

# PRESBYTERIAN CHURCH



124816 Presbyterian Church  
Malvern south elevation 2010



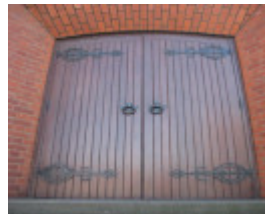
124816 Presbyterian Church  
Malvern detail of south  
window 2010



124816 Presbyterian Church  
Malvern front fence and gates  
2010



124816 Presbyterian Church  
Malvern side porch 2010



124816 Presbyterian Church  
Malvern front doors 2010



124816 Presbyterian Church  
Malvern new entrance 2010



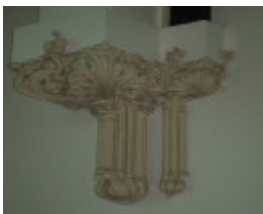
124816 Presbyterian Church  
Malvern view to sanctuary  
2010



124816 Presbyterian Church  
Malvern view to rear of nave  
2010



124816 Presbyterian Church  
Malvern organ 2010



124816 Presbyterian Church  
Malvern detail of corbel 2010



124816 Presbyterian Church  
Malvern font and chairs in  
sanctuary 2010



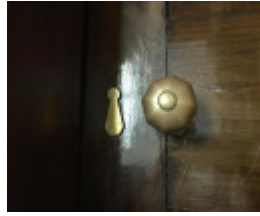
124816 Presbyterian Church  
Malvern nave window 2010



Diagram 2255



124816 Presbyterian Church Malvern covered area abutting church 2010



Presbyterian Church Malvern door handle.JPG



Presbyterian Church Malvern, window in Young Mens Church House.JPG



H2255 levels of significance.JPG

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## Location

161-163 WATTLETREE ROAD MALVERN, STONNINGTON CITY

## Municipality

STONNINGTON CITY

## Level of significance

Registered

## **Victorian Heritage Register (VHR) Number**

H2255

## **Heritage Overlay Numbers**

HO115

## **VHR Registration**

November 11, 2010

## **Amendment to Registration**

June 20, 2019

## **Heritage Listing**

Victorian Heritage Register

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## **Statement of Significance**

Last updated on - June 20, 2019

What is significant?

The Presbyterian Church in Wattletree Road, Malvern including furniture and architectural fixtures designed by Robert Haddon. Significant elements include the font, pulpit, pews, pew screens, chairs and tables, a WWI War Memorial, an organ with a carved organ case; and all fixtures attached to the building at the time of registration including light fittings, stained glass windows and panelling. Also significant are the front memorial fence and gates.

How is it significant?

The Presbyterian Church, Malvern satisfies the following criteria for inclusion in the Victorian Heritage Register:

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E: Importance in exhibiting particular aesthetic characteristics.

Criterion H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

Why is it significant?

Presbyterian Church, Malvern is significant at the State level for the following reasons:

The Presbyterian Church, Malvern is architecturally significant as one of the finest examples in Victoria of the Arts and Crafts style. It clearly shows the influence of this movement in its honest use of materials and craftsmanship and contains suggestions of the Art Nouveau. It also displays fine and well executed interiors and Arts and Crafts style furniture and organ case all designed by the architect of the church, Robert Haddon. These complement the church building and demonstrate the central concept of the Arts and Crafts philosophy of a building being a 'total work of art'. [Criterion D]

The Presbyterian Church, Malvern is aesthetically significant both internally and externally. The front facade displays imaginative detailing with a prominent window with Gothic tracery containing two central mullions which bisect the window and rise through the plain brick gable to a capped turret with a Haddon-designed wrought iron

finial of thistles. Flanking porches, subtly different in design, display deep brick reveals and contain entry doors with polished brass fittings. The interior includes hand-made timber furniture and fixed objects in simple and more ornate Gothic Revival style. The finial and gates are also very decorative. The place demonstrates Haddon's principles of simplicity and originality in design and his desire for a harmonious, balanced composition by the use of purposeful ornamentation and elements inspired by nature, carefully placed on plain surfaces. The plan and perspective sketch of the church were discussed and illustrated in Haddon's influential book *Australian Architecture* published in 1908, and the church's attractive and harmonious appearance was discussed in a contemporary newspaper account. [Criterion E]

