

## ELSNER RESIDENCE

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<b>Address</b>	117-121 Kambrook Road, Caulfield North
<b>Significance</b>	Local
<b>Construction Date</b>	Circa 1962
<b>Period</b>	Post-World War II
<b>Date Inspected</b>	Early and mid-2019



### Statement of Significance

#### What is Significant?

The *Elsner Residence* at 117-121 Kambrook Road, Caulfield North is significant to the City of Glen Eira. Important elements include its external presentation, butterfly roof with timber-lined soffit, Roman light cream bricks, *pilotis*, balconies, timber-framed windows, horizontal sunscreen (*brise-soleil*) to the north elevation and integrated trapezoidal pool with screen wall.

The balustrading with glass panels is not significant.

#### How is it Significant?

The *Elsner Residence* at 117-121 Kambrook Road, Caulfield North is of historical and aesthetic significance to the City of Glen Eira.

#### Why is it Significant?

The *Elsner Residence* at 117-121 Kambrook Road, Caulfield North, constructed circa 1962, is of historical significance as a substantial and prominent residential example of the International Style in the municipality that highlights the important contribution that the Jewish community made in commissioning modernist architecture. It was designed Kurt Elsner, an émigré architect who rarely undertook private work, in the late 1950s for its original long-term occupants. All were immigrants from continental Europe and of Jewish ancestry. This known aspect of the place's history, together with the form and detail of the house, illustrates a notable layer in the municipality's postwar development – the productive relationship that emerged between

Caulfield's then growing Jewish community and progressive designers. The comparatively large scale and high quality of the Elsner Residence also reflect the advent of Australia's 'long boom'. (Criterion A)

The *Elsner Residence* at 117-121 Kambrook Road, Caulfield North is of aesthetic significance as a generally intact and well-resolved example of the International Style at the close of its formative domestic influence in Melbourne. The house's stark and planar external presentation, butterfly roof, controlled palette including Roman bricks, and considered fenestration epitomise Modernism at the domestic level, while its substantial size and corner siting endow the building with a striking quality. Complementing the appearance and integrity of the house is its original low cream brick fence, rear patio and integrated trapezoidal pool. (Criterion E)

## Description

The *Elsner Residence* is a large-scale and freestanding two-storey residence designed by Kurt Elsner in the Post-War International style. It addresses the south-west corner of Kambrook Road and Hudson Street from a considerable and generally flat allotment (approximately 957m<sup>2</sup>), with several mature trees, perimeter shrubs and lawn in the front garden. The low cream-brick fence to the eastern and northern perimeter is original but has been removed or modified in parts. High metal and timber fences are later additions. Until 2013, the inclined driveway of concrete pavers included a second brick wall, mirroring that of the existing, which separated pedestrian and vehicular access to the residence.<sup>1</sup> The swimming pool, located partly beneath the first storey's overhang (note submerged *pilotis*) has a flared shape (trapezoidal) and is also an original element.



Kambrook Road frontage

The International Style – its name stemming from the eponymous 1932 exhibition at New York's Museum of Modern Art – emerged as the defining Modernist design approach in Melbourne (and Australia) following the Second World War. Evolving from diverse sources, especially the interwar work of European Modernist 'masters', it became synonymous with progressive concepts of modernity; an optimistic 'new beginning' following the cataclysm of war. A global movement, it was presented as an 'anti-style' by its adherents and practitioners, who advocated a flexible set of aesthetic principles that stressed clarity, functionality, technical beauty and innovation, and minimalism.

In Melbourne, the heyday of the International Style was the 1950s, during which time it was promoted in the media and advocated for by progressive designers, including European-trained émigré architects. At the domestic level, the idiom was often purposely softened by architects to harmonise with suburban contexts. For instance, structural frames were often only selectively

<sup>1</sup> Google Street View, depicting January 2013

expressed and a contextual material palette adopted. External sun control, crucial in the Australian environment, could also be emphasised. This approach appears to have been adopted by Elsner with the design of the *Elsner Residence*. However, the core expression of the International Style – that of finely proportioned and ordered geometry with a lightweight quality, pared-down detail and the employment of flat or butterfly roofs – remained paramount.<sup>2</sup>

Typical of the International Style, the *Elsner Residence* has a cuboid form. Its broad butterfly roof flares out (triangular profile) at the north-east corner and appears to be clad in sheeting, possibly 'kliplok' metal decking (as on the original drawings). The butterfly roof derives from Le Corbusier's 1930 sketch for a house in Chile (never built),<sup>3</sup> and reached its apogee as a marker of Modernism in Melbourne during the 1950s.<sup>4</sup> There is also a single squat cream-brick chimney with a metal flue to the southern elevation. Wide boxed eaves with a dark painted fascia and timber-lined soffits are also evident.

