

## CRITTENDEN HOUSE

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<b>Address</b>	30 Longstaff Street, Ivanhoe East
<b>Significance</b>	Local
<b>Construction Date</b>	1961
<b>Period</b>	Postwar/late 20 <sup>th</sup> -century
<b>Date Inspected</b>	January 2021



### Statement of Significance

#### What is Significant?

*Crittenden House* at 30 Longstaff Street, Ivanhoe East is significant. It was designed in 1961 by David Chancellor of the architectural practice Chancellor & Patrick for Jack Maxwell Crittenden, the director of a chain of high-end grocery/liquor stores in Melbourne, and his wife Mavis Oswin (*née* Morgan).

The significant elements are the house and attached carport with their gable roofs, clad in slate, wide soffits with stained timber to the outer part, walls of salmon brick and contrasting area of render (north elevation), and painted timber-framed windows. Retaining walls of basalt to the rear parts of the site are also significant.

The swimming pool (1964) situated in the north part of the grounds is a contributory element to *Crittenden House*.

#### How is it Significant?

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

#### Why is it Significant?

*Crittenden House* is of historical significance as one of several substantial modernist houses in this part of Ivanhoe East, where there is a high preponderance of postwar architect-designed dwellings, especially concentrated in an enclave primarily east of

Burke Road North. Land in this part of the suburb was relatively expensive and so attracted a well-heeled demographic, while the challenging topography of many sites demanded the services of an inventive architect. Leading designers were responsible for many houses in the area, although *Crittenden House* may be the only one in the municipality undertaken by the acclaimed architectural practice of Chancellor & Patrick. It dates from a phase in their career when their 'classic' or most-recognisable work was produced and evolved from the celebrated *Freiberg House* in Kew (1958-60). (Criterion A)

*Crittenden House* is of architectural significance as a remarkably intact and distinctive design dating from the end of the postwar period. The interplay of massing, often monumental, primarily brick with cantilevered concrete elements, under prominent gable roofs are recognisable elements of Chancellor & Patrick's oeuvre. The complex roof is clad in slate, has an unusual box gutter detail, includes a clerestory, and has wide soffits, which are part timber-lined. The banks of windows are timber-framed; however, framing has been avoided to the corner, amplifying the fineness of the detailing. The most dramatic intersection of forms and planes is at the carport, whose roof seems to balance precariously on a broad brick pier. (Criterion E)

## Description

*Crittenden House* is located at the southwest end of a large triangular site, whose area is 1,337m<sup>2</sup>. The corner site equally addresses both Longstaff Street and Streeton Crescent and slopes steeply to the north by some 7 metres. The residence is visible to both streets, more so to Longstaff Street as there is a planted edge, which includes various shrubs and a few tall eucalypts, to Streeton Crescent. There is also a retaining stone wall to Streeton Crescent. There is no fence to the front/Longstaff street; however, the largely blank wall provides the requisite level of privacy. The long front garden includes a central area of lawn defined by garden beds with various plants, shrubs and some trees. The timber letterbox is not original. A high ti-tree fence conceals a service yard in the southwest corner.



The house has a stepped, elongated plan with a shorter central-northern wing (effectively a squat T-shaped footprint). The two long elevations, north and south (Longstaff Street), have very different character due to the specific site conditions – an exposed, irregular corner allotment with a steep slope. Orientated to the north but located at the southern end with a largely blank wall to Longstaff Street. The carport is a prominent element of the front elevation whose roof hinges on a broad brick pier separating it from the main entrance, which is recessed and somewhat concealed, a common approach at this time. Two painted steel poles support the carport roof, which abuts the return of the ti-tree fence. The path to the entry is mainly surfaced with salmon bricks.



The broad, low-pitched gable roofs are clad in slate with square chimney (with grille-like brickwork to the side faces) to the ridge above the carport. The carport roof extends upwards to form a clerestory to the north side of the building. To the front at least (and probably to the rear, based on aerial photographs), there are no eaves gutters as the latter are recessed behind an outer band of slate, which overhangs a timber fascia (painted or stained). The detailing to the deep soffits varies, consisting of an outer band of stained, slatted timber boards with an inner section of white sheeting, which is continuous with the adjacent ceilings of the interior.



