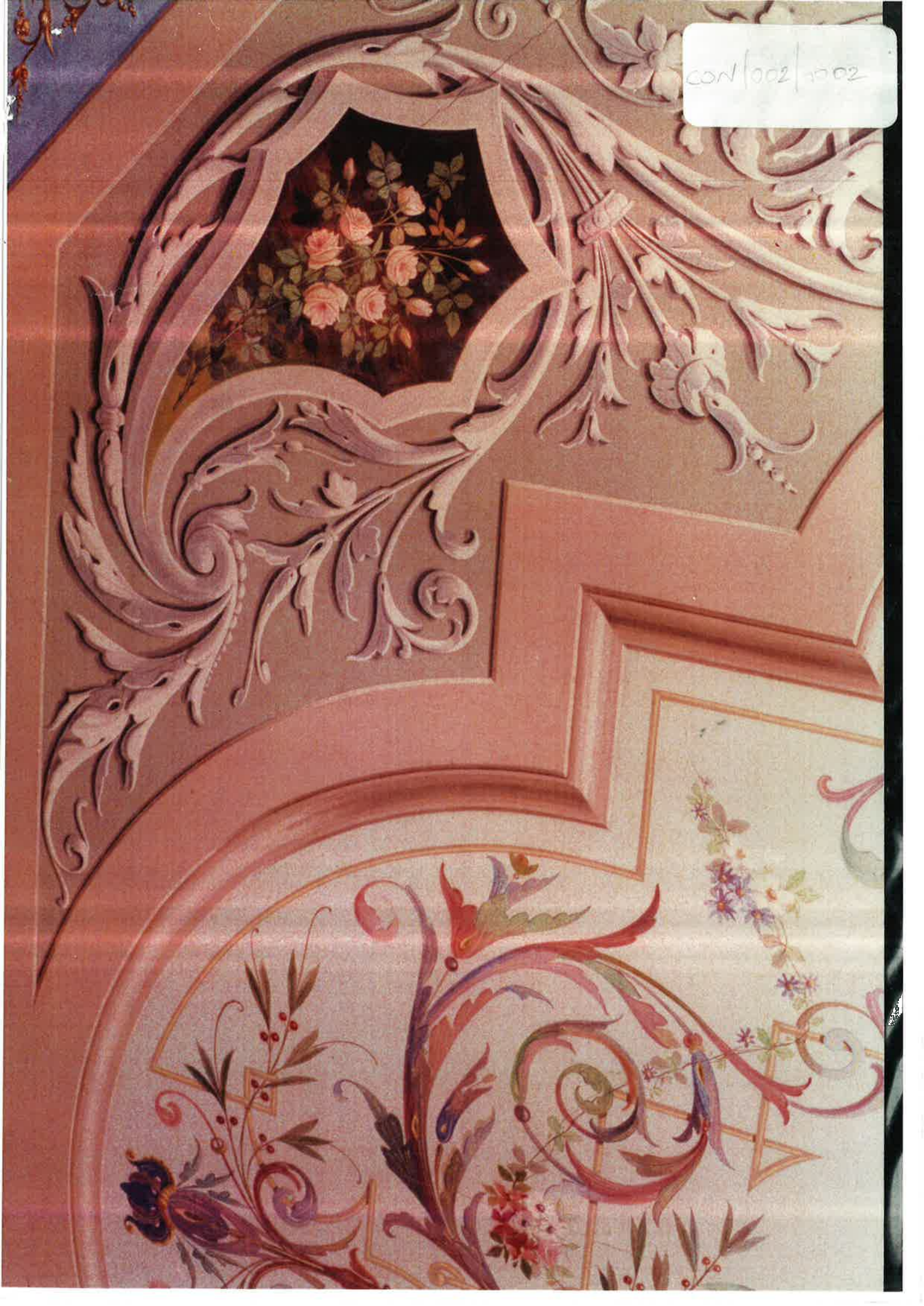


CON/002/1002



Cover:

Detail of ground floor drawing room ceiling  
"Villa Alba" ... Walmer Street, Kew

*Photo: P. Huggins*

VILLA ALBA: INTERIOR DESIGN RESOURCE CENTRE

A project to restore, adapt and use VILLA ALBA  
Walmer Street Kew as a repository, resource centre  
training institution and display centre for interior  
design, decorative materials and techniques of  
the nineteenth and twentieth centuries

BY THE VILLA ALBA  
PRESERVATION COMMITTEE MARCH 1984

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S U M M A R Y

The major objectives of the project are to preserve and restore Villa Alba and to adapt it for use as Australia's first resource centre of historic interior design.

Villa Alba, completed in 1882-3, contains some of the finest and best preserved original interior decoration of the period in Australia.

The Committee of Management of the Mount Royal Hospital has offered to make the building available to the City of Kew or appointed Trustees at a peppercorn rental.