The *Elsner Residence* is of light cream-brick veneer construction, with Roman bricks laid in stretcher bond. This construction technique was a cost-effective means of 'keeping up an appearance of solid brick respectability' in the postwar period that, by the early 1960s, accounted for half of all the new houses built in Melbourne.<sup>5</sup> The first storey of the house is partially supported by reinforced concrete *pilotis* (other examples of such columns were steel). A hallmark of the Post-War International Style, this element was a widely recognised Corbusian motif (*Villa Savoye*) which was considered to impart a sense of lightness, even floating quality, to a building.

The focal point of the north elevation is a cantilevered concrete slab balcony (ceramic tile finish) that extends forward of the walls, with external access provided by a half-turned stair (pre-cast concrete treads) in the side yard. The original metal balustrade has been replaced. The balcony cantilevers to provide a recessed double carport/undercroft and main entry (original door) with timber-framed walls of frosted glass. This glazed wall extends to the perimeter of the building providing a screen to the trapezium-shaped pool (flared with two parallel sides), which – unusually for such a feature – is partly set underneath the first floor.

The eastern elevation (Kambrook Road) consists of two distinct parts: a northern and southern wall, with the former projecting forward of the latter. The northern part is defined by a full-height and timber-framed glazed wall of rectangular panes (fixed glazing and a door). Such extensive glazing (window wall), a key characteristic of the idiom in Melbourne, was meant to blur the distinction between the exterior and interior, a design measure carried throughout the *Elsner Residence*.

The southern wall has a small timber-framed balcony with modified balustrade and a row of five separate square windows with projecting and rendered surrounds underneath. The rear elevations (southern and western) are also supported by *pilotis*, which cover a large patio area clad in Castlemaine slate pavers.

An array of timber-framed windows, predominantly awning or fixed and grouped mostly in horizontal strips, articulate the house. To the northern and eastern elevations, much of the glazing extends to the underside of the soffit. The window group to the projecting section of the northern wall (Hudson Street) features a mid-level louvred timber sun awning (*brise-soleil*, 'sun breaker'), another element of the postwar Modernist lexicon.

Internal real estate photographs depict several original internal features, such as the three-quarter-turn timber and metal stair at entry (partly visible from Hudson Street), timber ceiling to the mezzanine, and timber ceiling (beams and lining) to rumpus rooms.<sup>6</sup>

<sup>2</sup> Philip Goad, *Melbourne Architecture* (Sydney, The Watermark Press, 1999), pp172-74

<sup>3</sup> Marni Epstein-Mervis, 'Le Corbusier's Forgotten Design: SoCal's Iconic Butterfly Roof', *curbed: Los Angeles*, 24 December 2014, <<https://la.curbed.com/2014/12/24/10009160/le-corbusiers-forgotten-invention-socal-sonic-butterfly-roof-1>>, accessed 16 August 2019

<sup>4</sup> The *McDonald House*, 50 Tuxen Street, Balwyn North, constructed in 1952 to the design of architect Kenneth McDonald is considered one of the earliest post-war examples to feature a butterfly roof – Heritage Alliance, *Survey of Post-war Built Heritage in Victoria: Stage One*, Heritage Victoria, vol. 1, October 2008, p130. Other notable examples include the McCraith House at Dromana (Chancellor & Patrick, 1955) and the Benalla Shire Offices (A K Lines MacFarlane & Marshall, 1958).

