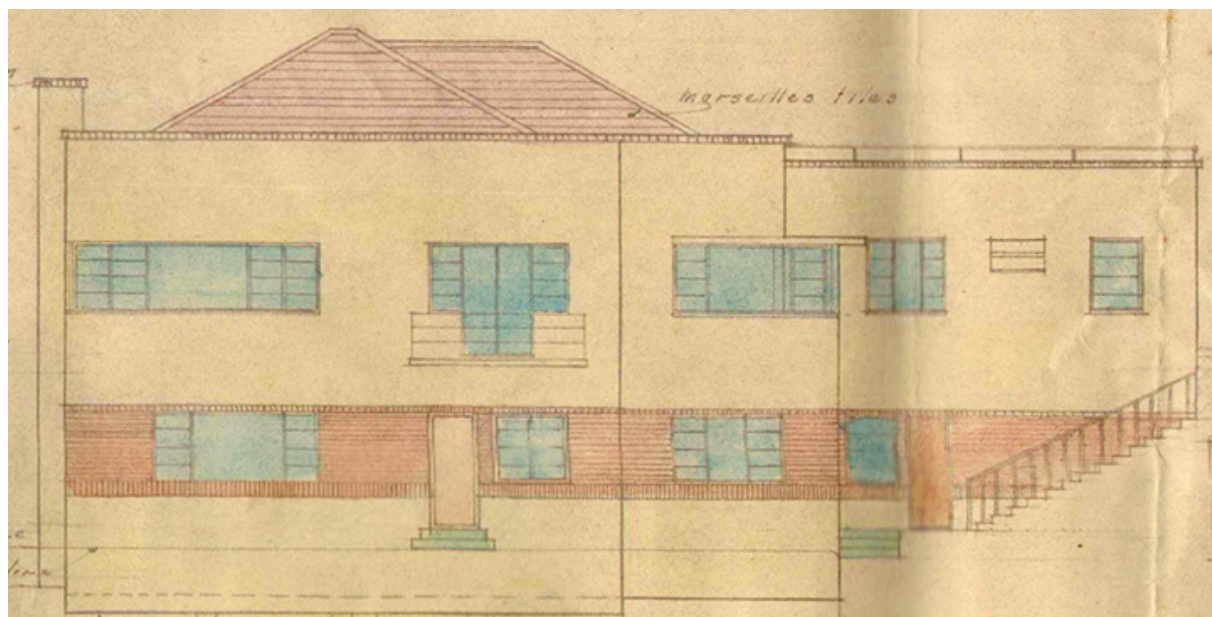


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ADDENDUM TO ASSESSMENT OF HERITAGE SIGNIFICANCE

55 Drumalbyn Road, Bellevue Hill



Front elevation and 55 Drumalbyn Road, Bellevue Hill (Source: Woollahra Council BA plans)

for
Woollahra Municipal Council

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This addendum is to be read in conjunction with the Assessment of Heritage Significance prepared by Robertson & Hindmarsh Pty Ltd, dated 8 March 2022.

The addendum has been prepared to provide additional information on the comparative analysis of the subject property at the request of the NSW Department of Planning and Environment, specifically the table of the other works of the house's architect in Part 6 of the original report, and the table of other architectural works of a similar style and period as the subject house contained within Part 8.2 of the original report.

From 6.0 (pages 23 – 46) Documentary Evidence: the Architects and their projects

Other items by the same architects (P. Gordon Craig & John M. Brindley)

