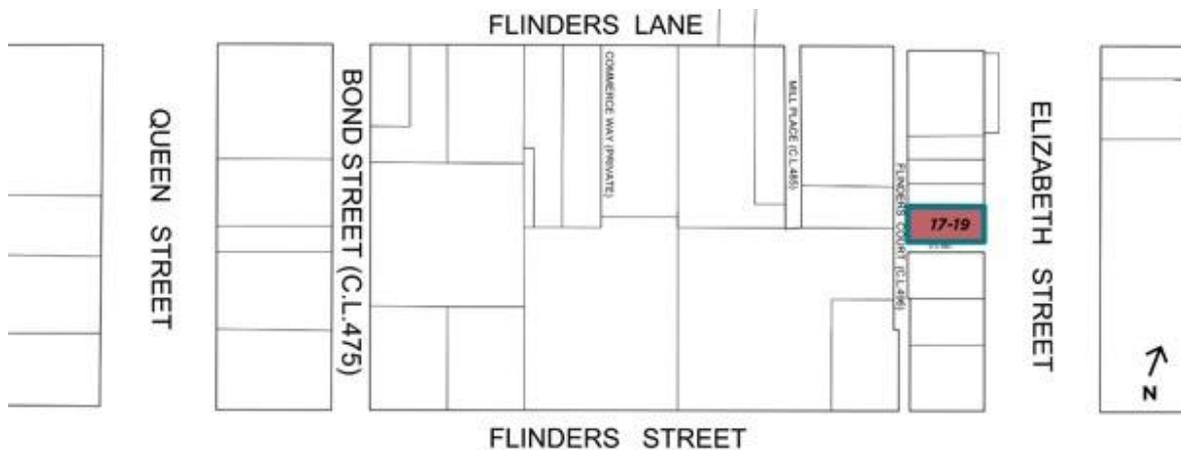


SITE NAME Excelsior House, former Excelsior Chambers

STREET ADDRESS 17-19 Elizabeth Street Melbourne

PROPERTY ID 103168



SURVEY DATE: October 2017

SURVEY BY: Context

HERITAGE INVENTORY H7822-1878

EXISTING HERITAGE OVERLAY No

PLACE TYPE Individual Heritage Place

PROPOSED CATEGORY Significant

FORMER GRADE C

DESIGNER / ARCHITECT / ARTIST: William Salway
Peck & Kemter

BUILDER: Martin & Peacock

DEVELOPMENT PERIOD: Interwar Period (c.1919-
c.1940)

DATE OF CREATION / MAJOR CONSTRUCTION: 1885, 1925

THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
HISTORIC THEMES	DOMINANT SUB-THEMES
5 Building a Commercial City	5.4 Developing a retail centre
	OTHER SUB-THEMES
10 Shaping Cultural Life	5.5 Building a manufacturing industry
	10.3 Belonging to an ethnic or cultural group
3 Shaping the Urban Landscape	3.2 Expressing an architectural style

LAND USE

HISTORIC LAND USE	
Archaeological block no: 60	Inventory no: 878
Character of Occupation: Commercial	
First land sale 1837, part 2 allotments: 9 and 8, L McAllister, A Thompson. Subdivisions, lanes by 1840.	
1839 Williamson	
1837 & 1840 Hoddle	
1855 Kearney	
1866 Cox	
1877 Dove	Two-storey building, Scott, Flowers; One-storey building, Cox, Butcher.
1888 Mahlstedt	Five-storey building; Excelsior Chambers; Robertson & Masters, Bartlett, Tailor.
1905/6 Mahlstedt	Five-storey building; Maclachlan, Tobacconist.
THEMATIC MAPPING AND LAND USE	
1890s	Offices
1920s	Offices, Cafes and Temperance.
1960s	Cafes.

RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Extent of overlay: Refer to map

SUMMARY

Excelsior House at 17-19 Elizabeth Street was originally built in 1888 as a five-storey office building to a design by William Salway. In 1925, an additional two storeys were added, and the façade was updated in the interwar commercial palazzo style. The building supported a range of uses including the Shamrock Club for Irish immigrants.

HISTORICAL CONTEXT

Building a Commercial City

Developing a retail centre

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and Australia's was 20,416 (Young and Spearritt 2008).

Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).