Carport and entry – Longstaff Street



East wing - Streeton Crescent



Junction of east and north wings - Streeton Crescent



North elevation, central part with cantilevered deck – Streeton Cres

The walls, consisting principally of staggered planes of brickwork to the front (Longstaff Street) though interposed with broad piers/pylon sections, are variegated salmon/orange brick in stretcher bond. The largest or most prominent pylon is that to the junction of the east and north wings. To the visible part of the rear (north-east part), the projecting/cantilevered sections have a rendered finish (presumably over a concrete substrate), including the north wing's cantilevered deck. The west end, not visible from the public domain, has brick walls extending upwards to form planter boxes to a broad terrace with some balustrading sections.<sup>1</sup>

The diverse character of each long/primary elevation relates to the fenestration pattern. While banks of timber-framed windows are employed across the building, there are narrow highlights (comprised of alternating openable/awning and fixed panes) to the front/Longstaff Street elevation, where they are located immediately below the eaves of the east wing. Elsewhere to this side, there are no windows. There is no timber framing element (muntin/glazing bar) to the corner windows, where the glass is mitred, a detail developed by the Austrian/American architect Richard Neutra.<sup>2</sup>

<sup>1</sup> With sections not visible from the public domain, there has been a reliance on historic photographs – see Peter Wille and Commercial Photographic Co in Site-Specific.

<sup>2</sup> Philip Goad, 'Modern House in Melbourne 1945-1975', PhD Thesis, University of Melbourne, 1992, chapter 5, p96

The elongated plan has resulted in corridors being located along the south/front elevation with living areas clustered to the north and west and bedrooms to the east. There are ancillary rooms to the part lower level.

The time of construction of this house (1961) was a highly productive period for Chancellor & Patrick.<sup>3</sup> An iconic example of their output – the Freiberg house in Kew – featured on the cover of a seminal contemporary architectural publication, *Best Australian Houses*, in the same year.<sup>4</sup> The practice's design language, evolving over the 1950s, had consolidated in the next decade, becoming distinguished by an 'emphasis on the extension of the building out into the landscape'.<sup>5</sup> This principle is highly evident at *Crittenden House*, with the central deck of the north wing thrusting forwards over the garden. Their palette during the 1960s shifted to a mostly 'natural' array of materials evident at the subject place by way of the use of slate and brick flooring employed internally to the corridors. Slate was only employed as roof cladding on a few of their projects, with one of the earliest examples being Chancellor's own house in Box Hill (no 11) during 1957, where brick was also employed to the entry area floors.<sup>6</sup>

Chancellor & Patrick were probably the architectural practice in Melbourne most indebted to the 'organic architecture' espoused by Frank Lloyd Wright, where the emphasis was given linking the building with landscape. They were part of a coterie of like-minded architects practising in Melbourne during the 1950s and 1960s, including Charles Duncan, David Godsell, and Geoffrey Woodfull. Some examples of their work survive in the municipality. Among the most recognisable elements of this Wrightian organic approach was a textural use of materials – especially brick, timber, stone – in conjunction with tile-clad gable or hipped roofs and massive fireplaces.<sup>7</sup> *Crittenden House* is a prime example of this influence, though in a way made distinctively their own.

William Head was responsible the original landscape at *Crittenden House*, but it is not clear what remains of his original scheme. There are no available landscape drawings, although early photographs document some of the plantings, including eucalypts and coniferous trees along the Streeton Crescent boundary. Of these, the extant tall eucalyptus near the stair in the retaining wall is likely original. Agapanthus currently defined this street edge but are not evident in early images. Other distinctive elements of the planting were those to the planter boxes to the rear deck at the west end of the site; however, these areas are not visible from the public domain. These planter boxes are among many elements, are reminiscent of Frank Lloyd Wright's Prairie-style residences, such as the *Robie House* (1909, Chicago, USA).



1985 photograph of *Crittenden House* from Streeton Crescent, facing west  
(Source: courtesy of Graeme Butler)

<sup>3</sup> W Callister, *Anchoring Identity – the Architecture of Chancellor and Patrick 1950-1970*, vol. 1, p198. Between 1958 and 1962, the practice received commissions for over 80 new houses.

<sup>4</sup> Neil Clerehan (editor), *Best Australian houses: recent houses built by members of the Royal Australian Institute of Architects*, Melbourne 1961

<sup>5</sup> W Callister, *Anchoring Identity – the Architecture of Chancellor and Patrick 1950-1970*, vol. 1, p198; vol 2, figure 298. A photograph taken by David Chancellor shows a brick floor to one of the passageways.

