprint of *Uglow House*, including garage, is shaded red
(Source: Nearmap, April 2020)

The façade was originally six bays wide and the configuration of this section remains intact with three doorways – a main entry as well as two rooms. The extent of the northern extension is readily identified by the differing format, in that the lower band has sheeting (that is, is solid rather than being transparent). The front wall opens onto a secluded courtyard with random stone ('crazy') paving, although gravel was identified on the original drawings.



Section of *Uglow House*, through garage, showing original extent of façade, dated 1955

³ *Grounds, Romberg and Boyd collection*, MS 133363, box 24/2, [SLV] (In a letter dated 17 February 1956, Boyd chastised the builder for installing standard frames with moulded internal edges.)



Original side elevation (southeast) of *Uglow House*, dated 1955
 (Source: SLV, *Grounds, Romberg and Boyd collection*, MS 133363, box 24/2)

Although single storey, the floor plan was split across two levels, according to the slope of the site, with a central corridor/walkway. Given the site's orientation, the living areas were stretched across the lower, rear level facing north east with bedrooms to the front, upper level. Nonetheless, a high degree of privacy was retained for the front rooms due to the large setback and a walled courtyard, which seems to have been demolished.⁴

Internally, stained timber boards lining the walls, with a matching finish to other cabinetry and joinery, survive throughout the original section of the house. The joinery includes built-in shelving and cupboards to the living areas and the kitchen. Cupboards have circular metal handles, which Boyd employed in other houses. The extant tiles may not be original as white generally, and cream in the kitchen (likely all 6 inches square, about 15.2cm) are noted in the specification.⁵

Uglow House displays Boyd's, and many other modernist architects, contemporary interests in structure and the module. The module was an oft employed tool of the modernist movement, seeking a rational and efficient approach to design at a time when the economic strictures of the postwar period remained a consideration and future additions were often allowed for/expected. As noted by the architectural historian Philip Goad, the 'ordering system of the module was explored' from attention to post and beam construction and had the advantage of providing 'long spans and a free plan beneath' and capacity to 'insert lightweight non-structural planes between'.⁶

The framing associated with the module was either steel or timber. In this case, the framing is timber and the mostly exposed beams extend continuously under the front soffit through the house to the rear soffit. Such a design device was purposefully expressed to emphasise the roof, as Boyd did on other occasions, most famously at *Pelican*, his 1955 house for Kenneth Myer at Mt Eliza (since demolished). In the latter example, the truss beams of the roof dominated the modular house below.

⁴ *Grounds, Romberg and Boyd collection*, MS 133363, box 24/2 [SLV] – letter dated 6 June 1956. The letter suggests the garden wall had been constructed by this time.

⁵ *Grounds, Romberg and Boyd collection*, MS 133363, box 24/2 [SLV] – specification, page 10, hand written note for cream tiles to the kitchen and laundry.

⁶ Philip Goad, 'Modern House in Melbourne 1945-1975', PhD Thesis, University of Melbourne 1992, p5/30

History

Context

Banyule City Council covers the unceded Country of the Wurundjeri-William people, who inhabited and managed the landscape for millennia and remain culturally connected. The undulating terrain of Montmorency, in the Parish of Nillumbik, was cloaked in string-bark forests and bordered in the west by the Plenty River, where Aboriginal people gathered seasonally to harvest 'murrnong' (yam daisy root) and migrating eels.⁷

Much of this area, surveyed in the late 1830s, was pegged out as large agricultural holdings. The suburb's name derives from the earliest farm, known as the 'Montorenci Estate',⁸ which had been established by Stuart A Donaldson, the first premier of New South Wales. The name of the estate is said to have derived from the French fief and former town, now a suburb of Paris, which was the base of the noble Montmorency family.⁹ It was offered for private sale as early as March 1840, after which its name became increasingly associated with the area.¹⁰

Montmorency remained sparsely populated and rural well into the mid-20th century, characterised by small-scale holdings, orchards, poultry farms and dairies. In the wake of the opening of the Montmorency railway station in 1902, a small township developed progressively over the interwar years. By 1950, the population had risen to about 600 but grew rapidly over the remainder of the decade and into the 1960s.¹¹ Much of this residential construction reflected or was influenced by modernist design.



