

Woollahra Interwar Buildings Thematic History

Prepared for Woollahra Municipal Council
Date: 31 July 2024

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The following report register documents the development of this report, in accordance with GML's Quality Management System.

Job No.	Issue No.	Notes/Description	Issue Date
23-0394	1	Draft report	06/03/2024
23-0394	2	Final report	04/07/2024
23-0394	3	Revised final report	31/07/2024

Quality management

The report has been reviewed and approved for issue in accordance with the GML quality management policy and procedures.

It aligns with best-practice heritage conservation and management, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance, 2013* and heritage and environmental legislation and guidelines relevant to the subject place.

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Executive summary



The following is a thematic history of the development of interwar buildings (including residential flats, houses, and commercial and public buildings) in the Woollahra Municipality. The interwar period was a short but momentous time of social, economic and technological change that transformed Australia's built environments. This report examines the wider social and technological trends of the period and how they impacted the built environment of the Woollahra Municipality.

Beginning in 1919 the municipality expanded in response to post World War I housing shortages and via increased transport networks. The large mansion estates that characterised the area during the late 1800s were increasingly subdivided and apartment living increased, focused along an expanded tram and bus network.

The municipality's location beside Sydney Harbour and its proximity to the city continued to attract the wealthy and many prestigious houses designed by Sydney's most famous architects were constructed, including those by Leslie Wilkinson, R Prevost, Samuel Lipson and F. Glynn Gilling.

During the 1920s service stations and shopping strips complete with banks and postal services developed in Rose Bay, Double Bay and Paddington. Manufacturing areas were limited to parts of Paddington while Vaucluse remained a largely residential area.

An important period of development, much of what shapes Woollahra today, emerged during the interwar period. In particular, the growth of apartment living, where today Woollahra can be seen as the area of Sydney with the highest concentration of interwar flats, by architects including Dudley Ward, Samuel Lipson, Emil Sodersten, EC Pitt, Aaron Bolot, and Scott, Green and Scott.

This report includes a comprehensive list of architects working in Woollahra during this period and a summary list of key interwar buildings encompassing architect, date and style and style guide of buildings of the interwar period.

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Introduction

What is a thematic history?

A thematic history provides broad historical context for understanding the patterns and forces that shaped an area over time. In New South Wales (NSW) there are 36 State Themes. This history identifies locally distinctive themes to construct a historical narrative of the Woollahra Municipal Council Local Government Area (LGA) in the interwar period. A theme can unite a variety of actions, events, functions, people and dates. It helps to prevent overemphasis on a particular type of item, period or event in history.

The thematic history is **not** intended to be a detailed account of all aspects of the history of an area, nor to replace local histories that provide historical accounts focused on specific subjects or that serve other purposes.

The history aims to help readers understand and appreciate why the interwar period has had a significant impact on the built and cultural landscape of the Woollahra LGA. It identifies and explains a selection of locally distinctive themes that help us understand the area and its historic physical fabric that evolved in that seminal period of development.

Why a thematic history?

Woollahra Municipal Council commissioned this thematic history to inform future planning, the development of design guidelines and interpretation of interwar buildings in the Woollahra Municipality and to assist Council staff in identifying areas of priority consideration.

The thematic history considers the various architectural styles, the key architects working in Woollahra during the period, the importance and careers of those architects more widely, and the key building typologies produced during the interwar period. This history also contains a select summary list of properties discussed in the report, including architect, date and architectural style, and other relevant information.

What is the interwar period?

The interwar period is generally considered to span 1918 to 1939 and the start of World War II. It encompasses a decade of growth and prosperity before a financial crash that enveloped the world and led to the Great Depression of the early 1930s. The world emerged from the Depression on the eve of the Second World War to embrace a range of architectural expression and influences from Europe and America, the forerunner of Modernism in Australia. This period is seen as ending in 1939 because during World War II restrictions on labour and materials were such that building all but ceased; however, a number of changes that can be seen to be part of the interwar period occurred during the early 1940s and as such this study includes some buildings from the early 1940s.

Key social changes in this period that impacted Woollahra LGA included:

- the transition of the historic estates of the area into various subdivisions, schools and hospitals;
- development of high-density apartments;
- intensive development of transport networks and public infrastructure throughout the area to service the rapidly growing population;
- the evolution of Vaucluse and Woollahra Municipalities as affluent localities with architect-designed houses and flats which attracted middle- and upper-class residents and the cream of Sydney society; and
- The development of small industrial enterprises on the edges of Paddington.

Woollahra in the interwar period

In the interwar period the present Woollahra LGA comprised all of the former Municipalities of Vaucluse and Woollahra and the northeastern sector of the Paddington Municipal Council, then part of the City of Sydney (see Figure 1)

There was considerable growth in the interwar years in the Vaucluse and Woollahra municipalities. This was the result of several factors, including the acute postwar housing shortages, increased availability of public transport and other services, council policy (related to location and forms of development), and higher land values leading to development opportunity.

Between 1921 and 1933 the combined population of Woollahra and Vaucluse municipalities rose from 30,000 to 42,000. In the years to 1947 the population topped 53,000 fuelled by intensive residential subdivision, a population boom, flat construction.

According to the *Sydney Morning Herald* in 1927, the eastern suburbs, including Paddington, Vaucluse and Woollahra, were home to one quarter of Sydney's population, and were 'growing'. Vaucluse was described as 'quite a model little town [with] no slums [and] almost all the houses are new and flats are absent'.¹ By contrast Paddington, which had been densely developed with terrace housing in the Victorian period, 'is about as large as Launceston, in Tasmania' with 4439 dwellings though the Town Hall is the finest in the eastern suburbs.² Woollahra, self-described as the 'dress circle suburb', was compared in size to Geelong in Victoria, having a population of 32,000 and 6200 residences. There were 540 residences in course of erection, with an estimated value of £476,127 (roughly \$46,949,332 today).

The significant population growth in Vaucluse and Woollahra in the 1930s can be attributed to the construction of flat buildings. Woollahra was number five and Vaucluse 11 on the list of Sydney suburbs with the highest number of flats and flat construction. Woollahra's flat development represented 9.9 per cent of flats in metropolitan Sydney while in Vaucluse 78 flat buildings amounted to 1.7 per cent of new flat construction in

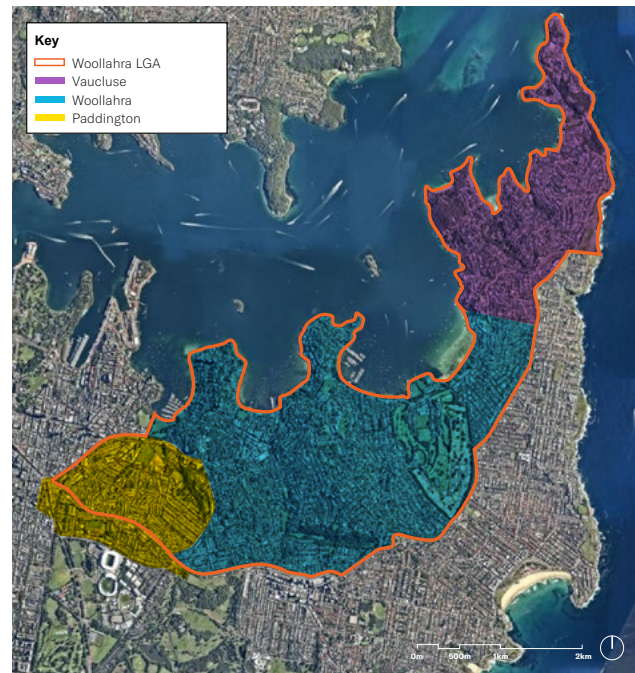


Figure 1 The current Woollahra LGA showing what was, during the Interwar period, the Municipalities of Vaucluse, Woollahra and part of Paddington



Figure 2 Suburbs of Woollahra LGA (Source: Nearmap with GML Heritage)

Sydney. In both municipalities, by the end of the 1930s flats comprised over 28 per cent of total dwelling stock.³

Whereas during the 1900s the northeastern parts of the municipality were restricted by limited access, leaving Vaucluse and Watsons Bay largely undeveloped, a comprehensive transport network developed in Vaucluse and Woollahra centred on tramways, buses, improved roads for private cars, and for those living near the harbour foreshores, the ferry service.

The residents came to enjoy an enviable lifestyle in the dress circle suburbs of Sydney with a high standard of living. There were many expensive and distinctive architect-designed houses and high-class flat buildings, good schools, well-equipped sportsgrounds, parks and gardens, water frontages to the harbour with family-friendly beaches, a network of concrete roads and good public transport with ferry, bus and tram services connecting residents to the district and beyond. Neighbourhood shopping centres at Double Bay, Rose Bay and at Oxford Street, Paddington, provided locals with the daily necessities of life.



Figure 3 'Woollahra' lettered on the embankment at the intersection of Birriga and Victoria Roads, Bellevue Hill, February 1934 / Sam Hood. (Source: State Library of NSW, <https://collection.sl.nsw.gov.au/record/nGmk3r3Y#viewer>)

Authorship

Léonie Masson (GML Associate and Historian) provided the historical overview with special chapters contributed by Charles Pickett (Historian) and Rebecca Hawcroft (GML Head of Heritage Places). Rebecca Hawcroft provided strategic overview and review.

Acknowledgements

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The end of an era—mansion estate subdivision

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Subdivision of the grand old estates of Woollahra and Vaucluse increased after the turn of the century and accelerated after World War I as rising labour costs made the cost of servants and other people to maintain the estates prohibitive. There was also a land speculation boom with owners and investors capitalising on housing demand following the First World War and economic expansion in the 1920s. Another driving factor was the system of land tax which, coupled with increasing land values, forced some owners of large properties to subdivide.

Woollahra Municipal Council received about 1,600 subdivision applications between 1913 and 1945. By contrast there were fewer mansion estate subdivisions in neighbouring Vaucluse as it was a newer and geographically smaller municipality and had generally been subdivided into smaller lots from the extensive Vaucluse Estate between 1900 and 1915.

A network of new streets, lanes, cul-de-sacs and battle axe blocks resulted from the subdivisions, which often bore the names of the old properties, while the original house was retained within its reduced garden. For instance, Gladswood Gardens Estate (1927) in Double Bay was named after the old mansion 'Gladswood'. Gladswood Gardens Avenue was formed to provide access from New South Head Road to all 14 allotments in the subdivision. The Town Planning Association praised the 'clever lay-out' of this estate as it gave easy access to each lot and also water frontages, plus a footway 12 feet wide giving access to the estate from the main road.⁴

The estate was developed as an exclusive residential flat area. The increase in property values is evident in the sale prices of allotments in the estate from £44 to £80 per foot, a deterrent to potential private home builders.

Now, land in every part of this municipality has reached such towering values that it would almost be impossible for anyone not wealthy to build a home there. Flats are the only economic answer.⁵

While a number of mansion houses were demolished, many were repurposed as schools and hospitals. Redleaf was purchased by Council in 1940 but was not converted to the Council Chambers until 1947. Cranbrook School was founded in 1918, establishing itself on the grounds



Figure 4 Real estate poster for Kainga House and Grounds, Vaucluse, October 1923. (Source: State Library of NSW, <https://collection.sl.nsw.gov.au/record/74VvqddWD5Xl>)

of the former Rose Bay private home and vice-regal residence Cranbrook, purchased by benefactors such as Samuel Hordern. In 1909 Ascham moved to Glenrock in Darling Point. Glenrock was a fine Italianate house built by John Marks in 1876, set on six acres of land and in 1930 expanded to the neighbouring property The Knoll.

Even in Paddington, a suburb densely developed prior to World War I, the remaining villas were being subdivided and often demolished. One example was Flinton, built in 1833 on six acres on the southern side of Glenmore Road. It was purchased by the Benevolent Society in 1901,

later becoming the Royal Hospital for Women. Although originally converted for use as a hospital, in 1920 the house was demolished and replaced with a series of new hospital buildings.⁶

Mona was one of Darling Point's first residences, built in 1844 for Colonial Treasurer Thomas Ware Smart. The Georgian mansion overlooking Rushcutters Bay was designed by John Bibb and was later owned by leading Sydney architect Thomas Rowe. Following Rowe's death in 1899 the 15 acres (6 hectares) of Mona's grounds were subdivided into 136 lots, Mona's driveway becoming Mona Road. Mona survived, divided into flats in 1920; during the following two decades similar conversions were made to many of its new neighbours.⁷

Subdivisions were carefully planned to maximise the financial return for the owner in a highly competitive market. Vendors spruiked the advantages of buying in their subdivision, citing proximity to public transport, the city and shops, harbour views and a desirable neighbourhood. Wallaroy House Estate in Edgecliff Road was subdivided in 1925 into seven allotments in the 'hub of Sydney's social world':

It is improbable that home creators will ever again receive the opportunity of securing such sites as the Wallaroy House subdivision offers at Point Piper.

Through the attention the vendors have paid to the subdivisions it is impossible for any home to be built out, or any view to be hampered.⁸

As early as 1917 Paddington was described as a 'closely populated centre'. The suburb featured many 'old-fashioned residences as well as modern ones'; however, there was 'no building land available'.⁹ Subdivisions in Paddington during the 1920s included the Barcom Estate (1921), Deep Dene Estate (1922), Lammermuir Subdivision (1923), Paddington Council Estate (1924), Rosa Estate (1929) and Hopewell Estate (1938).

The Lammermuir Subdivision comprised 'Lammermuir, a commodious residence and 10 choice building sites' in MacDonald Street, Glenmore Road and Liverpool Street. There was, however, not the same pattern of subdivision as in Woollahra for instance, where numerous large mansion estates were subdivided in the interwar period.

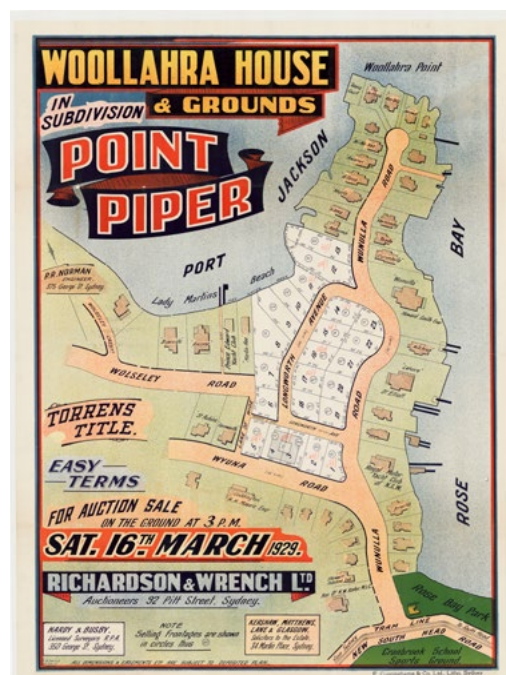


Figure 5 Coloured subdivision plan for Woollahra House and Grounds, Point Piper, March 1929. (Source: State Library of NSW, <https://collection.sl.nsw.gov.au/record/74VvqjJ0vdMM>)

Mansions to mansion flats

In Woollahra flats replaced mansions with such speed that the 1930s saw a decline in the number of private houses in the municipality.

The decline of the city mansion had several causes though at the time the most mentioned cause was the 'servant problem', with more employment options for working class women in the new urban economy.

The *Sydney Morning Herald* argued that the expense and scarcity of servants was the 'outstanding cause' of flat living: 'The householder...finds that the privilege of entertaining his friends which he regards as one of the advantages of his suburban home is practically denied him, owing to the uncertainty created by the servant problem'.¹⁰ Edgecliff House, one of many mansions to be demolished and replaced by flats, included 'five main bedrooms, maids' quarters of five bedrooms and Bathroom'.¹¹

In contrast, an apartment building created the possibility of sharing servants among tenants as well as common dining rooms, reducing the servants required for each flat; this strategy was employed by the pioneering 'mansion flat' Kingsclere completed in 1912, the first apartment tower built on Macleay Street, Kings Cross.

The 1920s saw the availability of new domestic technologies, notably gas and electric refrigerators, which combined with gas and electric stoves and ovens as well as hot water systems substantially reduced domestic work, meaning that even a large flat could be served by one or two maids.

These consumer innovations were crucial in expanding the market for flats, especially as they became standard features. By the 1930s it was the norm for new flats to be 'liberally equipped with all built-in conveniences. Each flat is provided with refrigeration, hot water and hot water radiation in each bathroom'.¹² The president of the Housewives Association claimed that 'Some people are moving into flats solely because they are fitted with refrigerators'.¹³ Not surprisingly the flat trend expanded to Woollahra during the 1920s and 1930s:

At the present time there are about 53 blocks of flats in Point Piper. About 50 per cent of the property on Point Piper is flats, boarding houses or private homes that have been converted into rooms for letting, owing to the difficulty of obtaining labour to care for large private homes. Individual homes, moreover,

are not as popular with women as they were; there is always a feeling of responsibility for staff and insecurity, as one locks up the myriad doors and windows at night'.¹⁴

The other outstanding reason for the flats boom was the 1916 passage of the Fair Rents Act (NSW), which limited building investment returns to five per cent. Detached houses were more expensive per residence than apartments, especially when maintenance was included. In addition, finance for cottages was difficult to secure for those on modest incomes.¹⁵ The Act and later versions remained in force until 1958.

Until 1950, 90 per cent of flats and more than 50 per cent of houses were rented and the effect of the Act was to tilt the rental market towards flats, especially flats for the wealthy who were encouraged to divide their mansions and homes into flats and invest in new apartment buildings as suburban land values soared. Flats replaced large houses as the favoured abode of wealthy Sydneysiders.

“ ONE BY ONE THE OLD HISTORICAL HARBOUR-SIDE HOMES ARE FALLING TO THE MARCH OF TIME AND GREAT BLOCKS OF FLATS RISE MAJESTICALLY SKYWARDS WHERE THE OLD HOUSES RAMBLED AND SPREAD IN A FINE DISDAIN FOR COMMERCIALISM. TEN, TWENTY AND THIRTY FAMILIES ARE HOUSED ON THE SOIL THAT WAS BARELY SUFFICIENT FOR ONE FAMILY ... ”

Decoration and Glass, January 1938, p 10.



Aston Gardens

Typical of the transition from mansion to flats was Aston, built about 1859 on part of the Point Piper Estate for Richard Holdsworth, city lawyer and founding alderman of Woollahra Municipal Council. Aston and its 1.5-hectare grounds were later occupied by high-profile people including Frederick Robert White, whose brother James White founded the family's pastoral empire. Frederick White's several beneficiaries eventually decided to subdivide and sell their property and Aston was demolished and its grounds subdivided during 1927.¹⁶

The new Aston Estate was created with the establishment of the small street Aston Gardens leading off Victoria Road. Between 1929 and 1939 nine apartment buildings designed by some of Sydney's best architects were added to the small subdivision.

The site was 1927's 'most successful'—most lucrative—'sale of the choice lands of the eastern suburbs'.¹⁷ With views north across the harbour it was no surprise that the 16 lots of the new estate sold quickly, with all but two becoming the sites of new apartment buildings.

Lot 2 was purchased by cinema entrepreneur Archer Whitfield. Whitfield built Novar, which housed just three flats, each occupying one floor. Novar was described by the *Sydney Morning Herald* as one of the 'very fine blocks of residential flats ... being erected in the eastern suburbs ... They are not the ordinary box type of flat consisting of two rooms and a kitchenette. They are large and well-appointed apartments', even including 'two separate bedrooms for maids'.¹⁸

Novar's floor plan included four bedrooms, dining and living rooms plus a 'smoke lounge', two balconies and a rear maids' wing off the kitchen comprising a bedroom, sitting room and bathroom.¹⁹

Also built during 1928 and 1929 was neighbour Aston, designed by Scott Green & Scott, which forms 'four distinct homes in the one building ... designed to appeal to people who desire a modern home without the expense of upkeep'.²⁰ Further along at no. 7 Aston Gardens is Miramar, designed by Emil Sodersten, again comprising four floors, 'each floor a complete suite'.²¹ These 'model flats' also included 'built-in cupboards, larder, refrigerator, and hot-water service, laundry and special drying room, and garage for each tenant'.²²

Novar was designed by George Bosanquet Gray, who designed primarily residential structures including apartment buildings at Rose Bay, Kirribilli, Waverley and elsewhere; Gray also designed several churches. Scott, Green and Scott and Emil Sodersten, architects of Aston and Miramar, were among the most prolific designers of flat buildings in the Woollahra Municipality. Both Novar and Aston were financed by their owners, who also occupied a flat in each while renting out the others.

Figure 6 Above: Kalorama, located at no. 4 Aston Gardens, as seen today from the street.

The end of an era—mansion estate subdivision



GML
HERITAGE

NOVAR

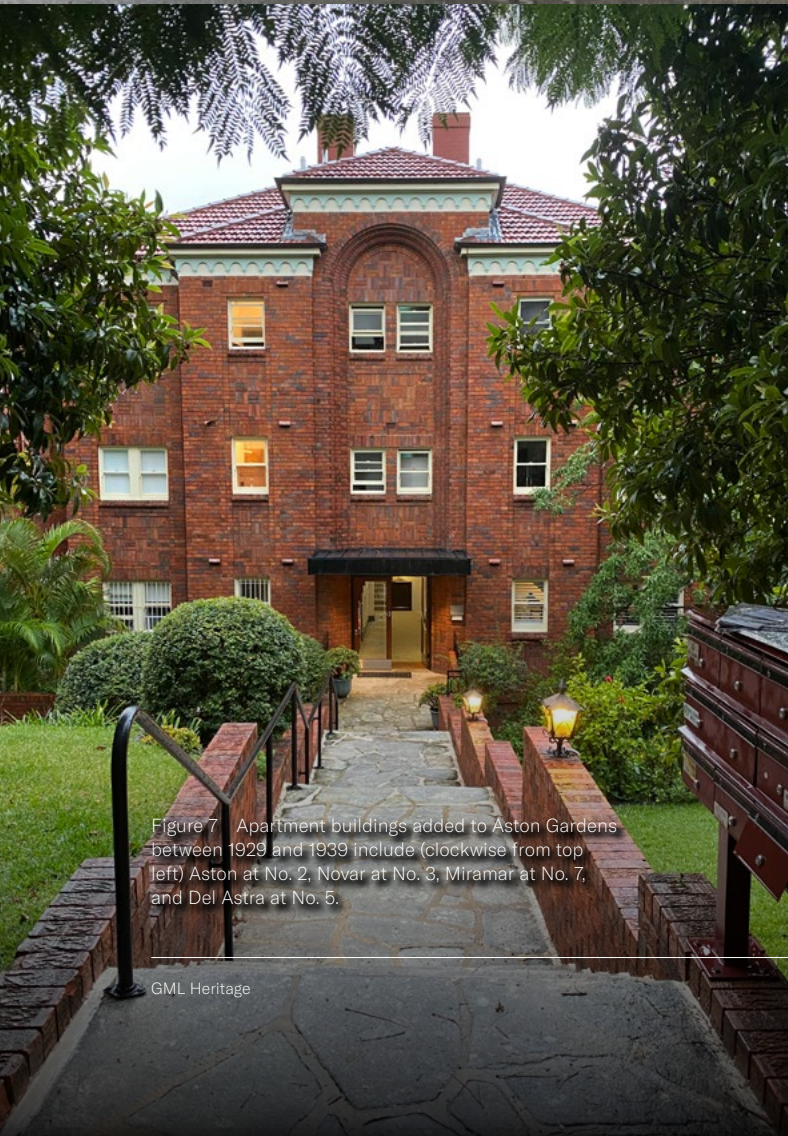


Figure 7 Apartment buildings added to Aston Gardens between 1929 and 1939 include (clockwise from top left) Aston at No. 2, Novar at No. 3, Miramar at No. 7, and Del Astra at No. 5.



MIRAMAR

7

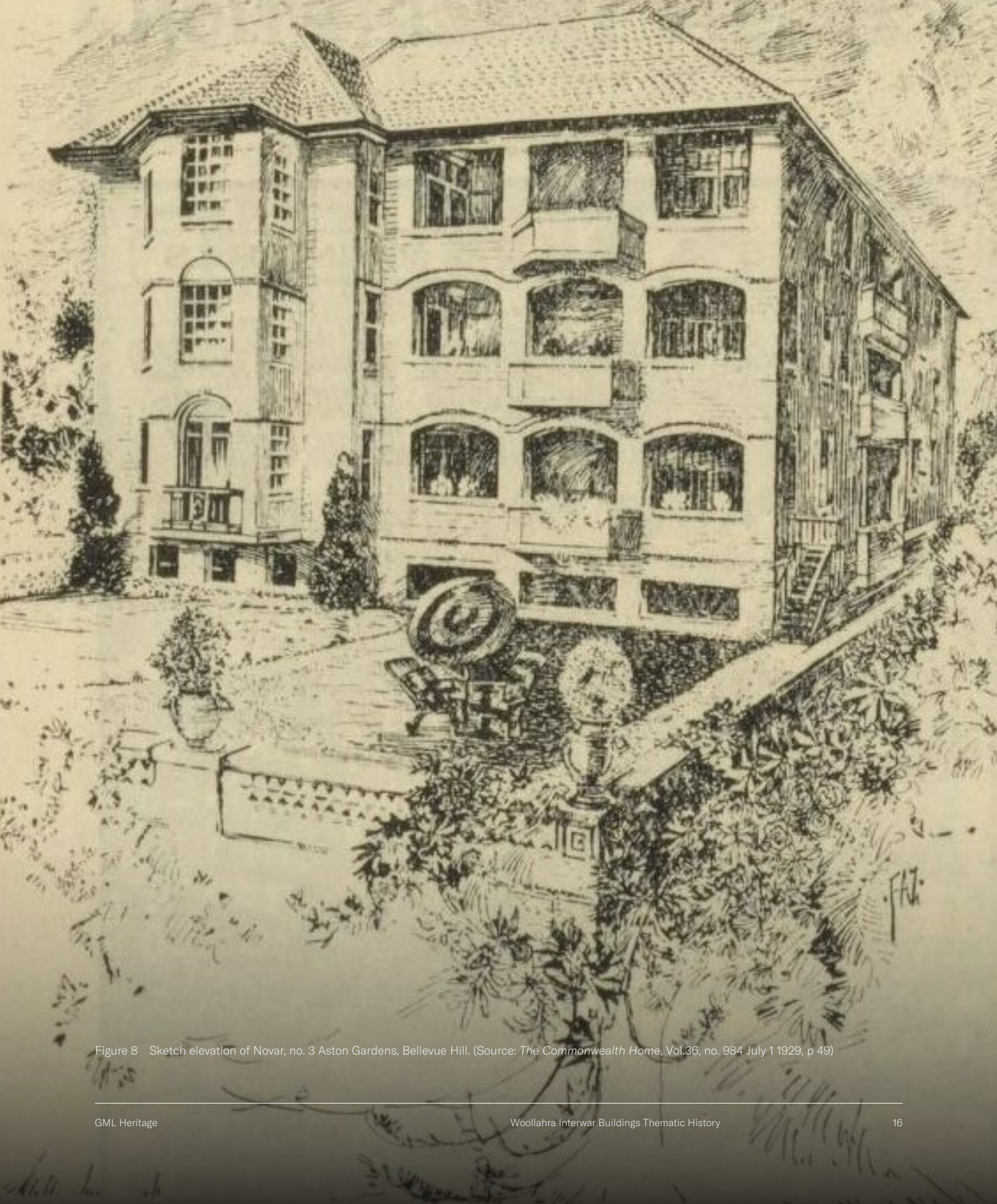


Figure 8 Sketch elevation of Novar, no. 3 Aston Gardens, Bellevue Hill. (Source: *The Commonwealth Home*, Vol.36, no. 984 July 1 1929, p 49)



Gladwood Gardens

A similar process occurred at Double Bay, site of Gladwood House, a sandstone Gothic mansion built about 1864 for pastoralist and merchant Samuel Deane Gordon. In 1927 Gladwood's third owner, John Spencer Brunton, sold the house and grounds to two estate agents, who subdivided the estate into 14 lots connected by a new street named Gladwood Gardens; Gladwood retained its place overlooking Double Bay.