<sup>6</sup> W Callister, *Anchoring Identity – the Architecture of Chancellor and Patrick 1950-1970*, vol 2, figures 184-189

<sup>7</sup> P Goad, 'Modern House in Melbourne 1945-1975', pp6/30-34



## History

### Context

The City of Banyule 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.<sup>8</sup> The lightly wooded grasslands of what became known as 'Ivanhoe' were quickly targeted for sheep runs and by timber-cutters from the 'illegal squatter camp (est. 1835) downstream of the *Birrarung/Yarra* at Melbourne.<sup>9</sup> However, as part of the 'Heidelberg' district in the Parish of Keelbundora, this area passed rapidly into private hands via an auction in Sydney Town in 1838.<sup>10</sup>

Over the following decade, a patchwork of 'prestige' estates emerged, along with a surveyed township – *Warringal* (possibly 'eagle's nest'), later 'Heidelberg' – on the river's west bank.<sup>11</sup> Productive river flats, and the demands of the gold diggings further afield, encouraged market gardening, orchards and (gradually, due to soil exhaustion and flooding) dairying; activities mostly undertaken by tenant farmers.<sup>12</sup> This perceived rural idyll enticed *plein air* artists to the district during the 1880s, fixing the 'Heidelberg School' within Australia's artistic consciousness.<sup>13</sup>

Ivanhoe – its name stemming from Archibald Thom's 'Ivanhoe Estate' – remained a sparsely populated agricultural area until Melbourne's 'Land Boom' in the late 1880s.<sup>14</sup> 'Picturesque' terrain, varied outlooks and the high repute of the broader district drew often well-off newcomers. By the turn of the century, 'Beautiful Ivanhoe' was routinely portrayed as a 'fashionable', 'exclusive locality' of 'model homes'.<sup>15</sup> An improved railway connection to Melbourne in 1901 supported further middle-class growth, instigating 'four decades of slow and relatively affluent suburban sprawl' in the vicinity of Ivanhoe, Eaglemont, and Heidelberg train stations.<sup>16</sup>

During the interwar years, suburban Ivanhoe solidified, although its southern and eastern reaches remained primarily locked up by the expansive 'Hartlands', 'Charterisville', and 'Chelsworth' estates.<sup>17</sup> To navigate the complexities that accompanied the subdivision of these areas (sloping land, curving streets, views) in the postwar period and galvanised by the swelling influence of modernism, many of the new and generally moneyed proprietors sought the services of an architect.<sup>18</sup> By the early 1960s, distinct enclaves of upmarket, modernist design culture were apparent in the southern reaches of Ivanhoe and Ivanhoe East, with the aesthetic and lifestyle reverberations of the modern movement also shaping infill development in the more established environs of the locale.



View near Heidelberg in Victoria, pen and ink drawing, circa 1858  
(Source: Eugene von Guérard, National Gallery of Victoria)

<sup>8</sup> Context, *Banyule Thematic Environmental History*, October 2018, pp15-20, available online

<sup>9</sup> James Boyce, 1835: *The Founding of Melbourne & The Conquest of Australia*, Black Inc., 2011, pxi

<sup>10</sup> Keelbundora stems from a European rendering of Kulbundora – the name of the eldest son of the important Wurundjeri *ngurungaeta* (essentially 'head man') Billibellary. ('Suburban Native Names', *Argus* 28 April 1906, p5). One of the earliest manifestations of local governance in the Port Phillip District (1840), the fluctuating borders of municipal Heidelberg mirrored its growth, as it was reformatted into a Road District (1860), Shire (1871) and then City (1934). It was amalgamated as the City of Banyule in 1994.

<sup>11</sup> Donald S Garden, *Heidelberg: The Land and Its People 1838-1900*, Melbourne University Press, 1972, p13

<sup>12</sup> Robert P Whitworth, *Bailliere's Victorian Gazetteer*, F F Bailliere, 1879, pp237

<sup>13</sup> Context, *Banyule Thematic Environmental History*, sections 2.3.1, 2.3.2, 2.3.5, and 2.3.10; and Janine Rizzetti, 'Heidelberg', in Richard Broome et al, eds., *Remembering Melbourne 1850-1960*, Royal Historical Society of Victoria, 2016, p282

<sup>14</sup> Thom's estate designation was inspired by a novel of the same name by Sir Walter Scott (1819).

<sup>15</sup> Ivanhoe & Alphington Progress Society, *Beautiful Ivanhoe: the suburb of model homes and scenic charm*, Model Studio, 1900, SLV

<sup>16</sup> Ivanhoe Station opened in 1888; however, inefficiencies in the Heidelberg-Melbourne railway line initially bedevilled growth.