The Presbyterian Church, Malvern is historically significant as an early and very fine work of the highly influential and prominent architect Robert Haddon. Haddon had extraordinary design abilities and his architectural work was highly original. The church building fully demonstrates his belief that the designer of the building should also be the designer of its fixtures and furniture. The whole place demonstrates Haddon's approach at the same site over a 30-year period. His written work, which expounded the importance of designing for Australian conditions, was influential. He was also an educator and founding Vice-President of the Arts and Crafts Society of Victoria. [Criterion H]

The Presbyterian Church, Malvern is historically significant for its long association with Donald Macrae Stewart, prominent Victorian church leader, religious writer, military chaplain and Moderator of the Presbyterian Church of Victoria. The memorial fence and gates at the front of the property reflect this association. The intact George Fincham & Son organ is of historical significance for its associations with this prominent Melbourne organ building firm. [Criterion H]

## Permit Exemptions

### General Exemptions:

General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR). General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which don't harm its cultural heritage significance, to proceed without the need to obtain approvals under the Heritage Act 2017.

Places of worship: In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must **notify** the Executive Director of Heritage Victoria before you start the works or activities at least 20 business days before the works or activities are to commence.

Subdivision/consolidation: Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director of Heritage Victoria as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

### Specific Exemptions:

General Conditions: 1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object. General Conditions: 2. Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such

works shall cease and Heritage Victoria shall be notified as soon as possible. Note: All archaeological places have the potential to contain significant sub-surface artefacts and other remains. In most cases it will be necessary to obtain approval from the Executive Director, Heritage Victoria before the undertaking any works that have a significant sub-surface component. General Conditions: 3. If there is a conservation policy and plan endorsed by the Executive Director, all works shall be in accordance with it. Note: The existence of a Conservation Management Plan or a Heritage Action Plan endorsed by the Executive Director, Heritage Victoria provides guidance for the management of the heritage values associated with the site. It may not be necessary to obtain a heritage permit for certain works specified in the management plan. General Conditions: 4. Nothing in this determination prevents the Executive Director from amending or rescinding all or any of the permit exemptions. General Conditions: 5. Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authorities where applicable.

#### Specific Exemptions - Presbyterian Church, Memorial Fence and Gates

##### Exterior:

Removal of extraneous items such as air conditioners, pipe work, ducting, wiring, antennae, aerials etc, and making good with original historic materials. No cement is to be used.

##### Interior:

Painting of previously painted walls and ceilings provided that preparation or painting does not remove evidence of any original paint or other decorative scheme. The word "paint" does not include varnish - stained or varnished timberwork is not to be painted.

Installation, removal or replacement of carpets and/or flexible floor coverings.

Removal or replacement of non-original curtain tracks, rods and blinds.

Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted art or religious works or icons providing these devices are not installed in any original panelling.

Sensitive installation, removal or replacement of electrical wiring providing this is not installed in any original panelling. The church was designed for electricity and remains of the 1906 electrical installation should not be removed.

Sensitive installation of new fire hydrant services including sprinklers, hand operated hydrants fire doors and other elements providing these devices are affixed to plaster surfaces and not installed in any original panelling.

Removal or replacement of post 1920s electric clocks, detectors, alarms, emergency lights, exit signs, luminaires and the like on plaster surfaces.

#### Specific Exemptions - Movable Registered Objects Integral to the Registered Place:

##### Church

Font, 1906

Pulpit Chair, 1906

Minister's and Elders' Chairs, 1906

Lectern

Vestry

Communion Table, 1906

Credence table, 1906

Side Table

Painting, The Publican in the Temple by Thomas Duncan

Oak high-backed chair

Former Young Men's Church House

Three side tables

Clock

Oak high-backed chair

The temporary relocation or movement of the above listed Movable Registered Objects Integral to the Registered Place within the buildings where they are currently located does not require permit approval by the Executive Director pursuant to the Heritage Act 2017, Section 92.