<sup>5</sup> Graeme Davison and Tony Dingle, 'Introduction: The View From the Ming Wing', in Davison, Dingle and Seamus O'Hanlon, eds., *The Cream Brick Frontier: histories of Australia suburbia* (Clayton, Monash Publications in History, Monash University, 1995), pp10-11

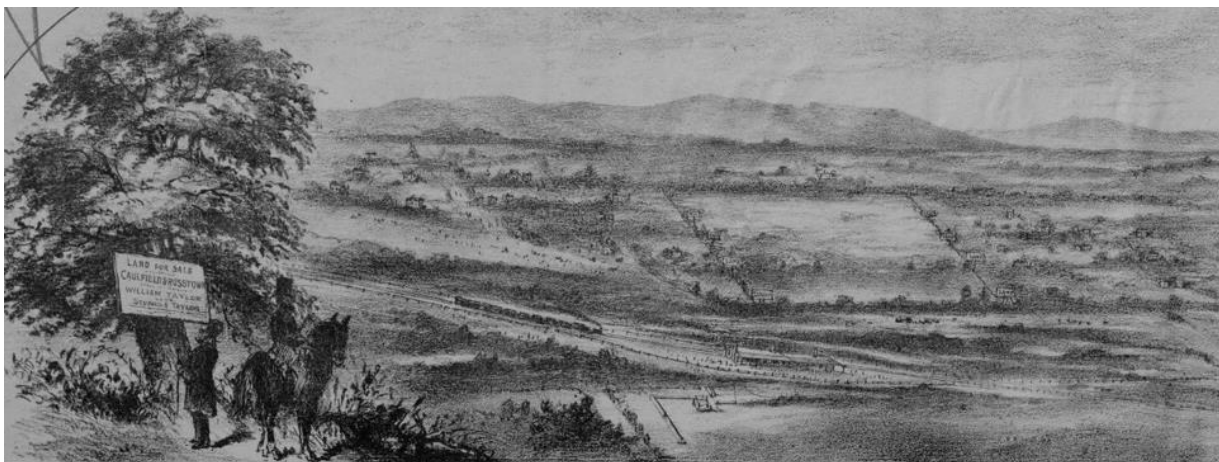
<sup>6</sup> Domain, 117-121 Kambrook Road, Caulfield North, VIC, <[www.domain.com.au/property-profile/117-121-kambrook-road-caulfield-north-vic-3161](http://www.domain.com.au/property-profile/117-121-kambrook-road-caulfield-north-vic-3161)>, accessed 16 August 2019

## History

### Context

The City of Glen Eira encompasses the unceded Country of the *Boonwurrung/Bunurong* and *Wurundjeri Woi Wurrung* peoples of the Eastern Kulin Nation, who have inhabited and managed its landscape for over a thousand generations and maintain an ongoing connection.

Caulfield emerged, from the mid-19<sup>th</sup> century, as a sparsely inhabited and peripheral region of Melbourne, a landscape of swamp, heath and red gum flats – exploited by transient timber-cutters and Gippsland graziers as a holdover point for stock on the way to market – with a nascent settlement at the intersection of Glenhuntly and Hawthorn roads known as ‘Camden Town’. Despite its relative isolation, the early Crown sales attracted those of means and a patchwork of grand homes arose, set amidst generous gardens and working properties. Classed as a ‘pastoral and agricultural district’ in the mid-1860s,<sup>7</sup> it was still seen as a ‘pretty [and] rural place’ at the beginning of the 1880s.<sup>8</sup> The establishment of Caulfield railway station (1879) boosted the profile of the racecourse and the area’s reputation for market gardens, nurseries and orchards, rather than as a residential locale.<sup>9</sup>



Sketch of Caulfield railway station and surrounding semi-rural environs in the 1880s.

(Source: *Plan of building allotments in suburban portions 74 & 90, Parish of Prahran*, 188?, BIB ID 2038369, SLV)

From the mid-1880s, large swathes of the region began to transform with the hyper-speculation of the ‘land boom’, which led to a surge in subdivision and construction activity, principally in proximity to rail corridors. By the close of the decade, the population had more than tripled (from approximately 2,400 to 8,000), and the dwelling count swelled (400 to approximately 2,000).<sup>10</sup> Like elsewhere on Melbourne’s suburban fringe, this phenomenon was driven by an inflow of British capital, an enlarging population, widespread prosperity and a sweeping desire to occupy a freestanding and single-family house.<sup>11</sup> At the height of this marked growth, one of the local newspapers even appropriated the popular contemporary epithet for the city and portrayed the swelling district as ‘marvellous Caulfield’.<sup>12</sup>