<sup>17</sup> Ivanhoe grew from roughly 2,000 residents in 1913 to nearly 8,000 by 1933 (*Victorian Year Books*, Australian Bureau of Statistics).

<sup>18</sup> Don Garden, 'Ivanhoe', *eMelbourne*, School of Historical & Philosophical Studies, The University of Melbourne, July 2008

### Site-specific

The subject allotment derives from Portion 2 of the Parish of Keelbundora, a roughly 420-hectare holding purchased (along with portions 1 and 3) by Thomas Walker in 1838. A Sydney-based Scottish banker and philanthrope with an eye for marketable land across the colony, Walker's intention in the Port Philip District was speculative from the start. He commenced subdividing his acquisitions as early as mid-1839 to enormous profit.<sup>19</sup>

A 126-hectare property, acquired by Captain Sylvester John Brown (the original spelling was 'Brown', the 'e' was added later by his son, the famed novelist 'Rolfe Boldrewood') and named 'Hartlands' incorporated the subject property. Brown, a onetime shipmaster in the East India Company, who had made a small fortune in Sydney in whaling and trade, set up Hartlands as his familial seat around 1840. From a commodious weatherboard homestead overlooking the *Birrung/Yarra*, the Browns cultivated the flats and socialised with Heidelberg's gentry.<sup>20</sup>

The idyll was brief. Worsening economic conditions forced the foreclosure of Hartlands – the stress of which shattered Brown Snr. However, a fortunate marriage between his daughter and a relative of Walker (still the mortgage holder) enabled the clearing of the debt through a partial sale of the estate in 1853, and the 'Brownes of Hartlands' returned.<sup>21</sup> They remained in occupation until the mid-1860s, departing after their residence was destroyed by arson.<sup>22</sup> Hartlands was leased for farming until the mid-1880s, when it was offered for sale as one lot:

It is admirably adapted to subdivisinal purposes, the position being unequalled in the district, which is undoubtedly the most charming and picturesque suburb around Melbourne. It is only seven miles from the MELBOURNE POST-OFFICE. Tenders for the completion of the railway from Alphington to Heidelberg are shortly to be called for, and when the line is completed the value of the land in this delightful locality must necessarily increase enormously. The views to be obtained from this noble estate are TRULY MAGNIFICENT, and must be seen to be appreciated.<sup>23</sup>

From 1903, large parcels of Hartlands were excised for sale and subdivision.<sup>24</sup> The final transaction, in 1921, encompassed the core of the estate – approximately 30 hectares of sloping and cleared land between Lower Heidelberg Road and The Boulevard, including the subject allotment. This procurement was made by one of the nation's most recognised real estate agents and Catholic lay leaders, Thomas Michael Burke.<sup>25</sup> His 'Hartlands Estate' subdivision featured memorably named curvilinear roads,<sup>26</sup> presenting as a diluted version of the nearby Mount Eagle (1914) and Glenard estates (1916), both avant-garde Garden Suburb designs by Walter Burley and Marion Mahony Griffin. The specific planner for the Hartlands Estate is unknown.<sup>27</sup> Initial sales of the offered lots continued into the mid-1930s and the building of residential homes was scant and sporadic until the postwar years.



Photograph extracted from a subdivision promotion for the Glenard Estate in 1916 with the Hartlands estate captured left of frame (Source: *Sale brochure for Glenard Estate, Mount Eagle, Victoria*, Eric Milton Nicholls collection, NLA, Bib ID 3701541)

<sup>19</sup> W Joy, 'Walker, Thomas (1804-1886)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, 1967, available online

<sup>20</sup> Garden, *Heidelberg: The Land and its People*, pp31-2

<sup>21</sup> Garden, *Heidelberg: The Land and its People*, pp41-2

<sup>22</sup> 'Incendiarism', *Australasian*, 15 April 1865, p6

<sup>23</sup> 'Advertising', *Argus*, 20 February 1886, p2

<sup>24</sup> Certificate of Title, vol 1844, folio 676

<sup>25</sup> Certificate of Title, vol 4480, folio 831; and Tony Hannan, 'Burke, Thomas Mitchell (1870-1949)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, 1979, available online

<sup>26</sup> Streeton, McCubbin, Longstaff, and Mackennel were all Australian artists, while Kean Street was the namesake of a prominent local farmer and town planning advocate, Peter Kean, the developer behind the Mount Eagle and Glenard estates.