Temporary external movement, relocation or loan of the above Movable Registered Objects Integral to the Registered Place to Australian or Victorian government cultural institutions which have materials conservation departments does not require permit approval by the Executive Director pursuant to the Heritage Act 2017, where the activity is undertaken or supervised by qualified conservators, and performed in accordance with the accepted standards, policies and procedures of the borrowing organisation concerned. The Executive Director must be notified of all such activities and the before and after loan reports prepared by the materials conservation department of the government cultural institution must be forwarded to the Executive Director.

Specific Exemptions - Former Young Men's Church House

Exterior:

.Minor patching, repair and maintenance which replace like with like.

.Removal of non-original items such as air conditioners, pipe work, ducting, wiring, antennae, aerials etc and making good in a manner not detrimental to the cultural heritage significance of the place.

.Installation or removal of non-original external fixtures and fittings such as hot water services and taps in a manner not detrimental to the cultural heritage significance of the place.

.Installation or repair of damp-proofing by either injection method or grouted pocket method in a manner which does not affect the cultural heritage significance of the place.

.Painting of previously painted surfaces provided that preparation or painting does not remove the original paint or other decorative scheme.

.Removal of non-original door and window furniture including, hinges, locks and knobsets.

.Removal of non-original glazing to timber-framed, double hung sash windows, and replacement with clear or plain opaque glass.

.Erecting, repairing and maintaining signage (directional signage, advertising signage at front of building).

Interior:

.Painting of previously painted walls and ceilings provided that preparation or painting does not remove evidence of any original paint or other decorative scheme (no stained or varnished timberwork is to be painted).

.Installation, removal or replacement of non-original carpets and/or flexible floor coverings.

.Installation, removal or replacement of non-original curtain tracks, rods and blinds.

.Installation, removal or replacement of nails, non-original hooks and other devices for the hanging of mirrors, paintings and other wall mounted art.

.Demolition or removal of non-original stud/partition walls, suspended ceilings or non-original wall linings, non-original doors, aluminium-framed windows, bathroom and kitchen fit-outs, lights.

.Refurbishment of existing bathrooms, toilets and kitchens including removal, installation or replacement of non-original sanitary fixtures and associated piping, mirrors, wall and floor coverings.

.Removal of tiling or concrete slabs in wet areas provided there is no damage to or alteration of original structure or fabric.

.Installation, removal or replacement of electrical wiring provided that all new wiring is fully concealed and any original light switches, pull cords, push buttons or power outlets are retained in-situ.

.Installation, removal or replacement of bulk insulation and plant in the roof space.

.Sensitive installation of new fire hydrant services including sprinklers, fire doors and elements.

.Removal or replacement of electric clocks, detectors, alarms, emergency lights, non-original exit signs, luminaires and the like on plaster surfaces.

#### Specific Exemptions - Landscape

Repairs, conservation, and maintenance to hard landscape elements, steps, paths, paths and gutters, drainage and irrigation systems and edging.

The process of gardening; bedding displays, removal of dead plants, disease and weed control, emergency and safety garden works.

Installation, removal or replacement of garden watering and drainage systems.

Vegetation protection and management of possums and vermin.

#### Specific Exemptions - Buildings and structures of no cultural heritage significance

.General works/maintenance that does not involve a substantial alteration or modification, providing that the original formation and fabric of the buildings of primary and contributory significance remains unaltered.

.All works to maintain, secure and make safe buildings and structures of no cultural heritage significance.

## Theme

8. Building community life 9. Shaping cultural and creative life

Construction dates 1906,

Architect/Designer Haddon, Robert Joseph,

Heritage Act Categories Registered place, Registered object integral to a registered place,

Hermes Number 124816

Property Number

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## History

### CONTEXTUAL HISTORY

The Malvern Presbyterian Church was designed by the notable and influential Melbourne architect Robert Haddon in his personal interpretation of the Arts and Crafts style of the late nineteenth and early twentieth century. It was the first church of three designed by him for the Presbyterian Church in 1906, 1926 and 1928 respectively and is one of a small number designed in this style in Victoria. It was used to illustrate Presbyterian church design in Haddon's book, *Australian Architecture*, in 1908.

