

PROPOSED LOCAL HERITAGE PLACE

E.P. Trewern Residence (former), *St Just*, 183 Chatsworth Road, Coorparoo (LOT PLAN: 16_SP250089)



SUMMARY

St Just was designed and built in 1931 as the marital home for noted Brisbane based architect Eric P. Trewern and his future wife, Doris. Trewern successfully adapted picturesque elements of the Old English style of domestic architecture used on more substantial residences to a modest-sized cottage. Well known for his California Bungalow style houses and later popularising Old English and Spanish Mission-style houses in Brisbane, Trewern is recognised as operating Brisbane's most successful residential architectural firm between the First and Second World Wars.

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HISTORY

A history of Coorparoo

Coorparoo, now an inner suburb of Brisbane, is located approximately four kilometres from Central Brisbane. Named in 1875, the initial settlement of the area was relatively slow. Although land sales occurred in the Coorparoo area from 1856, development occurred with mainly farmers and land speculators purchasing land. However, the population had grown enough that in 1876, Coorparoo State School was established. In 1879, with the passing of *The Divisional Boards Act*, Coorparoo formed part of the Bulimba Division.¹ Divisional Boards were established to provide local government for portions of Queensland that lay outside the boundaries of municipalities, such as Brisbane.

In the 1880s, Brisbane's population grew due to an expanding economy and improved transport and communication infrastructure. This led to a rise in residential settlement in the inner suburbs. By the late 1880s, several residential estates had emerged. Coorparoo had been connected to South Brisbane by rail towards the end of the decade. In 1888, Coorparoo separated from the Bulimba Division to form the Shire of Coorparoo.² By 1891, Coorparoo had a population of 2,166. The population growth in the area led to development along the main transport arteries of Logan Road and Old Cleveland Road and pocket development in areas such as Stones Corner. Wealthier residents in Coorparoo lived on the hilltops, especially along the Cavendish Road ridgeline.³

The flood of 1893 'had a particularly severe and depressing effect' on Coorparoo.⁴ The effect of the flood combined with the depression of the 1890s slowed the development of Coorparoo. It was not until the early 1900s, when further improvements in local transport began, that conditions improved. In 1902, the tramway began operating along Logan Road to Stones Corner and was extended to Chatsworth Road in 1914. A new tram line opened in 1915 that operated along Cleveland Road to the primary school.

The period between the First and Second World Wars heralded residential expansion and developmental consolidation in Brisbane. On 1 October 1925, the Shire of Coorparoo and 19 other local authorities throughout the Brisbane area were abolished. Their areas amalgamated into the City of Brisbane to form part of the Greater Brisbane City Council. With the extension of tramlines, suburbs such as Greenslopes, Camp Hill, and Coorparoo experienced significant increases in residential development throughout the 1920s and 1930s. At this time, many middle class and professional people bought newly subdivided land on the ridgelines and rises of the hills in the area to build homes reflecting their social and economic standing in the community. Those with lesser means generally bought lots on the lower parts of the hills, thus establishing a defined pattern of development in the district. Coorparoo became well known for its diversity of residential housing styles that illustrated changes in domestic architecture in this period. The area is particularly noted for styles such as Spanish Mission, Old English and California Bungalows that proliferated in this period. By the 1930s, Coorparoo, and its surrounding suburbs, was regarded as an area to build

¹ 'Proclamation,' *Supplement to the Queensland Government Gazette* XXV, no. 25 (11 November 1879), p. 989; Ross Fitzgerald, Lyndon Megarrity, and David Symons, *Made in Queensland: A New History* (St Lucia, QLD: University of Queensland Press, 2009), p. 24.

² 'Proclamation,' *Queensland Government Gazette* 43, no. 5 (7 January 1888), p. 31

³ Judy Rechner, 'Houses for Queenslanders of Small Means? Workers' Dwellings in Old Coorparoo Shire, 1910-40' (MA Thesis, The University of Queensland, 1998), p. 18.

⁴ 'Set-Back and Recovery,' *The Brisbane Courier*, 16 August 1930, p. 23.

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'modern homes.'⁵ Coorparoo was described as possessing 'a quality that should make these suburbs among the most beautiful in corners Brisbane.'⁶

After the Second World War, Coorparoo continued to grow, with the suburb's population growing to 13,125 by 1976. As well as continuing residential development, commercial growth occurred, notably the building of the Myer Shopping Centre in 1960.