<sup>27</sup> In interwar Melbourne, beyond the Griffins, breaking with the typical gridiron subdivision was the calling card of the progressive surveyor, Saxil Tuxen (1855-1975).





Extract from a subdivision map for the Hartland Estate, dating from 1940s, with the subject allotment (no 59) outlined in red (Source: SLV, MAPS 820 BJE 1880)

Hazel Alice Heather acquired the subject allotment in August 1921 and held it for 30 years, during which time no development of the site occurred.<sup>28</sup> A covenant was placed on the site with the sale, and presumably others in the subdivision, that only a single residence could be erected on the site and prohibiting other building types, including commercial/industrial, educational or religious-affiliated. Furthermore, a tile or slate roof was required, no paling or close iron fences could be erected, and construction cost was to be not less than £500.

A 1931 aerial photograph (below) shows that Burke Road North not laid been out yet and that the land between Lower Heidelberg Road and the *Birrarung* /Yarra River was paddocks or farmland associated with the former Hartlands Estate. The Boulevard is evident, but none of the roads within the subdivision had been formed.

Ten years later, the 1942 MMBW plan (following) depicts the construction of only a single house in the subdivision east of Burke Road North on Keam Street, with only a few, had been constructed nearby on Burke Road North. The same circumstance is evident in a 1946 aerial photograph.<sup>29</sup>

John Leslie Smith, a Commonwealth public servant from Caulfield, became the proprietor of the subject land in April 1953.<sup>30</sup> He, too, undertook no works at the site as indicated in a 1954 aerial photograph. At this time, the northern section of Longstaff Avenue had not been laid out, nor had a section of Burke Road North. In addition, few houses had been constructed east of Burke Road North in this part of Ivanhoe East.

<sup>28</sup> Certificate of Title, vol 4486, folio 012; Hazel Alice Heather died on 3 December 1956 at Portland, three years after selling the site (*Argus*, 4 December 1956, p24)

<sup>29</sup> Adastra Airways, Photo-map Ringwood\_849A1B, <https://services.land.vic.gov.au/DELWPMaps/historical-photomaps/>

<sup>30</sup> Certificate of Title, vol 4486, folio 012



1931 aerial photograph, showing approximate location of subject place (star)  
 Hartlands is the large house to the south-west (circled)  
 (Source: Landata, Project 1931, Run 17, Frame 3328)



MMBW detail plan no 2601, dated 1942  
 Subject site is outlined in dashed red  
 (Source: SLV)





March 1954 aerial photograph, showing approximate location of subject place, indicated by the red star  
(Source: Landata, Project no 174, run 15, frame 75)

In May 1959, Jack Maxwell Crittenden, then of 142 Glenferrie Road, Malvern acquired the triangular subject lot.<sup>31</sup>

Crittenden (1921-2002) had served in the AIF during the Second World War, including in the Middle East and Papua New Guinea.<sup>32</sup> Afterwards, in 1948, he married Mavis Oswin Morgan (1927-2015),<sup>33</sup> and they had two children – Gavin Andrew and Megan Venetta.<sup>34</sup> Crittenden had taken over the family business of boutique grocery stores in 1954 on the death of his father Oscar Rupert George Crittenden, along with his brother Douglas Oscar and other long-standing employees of the company.

The Crittenden's chain, focusing on high-quality produce, often imported goods not readily available elsewhere, had been established in 1917 by Crittenden, Snr, when he opened his first store in Malvern, followed by another in Toorak in 1936. In the postwar period, the company expanded, especially the liquor outlet side, to create another five stores in other affluent suburbs, including one in Upper Heidelberg Road, Ivanhoe. Myer brought the business in 1982. They sold it to Coles in 1987, who closed most of the stores.<sup>35</sup>

<sup>31</sup> Certificate of Title, vol 4486, folio 012

<sup>32</sup> NAA, Series B883, VX47412

<sup>33</sup> Marriage Certificate, BDMV, registration 10445/1948. Details of the wedding were recorded in the 'Other Ceremonies', *Argus*, 9 June 1948, p8