Preliminary estimates of costs are:-

<i>Restoration</i>	<i>\$204,000</i>
<i>Adaptation as interior design resource centre</i>	<u><i>\$202,000</i></u>
<i>TOTAL ESTIMATED COST</i>	<i>\$406,000</i>

Proposed sources of funding are:-

<i>Sponsor</i>	<i>\$406,000</i>
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In addition, the Government of Victoria will be requested to assist in funding the operation of the resource centre (estimated cost of \$60,000 per annum) for the first five years.

### THE VILLA ALBA

The Villa Alba stands at the extreme western end of Kew, overlooking the Yarra Bend Park. It is believed to have been first built before 1863, but substantially remodelled and enlarged in about 1882-3 for William Greenlaw, the Manager of the Colonial Bank of Australasia.

The house, and especially its tower, must always have been a landmark in the Yarra Valley, though today it tends to be obscured by the trees in the park. Although the mansion is now hemmed in on the landward side by the buildings of the Henry Pride hospital, its architecture is unusual, and almost Norman in style. It is the interior, however, which is most remarkable, for it is here that Greenlaw's penchant for luxury, and the skills of Melbourne's leading decorators, Paterson Brothers, were allowed full play.

The house was entered, according to Michael Cannon, through a large conservatory, and then in the main hall were gilded statues of cupid holding gas burners aloft, and a range of black oaken boxes with glass fronts, within which could be seen stuffed ptarmigan, pheasant and grouse. Later these were removed, and scenes of Venice were painted on the walls. All the other rooms were lavishly decorated, including the main upstairs boudoir in the style of an Oriental sultan's palace, with a sky blue and russet red ceiling relieved by golden crescents and suns. There were panels at intervals depicting the sacred ibis and other mystic birds.

Today a large proportion of the splendid decoration survives, and even though a number of wall surfaces have been painted over, it is possible to strip the coating and recover the original. There are gilded and stencilled skirtings, friezes with scenes from Rob Roy and the Waverley Novels, and above all, a series of ceilings of exquisite artistry and delicacy, not overpainted, and, by and large, in astonishingly good condition. There is no house in Australia which is comparable in these respects, and though there are others with interiors of great importance in their own right, the Villa Alba is indubitably amongst the first rank.

EXTRACT FROM MELBOURNE "ARGUS", Page 5, 14/3/1884.

"The practice of house decoration is becoming increasingly popular among the well-to-do classes in this city and its suburbs, and wall papers for the purpose of internal ornament are being discarded in favour of painting in distemper, in combination with the judicious use of gold leaf, while the ceiling which used to be left bare, so that to look up was like gazing into space has become an important feature in a decorated room. One of the latest residences upon which a considerable outlay has been incurred in connexion with its internal ornamentation is that of Mr. Greenlaw in Studley Park. It has been the aim of Messrs. Patterson Brothers by whom the work has been executed to introduce as much variety as possible, so that each apartment has its distinct scheme of colour, richer and darker hues predominating in the lower rooms halls and passages and lighter and brighter ones having been employed in the upper ones. Natural objects conventionally treated have been freely used for the purposes of ornament, excepting in the dining room where the frieze is composed of a series of panels upon which are painted scenes from some of Sir Walter Scott's novels. Upon the walls of a corridor also, connecting the house with the offices have been painted panoramic views of the City of Edinburgh and Sydney Harbour seen as through the opening of a massive stone colonnade resting on a dado of dark wainscote. The decorations, which are everywhere in keeping with the furniture supplied by Messrs. W. H. Roche & Co., are elegant and effective especially in the principal bed chambers."

OBJECTIVES OF PROJECT

1. The development of the first resource centre for historic interior design in Australia to meet a demonstrated need.
2. The restoration and preservation of a building and decorative scheme believed to be amongst the finest surviving in Australia.
3. To put a building which is on the Register of State-owned Historic Buildings, and is already a cost to a State instrumentality in terms of preservation, to a use which will both create jobs and ensure that public funds are used fruitfully and economically.
4. The expansion of specialist restoration activities and the creation of employment in related sections of the building industry.
5. The provision of training opportunities and specialised source material for building tradesmen and specialist restorers.
6. The establishment and display of a collection that will complement and may become part of the collections to be formed by the History of Human Society Division of the Museum of Victoria.



## ADMINISTRATION

Villa Alba is part of the Henry Pride Geriatric Hospital, a division of Mount Royal Hospital, the Trustees of which have agreed to make the building available under long term lease at a peppercorn rental. It is proposed that the property will initially be leased by the Kew City Council.

A range of short term administration possibilities exist. For example, the building could be leased by the Kew City Council and the co-ordination of restoration and adaption of the building for use as a resource centre undertaken by a Committee of Management appointed under the terms of the Local Government Act 1958. However, it may be desirable for the organisation providing funds for restoration and adaption to assume direct control of the project by acting as lessee for the period of restoration.