The life and work of Eric P. Trewern

Trewern, born in 1895 in Bendigo, Victoria, became one of the most noted architects working in Brisbane in the years between the First and Second World War. His private practice, established in 1920, has been described as 'the most successful residential firm of the interwar period.'⁷ Before training as an architect, Trewern studied art at the Bendigo School of Mines. He then trained as an articulated pupil of John Beebe. Beebe, who moved to Queensland in 1916, was most notably responsible for designing the portals of the former Hornibrook Highway bridge.⁸

Trewern also moved to Queensland in 1916 and initially worked for the draughtsman in the Department of Agriculture and then the Department of Public Works for the Queensland Government. In July 1916, after moving to Brisbane, Trewern was informed that he had passed the entrance examinations for the Royal Victorian Institute of Architects and later applied for membership of the Institute.⁹ In the same year, Trewern became a member of the Queensland Institute of Architects.¹⁰ After working for Queensland Government, in 1920, Trewern moved into private practice, where he developed his reputation as a highly regarded architect.

The height of Trewern's success as an architect occurred between the First and Second World Wars. He is renowned for his innovative designs incorporating the Spanish Mission and the Old English styles. However, Trewern was equally at home working in other styles, such as California Bungalows. Amongst Trewern's finest residential designs is *Santa Barbara* in New Farm, which is considered the best example of the Spanish Mission style in Brisbane.

Contemporaries highly regarded Trewern's designs. Regularly appearing in newspapers and trade publications, his designs were often being described as 'modern.'¹¹ In 1926, *Building* described Trewern's own home *Mon Abri* as being modern as 'space for circulation is eliminated as much as possible, and the living room common to all, is so much larger in consequence.'¹² However, while Trewern's designs were highly regarded, they were not free from criticism. For example, the same 1926 piece that praised *Mon Abri* also noted several design flaws, such as the dressing room being

⁵ 'The Suburban Development of Brisbane: Beauty of Coorparoo-Holland Park Area – Favoured Locality for the Erection of Modern Homes,' *The Courier-Mail*, 5 February 1936, p. 22.

⁶ 'Beauty of Coorparoo-Holland Park Area,' *The Courier-Mail*, 5 February 1936, p. 22.

⁷ Robert Riddel, 'Significant Queensland 20th Century Architecture – A Report for RAlA (Queensland)' (Robert Riddel Architect, 2005), p. 11.

⁸ East, John, 'Suburban Eclecticism: The Brisbane Architect Eric Percival Trewern (1895-1959) and his Work (Unpublished Research Report, University of Queensland, 2018), p. 6.

⁹ 'About People,' *The Bendigo Independent*, 22 July 1916, p. 8; 'Personal,' *Bendigonian*, 27 July 1916, p. 24; 'General Meeting,' *Journal of Proceedings*, 1 September 1916, p. 389.

¹⁰ 'Queensland Institute of Architects,' *The Salon: Being the Journal of the Institute of Architects of New South Wales* 7, no. 4 (1 November 1916), p. 85.

¹¹ 'A Modern Residence,' *The Architectural and Building Journal of Queensland* 1, no. 5 (1922), p. 7; 'A Queensland Bungalow by E.P. Trewern, Architect,' *Building: The Magazine for the Architect, Builder, Property Owner and Merchant* 38, no. 226 (12 June 1926), pp. 151-2; 'Quaint Old English Style of Home,' *Truth*, 19 January 1930, p. 28; 'Modern Details,' *Sunday Mail*, 22 November 1931, p. 5; 'A Modern Brisbane Home,' *Building: The Magazine for the Architect, Builder, Property Owner and Merchant* 49, no. 295 (12 March 1932), p. 9.

¹² 'Plan of Brick and Stucco Residence, Brisbane,' *Building: The Magazine for the Architect, Builder, Property Owner and Merchant* 38, no. 224 (12 April 1926), pp. 45-6.