<sup>34</sup> Ancestry.com.au

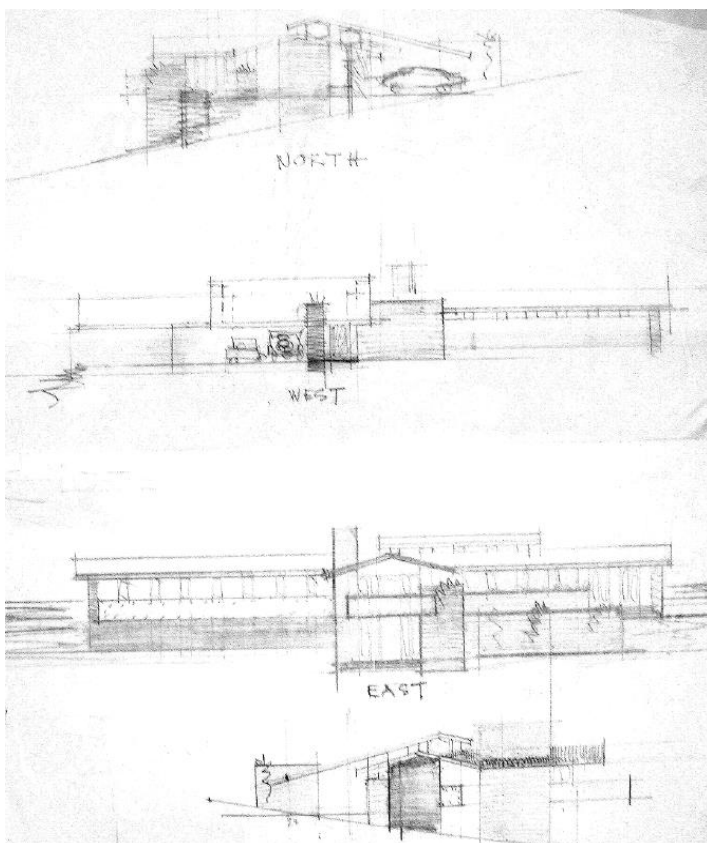
<sup>35</sup> 'Crittendens', *Wikipedia*, available online



'The new Ivanhoe shop ... Now residents of Heidelberg, Kew, Northcote and Balwyn, can join with tens of thousands in the city and other suburbs in shopping at Crittenden's by going to 185 Upper Heidelberg Road.'  
(Source: 'Crittenden's Now at Ivanhoe!', *Age*, 31 October 1978, p17)

*Crittenden House* was designed by David Chancellor of the eminent architectural firm of Chancellor & Patrick during 1961, with the landscape design by William Head, with whom the firm had previously collaborated at the equally steep site of the Freiberg House, 26 Yarravale Road, Kew (1959-60).<sup>36</sup> Chancellor & Patrick designed other projects for Crittenden/s, including additions to their Toorak store (1966), alterations to the Glenferrie Road, Malvern store (1968) and a holiday house on the beachfront at Brighton (1973).<sup>37</sup>

Preliminary sketches for *Crittenden House* were prepared by David Chancellor, while the detailed drawings were prepared by Ian Banner (dated 19 October 1961). Construction appears to have taken place over 1961.<sup>38</sup>



Preliminary Sketches, *Crittenden House*  
(Source: Winsome Callister, *Anchoring Identity*, vol 2, figure 305)

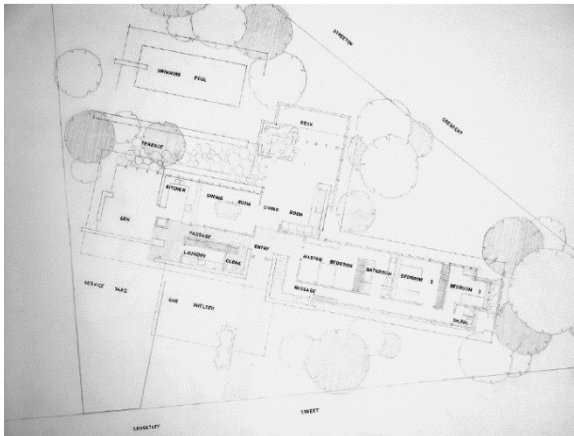
<sup>36</sup> Winsome Callister, *Anchoring Identity – the Architecture of Chancellor and Patrick 1950-1970*, PhD Thesis, Monash University, Department of Visual Arts, vol 1, 2007, pp201, 220, 356. Elsewhere it is incorrectly said that Edna Walling was responsible for the landscaping at the Freiberg House.