Craig & Brindley Compared item	Extant/demolished	Individual heritage listing
St Andrew's Presbyterian Church, Waratah & Lurline Streets, Katoomba	Extant	Yes Blue Mountains LEP 2015 (Item K081)
222-228 Oxford Street, Bondi Junction	Extant	No
5A Vivian Street, Bellevue Hill	Extant	No
William House, 101-111 William Street Darlinghurst	Extant	Yes Sydney LEP 2012 (Item I497)
Watson House, Bligh Street	Demolished	No
Harbord Hotel, 29 Moore Road, Freshwater	Extant	Yes Warringah LEP 2011 (Item I74)
Broadway Hotel, 277 Clarinda St, Parkes	Extant	No
25 Hughes Street potts Point	Extant	No. In the Potts Point/Elizabeth Bay HCA (C51)
Canterbury Baths	Demolished	No
Former Orion Theatre (Orion Function Centre), 155 Beamish St, Campsie	Extant	Yes Canterbury LEP 2012 (Item I37)
Meller House in Ian Street, Rose Bay	Demolished	No
Jackson House, 65 Village High Road, Vaucluse	Approved for demolition	No
Shops & Offices, 196-198 Beamish Street, Campsie	Extant	Yes Canterbury LEP 2012 (item I35)
22 New South Head Road Edgecliff	Extant	No

From Section 8.2 (pages 55-68) Modernist/Functional houses and flat buildings

Compared item	Extant/demolished	Individual heritage listing
Monder House, 13 Princes Avenue, Vaucluse	Extant	No
<p>Description: The house was designed in 1936 for J.C. Monder by prominent interwar architects Joseland & Gilling. The Monder House is an early Functionalist house and it exhibits the characteristics of the Central European Modernists such as Adolf Loos with its emphasis on wall planes with windows punctured through the walls. It is one of Joseland & Gilling's large mansions for the wealthy elite of the Eastern Suburbs.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: The design of 13 Princes Avenue and 53 Drumalbyn Road derive from different streams of influence of Modernist architecture. 13 Princes Avenue is influenced by Central European Modernism, such as that practised by Adolf Loos, with its white cubic forms of wall planes punctuated by windows pierced through the wall planes, whereas 55 Drumalbyn Road shows the influence of Western European Modernism with its use of face brickwork (as perfected by the Dutch Modernists and carried to the Anglophone world via Britain) and the emphasis on the flat roof, horizontality of steel framed windows as espoused by French Modernists such as Le Corbusier. The scale of the buildings is also different with 13 Princes Avenue being a large house for a wealthy family and 55 Drumalbyn being a more modest house for the upper Middle-Class of the Eastern Suburbs. However, both houses included accommodation for a live-in maid (or maids) and 13 Princes Avenue also included accommodation for a "Man" (presumably a driver). 13 Princes Avenue's garage also had a pit so that the cars could be serviced at home, presumably by the "Man."</p>		
Prevost House, 65 Kambala Road, Bellevue Hill	Extant	Yes. Woollahra LEP 2014 (39)
<p>Description: The house was designed in 1936 for the family home of architect, R. Prevost. The design is attributed to his junior partner, the prominent architect Sydney Ancher, although Ancher was not fond of the Streamlined Moderne aspect of the house (as expressed in his discussions with Connie Boesen for her 1979 thesis on Sydney Ancher). The house is a white-painted rendered house with a curved sunroom and a curved upper corner. There are three portholes lighting the Ground Floor service rooms and a large circular window on the main street façade.</p> <p>The Ground Floor originally consisted of the Living/Dining Room facing north, and the service wing containing the Served, Kitchen, Maid's Room and Bathroom as well as a guest's Powder Room. The dining area is mostly enclosed within a circular wall and beside the front door there is a large panel of obscure glass bricks. The south window of the Living Room is a large circular "moon window". The circular Dining area was obviously influenced by the similarly designed dining area of Mies van der Rohe's Tugendhat House in Brno (1929-1930). The First Floor contained the family bedrooms, bathrooms, a dressing room and a nursery that opened onto a roof terrace. Under the house was a two-car garage. The house has been extended sympathetically and listed as a heritage item after this addition was completed.</p> <p>Significance: The Prevost House is a house of considerable architectural significance as one of the finest Functionalist style houses in Australia. An early work of the prominent architect Sydney Ancher, which is a sophisticated interpretation of nautical and other overseas influences. The flat roof, which is symbolic of the modern movement, is one of the earliest in Australia. The house marks a turning point in the history of twentieth century architecture in Australia.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: Like the Monder House, the Prevost House is a white-painted, rendered house influenced by the white cubic, flat-roofed Modernism of Europe. However, the white cubic purity of European Modernism has been modified by the inclusion of a curved upper floor corner and the curved wall of the Ground Floor sunroom, although the house was roofed with a flat roof (concealed by a parapet). Despite Ancher's protestations that the house was not in the true spirit of Modernism, the use of the circular dining screen wall indicates an influence from Mies van der Rohe's seminal Modernist house, the Tugendhat House. The Prevost House has always been in the public gaze due to its prominent corner location and also because the owner wanted to use it to publicise his</p>		