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'rather remote' from the bedrooms and bathrooms.¹³ As well as designing new modern homes, Trewern also worked on modernising older houses to bring them up to date with the latest innovations.¹⁴

Trewern's designs also received professional recognition in the form of awards. In 1925, for example, Trewern entered the Brick House Competition organised by Brick Distributors Ltd. and the Queensland Institute of Architects. The competition awarded prizes for the best affordable 'modern cottages in brick' in three monetary categories: £400, £600, and £1,050.¹⁵ Trewern came first in the £1,050 category and second to T.B.F. Gargett in the other two.¹⁶ Concerning Trewern's commercial designs, the Maxam Cheese Products Ltd. factory on Stanley Street in South Brisbane was awarded the Queensland Award for Meritorious Architecture by the Queensland Chapter of the Royal Australian Institute of Architects.¹⁷

Trewern was an active member of many learned architectural bodies and sought to help to improve professional architectural standards in Queensland. As a result, he became a Fellow of the Queensland Institute of Architects and the Royal Australian Institute for Architects in 1923 and 1930, respectively.¹⁸ Trewern was made a Fellow of the Royal Institute of British Architects in 1931.¹⁹ He also served as the President of the Queensland Institute of Architects between 1931 and 1935 and was Vice-President of the Royal Australian Institute of Architects between 1932 and 1933.²⁰

Notably, Trewern played an active role in the institution of the Queensland Board of Architects, which managed the provisions of the *Architects Act* of 1928. As early as 1925, Trewern supported a motion by the Queensland Institute of Architects to again approach the Queensland Government to establish a means of formal registration for architects in Queensland.²¹ This agitation by the architectural profession contributed to the passing of the *Architects Act* of 1928. The *Architects Act* sought to 'provide for the registration and [regulation of] the practice of architects' in Queensland and formed the basis of the modern architectural profession in State. On its formation in 1929, Trewern was one of the first two professional members elected to represent practising architects on the Board of Architects alongside H.W. Atkinson.²² Lange Powell was also a member of the Board as a representative of the Queensland Institute of Architects.²³ After introducing registration, Trewern became one of the first 72 registered architects in Queensland.²⁴

¹³ 'Plan of Brick and Stucco Residence, Brisbane,' *Building: The Magazine for the Architect, Builder, Property Owner and Merchant* 38, no. 224 (12 April 1926), pp. 45-6.

¹⁴ 'Modernise your Home,' *Sunday Mail*, 9 August 1931, p. 7.

¹⁵ 'Modern Cottages in Brick,' *The Brisbane Courier*, 2 September 1925, p. 6.

¹⁶ 'Winning Designs in Brick House Competition,' *The Daily Mail*, 3 September 1925, p. 11; 'Untitled,' *The Brisbane Courier*, 5 September 1925, p. 8; 'Competition for Brick Houses,' *The Architectural and Building Journal of Queensland* 4, no. 39 (1925), p. 58.

¹⁷ 'New Modern Factory,' *The Courier-Mail*, 4 March 1941, p. 13; East, 'Suburban Eclecticism,' p. 42.

¹⁸ Donald Watson and Judith McKay, *A Directory of Queensland Architects to 1940* (St Lucia, QLD: University of Queensland Library, 1984), pp. 192-3.

¹⁹ Watson and McKay, *A Directory of Queensland Architects to 1940*, p. 193.

²⁰ Watson and McKay, *A Directory of Queensland Architects to 1940*, pp. 192-3.

²¹ 'Institute of Architects,' *The Architectural and Building Journal of Queensland* 4, no. 37 (1925), p. 13

²² 'Queensland Board of Architects,' *Building: The Magazine for the Architect, Builder, Property Owner and Merchant* 44, no. 260 (12 April 1929), p. 61; 'Board of Architects,' *Cairns Post*, 1 June 1929, p. 5.

²³ 'Architects Act,' *The Brisbane Courier*, 31 May 1929, p. 16; 'Board of Architects,' *Cairns Post*, 1 June 1929, p. 5.

²⁴ 'Queensland Architects: Seventy-Two Registered,' *Building: The Magazine for the Architect, Builder, Property Owner and Merchant* 44, no. 263 (12 July 1929), p. 154; 'Architects Act,' *The Telegraph*, 19 June 1929, p. 19.