The influence of the Gothic Revival in church building continued from the earlier nineteenth century into the early twentieth century. By the end of the nineteenth century however many 1880s characteristics, including the use of render and stucco ornamentation on walls, were attacked as having no genuine embodiment of craft. As a result, the use of face brickwork increased, but from the 1880s polychromy tended to give way to monochrome and especially red brick. The Arts and Crafts movement justified the material as a natural, traditional, unpretentious and expressive one.

The Arts and Crafts movement considered that the integrity of architecture could only be revived by a return to traditional forms and methods of manufacture, and a collaboration between architects, artists and craftsmen, to make a building a 'total work of art'. The building and its furnishings, and the garden if possible, were to be an integrated whole.

The most important architects of the Arts and Crafts movement in Victoria were Walter Butler, Harold Desbrowe Annear, Guyon Purchas, Robert Haddon, and a generation of younger architects including Rodney Alsop, WAM Blackett and Philip Hudson.

According to Harriet Edquist (in *Pioneers of Modernism. The Arts and Crafts Movement in Australia*, Carlton 2008, p 184)

[In religious buildings] Australian architects generally followed the Gothic tradition, or occasionally the earlier Romanesque forms and later, as in the case of Louis Williams, a domestic-scaled freestyle. In the formative years of the Arts and Crafts - the 1890s and the early twentieth century - architects introduced a new kind of community church, usually small-scale, red brick, with up-to-date applied ornament including metalwork, wood-carving and glass.

Religious buildings provided architects with excellent opportunities to design the total work of art. Architects could exert control over the building; its fittings, furniture including pews, pulpits, baptismal fonts, screens, door furniture and glass. They might design everything themselves or they might enter into collaboration with a band of artists who each contributed their expertise. [Edquist]

St Alban's Church of England, Armadale was one of the earliest designed in this manner in 1897. Haddon designed his churches in a broadly Gothic style, but handled in a free manner. Malvern Presbyterian Church was the first church he designed.

### **The Architect - Robert Haddon**

[from ADB entry]

Robert Haddon was born on 25 February 1866 in London, son of Joseph Haddon, carpenter, and his wife Elizabeth, nee Switzer. After serving his articles in 1881-84 with F. Templeton Mew of London, he was employed as an assistant to T. H. Watson for four years. In 1889 Haddon came to Melbourne, joined the firm Sydney Smith & Ogg and was elected to the Victorian Architectural and Engineering Association and the Victorian Artists' Society.

In 1892 Haddon settled in Hobart, where he was appointed an architectural instructor at the Government Technical School and designed some houses before moving to Adelaide in 1894. On 21 January 1896 he married Ada Templer of North Adelaide. They went to Perth where Haddon worked as a first-class draughtsman with the Department of Public Works for two years. While in Perth, Haddon was the secretary of the Western Australian Society of Arts; he had also become a member of the South Australian Institute of Architects and a fellow of the Royal Victorian Institute of Architects in 1896. He returned to Melbourne in 1899 and set up his own practice in August 1901. By then he had established his name as an architectural artist; his work for other architects included coloured and line perspectives and the design of building facades. By 1904 his new office was known as the Central Drawing Office and Haddon called himself a consulting architect. In this way his name can be associated with such architects as G. B. Leith and Sydney Smith & Ogg of Melbourne, Laird and Barlow of Geelong and Michael McCabe of Camperdown.

In 1902 he had become head of the department of architecture at the Working Men's College. He influenced many architects through his teachings, and some who were articled in his office later became principals of their own firms. These included Percy Oakley, A. C. Leith, E. M. Nicholls and Eric Hughes. William Alexander Henderson joined Robert Haddon's practice in 1903 and in 1919 became a partner of the firm Haddon & Henderson. His practical interests complemented Haddon's flair for design and architectural drawing.