Compared item	Extant/demolished	Individual heritage listing
architectural practice, whereas 55 Drumalbyn Road has always been hidden from the public gaze, being hidden on its almost inaccessible battle axe block behind 53 Drumalbyn Road. Both houses included maid accommodation and the Prevost House also included a nursery with direct access to a north-facing roof terrace as a play area.		
"Carrabah," 17 Drumalbyn Road, Bellevue Hill	Extant	No
<p>Description: The house was designed in 1937 by prominent and important architect, Samuel Lipson. The house was originally a red face brick house and was still in its slightly altered original condition in 1999 when it was the subject of a report by NBR Architects. Since then, the building has been rendered and painted and undergone alterations. The original cubic massing of the front section of the house (with the roof hidden by a parapet) and the tall pylon-like chimney is also extant.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: "Carrabah" shared characteristics with the Prevost House in the use of curved corners and parapets. However, the use of face brick was more aligned with the influence of Dutch Modernism and the use of projecting concrete sun hoods over the windows stressed the houses' horizontality, in a similar manner to the strip windows and sun hoods of 55 Drumalbyn Road. 55 Drumalbyn is more intact externally than "Carrabah."</p>		
Nisbet House, 99 Yarranabbe Road, Darling Point	Extant	Yes Woollahra LEP 2014 (194)
<p>Description (from Heritage Impact Statement by J. Outram, May 2021): 99 Yarranabbe Road is a three storey (originally two storey), brick house in the Inter War Functionalist style set on a level site to the north side of Yarranabbe Road with views to the harbour. The house is reasonably intact to its original construction but has been altered internally, has some new openings to the façades and has a modern, rooftop addition.</p> <p>The house is in textured face brick with a flat roof behind a brick parapet. The roof now has an addition in standing seam metal that has overhangs to the north. The house is designed along a diagonal axis with the entry to the corner set between single storey wings, one containing the kitchen and the other containing the garage. There is a sweeping curved hood over the entry that is reflected in the curved brickwork and steps at the entrance. The building is square in plan with a curve to the waterside on the axis.</p> <p>There is extensive, steel framed glazing at both levels with French doors at the ground floor. Internally the house has a compact and complex plan with the main rooms opening off a central stair hall that has a curved stair to the upper level. The main rooms are then interconnected around a central fireplace set on the axis.</p> <p>Floors are in polished timber, carpeted or tiled. Walls are in rendered masonry with no skirtings. Ceilings are in plaster with no cornices or decoration. Most of the original doors have been replaced with flush doors set into the existing frames that project from the wall with no architraves. There is a single fireplace to the ground floor set on the axis in the main living space. The upper floor has bedrooms with bathrooms off. The bathroom and kitchen are modern.</p> <p>Significance (SHI listing sheet): The house at 99 Yarranabbe Road has high local historic and aesthetic significance as a demonstrated, although not documented, copy¹ of international architect Wells Coates' "Sunspan" house, exhibited in England, and which is rare in Sydney. The house has local historical significance as a representative example of the emergence of Inter War housing development at the northern end of Darling Point. The house has some local historical significance as a demonstrative example of the emergence and direct influence of the International modern architectural movement within Sydney in the late 1930s, through the publishing of works in professional journals. The house has some local historical significance for its association with architect John A. V. Nisbet, a local architect of some significance, for whom the house was constructed. The house has high local aesthetic significance as a well-executed representative example of an Inter War Functionalist style residence in Darling Point, which retains a high degree of integrity in its external massing and architectural detail, and internal planning. The property has some local historical significance as a representative example of the layers of subdivision, typical of much of Darling Point. The house has streetscape value on Yarranabbe Road, for its prominent site location and strong architectural character, which is typical of its Functionalist style, and which affords it sculptural like qualities. The siting and orientation of the house to capture the harbour view, and the terracing of the land in front of the house, including the stone steps, have local aesthetic</p>		