<sup>37</sup> Callister, *Anchoring Identity*, vol 1, pp220, 224, 253, 308, 373, 380

<sup>38</sup> Callister, *Anchoring Identity*, vol 2, figure 307



The Crittendens were residing at the site by 1963,<sup>39</sup> and retained the property for nearly two decades (until 1977).<sup>40</sup>



Main level plan, drawn by Ian Banner 19 October 1961  
(Source: W Callister, *Anchoring Identity*, vol 2, figure 307)



View from Streeton Crescent by Commercial Photographic Co, 1964 (Source: W Callister, *Anchoring Identity*, vol 2, figure 308)

Several photographs were taken soon after the house was completed, including a series of eleven photographs by Peter Wille (1931-71), a 'modern' enthusiast who traversed Melbourne photographing – in his view – notable examples of the modern movement.<sup>41</sup> Wille's lens captured *Crittenden House* when the garden was partly established and the pool installed.<sup>42</sup> These photographs provide an opportunity to more fully appreciate the bold and intricate volumetric expression of the design, which since have been partly concealed by planting.



View from Longstaff Street by Commercial Photographic Co, 1964<sup>43</sup>  
Note the original letterbox  
(Source: W Callister, *Anchoring Identity*, vol 2, figure 306)

Other elements evident in these early photographs are the planter boxes to the rear/north and extensive terracing required to the steep slope to the garden area to the north side, with several retaining walls of coursed basalt blocks required.

<sup>39</sup> 1963 Victorian electoral role, Division of Bateman, Subdivision of Ivanhoe, p38

<sup>40</sup> Certificate of Title, vol 4486, folio 012

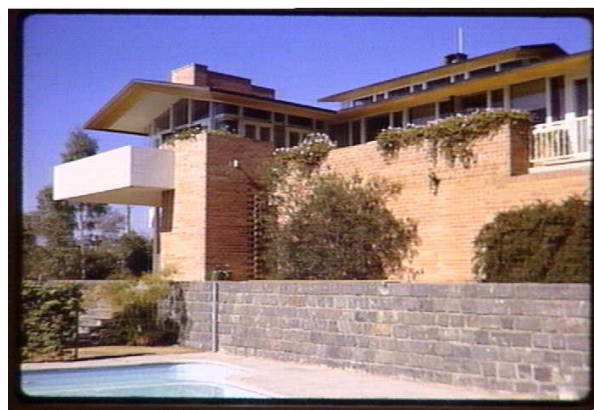
<sup>41</sup> Wille was employed as a draftsman by the firm Smith, Tracey, Lyon & Block. In his own time, he compiled an extensive record of modernist designs in Melbourne, predominantly in its southeast (he resided in Mount Waverly).

<sup>42</sup> SLV, H91.244/1261-1271

<sup>43</sup> There is a copy of this image held at the SLV, H92.20/7589, and attributed to Lyle Fowler of the Commercial Photographic Co., Carlton



*Crittenden House*, mid-1960s, northeast end  
Extant eucalypts near the stairs on Streeton Crescent are evident  
(Source: SLV, Peter Wille, H91.244/1261)



*Crittenden House*, mid-1960s, northwest end  
Note clerestory roof section and planter boxes to rear deck  
(Source: SLV, Peter Wille, H91.244/1262)

The outdoor pool was installed during 1964 by Southern Cross Pools, Mentone and required the provision of another basalt retaining wall.<sup>44</sup> Additions to *Crittenden House* were undertaken in 1965, also by Chancellor & Patrick.<sup>45</sup> The latter may relate to the east end of the basement level, which was defined as 'future expansion' on the original the drawings of 1961.

### Chancellor & Patrick

The practice of Chancellor & Patrick existed for a half-century, from 1954 to 2003 though Chancellor retired circa 1982, were responsible for several iconic houses. Both principals were Melbourne-born – David William Chancellor in 1926 and William Rex Patrick in 1927 – and studied at the University of Melbourne, though Patrick undertook a diploma initially at RMIT (then the Royal Melbourne Technical College). After graduating, both worked at Yuncken Freeman Bros Griffiths & Simpson, with Chancellor setting up a solo practice at Frankston in 1952.<sup>46</sup> Subsequently, they undertook many projects in that area.