During the economic boom of the 1880s, retail businesses constructed multi-storeyed architect designed buildings, with display windows to the streets and offices, warehousing and manufacturing constructed above. By the first decades of the twentieth century, buildings reached six to eight storeys, and some featured arcades.

Building a manufacturing industry

As Melbourne developed through the nineteenth century, so did her manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinet makers were concentrated at the east end of town. Food-processing plants were established in north and west Melbourne. Factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century, tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:35).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. In the postwar period many city factories and warehouses were left empty or converted for other uses. The industrial area of Southbank has been virtually obliterated by the new developments of the 1990s (Context 2012:35).

Shaping cultural life

Belonging to an ethnic or cultural group

Melbourne attracted migrants from all over the world. As Chris McConville writes of the Irish:

While the 1850s remained the most significant decade for Irish migration to Victoria, perhaps more important single years of emigration were 1864, 1879 and 1884, peaks associated with crises in Irish agriculture... Since Victoria, unlike other colonies, quickly abandoned schemes of mass-assisted immigration, the Irish were more likely to have

arrived as unassisted immigrants, suggesting that they were drawn from among the middling ranks of agricultural society...Extended sequences of familial chain migration allowed these regional concentrations to persist until the last decade of the 19th century.

In Melbourne, the Irish settled most densely in the inner city. For a time, some of the poorer lanes of the central city sustained noticeable Irish clusters. Yet the Irish-born were never a numerical majority in any local government area or city ward, even though they may have controlled local political and cultural life. In the city itself, Bourke, Gipps and Lonsdale wards had populations which were more than 20% Irish in 1871, the peak year for the city's Irish-born population (McConville 2008).

Melbourne's various ethnic communities both adapted existing structures for their own purposes or built anew.

Shaping the urban landscape

Expressing an architectural style

The interwar period adapted classical styles to commercial architecture with sub-sets of Georgian, Renaissance and Greek revival fitting within this overall style. The rather muted approach was sympathetic to earlier Victorian-era buildings and used a similar architectural vocabulary to those steeped in classical form and decoration. As a building type, offices tended to take a secondary role to monuments of civic and religious importance and saw such buildings as infill to the street.

Commercial buildings in the 1920s were mainly of the commercial palazzo style, as exemplified by Harry Norris's Nicholas Building in Swanston Street (1925). The style was an early attempt at creating a style suitable for the tall building. It was divided into a base, shaft and cornice, much like a Renaissance palazzo. The scale, however, was greatly enlarged, with the shaft stretching up to 10 storeys.

The interwar period also brought a change in building to structural steel and reinforced concrete framing, however buildings continued to adopt traditional architectural elements simply modified to the new construction material. This was particularly true of concrete that could be moulded to resemble traditional masonry render.

SITE HISTORY

The site at 17-19 Elizabeth Street, was purchased by L McAlister and A Thompson as part of Section 2, Allotments 8 and 9 in the first Crown land sale of 1837. By 1840 the land had been subdivided, and by 1855 there was a three-storey bluestone store on the site comprising 17-19 and 21-23 Elizabeth Street (then addressed together as number 13). The store was built for prominent millwright, John Dight, after whom Dights Falls is named (*Argus* 22 January 1855:8; Fels, Lavelle & Mider 1993, Inventory no 878; RB 1860-1863).

In 1872 Michael Dawson purchased the property, and from 1875 nurserymen Scott & Sons operated a florist from the premises (*Advocate* 24 August 1872:15; S&Mc 1875-1884). Dawson's death in 1875 saw the property passed to his daughter Emily Fallon, who had married Thomas Patrick Fallon some years earlier. Fallon was a speculator and Consul for Chile in Victoria and Consul-General for Columbia in Australasia in the early 1890s. He committed suicide in 1892 because of monetary problems caused by the economic depression of the early 1890s (*Age* 28 August 1874:2; *Argus* 2 June 1875:8; *Argus* 5 January 1892:5).

In 1884 architect William Salway advertised for tenders to purchase and remove the premises at Elizabeth Street, which resulted in the subdivision of the allotment. The Fallons retained their portion at the corner of Elizabeth Street and the right-of-way and had a five-storey brick office building, Excelsior Chambers, constructed by Martin & Peacock (Figure 1) (Argus 13 November 1884:15; MCC registration no 1265, as cited in AAI, record no 75166). It was the first of three adjacent buildings Salway would design on the block: he and Martin & Peacock collaborated again in 1889 on the surviving Elizabeth Chambers next door, built in 1890 (in addition to a warehouse in Little Bourke Street in 1890), as well as 25 Elizabeth Street, constructed by McIntosh & McConnell in 1889 (MCC registration no 3889 & 4335 as cited in AAI, record no 75176 & 73300).