The longer term administration of the centre would most logically be as a Branch of the Museum of Victoria. The potential for this is contained in the Museums Act 1983 and is desirable in view of the prospect of the Building History Museum being developed in a complementary way.

PRELIMINARY ESTIMATE COST OF RESTORATION

A. Restoration

Conservation analysis and historic structures report	\$ 9,000
Roofing, repairs and replacement of spouting	15,000
Exterior fabric patching, cement work, etc.	2,500
Painting external joinery	10,000
Joinery and flooring	2,000
Plaster work	4,000
Cleaning and repair of existing decoration	15,000
Exposing and restoring obliterated and damaged decoration	105,000
New plain painting to original colours	<u>11,000</u>
	\$173,500
Fees - Consultants	17,500
Contingency	<u>13,000</u>
	<u><u>\$204,000</u></u>

PRELIMINARY ESTIMATE COST OF ADAPTATION

B. Adaptation for Resource Centre

Provision of toilets, kitchenette, etc. and all associated plumbing work	\$ 15,000
Electrical wiring and lighting	20,000
Locks and security system	10,000
Fire detection system	12,000
Air conditioning	40,000
Telephone and intercom	<u>3,000</u>
	\$100,000
Fees - Consultants	10,000
Contingency	<u>7,000</u>
	\$117,000

C. Landscaping

Provision of up to 20 car spaces, new pedestrian access, walls, fences, gates, planting, etc.	\$ 23,000
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D. Equipment

Furniture, storage cabinets, screens, movable lighting, perspex, frames, guillotine, epidiascope, optical equipment, projectors, etc.	<u>\$ 62,000</u>
<u>TOTAL</u>	<u><u>\$202,000</u></u>

PRELIMINARY ESTIMATE RECURRENT COSTSA. Salaries

Curator	\$25,000
Technical Assistant	17,000
Administrative overheads, payroll tax, etc.	<u>5,400</u>
	\$47,400

B. Consumables

Electricity	\$ 6,700
Stationery, mounting materials, photographs, etc.	<u>4,200</u>
	\$10,900

Special Exhibitions, publicity, etc. to be funded  
by separate arrangement.

C. External Grounds Maintenance

Kew City Council will be requested to accept responsibility.	\$ Nil
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D. Mileage Allowance for use of Curator's  
Vehicle

\$ 1,700

TOTAL (Non-Local Funding) per annum

\$60,000

PROPOSED SOURCES OF FUNDING1. Restoration/Adaptation

Sponsor

\$406,000

2. Recurrent CostsA. Estimated Annual Recurrent Costs\$ 60,000  
per annumB. Special State Government Grant of  
100% of costs in first year, reducing  
20% per annum over five years -

Total State Grant (5 Years)

\$180,000

C. Continuing costs to be assumed over  
five years by the Museum of Victoria.

PROJECT DETAILS*The Villa Alba, Kew.**Proposal for restoration as a Resource Centre  
for 19th and 20th Century Interior Design*1. Context

During 1983 the Ministry of the Arts convened meetings of a number of organisations interested in establishing museums or repositories of building history, interior design and architectural drawings. These proposals were initiated by the Council for the Historic Environment in the light of the Museums Act 1983, which combined the former National Museum and Science Museum and made them divisions of the new Museum of Victoria. The legislation provides for a third division - History of Human Society - which will embrace existing anthropological collections, but is essentially new. The history of housing in Victoria, and of the building industry generally, is an important element of any presentation of human society in Victoria from the time of European settlement.

2. Demand

The demand for reference collections and information in the field of building history generally and of interior design and decoration specifically has become considerable. It stems from a significant section of the building industry as well as from members of the public interested in design and decorative techniques for their own use for restoration or other purposes. It stems too from organisations like the Historic Buildings Council and the National Trust, which at present lack any reference collection for use in the study and assessment of historic interiors, and also lack any repository where examples of workmanship and decorative designs can be lodged and properly curated. It stems from manufacturers and craftsmen wishing to develop their skills and products in their field. Finally, it stems from the requirements of those wishing to study developments in this area for academic purposes. The establishment of the centre would significantly stimulate the building industry in Victoria.

### 3. Educational Role

The centre would be used as the basis for training specialist tradesmen in the various crafts associated with historic interior decoration. Where the building itself is of interest as a specimen, it will be possible to spread and stage restoration work so that it provides an ongoing example and training ground. It will also be possible by fully recording the work and by the provision of display sections of, say, uncleaned and unrestored surfaces, to extend the educational role of the process beyond the completion of the actual work on the building.

The demand for these specialised trades has been increasing for new as well as for restoration work, as evidenced by the difficulty experienced by the architects for the Victorian Arts Centre in finding tradesmen able to carry out marbling to a satisfactory standard. In addition to this specific training role, the Centre would be a substantial educational resource for the general public, school groups, and tertiary students in architecture, design and related fields.