View of the train tracks running besides the township of Montmorency, early 20th century
(Source: SLV, H1076)

⁷ Maureen Jones, *Montmorency: the farm on the Plenty*, 2015, p8

⁸ The spelling initially used in the 1840s and 1850s was 'Montorenci'. This spelling is employed for the names of localities in Indiana and South Carolina in the USA. There is a large gap in readily available newspaper articles until the 1910s when the current spelling 'Montmorency' was being employed.

⁹ Jones, *Montmorency: the farm on the Plenty*, pp12, 15

¹⁰ 'Montorenci', *Sydney Gazette and New South Wales Advertiser*, 28 March 1840, p3

¹¹ Dianne H Edwards, *The Diamond Valley Story*, Greensborough 1979, p173

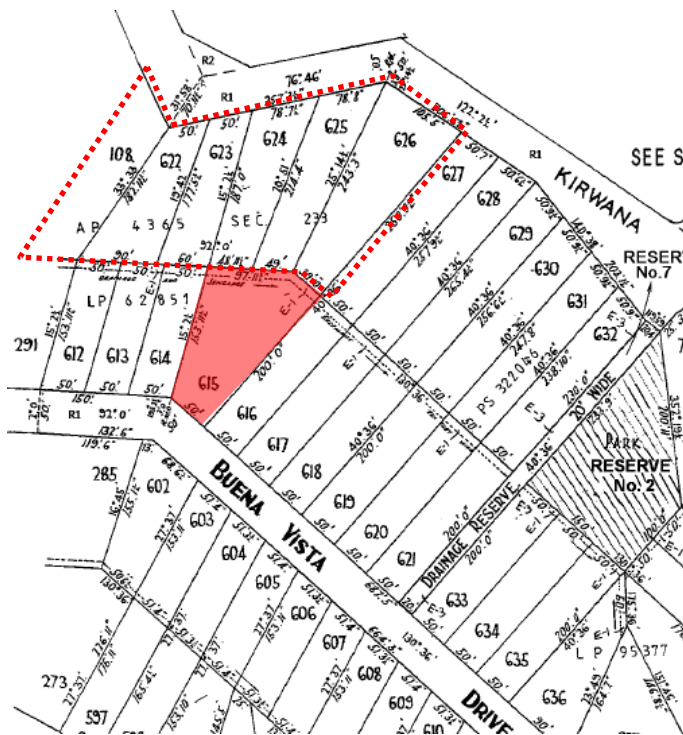
Site-specific

The subject land derives from the roughly 384-hectare purchase (Portion 2, Parish of Nillumbik) made in 1840 by the Corkonian, Benjamin Baxter.¹² He had arrived in Sydney Town in 1837 as a Captain in the 50th (Queen’s Own) Regiment of Foot, charged with escorting a convict transport. Sensing opportunities in the embryonic Port Phillip District, Baxter acquired a Depasturing Licence, ran cattle at Emerald Hill and St Kilda, and held various civil appointments. Around the time Baxter procured his estate in what became the Lower Plenty and Montmorency, he also established a 6,000-hectare pastoral run known as *Carrup Carrup* at Baxter’s Flat (Baxter), which became his permanent residence.¹³ In 1927, a large part of Portion 2 was acquired for use by the Heidelberg Golf Club.¹⁴

The subject allotment was pegged out as part of the ‘Panorama Heights Estate’ subdivision, which had been proposed from at least 1929 as noted in the late 1930 mention of Buena Vista Drive in relation to a decree by the Eltham Council regarding the proposed shop allotments in the Panorama Heights Estate:

That only shops, or shops and dwellings combined, which are of brick, stone or concrete, shall be permitted to be erected on any blocks of less frontage than 50ft., as shown on plan sealed by this council on the 5th day of August, 1929, in portions of Bonne Vue Boulevard, Reicheldt Ave., Buena Vista Drive, and Mitchell Ave., Panorama Heights Estate, Montmorency, and that buildings erected thereon shall have an enclosed back yard or open space of at least 500 sq. feet, exclusive of any building erected thereon.¹⁵

John Quinn, an investor then residing in North Melbourne, officially acquired the extensive holdings which constituted the estate in eight parcels during December 1931 and April 1932.¹⁶ Soon after the subdivision plan consisting of 945 lots was on lodged 25 May 1932.¹⁷ The large estate was bound by Main Road (south), Looker Road (west), Buena Vista Drive and Belmont Crescent (north), and Bolton Street (east). John Quinn & Co – land and estate agents, Melbourne – held other properties in the area, including ‘Orr’s paddock’ of 250 acres.¹⁸