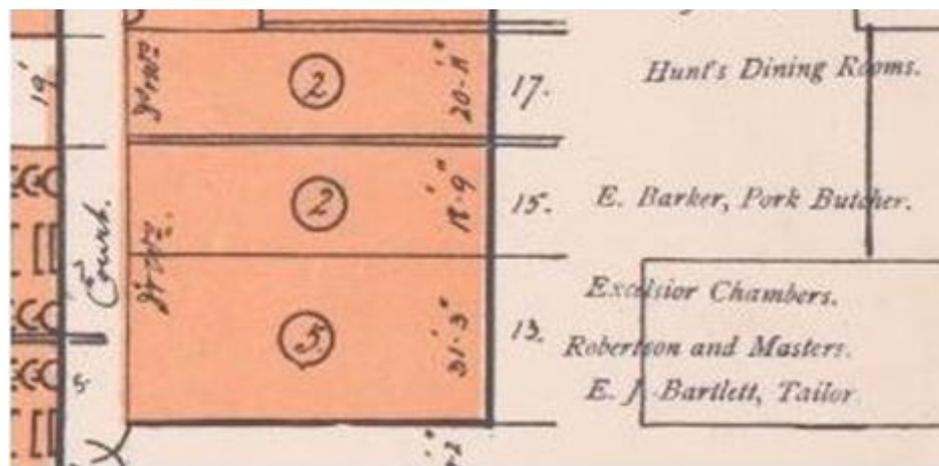


Figure 1. Detail from 1888 Mahlsted plan shows 17-19 Elizabeth Street (then no 13), as a five-storey brick building. (Source: Mahlsted Map, no 4, 1888)

Excelsior Chambers 1885-1924

By 1886 the ground floor shops of Excelsior Chambers were occupied by florists Scott & Sons and fishmonger P Jenkins, with the first and second floors leased by various soft goods manufacturers (Age 20 May 1886:8; Oakleigh Leader 17 March 1888:4; RB 1892). Melbourne's only furrier (a person dealing in furs) at the time, Morris Nettleberg, ran his shop from the ground floor of 17 Elizabeth Street from 1894-1901 (RB 1894-98; S&Mc 1901). The second and third floors remained vacant until 1902, when the Shamrock Club began operating their offices and clubroom from these levels (S&Mc 1902). The Club was founded on the idea of having a place for Irish immigrants to meet, and by 1910 it occupied five floors of the Excelsior Chambers (Argus 21 June 1902:11; RB 1910). The Shamrock Club continued to operate from the site until c1919 (Advocate 5 April 1919:19).

Several fires in the early 1890s resulted in the building's entire fifth storey burning out and lower levels suffering significant water damage, with repairs estimated at £3,500 (Argus 1 April 1893:8). While the front façade remained from its initial construction through to the 1920s, it is assumed that the required repairs would have resulted in little original internal fabric remaining at the turn of the century.

In 1910 Anthony Lucas purchased Excelsior Chambers and operated both a fruit shop and the Lucas Café from the premises until c1925 (Figure 2) (RB1910, 1920, 1925 & 1930).