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Trewern continued to practice in the years after 1945 up to his death in 1959. After 1959, the practice continued to be operated by Trewern's younger brother Alexander, who became an articled pupil of Eric's in 1926.²⁵

The ownership and development of 183 Chatsworth Road

In 1926, after the death of her husband, James Stodart MLA, Elizabeth Henrietta Noble Stodart began subdividing her land (resubdivision two of subdivision one and 11 of portion 172) in Coorparoo. James Stodart, who, on his death in 1922, was described as 'esteemed' for his 'personal character and commercial integrity in political and business circles,' had been a prominent merchant and politician in Queensland.²⁶ He served as a Ministerialist/Opposition member of the Queensland Legislative Assembly between 1896 and 1918, including two terms in government.²⁷ Amongst his many business roles, he helped establish the Mackay Coffee Estates Company and was President of the Brisbane Chamber of Commerce (1911-12).²⁸ He married Elizabeth Gair in 1878 in Melbourne, and they had two sons, one of whom was Brigadier Robert Stodart.²⁹ In 1928, Trewern purchased subdivisions 15 and 16 of Elizabeth Stodart's land.

Trewern was already a resident of Coorparoo, having designed and built a family home, *Mon Abri*, in 1923. Trewern lived in this house with his mother, Alice, and younger brother Alexander. Then, in 1931, Trewern made a building application with Brisbane City Council to construct a 'brick and tiles' house for £1,500 on the land purchased from Elizabeth Stodart.³⁰ The house, a modest-sized dwelling incorporating Old English elements and called *St Just*, was built by Burton Hollingsworth who constructed many of Trewern's designs. *St Just* was constructed on subdivision 16. Subdivision 15 became a tennis court. In 1963, after Trewern died in 1959, his estate constructed a block of flats on subdivision 15 called *Truro*.

On 19 November 1932, at the Methodist Church on Albert Street in central Brisbane, Trewern married Doris Ethel Bowser, the only daughter of Mr and Mrs E.A. Bowser.³¹ By 1934, *St Just* had become Trewern's marital home when he was recorded as living in the house in the *Post Office Directory*. The house was named after the village of St Just in Cornwall in the United Kingdom, as Trewern's paternal grandfather had been born in the parish of Sancreed, located between St Just and Penzance.³² Trewern lived in the house with his wife and son, William, born 18 July 1936.³³ By 1936, Trewern had designed an extension to the right-hand side of *St Just*, and in 1954, he added a further addition to the house.

While modest in scale, *St Just* is an excellent example of a smaller house that successfully incorporates elements of the Old English style of domestic architecture that became popular in Brisbane between the First and Second World Wars. The Old English style of domestic architecture was typically used on more substantial residences. In 1933, the *Sunday Mail* described *St Just* as being a 'charming little stucco house' of an 'English Provincial' style.³⁴ Other sources described the house as an 'English Cottage' designed as a 'cut-down' version of a 'full-blown' Old English

²⁵ East, 'Suburban Eclecticism,' p. 12, 57.

²⁶ 'Late Mr. J. Stodart,' *The Telegraph*, 22 June 1922, p. 2

²⁷ A.L. Lougheed, 'Stodart, James (1849–1922),' *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <https://adb.anu.edu.au/biography/stodart-james-8672/text15167>.

²⁸ Lougheed, 'Stodart, James (1849–1922).'

²⁹ Lougheed, 'Stodart, James (1849–1922).'

³⁰ Brisbane City Archives, Brisbane City Council Building Register, 24 April 1931.

³¹ 'Trewern—Bowser,' *The Telegraph*, 23 November 1932, p. 14.

³² East, 'Suburban Eclecticism,' p. 3.

³³ 'Family Notices,' *The Courier-Mail*, 22 July 1936, p. 1.

³⁴ 'A Charming Little Stucco House,' *Sunday Mail*, 6 August 1933, p. 30.

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dwelling.³⁵ The *Sunday Mail* reflected that *St Just* was a good example of how popular styles utilised on more substantial dwellings could be adapted to more modest designs. The *Sunday Mail* also noted that the 'charm of [*St Just* was] largely attributable to the textured wall surfaces of white-wash stucco, brick, and stone.'³⁶ It was also noted that the 'steep roof effect, the bit of quaintness in the chimney, the diamond window panes, and half-timbered gable' were noteworthy.³⁷ While the half-timbered battening on the front gable is no longer in evidence, *St Just* still incorporates critical Old English design elements such as rendered exterior masonry walls, limited use of corbelled brickwork and a recessed arched doorway. The site also included a paved area to the rear of *St Just*.