### 4. Requirements

The requirements of such an establishment are, firstly, those common to most museums - premises with adequate space; environmental control and security provisions; professional curatorship and proper facilities for cleaning, treating, storing, mounting and presenting the material. The more specific requirements of the Interior Decoration Centre are a reasonably central location and adequate accessibility to the public, though not on the scale of blockbuster exhibitions with huge volumes of attendance. Finally, it is highly desirable for the image of the institution that it be housed in a building which is itself of interest and merit as an example of interior decoration.

### 5. Choice of Villa Alba

Villa Alba is owned by the Mount Royal Hospital. Given that the costly renovations required to make it useful to the hospital would destroy many of its historic features, the hospital is willing to make it available for use as an Interior Design Resource Centre at a peppercorn rent.

As it is already the responsibility of a State instrumentality, and is already on the Register of State-owned Historic Buildings, the State has a responsibility to protect and preserve the building and find a viable use for it. A resource centre for interior design would not only meet a felt need, but preserve an important building with an economic use of public and private money.

The Villa Alba presents few of the problems generally associated with the buildings which have been considered for this purpose. Most such buildings would be inordinately expensive to acquire, to restore, and to convert and equip for museum purposes. To date, also, those buildings which have been considered for such purposes, such as Labassa in Caulfield, have tended to be too remote, to have inadequate parking facilities, and to be in residential neighbourhoods in which substantial public use would be unacceptable to the neighbours, if not actually prohibited by town planning and local government controls.

The Villa Alba is exceptionally suitable in these latter terms, in that it is a part of the Henry Pride Geriatric Hospital, under the control of the Mount Royal Hospital, and the Hospital has indicated its willingness to make the building available on favourable terms. This factor, together with the soundness of the structure and the intactness of much of the interior decoration, means that the capital cost will be much less than it would be for any alternative which has so far been suggested. Further to this, the house is located opposite a public park and within a geriatric hospital whose occupants, it appears, will be stimulated rather than irritated by a reasonable level of public use of the building.

#### 6. Nature of the Collection

The collection is seen as having a strong emphasis on works on paper, eg. -

- . Architects', designers' and interior decorators' drawings for interior schemes or individual features of interiors;
- . Books and journals on all aspects of interiors and interior decoration;
- . Decorators' log books;
- . Trade catalogues;
- . Copies of relevant design and patent applications;
- . Copies of relevant university and tertiary institution theses;
- . House inventories, auction catalogues, etc;
- . Wallpapers;
- . Paint colour charts and cards.



With suitable staff and resources, the collection could be expanded to include the following:-

- . Furnishing fabrics, braids, etc;
- . Curtaining and all forms of window shading;
- . Tiles;
- . Door furniture, bell pulls, etc;
- . Light fittings;
- . Cornices, centre-flowers, brackets, etc;
- . Painters' and decorators' techniques (stencilling, gilding, graining, marblesing, mural painting, etc.) with examples of the tools and equipment used in the various processes;
- . Stained, painted, etched, pressed, etc. window glass;
- . Interior brass and cast iron (fenders, grates, etc.);
- . Picture frames, mirrors;
- . Mantelpieces;
- . Internal woodwork (spandrels, cornice poles, overdoors, pelmets, etc.);
- . Selected furniture, ceramics, etc;
- . Carpet and other floor coverings.

#### 7. Procedure for Collecting

At present, a considerable amount of material relating to historic interiors seems to be "floating", waiting to find a suitable home. Neither the National Trust nor the National Gallery of Victoria (or other bodies like the State Library of Victoria) is actively seeking it out. A properly set up and professionally run Resource Centre would immediately act as a magnet for this kind of material, much of which, because of its low commercial value, would probably be donated. Some material in public hands could possibly be handed over or lent to the Centre. Other items would have to be purchased.

## 8. Use of the Centre

As the first facility of its kind in Australia, the centre would attract the following groups, both locally and from interstate:-

### A. The building industry and the restoration trades.

Melbourne is still a strongly Victorian City - building materials manufacturers would be able to obtain models for their products, builders and decorators could obtain specialised advice on technical problems, and apprentices and trainees could see demonstrations and examples.

### B. Students.

The activities and collections of the Centre would be relevant to students of history, social studies, architecture, set design, interior decoration, etc., principally at secondary and tertiary levels.

### C. The General Public.

The Centre would be used by the public firstly as an historic house, many of which are enormously popular; secondly as the venue for exhibitions; and thirdly, it is anticipated, as the focus for Adult Education programmes.

### D. Tourists.

The potential of historic buildings in attracting tourists, especially in major cities, has been amply demonstrated in Victoria, and has recently been strongly stressed by the Pacific Area Travel Association. Moreover, an increasing segment of the tourist market is made up of special interest groups, to many of which the Centre would be particularly attractive.

### E. Owners of old buildings who are interested in learning about historic interiors, possibly with a view to preserving, restoring or sympathetically decorating their own interiors.