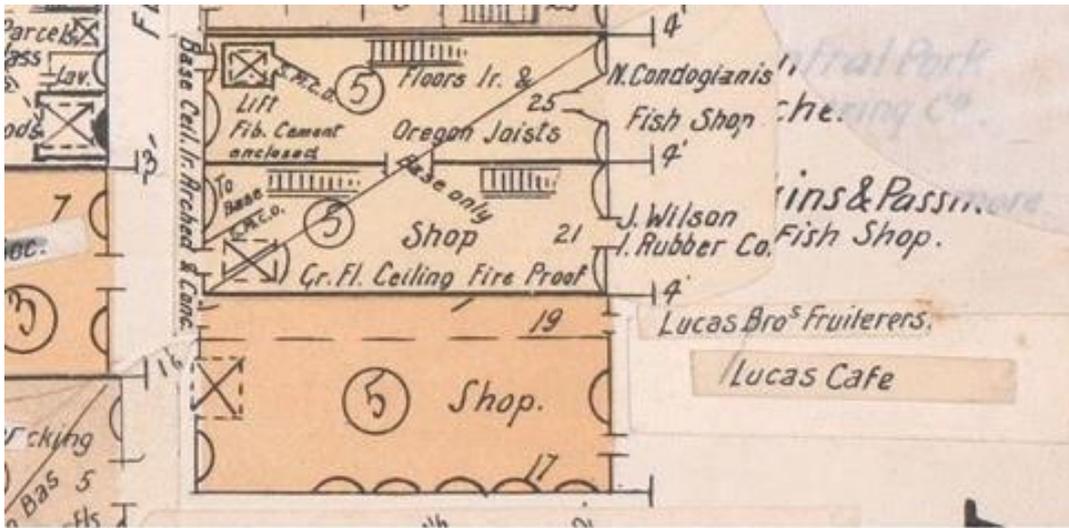


Figure 2. Detail from 1910 Mahlsted plan shows Lucas Bros occupying the property, as well as added detail on some of the building features, i.e. shop front with two entrances, five window openings on the southern elevation, two rear door openings and an internal lift well. (Source: Mahlsted Map, no 15, 1910)

In 1925 architects Peck & Kemter invited tenders for alterations and additions to Excelsior House, with the works totalling £12,000 (Age 25 February 1925:6; BP). Two additional storeys were added and the building's front façade was also refaced, replacing Salway's Italianate classical detailing with a façade in the interwar commercial palazzo style. (Figure 3, Figure 4, Figure 5).

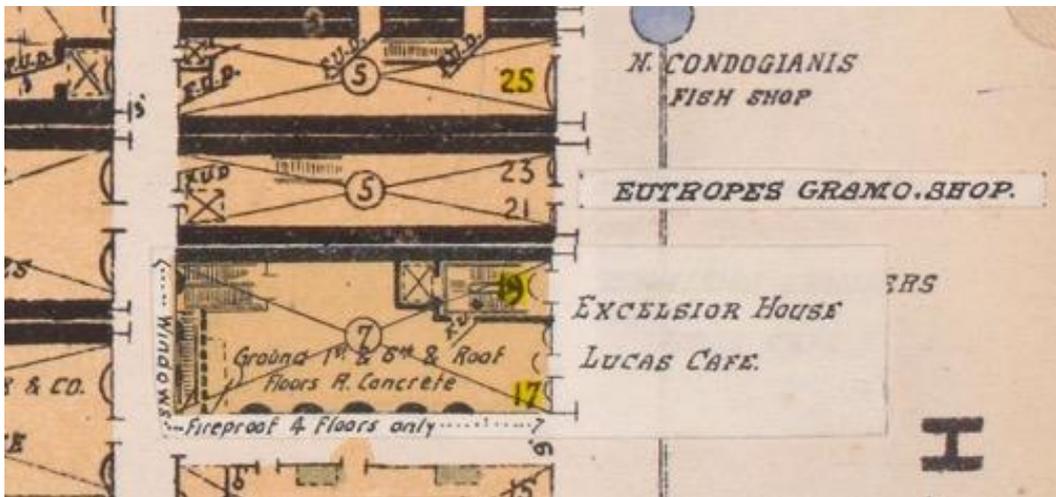


Figure 3. Detail from 1925 Mahlsted plan shows the building at 17-19 Elizabeth as a seven-storey building with reinforced concrete roof and floors at ground, first and sixth levels. (Source: Mahlsted Map Section 1, no 15, 1925)



Figure 4. A c1900 image looking north up Elizabeth Street from Flinders Street shows the subject property as a five-storey building with Italianate detailing on the façade. (Source: photographer unknown c1900, SLV)



Figure 5. An image from the late 1940s shows the subject building with a two-storey extension, and new façade and cantilevered canopy replacing pre-1925 detailing. (Source: photographer unknown c1946-1953, SLV)

Tenants who occupied floors in the newly refurbished building included Miss Vivienne Maitland and her partner, who operated the Paris Tango Club from the property in 1926 (Figure 6), as well as the University Coaching College and a scouts' headquarters (*Argus* 8 February 1930:14; *Frankston and Somerville Standard* 22 October 1926:7). Lucas' proprietorship of 17-19 Elizabeth Street remained until the mid-1950s (RB 1930, 1939, 1945, 1950 & 1956).