The pair had a mutual interest in Frank Lloyd Wright's Usonian and Prairie style house designs, Walter Burley Griffin and Marion Mahony's work in Australia, and the structural logic and expressive devices employed' by Austrian émigré architect based in Los Angeles, Richard Neutra.<sup>47</sup>

Chancellor & Patrick 'mediated modernism with a concern for the region and site, using traditional Australian forms and materials, combined with the Melbourne post-war interest in avant-garde experiment with plan, form and structure.' The *McCraith House* (1955) on the hill overlooking Dromana and the *Freiberg House* (1958) in Kew are well-known examples. The former has a butterfly roof, and the latter a prominent extruded gable-roofed wing that was a hallmark of their work at that time. However, they also designed a range of other building types, including commercial (banks), churches, hospitals, kindergartens and during the 1960s-1970s, several halls of residence at La Trobe and Monash universities.<sup>48</sup>

### 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

<sup>44</sup> Council Building File, permit application Sp04/64. The estimated cost was £1683.

<sup>45</sup> Callister, *Anchoring Identity*, vol 1, p369

<sup>46</sup> Winsome Callister, 'Chancellor & Patrick', in Philip Goad and Julie Willis, eds, *Encyclopedia of Australian Architecture*, Melbourne 2012, p139

<sup>47</sup> Philip Goad, *Melbourne Architecture*, The Watermark Press, 1999, p193

<sup>48</sup> Callister, 'Chancellor & Patrick', p139



## Comparative Analysis

Chancellor & Patrick received few commissions in the municipality. *Crittenden House* was one of only two new or greenfields projects – the other known is *Davis House* on St Helena Road, Greensborough, 1959 (not located). Another two known projects were to existing houses (additions/alterations), both in Ivanhoe.<sup>49</sup>

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'.

Only two individual houses constructed in the 1960s are affected by a HO in the municipality, along with several in the Elliston Estate (HO92), though a few are recommended for listing as part of this Study. *Crittenden House*, dating to 1961, is effectively on the cusp of the postwar period and late 20<sup>th</sup> century. However, in many ways, it looks forward to approaches that emerged over the 1960s, such as an interests 'natural' or recycled/reclaimed material, flat or pitched roofs, exposed masonry (concrete, recycled or clinker bricks), stained timberwork (fascias, openings, linings) and the continuity of the materiality between the interior and exterior. As the decade progresses, such a palette became more robust under the influence of Brutalism and the natural/native landscape more integrated into the overall design.

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

- *Williams House*, 4 Glenard Drive, Eaglemont (HO146) – designed by Charles Duncan in 1963 and awarded the RIAA Victoria Architecture Medal (1965). It consists of a series of overlapping volumes with stepped flat roofs and extensive use of window walls. At construction, the design was described as an 'aggressive play of clinker brick walls and hefty roof planes edged by deep-fascias of stained timber'.<sup>50</sup> While displaying a more robust external palette of clinker brick and employing flat roofs than *Crittenden House*, it also continues its stained timber-lined ceilings between the exterior and interior.
- *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 RIAA (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.
- *Elliston Precinct* (HO92) in Rosanna – a residential development by the innovative company Merchant Builders, initiated in 1969. Four notable architectural architects/practices were engaged (Charles Duncan, Daryl Jackson and Evan Walker, David McGlashan and Neil Everist, and Graeme Gunn) to prepare multiple designs with Ellis Stone responsible for integrating the subdivision with a contrived bushland landscape. Several houses by these architects were constructed in the southern section of the estate (Bachli Court to Von Ninda Crescent). These houses are generally modestly scaled and nestled in Stone's landscaping with a palette of brown or tan brick, flat or skillion roofs, and stained finish to the timberwork (fascias, windows, etc). In 1971 Merchant Builders sold the remaining parts of the estate for speculative development.

## Intactness

Intact

## Previous Assessment

- Australian Institute of Architects, Victorian Chapter, *Register of Significant 20<sup>th</sup> Century Architecture* (misdated)

<sup>49</sup> Callister, *Anchoring Identity*, vol 1, pp203, 347, 376, 379; and vol 2, figs 325-326. The other two documented projects were additions to the *Barnett House* in York Ave (1967) and alterations to the *Sidwell House*, Outlook Drive (1968). Another house seems to be incorrectly listed as being in Ivanhoe (p324, *Phillips House* – Mountain View Road, 1954) but was likely in North Balwyn.

<sup>50</sup> *Cross-Section*, The University of Melbourne Department of Architecture, issue no 142, 1 August 1964, np

- 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 (walls)
Internal Alteration Controls	No
Tree Controls	Yes (Lemon scented gums on Streeton Crescent)
Outbuildings and/or fences	No

### Extent of Heritage Overlay

The proposed extent of the heritage overlay relates to the property boundaries and is outlined approximately below.



Recommended extent of heritage overlay  
(Source: Nearmap, March 2021)