### F. Architects working on historic buildings.

### G. Interior designers, particularly those working on historic interiors.

### H. Preservation organisations, both official, such as the Historic Buildings Council, and voluntary, such as the National Trust. These bodies, in addition to needing a centre for information on restoration trade practices etc., as described above, have a particular requirement for reference collections which can be used for comparing analysing and assessing other buildings and specimens of interior design and decoration with which they have to deal.

COST ESTIMATES FOR VILLA ALBA PRESERVATION COMMITTEE

REPORT ON THE LIKELY COST OF CONSERVATION OF VILLA ALBA

ASSUMPTIONS

These are that:

1. Only essential work to preserve the building is undertaken.
2. Only necessary work to reveal important architectural or decorative elements will be undertaken internally. This has been taken to mean the restoration of two ground floor and two first floor rooms, together with the main entry hall, stairwell and first floor hall. While the northwestern first floor room is of obvious importance and there may well be other rooms of importance, it is assumed that these would be restored as part of the training programme of the future Restoration Centre. It is assumed that paint will be stripped using the abrasive gun technique well known in Europe but not yet used in Australia.
3. The estimate for a Conservation Analysis (Historic Structures Report) is shown as a higher amount as I suspect that it would not be possible for an accurate measured drawing together with the necessary analysis of the importance of the interior of the building to be undertaken for less than \$8,500, however, as I am not aware of whether any preliminary work has been done, it is possible that a normal consultant could do it for the amount suggested, if this is so.
4. I have assumed that the provision of toilets and kitchenette would be largely alteration of existing facilities rather than completely new ones in new places.
5. My assumption with lighting is that only central lights utilising the original outlet points would be installed.
6. My assessment of locks and security system is based on the use of four infra-red scanners internally and completely concealed additional locking methods for windows, but not the provision of reed switches. There is no provision for a closed circuit security system as the project does not appear to be able to support the necessary manning of such a system.
7. The fire detection system assumes the use of completely concealed Vesda Smoke Detectors and no thermal alarms, and it provides for completely concealed wiring to a control panel located where it would not affect the interior decoration. It assumes that because of the likely very low fire load in the building that extinguishers only would be required and the hydrants and hose reels could be removed. As with the security system it assumes that the systems would be linked directly by phone line to the relevant authority.

8. The air conditioning is assumed to be to the top floor only. The solidity of the building and the reduction of heat load by the provision of air conditioning to the first floor should ensure that the ground floor is maintained at constant temperature together with the necessary ventilation being provided by the slightly increased pressure of the system on the first floor should ensure that dust and pollution are kept to a minimum. It is assumed that great care is warranted in providing high pressure, low size outlets, many of which could be concealed in the room ventilators.

These figures are not based on quantities taken but are derived from experience on similar sized buildings.

CAPITAL COSTS

A. Restoration

Conservation analysis & historic structures report (incl. measured drawing & assessment of decoration)	\$ 9,000	
Roofing repairs, cleaning and refixing of spouting	15,000	
Exterior fabric patching, cement work, etc.	2,500	
Painting external joinery	10,000	
Joinery and flooring	2,000	
Interior plasterwork & entry porch ceiling	4,000	
Cleaning and repair of existing decoration (including some regilding)	15,000	
Exposing and restoring obliterated & damaged decoration in 7 compartments only	105,000	
New plain painting with original colours	<u>11,000</u>	\$173,500

B. Adaptation

Provision of toilets, kitchenette, etc. and all associated plumbing work utilising existing toilets, etc.	\$ 15,000	
Electrical wiring and lighting (providing general room lighting from original drops only)	20,000	
Locks and security system	10,000	
Fire detection system	12,000	
Air conditioning - top floor only	40,000	
Telephone and intercom	<u>3,000</u>	\$100,000

C. Landscaping, Fencing, Parking, etc.

Not reviewed.

D. Equipment

Furniture, storage cabinets, screens, moveable lighting, etc. (Appears reasonable but not reviewed.)	\$ 47,000
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E. Contingency

\$ 20,000

F. Fees, Consultants, etc.

\$ 38,000

\$378,500

INSPECTION OF VILLA ALBA, WALMER STREET, KEW, FOR THE VILLA ALBA  
PRESERVATION COMMITTEE - 23.2.84

NOTES ON THE EXTERIOR

1. South Elevation

Wall vents have either been inserted in the wall or are an unusual type, to act as room vents for rooms on the ground and first floors. Additional sub floor vents have been added.

There is an algae stain beside the entry porch running from the roof. The overflow that caused this appears to have been cured.

The cement render is in excellent condition and is sound notwithstanding the existence of normal surface crazing.

The fascia and gutter support mould, both of which are timber, have rotted in several places. The eaves gutters are cast iron and show surface rust and there is very little trace of paint left on the surface but they appear to be still intact. The grading of these gutters appears to be inadequate as there is evidence of overflow and plants actually growing in the gutters.