Compared item	Extant/demolished	Individual heritage listing
<p>significance, as a direct result of the sloping nature and orientation of the site, and for their contribution to the sculptural qualities of the house.</p> <p>¹ We would consider that the Nisbet House is not a copy of, but was heavily influenced by, the design of "Sunspan" by Wells Coates.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill:</p> <p>The Nisbet House of 1937 is a direct contemporary of the 1937 house at 55 Drumalbyn Road and, like the Prevost House was within the public gaze in its location and by virtue of its publication in the contemporary journals as a means by which the owner/architect could publicise his architecture. Both houses are face brick but, unlike 55 Drumalbyn Road, the Nisbet House, whilst utilising groupings of window walls/doors on the north side, emphasised the blocky, vertical mass of the house rather than its horizontality.</p>		
Flats at 30 Fairfax Road, Bellevue Hill	Extant	No
<p>Description:</p> <p>The project comprises two blocks of flats (one block 4-storeys and the other 5-storeys) constructed in face brickwork stepping down the site from the street. The buildings have north-facing balconies and curved projecting bays to articulate the north facades of the two blocks. Whilst the buildings' parapets indicate a Modernist approach the requisite tiled roofs are partially visible above the parapets. The architect has imitated corner strip windows on some of the buildings' corners by encompassing the smaller windows in a band of darker brickwork that wraps around the corners. Each flat has a lock-up garage and the garages of the rear block dominate the street frontage.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill:</p> <p>The use of darker brickwork to create the illusion of strip windows at 30 Fairfax Road is similar to, but not as successful as, the use of darker face brickwork at 55 Drumalbyn Road to emphasis the Modern horizontality of the building. However, the use of the parapet to partially conceal the more traditional pitched roof behind the parapet is similar, although the fact that 55 Drumalbyn Road is viewed from below whereas 30 Fairfax Road is viewed from above makes the flat roof Modernist illusion more successful at 55 Drumalbyn Road.</p>		
14 Longworth Avenue, Point Piper	Extant	No
<p>Description:</p> <p>14 Longworth Avenue, designed by important architect, Samuel Lipson, is a three-storey triplex residential flat building, containing one large flat per floor. The building was designed in 1936 and is constructed in banded brickwork with the dark red bricks forming a band connecting the steel-framed windows and the lighter blond brickwork forming the spandrels and the parapet concealing the pitched tile roof. Each flat contains three bedrooms, a Maid's room, Kitchen, Passage Pantry, Dining Room and Living Room with curved Sun Bay at its north end overlooking Sydney Harbour. The Main bedroom, Living Room & Sun Bay, and the Dining Room face north and the Living Room accesses a small balcony on the north side of the Dining Room. There is a main staircase and a smaller service stair connecting all three flats; the service stair connecting the to the Kitchen (with its Trades hatch) and the Maid's Room. The building contains a central boiler room and a communal Laundry. There are three garages along the street frontage of the site.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill:</p> <p>Each of the 14 Longworth Avenue flats is approximately the same size as 55 Drumalbyn Road and Samuel Lipson has used the same technique for emphasising horizontality as the architects for 55 Drumalbyn Road, ie using bands of red brick for the window area and a paler colour for the remainder of the wall surface. Both buildings use a parapet to try to conceal the pitched tile roof. Both buildings used steel-framed windows.</p>		
"Glamis," 206A Victoria Road, Bellevue Hill	Extant	Yes Woollahra LEP 2014 (73)
<p>Description (from SHI listing):</p> <p>The residential flat building at 206A Victoria Road Bellevue Hill is constructed of cream brick with contrasting soft red banding. Raised parapets to the exposed northern and eastern elevations conceal a hipped Marseilles tile roof. The building increases from three to four stories and a basement as it extends down the steep slope adjacent to the southeastern end of Cooper Park. Constructed in the Inter-war Functional style, the building comprises eleven residential flats within three staggered towers joined by common lobby and stair shaft. The assembly of vertical forms feature repetitive horizontal banding of brickwork and glazing bars to fixed and double hung timber framed windows.</p> <p>Two sets of architectural drawings from Lipson's Office reveal that the first design had projecting curved and strip-glazed rooms and curved open balconies as well as three garages to Victoria Road. The second set of</p>		