LP13612, sheet 5, subject site shaded, and other holdings initially held by C L Heywood highlighted (Source: Landata)

12 Refer to *Plan of the Parish of Nillumbik*, Office of Lands and Survey, 1866, SLV, available online
 13 ‘Death of Captain Baxter: An Old Colonist and Pioneer’, *Mornington Standard*, 19 May 1892, p3; and Marshall, *Pioneers & Painters*, pp82-4
 14 *Heidelberg Golf Club*, ‘History’, available online
 15 ‘Notice of Motion’, *Advertiser* (Hurstbridge), 5 December 1930, p6 – NB Bonne Vue Boulevard was renamed Grand Boulevard(e) in 1962 (LP13,612, sheet 3)
 16 Certificates of Title, vol. 5781, folios 001+ 002; vol. 5796, folios 103 to 108
 17 LP13,612
 18 *Advertiser* (Hurstbridge), 22 January 1932, p2

In late 1932, Quinn challenged Eltham Council's dramatic increase in rates since the subdivision was formalised:

John Quinn; asking that the council give further consideration to its decision to rate his property, Panorama Heights Estate, at ten times the amount at which it was rated when he acquired it.¹⁹

One of the earliest sales in the Panorama Heights Estate included the subject place, as in April 1932, Caroline Louise Heyward of Belgrave acquired seven adjoining lots in the subdivision – the subject site and six in Hogan Avenue (lot nos 108, 622-626) – comprising over 2 acres.²⁰

The following 1945 aerial reveals that minimal development had occurred in the subdivision and Montmorency more broadly by this time. A few roads had been established in the area, though presumably unsealed. Buena Vista Drive was one such road and there was a house nearby to the west, at what is now either no. 73 or 77.



1945 aerial photograph, approximate location of subject place is circled in red
(Source: University of Melbourne, Yan Yean 839c3d)

The seven lots were held together from 1941 to 1955 by the subsequent owner, Gwendoline Louise Loh of Murrumbeena. However, following their transfer to Joan Baxter of Yan Yean Road, Lower Plenty in July 1955, their sale began in earnest, with the subject property the first sold, in September 1955, to Arthur and Enid Uglow.²¹

Dr Arthur George Rongo Uglow (medical practitioner) was born in 1898 in Wellington, New Zealand, to Arthur Robert and Agnes (*nee* Pringle).²² In 1922, he was identified as a fourth-year medical student who 'with much pluck' set out at night with a friend to retrieve the bodies of three who had drowned in a boating accident on Laker Tyers in Gippsland.²³ The year after completing his medical degree at the University of Melbourne in 1924,²⁴ he married Enid Frances Fyson, born 1901, who was a trainee (nurse) at the Alfred Hospital.²⁵