This intensity of this phase proved transitory, curtailed by the depression conditions of the early 1890s. General growth renewed gingerly from the turn of the century, stimulated by the expansion and enhancement of the railway and tram networks, before once again escalating in pace and extent across the interwar years as the district’s middle-class identity solidified. By the mid-1920s, the eastern and central parts of the municipality consisted of various well-established middle-radius suburbs and the district as a whole was second only to the City of Melbourne in population.<sup>13</sup>

In the wake of the Second World War, infill development in Caulfield North appears fairly limited; however, when occurring, it

<sup>7</sup> Robert Whitworth, *Bailliere’s Victorian Gazetteer Road Guide*, London, 1865, p84

<sup>8</sup> Robert Whitworth, *The Official Handbook & Guide to Melbourne*, F Bailliere, 1880, p196

<sup>9</sup> ‘Caulfield’, *Victorian Places*, 2014, available online; Jill Barnard, ‘Caulfield’, *eMelbourne*, School of Historical & Philosophical Studies, The University of Melbourne, July 2008, available online

<sup>10</sup> Henry Heylyn Hayter, *Victorian Year Book For 1880-81*, Melbourne, Government Printer, 1881, p48; and Hayter, *Victorian Year-Book 1892*, Melbourne, Government Printer, 1892, p94

<sup>11</sup> Graeme Davison, *City dreamers: the urban imagination in Australia*, NewSouth Publishing 2016, Chapter 5

<sup>12</sup> ‘A Place Worth Seeing’, *Prahran Telegraph*, 24 November 1888, p24

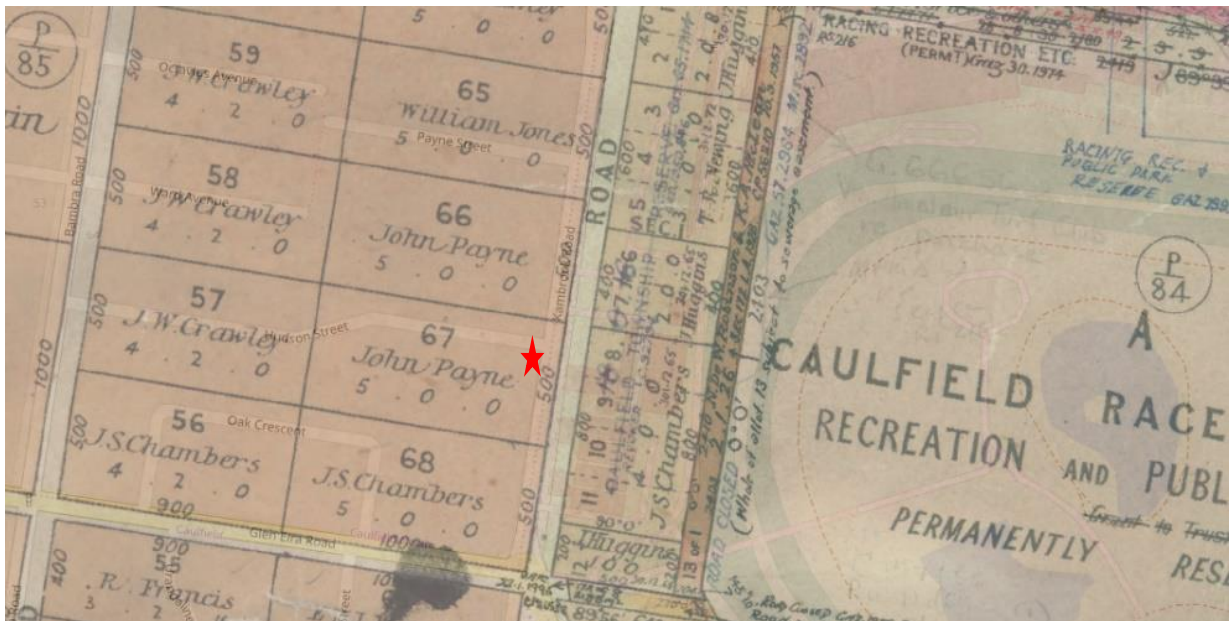
<sup>13</sup> Review of population figures in the *Victorian Year Books*, Australian Bureau of Statistics

often reflected the principles of Modernism (similar to the fast-expanding suburbs in the southern parts of the district). As observed by architectural historian Phillip Goad, the municipality was far from than just a 'safe haven for the speculative house builder'. A Modernist design ethos was also apparent:

Such domestic architecture, gleaming, 'maintenance-free', and decidedly non-referential in its language and forms, must have at the time, seemed almost alien in the otherwise conventional suburban setting.<sup>14</sup>

### Place-specific

At its survey in 1856, the subject land formed part of a wide expanse near the centre of the Caulfield district reserved by the Crown.<sup>15</sup> This area included natural wetland, such as 'Paddy's Swamp' (now Caulfield Park) and 'Black Swamp' (East Caulfield Reserve), as well as a considerable portion of 'flat sandy scrub', known as 'The Heath', part of which was proclaimed as Caulfield Racecourse in 1859.<sup>16</sup> The holdings east of Bambra Road and south of Redan and Balaclava roads had been excised from this reserve by 1857, although it was not auctioned until the last major sale of Crown land in the locality in 1864.<sup>17</sup>



Historic Parish Plan superimposed over existing street – the approximate position of the Elsner House is shown by the red star (Source: PROV Map Warper, *Prahran Plan*, Imperial measure P341-2, VPRS 16171)

In the early 1860s, John Payne, Esquire, acquired Allotments 66 and 67 (which included the subject land) and later purchased additional property to the north (Allotment 65). He developed this land from at least the late 1860s as his estate, known as 'Kambrook'. The director of various Melbourne and Tasmanian companies, Payne had been active in land speculation across the district since the mid-1850s. He was also a keen racehorse owner and one of the first trustees of the Caulfield Racecourse

<sup>14</sup> Phillip Goad (curator), *Notable and Modern: Postwar Domestic Architecture in the City of Glen Eira*, Glen Eira Art Gallery, 2001. See also: Alan Pert (curator), *Excavating Modernism: Stylistic Species, Emigré Architects and the South-Eastern Suburbs*, National Gallery of Victoria at Glen Eira City Council, March 2019, <[www.ngv.vic.gov.au/program/excavating-modernism-stylistic-species-emigre-architects-and-the-south-eastern-suburbs/](http://www.ngv.vic.gov.au/program/excavating-modernism-stylistic-species-emigre-architects-and-the-south-eastern-suburbs/)>, accessed 16 August 2019

<sup>15</sup> Caulfield was first surveyed by Henry B Foot in the early 1850s, likely on the instructions of Victoria's first Surveyor-General, Robert Hoddle (appointed 1851). Foot's subsequent surveys of the district were later published between 1853-56 (refer to *Plan of portions marked in the Parish of Prahran*, 1851, SLV, BIB ID 2030273; and *Plan of the Parish of Prahran, County of Bourke*, 1853, SLV, BIB ID 2153766), with the majority of initial sales taking place between 1854-64 – Peter R Murray and John C Wells, *From sand, swamp and heath: A History of Caulfield* (J & D Burrows, City of Caulfield, 1980), p2. Foot also established the locality's road grid, including Balaclava and Kambrook roads.

<sup>16</sup> 'Trustees of the ground set apart at Caulfield as a site for racing and other purposes of public recreation', *Victorian Government Gazette*, no. 50, 5 April 1859, p660; and 'The Caulfield Races', *Argus*, 25 April 1859, p5. The name, 'The Heath', referenced the central part of the reserve and remained in popular use into the 20<sup>th</sup> century.