Haddon was a council-member of the Royal Victorian Institute of Architects in 1902-05, and over his lifetime was involved with both writing and drawing for the institute. In 1907 he became a fellow of the Royal Institute of British Architects. He was a founding vice-president of the Arts and Crafts Society of Victoria in 1908.

In his designs for offices, residences, churches and other public buildings, Haddon attempted to realize the principles so strongly propounded in his writings. In addition to delivering papers, he wrote a section on 'Australian Planning and Construction' in volume 5 of *Modern Buildings: their Planning, Construction and Equipment*, edited by G. A. T. Middleton (London, 1905-06). His book, *Australian Architecture*, was published in Melbourne in 1908. Haddon argued that originality in design was made possible by responding to the unique Australian conditions and by the use of local materials. Each design had to be conceived anew. His aim therefore was to design for each individual client, and to produce a harmonious, balanced composition. He emphasized simplicity in design, stating that ornament should be applied only for a specific purpose, and must fully utilize Nature and its play of light and shadow.

The facades of Milton House, Flinders Lane (1901, VHR H0637) and Eastbourne House, Wellington Parade (1901), are composed of carefully placed elements and ornament on plain surfaces, producing overall balanced designs. These two private hospitals were recorded as designed by Sydney Smith & Ogg but contain elements which suggest that Haddon was largely responsible.

His design for his own residence, Anselm, 4 Glenferrie Street, Caulfield (1906, VHR H1795), combined elements characteristic of much of his work; balanced asymmetry, the use of towers, bays and bull's-eye windows, steep roofs, attic rooms, open planning and applied decoration in the form of terracotta patterned tiles and fluted wrought iron. His principles were closely allied with those of the English Arts and Crafts architects who were propounding simplicity, originality, craftsmanship, structural honesty and a national sentiment.

Haddon's designs became typified by the simplicity of plain facades and the careful use of ornament and positioning of elements to produce a distinctive, and often delicately balanced, composition. This is seen in his house at 9 Sydney Road, Brunswick (1906); his North Melbourne picture theatre, Errol Street (1913); his remodelling of two city office facades, the Fourth Victorian Building Society office at Collins Street (1912, VHR H1542) and the Wharf Labourers' building, Flinders Street (1915-16, demolished); and his design for the Swinburne Arts School, Hawthorn (1917). The plain facade of the Collins Street office was contrasted by the use of two large lions' heads and their slanting vertical streams, and by projections placed to catch the northern sun and cast shadows to form an integral part of the facade.

Haddon drew upon both English and American sources. His three Presbyterian Church designs-Malvern (1906), St Stephen's, Caulfield (1926) and St Andrew's, Oakleigh (1928)-were based on Gothic principles but used a more liberal and individual approach. In all he favoured the use of colour: red brick, terracotta ornament and green tiles being frequently used. Haddon's often florid treatment of ornament and his approach to composition have led him to be compared with architects like C. R. Mackintosh of Glasgow who were broadly linked with the art nouveau movement in Europe and Britain. Inasmuch as this style signified an individual relaxation of past forms of composition and decoration and a turning to Nature for inspiration, Haddon was working within its context.

Haddon was admired in professional circles although such work as the Fourth Victorian Building Society offices and the Wharf Labourers' Union building provoked hostile criticism. He was a vocal, dominating figure within his profession but appeared restrained in his private life, spending much time travelling and painting. He produced many sketch-books which remain unpublished.

He died at Caulfield of cardiac disease on 16 May 1929 and was buried in the Presbyterian section of Box Hill cemetery. He was survived by his wife; they had no children. Haddon's estate was valued for probate at £7715. In his will he made provision for a travelling scholarship to be known as the Robert and Ada Haddon architectural bequest, which was the richest of its kind when first awarded in 1934. His practice was absorbed by A. C. Leith.

#### HISTORY OF PLACE:

A timber church was constructed in Glenferrie Road, Malvern, near the corner of Wattletree Road for the newly formed Malvern Presbyterian congregation in 1886. Three 33'x 120' allotments had been purchased for this purpose and architects Packer and MacMullen were instructed to draw up plans and specifications for the building.