¹⁹ 'Panorama Estate', *Advertiser* (Hurstbridge), 9 December 1932, p1

²⁰ Certificate of Title, volume 5803, folio 525

²¹ Certificate of Title, volume 5803, folio 525

²² BDM, registration 21564/1971. He died in 1971 in Vermont at the age of 73

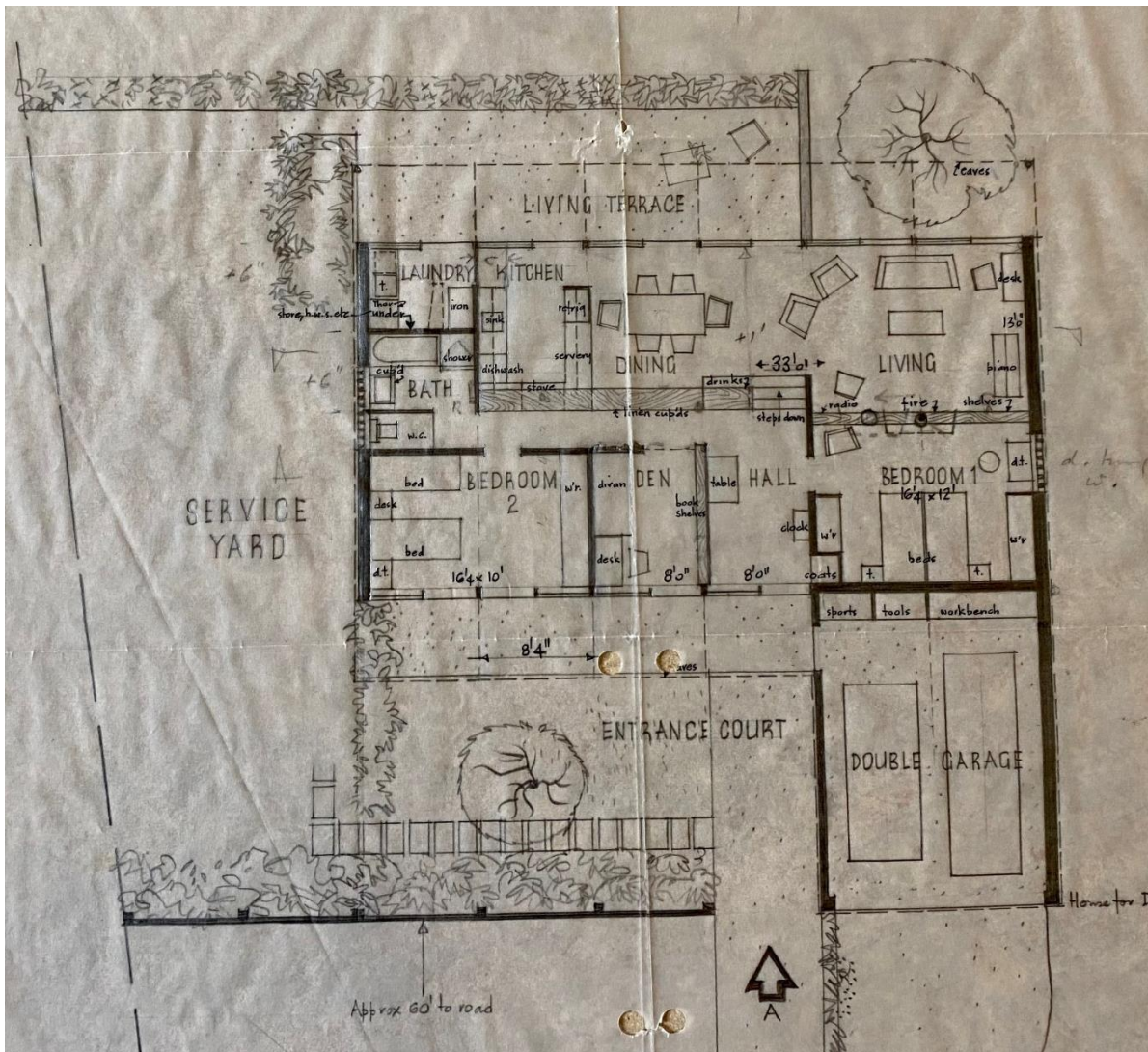
²³ 'Terrible boating accident', *Weekly Times*, 7 January 1922, p9

²⁴ *Age*, 16 September 1924, p14.

²⁵ 'Tea time gossip', *Herald*, 10 October 1924, p10; BDM, registration 10654/1925

The Uglows had three children and resided in regional Victoria for over two decades, including Rutherglen during the late 1920s, Colac between the early 1930s and late 1940s, and from 1954 Mt Eliza (where conceivably, they noticed Boyd's *Pelican* design).²⁶ During this time, the Uglows were noted in the newspapers on multiple occasions as either attending or hosting various 'social' events, as well as in regard to medical cases Uglow was involved with. Uglow served in RAAF medical corps during both world wars, and during the latter he was a Flight Lieutenant and Squadron Leader.²⁷