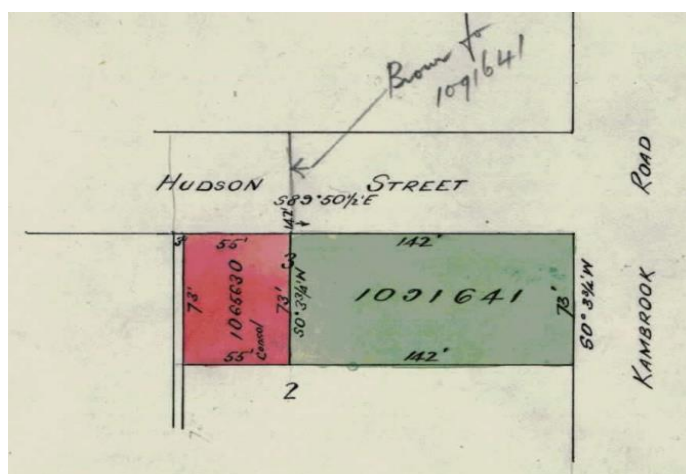
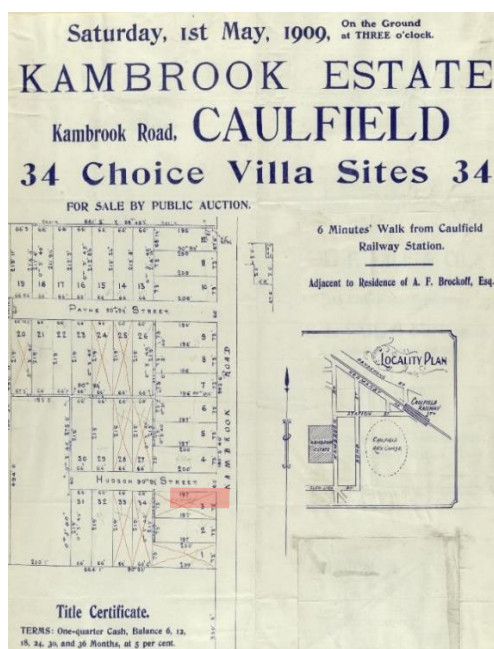
<sup>17</sup> *Part of the Parish of Prahran*, Department of Crown Lands and Survey, 25 June 1857, SLV, Map 5; and Murray and Wells, *From sand, swamp and heath*, p2

before its management by the VATC. An abortive late 1870s sales advertisement for the Kambrook estate described it as a 'family residence of seven rooms' set in within:

Land about 15 acres, laid out in lawn planted with English trees of 20 years' growth, shrubs ... orchard, flower and vegetable garden [with] remainder divided into three paddocks laid down with English grass ...<sup>18</sup>

Following Payne's death in 1881, his sisters, Emily Frances M Payne and Emma Florence Hudson, both of York Street, St Kilda, became tenants in common of the property.<sup>19</sup> By 1919, a decision to subdivide the property as the 'Kambrook Estate' was taken and the original residence demolished. Payne and (the eastern portion of) Hudson streets (note namesakes) were also laid at this time, along with 34 suburban-scaled lots.<sup>20</sup>

At this stage, the subject land formed part of a larger corner allotment (approximately 260m<sup>2</sup>) purchased in 1910 by a North Brighton-based 'commission agent' David Etheridge.<sup>21</sup> The property passed through several hands with the western portion subdivided in 1922 (now 1 Hudson Street). Unlike the surrounding locale, which had primarily developed between the late Federation and interwar periods, the subject lot remained vacant. The apparent presence of a dirt circuit in the 1950s (refer to aerial photographs below) and its eventual purchase by 'horse trainer' (Desmond H Judd) in 1953 suggests that the land was utilised as a training or holdover site for the nearby racecourse for at least some of this period.<sup>22</sup>



(Above) Subdivision of the western section of the subject land, creating 1 Hudson Street, dated 1922

(Source: Certificate of Title, vol. 3391, folio 111)

(Left) Original extent of the subject land is shaded red  
(Source: Vale Collection, SLV)

By 1955, the subject lot, identified as 119 Kambrook Road, was being advertised for sale as a 'Building Allotment. Suitable Home Villa Pair, or 8 Flats. 73 x 142 Feet.'<sup>23</sup> In October 1958, the corner site was purchased by the owners who would proceed to develop the lot.<sup>24</sup>

The new purchasers of the subject site were Central Europeans of Jewish faith who emigrated to Australia during the interwar years. They turned to a compatriot émigré designer for their new home. The relationship between central and eastern European migrants, émigré architects and Modernist building design is an important theme in the municipality and is representative of the broader migration of Melbourne's Jewish population from the Carlton area to the inner southern suburbs, such as St Kilda, Elwood, and Caulfield, which accelerated over the 1940s and 1950s.<sup>25</sup> Propelling this trend was a postwar influx of Central and

<sup>18</sup> 'Advertising', *Argus*, 14 September 1878, p2

<sup>19</sup> 'Family Notices', *Australasian*, 4 June 1881, p25; and Certificate of Title, vol. 3143, folio 497

<sup>20</sup> 'Advertising', *Age*, 17 April 1909, p2

<sup>21</sup> Certificate of Title, vol. 3391, folio 111; and 'Mrs. David Etheridge's "At Home"', *Punch*, 22 December 1910, p38