Steady population growth, and a matching growth in the church congregation, resulted in the need for larger accommodation and in 1904 the current site in Wattletree Road and Pine Grove was purchased. The timber church was relocated to Pine Grove and was used for services before becoming the church hall when the new church was opened for worship in July 1906.

There was a complex of church buildings all adjoining the main church building at 163 Wattletree Road. These were all designed or modified by Robert Haddon over a thirty-year period. These buildings were:

- A villa at 161 Wattletree Road existed before the church was built. It was remodelled by Robert Haddon in 1924 as classrooms and meeting rooms and became known as the Young Men's Church House. It is now used as a hall and offices by the church.

- The timber former Church Hall was located behind the Church at 10 Pine Grove. This was the original timber Presbyterian Church which was the first Presbyterian church in Malvern. It was built in 1886 on Glenferrie Road and relocated to Pine Grove in 1904. It appears to have been modified by Haddon in early 1900s to remove the front porch and insert a large arched window. It was demolished ca. 2005.

- A villa at 12 Pine Grove which existed before the Church was built, was documented and altered by Robert Haddon in 1922 as the Malvern Presbyterian Church Kindergarten and Young Women's Classroom. Later it became part of PLC and then Lauriston schools and the headquarters of the Embroiders' Guild. It is now privately owned. The building is not located within the extent of registration.

- A villa at 8 Pine Grove (behind the Young Men's Church House) existed before the Church was built. It was documented as the caretaker's cottage by Robert Haddon in 1920. Now privately owned. The building is not located within the extent of registration.

#### **The Minister - Reverend Donald Macrae Stewart**

[ *Argus* 1 September 1934; *The Age* 10 Jan 1936; John Mackenzie & William Thomson [ed] *Donald Macrae Stewart: records of his life and work* 1935]

Donald Macrae Stewart completed 42 years of service in the Ascot Vale and Malvern Presbyterian ministries and was minister of the Malvern Presbyterian church for thirty years until his death in 1933. He was therefore the minister of the church during its relocation to the new site and the design and construction of the new church.

Stewart was born and educated in Scotland before immigrating to Australia in 1890. He was appointed minister at Ascot Vale Presbyterian Church in 1891 before his appointment to Malvern Presbyterian Church in 1903. He was a strong and active member of the Presbyterian ministry in Victoria. He served as a military chaplain in World War One with the 21st Battalion, 6th Brigade A.I.F. from April 1915 to September 1916 and served in Egypt, Gallipoli, France and England.

After his return Stewart was appointed Moderator of the Presbyterian Church of Victoria in 1918. In this capacity he travelled throughout Victoria on official visits, offering inspiration and support to many people.

Stewart continued in his ministry at Malvern Presbyterian Church until his death in March 1933. His writings included *The Presbyterian Church of Victoria: Growth in Fifty Years. 1859-1909*.

#### References

Harriet Edquist. *Pioneers of Modernism. The Arts and Crafts Movement in Australia*, Carlton 2008

G. A. T. Middleton [ed] *Modern Buildings: their Planning, Construction and Equipment*, vol 5, London, 1905-06

Robert Haddon. *Australian Architecture*, Melbourne 1908.

*Haddon's Architectural Annual*, 1915

*Australian Dictionary of Biography* entry on Robert Haddon

Philip Goad. *Melbourne Architecture*. Melbourne 1999

Miles Lewis [ed] *Victorian Churches their origins, their story & their architecture*. Melbourne 1991

Donald Macrae Stewart. *The Presbyterian Church of Victoria: Growth in Fifty Years. 1859-1909.*

J. Mackenzie and W Thomson [ed] *Donald Macrae Stewart: a record of his life and work; ed.* Melbourne 1935

J.W.Beecher. *Malvern Presbyterian Church, 1886-1986*

Roslyn Hunter. 'Robert Haddon architect 1866-1929'. Melbourne University Research Report 1981

## Plaque Citation

Designed by architect Robert Haddon and built in 1906, this church is an exemplary example of the Arts and Crafts style. It displays simplicity and originality in its design and detailing.