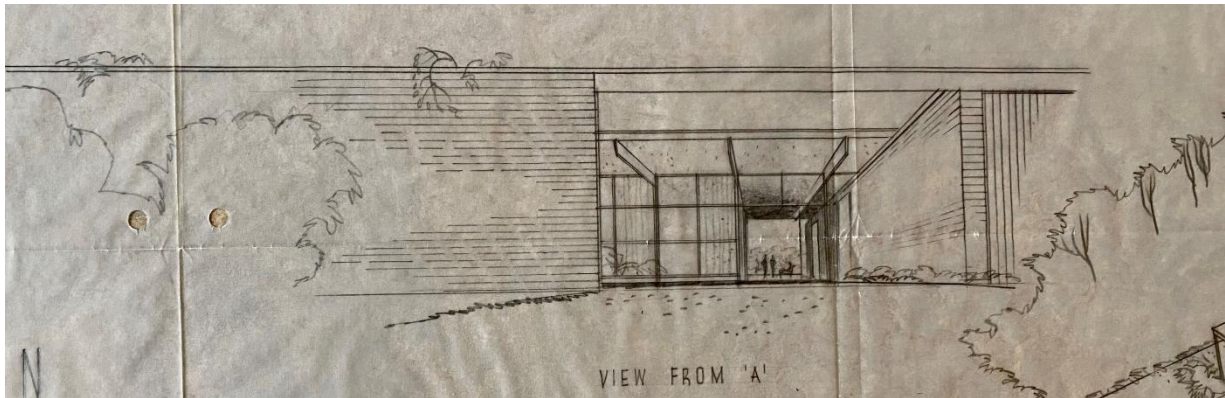
Prior to the Uglows officially acquiring the subject property, they had engaged the leading architectural firm of Grounds, Romberg and Boyd to design the extant house as the firm prepared sketch plans dated July 1955 and working drawings dated 1 September 1955, entitled 'Residence at Eltham for Dr & Mrs A G R Uglow'.²⁸ These drawings reveal that the house was initially smaller and included what is now the eastern two-thirds of the building and the double garage. It was also situated more centrally across the width of the block with a service yard to the northwest. Initially, there was to be a brick screen wall in line with the front of the garage to create an entrance courtyard. Other detailing evident on the drawings include a brick grille to both side elevations and Canite ceilings (deriving from sugar cane).



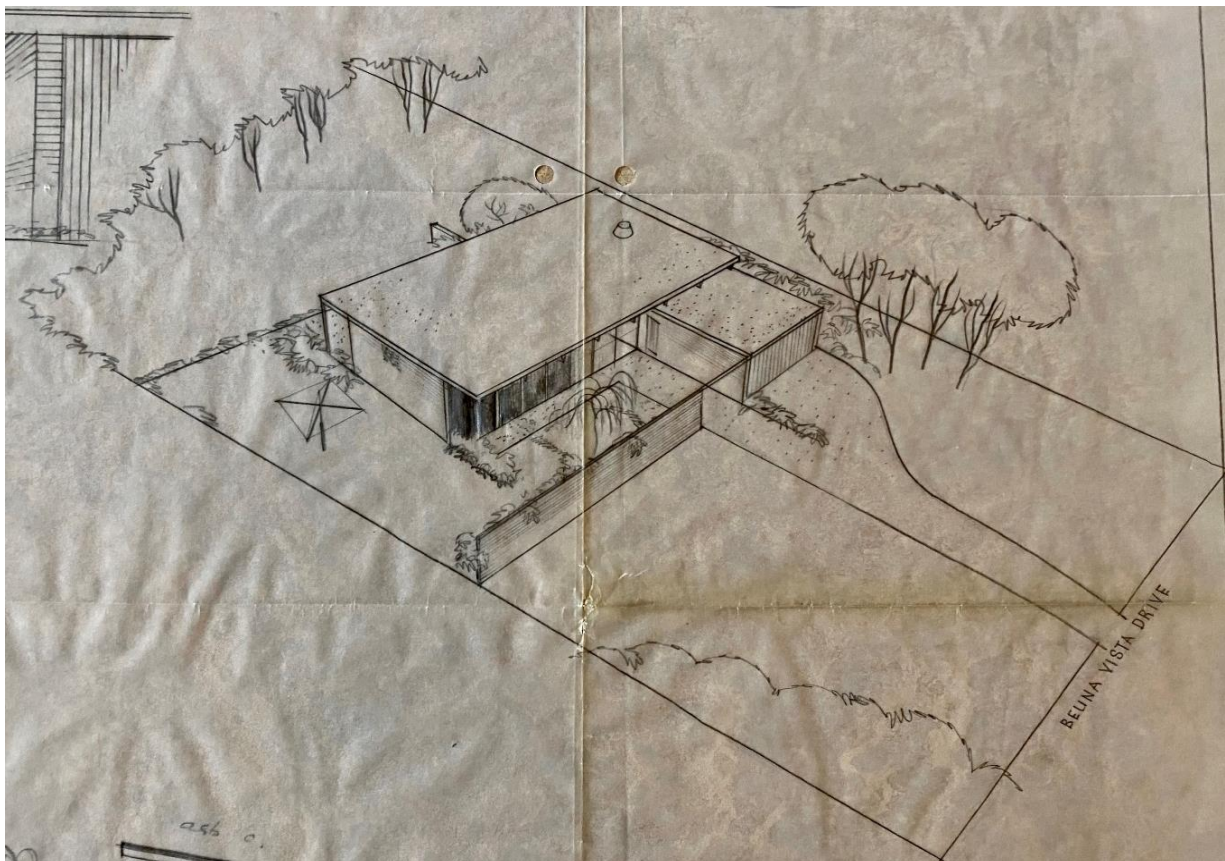
Uglow House, original plan, dated 1955
 (Source: Grounds, Romberg and Boyd collection, MS 133363, box 24/2, SLV)