There is very little paint left on the external windows, although the front door paintwork protected by the porch is in sound condition.

A large section of plaster from the lath and plaster ceiling of the porch has dropped, although the cornices are completely intact.

2. West Elevation

On the west elevation the same comments apply except that there are sections of cracked render above each of the stairwell windows. These sections could be carefully removed, cleaned and reathered as this is preferable to cutting out and attempting to patch.

The cellar is a small area underneath the stairwell. It has a recent concrete ceiling but the original drainage system and paving slabs are evident. It is dry except for a small patch of rising damp adjacent to the entry.

There are also remains of an encaustic tile pathway and early quarry tile paving between the west elevation and the boundary.

The paintwork is rather more weathered on the western side but in fact the timber is sound throughout, except that the comments applicable to the east side fascias and gutter mouldings also apply here.

There is a rusted iron escape ladder and landing which has caused a string course moulding to be removed.

### 3. North Elevation

Similar room vents exist on the north elevation as on the south.

There is evidence of a doorway which has been partially blocked up to form a window. Moulds have been crudely patched and the door sill remains.

One plumbing vent pipe is corroded right through. One disconnecter trap concrete sealing has broken away.

Timberwork is in good condition although the paint is badly weathered.

The upper gutters, fascias and gutter moulds are in similar condition to previously described elevations. The gutters to the single storey area appear in better condition although in need of paint.

### 4. East Elevation

A similar escape landing and ladder has been added to a window of east elevation, however, unlike the one on the west elevation, the window has been converted to a door.

The same comments regarding the condition of fascias, gutter moulds and the gutters apply equally as they do to the west elevation.

Room vents and insertion of sub floor vents also appear on the east elevation as on the other elevations.

There is a large mass of unknown but oily looking material under the eaves against the southern chimney which appears a little like melted grease that has run out of the eaves.

The render on this elevation is in similarly good condition to the render elsewhere.

The lead roof to the tower is split in a number of places and is letting considerable quantities of water into the building. This has seriously corroded the wunderlich ceiling below to the extent that it is hanging in festoons. The floor below also is in sound but poor condition with decay commencing because of the water ingress.

The parapet surrounding the tower is splitting badly, probably due to the use of iron supports over the balustrade. The top cap of this balustrade is also splitting and lack sufficient weathering.

The flagpole is in sound condition but urgently requires re-painting.

The metal capping to the access manhole is rusted galvanised iron with the corners split but the underneath timber is still in sound condition.

The slates forming the roof to the interior valley section are badly in need of stripping and renailling. About 20% of these slates would need to be replaced. Ridges are lead but the valleys and valley gutters are galvanised iron and are showing rust but not to the extent of perforation.

There is a water cylinder stand spanning across this valley, the timberwork of which is obviously in poor condition although not inspected at close quarters. From the tower it appears that there is no flashing around the support legs of this stand. The water tank appears in good condition, however, if it can be dispensed with it would save future maintenance problems to remove it and its stand.

The chimneys and chimney pots all appear in good condition except a split is visible on one of the chimneys from the single storey section at the rear.

The outer faces of the roof are also slate but appear to be in good condition although some sections of lead ridging have been replaced with galvanised iron which is now rusting.

Flashings to the chimney and tower appear to be in good condition. One exception to the condition of the slate roofs on the outer face is opposite the tower itself. The slate here is damaged to the extent of showing gaping holes to the open air.



NOTES ON THE INTERIOR

The interior was not inspected in great detail, however, the ceiling to the upstairs hall shows considerable damage and approximately 60% of the lath and plaster would need to be replaced, however, it does appear that the lining paper used still remains on the unrepaired or intact sections, that is approximately 40%.

While preliminary investigation has revealed that a large amount of evidence remains, I believe it is unfortunate that so much crude scraping has been done to reveal this, although it must be admitted that in the search for funds it will make it easier for the lay person to understand the impact of the decoration.

No attempt was made to itemise the work that would be required to bring the interior into a condition that would be suitable to display the wealth of interior decoration evident. However, it was noted that most of the wiring was surface mounted. No effort was made to determine the condition of the plumbing. There is no heating or cooling system other than open fireplaces.

It was not possible to get into the single storey section to gain an impression of its condition, however, there is no rising damp in the rest of the building, the floors, ground and first, are in excellent condition, there is no sign of any structural movement save that referred to in relation to the stucco around the stairwell windows. This, in my opinion, is an old movement and there is no indication of it being a current problem.

It appears that most sash cords are missing and most sash locks. Some door handles and finger plates appeared to be very crude recasting of missing items. Nevertheless a large variety of apparently the original finger plates, door knobs and keyhole covers remain. Also almost all the door locks are intact.

Darien Cassidy  
B.ARCH (Melb.) Dip.Cons.Stud.(York)  
F.R.A.I.A. R.I.B.A.