Following the auction of Gladwood Gardens, *The Sun* observed: 'Flats will probably be erected on each allotment ... Now, land in every part of this municipality has reached such towering values that it would be impossible for anyone not wealthy to build a home there. Flats are the only economic answer'.²³ This prediction proved correct and a year later one of the initial purchasers was already profiting: 'Completed only six weeks ago, The Maranoa, a block of flats in Gladwood Gardens was sold yesterday for £20,600'.²⁴

Maranoa comprised seven three-bedroom apartments, like its neighbour Far Hills; both were praised as examples of the high standard of work being produced by speculative builders.²⁵ The article notably does not mention Maranoa's architect Emil Sodersten.

Also constructed in the former estate in 1939 was Garron Tower at no. 5 by architects JE Justelius and ND Federick. Located adjacent to the Redleaf estate (now Murry Rose Pool) the building does not appear to take full advantage of its open north east aspect, perhaps anticipating future apartments to be constructed adjacent in the future. Designed in a functionalist style with restrained detailing it has strongly rounded bay windows, verandahs and corner sunrooms with curved glass.



Figure 9 Garron Tower, no. 5 Gladwood Gardens. Two storeys at street level, utilising the steep site, the building is six storeys at the harbourside

Figure 10 Top of page: Emil Sodersten's 1928 Maranoa; the four-storey buildings contains seven apartments, located at 4 Gladwood Gardens, Double Bay.

THE MOST EXCLUSIVE HOME SITES ON THE HARBOUR

EVERY LOT A JEWEL IN THIS

CROWN SUBURBS. HERITAGE

GLADSWOOD GARDENS

EDGECLIFF.



TORRENS TITLE.

IN SUBDIVISION

TERMS

10% DEPOSIT

BALANCE IN 12 QUARTLY

PAYMENTS WITH INTEREST AT 6 1/2%

FOR AUCTION SALE

ON THE GROUND

SAT. SEPT. 24TH 1927 AT 3 P.M.

BY

RAINE & HORNE

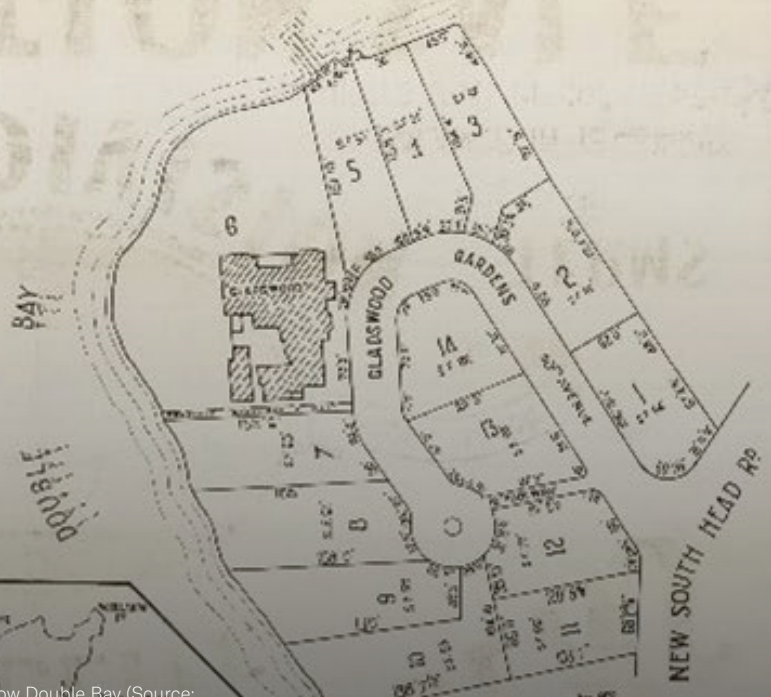
AND

E. H. MAAS & SON

AUCTIONEERS IN CONJUNCTION

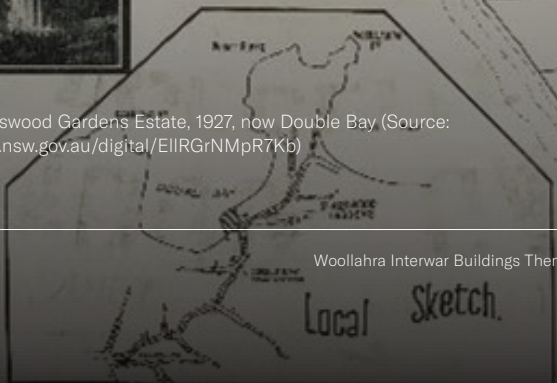


POINT PIPER FROM GLADSWOOD



All dimensions and measurements are subject to Deeds and Plans.

Ray & Russell
Licensed Surveyors
4 CASTLERAGH ST SYDNEY.



Local Sketch.

Figure 11 Real estate poster for the Gladswood Gardens Estate, 1927, now Double Bay (Source: State Library of NSW, <https://collection.sl.nsw.gov.au/digital/EIIRGrNmPr7Kb>)

Sullivan Bros
Barrack House
Barrack St.
SYDNEY.

Transport and infrastructure

In response to the considerable population increase the interwar years saw substantial investment in transport and infrastructure. Proximity to transport options such as ferries, trams and buses influenced the location, pattern and form of development of Vaucluse and Woollahra municipalities between the wars. The motor car, though, was to have a defining role in the subsequent development of the area, transforming the built landscape with a network of concrete roads and buildings designed to accommodate and service the increasing numbers of private motor vehicles in the district.

Ferries

In 1916 the *Sydney Morning Herald* reported that Vaucluse was the only harbour suburb that had two ferry services running for the benefit of residents and visitors.²⁶ A large number of passengers on this service were day trippers visiting the swimming enclosures at Parsley Bay Reserve (where there was a wharf on the point, Fitzwilliam Road, Vaucluse), Vaucluse Bay (Nielsen Park) and Vaucluse House and the lighthouse at The Gap near Watsons Bay.

Closer to the city, residents of harbourside suburbs in Woollahra Municipality did not benefit from ferry services. 'Resident' wrote to the *Evening News* in 1919 requesting the Watsons Bay and South Shore Ferry Company commence a ferry service 'as the northern ends of Point Piper and Darling Point are very badly off for efficient means of communication to the city'.²⁷ Eventually, the writer's request was unsuccessful.

The Watsons Bay and South Shore Ferry Company's four ferries—'Vaucluse', 'Greycliffe', 'Woollahra' and 'King Edward'— and wharf leases were purchased by Sydney Ferries Limited and taken over on 1 June 1920. Wharves were located at Parsley Bay (Fitzwilliam Road, Vaucluse), Central Wharf (Vaucluse), Nielsen Park and Watsons Bay.

*It is intended by the company to make certain alterations in the Watsons Bay timetables and to vary the running of the steamers, but none of these innovations will be introduced until after the arrival of the Prince of Wales.*²⁸

The new timetable did not please the residents of Parsley Bay and Watsons Bay as it cut out a stop at the Central

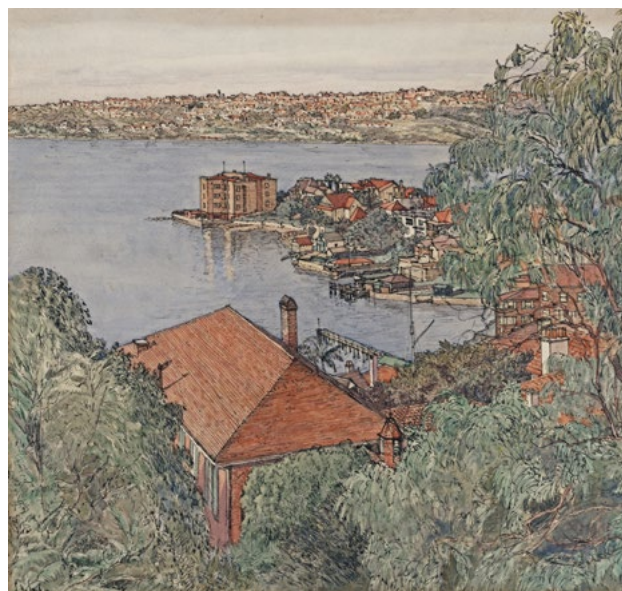


Figure 12 Sydney Ure Smith (Australia 1887–1949), *Woollahra Point*, 1941, Pencil, pen and black ink, watercolour on paper, 42 x 44.5 cm, Art Gallery of NSW, Marshall Bequest Fund 1941 (Image © Art Gallery of NSW 7188)

Wharf, substituted an indirect for a direct service to Parsley Bay and fixed the last boat to Parsley Bay and Watsons Bay at 10.20 pm on Sundays and holidays. Following a deputation from a committee including Council members, Sydney Ferries Ltd developed an amended timetable which pleased the residents of the area.

The absence of ferry services was a major concern of Rose Bay residents in 1923. They wanted a Rose Bay–Circular Quay service, or at the least to link Rose Bay to existing services to bring it 'in touch with the whole of the harbour'.²⁹ Sydney Ferries Ltd briefly considered the proposal but informed Woollahra Municipal Council that the proposed ferry service via Darling Point and Point Piper to Vaucluse could not proceed as the wharf accommodation at both locations was unsuitable for the class of ferry boat which was likely to be placed on the service.³⁰

By 1928 Sydney Ferries Ltd was the world's biggest ferry operator, with ferry patronage of 40 million passenger journeys a year. The Watsons Bay route comprised a launch service for business trips only (no service on



Figure 13 Ferry wharf, Watsons Bay, Sam Hood c1916–1955. (Source: State Library of NSW, <https://collection.sl.nsw.gov.au/digital/OQxXDyMzZjNyq>)

weekends) while the Nielsen Park and Garden Island service operated hourly on Saturdays, half-hourly on Sundays but a limited service on weekdays. Ferries wharves were located at Nielsen Park, Parsley Bay, Central Wharf (Village Point, Vauclose) and Watsons Bay only.³¹

With the increased competition from motor buses and cars, Sydney Ferries Ltd threatened to cease the Watsons Bay, Central Wharf and Parsley Bay Wharf service in late 1932 due to fewer season ticket returns and increased passenger patronage. The Council urged the company to give the service a further trial and in August 1933 the Stannard Bros ferries were conducting the service which was extended to include Watsons Bay Wharf and Nielsen Park. Vauclose

Municipal Council supported Hunters Hill Council's call in 1938 for the government to take control of all Sydney Harbour ferry services as according to the mayor 'Vauclose was without a regular ferry service'.³² There was little change over the course of the next decade or more. The government takeover of Sydney Harbour's ferries eventually took place in June 1951.

WATSONS BAY and S.S. FERRY CO. LTD.

STEAMERS Leave No. 1 JETTY, Circular Quay, Daily for

PARSLEY BAY WHARF for Parsley Bay Reserve and splendid Bathing Beach.

Vauclose Bay. Ideal Picnic Grounds and Beach.

These BEACHES are the SAFEST for CHILDREN in the HARBOUR.

The Historic Wentworth House and Beautiful Grounds.

This House is surrounded by the ONLY GENUINE IRISH SOIL in Australia.

WATSONS BAY WHARF for The Gap. Light House, Signal Station. Clovelly Park and Beach.

MAGNIFICENT SCENERY ON ROUND TRIP.

Steamer connects with Tram at Watsons Bay.

NOTE.— Special CHEAP CHILDREN'S FARES on Saturdays, Sundays and Public Holidays.

Figure 14 Watsons Bay and South Shore Ferry Co Ltd advertisement. (*The Catholic Press*, 7 Mar 1918, p 32)

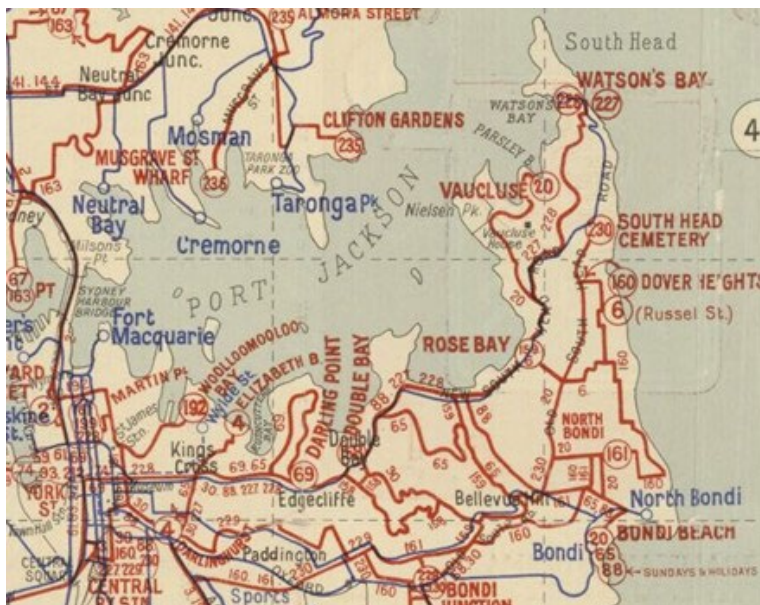


Figure 15 Extract from *Tramway and Omnibus Services, Sydney and Suburbs, 1938*, showing tramways (blue lines) and buses with route numbers (red lines) routes in the district. (Source: State Library of NSW, c15775_001_c)

Tramways

Trams were a major form of transport in Sydney during the interwar period and were well established in the Woollahra area.

The Watsons Bay line followed New South Head Road to the end of Old South Head Road near Dover Heights. This became the most popular and well patronised tramway in Sydney, particularly between 1934 and 1950. In 1932, for instance, the trams bound for Sydney were mostly full by Dover Road at peak times and were overcrowded by Double Bay. Many regular users complained the tram service was inadequate and demanded improvements including additional regular services, special services for school children, amended timetables and increasing number of cars per service.

The establishment of a tram line to North Bondi via Paddington and Bellevue Hill was directly responsible for promoting development in the southeast marketed to a lower socioeconomic group. This tram route was well patronised and regularly overcrowded at various times of the day. There were numerous complaints from

passengers about fares, congestion and timetables. Verle Martin wrote in March 1936:

In the first place the type of cars may be suitable for the tracks, but totally unsuitable for the passengers that have to stand. I live in Birriga Road and have to get to my employment at 8.50 for five days in the week. It may be surprising to the Transport Commissioner when I say that I have not had a seat since last August.³³

New services were introduced in the 1930s to meet increasing demands, including:

- Dover Heights–Rose Bay (August 1937);
- Vaucluse–Bondi Beach (April 1934);
- Watsons Bay–Central Railway Station (May 1933);
- Watsons Bay–Martin Place City (Sep 1937);
- Bondi Junction–Central Railway Station via West Bellevue Hill (March 1933);
- Dover Heights–Martin Place City (July 1939);
- Double Bay–Maroubra Junction and Pagewood via Bondi Junction (Jan 1938);
- Rose Bay–Maroubra Junction and Pagewood via Bondi Junction (Nov 1934); and
- Darling Point–York Street City (Feb 1937).

The new routes influenced the development of new housing areas and shopping precincts. Advertisements for new subdivisions/estates, houses and flats for sale, and shops and businesses in Vaucluse and Woollahra frequently cited the short walk (in minutes) to tram stops as an inducement to potential buyers. The Fernleigh Garden Estate in Rose Bay was ‘within a few minutes’ walk of the Dover Road Tram Terminus’. The Bondi (via Bellevue Hill) tram passed the Woollahra Midhurst Estate ‘which is also situated less than three minutes’ walk from the Oxford Street tramway system’.³⁴

‘The motor car is king of the road’

By 1923 motor vehicles outnumbered horse-drawn vehicles on Sydney’s roads. *The Sydney Morning Herald* described ‘progressive Woollahra’ in March 1920, writing:

*The motor car as a means of quick locomotion has helped to settle this part of the eastern suburbs. In fact, in no part of Sydney are there so many privately-owned cars as in this suburb, and in addition there are quite a number of public garages, all doing a big business.*³⁵

At the end of World War I Vaucluse had 20 miles of streets and Woollahra had 56 miles of streets.³⁶ According to the *Construction and Local Government Journal* in 1918 Woollahra’s streets were generally in good condition. The journal reported that the Woollahra portion of Oxford Street was recently surfaced with Neuchatel asphalt.³⁷

Between the wars, Vaucluse and Woollahra councils embarked on major road reconstruction and maintenance programs to provide good roads for the increasing number of motor vehicles. Woollahra was the first council in Australia to trial concrete roads, completing a small section of New South Head Road near Mona Road, Darling Point, in 1916.

In 1923 Woollahra Municipal Council raised a £100,000 loan to reconstruct the main roads in concrete over a three-year period. By February 1926 seven miles of concrete road had been constructed at a cost £71,000.³⁸ A separate £70,000 loan funded the re-construction of New South Head Road.

As the volume of motor traffic increased on Sydney’s roads, and density and population increased in the established metropolitan suburbs, particularly to the east, the area’s main roads became busier and more congested. The main arterial roads of Paddington, Woollahra and Vaucluse were subject to large volumes of traffic from within and outside the eastern suburbs.

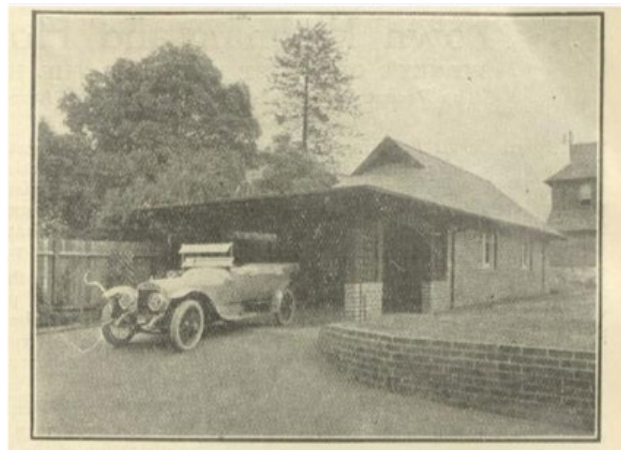


Figure 16 Garage erected at a residence at Woollahra, designed by architect Donald Esplin. (Source: ‘Housing the household car—the garage shortage’, *Construction and Local Government Journal*, 1 June 1927, p 12)



Figure 17 The newly opened Pavilion Service Station, Double Bay, about 1927. (Source: Woollahra Library)

Housing and servicing the automobile

The large number of private car owners in the area was matched by the large number of building applications for private and public garages and service stations.

Between 1930 and 1940 Woollahra Municipal Council recorded 376 building applications for the addition of garages to existing buildings. The peak years were between 1927 and 1930. Council approved 171 in 1928, 154 in 1929 and 86 in 1930.

In the same period the *Daily Telegraph* reported a scarcity of garages in new flats in the 'wealthier eastern suburbs'. There was an acute shortage of off-street parking for car owners renting flats in Vacluse and Rose Bay with real estate agents urging changes to building regulations to permit parking and service stations in restricted areas.³⁹

Motor service stations were first listed in the *Sands Directory* in 1925. John McGrath Ltd was listed in Glenmore Road, Rushcutters Bay, but no others were listed in the district. By 1931 there were no less than 13 service stations in the district. The *Sands Directory* also had a separate listing for 'motor cars, lorries and garages'.

Occupying a prominent site in New South Head Road at Cross Street, Double Bay, was the Pavilion Service Station. Built in 1927 by W Kinspel for I Fabirkant, it was ideally placed to serve the motoring public with a drive through and three petrol pumps.

Service stations were generally located in shopping and residential districts on the main traffic routes.

From 1927 Woollahra Municipal Council summarised the types of building approvals granted each year. Between 1927 and 1939 the Council approved 11 applications referred to by the following terms: public garages, motor service station, service station and petrol service station. Often, and it seems unique in Sydney, the garage/service station was built in conjunction with flats and shops. Far from being a deterrent to the residents above, apartment developments with a service station were noted for 'the great convenience to tenants'.⁴⁰



Figure 18 Ivison's Garage, corner New South Head Road and Darling Point Road, c1929. (Source: Woollahra Library, pf000826)

Some of the service stations erected between the wars in the district include:

- Two-storey garage and service station, corner of New South Head Road and Beach Road, Rushcutters Bay, 1925, Harold W McIver;
- Service station, New South Head Road, Bellevue Hill, 1927, Gordon McKinnon & Sons;
- Garage, service station and residential flats, Wallis Street, Woollahra, 1929, EB Wilshire;
- Garage and service station, Edgecliff, 1929, MV Woodforde;
- Motor garage, Double Bay, 1935, Ross & Rowe; and
- Shops, apartments and service station, New South Head Road Woollahra, 1936, Joseland & Gilling.



The Broadway

The Broadway, located at 285 O'Sullivan Road, Bellevue Hill, is a key example of an interwar service station and apartment complex. The three-storey building, incorporating a garage and service station, six shops and 12 residential flats, was built 1928–1929 on the corner of Birriga and O'Sullivan roads, Bellevue Hill.

The building was designed by notable architect Emil Sodersten in the Spanish Mission style, with shops to the two street frontages and the garage addressing the corner. The client was a businessman named William Shaw Thomas who let the ground floor to various tenants running the garage and service station.

As the service station was a new building typology, architects were free to select a style suitable to the context and functions of the building. Somewhat surprisingly, they most commonly chose Spanish Mission style. Sodersten's design is an exceptional example of the style with cordovan tiled roof, decorated parapets,

cartouches, textured rendered wall finishes, loggia style balconies and exposed timber rafter ends, arched timber windows and bracketed and corbelled openings at the ground floor level.

Sodersten worked mainly in Art Deco Functionalist style but The Broadway, like his Summer Hill cinema of 1929 (since demolished), shows his willingness to adopt a variety of styles.

The Broadway is also typical of many service stations of the period when it became desirable to be located on corner sites for ease of driving in and out and for prominence. In this period service stations sold petrol and provided mechanical services in the same facility, something which changed post 1950 when they evolved into single brand petrol outlets. Many of the remaining interwar service stations continue to be used as mechanics workshops or have been converted to shops.

Figure 19 Above: The Broadway, a notable complex of service station shops and flats above on a prominent corner location.

Buses and trains

The lack of motor bus services hampered development in the far reaches of the district, especially on the heights of Vaucluse at Watsons Bay and South Head. Private motor buses did not commence regular services to parts of Vaucluse and Woollahra until after World War I. For instance, regular bus services to Rose Bay did not commence until 1922 and services from Victoria Road, Bellevue Hill, not until 1923.

By June 1934 in the eastern suburbs 34,000,000 passengers were carried on trams and 2,124,000 on buses. Residents of Vaucluse and Woollahra complained bitterly about the traffic problems.⁴¹

In the 1920s Dr John Bradfield designed the city railway comprising four interconnected loops: the city loop and the suburban loops to serve the eastern, western and northern suburbs. The eastern suburbs railway (electrified) would consist of one up and down track connecting St James on the city loop with Kings Cross, Glenmore Road, Paddington, Edgecliff and Bondi, before looping back to the city via Coogee, Daceyville, Rosebery and Waterloo to the main western line. There was also a planned station at Bellevue Hill. Bradfield saw railways as a solution to Sydney's traffic problems.⁴²

Construction of the eastern suburbs tracks commenced in 1926 between St James Station and Park Street; however, the work halted and the funds were redirected to completing the city loop and Sydney Harbour Bridge.

Complaining about congestion on the tram at Bellevue Hill, 'Sardine no. 1' wrote, 'I wonder how long we sardines are going to wait for that mythical Eastern Suburbs Railway'.⁴³

The region would have to wait several decades for construction of the railway from the city to Bondi Junction, missing the planned station at Bellevue Hill.

The Rose Bay Flying Boat Base

In July 1938 flying boats commenced international services from the calm waters of Rose Bay establishing Australia's first international airport on the northern half of Lyne Park. The complex comprised the Control Building with passenger terminal. The Qantas Airways hangar was completed in October 1939.

The first flights in Empire flying boats connected Sydney to Singapore for £195. During World War II, the Rose Bay air base and its airways in the bay were shared between the private and military sectors.



Figure 20 Oblique aerial of the official opening of the Rose Bay Flying Boat Base on 4 August 1938. (Source: www.airwaysmuseum.com)

Electricity substations

The Sydney Municipal Council's Electricity Department was responsible for the generation and supply of electricity to the City of Sydney and surrounding suburban councils for light, power and street lighting. The department also supervised the construction of power stations and substations, the laying of cables, and the provision of lamp posts. Vacluse and Woollahra were among the councils that received electricity supply from the Sydney Municipal Council (SMC).

During the 1920s and 1930s the SMC constructed over 200 electricity substations in Sydney and suburbs, including a large number in Vacluse and Woollahra, to support the rapidly increasing population. Substations, usually constructed in brick, came in varying shapes and sizes, and in many cases were thoughtfully designed to blend in with the surrounding residential environment.

Some of the electricity substations erected in Paddington, Vacluse and Woollahra Municipalities in the 1920s and 1930s include:

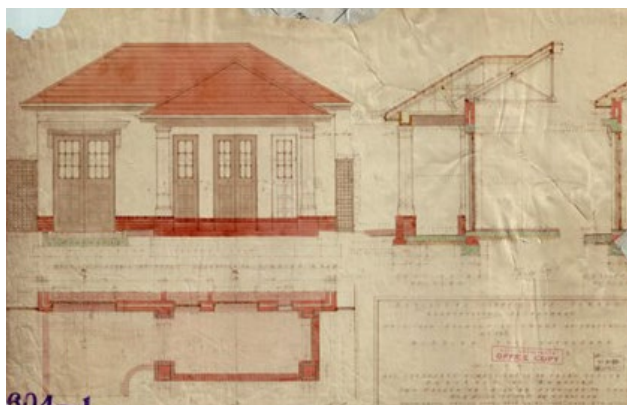


Figure 21 Substation No 185, Birriga Road, Bellevue Hill, 1926. (Source: City of Sydney Archives, P0604-1)

Table 1 List of Substations in Woollahra LGA, sourced from Trove, City of Sydney Archives, Woollahra and Vacluse Municipalities building records.

No.	Location	Year
99	Wyuna Road, Point Piper	1936
135	William Street, Double Bay	1923
160	James Street, Woollahra	1923
165	Junction Street, Woollahra	1924
173	582 New South Head Road, Point Piper	1926
185	Birriga Road, Bellevue Hill	1926
189	Hoddle Street, Paddington	1936
193	Olphert Avenue, Vacluse	1927
199	Marathon Road, Darling Point	1927
299	Drumalbyn Road, Bellevue Hill	1928
314	Dalley Avenue and Black Street, Vacluse	1929
315	Plumer Road, Bellevue Hill	1930
318	13 Drumalbyn Road, Bellevue Hill	1930
325	Darling Point Road, Darling Point	1931
328	Banksia Road, Woollahra	1932
357	March Street, Bellevue Hill	1933
361	Boronia Road, Bellevue Hill	1951
364	Rupertswood Avenue, Bellevue Hill	1933
535	Woollahra	1939/40

SUB- STATION No. 535

**MODERN MATERIALS ASSIST
WELL BALANCED DESIGN**

AN outstanding feature of the many sub-stations constructed by the Sydney County Council is the high standard of architectural design which has been maintained. The buildings are mostly small and their uses utilitarian and prosaic. Despite this much thought goes into their planning, and instead of the eyesores of the past, buildings which are an asset to their neighbourhood are now resulting.

Sub-station 535 is situated at Woollahra, N.S.W. It is finished in textured bricks, and the simple dignity of its massing is the secret of the success of its design.

The principal entrance is on the side street alignment, and with the exception of a short length of wall flanking the entrance gates, the remainder of this façade is set back behind a narrow garden plot, with dwarf brick wall along the pavement.