Today the ground floor of 17-19 Elizabeth Street is occupied by a fast food chain and a currency exchange kiosk, while the upper floors have been converted to residential apartments.



Miss Vivienne Maitland and her partner, Mons. Alexandre Laloge, who, coming direct here from Monte Carlo and Paris, have opened a French Tango Club at Excelsior House, 17-19 Elizabeth Street, Melbourne. They instruct in and demonstrate daily all the latest dances.

Figure 6. Miss Vivienne Maitland and her partner, Monsieur Alexandre Laloge, who came to Melbourne direct from Monte Carlo and Paris, opened the Paris Tango Club in 1926, instructing the latest dances daily. (Source: *Table Talk* 2 December 1926:57)

William Salway, architect

The *Encyclopedia of Australian Architecture* contains the following information about William Salway:

William Salway (1844-1902) was born in London and his family migrated to Australia in 1854. He attended Scotch College (1858-9), matriculated from the University of Melbourne (1865) and subsequently served his articles with Reed and Barnes, with whom he remained until 1867 when he toured to Manila, Ceylon, Singapore and China, remaining in Hong Kong where he practiced from 1868-1876. On his return to Melbourne he joined James Thomas Conlon to form Conlon & Salway. Conlon died in 1880 and Salway continued the practice alone, establishing himself as one of the leading architects of the time. His years of practice span the land boom period of the 1880s and his clients included prominent Melbourne institutions, businesses and citizens, including the Melbourne Cricket Club, the Victorian Racing Club and the City of Melbourne.

It is, nevertheless, in his central Melbourne buildings and suburban mansions that Salway left his mark. He always designed in a free Italianate Classical style. His warehouses

develop a vocabulary of layered trabeated (post and beam) facades articulating repetitive rows of rectangular windows and developed with added layers to structural bays and corners. He favoured corner piers capped with inverted console brackets. Further decorative overlays included overlaid pedimented entrance porches, archways and decorative panels to produce dramatic effects. A literal interpretation of the Classical orders was avoided and generally pilasters and the like only appear on entrance porticoes. Important surviving examples include the Meat Market building (1884) at the Queen Victoria Market in Elizabeth Street and the former Ball & Welch warehouse (1883) in Faraday Street, Carlton. (Trethowan 2012:613)

Peck & Kemter, architect

The *Encyclopedia of Australian Architecture* contains the following information about architects Peck & Kemter:

In 1889, Solon Alonzo Peck (1870-1930) was articled to W V Billing, becoming a partner in 1893 and later Billing, Son & Peck (1897-1911). With George Alfred Kemter (1887-1971) as partner, it became Billing, Peck & Kemter (1912-c20). These various iterations of the firm designed banks at Box Hill (1911), Coburg (1912), the Western Branch (1917) of the State Savings Bank of Victoria and the Higson Building (1913), Flinders Lane, Melbourne. As Peck & Kemter, acting for the client Howey Estate, they were involved with Walter Burley Griffin and Marion Mahoney Griffin in the Capitol Theatre and Building, Melbourne (1920-24).

Peck & Kemter designed the B F Cox residence, Malvern (1925), renovations to the Brunswick Baths (1928), the Bankers & Traders Insurance building, Collins Street (1928), the Sheep Pavilion, Melbourne Showgrounds (c1928), the Aeolian Building, Swanston Street (c1928) and The Strand, Elizabeth Street (1929), before Peck died. Later the firm designed W B Simpson's office, Victoria Street (1933) and, with A C Leith & Bartlett, Heidelberg Town Hall (1936-7), Peck & Kemter were awarded the RVIA Street Architecture Medal (1939), though their role was probably not significant. Kemter completed the Wakes Mail Order Store, 493-497 Swanston Street (1940) and a retirement home on his Heidelberg property (1940) before the firm closed. (Peterson 2012:534)

SITE DESCRIPTION

17-19 Elizabeth Street forms part of a group of three commercial buildings of four to six storeys in the block between Flinders and Collins Streets. Nos 17, 21 (HO105) and 25 are part of the retail core of the central city. They form a distinctive grouping defined by their narrow site footprints and heights.

Originally built as a five-storey building in 1885, an additional two storeys were added in 1925. At the same time, the whole of the front façade was refaced in the interwar commercial palazzo style. The building has a strong vertical character derived from its height in relation to its footprint and detailing designed to accentuate the vertical plane.