During the years between the First and Second World War, Old English style houses became increasingly popular in Brisbane, particularly in suburbs such as Ascot, New Farm, Greenslopes, and Coorparoo. This style was one of several, including Spanish Mission and Californian Bungalow, that emerged during the economic and population booms of the 1920s that saw an increase in residential development in Brisbane. The roots of the Old English style can be traced to the Arts and Crafts movement in Victorian Britain and is related to the development of the English domestic revival movement.³⁸ The Arts and Crafts movement in Australia emerged at around the time of Federation and continued through to the years after the First World War and was 'an urban response to the challenges of modernity and industrialisation' that was influenced by developments in Great Britain and the United States while having its own logic.³⁹ However, the cost of materials and the design of Old English style properties meant that such houses were often the preserve of the professional and business classes, such as Trewern.

Some critics derided Old English houses for encouraging nostalgic replicas for those with newly acquired wealth. Nevertheless, the Old English style appealed to a sense of loyalty and nostalgia for the United Kingdom. The style's predominant features include a picturesque aesthetic, asymmetrical massing, herringbone and corbelled brickwork, tiled roofs and rendered or face-brick exteriors.⁴⁰ Interiors frequently featured timber joinery, beamed or decorative plaster ceilings, multi-paned or leadlight casement windows and fireplaces. Aside from Trewern, other Brisbane architects who designed houses and other buildings in this style included Blackburn and Gzell, and Horace Driver. However, the popularity of Old English declined after 1945 as designs became more modest to meet the needs of, for example, returned service personnel.

³⁵ East, 'Suburban Eclecticism,' p. 32.

³⁶ 'A Charming Little Stucco House,' *Sunday Mail*, 6 August 1933, p. 30.

³⁷ 'A Charming Little Stucco House,' *Sunday Mail*, 6 August 1933, p. 30.

³⁸ Philip Goad, 'English Domestic Revivals' in Philip Goad and Julie Wills (eds.), *The Encyclopedia of Australian Architecture* (Melbourne, VIC: Cambridge University Press, 2012), p. 235.

³⁹ Harriet Edquist, 'Arts and Crafts' in Goad and Willis (eds.), *The Encyclopaedia of Australian Architecture*, p. 44.

⁴⁰ Richard Apperly, Peter L. Reynolds, Robert Irving, and Solomon Mitchell, *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the present*, revised edition (Pymble, NSW: Angus & Robertson, 1994), pp. 204-5.

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DESCRIPTION

St Just, the former residence of noted Brisbane-based architect Eric P. Trewern, is an excellent example of Old English style of domestic architecture successfully adapted to a modest-sized cottage. Positioned on a sloping block, *St Just* is set back from the street frontage to Chatsworth Road. Like other houses in its immediate context, *St Just* is domestic in scale and appearance. *St Just* is largely visible from Chatsworth Road, with hedges obscuring some of the detail of the front façade. From the east, mature vegetation partially obscures the view from Chatsworth Road.

General description

St Just is a modest, single-storey brick house designed in the Old English style. It is generally rectangular in plan, with a medium-pitch cross-gable roof. The Chatsworth Road elevation is asymmetrical with a street-facing double gable, an open sunroom to the east and the main entrance to the west. Entry to the house is via a paved pathway, brick stairs and a deeply recessed archway with a brick lintel and an ironwork gate.

The front portion of the house is original and has two later extensions to the rear. The first extension spans the concrete driveway to the west, with the second extension set behind the first.

The roof is terracotta tiled and includes shallow, timber-lined eaves with exposed roof timbers. All gable ends are finished with roughcast rendering. However, a c.1933 image of the original house shows gable ends with imitation half-timbering. The western-most gable also has a narrow, timber-framed gable vent. An original brick chimney with a semicircular cowl protrudes from the original house, and an additional rectangular chimney protrudes from the gable end of the first extension. Ground-level external walls are brick construction and finished with roughcast render, while sub-floor spaces are enclosed with unfinished brick. A prominent feature of the external walls is the corbelled brick detail found on some wall returns, both on the original house and on the rear extension

Many of the window and door openings, timber joinery and leadlight details are retained. On the side elevations of the original house and rear extension, windows are generally timber-framed, multi-paned casement windows with several unusually narrow, multi-paned awning windows. A bay of timber-framed, leadlight casement windows is located on the front elevation, and some windows, including the front bay, have non-original timber shutters on either side. Timber-framed, double-hung sash windows are used on the enclosed sub-floor spaces. Most windows have exposed brick sills and lintels that juxtapose against the external roughcast render finish.