Continued on page 43



Figure 22 Substation no. 535, Woollahra. (Source: *Decoration and Glass*, Vol 6 No 1, 1 May 1940, p 30)

High Density Living

High density living

Woollahra, apartment capital

Between the wars, the architectural and social character of Woollahra Municipality was transformed by the sharp increase in the construction of residential flats. At the time of the 1921 Census most of the district's 25,000 residents lived in 5,083 private dwellings, including as well as houses, boarding houses, hospitals and hotels; of these just 693 were dwellings in 'flats and tenements', 13.6 per cent of the total.⁴⁴

At the next Census in 1933 this percentage had increased to 38.6, representing 3,333 flat dwellings out of a total of 8,642 private dwellings. During the following decade flat dwellings became Woollahra's majority format at 53 per cent, or 7,081 of 13,341 dwellings.⁴⁵

With the highest flat percentage in all local government areas, Woollahra Municipality in 1947 was Sydney's apartment capital although three municipalities—Sydney, North Sydney and Waverley—had higher totals of flat dwellings. Across Sydney only one fifth of dwellings were flats.⁴⁶

The flat 'menace'

Apartment building and living flourished in Woollahra despite the attitude of the municipality's elected representatives. Alderman and local MP WF Latimer told the NSW Parliament in 1928 that 'Woollahra flats are a menace to the moral welfare of the community'.⁴⁷ Woollahra was one of several wealthy municipalities that attempted to ban or severely limit flat construction during the 1920s; in 1923, for example, Council suggested to the Department of Local Government that flats 'should be limited to two stories [sic] ... that their design should be domestic in character' and that flat roofs should be banned.⁴⁸

Proposals to restrict apartment numbers were hampered by the *Local Government Act*, which gave no power to councils to refuse building applications on social, moral or aesthetic grounds; only contravention of building regulations provided grounds for rejection. Ordinance 71 of 1921 introduced the first flat-specific building regulations to the *Local Government Act* but these were

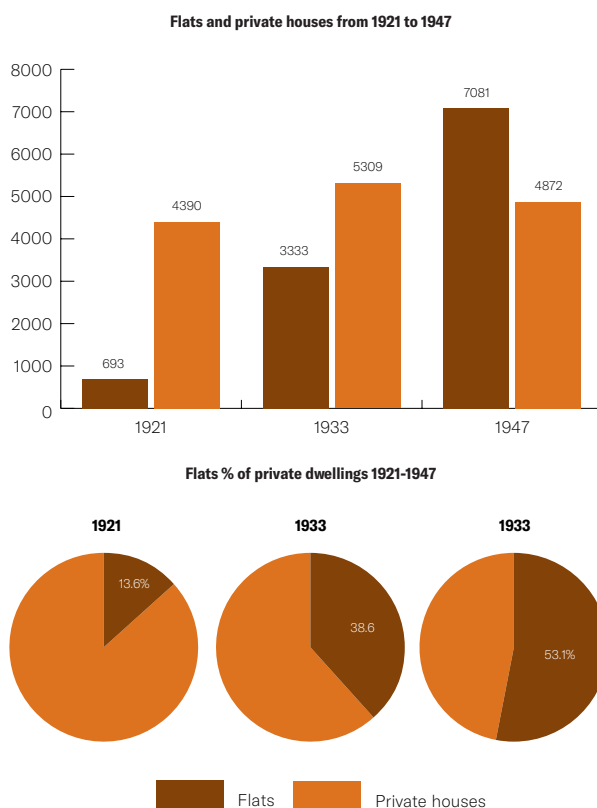


Figure 23 Flats and private houses in the Woollahra Municipality, extracted from 1921, 1933 and 1947 Censuses

limited to building setbacks from site borders, ventilation, fireproofing, sanitation and other practical matters.⁴⁹

Under Ordinance 71 a 'residential flat building' could not occupy more than half of its site, however, tall flat buildings - those of more than three storeys - or those with a flat roof were permitted to occupy two thirds of the site. The many extensive sites available in Woollahra Municipality were thus attractive to those seeking to build tall, or modern flat complexes..

Although some residents believed that apartment living was detrimental to family life most objections were made on aesthetic or economic grounds, in the belief that flats would depress nearby property values: 'The promiscuous building of flats in Woollahra will turn the municipality from a thing of beauty into a thing of ugliness', argued Alderman Foster of Bellevue Hill.⁵⁰

Residential District proclamations

The anxiety about increasing subdivision and apartment development was such that in 1920 the *Local Government Act 1919* established powers for shires and councils to proclaim Residential Districts to prevent industrial or other unwanted activities in residential areas to preserve residential amenity. Middle class municipalities such as Woollahra and Vaucluse councils proclaimed Residential Districts within the first year.

Woollahra Municipal Council secured its first Residential District in July 1920 and by 1940 had proclaimed another 45 including the majority of Bellevue Hill. Vaucluse, a small municipality area, proclaimed its first Residential District in 1921 comprising 300 acres (121.4 ha). At this time Vaucluse contained 'many fine residences' and the area proclaimed 'is that portion of the Vaucluse most favoured for residential purposes'.⁵¹

Amendments to the *Local Government Act* in 1929 gave councils the power to prohibit the erection of any building for the purposes of a residential flat in Residential Districts. The following year Vaucluse abolished Residential Districts Nos 2 and 3, and proclaimed new Residential Districts comprising 90 per cent of the municipality, preventing flat development, 'ensuring that the splendid land and sea views from the majority of the residences shall remain unimpaired'. Vaucluse Building Surveyor HA Marsden, declared in 1936 'we are opposed to massive blocks of flats and prefer the cottage'.⁵²

Woollahra Municipal Council followed suit in October 1930 proclaiming Residential Districts Nos 25 and 26 (in parts of Bellevue Hill and Rose Bay) prohibiting the erection or use of any building as a residential flat. This proposal was the subject of an inquiry in July which heard from both sides of the debate. The 45 objectors were generally builders and investors. Those in support of the plan cited the select residential nature of the area, the 'many fine homes' occupied by Sydney's leading citizens in 'residences surrounded by large gardens'.⁵³ One witness spoke passionately on behalf of the residents who had invested heavily in 'improving and beautifying the district [and who had] gone to the length of placing



Figure 24 Proclaimed Residential District, Vaucluse Municipality. (Source: *Sydney Morning Herald*, 7 May 1930, p 9)

restrictions in the covenant in a subdivision sale, so that only residences would be built on the blocks sold.⁵⁴

The policy caused divisions among residents, with some wanting to build flats on their land despite the restrictions, and among councillors: "All this trying to prevent the building of flats in exclusive areas is class snobbery," said Alderman Thane ... 'People who pay expensive rentals for flats in these areas are social climbers', said Alderman Chester Davies, 'If the same flats were built in Double Bay, they would not pay the same prices, because social climbers would not go there.'⁵⁵

During 1937 the Local Government Department inquired into Woollahra Municipal Council's plans to restrict further flat building in Point Piper and Woollahra; a common opinion of affected property owners was that 'flats have already spoilt the Point Piper area...It is too late to do anything now'. Many were planning to sell their homes or replace them with flats: 'The only economic use I can make of my property is to convert it to flats'.⁵⁶

The Department agreed with most of Council's planned restricted areas including another at Bellevue Hill 'in which the erection of flats will be prohibited. The area involved is bounded by New South Head Road, the Cranbrook playing fields, Woollahra Park, and the Royal Sydney golf course, including allotments on both sides of Kent Road'.⁵⁷

The level of controversy and litigation surrounding apartment development led the NSW Government in 1939 to propose new standardised building regulations across the state, reducing municipal powers to declare flat-free areas.⁵⁸

Among the critics of proposed laws was the Housing Improvement Board, established by the NSW Government in 1936 to improve slum housing; the Board now warned that 'Sydney is exchanging old slums for new... in the eastern suburbs particularly, private houses are disappearing because of the abnormal values of flat sites ... so long as the law allows flats to occupy sites designed for single homes congestion and bad living conditions must occur'.⁵⁹

Woollahra Municipal Council was one of several councils opposed to the proposed law, soon rendered irrelevant by the outbreak of war and the cessation of private building activity.

Meanwhile, in neighbouring Vaucluse, at that time a separate municipality, Council's attempts to ban flats entirely were rejected by the Minister for Local Government, who nonetheless agreed to restrict flats in 'the dress circle area of Vaucluse'.⁶⁰ This promise resulted in a flat ban 'in the part of Vaucluse bounded by Bayview Hill-road, New South Head-road, and Hopetoun-avenue, down to Parsley Bay Wharf'.⁶¹

Overwhelmingly negative published opinion on flats during the 1920s and 1930s had limited effect on the simultaneous boom in flat construction and demand.

Wealth and flats

At the 1933 Census 3,498 of Woollahra's 14,471 wage and salary earners had earned more than £260—the richest category— during the preceding year; only Randwick and Waverley with substantially larger populations had more high-income earners. Woollahra was also home to more employers and self-employed men and women to all but Sydney, North Sydney, Waverley and Randwick.⁶²

The consequences of Woollahra's combination of wealth and flats were evident elsewhere in the Census results, the 1933 Census revealing that Woollahra's weekly rentals were the highest in NSW at 38 shillings and 2 pence for flats and 33 shillings and 10 pence for houses.

At the next Census in 1947 Woollahra retained its rental ascendancy averaging 51 shillings and 5 pence for flats and 39 shillings for private houses. Across Sydney apartments rented for higher prices than houses.

By 1933 the distribution of flats in Sydney had been established, concentrated in harbour and beach side municipalities, notably Sydney, Woollahra, Waverley and Randwick. This trend continued during the 1930s, when more than half of Sydney building approvals for flats were made by the three eastern municipalities.⁶³ Due to their prestigious locations, luxury fittings and features, flats were highly desirable. The alignment of money and flats was common across Sydney; Woollahra was merely the richest example.

The 1933 Census confirmed that Woollahra flats were the largest as well as the most expensive in NSW, averaging 4.38 rooms (bedrooms plus living rooms) per flat, one of a tiny number of municipalities to average more than four rooms per flat, the others being Manly, Mosman and Hunters Hill.

Woollahra houses remained significantly larger, averaging 6.59 rooms, also the largest in the state. Across NSW urban areas the average number of rooms was 3.53 for flats and 4.27 for houses. The results were similar in 1947.

Average weekly rents in 1933 and 1947



Figure 26 Weekly rent of flats, extracted from 1933 and 1947 Censuses

Average number of rooms in 1933 and 1947

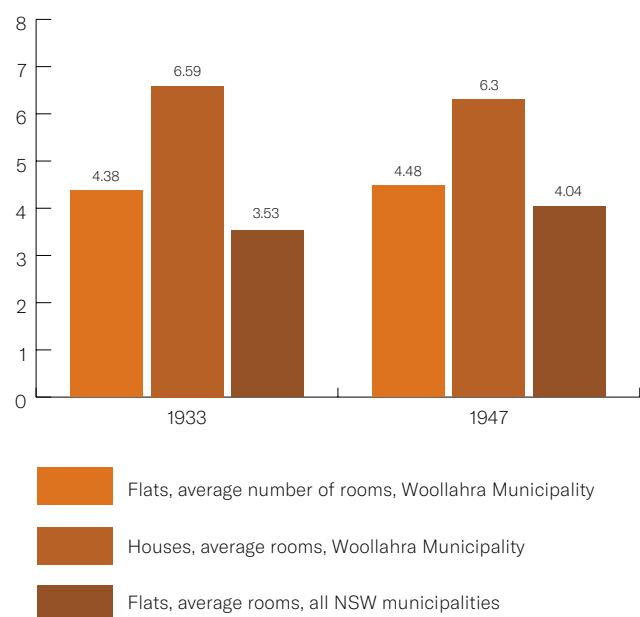


Figure 25 Average number of rooms, extracted from 1933 and 1947 Censuses



Lyndhurst Gardens

Lyndhurst Gardens was built in 1928 on the site and grounds of the 1860s mansion Elystan, facing Rosemont Avenue, Woollahra, a street created in 1912 as part of an earlier subdivision of nearby estates.⁸² The property was owned by Mary Rose Hughes, widow of a prominent barrister. Mrs Hughes commissioned her son Gilbert to design the new apartments while his estate agent brother Maurice marketed the flats; the Hughes family held considerable property in the municipality and elsewhere.

Gilbert Hughes and Maloney was an established practice by 1928, designing churches and schools for the Catholic diocese as well as numerous residences.

Lyndhurst Gardens comprises 18 flats with three, four or five bedrooms:

Situated in Rosemont-avenue, Woollahra, the heart of fashionable Sydney, 'Lyndhurst Gardens' are the newest and most attractive flats in this area. The flats are arranged so that each is really a compact, independent residence, approached through an old-world stone paved garden, by which each tenant may drive right to the front door. Many of the flats have their own private entrance to the garden court, around which the building is grouped ... The flats themselves vary in size from those containing three large reception rooms, square entrance halls with cloak room and lavatory off, five bedrooms, two bathrooms, separate toilet, servery and kitchen, to two reception rooms joined by an arch, three bedrooms, two bathrooms, and kitchen. All the flats have convenient balconies.⁸³

Woollahra's subdivision frenzy of the 1920s produced numerous sites capable of accommodating sprawling flat buildings, although Lyndhurst Gardens was one of many built late in the decade inland from the older, more prestigious harbourside suburbs such as Darling Point.

Smith's Weekly's social satirist reminded those living some distance from the harbour, including the residents of Rosemont Avenue, that location remained crucial to status: 'My dear, but you'd be surprised if you knew how really wonderfully moderate the rentals are for such a good address. Of course, Woollahra can't be said to look quite as good as Darling Point on a letter head, but you can't have everything, can you? And the walk from the tram isn't really so bad ...'⁸⁴

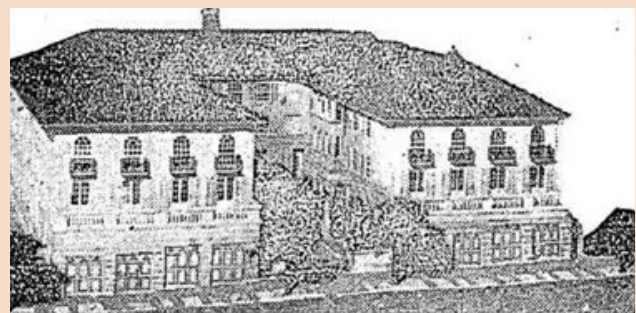


Figure 27 'Woollahra's Best- sizes to suit all tastes', Lyndhurst Gardens. (Source: *Sunday Times*, 24 February 1929, p 11, <http://nla.gov.au/nla.news-page14573750>)

Figure 28 Large image: Lyndhurst Gardens, 3 Rosemont Avenue, Woollahra.

Modest flats

Most of the flats mentioned or reviewed in the general or building media during the 1920s and 1930s were large flats designed for families. Yet the core apartment demographic has long been assumed to be couples and single people; the 1920s flats boom offered an escape from the boarding houses which had provided their main option. Women were particularly attracted to flats, which offered security, privacy and their own kitchen, usually of a higher standard than those of most houses: 'hundreds of women in average positions have now found an alternative for boarding-house life. It is common in the bachelor flat area to see two women sharing a unit which, primarily built for one person, can comfortably be extended to the utmost capacity to accommodate two people.'⁸⁵

However, the Census record suggests that this was not widely the case in Woollahra Municipality, with sole tenants forming a relatively small proportion of flat residents. Two people was the most common flat household, although flats occupied by three or four people were the most numerous.

Meanwhile, the proportion of one and two room (bedrooms and living rooms) flats declined between 1933 and 1947, and at both times the bachelor flat and bed-sit format was uncommon in Woollahra. Ordinance 71 permitted one-bedroom flats merely stipulating that they include a separate kitchen (usually an alcove) and a separate bathroom; hence, bachelor flats were legal, but in practice were largely restricted to the Sydney City municipality, where numerous bachelor flats were concentrated in Darlinghurst and Kings Cross.

Three, four and five room flats were the norm in Woollahra, although bachelor flats were not unknown, with the 1928 The Broadway, with 12 one bedroom flats an example and a similar two-storey block of one-bedroom flats above a garage at 120 Oxford Street, Woollahra, designed by Esmond Wilshire.

Number of residents per flat 1933 and 1947

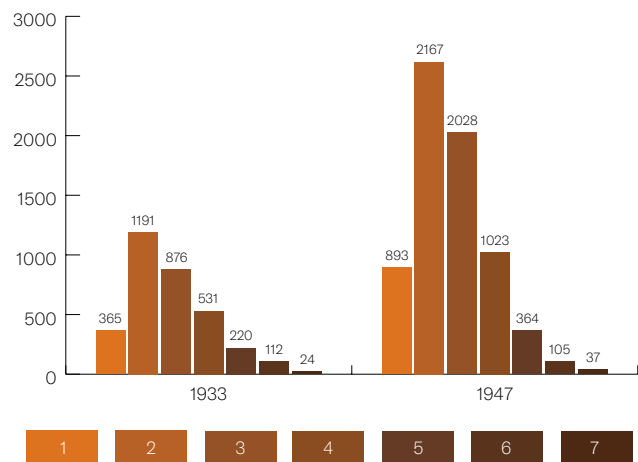


Figure 29 Number of residents per flat, extracted from 1933 and 1947 Censuses

Number of rooms per flat 1933 and 1947

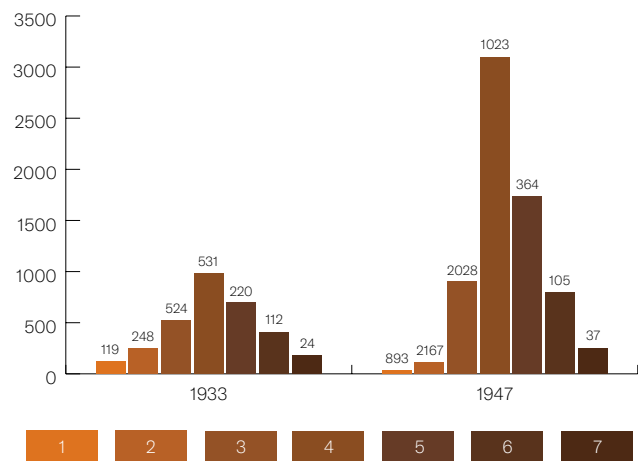


Figure 30 Number of rooms per flat, extracted from 1933 and 1947 Censuses



The Grange

The municipality's wealth presumably ensured that three-room flats were the effective minimum size; many of these smaller flats were tenanted by women.

An example is The Grange, the first purpose-designed flat building on the Mona estate, Darling Point. The Grange was constructed by the Model Building Company in 1921 at 25–27 Mona Road to a design by Percy Roberts, architect of several suburban bungalows, shops and flats.

Roberts purchased the site with Elizabeth Jane Dix, one of numerous wealthy widows to finance Woollahra flats. The Grange was sold the following year to a grazier with a Bondi address 'for a sum in the vicinity of £11,000'.⁸⁶ The Grange comprises six relatively modest two-bedroom flats with generous balconies and the use of a common garden. Flats of this size became increasingly common during the 1930s.

Figure 31 The Grange, Darling Point.

Owners, builders, investors

Woollahra apartment blocks built during the 1920s and 1930s were financed at a time when the Australian banking industry was heavily regulated, the trading banks loaned only to businesses while the retail banks' home lending was restricted until the formation of the Reserve Bank in 1965.

Strata title was another innovation of the 1960s, hence purchase of individual flats in the interwar period was impossible. Although company title created collective ownership of apartments, it was little used in the municipality before 1940; most apartment buildings were Torrens titled to an individual owner.

KS Williams and investors

Between the wars, building societies and credit unions loaned small amounts for cottage building, insufficient for apartment construction. Ownership of apartment buildings was restricted to wealthy individuals able to qualify for mortgages from trading banks and insurance companies. These held the titles for many flat buildings but equally common were individuals wealthy enough to lend privately to builders or buyers.

Many builders and investors formed themselves into limited companies so that they could attract capital via shares; these companies could also borrow from the trading banks and insurers.

For example, Miramar at Aston Gardens, Bellevue Hill, was financed and initially owned by the Realty Investment Company. The driving force of the Realty Investment Co was Kenneth Stuart Williams, a real estate agent who became a Woollahra alderman in 1927. *Truth* newspaper, chronicler of Sydney society high and low, in 1929 reported on Williams's divorce proceedings against his wife, concluding with an admiring description of his property career:

K S Williams is regarded as one of the luckiest speculators in Sydney real estate. Daring, luck, and an excellent architect have won him fame to say nothing of fortune. He got in before the big property boom in the Eastern Suburbs. He got one leg out with big profits at the height of things and kept the

other leg in for future reference. He worked on a plan of 'Buy land. Build flats. Sell out.' It was a money maker. He bought up allotments at Aston Gardens, but still owns the two huge blocks of flats he built there...while the pride of his collection is a massive structure, 'Werrington,' now nearing completion on the corner of Macleay and Manning streets, Potts Point. He has a partner named Cameron, who is a wealthy station-owner in South Queensland.⁶⁴

The 'excellent architect' mentioned by *Truth* was Emil Sodersten, architect of Werrington, Miramar and several Woollahra apartment blocks.⁶⁵

Meanwhile, at Gladswood Gardens, Maranoa was being built 'by the Cameron-Williams Construction Company, which purchased the land at the sale of this estate'.⁶⁶ The Cameron-Williams company had been formed earlier in 1928 with a 'nominal capital £50,000 in £1 shares. To acquire buildings and property; to develop any land acquired and to manage land and buildings'.⁶⁷ The directors and profit takers were—again—Kenneth S Williams and Donald A Cameron.

Williams was also a director of Hunter-Phillip Properties Ltd, formed in 1924, as well as Manors Limited, formed in 1934 'to traffic in land, house and other real or personal property'.⁶⁸ Its first purchase was part of the Eynesbury Estate at Edgecliff, the grounds of yet another demolished mansion. Completed in 1935 to the design of John Brogan, the new Eynesbury comprised eleven 4-bedroom flats and was sold in 1938 to the Canberra Babington Trust Ltd, formed by Joseph Babington Davis, founder of Yellow Express Carriers and a prominent investor in Woollahra property. Eynesbury remained in the Babington family until 2017 when it was auctioned for \$33 million, at that time a record price for an apartment block.⁶⁹

Apart from KS Williams, the most prominent investor in Woollahra flats seems to have been Sir James Anderson Murdoch, who in 1893 had opened Murdoch's menswear store at Park Street, Sydney; the success of Murdoch's and its associated factories financed Murdoch's philanthropic and political careers. In 1928 he registered Murdoch's Investments Ltd with a capital £500,000 in £1 shares: 'the objects of the company are to purchase, lease or acquire and hold, mortgage, let and otherwise dispose of real and personal property ...'.⁷⁰

Murdoch Investments was a frequent investor in new apartment projects during the 1930s including some of those designed by Eric Pitt. The company also formed a close relationship with the builder Frederick Perini, financing many of his projects.

Numerous other companies were active including High Standard Constructions Ltd, registered in 1928 by Rose Bay estate agent George Frederick Wells and his son George John Wells; GJ Wells was also a director of Super Constructions Ltd formed the following year.⁷¹ Super Constructions was active primarily in Darlinghurst and Potts Point, but High Standard Constructions was responsible for some notable Woollahra projects including the Palomar flats at Drumalbyn Road, Bellevue Hill.

George John Wells was later a director of the Bellevue Development Company Pty Ltd, formed in 1939 'to acquire and deal in land and buildings in the suburb of Bellevue Hill'.⁷² The directors included the architect Dudley Ward who designed flats at 59 Drumalbyn Road for the company.

Some of these property companies and their directors maintained a continuing presence. Other companies seem to have been formed for a particular building, for example Chesterfield at 450 Edgecliff Road, built in 1934 for the recently formed Chester Investments Ltd; among the directors was the ubiquitous Alan Cameron, frequent accomplice of KS Williams. Chester Investments maintained ownership of Chesterfield until 1954 when, like many others, its Torrens title was replaced by a company title.⁷³

Owners and lenders

Property finance in Woollahra Municipality involved a network of personal relationships with many recurring names—Williams, Cameron, Wells, Murdoch, Babington and others. They were aided by the many families, retirees and widows able to invest in property, often developing their own residence.

Following completion, apartment blocks were frequently sold to one of their tenants. Maranoa was sold to Edith Halloran, widow of wool-buyer Erith Halloran, with a mortgage from the builders Cameron Williams

Constructions. Its neighbour Far Hills was owned and presumably designed by the prominent architect John Spencer-Stansfield, best known for the design of the pioneering garden suburb Haberfield. Far Hills was initially mortgaged to Roslyn Athol Jamieson, widow of a prominent medical practitioner, and was owned by Stansfield until 1952, when a company title was created.⁷⁴

Many other apartment buildings were privately owned from the start, including Santa Barbara, built at Longworth Avenue, Point Piper, in 1929 and owned by Hugh Harford with the aid of a mortgage from Joseph Babington Davis. Harford owned and managed a Waterloo water heater factory and remained owner of Santa Barbara into the 1940s.⁷⁵

Similarly, Lenana at 1 Rosemont Avenue, Woollahra, next door to Lyndhurst Gardens, was built in 1927 for Annie Kitchen, widow of merchant John Hambleton Kitchen who left an estate of £107,000.⁷⁶ This estate financed a complex of three five-bedroom flats designed by Joseland & Gilling, and was home to the Kitchen family until 1949.

The builders/designers

Although architects designed most of the larger Woollahra apartment buildings, at least as many apartments were designed by builders operating as private contractors. Some took on both roles, seeking building tenders for architects' designs as well as financing, designing and building flats.

Another was Herbert Edward Bulbrook, a Cremorne builder who took architectural work across several districts including Woollahra where he also designed at least the six flats and three garages of San Romolo at 778 New South Head Road, Rose Bay.

More prominent was Frederick Louis Perini, a Bellevue Hill builder who took tenders from several architects including Eric Pitt, Crane and Scott, and Peddle Thorp; Camberley at 456 Edgecliff Road, part of the Edgecliff House estate, is one of Perini's jobs for Pitt. From 1927 Perini began designing and constructing flats throughout the municipality, as well as converting houses to flats; in 1937 he purchased Gladswood House and converted it to flats.

Typical of Perini's projects is Tiverton, 12 two-bedroom flats in a three-storey building at 87 Ocean Street, Woollahra, one of three blocks of flats he built on adjoining lots between Ocean Street and Rosemont Avenue. Tiverton was financed by Murdoch's Investments Pty Ltd, which owned the property for three years before its sale to a Melbourne grazier.⁷⁷ By this time Perini was a thoroughbred owner and golfer, frequently mentioned in the social pages.

Between 1933 and 1936 Perini purchased 15 properties within Woollahra Municipality. Within a few years this rate of acquisition was dwarfed by that of fellow-builder Charles Amos Baker, who acquired 30 Woollahra properties between 1937 and 1939, many comprising two or three allotments. These purchases were concentrated away from the harbour in Double Bay, Woollahra, Edgecliff and Bellevue Hill. Baker also made purchases in Waverley, Manly and other municipalities but Woollahra was by far his favourite area.

On these sites Baker built primarily three-storey blocks of two-bedroom flats, such as the 16 flats and three garages at 24 Ocean Avenue, Double Bay, completed in 1937. Like several others, the property was sold on completion to Baker's mortgager, Australasian Catholic Assurance Co Ltd, which on-sold it some years later.⁷⁸ Baker's 'programme for 1938' included 'four blocks of nine flats each, four of twelve flats and one of eighteen. All will be equipped with gas cookers, coppers, and gas hot water services.'⁷⁹ Baker's standout project was probably Princeton, a five-floor Streamlined Moderne block of one, two and three-bedroom flats at 282 New South Head Road, Double Bay.

This success would have seemed unlikely in 1933: 'Mr. Baker has been out of work for nearly three years, meanwhile supporting a family of two children and a sister. On Monday he received an order that should ensure employment for him for some time, and to-day he won third prize in the Lottery'.⁸⁰ A decade later Baker became a Woollahra councillor; he was also appointed one of the 10 delegates representing districts to the Cumberland Plan in 1946.