MEMBERS OF VILLA ALBA PRESERVATION COMMITTEE

CHAIRMAN: Sir Rupert Hamer, K.C.M.G., E.D.

MEMBERS: Mrs. Prue Sibree, M.P.  
 Councillor Jill O'Brien (Mayor, City of Kew)  
 Councillor Kaye Cole (City of Kew)  
 Councillor Phyllis Tinney (City of Kew)  
 Councillor Wendy Smith (City of Kew)  
 Sir John Knott (Kew resident)  
 Dr. Miles Lewis (President, Council for the Historic Environment)

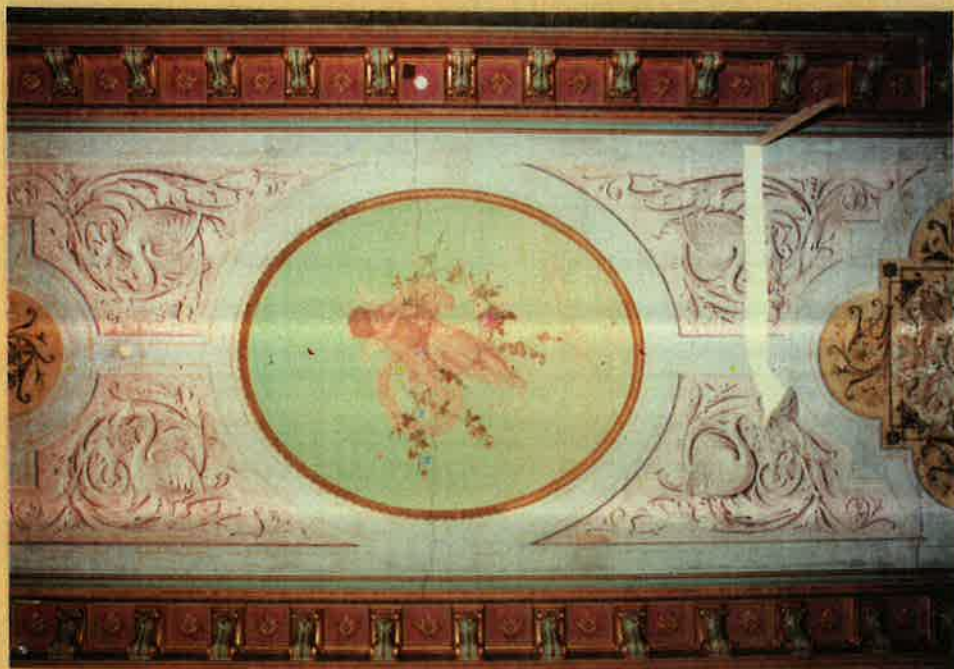
Mesdames Suzanne Forge (Author and Consultant on Historic Interiors)  
 Jessie Serle (Research Consultant on Historic Interiors, Sesquicentennial Committee)  
 Raie Brunette (President, Kew Historical Society)  
 Thea Sartori (Secretary, Kew Historical Society)  
 Jeanne Pratt (President, Victoria Opera Foundation)  
 Honor Stutt (Kew resident)

Messrs. Eric Rowlison (Assistant Director, Special Projects, Ministry for the Arts)  
 Stephen Martin (Administrator, National Trust, Victoria Division)  
 Adrian Halliday (Chief Executive, City of Kew)  
 Tim Hubbard (Architect, Historic Buildings Council, Department of Planning & Environment)  
 Graham Jennings (Kew resident)  
 Robert Campbell (Executive Director, Mount Royal Hospital)  
 Terence Lane (Senior Curator of Decorative Arts, National Gallery of Victoria)  
 John Waugh (Town Planner, City of Kew).

PHOTOGRAPHS

Acknowledgements:      Mr. Irvine Green, A.I.A.P.  
                                 Mr. Peter Huggins,  
                                 City of Kew.

Photo:  
P. Huggins



"VILLA ALBA"

