

PROPOSED LOCAL HERITAGE PLACE

Bayard Residence (former), *Munenoba*, 30 Beaudesert Road, Moorooka (LOT PLAN: 1_ RP53606)



SUMMARY

The former Bayard residence, known as *Munenoba*, at 30 Beaudesert Road in Moorooka was designed and built in 1937 by the noted architectural practice of Chambers and Ford and is a fine, intact example of an interwar Old English style house. The residence was built for Norman and Muriel Bayard. Norman Bayard was a Managing Director of the successful Brisbane drapery company of Bayards Pty. Ltd. *Munenoba* was one of three interwar residences designed by Chambers and Ford for George Bayard's sons, who became directors of the company after their father died. The construction of *Munenoba* demonstrates the development of Moorooka during the 1930s when increased residential and commercial growth occurred and improved public transport provided better access to central Brisbane.

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HISTORY

A history of Moorooka

Moorooka has been described as a post-Second World War suburb.¹ Early European settlement of Moorooka began in the 1860s when the land was sold off and used for agricultural purposes. The arrival of the railways in the 1880s saw the development of residential estates in Moorooka, such as the Moorooka Railway Station Estate. However, such land speculation overestimated the desire to live in the suburbs and commute into central Brisbane. In 1911, the population of Moorooka stood at just 350 residents.

Moorooka continued to grow between the First and Second World Wars and slowly developed from a rural area into a residential suburb. Much of the commercial and residential development centred around Beaudesert Road, a major thoroughfare through Moorooka to the south-west of Brisbane. In 1929, Moorooka State School opened on the corner of Beaudesert Road and Sherley Street. The population of Moorooka, including Salisbury and Rocklea, rose to 8,364 residents by 1947, due to the increased suburbanisation of Brisbane. Suburbanisation in Brisbane was driven by factors such as economic issues, infrastructure developments, population increase, and the role of government. For example, between the First and Second World Wars, developments in Moorooka's transport infrastructure included replacing horse-drawn transport by trains, trams and eventually, the motor car.

Moorooka's transport infrastructure changes encouraged further residential developments in the area as these modes of transport provided better links to central Brisbane. During the 1930s, the local population in Moorooka actively sought the extension of the Ipswich Road tram system down the Beaudesert Road. *The Courier Mail* recorded in 1934 that it was 'considered that the extension of the tramline was imperative for the progress of Moorooka.' This local activism clearly illustrated the link between transport infrastructure developments and Brisbane's continued suburbanisation during the period.² The tram line's extension into Moorooka proper opened in May 1937 and cost £18,000 to construct.³

New interwar housing styles in Brisbane

The years after the First World War brought a desire for a brighter and more 'modern' future. The period saw the introduction of mass production, and new technologies and modes of transport such as cinema, electric appliances, aeroplanes, and motor cars.⁴ This desire for modernity was also reflected in changes in architectural design in Australia. Australian architects were exposed to overseas design trends from industry publications and time spent studying or working in the United States and Europe. This, and the availability of new building materials, such as asbestos sheeting and Wunderlich roof tiles, contributed to local experimentation with different building styles.⁵ In some cases, the existing Queensland vernacular of timber homes elevated on stumps was adapted,

¹ 'Moorooka,' *Queensland Places* (Centre for the Government of Queensland, University of Queensland, 2018).

² 'Ipswich Road Tram: Extension Sought,' *The Courier Mail*, 16 July 1934, p. 9; 'Ipswich Road Tram: Extension Sought,' *The Telegraph*, 17 July 1934, p. 13; 'Ipswich Road Tram Extension: Transport Proposals,' *The Courier Mail*, 8 July 1936, p. 12.

³ 'Opening on May 8: Ipswich Road-Moorooka Tram Extension,' *The Telegraph*, 30 April 1937, p. 7; 'Cost £18,000: Moorooka Tram Extension,' *Truth*, 9 May 1937, p. 12; 'Tram Service to Moorooka: Extension Now in Operation,' *The Courier Mail*, 10 May 1937, p. 22.

⁴ Richard Apperly, Robert Irving and Peter Reynolds, *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present* (Sydney, NSW: Angus & Robertson, 1989), p. 149.

⁵ Michael Kennedy, 'Domestic Architecture in Queensland Between the Wars' (Masters Thesis, University of New South Wales, 1989), p. 24.