A similarly prolific builder was Henry Edward Rogers of North Bondi. On completion his numerous apartment buildings were sold to private buyers or sometimes rented

for a short period. No architect is mentioned in publicity or public records, apart from R Pollock who contracted Rogers to construct a few of his designs in the mid-1930s.

During 1937 Rogers purchased a 3,364 square metre site between Stafford Street, Double Bay, and the waterfront. The site had previously been used to manufacture marine and stationary engines and later for boat repair and hire. Rogers subdivided the site and built five three-storey blocks of two-bedroom flats, naming the precinct Double Bay Gardens.⁸¹ The closely packed development was perhaps the 1930s version of the nearby Gladwood Gardens, less spacious and exclusive but more democratic.

Post-Depression development

When building activity resumed post-Depression, new flat concentrations emerged and most of the structures to make way were relatively modest houses often only a few decades old. For example, Cavendish at Manning Road, Double Bay, replaced a house of the same name with 14 two-bedroom flats in 1940.

Applications to build flats along Edgecliff Road increased sharply from 1934, greatly exceeding those made during the 1920s, when flat conversions were more common. Similar post-Depression apartment building booms occurred along Ocean Street, Woollahra; New South Head Road from Vaucluse through Rose Bay, Edgecliff and Double Bay; parts of Victoria, Bellevue and Birriga roads, Bellevue Hill; and Balfour Road, Rose Bay.

The flats often replaced existing houses, occupying allotments originally intended for one cottage. An example was the precinct of primarily two-bedroom three-storey flats built from 1935 between O'Sullivan, Powell, Salisbury and Plumer Roads, Rose Bay. These tightly packed walk-ups occupy the site of a former market garden and dairy farm and have similar failings to those across Sydney suburbs in their lack of access to unobstructed views and light.

The architectural styles of interwar flats

The architectural styles of interwar flats

The look in the 1920s

The decades around 1900 saw a reaction against the historical revivals which dominated the appearance of domestic architecture during the 1800s. The Arts and Crafts and Bungalow genres prioritised 'artistic' design with a focus on simpler dwellings open to their setting and emphasising vernacular materials. However, the 1920s saw a partial reversion to historical revivals, while the years following the Depression were dominated by new decorative and functional approaches.

Architects practising between the wars were well educated in historical and decorative architecture and were adept in working across these genres and in diverse building types.

The 1920s saw a rediscovery of the Classical simplicity and symmetry of early colonial architecture. In Sydney this revival was led by the architect and writer William Hardy Wilson, but similar revivals occurred in England and the United States of America. Although most influential in cottage architecture, Colonial (or Georgian) Revival translated well to apartment buildings, expressed in exposed plain brick or rendered construction, symmetrical windows, often six-paned with shutters, prominent entrances with Classical elements; the more lavish examples featured colonnades, balconies and arcades.

Examples include Maranoa, Far Hills, Buckhurst, Lenana, Lyndhurst Gardens, Gainsborough (see Building Index Appendix).

At the same time a similar revivalist style was promoted by Leslie Wilkinson, the University of Sydney's first professor of architecture, who argued that Sydney's setting and climate was most suited to the architecture of the Mediterranean, more specifically that of Spain. Again, similar revivals occurred elsewhere, especially in California where vernacular Spanish architecture was reinvented as Spanish Mission.

Leslie Wilkinson was permitted by the university to practice and designed several buildings in the Woollahra Municipality. Given their shared Classical origins, Mediterranean and Spanish Mission architecture is largely indistinguishable in Sydney, also sharing features



Figure 32 'Silchester' 4 Trahlee Road, Bellevue Hill.



Figure 33 "Villa Venezia", 6 Winston Gardens, Double Bay

with Colonial Revival. Mediterranean/Spanish design in flat buildings is notable for pale rendered finishes, asymmetrical composition, arcaded porticos and balconies, Spanish tiles, decorative features including barley-sugar columns, wrought iron, tile or plaster motifs.

Examples include Palomar, Silchester, Carinya, Santa Barbara, Aston, Miramar, San Romolo, Barbiston and The Broadway (see Building Index Appendix.)

These popular decorative styles saw many Woollahra flats of the 1920s share features that emphasised their status as exclusive residences, uncompromised by membership of a complex of similar residences. These features included:

- prominent and lavish main entrances;
- prominent balconies;
- where possible, separate wings permitting individual entries to apartments;
- prominent and lavish staircases linking the components of the building, a generic element of mansions repurposed to apartments;
- landscaped common gardens;
- individual and prominently placed garages sometimes incorporated and styled within the main building façade. In all examples, a statement of conspicuous affluence when car ownership was restricted to the wealthy; and
- the latest in domestic technology including the still-new and expensive refrigerators and novelties such as 'separate wireless aerials ... and Oil-a-matic hot water service. This uses oil fuel, supplied from big storage tanks.'¹⁸⁷



Figure 34 'Coromandel' Sutherland Crescent, Darling Point.



Figure 35 'Carinya' 472 New South Head Road, Double Bay.

The new look of the 1930s

The 1930s saw the flowering of the style later named Art Deco, at the time often termed Art Moderne. First influential in furniture and interior design, Art Moderne was notable for repetitive non-historical motifs expressed in concrete, brick, steel, terracotta and glass. Art Deco took architectural form primarily from the pioneering tall buildings of New York and Chicago, where its bold patterns provided a satisfying and contemporary façade solution to 1920s skyscrapers while emphasising their height.

Although Australia lacked structures of comparable size, Australian architects applied a similar vertical emphasis to the façades and compositions of many apartment buildings as well as decorative and textured finishes expressing geometrical motifs and patterns especially at street and parapet levels. Construction was usually of textured brick and multi-faceted building outlines were common, maximising window and wall opportunities. Elements of historical styles such as Tudor arches were common features of main entrances, as were elements of Gothic, the original tall building style. A number of buildings in Woollahra incorporate Tudor Revival elements such as coats of arms in stonework or stained glass and lantern style light fittings.

This was the default style for builder-designed flats during the 1930s.

Examples include Hillside, Araluen, Cobham, Tiverton, Wentworth Towers and 120 Oxford Street (see Building Index Appendix).

Art Deco was designed to embody optimism, democracy and technology rather than history and authority. In the same vein was Streamlined Moderne, inspired by European Expressionist architects including Erich Mendelsohn and Willem Dudok plus the new architecture of the USA, which featured curved 'streamlined' building corners and windows, aping modern transport technology and celebrating technological progress. Streamlined Moderne is notable for horizontal emphasis of façades and compositions, often expressed in banded brick finishes as well as curved façades and window rows. Cast



Figure 36 Shirley, 333 Edgecliff Road, Woollahra, a three level apartment building, an adaptation of an earlier former school building, combines elements of Art Deco with rendered Streamline Moderne style.



Figure 37 'Hillside' 412 Edgecliff Road, Woollahra.

concrete balconies and portico roofs, corner windows, glass bricks, porthole windows and steel railings are also plentiful.

Examples are Glamis, Princeton, Hasely Court, 19 Cooper Street, Double Bay, Dorset House and Cavendish (see Building Index Appendix).

Closely related was Modernism, usually called Functional architecture during the 1930s. The social housing of 1920s Germany, the Netherlands and other European nations offered an apartment model designed to offer abundant and equal access to air and light as well as common spaces and facilities. This last ambition was undermined by Australian subdivision practice but a new generation of apartments featuring unadorned surfaces interrupted by horizontal window bands (often steel-framed with curved glass) and balconies was evident from 1935. Its most revolutionary element was interior design for servant-less flats, notably the influence of the 'scientific kitchen' first developed for Frankfurt public housing. As well as applied decoration, Functionalist flats generally eschewed the prominent main entrances typical of earlier styles.



Figure 38 Glamis 206a Victoria Road, Bellevue Hill.



Figure 39 'Checkers' 15 Ocean Avenue, Double Bay.



Edgecliff House, Chesterfield and neighbours

By 1936 Edgecliff House, at the corner of Edgecliff Road and Ocean Street, was 'one of the few remaining old estates as yet unsubdivided in this part of Sydney'.⁸⁸ The 10-bedroom Edgecliff House was first built in 1855, four years before Hillside, nearby at the corner of Edgecliff Road and Rosemont Avenue. The sale and demolition of the two houses in 1935 provoked a bout of mourning for 'the old estates of Edgecliff and Woollahra'.⁸⁹

The sale of Edgecliff House saw its one-acre (1000 square metres) estate divided into five lots around the new cul-de-sac Edgecliff Place. These were quickly occupied by new apartment buildings including a new Edgecliff House facing the corner of Edgecliff Road and Ocean Street.

Designed by Scott, Green and Scott, Edgecliff House was one of the largest apartment blocks built in the municipality during the 1930s; its five storeys encompassed 24 two-bedroom flats. Occupying a wedge-shaped site, Edgecliff House was notable for its complex floor plan and combination of Art Moderne and Streamlined Moderne elements. Building commented: '... considerable ingenuity has been exercised in the planning, the resultant outline being particularly broken forming a refreshing contrast to the four-square type that

one so often sees.'⁹⁰ Despite its smaller apartments, no decline in social status was evident in Edgecliff House's numerous social page mentions: 'The John Jeremys have just moved into one of those lovely flats at Edgecliff House, and as those two have some marvellous bits and pieces the result should be enchanting'.⁹¹

Edgecliff House was demolished in 1971 to make way for the eastern suburbs railway; its neighbours Warrington, Cumberland, Winchester and Camberley, designed by Eric Pitt, still stand. This complex of buildings forms a compendium of Art Deco/Art Moderne apartment design in 1930s Woollahra, mostly composed of two-bedroom flats.

Pitt also designed two neighbours to the Edgecliff Place apartments. Chesterfield, completed in 1934, was an unadorned variant of his Art Deco flats, featuring a similarly wall and window-maximising floor plan and tall structure, although capped with a hipped roof rather than a decorative parapet. A few doors along is Hillside, designed with Aaron Bolot, perhaps the ultimate statement of Woollahra apartment luxury.

Figure 40 Above: Camberley, 456 Edgecliff Road, Edgecliff.



Figure 41 Edgecliff House, 127 Ocean Street, Edgecliff, 1937. Demolished in 1971 to make way for the eastern suburbs railway. (Source: *Building*, Vol 61 No 364, 24 December 1937, p 45)



Figure 42 Cumberland 452 Edgecliff Road, Edgecliff.



Figure 43 Front entrance to Winchester, 454 Edgecliff Road, Edgecliff.

CONTINENTAL IDEA

The architectural styles of interwar flats



in Germany that it is popularly supposed to be purely Germanic in origin, is in reality only the German adaptation of all modern Continental principles. And "Rutland Gate," which so many people think built solely upon a German model, may be looked upon as one of the most successful modifications of those same principles to Australian conditions which will be found in Sydney. Already it has influenced the erection of other buildings of the same nature in this city. There is another group in Roslyn Gardens, two more in New South Head Road. Australia will soon have residential groups available which are equal in every way to the very best which other countries have to offer. And this, when one considers the distance we are away from such architectural activities, with their continually changing building materials and constant competition, is considerably more of a triumph than it would be considered elsewhere in the world.

Making use of as few different kinds of material as possible in order to retain the greatest simplicity of effect, the architect has chosen a softly mottled brick of textured surface in a tawny shade to match the tiles on the roof for the whole of the exterior of "Rutland Gate." Seen from the Harbour or even the tram, this tawny building up on the heights of Fairfax Road presents a pleasing and wholly harmonious feature among the existing dwellings. In fact, it appears to be more at home in its setting than they do. And from its windows and sun porches, its tenants and visitors gain as much as possible of the beauties that are those of Sydney Harbour.

Close-up views of the building reveal an even more remarkable simplicity than one might expect: plain wall areas broken by sun porches, either curved or straight, corner balconies and large areas of glazing. Simple, moulded window boxes provide sufficient in-



ABOUT a year ago Sydney received a pleasant surprise when a block of home units, "Rutland Gate," on the heights of Double Bay, showed just how refreshing continental architecture could be. So successful did that initial building prove that a similar building was erected on the same site under the supervision of the same architect. It is of this second edition of "Rutland Gate," just completed, that our story tells.

"Rutland Gate" is a complete housing scheme. It may be that Sydney dwellers have not yet learned to look upon the modern home as one unit out of a whole scheme—our Australian tradition having seen to it that the individual householder is

generally lord of all he can survey in a suburban 60' building site—yet the unmistakable increase in popularity of the European housing idea in Sydney has a significance of its own. Where, as was the case of "Rutland Gate," one single residence occupied the whole of a valuable site in an increasingly crowded residential area, this newer idea is to provide one larger building, or group of buildings composed of home units, each one enjoying exactly the same amenities and outlook.

And so "Rutland Gate" must not be confused with an ordinary block of flats for it has something far more valuable to offer.

Dudley Ward, brilliant young Sydney architect, shows the strong and able grasp he has of those principles which have most influenced domestic—and civic—architecture on the Continent, and it is interesting to know that type of architecture which has blossomed so freely and found such fame and favour

■ Designed for sunlight and view—styled in a manner that is delightfully refreshing—"Rutland Gate" is quite as unusual a structure as this exterior photograph suggests. The picture on the opposite page portrays the very modern entrance hall which is fully described in the story.

15 DECORATION & GLASS, JULY, 1936.

Rutland Gate

Meanwhile, another complex was changing the definition of the luxury flat. Rutland Gate, designed by Dudley Ward and built in two blocks during 1935 and 1936 overlooking Double Bay from 28–30 Fairfax Road, Bellevue Hill, was the most reviewed and discussed Woollahra flat complex of the 1930s: 'Rutland Gate is quite one of the show places in Sydney.'⁹²

Much of the commentary focussed on the simplicity and functionality of Rutland Gate's appearance as well as the quantity and quality of light in the main rooms. Others—notably the writers for the *Sydney Morning Herald's* women's pages—highlighted its kitchens, the workplace of 'aspiring young wives':

*Now the kitchen, where the average Australian wife spends a great deal of her time, is carefully planned in relation to the house. In this article, a kitchen in a Sydney flat is described. It is simplicity itself and reduces work to a minimum.'*⁹³

Another visitor to this 'landmark at Double Bay' saw it as an answer to an ongoing puzzle: 'It is curious how many of us agree that living in a flat is the so-called wrong way of life. But we do continue to live in them, and they spring up on every side like mushrooms after rain. So their advantages must outweigh their disadvantages after all!⁹⁴ Part of the answer was that the kitchen had

the same 'lovely view' as the living room, while its design moved past the provision of appliances and built-ins to a carefully designed labour-saving space, 'thus assuring the modern housewife that the modern architect is as intelligent about the smaller details of proper domestic equipment as he is about the larger problems of structural necessity.'⁹⁵

In some respects, Rutland Gate is a compromised version of contemporary Modernism—its larger flats included a servant's room—yet it succeeded in shifting attention from size and glamour to function and transparency. There is an irony in that architecture originally conceived for public housing was so readily adapted to Sydney's wealthiest suburbs: 'Mr Ward has shown courage in introducing this type of architecture into the better-class residential districts of Sydney in the form of flat buildings.'⁹⁶ Not surprisingly, some of the first generation of Modernist flats in Woollahra were aimed at the top end of the market, being primarily composed of flats occupying an entire floor.

Figure 44 Above: Rutland Gate, 28–30 Fairfax Road, Bellevue Hill, as featured in a special issue of *Decoration and Glass* 'What is this Modern architecture?' (Source: *Decoration and Glass*, Vol 2 No 3, 1 July 1936, pp 15–16, <http://nla.gov.au/nla.obj-368413998>)



Figure 45 The lower building in the 1939 Rutland Gate complex.



Figure 46 The entry to the lower buildings, showing the restrained palette with much of the detailing achieved through brickwork.

Sydney's great residential showplaces

Sydney's great residential showplaces

While the interwar period saw the spread of Sydney's suburbs for a growing middle class, Vaucluse and Woollahra were viewed as popular and stylish municipalities featuring the homes of the rich and famous including politicians, company managers, merchants, artists, architects and the cream of Sydney society. They were also the home of notable graziers and country businesspeople who purchased houses and flats close to the harbour and city for their Sydney retreat and place of retirement.

According to the 1917 publication *Where to Live: Sydney ABC guide to Sydney and suburbs*, Vaucluse had 'numerous residences of a very fine type [including] several magnificent two-storied residences consisting of twelve to fourteen rooms standing in extensive grounds'. Double Bay contained 'very magnificent residences, especially near the water', while Darling Point and Edgecliff were 'aristocratic suburb[s] where the elite of Sydney have magnificent and palatial residences'.⁹⁷

*During the hot weather Woollahra is a land of green lawns and welcome shade and its names, to the ears of the Sydney public signifies prosperity combined with leisure*⁹⁸.

Despite 'the servant problem' that was impacting Sydney's large houses, many houses in Woollahra and Vaucluse retained staff. As a consequence of the Stolen Generations, numerous Aboriginal women remained in domestic service in the eastern suburbs. A notable example was Lena Bungary (c1907–1968) from La Perouse Aboriginal Mission, who worked and often lived in Justice Edward Milner Stephen's family home in Paddington.⁹⁹

Stephen was a barrister, alderman and judge who was heavily involved in local government affairs (Alderman, Fitzroy Ward 1900–1927) and chaired the Citizens' Reform Association.¹⁰⁰ Members of the La Perouse community recall visiting Bungary at the Paddington house.

Paddington had fallen in esteem since the 1900s. The growth of the Garden Suburb movement meant the middle class favoured individual houses in the suburbs. With its terrace houses now more than 50 years old, a perception of Paddington as a slum suburb increased. Paddington's population of mostly tenants peaked at 26,364 in 1921. The effects of the Great Depression increased the association of the suburb with density and questionable morality.¹⁰¹ While a focus of slum clearance planning, with various schemes being developed to replace terrace housing with apartment complexes, the suburb remained largely unaffected until after World War II.

Houses were commonplace at Vaucluse

In 1921 the 1,650 residents of Vaucluse lived in 757 private dwellings, including houses, flats and tenements, boarding houses, hospitals and hotels; of these 686 were private houses, comprising 90.62 per cent of the total.¹⁰²

At the next Census in 1933 this figure had declined to 83.72 per cent, representing 1,492 houses out of total of 1,782.¹⁰³ Over the next decade, despite the council's attempt to restrict flat buildings in 90 per cent of the municipality, the number of private houses was 1,690, representing 69.34 per cent of the total occupied dwellings.¹⁰⁴

Vaucluse had a low population density in the interwar period as the council and its residents were¹⁰⁵ opposed to flats and there were few flats in the

municipality. One newspaper commented that 'a "flat-dweller" in Vaucluse is almost as much a rarity as a "cave-dweller"'.¹⁰⁶

The district's reputation for well-built and designed homes was acknowledged by the *Daily Telegraph* in 1937.

"... UNLIKE MOST OF OUR MARINE SUBURBS, FLATS ARE CONSPICUOUS BY THEIR ABSENCE [IN VAUCLUSE]."

'The eastern suburbs', *Daily Telegraph*, 11 January 1927, p 12, Trove, National Library of Australia, viewed January 2024.

Homes at Rose Bay north, for instance, were selling from £1,500 to £2,000; land values ranged from £6 to £8 a foot.

These buildings are of individual plan, finished in stucco and brick.¹⁰⁶ Vol III Part XX, Analysis of dwellings in Local Government Areas New South Wales, Census of the Commonwealth of Australia, 1947.

The Residential District Proclamations attempted to restrict flat development to a small portion of the municipality; however, there were numerous examples where owners subverted the rules, creating multiple tenancies in houses by internal subdivision. In 1939 the council instructed the building surveyor to prevent the conversion of dwellings in non-flat areas for occupation by more than one family, the Mayor stating 'this regulation would be strictly enforced in the future'.¹⁰⁷

The high proportion of solidly built one-family homes made Vaucluse a desirable district to live, which is reflected in the figures from the 1947 Census. The average weekly rental for three-to-six-bedroom brick houses was £44/2 and stone houses, £41/5, the highest for the Sydney region.

Houses built to exclusive designs

By 1920 Woollahra led every other municipality of Sydney for the number of expensive dwellings. Vaucluse was not far behind, boasting equally impressive houses with prime waterfront positions, elevated sites, expansive water views and large gardens. Over the next two decades a majority of the district's large houses were designed by known Sydney architects and featured in a range of architecture, building and home magazines.

According to its 1920 annual report Woollahra Municipal Council claimed to be Sydney's most popular suburb for the 'highest-class home builder'. During the year council approved 264 new buildings (houses and flats) at a total estimated cost of £463,270, an average of £1,750 per building.

The *Daily Telegraph* reported in January 1927 that 'most of the stately homes of Vaucluse are tenanted by their owners, and have been built to exclusive designs'.¹⁰⁸



Figure 47 View down dirt road towards rocky coastline with telegraph poles, Californian bungalow, around 1935. Appears to be Diamond Bay Road, Vaucluse, with Rosa Gully to the left. Details unknown. (Source: MHNSW)

Building applications peaked in Woollahra in the mid-1920s, declined in 1930 during the Great Depression but steadily increased in the 1930s. Vaucluse mirrored that pattern, peaking in 1926 with 280 building applications. Of that number, 147 were new dwellings with a combined value of £265,000.

Throughout the 1920s and 1930s Vaucluse was noted for its 'large and well-finished homes, some of which cost anything from £10,000 to £40,000'.¹⁰⁹ In a similar vein, the *Sydney Morning Herald* reported that Woollahra 'has the finest houses in Sydney [and] ... is the dress circle suburb of Sydney'.¹¹⁰ There were 'fine houses especially at the Bellevue Hill end of Bondi'.¹¹¹

Victoria Road in Bellevue Hill epitomised wealth and luxury and was described as 'Sydney's golden mile' where homes along one quarter of it were valued at £1,250,000, amounting to £1,000,000 a mile.

The wealth divide in Sydney was most apparent during the Great Depression. The wealthier municipalities such as Vaucluse and Woollahra came under attack from *The Labor Daily* in 1933:

*It will be noticed that the demand for residences is most pronounced in the aristocratic areas-in the 'tony' zones where luxurious limousines are many and humble Fords are few-where the night parties are noisy and the sounds of expensive jazz bands and the popping of corks released from bottles of champagne.*¹¹²

Throughout the interwar years many houses in this part of Sydney were upheld as outstanding examples of architecture, generally designed by renowned architects. According to *Decoration and Glass* in 1937:

*After a long period, when small house and residential flats were the only types of domestic architecture to be built, the suburbs of Sydney are experiencing quite a revival in larger than average homes.*¹¹³

Architects who designed and built their homes in the district, include:

- Harry Cooper Day, 'Virginia', Vaucluse;
- KH McConnell, Wallaroy Road, Woollahra;
- JD Moore, Gilliver Avenue, Vaucluse;
- FG Deane, Fairfax Road, Double Bay;
- F Glynn Gilling, 'Elstree', Vaucluse;
- Professor Leslie Wilkinson, 'Greenway', Vaucluse; and
- Reginald de T Prevost, Bellevue Hill.



Figure 49 Front exterior of Padova, Streatfield Road, Bellevue Hill, with glass brick stair wall, featured in *Decoration and Glass*, June 1938 edition under the title 'Australia's First Glass Home'. Architect was Hamlet Agabiti for AO Romano. (Source: *Decoration and Glass*, 21 June 1938, p11)



Figure 48 The residence of HE Ross, Darling Point. (Source: *Building*, 12 September 1931, p 45)



Figure 51 Bonnington, 8 Victoria Road, Double Bay, the home of the Milne family, designed by Glynn Gilling of Joseland & Gilling in the Tudor or Old English style. (Source: *Decoration and Glass*, April 1936, p 28)



Figure 50 Chiltern, Eastbourne Road, Darling Point, residence of HP Christmas, managing director of Woolworths, Darling Point. The 1935 house was designed by Peddle, Thorp and Walker in the Inter-War Tudor Revival style. (Source: *Building*, 12 September 1935, p 18)

The architectural style of interwar houses

While Woollahra was the location of many one-off architect designed houses, the majority of its residential construction can be seen as typical of the interwar suburban development across Sydney's inner ring of middle class suburbs. In Sydney there were no large private developers in the period so most housing was built by small speculative builders or estate agents who developed a few blocks at a time as a way to maximise profits rather than advocate for any new way of living.¹¹⁴

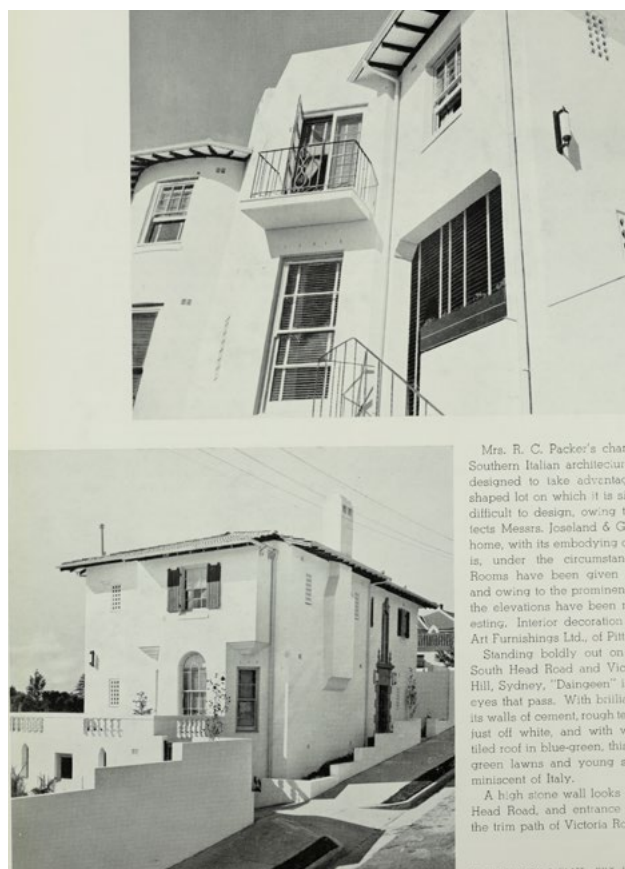
In the interwar years, Australian design and culture were heavily influenced by American popular movements, and architecture was no exception. The physical appearance of the post-World War I suburbs was largely derived from the American California bungalow in style.

The Californian bungalow and 'how it can be best adapted to Australian conditions' was the most discussed subject in articles on domestic architecture in Australia in the 1900s. By the end of World War One, the vast majority of houses being built in Australia were influenced in some way by the Californian Bungalow style.¹¹⁵

Australia was seen to share similarities in climate and culture that made this the most common style of new housing. Brick construction was favoured and readily available in Sydney, as were Marseille tiles, the most common roof material of the period. The deep verandahs and timber detailing also continued much of the Federation period housing style that had been utilised before the war, often in larger houses.

However the interwar period was also characterised by a profusion of "styles" thought to be suitable for Australia. Apart from a few exceptional architects, style was focused on the external appearance rather than suitable planning and re-thinking connections with the outdoors. The Mediterranean or Spanish Mission styles were considered most suitable because of our similar climates, however Georgian, Tudor and English Cottage were all styles seen across houses in Woollahra during this period.

After the Great Depression Art Deco and Moderne styles became more popular and some early examples of the influence of European Modernism can be seen emerging in the 1930s. Again most commonly Art Deco or Moderne features were added to the exterior of what were conventional Californian Bungalow houses.



Mrs. R. C. Packer's charming Southern Italian architecture designed to take advantage of the shaped lot on which it is situated. Owing to the difficulty of design, owing to the fact that Messrs. Joseland & Gilling, under the circumstances, the elevations have been given the prominence and owing to the prominence of the elevations have been most interesting. Interior decoration by Art Furnishings Ltd., of Pitt Street. Standing boldly out on the corner of South Head Road and Victoria Hill, Sydney, "Daingeen" is an eye that passes. With brilliant white walls of cement, rough textured roof in blue-green, this green lawn and young shrubs reminiscent of Italy. A high stone wall looks out on South Head Road, and entrance is the trim path of Victoria Road.