GROUND FLOOR  
HALL

Photo:  
I. Green



Photo:  
I. Green

"VILLA ALBA" - DRAWING ROOM



Photos: P. Huggins



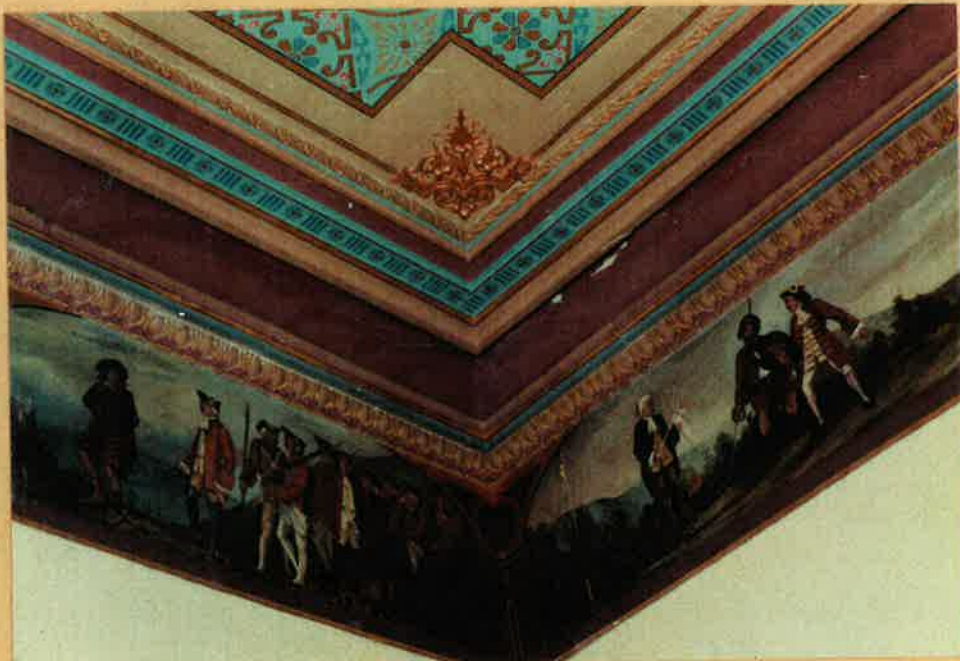
"VILLA ALBA"

DRAWING ROOM

FIRE PLACE  
DETAILS



Photos:  
P. Huggins



"VILLA ALBA"

DINING ROOM



Photos:  
P. Huggins



Photo:  
I. Green

"VILLA ALBA" - FIRST FLOOR DRAWING ROOM



Photo:  
P. Huggins





Photo:  
I. Green

"VILLA ALBA"  
FIRST FLOOR BOUDOIR



*Photo:*  
*I. Green*

"VILLA ALBA"  
FIRST FLOOR BOUDOIR



Photo:  
I. Green

"VILLA ALBA" - FIRST FLOOR FIREPLACES

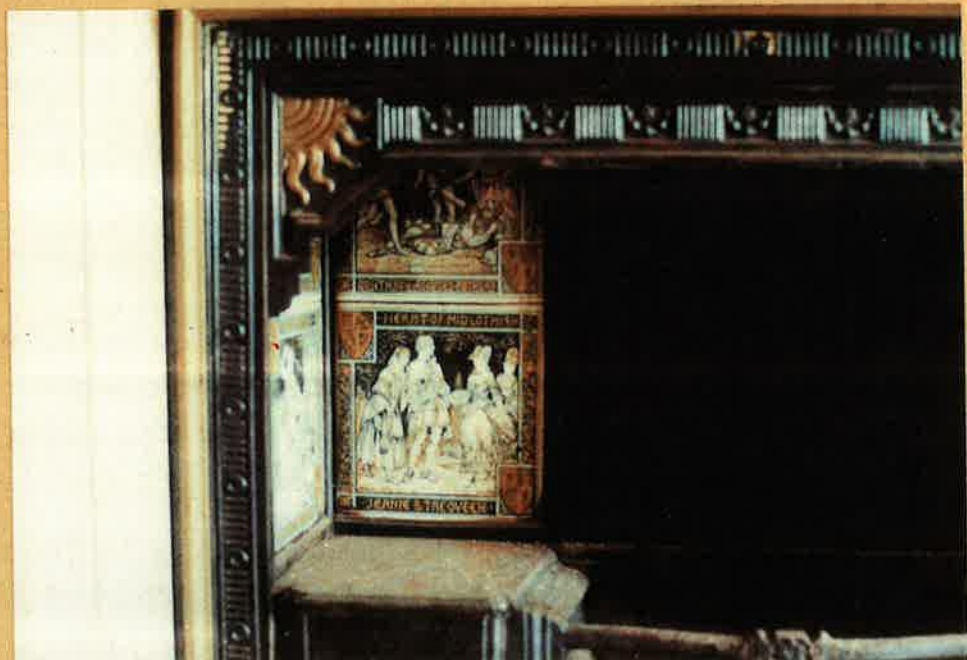


Photo:  
P. Huggins



*Photo:*  
*I. Green*

"VILLA ALBA"

LATE 19TH CENTURY WILLIAM MORRIS WALLPAPER FROM  
ROBERT BARR SMITH'S HOUSE, ANGUS STREET,  
ADELAIDE.



LEFT:  
MINTON TILE HAND  
PAINTED C 1880 AT  
THE DOULTON WORKS,  
LONDON.

"VILLA ALBA"

*Photos:  
I. Green*

BELOW:  
DESIGN FOR A CHILD'S BEDROOM BY  
RUDOLF PRENZEL, MELBOURNE, C 1920.





*Photo:*  
*I. Green*

"VILLA ALBA"

PAINTED GLASS WINDOW C 1880 FROM THE DEMOLISHED  
BALLROOM OF RATHGAEL, ST. KILDA ROAD, MELBOURNE.