## Assessment Against Criteria

### Criterion

The Presbyterian Church, Malvern satisfies the following criteria for inclusion in the Victorian Heritage Register:

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E: Importance in exhibiting particular aesthetic characteristics. Criterion H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

Why is it significant?

Presbyterian Church, Malvern is significant at the State level for the following reasons:

The Presbyterian Church, Malvern is architecturally significant as one of the finest examples in Victoria of the Arts and Crafts style. It clearly shows the influence of this movement in its honest use of materials and craftsmanship and contains suggestions of the Art Nouveau. It also displays fine and well executed interiors and Arts and Crafts style furniture and organ case all designed by the architect of the church, Robert Haddon. These complement the church building and demonstrate the central concept of the Arts and Crafts philosophy of a building being a 'total work of art'. [

### Criterion D]

The Presbyterian Church, Malvern is aesthetically significant both internally and externally. The front facade displays imaginative detailing with a prominent window with Gothic tracery containing two central mullions which bisect the window and rise through the plain brick gable to a capped turret with a Haddon-designed wrought iron finial of thistles. Flanking porches, subtly different in design, display deep brick reveals and contain entry doors with polished brass fittings. The interior includes hand-made timber furniture and fixed objects in simple and more ornate Gothic Revival style. The finial and gates are also very decorative. The place demonstrates Haddon's principles of simplicity and originality in design and his desire for a harmonious, balanced composition by the use of purposeful ornamentation and elements inspired by nature, carefully placed on plain surfaces. The plan and perspective sketch of the church were discussed and illustrated in Haddon's influential book *Australian Architecture* published in 1908, and the church's attractive and harmonious appearance was discussed in a contemporary newspaper account. [

### Criterion E]

The Presbyterian Church, Malvern is historically significant as an early and very fine work of the highly influential and prominent architect Robert Haddon. Haddon had extraordinary design abilities and his architectural work was highly original. The church building fully demonstrates his belief that the designer of the building should also be the designer of its fixtures and furniture. The whole place demonstrates Haddon's approach at the same site over a 30-year period. His written work, which expounded the importance of designing for Australian conditions, was influential. He was also an educator and founding Vice-President of the Arts and Crafts Society of Victoria. [

### Criterion H]

The Presbyterian Church, Malvern is historically significant for its long association with Donald Macrae Stewart, prominent Victorian church leader, religious writer, military chaplain and Moderator of the Presbyterian Church of Victoria. The memorial fence and gates at the front of the property reflect this association. The intact George Fincham & Son organ is of historical significance for its associations with this prominent Melbourne organ building firm. [

Criterion H]

## Extent of Registration

As Executive Director for the purpose of the **Heritage Act 2017**, I give notice under section 53 that the Victorian Heritage Register is amended by amending the following place in the Heritage Register:

Number: H2255

Category: Heritage Place and Registered Objects Integral to a Registered Place

Place: Presbyterian Church

Location: 161-163 Wattletree Road Malvern

Municipality: City of Stonnington

All of the place shown hatched on Diagram 2255 encompassing all of Plan of Consolidation 368964 and all of the objects integral to the place being:

Location - Church building

1. Font, 1906
2. Pulpit, 1906
3. Pulpit Chair, 1906
4. Minister's and Elders' Chairs, 1906
5. Pews (fixed), 1906
6. Pew screens (fixed), 1906
7. Pipe Organ and case (fixed), 1906
8. Lectern
9. Umbrella stand
10. WWI War Memorial (fixed), 1921

Location - Vestry

11. Communion Table, 1906
12. Credence table, 1906
13. Pair of four door cabinets
14. Side Table
15. Painting, The Publican in the Temple by Thomas

Location - Duncan

16. One oak high-backed chair

Former Young Men's Church House

17. Three side tables
18. Painted sign "Thou art my strong refuge"

19. Clock

20. One oak high-backed chair

Dated: 20 June 2019

STEVEN AVERY

Executive Director

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*This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.*

*For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>*