The front façade is arranged as a base, shaft and cornice in the style of a Renaissance palazzo. A rusticated base has four equally spaced rounded arched window openings. Unusually, the rusticated base is located on the first level rather than at ground level. A band of rectangular recessed openings

with decorative metal grilles runs across the top of this level. A deep decorative palazzo style cornice runs along the upper edge of the parapet at the top of the building.

The remainder of the façade is divided into three vertical bays by rendered piers which run the full height of the upper floors - a double width bay runs through the centre and single width bays are located to each side.

Flat horizontal spandrels run across each of the other levels, recessed behind the vertical piers. The words 'Excelsior House' are inscribed between levels two and three. The band between the fifth and sixth floors comprises a balconette on each outer section. Windows are consistent, with simple timber framed sash windows to the outer edges. Centre windows are tripartite with four small panes to the upper section of each window and sill and apron intact.

At ground level, alterations have occurred to the shop fronts. The 1925 cantilevered verandah canopy over the shopfront remains with decorative motifs still intact at each end.

INTEGRITY

The early form and footprint of the 1885 building is still legible. Detailing of the upper façade, dating from 1925, retains a high level of integrity. Significant alterations have occurred to the shop front at ground level, though the 1925 cantilevered canopy remains intact.

COMPARATIVE ANALYSIS

Late Victorian buildings constructed during the 1880s contributed to shaping Melbourne into a commercial city. Often with multiple storeys, the use of these buildings varied, from housing walled office spaces to offering large workshop floors. Being influenced by the 1880s property boom, these commercial buildings were popularly treated with Renaissance and Italianate styles.

In the interwar period, a variety of styles was used in the design of commercial buildings, as architects and designers explored ways of treating buildings with new height limits, made possible by innovations such as the elevator and changes in regulations. In some instances, classical revival styles were used, while at other times, styles more closely associated with modern movement were used to express a streamlined, progressive aesthetic. The classical revival commercial palazzo style was commonly used, as exemplified by Harry Norris's Nicholas Building in Swanston Street (1925). The style was an early attempt at creating a style suitable for the tall building. It was divided into a base, shaft and cornice, much like a Renaissance palazzo. The scale, however, was greatly enlarged, with the shaft stretching up to 10 storeys.

The subject building compares well with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The images are provided by CoM Maps unless stated otherwise.

Selected examples of commercial buildings from the 1880s include:

Elizabeth Chambers, 21-23 Elizabeth Street (HO1015) and 25 Elizabeth Street (Recommended as significant in the Hoddle Grid Heritage Review)

These five-storey commercial buildings are directly adjacent to the subject site. Architect William Salway designed all three buildings between 1885 and 1890. Built in the classical styles, they are representative of a building type that flourished during the Boom years of the 1880s, and which contributed to Melbourne as a commercial city.



Figure 7. 21-23 Elizabeth Street, 1890 (on left) and 25 Elizabeth Street, 1889 (on right). (Source: Context 2018)

Selected examples of classically styled buildings from the interwar period include:

Druids House, 407-409 Swanston St, 1927 (HO1083)

A seven-storey reinforced concrete office building with a basement and ground level retail. Designed by Gibbs, Finlay, Morsby & Coates in the Greek Revival style and built by EA Watts for The Druids Friendly Society in 1927.



Figure 8. Druids House, 407-409 Swanston Street constructed 1927

Former Pellegrini & Co premises, 388-390 Bourke Street, 1930 (HO1206)

An eight-storey office building of reinforced concrete construction designed by AA Fritsch. A taller building than others of this period, it expresses its classicism in the arrangement of base, shaft and capital as well as the use of balconies and pilasters. The concrete frame has allowed larger window sizes than is possible in a masonry building.



Figure 9. 388-390 Bourke Street constructed 1930

414-416 Bourke Street, 1928 ((HO1207)

An eight-storey brick building is distinguished by its understated reference to the classical revival style with an intact ground floor and seven levels with a cornice and pediment. The façade is composed with several balconies.