²⁶ Electoral Roles: 1927, Subdivision of Rutherglen, p29; 1933, subdivision of Colac, p35; 1949, Corangamite, p95; 1954, subdivision of Frankston, p194
²⁷ NAA, Uglow A G R, Series B2455, WWI, service no. 2918; Series A9300, WWII service no. 251196
²⁸ Grounds, Romberg and Boyd collection, MS 133363, box 24/2 [SLV]. The initials P W are included in the title box.

According to archival correspondence, Boyd was the principal in charge and the builder was Raymond Horne of Heidelberg. The contract was signed on 18 October 1955, with expected completion on 18 May 1956. The construction was delayed about a month and was not ready for occupation until mid-June 1956. The final certificate was issued in December 1957, costing £6722-10-0 in total.²⁹ The house was named *Wyldefell*, which was also the name of the Uglov's previous house at Mt Eliza.³⁰



Front elevation, behind entrance court wall, dated 1955
(Source: Grounds, Romberg and Boyd collection, MS 133363, box 24/2, SLV)



Perspective, dated 1955
(Source: Grounds, Romberg and Boyd collection, MS 133363, box 24/2, SLV)

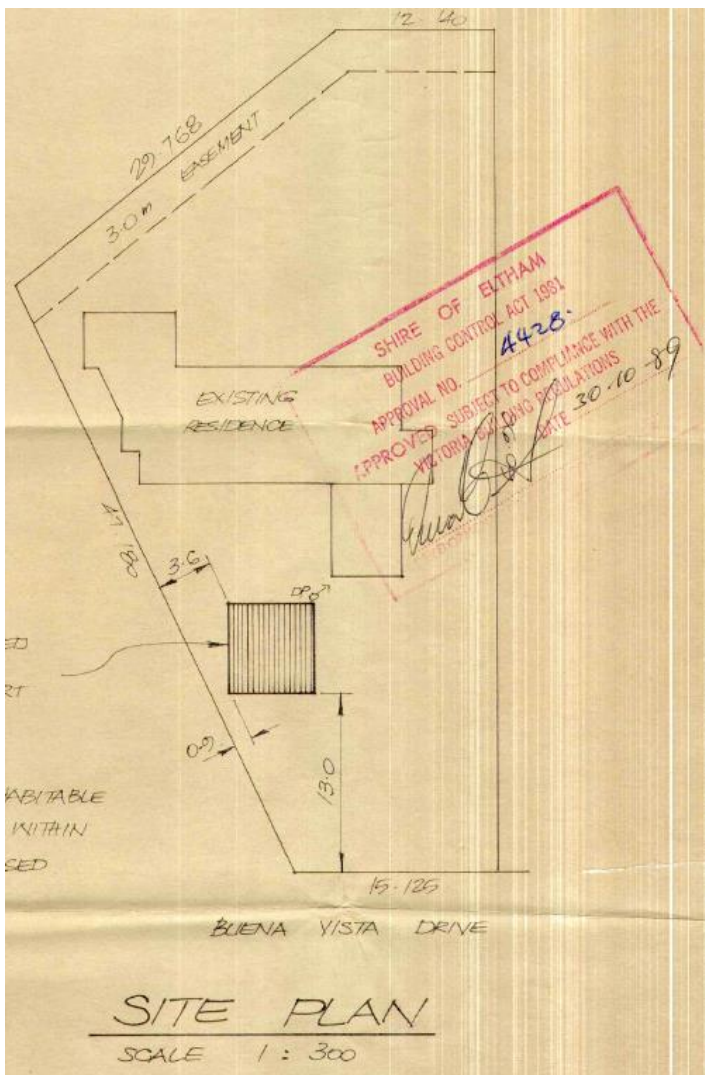
²⁹ Grounds, Romberg and Boyd collection, MS 133363, box 24/2 [SLV]. A specification survives in the archive.