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for example, with the addition of masonry piers inspired by the Californian bungalows of the United States.

The economic and population booms of the 1920s caused a surge in residential development in what was then Brisbane's outer suburbs and an accompanying increase in wealth for those who benefited from this period of growth. As the economy recovered after the Depression, residential development continued with new styles, such as Spanish Mission, Mediterranean, and Old English homes becoming popular. Brisbane's more affluent residents built many stylish homes in developing suburbs, such as Greenslopes, Annerley, Ashgrove, Ascot, Clayfield, Hamilton, and New Farm. These mostly architect-designed homes were constructed with high-quality materials and interiors. Due to the cost of employing an architect and the expense associated with building materials, such as brick, stone and Marseilles roof tiles, these houses were usually the preserve of the professional and business classes. Such people could afford to pay substantially more than the cost of a traditional timber house.

One popular subset of the Old English style was sometimes known as 'Mock Tudor' due to its imitation half-timbering. While some architectural critics derided this style as encouraging nostalgic replicas for the nouveau riche, it became very popular in the United Kingdom, the United States and Australia.⁶ The style had its roots in Britain in the late 19th century Arts and Crafts movement championed by Philip Webb and William Morris and the early 20th Century country houses of practitioners such as Edwin Lutyens.⁷

In the 1930s, Brisbane's population was predominantly Anglo-Saxon. The Old English style of architecture appealed to a sense of loyalty and nostalgia for England. The style's predominant features included a picturesque aesthetic, asymmetrical massing with prominent gables, imitation half-timbering, texture, heeler or clinker brickwork, tiled roofs and rendered or face-brick exteriors.⁸ Interiors frequently featured timber joinery, beamed or decorative plaster ceilings, multi-paned or leadlight casement windows and fireplaces. Brisbane architects who designed houses and other buildings in this style include E.P. Trewern, Blackburn and Gzell, and Horace Driver.

The Bayard family and the construction of the residence at 30 Beaudesert Road

The Old English style residence at 30 Beaudesert Road in Moorooka was designed and built in 1937 for Norman Bayard and his wife, Muriel. Norman Bayard was the youngest of George Bayard's four sons. George Bayard was a noted Brisbane merchant in the early 20th Century. In 1893, George Bayard entered into a partnership with W.J.P. Harris and operated a drapery business on Melbourne Street, South Brisbane.⁹ By 1895, the company had expanded to include a store in Roma, which George Bayard operated.¹⁰ However, by 1896, the partnership had dissolved.¹¹ While George Bayard continued to own the Roma store under the name Bayard and Co., by 1898, he had returned to South Brisbane to operate a business on Melbourne Street. The *Post Office Directory* described the store as being located at 15-19 Melbourne Street. By 1900, the *Post Office Directory* also recorded a Bayard store operating in St George. In 1903, the South Brisbane based store

⁶ Philip Goad, 'English Domestic Revivals' in Philip Goad and Julie Willis (eds.), *The Encyclopedia of Australian Architecture* (Port Melbourne, VIC: Cambridge University Press, 2012), p. 235.

⁷ John W. East, 'Acclimatising a Foreign Transplant: The "Old English" House in Brisbane between the Wars' (Unpublished Report, University of Queensland, 2017).

⁸ Apperly *et al*, *A Pictorial Guide to Identifying Australian Architecture*, pp. 204-5.

⁹ 'Shop Early,' *Worker*, 16 December 1893, p. 3.

¹⁰ 'A Roma Sensation,' *Warwick Argus*, 4 July 1896, p. 6; 'Mr. G.A. Bayard,' *The Brisbane Courier*, 28 August 1933, p. 24; 'Obituary,' *Daily Mercury*, 28 August 1933, p. 7.

¹¹ 'Large estate,' *Daily Mercury*, 18 November 1954, p. 2.