Compared item	Extant/demolished	Individual heritage listing
<p>plans show the curved forms altered to rectilinear and the garages deleted. It is this second design that is in the realized in the final built form. From Victoria Road, an entry bridge to the mid-level of the building has recently been altered but retains key elements of the original design. There is a curved balcony over the entry bridge, this element has been compromised by later enclosure in angled glazing with a projecting rectangular roof above. A secondary entry from the street features a wrought metal gate set between sandstone capped cream brick piers and incorporating the street number of the building in Functionalist style graphics.</p> <p>Significance (summarised from SHI listing): The building at 206A Victoria Road is notable as an example of the impact of Modernist design upon architecture of the inter-war years. Its design by British-trained Scottish architect Samuel Lipson reflects the impact European trained architects and young Australian architects who undertook European travel and or employment had on the direction of architecture in the years immediately preceding World War 2.</p> <p>The building has historical association with the works of Samuel Lipson a noted architect of the inter-war years who trained in the offices of Honeyman & Keppie, where Charles Rennie Macintosh had previously trained. Lipson arrived in Australia in 1925 and after notable employment with the Commonwealth Department of Works, undertook private commissions and teaching from 1932, forming a practice with Peter Kaad (Lipson & Kaad) in the mid-1930's, which became one of the most fashionable in Sydney of the time.</p> <p>The aesthetic character of the residential flat building at 206A Victoria Road Bellevue Hill is of merit. The residential flats at 206A Victoria Road Bellevue Hill are a notable and well-detailed example of residential flat buildings constructed in the Inter-war Functionalist style. The building qualifies for significance as a representative example of this type and style.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: The architect for "Glamis," Samuel Lipson, has used the same technique for emphasising horizontality as the architects for 55 Drumalbyn Road, ie using bands of red brick for the window area and a paler colour for the remainder of the wall surface. Both buildings use a parapet to try to conceal the pitched tile roof.</p>		
22 New South Head Road Edgecliff	Extant	No
<p>Description: A four-storey residential flat building designed in 1940 by the same architects who designed 55 Drumalbyn Road, three years before, P. Gordon Craig and John M. Brindley. The same method for emphasising horizontality and verticality was used by the use of red bricks to tie the windows together in horizontal bands and the blond bricks for the spandrels and parapet that conceals the pitched tile roof. In the corner tower the red bricks are used for the spandrels and the top of the tower is crested with a roundel and spike. The parapet wraps around the two street façades but at the rear of the building the parapet has been omitted. At the west end of the main façade there is a porthole window at the window level on each floor as a punctuation mark to terminate the façade. The section of the front façade adjacent to the tower curves and the building's windows are still the original steel windows.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: The architects have used the same technique for emphasising horizontality at 22 New South Head Road as they did at 55 Drumalbyn Road, ie using bands of red brick for the window area and a paler colour for the remainder of the wall surface. Both buildings use a parapet to try to conceal the pitched tile roof and both buildings used steel-framed windows. Both buildings have used the face brick strand of Modernism derived from the Dutch Modernists and they have emphasised the Modernity of the building with the parapet, and the banding of the steel-framed windows.</p>		
Unicorn Hotel, 106 Oxford Street Paddington	Extant	Yes Woollahra LEP 2014 (689)
<p>Description (from Woollahra Council Heritage Inventory sheet – 2018): The Unicorn Hotel is a distinctive hotel building designed in the Inter-War Functionalist or Moderne style, unusual in the Paddington context. A two-storey building set above a partly excavated basement level, the hotel features the strongly expressed forms, shapes and materials of its chosen idiom, drawing upon the German and Dutch Architectural Modernism that were influencing Australian architects through their travel and international journals.</p> <p>Responding to its siting, the building's design exploits its corner position through a cumulative sculptural massing, and from the main frontage facade, returns from a narrow, expressed tower and curved corner bay in</p>		