<sup>22</sup> Certificate of Title, vol. 7952, folio 075

<sup>23</sup> 'Advertising', *Argus*, 19 February 1955, p14

<sup>24</sup> Certificate of Title, vol. 5589, folio 725

<sup>25</sup> Bernard Rechter, 'Jews and Judaism', *eMelbourne*, School of Historical & Philosophical Studies, The University of Melbourne, July 2008, <[www.emelbourne.net.au/biogs/EM00776b.htm](http://www.emelbourne.net.au/biogs/EM00776b.htm)>, accessed 16 October 2019

Eastern European Jewish refugees. Many desired to resurrect familiar lifestyles, which often included a greater awareness of and interest in Modernism. To this end, they sometimes turned to compatriot émigré designers for new homes or investment properties.<sup>26</sup>



1951 aerial photograph of the still vacant site, identified by the red arrow – note circular track  
(Source: Landata, *Melbourne and Metropolitan Project*, No. 2)

The subject house appears to demonstrate such a relationship, with the owners engaging the Polish-Jewish architect Kurt Elsner (1909-96) to design a residence for their newly acquired corner lot. Plans were submitted to the City of Caulfield the year of purchase (1958).<sup>27</sup> The issue of a Plan of Drainage for the new house in February 1962 (reproduced below) suggests that the building had only recently been completed; whether this lag between application and construction was due to a delayed start or otherwise is unknown.

Born in Cieszyn, southern Poland, Elsner studied at the Technical University of Danzig and then practised locally as an architect. Political and economic tumult in Eastern Europe pushed Elsner and his fiancée to flee to London, immigrating to Melbourne in 1939. Elsner naturalised in 1944 and registered as an architect soon after.<sup>28</sup> His first known design was for his new family home, a restrained two-storey residence in Studley Park (34 Stawell Street, Kew, 1949). By the mid-1950s, Elsner had been engaged as an architect by the relatively newly formed Department of Works (Commonwealth) based in Hawthorn. As the number of his private commissions appears limited,<sup>29</sup> it is presumed that Elsner spent the majority of his architectural career at the Department (or similar).

While Elsner's public reputation as a residential architect in the postwar decades is relatively muted, he can be viewed as part of a wider stream of influential émigré designers. This loose group of European-trained architects, disembarking in Melbourne from the late 1930s, disseminated through their work, writing and discussion a rigorous, well-formed international Modernism, albeit

<sup>26</sup> Seamus O'Hanlon, 'A Little Bit of Europe in Australia: Jews, Immigrants, Flats and Urban and Cultural Change in Melbourne, c.1935-1917', *History Australia*, Volume 11, Issue 3, passim

<sup>27</sup> 'Deaths', *Age*, 3 July 1996, p25

<sup>28</sup> 'Public Notices', *Age*, 19 August 1944, p12; and Built Heritage Pty Ltd, *City of Glen Eira Post-War & Hidden Gems Heritage Review 2020, Stage Two: Citations [Draft]*, 11 February 2020, pp185-188

<sup>29</sup> Other designs identified as Elsner include: *Krauss House*, 17 Allenby Road, Glen Irish (1953/demolished); S J Slutzkin Wing extension for Montefiore Homes (Jewish aged care facility, 1956); *Rosenbaum House*, 31 Holroyd Street, Kew (1960/published in *Australian House & Garden*); and *Light House*, 58 Lumeah Road, Caulfield North (1967). In the 1970s, he was also the architect of the North Balwyn Tennis Club (Rhonda McCaw and Kayne Clarke, *North Balwyn Tennis Club: celebrating 50 years, 1962-2012*, 2014, p13)

not without adaptations to the local context. Their role is increasingly recognised as having played an important role in shaping the postwar built environment, including that of the City of Glen Eira.<sup>30</sup>

The considerable scale, quality and emphasis on informal inside/outdoor living demonstrated by the *Elsner Residence* – the promise of ‘Good Life Modernism’ – is indicative of the rising prosperity experienced by many Australians in the late 1950s. As the austerity of the immediate postwar years gave way to the general economic growth of the nation’s ‘long boom’, dwellings grew dramatically in size and incorporated advanced consumer goods, new rooms, patios and terraces, and other ‘status’ items, like private pools and room for multiple cars. The skilful inclusion of many of these elements by Elsner into his design for the subject residence demonstrates this wider societal shift.<sup>31</sup>