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moved to a four-storey building, also in Melbourne Street.¹² In due course, George Bayard took on his four sons as partners.¹³

By 1924, Bayards Pty. Ltd. was one of Brisbane's foremost drapery establishments. The store's merchandise expanded to include home decorations, toys, and fine foods.¹⁴ In 1925, Bayards was described as 'the leading business establishment of the South side', adding that:

[t]he management comprise of Mr G.A. Bayard, Managing Director and Founder of the Firm, and four capable sons, all with a thorough knowledge of the trade actively engaged in the business.¹⁵

As Bayards Pty. Ltd. grew, additional stores were opened in Nambour, Wynnum, Ipswich, Sandgate, and Maryborough.¹⁶ The company's salary records from 1932 reveal that 116 people were employed by Bayards Pty. Ltd. when Brisbane, like the rest of Australia, recovered from the severe depression of the early 1930s.¹⁷

After George Bayard died in 1933, Norman and his brothers, Henry, Reginald, and Leslie Bayard took over the company's management and continued its expansion. In 1939, they purchased the four-storied Hartley's Building (since demolished) in a prime location in Queen Street. They transferred the Melbourne Street business to this new site. As *The Telegraph* recorded in February 1939, Henry Bayard stated that 'the growth of business made the move necessary.'¹⁸

By 1934, Norman Bayard's position in the family company had progressed from 'shop assistant' in 1925 to 'draper.' In October 1936, he, and Muriel acquired two allotments fronting Beaudesert Road, measuring one acre and three perches. In January 1937, Norman and Muriel Bayard subdivided their Beaudesert Road property and requested a new title for one rood, 10.88 perches. By this time, Norman Bayard had risen to the position of 'company director.'¹⁹

In February 1937, Norman Bayard applied to Brisbane City Council to construct a new home on Beaudesert Road. This home was designed by noted Brisbane based architects, Chambers and Ford and constructed by a builder, S. Noyes of Northgate.²⁰ The estimated cost of the new home was given as £1,640.²¹ This was a substantial sum when the average timber house cost around £400 to £600.

Due to Bayard Pty. Ltd.'s commercial success, George and his sons, were well-known in Brisbane. George Bayard served as a councillor of the Stephens Shire Council. He was active in organisations such as the Brisbane Traders' Association and the Brisbane Chamber of Commerce.²² Hundreds of guests attended the Bayards Pty. Ltd. annual staff balls during the 1930s. These balls raised money for charities and were extensively covered in the Brisbane

¹² F.J Brewer, *Municipal History of South Brisbane* (Brisbane, QLD: South Brisbane City Council, 1925), p. 51. 'Bayard and Co.,' *The Brisbane Courier*, 9 January 1903, p. 7.

¹³ 'Bayards moving to Queen Street,' *The Telegraph*, 14 February 1939, p. 3.

¹⁴ 'At Bayards,' *Truth*, 14 December 1924, p. 17.

¹⁵ Brewer, *Municipal History of South Brisbane*, p. 51.

¹⁶ Brisbane City Archives (BCA), BCC-D-20150095, Warana Festival – Bayards Department Stores float in New Farm Park, 23 September 1967.

¹⁷ State Library of Queensland (SLQ), R 184 O/S, Bayards Pty Ltd Records [and] H.G. Bayard Papers, Box 3928, Salaries Book, entry for week ending 16 April 1932.

¹⁸ 'Bayards moving to Queen Street,' *The Telegraph*, 14 February 1939, p.3.

¹⁹ Commonwealth Electoral Roll 1937, Division of Moreton, Subdivision of Mount Gravatt.

²⁰ BCA, Register of New Buildings, 1937, p. 263.

²¹ BCA, Register of New Buildings, 1937, p. 263.

²² SLQ, R 184 O/S, Bayards Pty Ltd Records [and] H.G. Bayard Papers, Box 17537 O/S, Framed photograph, Brisbane Trader's Association Executive, 1920-21; 'Death of G.A. Bayard,' *Worker*, 30 August 1933, p. 13.

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newspapers.²³ As well-known members of Brisbane 'society,' Norman Bayard and his brothers' activities were frequently noted in the social pages of newspapers.²⁴

Before constructing Norman Bayard's home in Moorooka in 1937, the Bayard family had an existing association with Chambers and Ford's well-regarded architectural practice. In 1925, Chambers and Ford designed a multi-gabled bungalow at 71 Park Road in Yeronga for the eldest brother, Henry Bayard, the Ipswich store manager.²⁵ In 1938, George's third son, Reginald, also commissioned Chambers and Ford to design his stylish new home at 437 Upper Cornwall Street in Coorparoo. Like Norman Bayard's residence, Reginald's residence was designed in the Old English style. It featured a multi-coloured, tiled roof and 'gaily coloured bricks.'²⁶ The homes of both Norman and Reginald were featured in the press at the time.²⁷