Figure 10. 414-416 Bourke Street constructed 1928

The subject building compares with 21-23 and 25 Elizabeth Street as one of three commercial buildings constructed by architect William Salway in the late-Victorian period. This type of building flourished during the boom years of the 1880s and contributed to Melbourne as a commercial city. The subject building compares with 407-409 Swanston Street, 388-390 Bourke Street, and 414-416 Bourke Street, particularly for the aesthetic qualities associated with the interwar classical revival

styles. While not originally constructed in the interwar period, the façade of the subject building was refaced at that time and reflects the aesthetic characteristics associated with the interwar revival styles.

ASSESSMENT AGAINST CRITERIA

✓	<p>CRITERION A Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p>CRITERION B Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p>CRITERION C Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p>CRITERION D Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p>CRITERION E Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p>CRITERION F Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p>CRITERION G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p>CRITERION H Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

OTHER

N/A

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PREVIOUS STUDIES

**Central Activities District
Conservation Study 1985** D

**Central City Heritage
Study 1993** C

**Review of Heritage
overlay listings in the
CBD 2002** Ungraded

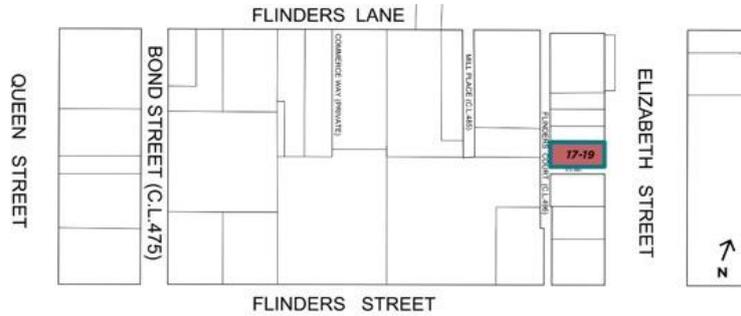
**Central City Heritage
Review 2011** Ungraded

STATEMENT OF SIGNIFICANCE

Heritage Place: Excelsior House, former Excelsior Chambers



PS ref no: Interim HO1246



What is significant?

17-19 Elizabeth Street, built in 1885 and extended and refaced in 1925.

Elements that contribute to the significance of the place include (but are not limited to):

- The building’s early form, materials and detailing (dating from 1925 refurbishment).
- Detailing of the upper façade including rusticated base with rounded arched window openings, decorative metal grilles, piers and recessed spandrels, balconettes, parapet and deep decorative cornice (1925);
- The words ‘Excelsior House’ inscribed between levels two and three;
- Pattern and size of original fenestration;
- Original window joinery, including central tripartite windows with four small panes to upper sashes; and
- The cantilevered canopy (1925).

More recent alterations, including those to the ground level shop front, are not significant.

How it is significant?

17-19 Elizabeth Street is of local historic, representative and aesthetic significance to the City of Melbourne.

Why it is significant?

17-19 Elizabeth Street is of historic significance for its association with Melbourne's retail and manufacturing development during the boom years of the 1880s and the 1920s. Built for Thomas Patrick Fallon, speculator and Consul for Chile in Victoria and Consul-General for Columbia in Australasia in the

early 1890s, 17-19 Elizabeth Street was one of three adjacent buildings designed by architect William Salway: the subject building (1885); 21-23 Elizabeth Street (1890); and 25 Elizabeth Street (1889). 17-19 Elizabeth Street is also significant for its association with the Shamrock Club, established in 1850 to provide an opportunity for Irish migrants to meet, which occupied the building from 1902 to c1919.

(Criterion A)

In its altered form of seven storeys 17-19 Elizabeth Street is a fine example of an interwar commercial palazzo, an architectural style that developed in response to the growing height of buildings in the early twentieth century, together with the desire to still utilise classical decoration to achieve a well-mannered and scholarly building. Like other buildings of this period, this classical tradition is expressed in 1-19 Elizabeth Street by the horizontal composition of the façade arranged as a base, shaft and cornice and its vertical articulation by piers between which are inset traditionally proportioned windows. (Criterion D)

17-19 Elizabeth Street is aesthetically significant as part of the group of three adjacent buildings designed by William Salway. Its somewhat unusual combination of Victorian and interwar elements features an Italianate façade with arched window openings at first floor level. Above this the building features a highly intact classical revival façade including full height vertical piers, a deep projecting cornice, balconettes and original window pattern and designs. 17-19 Elizabeth Street derives its aesthetic significance from a rich palette of classical detail together with high integrity relating to its 1925 form. (Criterion E)

Primary source

Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