Figure 52 Daingeen, 1 Victoria Road, Bellevue Hill, 1936 Mediterranean-inspired house for the family of RC Packer, by architects Joseland & Gilling. The house occupies a prominent site at the corner of Victoria Road and New South Head Road with extensive harbour views. (Source: *Decoration and Glass*, July 1936, p 30)

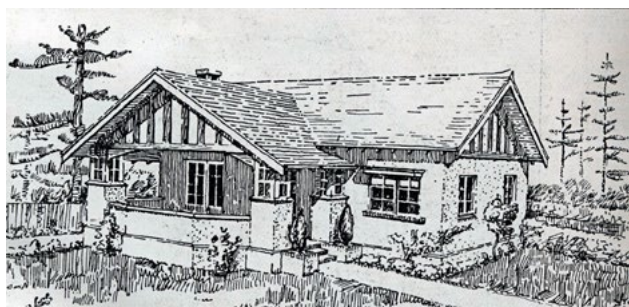


Figure 53 This drawing from a 1925 issue of *Building* shows an example of the Californian Bungalow that had come to dominate Sydney's new suburban streetscapes. (Source: Stanton Library)

California Bungalows

Influenced by the English Arts and Crafts movement, during the first decade of the twentieth century a distinctive style of architecture evolved in the Los Angeles suburbs, particularly Pasadena. The low set houses expressed the outdoor oriented, relaxed pioneer lifestyle increasing popularised by American cinema and culture. Timber was used with Japanese influences together with heavy blockwork, untreated brick, or feature elements of smooth river stones. The low pitched roofs with spreading eaves incorporated sleep-outs, breezeways and deep verandahs. Garages too were also often an important design element.

These houses were seen as eminently suitable for the Australian climate and suited the aspirations of the emerging middle classes leaving the Victorian cities for garden suburbs. Various forms of the Californian Bungalow can be seen across Woollahra but most particularly in the suburbs that developed at this time such as Vaucluse.

Examples include:

- 4 Sutherland Crescent, Darling Point, architect unknown
- Alnwick House, 11 St Marks Road, Darling Point, 1917, architect B.J. Waterhouse

Georgian Revival

The exuberant application of historical styles that had characterised architecture of the 1890s had become unfashionable by the interwar years.

In its place architects increasingly turned to the gentle and unadorned style of the Georgian period. Most popular in Britain, Georgian architecture was applied to the design of apartments and commercial buildings, but most often in Australia to houses. In Australia too, the Georgian revival had a particular focus on our colonial past. Colonial buildings were for the first time being celebrated and recorded and, in a period, when questions of nationalism and climate responsiveness were becoming more prominent architects such as William Hardy Wilson and JD Moore tuned to the colonial past for precedents. The architecture of Francis Greenway and others was seen as having a restrained elegance lost in the Victorian period's extravagance.

As noted by Apperley Irving and Reynolds, the interwar Georgian revival style become synonymous with upper-middle-class concepts of good taste.¹¹⁶ Typical characteristics include symmetry with traditional load bearing walls and brick construction sometimes rendered. Central porticos, pilasters or Doric columns and doors with decorative fanlights above were common. Windows were multipaned and often round headed with timber shutters.

Examples include:

- Allala, 26–28 Cranbrook Road, Bellevue Hill, 1938, architect Gilbert Hughes.
- Fenton, 8 Albert Street, Edgecliff, 1919, architect Robin S Dods

Mediterranean and Spanish Mission

Championed by Lesley Wilkinson a number of interwar houses in Woollahra show the influence of the southern Mediterranean in their architectural detailing and planning. Again, as a response to climate, the style was seen as appropriate for Sydney, particularly the harbour side and North Shore suburbs developed during this period.

Motifs used included lightly bagged or cement-rendered and limewashed walls in muted colours of pink or cream. Round arches and loggias under pergolas extended indoor spaces into the outdoors with paved terraces. The terracotta of the fashionable Marseille roof tile was also embraced by houses of this style.

The Spanish Mission style, whilst similar, draws more directly from Spanish architectural elements as applied in the 'New World' areas of California, New Mexico and Florida; this was the style of Hollywood. Its use in Australia during the interwar years appears to have been a combination of ideas of climatic suitability and fashion.

Spanish Mission style utilised the same stucco render of the Mediterranean style but with more texture. Buildings were finished in the warm colours of the Mediterranean and ornamented with ceramic tiles often in orange and greens. Ornament was liberally used in wrought iron, 'barley sugar' columns, applied cartouches and most prominently in terracotta tiles, to chimney cappings, awnings, parapets.

Examples include:

- 34 Drumalbyn Road, Bellevue Hill, 1930, architect John Brogan
- 1 Victorian Road, Bellevue Hill, 1935, architects Joseland and Gilling
- Rovello, 12 Ginahgulla Road, Bellevue Hill, 1937, architects Wilson Neave and Berry
- Pitcaline, 12 Greenoaks Avenue, Darling Point, 1922, architects Ross & Rowe

Old English or Tudor Revival

Another style popular during the interwar years, and at odds with the restrained Georgian revivalism, was the use of Old English or Tudor architectural elements. Termed 'Stockbroker's Tudor' in England, this was a brashly eclectic domestic architecture favoured by the newly rich middle class.¹¹⁷

Particularly anachronistic for Australia it seems some still found great comfort in the stability and assurance of an English tradition that this style represented. These houses were often sited within traditional English cottage gardens and were part of an overall picturesque landscape highly valued by the upper classes.

The style typically featured picturesque broken massing and rambling forms with steep gables and half timbering or decorative timber barge-boards. Leadlight glazing was often used and textured or clinker brickwork gave

a medieval hand crafted feel to these twentieth century homes.

Examples include:

- 36A Mona Road, Darling Point

Moderne/Art Deco

Art Deco, emerging from the 1925 Paris Exposition des Arts Décoratifs et Industriels Modernes, can be seen as the style that most characterises the interwar years. Not as commonly applied to houses it had a significant influence on industrial design, interiors and fashion.

Art Deco houses most often had vertical elements added with fins, stepped brick features, or streamlined curves contrasting with strong rectilinear massing. Brick work was used to add chevron patterns and sunrise motifs and thin steel work to add geometric details. Glazing was important and these houses saw the first use of steel framed windows and large areas of curved glass.

Functionalist

Functionalist domestic architecture emerged during the 1930s and can be seen as heavily influenced by the appearance and materials of European modernism, while not fully adopting its planning and functional innovations. These buildings show the smooth lines, white render and use of steel and glass that came to characterise postwar modernism, yet many of their structural elements remained essentially unchanged.

Houses in this style are rare in the interwar period but a number of examples can be seen in the Woollahra area. They are characterised by larger areas of glazing, use of steel pipe columns, balustrades and other detailing, roofs that appear flat behind parapets and a notable absence of the applied detailing that characterised other styles of the period.

Examples include:

- Prevost House, 65 Kambala Road, Bellevue Hill, 1937, architect R Prevost with S Ancher
- Duplex, 20 & 20A Thornton Street, Darling Point, date unknown, Lipson and Kaad



Greenway

Located at 24 Wentworth Road, Vaucluse, Leslie Wilkinson's own house, designed 1922–23, can be seen as one of the most significant examples of the Mediterranean style of architecture that became widely popular during the interwar years.

Wilkinson was an influential figure as the first Professor of Architecture at the University of Sydney and first president of the then Royal Institute of Architects (NSW). Coming from England he developed a regional response to the climate and typography of Sydney that drew from both Georgian and Mediterranean architecture.

Greenway shows many of the architectural motifs Wilkinson was to apply during his time in Sydney. These include use of cream or pink-washed stucco, red tile roofs, planning around flagstone cloisters with arched arcades and timber detailing. Avoiding some of the more stylistic aspects of Spanish Mission style, Wilkinson favoured restrained Georgian columns, green timber shutters and multipaned sliding sash windows.

Located on a 2,415sqm site that sloped down to harbour views, Greenway was planned in harmony with the setting; rocks and trees of the original site left largely undisturbed and the surrounding eucalypts embraced as part of the aesthetic setting of the house.

Wilkinson made a significant contribution to the interwar buildings of the Woollahra area with the extensions to St

Michael's church, Vaucluse, a house for Samuel Hordern at Bellevue Hill (1936) the Mediterranean style flats Silchester, Bellevue Hill (1930) and the houses at 4 and 6 Winston Gardens, Double Bay.

He was awarded the RAI A Sulman medal in 1934 and 1942, and the RAI A's first gold medal in 1961.¹¹⁸



Figure 54 Greenway, Professor Leslie Wilkinson's own house, 24 Wentworth Road, Vaucluse

Figure 55 Large image: Greenway, Professor Leslie Wilkinson's own house, 24 Wentworth Road, Vaucluse



Craigend

Craigend, located at 86 Darling Point Road, Darling Point, designed in 1936 by Frank L'Anson and Bloomfield & Roy McCulloch is an exceptional example of an interwar 'Marine Villa' set on a harbourside site with direct access to the water as a key feature of the design.

The client was James Patrick, owner of a successful shipping business and yachtsman. A feature of the site is the wide sandstone terrace and jetty that provided Patrick with direct harbour access. After the war the house was purchased by the US Government as the official residence of its US Consul-General.

Combining both of mix of Moderne and Spanish influenced styles the house shows many typical architectural features the 1930s. Two levels, set down its harbourside site, it is boldly white on a sandstone base, its corner balconies are curved with extensive use of steel framed strip windows. A central loggia encloses a bronze dome (added in 1938) and is framed by Moorish horseshoe arches on diagonal embossed columns. The decorative tiling of the original design showing influences of middle eastern architecture rarely seen in Sydney during this period.

The architect, Bloomfield had emigrated from London and worked with established Sydney architect BJ Waterhouse. He went on to design the Spanish style Northern Suburbs Crematorium and the Sulman Prize winning Top Dog Men's Wear Center in Dee Why, 1950.



Figure 56 Craigend, 86 Darling Point Road, Darling Point as seen from the street.

Figure 57 Large image: Craigend, 86 Darling Point Road, Darling Point as seen from the property to the west.

Light industry in Paddington

Light industry in Paddington

The Paddington Municipality covered an area of 403 acres. There was little development in Paddington between the wars as most of the area was densely developed during the Victorian period; in fact, Paddington was the most densely populated locality in NSW in the mid-1920s. *The Sydney Morning Herald* wrote in 1930, 'Paddington cannot expand' and 'at present the place stands as a sort of hiatus between the city and the eastern suburbs'.¹¹⁹

Paddington was considered a working-class suburb with the majority of the residents tradesmen, unskilled labourers and their families. Before World War I Paddington had contained few industrial sites, with workers commuting to the city. In the interwar period small industries expanded east into the suburb, particularly on the outer edges of Neild Avenue, MacDonald Street, Glenmore Road at the Rushcutters Bay end and Hampton Street.

Principal buildings erected in Paddington in 1925 included five shops and a billiard saloon at Five Ways for Mrs JF Hegarty, joining the cinema also located in Five Ways. Another large construction was a grandstand in Glenmore Road for the NSW Lawn Tennis Association, later White City. The Northern Grandstand at White City was designed by Leslie Wilkinson in 1932, replacing an earlier 1927 design. Thompson was the builder of this stand, for a cost of works of £1,475. One of a number of



Figure 58 Packed grandstands at a Davis Cup match, White City, 1930s, Sam Hood. John W McGrath Ltd works in background right. (Source: SLNSW, <https://collection.sl.nsw.gov.au/record/1xqLL4AY>)



Figure 59 Sali Herman's painting *Saturday Morning*, although from 1948, captures the densely populated and largely working-class character of Paddington in the interwar years. (Source: Collection National Gallery of Australia.)

small warehouse buildings built in 1925 was a hosiery factory on MacDonald Street.

A major area of new industry was centred around Glenmore Road and White City, where an automobile assembling and servicing building for J McGrath Ltd was constructed and opened by the Australian Minister for Trade and Customs, Mr White, in October 1936.¹²⁰ A later two-storey garage and workshops designed by Stafford and Moor using innovative waffle slab technology expanded the complex.

The upturn in the economy at the end of the 1930s was reflected in building activity in Paddington in 1939 with respectively 20 and 14 new buildings in 1938 and 1939, up from just nine in 1931 and seven in 1932.¹²¹

The Municipality of Paddington has made comparatively little progress within the last ten years ... [and] real estate business in Paddington is dull at present.

The Sydney Morning Herald had reported in September 1930 that in the 1920s the value of new buildings in Paddington was £811,742. This figure and the recent slight increase in values was attributed to the widening and remaking of that part of New South Head Road in the Paddington Municipality by the Main Roads Board

as small houses and buildings along that stretch of road in Paddington were demolished and 'substantial and commodious blocks of flats erected' to the new road frontage.¹²²

Paddington was hit hard by the Depression with a large number of unemployed among the population. Terrace houses were converted to boarding houses and balconies and verandahs infilled to create extra accommodation. According to the 1933 Census 60 per cent of Paddington's houses were shared by two or more families, a stark contrast to the lifestyle of residents in the neighbouring municipality of Woollahra.

Conceived in the late 1930s, the proposed Paddington Housing Scheme was a reaction to a perception of the area as a slum with poor quality terrace housing. One of many schemes was architect Samuel Lipson's scheme on the corner of Glenmore Road and Oxford Street comprising 118 flats in multiple blocks accessed from the Garden Court with shops at ground level. Proposals to replace Paddington's terrace housing continued into the post World War II period.



Figure 60 John McGrath Ltd, new service station, Glenmore Road, Paddington. (Source: *Building*, 24 March 1941, p 18).



Figure 61 Samuel Lipson's unrealised design for the Paddington Housing Scheme. (Source: *Construction and Real Estate Journal*, 31 March 1937, p 6)



Figure 62 Samuel Lipson's unrealised design for the Paddington Housing Scheme. (Source: *Construction and Real Estate Journal*, 31 March 1937, p 6)

Civic progress

Woollahra and Paddington pubs

In 1930, according to the Sands Directory, Woollahra Municipality was home to 11 pubs, mostly sited in Woollahra at Oxford, Queen or Moncur streets or nearby at Double Bay. A few of these, including the Phoenix, Royal Oak and Centennial hotels, are still trading, while the buildings of a few others are still extant.

In the same year Paddington, then a separate municipality, boasted 21 hotels, not including a few others on the southern side of Oxford Street. With a population barely two-thirds the size of Woollahra's, Paddington nonetheless apparently had a greater demand for hotels, mostly products of the hotel boom of the 1870s and 1880s.

By 1920 the NSW brewing industry was highly concentrated as well as vertically integrated; brewers 'tied' hotels to sell only their products. In return, the breweries invested in advertising and improvements to the hotels, effectively the only public venues where alcohol could be legally sold and consumed. Tooth & Co were NSW's major brewer and hotelier and when Tooth & Co acquired Resch's Limited in 1929, Tooheys became its sole competitor.

Both companies funded a hotel boom during the 1920s and 1930s, renovating or building hundreds of pubs. However, neither invested heavily in their Paddington properties, often rejecting requests from licensees for improvements; the brewers presumably saw the suburb as a declining market. The exceptions were three new Oxford Street hotels built during the 1930s—the Albury, the Light Brigade and the Unicorn—which replaced older hotel buildings.

The booming municipality of Woollahra fared no better; only three hotels were built there during the 1920s and 1930s, partly due to local opposition. The Rose Bay Hotel was the most contentious; the site's owner, experienced hotelier William Westphal, spent three years attempting to obtain a licence for a new hotel.¹²³

An earlier attempt to license a hotel at the corner of Dover Road and New South Head Road had been



Figure 63 Herbert Badham, Oxford Street Interior, 1942. (Source: State Library of NSW, <<https://collection.sl.nsw.gov.au/digital/reokBN2MQKZ7D>>)

unsuccessful, but Westphal eventually succeeded although the case and several appeals continued almost until the building's completion in 1929.¹²⁴ The new Watsons Bay and Golden Sheaf hotels attracted less opposition as they replaced existing hotels, but this level of resistance was common in Sydney's wealthiest suburbs, which were also temperance strongholds. Suburbs including Strathfield, Wahroonga and Lindfield were almost free of hotels, testimony to the power of the temperance movement, then at its height of membership and influence.

Architects and hotels

Since the 1880s most Sydney hotels were designed by architects, including some of the most prominent members of the profession. Australia was one of the few countries to adopt the English licensing law, that bars should also provide accommodation, hence hotels here are substantial buildings rather than mere shopfronts. In NSW hotel buildings embody a history of popular architectural styles, although this was less true in England where interwar hotels were usually designed in variants of Old English Revival, also known as 'Brewers Tudor'.

The non-historical styles that appeared during the 1930s were quickly adopted for still-novel building types including cinemas, flats and milk bars. Hotel architects were also early adopters and numerous Moderne hotels were built during the decade including those in the Paddington and Woollahra municipalities; the sole exception is the Rose Bay Hotel completed in 1929, designed in Colonial Revival style.

The hundreds of new hotels built in NSW during the 1920s and 1930 replaced the private bars, parlours and meeting rooms of the Victorian-era pub with larger public and saloon bars plus a lounge intended for women drinkers. This enduring format is sometimes attributed to the 1916 legislation of six o'clock closing but was already an established trend at that time.

Hotels built in Woollahra Municipality between the wars:

- Rose Bay, 805–807 New South Head Road, Rose Bay, 1929. Architect unknown;
- Golden Sheaf, 429 New South Head Road, Double Bay, Prevost & Ruwald, 1936;
- Watsons Bay, 1 Military Road, Watsons Bay, Scott, Green and Scott, 1937;
- Albury Hotel (former), 2 Oxford Street, Paddington, Justelius & Frederick, 1938;
- Light Brigade, Oxford Street and Jersey Road, Paddington, Sidney Warden, 1939;
- Woollahra, 116 Queen Street, Woollahra, Cyril Ruwald, 1939; and
- Unicorn, 106 Oxford Street, Paddington, Joy & Pollitt, 1940.



Unicorn Hotel, Paddington

The Unicorn Hotel at 106 Oxford Street, on the corner of Hopewell Street, has been the site of a pub since the 1880s. Tooth & Company Limited purchased the hotel freehold in February 1936 and in 1940, replaced the old hotel with a new building. Toth's purchased two adjoining shops on Oxford Street, and in May engaged RM Joy & Pollitt architects to design a new hotel. Joy & Pollitt had already designed hotels for the company, including the Golden Barley Hotel in Enmore. They invited tenders for the new hotel soon after and awarded the contract to AF Little for £13,740. The new Unicorn Hotel was opened on 18 August 1941.

The building is a broadly Art Deco composition of three rectangular volumes faced with bold horizontal window bands with rendered panels and ceramic tiles. The building utilised its corner address to maximum effect with a curved corner at street level and brick tower above, with flagpole and striking lettering and horse motif.

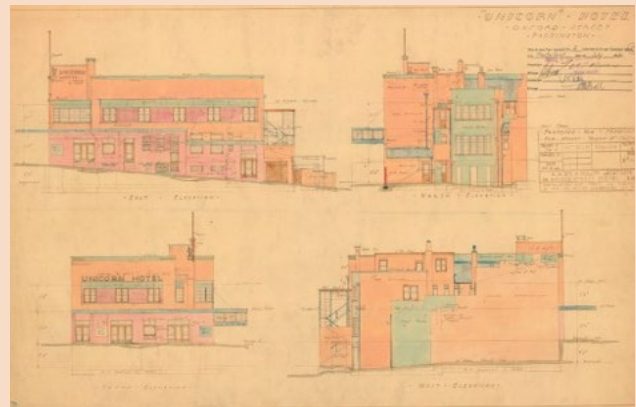


Figure 64 Architectural drawing for new Unicorn Hotel, Oxford Street, Paddington for Tooth & Company Ltd, 1940. (Source: Powerhouse Museum, OBJECT NO. 98/13/1-169/2)

Figure 65 Large image: Unicorn Hotel, Paddington, 1941 (Source: ANU, Noel Butlin Archives, Tooth and Company yellow cards)

Cinemas

At the end of World War I local residents of Vaucluse and Woollahra could choose to attend several suburban picture theatres in the Paddington/Woollahra area, but during the interwar period cinemas expanded and became more complex.

The 1920s heralded the golden era of motion pictures. The early primitive, often open-air, theatres made way in the 1920s for newly built or rebuilt structures with increased seating and levels of patron comforts and services. While often simple auditoriums, the street façades of cinemas were built to impress using Art Deco and Moderne elements while inside, the latest and best materials and fittings delineated the box office, dress circle and stalls as well as refreshment stands and toilet facilities.

Not all locals welcomed picture theatres in their neighbourhood and despite protest the Wintergarden Theatre at Rose Bay was approved. The theatre, formerly at 622 New South Head Road, Rose Bay, was officially opened in March 1928 to the design of noted theatre architect Henry E White. It represented the latest in theatre design and luxury.¹²⁵

Theatres built in this period included:

- Hoyts Double Bay, 445 New South Head Road, Double Bay, 1924, initially named the Southern Cross remodelled 1934 by Charles Bohringer;
- Five Ways Picture Palace, 222 Glenmore Road, Paddington, 1928, Trenchard Smith & Maisey; and
- Hoyts Woollahra (formerly Olympic), 142 Oxford Street, Woollahra, 1930, Oakley & Middleton.

“THE 1920S HERALDED THE GOLDEN ERA OF MOTION PICTURES.”

Cinemas reinvented themselves after the introduction of 'talkies' in 1927. The Wintergarden Theatre was the first suburban picture theatre to install equipment to show talking films with the first presentation of a film using all-Australian talkie equipment at the Wintergarden Theatre on 10 June 1929. The Olympic Theatre, Oxford Street, was destroyed by fire in early 1928. In its place a new Olympic no. 4 Theatre was built in 1929 to the design of architects Oakley & Middleton, opening in January 1930.

The Depression hit cinemas hard. To woo the public back, picture theatres were remodelled and refurbished in the latest fashion. The only new cinema built in the 1930s was the Rose Bay Kings Theatre at 696 Old South Head Road, Rose Bay North.



Former Rose Bay Kings Theatre, 696 Old South Head Road, Rose Bay North

This theatre was designed by renowned architects Crick & Furse who specialised in designing Moderne and Art Deco style cinemas in NSW. The cinema was officially opened in June 1935.

The building was influenced by Functionalist or mainstream Modernist architecture of the 1930s and was devoid of applied decoration or ornamentation.

The new King's Theatre at Rose Bay is an excellent example of designing in three dimensions, which perhaps, after all, is one of the greatest contributions of modern architecture. In order to relieve the straight lines and flat surfaces of the main structure, Guy Crick, A.R.A.I.A., the designer, has adopted, two curves as the main feature of the facade. These are entirely unrelieved by mouldings at the summit and are of unequal dimensions, yet the horizontal fenestration is so constituted that the result and proportions are quite pleasing. The large vertical lighting sign also plays an important part in the design, as does the curved awning which fits snugly into the angle.¹²⁶



Figure 66 Former Kings Theatre today, now converted to a supermarket, retail and apartment complex. (Source: <https://cinematreasures.org/theaters/38261>)

Figure 67 Large image: King's Theatre, Rose Bay. Designer: Guy Crick. CG Gray Pty Ltd, builders. (Source: *Construction and Real Estate Journal*, 14 August 1935, p 6)

Parks and reserves

By the early 1930s Vacluse had 122 acres (49.37 ha) of parkland across 12 separate areas, including The Gap Park, Parsley Bay Reserve, Vacluse Park and Nielsen Park. There were seven reserves listed at Woollahra in 1931 including part of Rushcutters Bay Park, Bellevue Park and Lyne Park. By the end of the decade the council had acquired and established additional parks and gardens.

During the peak of building activity in the 1920s both councils spent big on improvements to parks and reserves to provide further facilities in view of the tremendous increase in the erection of houses and residential flat buildings and substantial increase in population in the municipalities.

Woollahra raised a loan of £20,000 in 1923 of which £1,345 was to be spent on a club house, additional tennis courts and children's playground in Cooper Park.¹²⁷ It took out another loan in 1925 to fund works to Woollahra Park and other beautification works including the development of new parks such as Grimley Park at Rose Bay.¹²⁸ Council had acquired 35 acres of land occupied by Chinese market gardeners to form this new park at Woollahra. By 1927 Woollahra possessed Lyne Park, Rushcutters Bay Park, Rose Bay Park and Cooper Park.

Not to be outdone, Vacluse Municipal Council raised a loan in 1931 to carry out improvements to Christison Park, establish rockeries throughout the municipality and undertake a tree planting scheme. Park improvements were undertaken by unemployed relief labour during the Depression years.

Improvements to parks typically included new sporting facilities with new pavilions, club houses, public toilets and kiosks. Vacluse Municipal Council commissioned architects Buckle, Carfrae and Turner and invited tenders in 1928 for a new kiosk and attached residence in the Parsley Bay Reserve. At Nielsen Park, 'the cleanest and safest beach in Sydney Harbour' the park trustees decided to extend the dressing sheds due to the growing popularity of this picnic spot.



Figure 68 Herbert Badham, *The Swimming Enclosure*, 1941. (Source: State Library of NSW, <https://collection.sl.nsw.gov.au/digital/pw6x2KAQLwDa8>)

Chiswick Park, Woollahra, was acquired in the 1930s. The council converted the former mansion's stables into a kiosk and Park Superintendent's residence.

The Council has decided to retain the old stable building which is of Old English style in design, on account of its pleasing proportions and architectural merit. Mr MVE Woodforde, ARAIA, the council's architect is preparing plans for remodelling and renovation to provide accommodation for the public [with] quarters for the Park Superintendent [upstairs].¹²⁹



Figure 69 Woollahra Golf Course in foreground with Grimley Pavilion in background, c1950. (Source: Woollahra Library, pf000466)

Woollahra Park

Woollahra Park was a new addition to Woollahra's open spaces in 1927. Located in O'Sullivan Road, the park was formerly 35 acres occupied by Chinese market gardens. Among the improvements in the new park were the caretaker's cottage and a pavilion.

The pavilion was designed for the council by Ernest A Scott of Scott, Green and Scott. It was officially named the George S Grimley Pavilion and officially opened by the Mayor of Woollahra in October 1927. Grimley was largely responsible for securing the land for the park. The oval was set aside for the primary use of girls' hockey.



Figure 70 Parsley Bay Reserve with the kiosk and residence at the head of the park, 1940s. (Source: National Museum of Australia, 1986.0117.7556)

Parsley Bay Kiosk

In 1928 tenders were invited for a new kiosk and residence in Parsley Bay Reserve to replace the original kiosk, which had fallen into disrepair. The new building was designed by architect Alderman Carfrae of the Vaucluse Municipal Council (of Buckee, Carfrae and Turner architects) and built by HV Horwood for the council. This new building was erected on a new site on the southern edge of the beachfront.

Beautification and civic works

During the 1920s and 1930s the Vaucluse and Woollahra Councils engaged in multiple street beautification programs. The most significant of these was the Rose Bay Promenade, including the sea wall surmounted by a concrete, balustrade, several sets of stairs to access Rose Bay, footpaths either side of New South Head Road and landscaping, from Rose Bay Park to Lyne Park.