In July 1937, Norman and Muriel Bayard's new residence, named *Munenoba*, appeared in *The Telegraph*.²⁸ A later article in the *Sunday Mail* in September 1937 described the residence's style as 'modified English.' The article mentioned several of its features, including the timbered panels and 'deep toned, glazed bricks' of the external walls, multi-coloured Marseilles roof tiles. The article also noted that the residence had 'excellent views of Yeronga Park as well as the distant hills to the south and east.'²⁹ Internal features such as the maid's room, meal alcove and fibrous plaster ceilings were noted. Particular attention was given to the lounge room's 'modern type of fireplace tiled up to shelf level and provided with tapering canopy.' The 'tastefully laid out' grounds, 'sun lounge,' separate laundry, enclosed accommodation for three cars and 'trades entrance' were also mentioned. As indicated by the estimated cost of construction, this was a high-quality home built to reflect a successful businessman's social standing and designed by a respected architectural practice.

The architectural practice of Chambers and Ford was established in 1920. Before forming the partnership with Claude Chambers, Eric Ford managed the office of Chambers and Powell.³⁰ Chambers worked for F.D.G. Stanley in the 1880s.³¹ Chambers was a prominent Brisbane architect noted for his fine commercial buildings, including the Finney Isles and Co Building and Perry House. However, by the 1920s, Chambers had moved to Sydney, leaving Ford to manage the Brisbane office from 1920 to 1951.³² During the interwar years, Chambers and Ford, like many other Brisbane architects, experimented with new, imported styles when designing houses and flats. The practice was prolific during the interwar years, calling tenders for at least 120 homes.³³

In addition to the 1930s residences commissioned by Norman and Reginald Bayard, Chambers and Ford designed several other Old English style houses in Brisbane during the interwar period, including 37 Oxlade Drive and 116 Moray Street, both in New Farm. The practice also designed flats in the Old English style, such as *Winborne* at 58 Merthyr Road in New Farm. Many of these

²³ 'To aid Limbless Association – Ball at the "Troc",' *Daily Standard*, 7 September 1935, p. 8; 'War Days Recalled at Staff Ball,' *The Courier Mail*, 4 September 1936, p. 24.

²⁴ 'Private dance,' *The Brisbane Courier*, 19 July 1928, p. 24; 'Wife's discovery: Mr Reg Bayard found dead,' *The Courier Mail*, 5 August 1953, p. 1.

²⁵ BCC Local Heritage citation, 'H. Bayard Residence (former), 71 Park Road, Yeronga,' 2003.

²⁶ 'Beautiful Queensland Homes,' *The Steering Wheel and Society & Home*, 1 December 1938, p. 41.

²⁷ 'Two New Homes,' *The Telegraph*, 20 July 1937, p. 16; 'Beautiful Queensland Homes,' *The Steering Wheel and Society and Home*, 1 December 1938, p. 41; 'The Home: Attractive Brick Home,' *Sunday Mail*, 19 September 1937, p. 28.

²⁸ 'Two New Homes,' *The Telegraph*, 20 July 1937, p. 16.

²⁹ 'Attractive brick home,' *Sunday Mail*, 19 September 1937, p. 28.

³⁰ Donald Watson and Judith McKay, *A Directory of Queensland Architects to 1940* (St. Lucia, QLD: University of Queensland Library, 1984), pp. 50, 84.

³¹ Watson and McKay, *A Directory of Queensland Architects to 1940*, p. 48.

³² Fryer Library, University of Queensland. Authority record for Chambers and Ford.

³³ Kennedy, 'Domestic Architecture in Queensland Between the Wars,' pp. 167-70.

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buildings feature Chambers and Ford's trademark use of multi-coloured bricks reminiscent of the Arts and Crafts movement's clinker bricks.

Norman and Muriel Bayard retained the title to 30 Beaudesert Road for only five years. The Bayard's retail enterprise began to decline in the years after the Second World War as shopping patterns changed. The company was also affected in the 1950s by the deaths of three of the Bayard brothers. Norman Bayard died in 1956. The next generation of the Bayard family took over the helm of Bayards Pty. Ltd. However, in 1981, the company went into voluntary liquidation. The following year, the family closed the business.³⁴ Norman and Muriel Bayard's residence at Beaudesert Road remains on its original lot and is substantially intact.