³⁰ 'Christening', *Herald*, 28 November 1953, p15

Research has determined little about the builder, Horne (1892-1982), other than he worked in Civil Constructional Corps during the Second World War, when his profession was identified as a carpenter.³¹

While the Uglows were occupying the site from 1956, they were not listed in the *Sands & McDougall's Directory of Victoria* until after 1960.³² They lived at the property for about twelve years before selling it in October 1968 to Colin George Frederick Millington, office administrator, and Joy Beryl Millington of Northcote.³³

The northern extensions/additions are not evident on a 1973 aerial photograph and, although difficult to interpret, not on another dated 1981.³⁴ They had been completed by 1989 when the extant timber-framed carport was approved by the Eltham Council, as a site plan shows the current footprint of the house.³⁵ As such, it is most likely that the northern extensions were constructed during the late 1980s. The northern extensions included two additional bedrooms, relocated laundry and a rumpus room to the rear.



1989 site plan

(Source: Banyule Council archives)

³¹ NAA, Series B4218, CV no. 122,469

³² *Sands & McDougall's Directory of Victoria*, various. Uglow was listed in the 1965 and 1970 editions.

³³ Certificate of Title, vol 8094, folio 2

³⁴ Landata, 1973 (Project 1043, Montmorency, run 2, frame 123) and 1981 (Project 1716, Western Port Foreshores, run 1, frame 149)

³⁵ Council property file

Robin Boyd (1919-71)

Robin Gerard Penleigh Boyd was one of Australia's pre-eminent architects, cultural critics and public educators. His prominence and influence were such that he was one of the few architects to have become a household name during and after the postwar period, attaining a reputation – rare for his profession – as a public intellectual. His life and work have been subject to comprehensive academic review.³⁶

Born into the famous Melbourne artistic family, Boyd's father Penleigh was a highly regarded landscape painter who designed and built the family home, *The Robins*, in North Warrandyte in 1913. His mother Edith Susan (*née* Anderson) was also an accomplished artist, especially at drawing.³⁷

After Boyd's father's death in 1923, the family moved to a flat in Toorak then a brick bungalow in East Malvern from where he undertook his secondary school education. He studied architecture at Melbourne Technical College (now RMIT) and the University of Melbourne before being articled to the leading practice of A & K Henderson. Boyd's burgeoning interest in modernism often put him at loggerheads with the conservative forces in the profession, especially through his nascent critiquing activities in *Smudges*. Boyd worked as an assistant for (Sir) Roy Grounds during the late 1930s.

In 1941, Boyd married Patricia (*née* Madder) and served in Queensland and Papua New Guinea during the Second World War. Subsequently, he began solo practice and entered into a short-lived, unofficial partnership with Kevin Petherbridge and Francis Bell as Associated Architects. Between 1947 and 1953, he became the founding director of the pioneering and inventive RVIA Small Homes Service, which provided contemporary architectural outcomes to the public at an affordable price. The services support by the *Age* newspaper provided Boyd with a popular weekly column and, over hundreds of pithy but pointed articles, he projected his vision of urban design, taste and 'modern' living into the public discourse.³⁸ At this time, Boyd designed his first house in Camberwell in 1947 and published the first of several provocative books, *Victorian Modern*. Other publications now regarded as classics include *Australia's Home* (1952) and *The Australian Ugliness* (1960).

In 1953, Boyd formed the partnership of a generation – Grounds, Romberg & Boyd – with Roy Burman Grounds and Swiss-trained émigré architect Frederick Romberg, though they tended to work separately. This resolutely modernist practice dissolved in 1962 with the bitter wrangle over the National Gallery of Victoria and Cultural Centre commission, which was taken by Grounds. Romberg & Boyd continued until Boyd's sudden death.³⁹ His awards and honours were numerous.