The promenade was formed in conjunction with the widening of New South Head Road. The promenade was declared open for traffic (and electric lights on the seawall switched on) by the Woollahra Mayor on 19 February 1926. The project cost £31,000, although the plantations were not yet complete at this date. The Mayor declared this portion of New South Head Road 'the best road in Australia to-day' and that it rivalled St Kilda Road in Melbourne.¹³⁰

During the Depression years, the two councils engaged in projects with the dual purpose of providing work for local unemployed residents and provision of improvements to facilities and infrastructure in the district such as drainage works and concrete footpath/kerb construction. Across the Municipality of Woollahra street names were inlaid in red concrete in footpaths, kerbs and gutters as in Double Bay. Bas relief lettering was also a technique used in parts of the municipality. In 1933 and 1934 respectively, Woorinyan and Arundel praised Woollahra Council's street name inlay program in *Smith's Weekly*:

The names of all the streets in Double Bay are worked in red letters six inches long, into the concrete footpaths.¹³¹



Figure 72 Example of one of the many remaining footpath inlays, Marine Parade, Double Bay

The following year Alderman McFarlane of Granville Council recommended a similar approach to inscribing street names in concrete as at Woollahra with fellow alderman Stanton commenting that 'Woollahra every street corner had a name plate on a post as well as on the footpath'.¹³²

Shops and retail

There were few new shops in Vaucluse between the wars as the council had proclaimed most of the municipality a residential district in the 1920s. The council proclaimed a shopping centre in the heart of the suburb in 1925.¹³³ The Real Estate and Building Co of Australasia advertised lots in the 'Shopping Centre Estate', Vaucluse, for sale in December 1925, *The Sun* reporting 'many buyers of the Estate are already having plans prepared for the erection of business premises early in the New Year'.¹³⁴

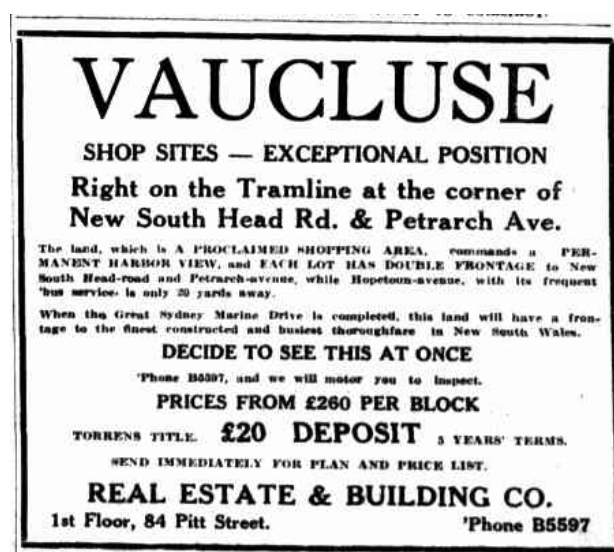


Figure 71 Advertisement for shops sites at Vaucluse. (Source: *The Sun*, 5 March 1926, p 10)

From 1930 Vaucluse Municipal Council permitted new shops only in a 50 acre (20.23 ha) area between Watsons Bay and The Gap, which partly explains the very low number of building applications for shops in the municipality in the following decade. A small neighbourhood strip, comprising four two-storey shops with residences, called the Beverley Buildings, was built at 173–179 Hopetoun Avenue.

There were no shops in Bellevue Hill until after World War I. Despite opposition, a small shopping centre was established near Bellevue Park in 1929, with a post office and branch of the Commonwealth Bank opening here in 1940. In the 1920s and 1930s a shopping precinct developed at Edgecliff catering to the large number of flat dwellers in the area, with shops located along both sides of New South Head Road. Darling Point and Point Piper, however, remained exclusively residential precincts and had no shops.

Established shopping centres remained in Woollahra and Paddington with smaller shopping centres at Rose Bay and Double Bay and in New South Head Road at Old South Head Road near the tram terminus at Dover Heights.

Applications to build new standalone shops in Woollahra were rare between the wars. Generally, shops were built in conjunction with flats, and sometimes with private and/or public garages. This form of development was commonly located in existing shopping centres such as Double Bay and Rose Bay, often replacing earlier buildings on the site.

Double Bay in particular developed in the years between the wars. From a small shopping centre of 26 businesses in 1919, the Double Bay precinct grew to 81 and included one bank, four real estate agents, seven motor garages, food retailers and other domestic services such as laundries, cleaning, hairdressers and ice delivery. Many at this time were generally attached to cottages on New South Head Road, but there were also some newly built shops and dwellings. New shopfronts were also built in the 1930s following the widening of New South Head Road. Some new shops and dwellings were also built in Bay Street in the same period.

The Edgecliff Post Office and Telephone Exchange on the prominent corner of New South Head Road and Edgecliff Road was built in 1942 by the Postmaster-General.



Figure 73 Cliff House with branch of Union Bank of Australia Limited on ground floor, 1937. (Source: State Library of NSW, <https://collection.sl.nsw.gov.au/record/Yj7Qk2x9>)

226 New South Head Road, Edgecliff

In September 1936 owners Barney Goldroad Barripp and Michael Stone lodged a building application to Woollahra Municipal Council to erect a building of 12 residential flats, five shops and two garages on New South Head Road at the corner of Ocean Avenue (BA 36/243). The architect was Joseland & Gilling.

The *Daily Telegraph* reported in March 1937 that 'all five shops have already been rented'.¹³⁵ Cliff House as it was named was completed by June 1937 including a branch of the Union Bank of Australia Ltd on the ground floor.



Figure 74 Rose Bay Post Office, 1930. (Source: NAA, C4076, HN460)

Post Office, New South Head Road, Rose Bay

A site on New South Head Road was acquired by the Postmaster-General in the mid-1920s. Tenders were invited in March 1928 for erection of the Rose Bay Post Office.

Commonwealth Department of Works and Railways architects George Oakeshott and EH Henderson designed multiple post offices in NSW in the 1920s. Generally designed in the Colonial/Georgian Revival style, the Rose Bay Post Office was a typical Oakeshott–Henderson design comprising a square brick building with a pyramidal roof with a classically inspired entry and arched windows.¹³⁶



Plumer Road shops

A mixed commercial and residential development at 9–23 Plumer Road, on the corner of O'Sullivan Road, Rose Bay, provided a new shopping precinct through a single development. Comprising eight shops with two levels of five flats accessed from a central foyer and stair, the building was designed by architect PW Ritchie and construction began in 1929.

The building utilises horizontal bands of dark bricks on the upper levels with rendered curved projecting eaves at the corners.

The complex was renovated and extended in 1994 by Roger Thrum in consultation with Woollahra Municipal Council to enhance the Art Deco features of the original scheme and to unify what had become a mix of different shopfronts. The ground level is clad in black and yellow ceramic tiles completing the Streamlined Moderne style with elements of Art Deco decoration. The site now presents as a pleasing unified whole.

Figure 75 9–23 Plumer Road, Rose Bay, comprising two floors of flats above ground level shops. (Source: <https://localista.com.au/listing/au/rose-bay/bars-and-restaurants/plumer-road-shopping-village>)

Religious buildings

By 1918 there were four Anglican, one Congregational, three Presbyterian and three Roman Catholic churches in the Vacluse and Woollahra municipalities. This reflected the majority Christian population of the area and the broader Australian society. According to the 1921 and 1933 censuses, the largest denomination of residents, overwhelmingly Christian, were Church of England followed by Roman Catholic and Presbyterian. In 1921, for instance, 1,574 of 1,650 residents in Vacluse and 10,260 of 10,960 in Woollahra stated they were Christian. In 1933 the numbers were 3,707 of 4,210 (Vacluse) and 17,771 of 20,256 (Woollahra).¹³⁷

The rapid residential development and population boom between the wars gave rise to new churches, new parochial buildings such as presbyteries and school halls, and additions to existing churches to accommodate larger congregations. Overcrowding was behind the Catholic Church's decision to erect a new Holy Cross Church at Woollahra in the late 1930s as the church was regularly filled.

While architects were often engaged to design the new buildings, they employed traditional church plans which were influenced by budget considerations, parish requirements and liturgical forms. Churches of this period generally adopted designs influenced by Inter-War Romanesque and Inter-War Gothic styles.

This period was the heyday of the Catholic Romanesque in NSW and about 70 Catholic churches, chapels and other buildings in the Romanesque style were erected in the state.¹³⁸

Burcham Clamp and Finch architects designed the new St Stephen's Church, Bellevue Hill, in 1925 (opened in 1928), a typical Inter-War Romanesque style building, at a cost of £6,500. At Rose Bay an unspecified architect designed the church hall and Sunday school building at the Methodist Church in 1929. Built for £3,000, it was faced with picked common bricks to match the church and according to the *Sydney Morning Herald*, 'this addition to the church buildings of the parish is a very fine one'.¹³⁹

One of the prolific Catholic church architects of this period, Austin McKay, designed the new two-storey convent building for the Sisters of Mercy at Rose Bay, (parish of St Mary Magdalene) opened in 1925. The Catholic Press described the new building as follows:

*Superbly situated, facing Ian Street and Old South Head Road, the new building is of two storeys and commands a very fine view of the Bay. Built in Gothic to harmonise with the architecture of the Church of St Mary Magdalene, it is of a nice design and has a façade of chocolate coloured brick.*¹⁴⁰

McKay also designed a new building for Holy Cross Church, Woollahra, in 1940. When completed, *Building* praised it as a 'modern church design constructed entirely of brick' featuring a tower which was 'particularly striking in design'.¹⁴¹

In Vacluse little-known architect JH Hurst designed the Wentworth Memorial Church Hall in 1933, a modest and traditional face brick building with high-pitched roof, wooden mullions and transoms with steel sashed windows inset with rectangular leadlight.¹⁴²

Architect HR Mead designed a Gothic-style building for the Seventh Day Adventist congregation in Edgecliff Road, Woollahra (close to Bondi Junction), in 1936.

By contrast, the Temple Emanuel Synagogue in Ocean Street, Woollahra, is a striking modern religious building completed in 1941 by designer Samuel Lipson to cater to the growing population of Jewish residents; by 1947 there were 1,128 Jews recorded as living in Vacluse, 1,265 in Woollahra and 1,582 at Waverley.

The St Mary Magdalene Catholic Church was constructed in Rose Bay in 1920. Noted architects Fowell, McConnell and Mansfield were engaged to design the first section. The second stage of the church was completed in 1924 when it was described as a 'handsome and commodious building of red brick, with free tone facings, artistically finished and with imposing furnishings'.¹⁴³ The new church cost, excluding the tower, was £11,100. Prominent modernist architects Fowell, McConnell and Mansfield



Figure 76 St Mary Magdalene Church, Rose Bay, 1930 / Sam Hood. (Source: State Library of NSW, Digital order no:hood_03387)



St Michael's Anglican Church, Vaucluse

Leslie Wilkinson designed the extensions to Edmund Blackett's St Michael's Anglican Church, Vaucluse. Wilkinson was a parishioner and had a close relationship to the buildings during his time in Sydney. His work on the Church won him the Sulman Award for architecture in 1942.

The original building is an Edmund Blakett design that had been extended a number of times. In 1928 Wilkinson added a parish hall and cloister connecting it to the church. In 1931 he designed further changes which enlarged the transepts and in 1938 added the tower, lantern spire and baptistry which are major features of the building today (with the exception of the parish hall which burnt down in 1950).¹⁴⁴

Wilkinson's approach to the works was to carefully harmonise the new with the original, matching the stone and silver grey shingles and seamlessly adding on to the original structure.

Decoration and Glass praised the building, writing 'The church building is in complete harmony with its setting'.¹⁴⁵



Figure 77 St Michael's Church of England, Vaucluse, 1943. (Source: NLA <<https://nla.gov.au:443/tarkine/nla.obj-137432342>>)



Temple Emanuel, Ocean Street, Woollahra

The Temple Emanuel was built in Ocean Street, Woollahra, in the early 1940s to accommodate 1,000 people, and included associated buildings such as schoolrooms. The temple and adjoining buildings were designed by architect Samuel Lipson.

The temple was praised in *Decoration and Glass* in 1941:

The architecture of buildings intended for religious observances has only recently received the attention of designers working along modern lines.

*In the Temple Emanuel Woollahra, Sydney, a frankly modern religious building has been designed and the courage of the designer has been amply justified. It is true that the building is perfectly proportioned ... [and] that the selection of materials, the working out of the broad lines and details alike, show the sure touch of a designer of unusual qualities.*¹⁴⁶

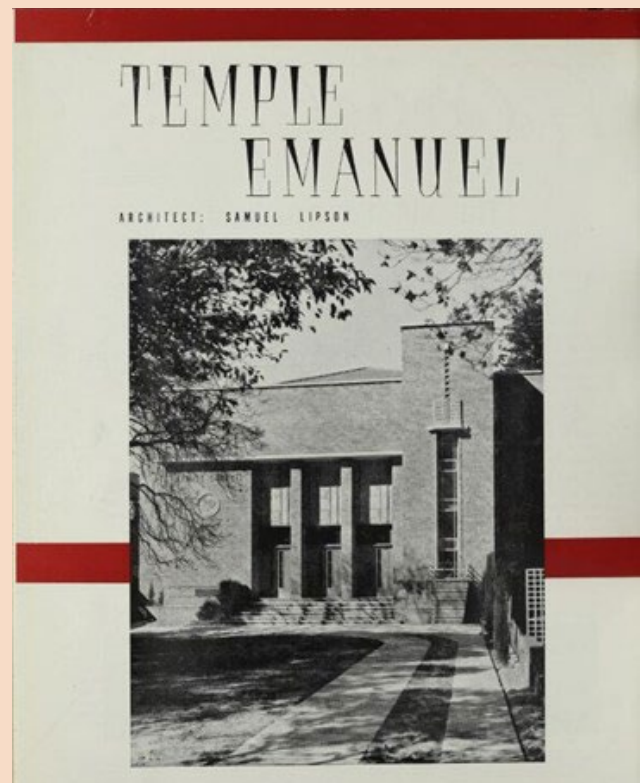


Figure 78 Temple Emanuel, designed by Samuel Lipson. (Source: *Decoration and Glass*, November 1941, p 9)

Figure 79 Large image: Temple Emanuel today. The main building has been extended but the original design to Ocean Road remains largely intact. (Source: https://en.wikipedia.org/wiki/Emanuel_Synagogue_%28Sydney%29)

Schools

The housing and population boom after World War One created a large school age community in the district. This drove demand for new and larger school facilities and planning of entire new schools to meet the local demand.

At the end of World War I, on the cusp of the 1920s population boom, there were public schools at Double Bay, Paddington, Rose Bay, Vaucluse and Woollahra as well as the Eastern Suburbs Technical School at 168 Queen Street, Woollahra. However, the vast majority of pupils were educated in parochial schools, with a significant portion also attending small exclusive single sex private colleges. Approximately 20 private and parochial schools were located at Vaucluse and Woollahra and at least two in Paddington.

One of the parochial schools, the Holy Cross College, Woollahra, drew students from across the eastern suburbs, including Bondi Junction, Woollahra, Randwick, Vaucluse, Rose Bay and as far afield as Daceyville. The students were drawn from predominately middle class families, notably public servants.

The increasing numbers of pupils in the 1920s and 1930s meant existing school buildings were inadequate as many were located in old mansions and villas not designed for educational purposes and increasing enrolments put additional pressure on facilities. Few of the smaller private colleges lasted beyond the Depression as they had fewer students to pay the fees and could not sustain the property rents. Owners of these grand houses and substantial gardens were also under financial pressure with lower income, high taxes and increasing property values making it more attractive to subdivide for apartment buildings.

In the 1920s the Department of Education was progressively rebuilding and providing new public schools across NSW. The *Sydney Morning Herald* gave an account of expenditure on public school buildings in city, suburban and country regions, stating: 'at present the accommodation is most inadequate in many of the schools'.¹⁴⁷ Designed by architects in the department, a new public school was built at Watsons Bay (formerly called Vaucluse) in 1925 following new rules for planning

and fitting up public schools. It replaced the dilapidated old school and comprised eight classrooms over two floors to accommodate 400 pupils.¹⁴⁸ The new building cost £13,600. Woollahra Public School, established in 1878, was extended in 1924 with a new manual training room costing £3,000.

The Catholic Church also embarked on a major school building program using experienced architects with Catholic ties. Examples in this period include the new Sisters of Mercy Convent and School, Rose Bay, which was blessed and opened in March 1927 in the parish of St Mary Magdalene. Holy Cross College, the Catholic girls school in Edgecliff Road, experienced a rapid increase in enrolments between the war. The Sisters of Mercy engaged architect Glancy to design a third floor addition to the school building in 1934 and carry out a scheme of refurbishment to modernise the whole of the school building.

All of the local parochial schools experienced growth spurts in the interwar period and carried out alterations and extensions to existing buildings, erected new buildings and expanded into adjoining properties. Ascham, for instance, undertook extensions to 'Glenrock' and to 'Dormitory no 8' in 1927 to modernise and expand the boarding facilities. The Margaret Bailey classroom block was built and opened in 1933.

In 1918 the Church of England purchased Cranbrook, the former residence of the NSW Governor (originally the mansion of brewer, Robert Tooth), for the establishment of a new Anglican school at Bellevue Hill to be named Cranbrook. To convert the mansion and extensive grounds to a school, the Board embarked on a major building program to provide modern facilities to accommodate the growing student population. Architects Burcham Clamp and Mackellar designed early additions to the school, such as the 1921 additions to the classroom block 'designed in character with the main Cranbrook House'.¹⁴⁹

By 1940 Woollahra was home to eight private schools and Vaucluse three, and there were three public schools in the district (Double Bay, Vaucluse and Woollahra).

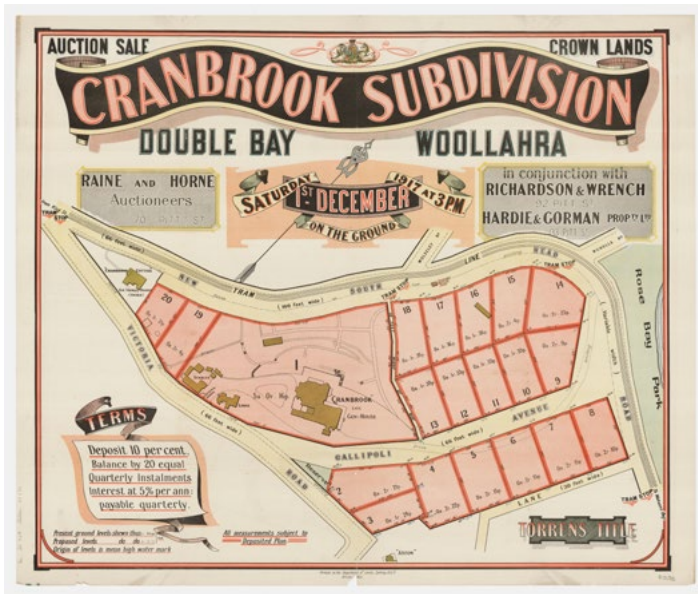


Figure 80 Cranbrook Subdivision - Double Bay & Woollahra - Victoria Rd, Gallipoli Ave, New South Head Rd, (Source: SLNSW (049 - Z/SP/R13/38))



Figure 81 Cranbrook auction sale, Rose Bay, 1917. (Source: MHNSW, NRS-4481-4-93[AF00197039])

Influence of Modernism

Influence of Modernism

Modernism emerged in Europe in the 1920s as a response to the enormous changes in technology and society at the start of the twentieth century. Questions of how to provide housing in large new cities such as Vienna, innovations in industrial production and new machine-made materials like chrome and steel had wide-ranging impacts on the design of buildings and products.

While modernist architecture became widespread in Australia following World War II, the seeds of the movement were present in the interwar years, although most often in Art Deco and Moderne styles. Modernism can be seen as a style but is also a philosophy, a central tenant of which is a conscious 'truth to the age'.

When the young architect Sydney Ancher returned to Australia in 1938 after a period of working and travel abroad, he noted:

Modern architecture should be expressive of the times, and to do this, should employ the three modern mediums- glass, concrete and steel. We should have much larger windows, thin concrete walls, and slender steel supports¹⁵⁰

Following World War II, much of historical referencing and borrowing from the past that characterised the interwar years was discarded in favour of an architecture that was free of nostalgia and unnecessary ornament.

A central factor in the increased influence of European modernism was the movement of people during the interwar years. Although Australia was geographically isolated the period between the wars saw a marked increase in Australians travelling overseas and in the circulation of ideas via books, magazines and exhibitions. These all featured the latest in European, Scandinavian and American art and design. This included Australian Raymond McGrath's influential publication *Twentieth Century Houses* (1934), which featured a pan-European selection of recent Modernist architecture and was widely read in Australia.

Encouraged by the economic downturn of the 1930s, numerous Australian architects travelled to Europe to work, many directly influenced by what they saw. This included architects working in Woollahra like Ancher,



Figure 82 New Zealand born architect Amyas Connell's White House, Surrey, 1930. One of the projects featured in Raymond McGrath's 1934 collection "Twentieth Century Houses"

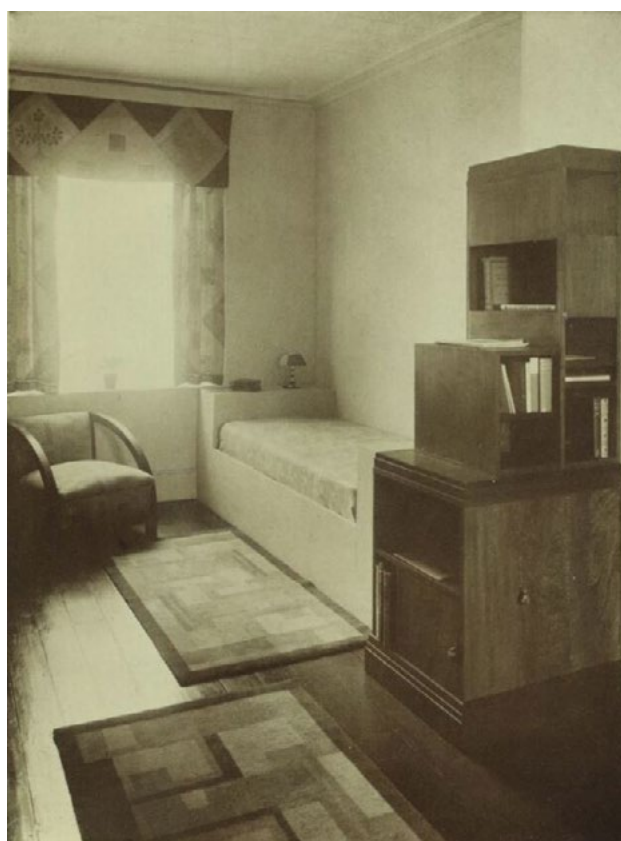


Figure 83 A modern bedroom, by Roy de Maistre, displayed at the 1929 Burdekin House exhibition, showing influences of Art Deco. It represents a concern for modern design in modern compact interior spaces. (Source: *The Home* November 1929, p 57, www.nla.com.au)

Dudley Ward and Arthur Baldwinson, and projects such as Rutland Gate (1935) and the Prevost House (1936) can be seen as a direct reflection of their experience.

Travel was not, however, a prerequisite for engagement with modernism and interwar interiors adopted modernism before the more conservative field of architecture. Local designers such as Fred Ward and Michael O'Connell were selling modernist furniture and fabrics in Melbourne and Sydney department stores.¹⁵¹ Many of these items were responding to the requirements of living in flats. Magazines such as *Home Beautiful*, *The Home* and *Decoration and Glass* regularly featured articles on how to furnish your modern flat. Interior designer Molly Grey was one of a number of prominent exponents of a new style of minimal, brightly coloured furniture and fabrics suitable for compact apartment living.

An influential exhibition of modern interiors was held in Burdekin House in 1929 which 'argued the case for modernity'.¹⁵² David Jones hosted a number of exhibitions during the 1930s that provided a direct experience of Modernist design and Sydney's Blaxland Galleries was the location for the *Architectural Exhibition by New South Wales Chapter of the Royal Australian Institute of Architects*, often highlighting modern design.

The European diaspora was another source of modernist design from the late 1930s. This group came to have an enormous influence on Sydney's eastern suburbs following World War II, but of the smaller number of migrants from Europe that came pre-World War II, a considerable number were architects, craftsmen and patrons of modern design.

Hugh and Eva Buhrich emigrated to Sydney in 1939. Both graduates of architecture in Europe they were not initially able to be registered in Australia and so found work in furniture design.¹⁵³ One of their first projects was designing furniture for a Polish émigré family, the Nebenzahl's of Bell Street, Vaucluse: a set of plywood chairs, sideboard, tea trolley and coffee tables closely modelled on the designs of Alvar Aalto. Aalto's Artek pieces, made from 1936 in Finland, had been featured in the Spring 1939 edition of design magazine *Decoration*, when they were years away from being imported into Sydney. The Nebenzahl's furniture was made by Paul



Figure 84 Furniture designed by Hugh and Eva Buhrich for the Nebenzahl family's apartment in Vaucluse 1940. (Source: Buhrich archive, SLNSW)

Kafka, one of the many European cabinet makers who worked in the eastern suburbs, who had himself emigrated from Vienna in 1939.

The architectural projects that most reflected modernist influences during the 1930s were factories, hospitals and schools. In particular, the work of Dutch architect Willem Dudok (1884–1974), characterised by brick exteriors, sparse detailing and strong massing, can be seen in many interwar factories, hospitals, pubs and apartments.

Products such as glass bricks were also increasingly embraced in the interwar materials palette both for domestic and industrial projects as can be seen in Prevost House and electricity substations. The possibilities of concrete construction were also being explored as projects such as John McGrath Ltd's Glenmore Road garage demonstrate.

Large expanses of glass, in steel frames or as curved features can be seen to be used during the 1930s for industrial and domestic projects. These elements would come to be further developed in the postwar years as standard building materials applied on a large scale.



Figure 85 Chair designs of Finnish Modernist Alvar Aalto, featured in design magazine *Decoration*, Spring 1939.
(Source: *Decoration*, Shenval Press, Spring 1939, no. 31, p 34)



Prevost House

Designed as a house for the established architect Reginald Prevost, from 1936 to 1937, then in partnership with the younger Sydney Ancher, Prevost House is located at 65 Kambala Road, Bellevue Hill.

Ancher had recently returned from working in the United Kingdom and his exposure to European Modernist architecture including the work of Mies van der Rohe, is likely to have influenced the design, but later work by Prevost alone also demonstrates many similarities.¹⁵⁴

The house is an early application of the materials, methods and aesthetics of Modernism in Sydney. Composed of rendered brick with a floor to ceiling wall of glass bricks at the entrance, the open foyer led to a glazed west-facing sunroom and generous open plan living and dining space to the east. The dining area was planned around a circular enclosure, a direct influence of Mies Van der Rohe's Tugendhat House (1930) in Brno, Czech Republic. The first-floor bedrooms have strip windows and a connecting sundeck.

The exterior was painted white but the eaves were blue and steel columns painted red. Internally, too, colours were carefully used to highlight elements, along with built-in furniture and a built-in wall clock—the archetypical symbol of modernity.