³⁴ 'Brisbane firm closing after 99 years,' *Canberra Times*, 27 March 1982, p. 19.

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DESCRIPTION

The former Bayard Residence, *Munenoba*, is located on Beaudesert Road, across from Stimpson Park. With its main entrance on the upper level off Beaudesert Road, the residence overlooks the Moorooka Electricity Sub Station No. 213. The building, with its hip and gable roofs, asymmetrical massing, clinker-style masonry, and distinctive imitation half-timbering is a significantly intact example of the Old English architectural style. An oblique orientation and austere vegetation make the building highly visible and prominent in the streetscape.

General description

The residence has a large, terracotta-tiled hip roof and prominent transverse gables with basic bargeboards and narrow, lined eaves. The use of different roof forms, and two adjacent gables, gives the impression of asymmetrical massing from the main street frontage. A lack of gables and a tiled skillion roof at the rear of the residence lends a more symmetrical appearance to the building from that aspect.

The exterior walls are primarily constructed of undressed clinker-style masonry, largely on the lower level. Where masonry extends to the soffit, darkly coloured soldier course bricks are used to create a visual band. In contrast, imitation half-timbering is applied, primarily to the upper level of the residence. It is also used on all gable ends and beneath windows. The combination of oval and linear half-timbering on the northern-most gable creates a particularly unique design feature.

As the upper level contains the living spaces, fenestration is concentrated to this level. Timber-framed casement windows of various pane arrangements are the primary style, and lintels and windowsills are unpronounced. In place of standard masonry windowsills, imitation half-timbering extends from the sill of some windows extends down to the ground plane. In most instances, however, non-original window hoods and eternal blinds have been installed over several windows.

The original entrance to the upper level is via stairs of clinker-masonry construction. The balustrade was also of clinker-masonry, with a painted cement crown substituted for a handrail. At the top of the stairs, a timber double-door with a single viewing panel per leaf acted as the main entry. A contemporary timber deck and set of stairs have replaced the original masonry stairs.

A large box-drain located between the adjacent gables on the street-facing elevation is an original element.

Based on published images viewed on 1 April 2021, the interior of the residence is also highly intact. The silky oak architraves around door and window openings, deep, silky-oak skirting boards, and picture rails are of note. Original plaster cornicing and decorative ceiling panels also remain. These elements are common in most living spaces and bedrooms.

Original plaster cornicing and decorative ceiling panels also remain in the living spaces and bedrooms. Original pendent lights hang from the decorative ceiling panels in the dining and lounge rooms. In the living room is a tiled fireplace with a darkly painted mantle and medallions. The absence of a chimney stack on the residence's exterior indicates that the fireplace housed an electric heater.

Glazed French doors provide access between the dining and lounge room, between the lounge hallway, and onto both the front and rear verandahs.

Unlike other principal rooms, which are carpeted, the enclosed verandahs have original polished timber flooring. The clinker-style masonry walls are exposed in the front verandah (closest Beaudesert Road). However, they are lined with plasterboard in the rear verandah.

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The bathroom and kitchen have been heavily modified.

The residence is set back from the street. Unlike other surrounding properties, it is orientated at an oblique angle to the property boundary. The main residence sits alone on the grounds. Minor concrete pathways skirt the envelope, and a concrete driveway leads to a garage beneath the upper storey.

A structure has been built to the rear of the property, where a large timber pergola once stood. This is non-original.

The current fence is also non-original. A 1937 photograph of the residence shows a double top-rail wire fence, with a darkly coloured timber gate providing entrance to the driveway.

Original photographs of the residence, and the 1946 aerial, show that vegetation was sparse and low-lying. Current vegetation remains low-lying, with established medium-sized trees sited along the Beaudesert Road boundary.

Apart from the existing vegetation, unobstructed views to the place from Beaudesert Road and Colebrook Avenue are significant.