Boyd's celebrated architectural output was prodigious and was almost exclusively residential. Several of his houses are seminal modernist works and he explored a range of ideas about enclosure with them. He is famed for the singularity of many of his designs, including his second home in Toorak of 1957, which has been purchased as museum/design foundation.

Thematic Context

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

- Theme 5: Suburban development

See also Allom Lovell & Associates, *Banyule Heritage Place Study: An Urban History*, vol 1, July 1999:

- 6.4 Post-War Residential Development

Comparative Analysis

Four houses designed by Boyd are currently included in the Schedule to the Heritage Overlay in Banyule. Three of these heritage places date to the mid-1950s when he was part of the practice of Grounds, Romberg and Boyd (HO110, HO148, HO160). The other, *Featherston House* (HO65), was constructed in 1968 and represented a different phase of his output. Boyd's other known projects in the municipality are shop/supermarket at 73 Haig Street, West Heidelberg (1954, since demolished) and *Burgess House*, Ivanhoe (1965), which alterations have severely compromised.

³⁶ The literature on Boyd is extensive - Serle, *Robin Boyd: A Life* is the definitive biography; see also 'Robin Boyd: Special Issue', *Transition*, no 38, 1992; and Goad, 'Boyd, Robin', in Goad and Julie Willis, eds, *The Encyclopedia of Australian Architecture*, Cambridge University Press, 2012, pp100-2

³⁷ Marjorie J Tipping, 'Boyd, Theodore Penleigh (1890–1923)', *Australian Dictionary of Biography*, 1979, available online

³⁸ Neil Clerehan, 'Boyd, Robin Gerard (1919–1971)', *Australian Dictionary of Biography*, 1993, available online

³⁹ Philip Goad, 'Grounds, Romberg & Boyd', *Melbourne Architecture*, 1999, pp250-1

The following HOs are broadly comparable to *Uglow House*:

- *Victor & Peggy Stone House*, 22 Mount Eagle Road, Ivanhoe, 1954 (HO110) – obscured from the street with a garden designed by Ellis Stones, this two-storey house is also located on a sloping site. Much of the façade is blank with a combined entry canopy and carport. The brickwork was bagged and there were brise-soleil (sunscreens) to the large rear window wall, which took in the views to the east.
- *Holford House*, 14 Hardy Terrace, Ivanhoe, 1955 (HO148) – also located on a steep slope, *Holford House* explored a combination of key ideas or formats he explored at this time, encompassing a parasol roof with a U-shaped pod beneath about a central courtyard. This house similarly has a carport to the front and incorporates breeze block grille/screens into the bagged brick walls.
- *Joseph Simpson House*, 35 Douglas Street, Rosanna 1958 (HO160) – located on a tapering corner site and partly obscured, it similarly has an elongated form with salmon brick walls to the most visible parts of the site and is largely glazed otherwise. The beams of the roof framing are less prominent, with a fascia across their ends and a panel to the upper part of the wall so while the walls are tall, they are not full height and have a different unit configuration.
- *Featherston House*, 22 The Boulevard, Ivanhoe (HO65) – designed by Robin Boyd in 1968 for Grant and Mary Featherstone, notable industrial and furniture designers, it received a posthumous citation in the RAI (Victoria) awards of 1972. This iconic house of tan brick with reinforced concrete floors is defined by a series of elevated platforms to a large 'garden room' featuring a full, double-height window wall to the rear. From the street, it has an unassuming presence, with a garage effectively screening it.

An array of architect-designed modernist houses are included in the Schedule to the Heritage Overlay for Banyule. Most originate in the 1950s and reflect the multiplying version of mid-century modernism. The dominant influence of the International Style is prevalent, particularly its preference for rectangular footprints, cuboid forms and stripped-down aesthetic; for instance, 10 Alexandra Street, Greensborough (HO136) by Moore and Hammond, 1957. Others reveal the period's growing interest in the modular derivation of the plan, with steel or timber framing and lightweight panelling and bands of glazing. A key example of specific geometry is the 1954 *Snelleman House* (HO36 + VHR H2282) in Ivanhoe East by architects Peter and Dione McIntyre, often referred to as the 'Coil House'.

Intactness

Largely intact

Previous Assessment

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

Heritage Overlay Schedule Controls

External Paint Controls	Yes (brickwork and timber)
Internal Alteration Controls	Yes (timber linings and joinery in living area)
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)