Over the front bay of casement windows, a narrow, tiled awning is supported by two pairs of decorative timber brackets.

The house is set amongst a small, informal lawn and garden enclosed by a non-original brick fence and metal gate. An original brick retaining wall runs the partial length of the driveway, terminating at the main entrance. Another notable feature is the ribbon driveway that, rather than simple concrete, has inset terrazzo-like stone detailing. Most plantings appear non-original, save for the large Umbrella Tree, which appears in a c.1933 image of the house.

Significant features

Features of cultural heritage significance include:

- Views to the house from Chatsworth Road

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- The original location, set back and orientation of the house
- Rear additions to the house designed by Trewern
- Informal garden and lawn setting, including pathways and brick retaining wall
- Original ribbon driveway, including terrazzo-like stone detailing
- Single-storey, cross-gable form
- Asymmetrical composition of Chatsworth Street elevation
- Terracotta tiled roofing
- Roughcast render gable infill and original imitation half-timbering if extant beneath the finish
- Timber-framed gable vent
- Timber-line soffits, including exposed roofing timbers
- Brick chimneys
- Brick walls with roughcast render finish
- Brick corbel details on wall returns
- Location, size and arrangement of original door and window openings
- Timber-framed, multi-paned casement windows
- Timber-framed, multi-paned awning windows
- Lead-light casement windows on Chatsworth Street elevation
- Brick sills and lintels
- Narrow eaves (widowhoods) and decorative timber brackets
- Original recessed main entryway, including arch and ironwork gate
- Original arched entry to the external sunroom
- Internal room layouts and openings, where original
- Original plantings, including Umbrella Tree

Non-significant features

Non-significant features include:

- Non-original metal gates
- Non-original additions to the rear of the property
- Non-original window and door openings
- Non-original doors and windows
- Non-original timber window shutters

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- Non-original plantings

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CURTILAGE

The curtilage captures all significant or original elements of the place as described and consists of Lot 16 SP250089.



Source: Brisbane 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>N/A</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><i>St Just</i> is important in demonstrating the principal design features, construction techniques and materials associated with Old English style of domestic architecture, a style popularised by Eric P. Trewern between the First and Second World Wars. Typically associated with more substantial residences, Trewern successfully adapted these elements to a more modest sized cottage. As expressed in the citation's description, <i>St Just's</i> architectural elements include asymmetrical gabled roof forms, roughcast rendering, corbelled brick details and leadlight windows.</p>
<p>Criterion E Aesthetic</p> <p>The place is important because of its aesthetic significance</p>	<p><i>St Just</i> has aesthetic importance for its picturesque attributes that successfully adapted Old English design features to a more modest-sized cottage. In contrast to the more traditional late-19th and early-20th Century designed houses surrounding it, <i>St Just</i>, set within an informal garden and lawn setting with pathways and brick retaining wall, is characterised by the composition of key elements typically associated with more substantial Old English dwellings, including asymmetrical massing, gable roofs with tall chimneys, roughcast render, and leadlight casement</p>

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	windows. As expressed in the citation's description, notable design details include an external sunroom, arched entryways, unusually narrow awning windows and corbelled brickwork.
Criterion F Technical The place is important in demonstrating a high degree of creative or technological achievement at a particular period.	N/A
Criterion G Social 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.	N/A
Criterion H Historical Association 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	<i>St Just</i> has a special association with noted Brisbane-based architect Eric P. Trewern as the house designed as his marital home in 1931. Commencing private practice in 1920, Trewern operated one of Brisbane's most successful residential architectural firms between the First and Second World Wars. Initially known for his California Bungalow style houses, Trewern became widely recognised for popularising Old English and Spanish Mission-style houses in Brisbane. Trewern's significant contribution to the development of the architectural profession in Queensland is demonstrated through his Presidency of the Queensland Institute of Architects (1931-1935).

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