Significant features

Features of cultural heritage significance include:

- Original built form and composition, including:
 - Asymmetrical massing
 - Roof form including:
 - Hip roof
 - Transverse gables
 - Adjacent gables
 - Undressed clinker-style masonry contrasted against imitation half-timbering
 - Casement window arrangements
 - Orientation of the residence at an oblique angle to the street/property boundary
- Exterior design details, including:
 - Terracotta roof tiling
 - Undressed clinker-style masonry
 - Dark coloured soldier course masonry at soffit
 - Imitation half-timbering
 - Oval and linear half-timbering design detail on northern-most gable
 - Large box drain between adjacent gables
- Interior elements and design details, including:
 - Silky oak French doors

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- Silky oak window and door architraves
- Silky oak skirting boards
- Decorative plaster cornices
- Decorative plaster ceiling panels
- Original pendent lights in living and lounge rooms
- Tiled fireplace in lounge room, including mantle and medallions
- Timber flooring in front and rear verandahs
- Grounds and setting
 - Setback of the residence from Beaudesert Road
 - Orientation on Beaudesert Road boundary
 - Concrete pathways skirting envelope of building
 - The utilisation of low-lying vegetation
- Views and Vistas
 - Unobstructed views to the place from Beaudesert Road and Colebrook Avenue

Non-significant features

Non-significant features include:

- Additional non-original structures, including:
 - Timber deck and timber stairs at the front of the residence where original brick stairs once stood
 - Addition to the rear of residence where pergola once stood
- Non-original window hoods
- Non-original external window blinds
- Non-original fence, including piers, posts, and palisade
- Non-original kitchen and bathroom modifications.

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CURTILAGE

The curtilage captures all significant or original elements of the place as described and consists of the entirety of Lot 1 RP53606.



Brisbane City Council City Plan online mapping

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STATEMENTS OF SIGNIFICANCE

<p>Criterion A Historical</p> <p>The place is important in demonstrating the evolution or pattern of the city's or local area's history.</p>	<p>Built in 1937, <i>Munenoba</i> demonstrates the construction of substantial, high quality, architect-designed homes, in styles influenced by overseas architectural trends by Brisbane's affluent residents during the interwar period.</p>
<p>Criterion B Rarity</p> <p>The place demonstrates rare, uncommon or endangered aspects of the city's or local area's cultural heritage.</p>	<p>N/A</p>
<p>Criterion C Scientific</p> <p>The place has the potential to provide information that will contribute to the knowledge and understanding of the city's or local area's history.</p>	<p>N/A</p>
<p>Criterion D Representative</p> <p>The place is important in demonstrating the principal characteristics of a particular class or classes of cultural places.</p>	<p>Designed by noted Brisbane architectural practice Chambers and Ford, <i>Munenoba</i> is a fine and intact example of Old English style domestic architecture, popular in Brisbane during the 1930s. The residence displays the principal characteristics of the Old English style of domestic architecture, including picturesque asymmetry, imitation half-timbering, prominent gables, tiled roof, face brickwork, and casement windows. A characteristic of residential designs by Chambers and Ford, multicoloured face bricks are a distinctive and prominent feature of the house.</p>
<p>Criterion E Aesthetic</p> <p>The place is important because of its aesthetic significance</p>	<p>As an interwar Old English style house, <i>Munenoba</i> is important for its picturesque qualities expressed through its design and use of materials. The built form and composition of this highly intact house includes asymmetrical massing, hip and gable terracotta tiled roofs, undressed clinker-style masonry contrasted against imitation half-timbering, and original casement window arrangements. Set back from the street at an oblique angle, grounds consist of low-lying landscaping, allowing the house to maintain a strong visual connection to the street and streetscape presence.</p>

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<p>Criterion F Technical</p> <p>The place is important in demonstrating a high degree of creative or technological achievement at a particular period.</p>	<p>N/A</p>
<p>Criterion G Social</p> <p>The place has a strong or special association with the life or work of a particular community or cultural group for social, cultural or spiritual reasons.</p>	<p>N/A</p>
<p>Criterion H Historical Association</p> <p>The place has a special association with the life or work of a particular person, group or organisation of importance in the city's or local area's history</p>	<p><i>Munenoba</i> illustrates the special relationship between the noted Brisbane based architectural practice of Chambers and Ford and the Bayard family, who ran and operated a successful Brisbane based drapery business in the City. During times of growth for the Bayard company in the 1920s and 1930s, Chambers and Ford designed houses for three of George Bayard's four sons. At the time of construction of each house, the sons, Henry, Norman, and Reginald held senior positions within the Bayard business.</p>

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Proposed Citation - Local heritage place: Bayard Residence (former), *Munenoba*, 30 Beaudesert Road, Moorooka