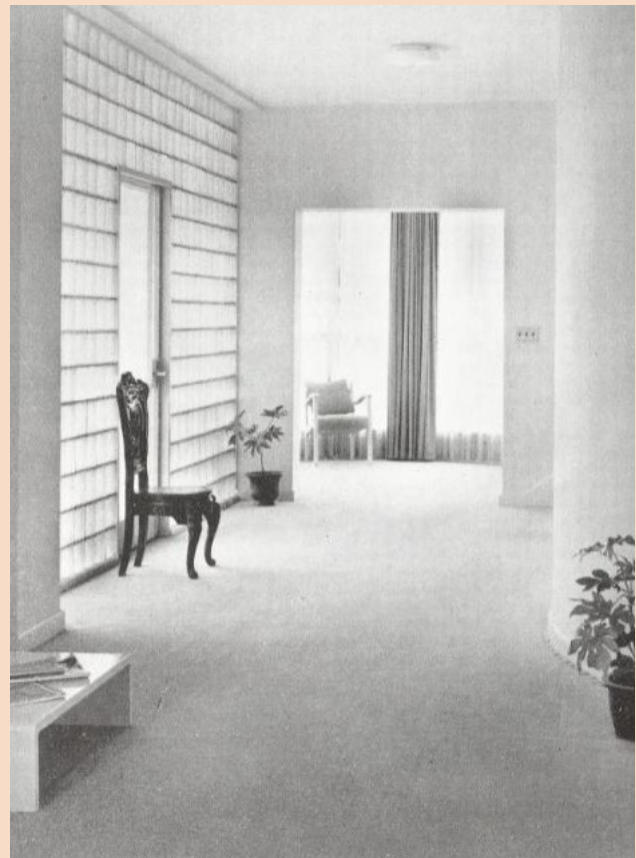


Figure 86 Previst House interior, with wall of glass bricks and rear of the curved dining room wall. The house 'displays all the qualities of simplicity and exact finish on which the validity of modern architecture so much depends'. (Source: *Art and Australia*, 15 November 1937, pp 80–82)

Figure 87 Large image: Previst House as featured in *Art in Australia*, November 1937. (Source: 'Residence of Mr & Mrs R A De T Prevost', *Art and Australia*, 15 November 1937, pp 80–82)

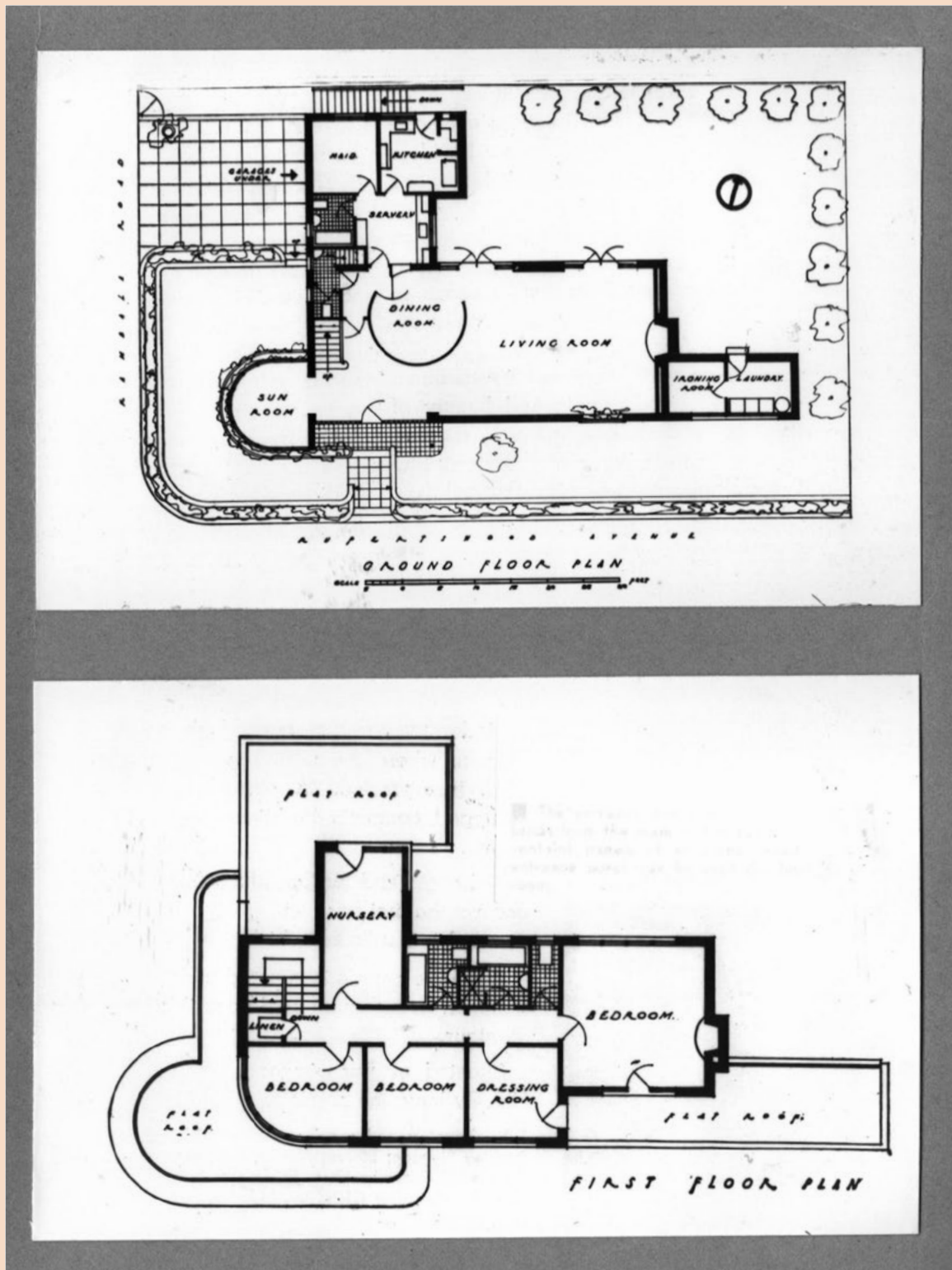


Figure 88 Plan of Prevost House. (Source: Sydney Ancher thesis, 1979, vol.1, p 5)

Index of People and Buildings

The architects

Even by the standards of Australian professional life, architects were drawn from an exclusive social sphere. Although Sydney Technical College founded the first public architecture courses and qualifications in 1890, most aspiring architects continued to be articled or indentured to practising architects, financed by substantial payments from their family. Family wealth was the main qualification for a career in architecture, as was male gender.

The rare intruders to this narrow pathway were those like Harry Kent, who first built a reputation in the building industry, or those who trained and excelled in drafting before being promoted to design practice. The pioneering women architects Florence Taylor and Beatrice Hutton followed this path, which was often blocked by the NSW Institute of Architects (founded in 1915). The Institute was also the main critic of the 'spec builders' active in Woollahra and elsewhere but could not alter the fact that most NSW buildings were designed by builders rather than registered architects.

The architects who were active in Woollahra thus showed little diversity in origins, education and income. Despite this, and an education focused on historical architecture, it was an outward-looking profession, cognisant of contemporary architecture in the UK, Europe and the US. That some foreign-born architects, and well-known members of the Jewish community, worked in Woollahra also broadened the focus, as did the overseas travels of some Australian architects.

Aaron Bolot

Aaron Michael Bolot (1900–1989) was born Aaron Bolotinskiy to Jewish parents in the Crimea, at that time part of the Russian Empire. His parents fled Russian persecution by moving to Vladivostok when Aaron was a small child before eventually migrating to Brisbane. Bolot studied at the Central Technical College, graduating in 1926 with the Queensland Institute of Architects' Gold Medal.

After working for the Brisbane practice Hollinshed & Galley, Bolot moved to Sydney during the Depression, finding work designing municipal incinerators with Walter

Burley Griffin. Founding his own practice in 1933 Bolot designed several cinemas during the 1930s including the Ritz in Randwick. Apartment buildings formed the majority of his commissions, including a dozen or more in Woollahra Municipality. These include some of the most glamorous flats of that decade, notably Hillside (designed with Eric Pitt) and Hensley Hall at Bellevue Hill, which replaced the Waddy family's sprawling house with a five-bedroom penthouse on the roof of their new four-storey structure.

Aaron Bolot worked across the spectrum of styles and his work during the 1950s and 1960s displayed a command of functional design. His name continues to be associated with apartment design; the NSW Institute of Architects' annual award for multi-residential buildings is named for him.

Ancher, Prevost & Ruwald

Sydney Edward Cambrian Ancher (1904–1979) was born in Woollahra and educated at Sydney Boys School and Sydney Technical High School. Articled to EWS Wakeley in 1924, he also gained experience at Wunderlich Ltd and with architects including Ross & Rowe.

In 1929 Ancher graduated from Sydney Technical College, awarded the Australian Medallion and a travelling scholarship. He worked with a variety of architects in London and travelled in Europe, visiting the Weissenhof-Seidlung display village in Stuttgart as well as the 1931 International Building Exhibition in Berlin, encountering the work of Le Corbusier, Mies van der Rohe and Walter Gropius.

Returning to Sydney in 1936 Ancher joined the thriving practice of Reginald Argyle de Tessier Prevost (1887–1942), who had become widely known for his *Book of Australian Bungalows*; published in numerous editions from 1912, this pattern book popularised the Bungalow cottage style. In 1924 Prevost formed a partnership with Cyril Christian Ruwald (1895–1959) and took advantage of the boom in hotel construction that continued through the 1920s and 1930s, designing numerous hotels for Tooth & Co, NSW's major brewer and hotelier, as well as houses, banks and apartment buildings, notably Selsdon in Macleay Street, Potts Point.

Ruwald worked and travelled in England and Europe during the Depression, on his return designing the first Streamlined Moderne hotels in NSW. In 1936 Prevost and Ruwald designed the Golden Sheaf Hotel, a Double Bay and eastern suburbs landmark. Ruwald returned to solo practice in 1937, designing the Woollahra Hotel, Queen Street, in 1939.

Becoming Reginald Prevost's junior partner, Ancher designed primarily Moderne hotels including the Union Hotel, Pacific Highway, North Sydney and the Civic Hotel, Pitt Street, Sydney. Although Ancher felt constrained by these jobs his hotel designs display a modern command of proportion and volumes. In 1937 Ancher designed a home for his employer, the Prevost House at 65 Kambala Road, Bellevue Hill, one of Australia's first International Style houses, embodying the simplicity and open planning he had admired in Germany.

Ancher would not receive a similar opportunity until after the war. During the war he served as an engineer, surveyor and architect at Gaza and Melbourne. Returned to civilian life, Ancher purchased several blocks at Killara, designing houses for his family and four others, all forming minimalist pavilions of open plans, expressed framing and glazed walls, reflecting the influence of Mies van der Rohe. Awarded the 1945 Sulman Prize for his own house, Ancher established a reputation as one of Australia's leading contemporary architects, securing his legacy through establishment of the influential partnership Ancher, Mortlock, Murray & Woolley.

Beatrice Hutton

Beatrice May 'Bea' Hutton (1893–1990) was the first woman member of an institute of architects in Australia.

Beatrice Hutton was born in Queensland and educated at Rockhampton Girls Grammar School. Taught the elements of drafting by her surveyor father, Hutton was articled in 1912 as a student of Rockhampton architect Edward Morton Hockings. When Hockings enlisted during the Great War, Hutton became chief draftsman of his practice; in October 1916 she was accepted as an associate member of the Queensland Institute of Architects. Earlier applications from women, notably Florence Taylor in NSW, had been rejected.

Hutton moved to Sydney and in 1917 joined the office of expatriate Queensland architect Claude William Chambers. She was registered as an architect in 1923 by the NSW Architects Registration Board. During the 1920s Hutton was involved in the design of some high-profile city buildings, notably the Masonic Club, Castlereagh Street, and Sirius House, Macquarie Place. She also designed four houses in Rockhampton for friends and relatives, notably the heritage-listed Rudd House. None of these were publicly attributed to Beatrice Hutton at the time.

The largest of Beatrice Hutton's houses was designed for her uncle, Sir William Vicars, husband of her aunt Emily Mary Hutton and one of Sydney's leading manufacturers and philanthropists. The building application for a two-storey mansion at 17 Cranbrook Road, Bellevue Hill, was submitted to Woollahra Municipal Council during June 1923, the same month Beatrice Hutton was registered as an architect.

No architect's name was listed with the application although the plans submitted were signed by William Vicars' architect brother James. However, James Vicars was overseas on a study tour during most of the year to August 1924, during which time the design and most of the building work was completed. In interviews following her retirement, Beatrice Hutton confirmed that the Vicars' new home was built to her design.

Named Ngarita, the Vicars house was designed in a Georgian Revival style including five bedrooms, two bathrooms, servants' rooms and four formal living rooms. The interior is notable for extensive fine joinery of neoclassical style.

Hutton's achievements were not recognised until 1930, when she became a partner in Claude Chambers' practice:

How many men who admire the architecture of their big new Masonic Club realise that for half their comforts they have a woman to thank. And how many people who look up at the massive building ever think that a woman might have had some hand in its planning ... It was only the other day that Miss Hutton was taken into partnership, but she has had a great

deal of practical experience, including the planning of offices, residential clubs, wool stores, and homes ...¹⁵⁵

In 1933 Hutton resigned her position, returning to Rockhampton to care for her aged parents, returning to architecture only for a few years of the 1940s.

Bohringer, Taylor and Johnson

Charles Bohringer (1891–1962) was born in Basel, Switzerland. He was educated at a variety of prestigious institutions, including the Kunstler School, Munich, the École des Beaux-Arts, Paris, and the University of Zurich, Switzerland. Bohringer commenced practice in 1912 but with the outbreak of war decided to emigrate to Australia.

Despite his outstanding qualifications, Bohringer was not admitted to the NSW Institute of Architects until 1922; he used the intervening years to become competent in English and work for other architects. On forming his own practice, Bohringer's first commission was for a theatre at Bondi. Bohringer went on to establish a national reputation as a theatre and cinema designer with such success that in 1926 pressure of work caused the formation of the partnership Bohringer, Taylor and Johnson.

Ronald Morton Taylor was a Melbourne architect who worked with the Victorian Department of Works before joining Bohringer between 1926 and 1929; he went on to design more than 30 cinemas during the 1930s. Frank Norman Johnson was mainly involved in the practice's property and financial dealings.

Most of the numerous theatres and cinemas designed by Bohringer and partners have been demolished or repurposed, but survivors include the Forum, Melbourne; the Civic, Auckland; and the Regent, Perth. Bohringer also designed in 1924 the now-demolished Double Bay Theatre at 445 New South Head Road, as well as remodelling it following its purchase by Hoyts.

Bohringer designed several flat buildings and hotels. Exotic architectures characterised many of his theatre designs and Bohringer's Woollahra apartments are expressed in the popular Spanish style of the 1920s.

Burcham Clamp and Mackellar

John Burcham Clamp (1868–1931) was a renowned Sydney architect who was articled in 1883 to architect Harry C Kent. He joined TM Smith in 1899 in partnership until 1901. Clamp then entered into solo practice and designed numerous commercial, ecclesiastical and hospital buildings such as St James' Hall Sydney, Victoria Hall in Manly, additions to Winchcombe Carson's warehouse in Pyrmont, James Steadman's building in Clarence Street, Lister Private Hospital and Nurses' Home in Darlinghurst, Christ Church alterations and hall in George Street, and a considerable amount of residential work at Mosman, Neutral Bay, Cremorne, Manly and North Sydney.

He had a brief partnership with Walter Burley Griffin in 1914, before returning to solo practice. He took Crawford H Mackellar into partnership in 1918. The firm of Burcham Clamp and Mackellar operated to 1923, resulting in numerous significant commercial buildings in central Sydney including Metropolitan Life Buildings, Stedman Henderson factory, Wrigley factory, Berlei Factory, Church of England Grammar School Chapel North Sydney, the remodelling of old Government House, and new buildings for Cranbrook School.

Crick & Furse

Guy Crick (1901–1964) was born in Tasmania and educated in Melbourne before being articled to Melbourne architect Edwin Ruck. Crick returned briefly to Hobart before moving to Sydney and working for Henry Eli White, theatre and cinema specialist whose work included the State Theatre, Sydney, the Palais, St Kilda, and the Wintergarden, New South Head Road, Rose Bay (1928). Crick also worked for the similar practice of Charles Bohringer before starting his own practice in 1932, employing Bruce Furse who became his partner in 1935.

Gerard William Bruce Furse (1906–1967) trained at Sydney Technical College and worked for several practices including Bohringer, Taylor & Johnson, where he designed interior decoration and detail for cinemas. He continued this work for Crick & Furse, notably the concealed lighting, which was a feature of the practice's cinema interiors, a dramatic change from the Palatial cinemas of the 1920s. In Guy Crick's words, the new sound cinemas

'provide an atmosphere of comfort and luxury in small, intimate theatres by lighting and colour schemes and simple lines'.¹⁵⁶ Crick & Furse designed more than 30 cinemas during the 1930s, helped by the fact that Crick's brother Stan was head of Fox movie distributors; in 1934 Crick became a director and architect of the new Kings Cinema chain.

An example was the Rose Bay Kings, opened in 1935 at 696 Old South Head Road, Vaucluse, a typical combination of Streamlined Moderne exterior and similarly curvaceous and cleverly detailed interior. Closed as a cinema in 1958, the Rose Bay Kings housed various businesses until 2006, when it was reconstructed as a Coles supermarket, retaining most of the cinema exterior.

In 1935 Crick & Furse designed one of the first Streamlined Moderne houses built in NSW, a domestic version of their Kings cinemas featuring smooth curved walls and windows, plus steel and waxed timber details. The house at 11A Gilliver Avenue, Vaucluse, was built as a speculation by GJ Wells of High Standard Constructions Ltd, who after a European trip was 'determined to show Sydney just how attractive and practical the ultra-modern home can be'.¹⁵⁷

The same year Guy Crick applied to design eight flats and seven shops at the corner of Plumer and O'Sullivan roads, Rose Bay. Moderne design first became common in the design of hotels, cinemas, shops and flats and Crick's Haseley Court is a fine and still-functioning example of mid-1930s retail and residential design, sympathetically renovated during the 1990s.

Dudley Ward

Dudley Rowland Ward (1905–1998) trained at the University of Sydney while working for Hennessy, Hennessy & Co. On graduating in 1929 he won a travelling scholarship from the NSW Institute of Architects, becoming one of several Australian architects to spend the Depression years in Europe and the USA. In London Ward worked for Lanchester & Lodge, architects primarily of university and hospital buildings. From 1932 Ward spent 18 months travelling and studying new architecture in Europe and the USA; his investigations of social housing attracted unpleasant attention from police in newly Nazi Germany.¹⁵⁸

Returning home in 1934, Ward spruiked modern architecture in articles and talks, igniting controversy with his claim that Australia's isolation had 'kept us somewhat behind the achievements of European countries in recent years ... Mr Ward said that the trend in the great cities of the world was towards an international style of architecture ...'.¹⁵⁹

He also commenced a productive period of apartment design, several of them in the Woollahra district. He quickly became a favourite of the architectural press; *Decoration and Glass* hailed his 'Continental contributions ... This mode of living came to us first from overseas and it is purely a product of modern conditions ... It would appear natural, then, that we should adapt an overseas style of architecture for these structures and that it also should be definitely a modern product'.¹⁶⁰

Ward designed theatres for the Tivoli chain as well as completing the Minerva (Metro) theatre, Kings Cross; he also designed extensions to hotels including the Hydro Majestic in Medlow Bath, and a quirky roadside bar at Lapstone, also in the Blue Mountains.

EB Wilshire and Hodges

Esmond Birdsall Wilshire (1896–1995) began practising in Sydney in the 1920s. His Garage and Flats at 120 Oxford Street, Woollahra, was completed in 1929. He formed a partnership with Harold Reginald Hodges (1907–1996) shortly after the Depression began to ease, around 1934. During the 1930s the partnership designed a diverse range of buildings including Lessey's Garage in Riley Street, East Sydney (1934) and the Ophthalmic Hospital in Commonwealth Street, Sydney (1940).¹⁶¹ At the same time that the Mont Clair apartment building on Liverpool Street, Darlinghurst, was designed in 1937 the practice was involved in alterations to St James Flats in Stanley Street, Sydney, additions to a residence at Randwick, erection of a ballroom and alterations to the existing residence at Wahroonga, a new hangar for De Havilland Aircraft at Kingsford Smith Airport, renovations to 'premises' at Bondi, alterations to Sutherland Council Chambers, and the North Cronulla Life Saving Club.¹⁶²

Ellice Nosworthy

Ellice Maud Nosworthy (1897–1972) was born in Neutral

Bay, Sydney. She was in the first cohort of students in the new School of Architecture at Sydney University, graduating with a Bachelor of Architecture in 1922. She enrolled in arts in 1917 but transferred to architecture in 1919 where she studied under Professor Leslie Wilkinson.

Initially employed (1922–23) by (B.J.) Waterhouse & Lake, Nosworthy was registered as an architect on 26 June 1923. After travelling and working in Europe in 1924, she practised from her parents' home at Lindfield and specialised in domestic architecture. She made several extensive study and working trips to North America (1929) and Britain (1935–38), and was employed by the Department of the Interior during World War II.

From 1956 she conducted her practice from her own home, built to her specifications in her parents' orchard. Her clientele consisted largely of well-connected friends and acquaintances, including a number of small commissions in the eastern suburbs. She mostly employed women architects, including Barbara Munro, Louise Hutchinson and Brigid Wilkinson.

As honorary architect (1941–72) for Women's College, Nosworthy designed several substantial alterations, among them an air-raid shelter (1942) under the cloister and the (Mary) Reid wing (1958) which accommodated 31 students. In the late 1950s she collaborated with Wilkinson on additions to St Andrew's College, University of Sydney.

She designed child-care centres for the Sydney Day Nursery & Nursery Schools Association at Erskineville (1945) and Newtown (1955), and for the Ku-ring-gai Municipal Council at Gordon (1950). In the 1960s she designed community housing for the Ku-ring-gai Old People's Welfare Association. Nosworthy tended to follow contemporary architectural norms: her early houses exhibited Federation-type spaces and details, while her later work showed a preference for non-decorative, functional, modern design.

Miss Nosworthy was a Fellow (1970) of the Royal Australian Institute of Architects and an Associate-member (1948) of the Royal Institute of British Architects. A member of the Australian Federation of University Women, she attended the international federation's

conference in Mexico City (1964) and visited South America.

Emil Sodersten

Known for most of his life by his birth name of Sodersten, Emil Sodersten (1899–1961) was born in Balmain, son of a Swedish mariner. He studied at Sydney Technical College while articulated to the prominent practice Ross and Rowe. Shortly after establishing his own practice in 1925, Sodersten was co-winner of the design competition for the Australian War Memorial, Canberra; this project was not completed until 1941 although Sodersten withdrew a few years earlier.

The War Memorial commission boosted Sodersten's profile, and he designed several major projects including the extension of the Hotel Australia and the City Mutual Life Assurance Building, two outstanding essays in highly functional and visually striking Moderne architecture. According to *Art in Australia*, 'his most remarkable successes have been in the field of flat buildings, his most recent designs being delightful essays in brickwork, a material which he handles in masterly fashion'.¹⁶³ Birtley Towers in Elizabeth Bay, completed in 1934, was the largest flat building in Australia and one of the first Sydney apartment towers expressed in decorative patterned brickwork. His Woollahra projects were similarly notable, including Miramar and The Broadway bachelor flats, a new genre in which his command of economical space was evident. Maranoa and several of his Woollahra projects were completed for speculative builders and his design role was not widely publicised.

Eric Clarke Pitt

Like many architects who focused on apartment design, Eric Clarke Pitt (1896–1938) lacks name recognition even among the architectural cognoscenti; there is a distinct reluctance to recognise architects actively designing alternatives to the Australian cottage.

Until his death at the youthful age of 42, Eric Clarke Pitt was the most prolific apartment architect in Woollahra Municipality; as one of his obituarists observed, 'Mr Pitt's name has become associated with the construction of flat buildings, and he had been responsible for a tremendous number of such buildings across the

Eastern Suburbs'.¹⁶⁴ Pitt designed almost 30 flats in the municipality as well as many others in partnership with John Donald Morrow, Aaron Bolot and Charles Clarence Phillips.

The son of George Henry Pitt, who worked as a draftsman for the NSW Government Architect, Eric Clarke Pitt was educated at Sydney Grammar School and Sydney Technical College. In 1920 he entered a partnership with JD Morrow, working at Morrow's Wagga office as well as in Sydney. Pitt entered solo practice in 1933; most of his numerous apartment projects date from the following five years until his death, when he was working on the Macleay Regis, King Cross, then the largest apartment building in Australia. CC Phillips, Pitt's partner in this project, retained the partnership name for some time after Pitt's death.

Like most of his contemporaries, Pitt worked within the popular styles of the time, notably Art Deco/Art Moderne. His work was not contained by these styles, evident in the several relatively austere in decoration yet amply fenestrated blocks he designed from 1934.

Frank Bloomfield

Frank L'Anson Bloomfield (1879–1949) was born in Sydney, nephew of Edward L'Anson, and was for a year president of the British Institute of Architects. Bloomfield fought in both the Boer and Great Wars, eventually registering as an architect in 1916. From 1920 to 1923 he designed modest homes for the War Service Homes Commission, before entering private practice.

During the 1920s Bloomfield designed crematoria at Rookwood, Lidcombe and North Ryde; cremation was still a controversial practice but Bloomfield's Spanish style chapels—with Hollywood touches—established an architectural language for these places of mourning. His gift for theatrical structures and spaces was further demonstrated in 1935 with Craigend at 86 Darling Point Road, Darling Point.

Craigend was designed around two Moorish bronze doors acquired in Zanzibar by its owner, shipping magnate James Patrick; a bronze cupola was added made from melted-down fittings from a yacht owned by Cornelius Vanderbilt. Bloomfield's Moderne design matched these

exotica, the result forming perhaps the district's best-known residence.

Bloomfield's career continued, including wartime work for the Commonwealth Department of Works, culminating in the Sulman-awarded Top Dog Men's Wear factory at Dee Why, completed with John Raymond Spencer in 1949.

George Bosanquet Gray

George Bosanquet Gray (d.1957) was a Sydney architect (based in Kingsford NSW) with significant experience in the design of Presbyterian churches as well as domestic architecture. He was admitted to the AIA as associate in September 1920, with an office at 375 George Street, Sydney. Gray designed several apartment buildings at Rose Bay, Kirribilli, Waverley and elsewhere, including Novar at Ashton gardens in 1929.

His church designs included (but are not limited to) St Andrew's Presbyterian Church, Maroubra (1934), North Strathfield Presbyterian Church (1938), Camden Presbyterian Church (1938), Castle Hill Presbyterian Church (1939), Padstow Presbyterian Church (1953), Glenbrook Presbyterian Church (1953) and Taralga Presbyterian Church (1953).

Gilbert Hughes and Molony

Gilbert Noel Hughes (1895–1964) was born at Kincoppal House, Elizabeth Bay, and is one of the children of Hon John Hughes, and also the nephew of Hon Thomas Hughes, MLC. In 1915 he enlisted in the British Army, serving as a Lieutenant in the Royal Dublin Fusiliers to 1918. After his discharge from the army he was employed as an architect in London and had returned to Sydney by 1924 where he practised architecture.

By 1926 Hughes had entered into practice with Frank Molony. They had a broad spread of work spanning commercial, ecclesiastical and hotel projects in Sydney; however, a considerable amount of their business was residential commissions. One of their principal commissions was Lisgar House for St Joseph's Investment and Building Society. They also designed the Our Lady of Rosary Church at Kensington and the residence of Mrs John Hughes at Woollahra.

In November 1930 the partnership relocated offices to 92B Pitt Street; however, the firm do not appear to have lasted far beyond that date during the peak of the Great Depression.

Gilbert Hughes continued practising after this date under his own name.

Gordon McKinnon and Sons

Gordon McKinnon established the firm at Parramatta after he emigrated to Australia from Scotland.

His work included City Hall, Launceston, town halls at Albury and Inverell, Grenfell Public Hospital and gates and pavilions at Parramatta Park. Gordon took his sons JH and BL McKinnon into partnership about 1928. The firm worked on a range of commercial and residential projects.

Hamlet Agabiti

Also called Amleto or Hamleto Agabiti (d.1935), he was born in Alessandria, Northern Italy, studying architecture and civil engineering at the University of Turin. He arrived in Fremantle in November 1927 on his way to Sydney. He initially settled at Casula near Liverpool where he engaged in farming. He subsequently practised as an architect.

In November 1935 he commenced in partnership with Bolton Millane as architects and civil engineers. The firm undertook numerous projects on behalf of the Catholic Church including: additions to the chapel of the Sisters of the Sacred Heart at Kensington; altar at St Scholastica's Glebe Point; St Ignatius' Church, Oberon; marble altar in the chapel of the Dominican Priory, Moss Vale; additions to the Waratah Deaf and Dumb Institute, and, at the time of his untimely death in November 1935, the design of the new Dominican Convent, East Camberwell, Victoria.