A copy of Elsner’s original plan and elevations the residence is available in the Council’s archives and has been reviewed in the preparation of this citation.<sup>32</sup>

## Thematic Context/Comparative Analysis

*City of Glen Eira Thematic Environmental History [Refresh] 2020 (Built Heritage):*

- 2.6 Maintaining Distinctive Cultures
- 6.3 Shaping the Suburbs

*Known comparable places in the City of Glen Eira*

The municipality is characterised by a myriad of postwar and late 20<sup>th</sup>-century houses that express – to varying degrees – a Modernist design ethos, including others known to have been designed by émigré architects. To date, only a small number of examples from this layer have had individual heritage overlays applied in the Caulfield area. In line with the *Elsner House*, these examples illustrate more authentic examples of the International Style, generally by architects who had a firsthand experience of its European manifestation.

- House, 16 Cantala Avenue, Caulfield North (HO222) – a two-storey skillion-roofed brick (white painted) volume expressing the marked planar expression of the International Style. Designed by the notable Austrian émigré architect Ernest Fooks and built 1951-53, making it a relatively early Modernist example in the municipality.
- House, 14-16 Cleve Street, McKinnon (HO224) – an elongated single-storey flat-roofed brick house with a stark modernist expression with an integrated carport, giving the impression of a ‘floating’ upper mass. Designed by the noted Polish émigré husband-and-wife architectural practice of Holgar & Holgar and constructed in 1962-63.

The only other known Elsner design in the municipality is the spartan single-storey, flat-roofed, brown-brick *Light House* at 58 Lumeah Road, Caulfield North (1965).<sup>33</sup>

The *tour de force* examples in the municipality are the State-heritage listed Lind House and Ernest Fooks House:

- Lind House, 450 Dandenong Road, Caulfield North (HO155/VHR 2387) – a two-storey dwelling constructed in 1956 to a design of prominent Russian-born architect and intellectual Anatol Kagan. Like the *Elsner Residence*, it incorporates an undercroft partly supported by *piloti* and has a butterfly roof that extends forward with a wide soffit. Externally, however, it has a more varied and embellished external palette of cream brick with sections of random stone cladding, vertical timber battens and navy spandrel glass panes.
- *Ernest Fooks House*, 32 Howitt Road, Caulfield North (HO150/VHR 2191) – designed in 1964 and completed in 1966, this single-storey house has a blank presentation to the street with a carport to the front. The walls are of tan brick, and the roof is flat with a clerestory section.

<sup>30</sup> Philip Goad, ‘Modernism’, in Goad and Julie Willis, eds, *The Encyclopedia of Australian Architecture*, Cambridge University Press, 2012, p466; Goad (curator), *Notable and Modern: Postwar Domestic Architecture in the City of Glen Eira*; and Pert (curator), *Excavating Modernism: Stylistic Species, Émigré Architects and the South-Eastern Suburbs*

<sup>31</sup> Geoffrey London, Philip Goad and Conrad Hamann, *An Unfinished Experiment in Living: Australian Houses 1950-65*, UWA Publishing, 2017, Chapter 1

<sup>32</sup> Kurt Elsner, Glen Eira City Council, permit no. 25618

<sup>33</sup> ‘Light House’, 58 Lumeah Rd, Caulfield North’, *Modernist Australia*, 23 March 2019, <[www.modernistaustralia.com/2019/03/light-house-58-lumeah-rd-caulfield-north-vic/](http://www.modernistaustralia.com/2019/03/light-house-58-lumeah-rd-caulfield-north-vic/)>, accessed 16 October 2019

## Previous Assessment

Andrew Ward, *City of Caulfield Urban Conservation Study*, field survey sheet 11, 1990:

- N grade (not significant)

## Heritage Overlay Schedule Controls

External Paint Controls	No
Internal Alteration Controls	No
Solar Energy Systems Control	Yes
Tree Controls	No
Outbuildings and/or Fences	No

## Extent of Heritage Overlay

The proposed extent of the heritage overlay would be as outlined on the following map:



Recommended extent of the overlay  
(Source: Nearmap, depicting August 2019)