Agabiti also carried out some residential work though it did not comprise a significant proportion of his commissions.

Harold W McIver

Harold Winford McIver (1902–1970) was born in Melbourne, Victoria, and graduated from architecture

at Melbourne University, commencing practice in 1930 working for Anketell and Kingsley Henderson Architects, Melbourne. One of his projects was an apartment building with garage below at the corner of New South Head Road and Beach Road, Rushcutters Bay, in 1925.

He was registered as an architect in Sydney in 1935 and is associated with the construction of a number of houses in the North Shore during the 1930s and his house for Mr & Mrs Hutter in Pymble was published in 'The Homes we live in', *Australian House & Garden* in April 1950.

HE Ross and HR Rowe

Herbert E Ross and Henry Ruskin Rowe established an architectural practice in 1911 and the firm operated until 1937. It was a leading Sydney practice in the interwar period. They were responsible for some of Sydney's prominent buildings including the Downing Centre, the Commonwealth Bank of Australia building, Metropolitan Hotel, 50 Martin Place and Bondi Surf Life Saving Club. Although they are mostly known for their commercial work, the practice did work on non-commercial projects.

Joseland & Gilling

Richard George Howard Joseland (1860–1930) was born in Worcester, England, and was articled to local architects Haddon Bros. After working in London, Joseland emigrated first to New Zealand and then Australia, seeking a more congenial climate. In Sydney he formed a partnership with Walter Vernon, soon ended when Vernon became NSW Government Architect in 1890. Joseland was a leading proponent of the Queen Anne and Arts and Crafts domestic styles and their local adaptation, designing numerous examples on Sydney's North Shore and at Berry on the NSW South Coast.

Another English trained architect, Frederick Glynn Gilling (1877–1955), became Joseland's partner in 1919; Joseland retired during the 1920s, but Gilling retained the practice's name and domestic focus, designing several large houses at Warrawee and nearby suburbs as well as at Bellevue Hill and environs. Gilling broadened the firm's design vocabulary; a Moderne member of a group of houses at Victoria Road, Bellevue Hill, was described as 'a well proportioned and restrained example

of contemporary architectural design and forms an interesting contrast to several adjoining houses of more traditional type designed by the same architects'.¹⁶⁵ This group includes Villa d'Este (1A Victoria Road), Throlze (formerly Daingeen, 1 Trahlee Road) and Bonnington (8 Victoria Road).

Gilling also designed a small number of flats in Woollahra Municipality, the largest and best known being Lenana, built for the Kitchen family in 1927. Two modest blocks at 1 and 3 Wyuna Road, Point Piper, display an early command of the Moderne aesthetic while a larger block above shops continues to dominate the corner of New South Head Road and Ocean Avenue, Edgecliff.¹⁶⁶

Joy & Pollitt

Reginald Joseph Alfred Marcus Joy (1897–1975) was born in Petersham and while studying was articled to Kemmis & Backhouse. In 1921 he was employed by prominent architect Lindsay Thompson, taking over the practice following Thompson's death in 1925; he designed the City Tattersalls Club, the Hotel Bondi and extensions to the Carrington Hotel, Katoomba.

In 1937 Joy formed a partnership with John Wise Pollitt (1914–1998) who was born at Dubbo, completing training at Sydney Technical College in 1935. As Joy & Pollitt they specialised in hotel buildings for Tooth & Co, including the Golden Barley, Marrickville; the Bridge, Rozelle; the Commercial, Port Kembla; and the Tarcutta Hotel, Tarcutta.

Justelius & Frederick

Edward Reuben Justelius (1884–1941) was the son of architect James Justelius and was articled to his father, continuing the practice following his father's death in 1924. He formed a partnership in 1935 with Norman Davison Frederick (1900–1991) who had been articled to leading commercial architect Burcham Clamp.

As well as flats and shops, Justelius & Frederick designed numerous hotels for Toohey's Limited, which had a smaller market share than Tothos but considerable hotel interests especially in the Hunter Valley and other regional areas as well as parts of Sydney including the lower North Shore. Justelius & Frederick's hotel designs include the Kirribilli, Blues Point, Crows Nest, New

Brighton (Manly), Mosman, Pymble, Victoria Cross (North Sydney) hotels and the Railway Hotel, Bankstown.

Leslie Wilkinson

Leslie Wilkinson (1882–1973) was born in New Southgate, Middlesex, England and was educated at St Edward's School Oxford. Wilkinson was articled to architect James S Gibson and attended the Hornsey School of Art at the Northern Polytechnic College of London. In 1902 Wilkinson became a student of architecture at The Royal Academy of London, winning the Royal Academy Silver Medal in 1903. He won the Royal Academy Travelling Scholarship in 1905 for study abroad. He returned to England and to James S Gibson, completing his studies at The Royal Academy.

In 1908 Wilkinson became an assistant to Profession SM Simpson at the School of Architecture, University College of London. He was promoted to Assistant Profession in 1910. During World War One he taught Architecture, Topography and Field Engineering.

He left his assistant professorship at University College to travel to Sydney in 1918, where he was appointed as the first Professor of Architecture at the University of Sydney. In 1923 he was the first person registered on the new Roll of the Board of Architects of New South Wales (registration No 1). He was President of the Board in 1934.

In Sydney, Wilkinson had an enormous influence and quickly established a strong network of contacts with government and his profession; he also gathered many wealthy clients impressed by his credentials and patrician manner. An embodiment of the Establishment architect, Wilkinson outmanoeuvred the Government Architect's Office to design numerous university buildings including the completion of the Quadrangle as well as the Physics and Chemistry buildings. He also completed several projects for the Church of England.

He stepped down from his public role at University and commenced in private practice, employing local architects including Joseph Fowell, R Keith Harris, John D Moore and Eric Lindsay Thompson.

Between 1918 when he arrived in Australia and his death in 1973 Wilkinson undertook numerous commissions to design or modify private houses, over forty commissions

for the University of Sydney, as well as churches, chapels, flats and a Sydney City Council housing project. Among his projects in the Woollahra Municipality, he designed two apartment buildings, Silchester and Carinya in his preferred Spanish/Mediterranean style.

Wilkinson was awarded the Sulman Medal twice, in 1934 for a house in Wiston Gardens for Dr and Mrs Charles Parkinson, and in 1942 for alterations and additions to Blacket's St Michael's Church in Vaucluse. His own house at Vaucluse, Greenway, was completed in 1922 applying a convergence of a Mediterranean and Neo-Georgian Revival style in a bushland setting.

Lipson & Kaad

Samuel Lipson (1905–1995) was born in Leeds, a child of Lithuanian Jewish parents who fled Russian antisemitism. He trained in architecture at the Glasgow School of Arts and worked in London before travelling to Australia in 1926 as an assisted migrant. Lipson worked for the Commonwealth Department of Works in Sydney before being retrenched during the Depression. Active in the Jewish community, Lipson gathered many clients and designed the Israeli Embassy in Canberra. When interviewed in 1992 by the RAIA (NSW) he reflected on his experiences of discrimination as a Jew.

Peter Alexander Kaad (1898–1983) was born in Fiji to Australian parents of Dutch heritage. He was educated at Newington College and Sydney Technical College, working for several architectural practices until 1936 when he formed a partnership with Samuel Lipson. Lipson and Kaad were among the forerunners of Modernism in Sydney, designing several strikingly functional structures including the Hastings Deering Garage near William Street, East Sydney; the Seabreeze Hotel at Tom Ugly's Point (demolished); and the Hoffnung Warehouse in Clarence Street, Sydney. Describing the Seabreeze Hotel, Lipson wrote 'the designer took the elements of his building, composed them so as to perform efficiently their functions, and grouped them into a harmonious whole'.¹⁶⁷

Lipson and Kaad designed numerous, mainly luxury Modernist apartments including Glamis at Bellevue Hill and Darjoa at Point Piper. Darjoa was designed for George

and Helen Edwards, celebrated radio and vaudeville actors and producers; photographed for *The Home* by Max Dupain, their flat at Darjoa presented a new version of glamorous living, defined not by conspicuous or lavish comfort but carefully austere ensembles of colour, material and texture.¹⁶⁸

In 1937 Lipson and Kaad were asked by the NSW Government to design a major public housing development at Paddington; although their 118-flat design was not built they worked in this field during the 1950s. Their final, and largest, project was the John Northcott public housing towers at Surry Hills, completed in 1961.

Peddle Thorp

James Peddle (1862–1930) arrived in Australia in 1889 to supervise the interior of the almost completed Hotel Australia. He remained in Australia after the project was completed and established an independent architectural practice in Bond Street, Sydney, in 1896 with the firm named James Peddle. In 1902 he employed Samuel George Thorp (1889–1967) who in 1914 became a partner in the practice, which was then renamed Peddle and Thorp.

Peddle was 'very influenced by West Coast housing' and played an important role in developing the Australia 'bungalow' style' cottages, designing and building many residences in the style at Bellevue Hill, Lindfield, Pymble, Mosman, Neutral Bay and Woollahra in Sydney. A key project was Lyndelholme Farm at Bundanoon.

Frederick Hyman Ernest Walker became the third partner in the firm, renamed Peddle Thorp & Walker from 1924.

Percy Roberts

Percy Roberts was an Australian architect based in Sydney and Newcastle practising in the 1910s and 1920s. His office in Sydney was at 17 Martin Place. His work was primarily bungalows and residential. He is mostly known as the consulting architect for The Model Building Co.

Scott, Green and Scott

Ernest Alfred Scott (1863–1947) was born to a grazier family in rural South Australia, and following school at St Peters College was articled to Adelaide architects Bayer

& Withall at a cost to his father of £500. Scott won the competition design for the Adelaide Jubilee Exhibition Building in 1886 but the following year moved to Sydney, founding what became a long-running practice; Scott was Sydney's 'oldest practicing architect' at his death.¹⁶⁹

Ernest Rodwell Green became a partner in 1911 followed in 1923 by Scott's son Thomas Maxwell Scott. Scott, Green and Scott designed numerous high-profile houses as well as office buildings, banks and a major rebuild of Tooheys Standard Brewery at Surry Hills. During the 1920s and 1930s the practice became best known for its apartment designs, including some of the first large apartment blocks built away from Kings Cross and Elizabeth Bay, including Belgenny at Taylor Square and Araluen and Edgecliff House within Woollahra Municipality.

Sidney Warden

Sidney George Warden (1890–1959) was the son of James Warden, a leading Sydney hotel broker. While studying at Sydney Technical College, Warden was articled to architect George Durrell before working in London, returning in 1922 to establish his own practice. His father's close connections with the hotel trade encouraged Warden's specialisation.

Apart from hotels, Warden designed only a small number of commercial buildings and residences but was the most prolific of the several architects who designed hotels for Tooth & Co. By his own count, Warden's work encompassed 392 hotels, new buildings or alterations to existing hotels, including such familiar structures as the Clare, the Lansdowne, the Broadway, the Henson Park, the St George, the Lewisham, the Cleveland, the Native Rose, the Lord Raglan, the Tennyson, the Oxford and the Light Brigade.

Wilson, Neave & Berry

William Hardy Wilson (1881–1955) was born William Wilson at Campbelltown, studied architecture at Sydney Technical College and in 1899 was articled to Harry Kent. Qualifying as an architect, Wilson in 1905 sailed for England, where he gained further qualifications, passing the examinations of the Royal British Institute of Architects.

Wilson also travelled widely in England, Europe and the USA before returning to Sydney in 1911, where he added the name 'Hardy' to his birth name. He also formed a partnership with architect friend Stacey Arthur Neave (1883–1941), who had joined Wilson on his grand tour. They designed Wilson's own house Purulia at Wahroonga, a simple, servant-less house at odds with the more complex domestic architecture of the times, as well as several other Colonial Revival houses at Wahroonga and nearby suburbs.

When Neave enlisted in the army in 1916 Wilson concentrated on studying and drawing examples of early colonial architecture in NSW and Tasmania; he had previously studied art with Sydney Long and exhibited at the Royal Art Society of NSW. The publication of Wilson's illustrations in *The Cow Pasture Road* (1920) and *Old Colonial architecture in New South Wales and Tasmania* (1924) sparked interest and activity in Colonial Revival, as well as extending its application to larger buildings including numerous apartments in the Woollahra Municipality.

Dissatisfied with the building industry and the direction of Western society, Wilson withdrew from architecture, concentrating on art, writing and lecturing. Stacey Neave continued the practice with new partner John Lionel Berry (1885–1962), who had trained in Sydney and London and was already a devotee of the US Colonial Revival style. Neave & Berry designed banks, Peapes' department store in George Street, Sydney, and numerous sprawling mansions, a far cry from Hardy Wilson's modest cottages. The mansions include *Rovello*, 12 Ginahgulla Road, Bellevue Hill (1928), and *Barford*, 58 Victoria Road, Bellevue Hill (1931), recent competitors to be Australia's most expensive house.

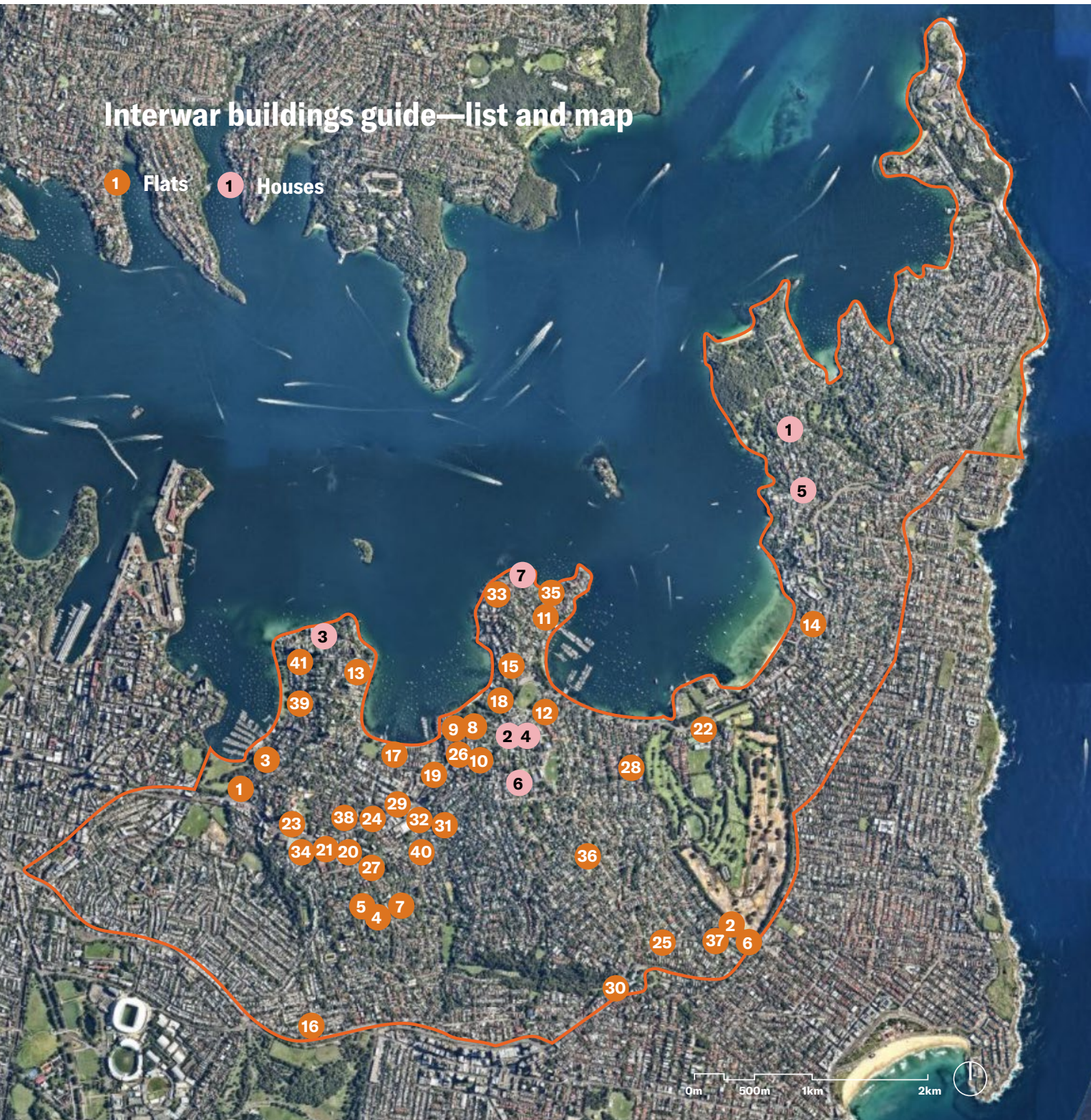


Figure 89 Aerial showing key interwar buildings in Woollahra LGA.

The following is a guide to key interwar buildings in the Woollahra LGA. It is not a comprehensive list; it is indicative of a range of styles and types of buildings only.

Flats

No.	Year	Address	Designer	LEP
1	1921	The Grange, 25–27 Mona Road, Darling Point	Percy Roberts, Model Building Company	
2	1922	Links Court, 275–277 O'Sullivan Road, Bellevue Hill	Albert Shaw	Yes
3	1926	4 Loftus Road, Darling Point	Crane and Scott	Yes
4	1927	Lenana, 1 Rosemont Avenue, Woollahra	Joseland & Gilling	Yes
5	1928	Lyndhurst Gardens, 3 Rosemont Avenue Woollahra	Gilbert Hughes and Maloney	Yes
6	1928	The Broadway, 285–289 O'Sullivan Road, Bellevue Hill (Garage and flats)	Emil Sodersten	Yes
7	1928	Gainsborough, 313A Edgecliff Road, Woollahra	MV Woodforde	Yes
8	1928	Maranoa, 1 Gladswood Gardens, Double Bay	Cameron-Williams Construction Company and Emil Sodersten	
9	1928	Far Hills, 3 Gladswood Gardens, Double Bay	John Spencer-Stansfield	
10	1928	Silchester, 4 Trahlee Road, Bellevue Hill	Leslie Wilkinson	Yes
11	1929	Santa Barbara, 7 Longworth Avenue, Point Piper	Bohringer, Taylor and Johnson	Yes
12	1929	Novar, 3 Aston Gardens, Bellevue Hill	George Bosanquet Gray	
13	1929	Coromandel, 17 Sutherland Crescent, Darling Point	Charles Christian	
14	1929	San Romolo, 778 New South Head Road, Rose Bay		
15	1929	Buckingham, 2B Wentworth Road, Point Piper	WA Dettmann	
16	1929	120 Oxford Street, Woollahra (Garage and flats)	Esmond Wilshire	
17	1930	Barbiston, 14A Darling Point Road, Darling Point	Scott, Green and Scott	Yes
18	1930	Buckhurst, 574 New South Head Road, Point Piper	Wardell Moore and Dowling	Yes
19	1934	Carinya, 470 New South Head Road, Double Bay	Leslie Wilkinson	Yes
20	1934	Eynesbury, 22 Albert Street, Edgecliff	John Brogan	

No.	Year	Address	Designer	LEP
21	1934	Chesterfield, 450 Edgecliff Road, Edgecliff	EC Pitt	
22	1935	Fermoye, 4A Kent Road, Rose Bay	Fowell and McConnell	Yes
23	1936	Cobham, 166 New South Head Road, Edgecliff	EC Pitt	
24	1935	Araluen, 268–274 New South Head Road, Double Bay	Scott, Green and Scott	
25	1935	Dalkeith, 40 Birriga Road, Bellevue Hill	Henry Edward Rogers	Yes
26	1935, 1936	Rutland Gate, 28–30 Fairfax Road, Bellevue Hill	Dudley Ward	
27	1936	Hillside, 412 Edgecliff Road, Edgecliff	Aaron Bolot and EC Pitt	Yes
28	1936	Hasely Court, 17 Plumer Road, Rose Bay (Shops and flats)	Guy Crick	HCA
29	1936	Ruskin, 164 New South Head Road, Edgecliff (Shops and flats)	Dudley Ward	
30	1937	Glamis, 206A Victoria Road, Bellevue Hill	Lipson & Kaad	Yes
31	1937	Redding, 158 Bellevue Road, Bellevue Hill	EC Pitt	
32	1937	Orion, 8 Kiaora Road, Double Bay	J McEwen King	
33	1937	Wentworth Towers, 3 Wentworth Place, Point Piper	EC Pitt	
34	1937	Edgecliff House, 127 Ocean Street, Edgecliff (demolished)	Scott, Green and Scott	
35	1938	Darjoa, 14 Longworth Avenue, Point Piper	Lipson & Kaad	
36	1939	59 Drumalbyn Road, Bellevue Hill (since modified)	Dudley Ward	
37	1939	Cumberland, 81 and 81A Birriga Road, Bellevue Hill	Gordon McKinnon and Sons	Yes
38	1939	Princeton, 282 New South Head Road, Double Bay	Charles Amos Baker	

No.	Year	Address	Designer	LEP
39	1940	Arundel House, 24 Yarranabbe Road, Darling Point	EC Pitt and CC Phillips	
40	1940	Cavendish, 38 Manning Road, Double Bay	Charles Amos Baker	
41	1941	20 Thornton Street, Darling Point	Lipson & Kaad	

Houses

No.	Year	Address	Designer	LEP
1	1922– 1923	Greenway, 24 Wentworth Road, Vaucluse	Leslie Wilkinson	Yes
2	1928	12 Ginahgulla Road, Bellevue Hill	Wilson, Neave & Berry	Yes
3	1935	Craigend, 86 Darling Point Road, Darling Point	Frank L'Anson, Bloomfield & Roy McCulloch	Yes
4	1935	14 Ginahgulla Road, Bellevue Hill	Leslie Wilkinson	Yes
5	1936	Roberts House, 11A Gilliver Avenue, Vaucluse	Guy Crick and Bruce Furse	Yes
6	1937	Prevost House, 65 Kambala Road, Bellevue Hill (listed as 1 Rupertswood Avenue)	Prevost and Ancher	Yes
7	1937	1 Wolseley Crescent, Darling Point	Eric M Nicholls	Yes

Visual glossary of style indicators

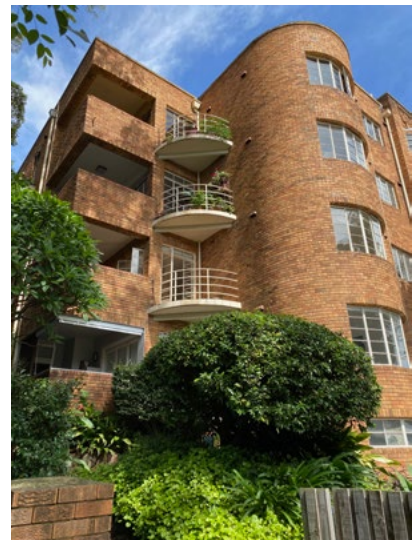
The major architectural styles associated with the interwar period include the following:



Spanish Mission



Mediterranean



International / Functionalist



Art Deco



Tudor Revival / Old English



California Bungalow



Spanish Mission

Spanish Mission was a popular domestic style derived from the Americas and, to a lesser extent, Spain. In Australia, there was an awareness of these developments especially through the influence of Hollywood films. It was closely associated with the renewed interest in Mediterranean architecture, and elements from other countries are often intermixed in the Inter-War Spanish Mission style house.¹⁷⁰ Common characteristics include the following:

- traditional domestic construction, with brick bearing walls, timber roofs, timber floors (residential), or reinforced concrete floors (in large buildings);
- generally symmetrical wall surfaces of stucco with simulated handcrafted texture;
- medium-pitched hipped or gabled roofs, often featuring half-round terracotta tiles;
- chimneys with gabled top;
- frequent use of arches;
- arcaded loggias, porticos, and balconies;
- wrought-iron work, ceramic tiles, plaster ornaments; and
- use of white, off-white and cream as surface colours, along with stucco tints of rose pink, ochre and buff to emulate the brighter wall toning common in Spain, Italy and southern France.



Mediterranean

The Inter-War Mediterranean style was introduced to Australia by Leslie Wilkinson, Professor of Architecture at the University of Sydney. Although the style is related to Spanish Mission, Mediterranean houses are generally grander and more formal buildings. Many were designed by architects for upper and middle class clients. Common characteristics include the following:

- informal massing and fenestration;
 - light-coloured, smooth or textured walling;
 - medium to low pitched roofs of Roman, Spanish or Marseilles tile with exposed rafter ends;
 - rounded arches;
- pergolas;
 - arcaded loggias, porticos, balconies;
 - wrought-iron detailing; and
 - fanlights, paned double-hung windows and window shutters.



International / Functionalist

The International / Functionalist style was based on European Modernist architecture of the 1920s and 1930s emphasising 'functionalism', 'clean lines' and complete dissociation from styles of the past. The style appealed to progressive, non-conformist individuals and dynamic commercial organisations. Stark and revolutionary in terms of form and aesthetic, it was less popular among speculative builders and therefore the least common of the Inter-War architectural styles. Common characteristics of the style are as follows:

- simple, geometric shapes, light colours, large glass areas;
- asymmetrical massing of simple geometric shapes;

- fenestration often in horizontal bands to create a streamlined effect;
- smooth rendered brick walls;
- flat roofs or low hipped roofs behind parapets;
- extensive use of metal-framed windows, sometimes placed in corners;
- contrasting horizontal and vertical motifs;
- large areas of glass, ribbon windows, glass bricks and porthole windows; and
- slim metal railings.



Moderne/Art Deco

Strongly influenced by the US 'skyscraper' style of the 1920s and 1930s, the Art Deco style was used primarily for flats and apartments. It has similar 'forward-thinking' connotations to the International / Functionalist style but with a greater level of detailing and ornamentation. A key feature of Art Deco architecture was prominent curves in both glazing and the building form. Characteristics of the Art Deco style include the following:

- strong vertical emphasis and symmetry;
- three-dimensional massing and detailing;
- vertical and horizontal fins, zigzags, chevrons, geometric curves, stylised decoration, and stepped, streamlined effects;
- common use of faience, polished granite, Vitrolite, textured face brickwork and chrome plated steel;
- face brick construction;
- steel and reinforced concrete construction; and
- stylised geometric or pictorial decorations.



Old English / Tudor Revival

The Old English / Tudor Revival style emerged from nostalgic influences. It was a development from the Arts and Crafts medievalism of the late nineteenth century, sharing its dark, natural colourings, and a predominance of brickwork and half timbering. The style was more common in residential settings. Common characteristics include the following:

- freestanding domestic-scaled buildings;
- picturesque asymmetry, such as imitation half-timbering (extensively used in gables and upper storeys), often with herringbone or chequered brick nogging
- medium-pitched gabled tiled roofs with timber bargeboards;
- elaborate tall brick chimneys, often with terracotta pots;
- textured face brickwork;
- casement sashes with leadlight glazing, often with a diamond pattern; and
- main interior spaces often carried through Old English theme with panelled wainscoting, beamed ceilings and big fireplaces.



California Bungalow

In the twentieth century, Australia was increasingly influenced by aspects of American life and popular culture. Similarities in climate, topography and vegetation with California popularised the bungalow in Australia with some adaptation. The style represented an outdoors-oriented, relaxed lifestyle. It was one of the most popular Inter-War styles and appeared regularly in sprawling suburbs and towns. Typical characteristics include the following:

- a homely, earthy character, often embracing natural materials;
- freestanding single-storey houses on suburban blocks, with informal lawns and gardens;
- double-fronted façades with a verandah;
- for walls, common use of timber weatherboards or brickwork with roughcast render;
- low-pitched roofs with wide overhanging eaves and barges;
- roof coverings such as Marseilles tiles or corrugated iron
- forms that maintained horizontal lines;
- verandah roofs supported on substantial masonry piers;
- rafters, purlins and verandah beams, often exposed as part of the rustic aesthetic;
- painted timber joinery;
- casement sashes; and
- cream, buff, brown, stone and dark green colour schemes.

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