Compared item	Extant/demolished	Individual heritage listing
<p>a long, strong rendered belt containing its windows under a dramatic plain brick upper wall and parapet, emphasising the ground line's descent, as the site falls towards the rear. A later, fully tiled ground floor exterior beneath the awning wraps around the two street facades and steps down into Hopewell Street. The doors and windows of the ground floor have been variously changed over time.</p> <p>Internally, the ground floor remains the public bar, but has been refitted, within a modified plan arrangement established in later 20th Century changes. The extensive cellars and storage of the basement have become a restaurant with commensurate kitchen and a stage for performance. The first floor, not inspected for this assessment, has become a commercial tenancy or tenancies with the former partition walls of the guest rooms removed.</p> <p>Significance (from Woollahra Council Heritage Inventory sheet – 2018): The Unicorn Hotel is one of the earlier established hotels in Paddington, and as significance such it is of heritage significance for Paddington and the Woollahra Municipality. It occupies one of the longest serving hotel sites in the suburb, on which the Prince of Wales Hotel was established in c.1864. As a hotel, its longevity is camouflaged by the distinctive 1940s Moderne style building which now carries on the historic use, in one of the more recent pub buildings in Paddington, but also one of the more distinctive for its architecture.</p> <p>As one of the Paddington hotels which were part of the important NSW hotel empire of hotelier-brewers Tooth & Co., The Unicorn occupies a high-profile Oxford Street site, and is amongst the important landmark hotels which also relates to the relative domesticity of Paddington's closely-scaled streets at its very rear. The Unicorn is an important signifier of Tooth & Co policy to invest in modern hotel buildings in the post-Depression late 1930s/1940s when the company chose to both meet the new demographics of its clientele, and also to reinvigorate trade on sites where it could see that some of its older hotels might be more advantageously replaced than renovated.</p> <p>The distinctive architectural styling of the building is the work of experienced hotel architects RM Joy and Pollitt, who designed other bold and brave new buildings across Sydney for Tooth & Co. Drawing on European Modernism and an experienced understanding of hotel design, the architects delivered what remains a powerful, eye-catching and exciting building in the diversity of the Oxford Street retail strip. It is both historically and aesthetically significant as an accomplished work of mid 20th Century commercial design, set within an important, historic urban context, which is also underlaid by its historic use associations with its site, in the suburb and conservation area of Paddington, and with its operators and the community which it has long-served.</p> <p>The Unicorn Hotel is of a contemporary social significance for its continuing contribution to the sense of identity within Paddington and for the local and wider community, being part of the hotel network which structures the urban and social fabric of the suburb. Paddington has a history of community activism which has historically been facilitated by the tradition of meeting and socialising locally in the network of corner pubs in the area.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: The Unicorn Hotel is a confident use of Modernism as derived from Britain in the interwar period. The dark brick walls were synonymous with NSW hotels in this period. However, the use of the parapet, rendered, white-painted cornice and the white-painted render banding grouping the hotels' First Floor steel-framed windows. The aesthetic influence of the London Underground suburban stations is apparent. The aesthetic origins of The Unicorn are different to the lighter, more European origins of 55 Drumalbyn Road.</p>		
<p>"Trelawney Court," 3 Trelawney Street, Woollahra</p>	<p>Extant</p>	<p>Yes Woollahra LEP 2014 (698)</p>
<p>Description (extracted from SHI listing): Trelawney Court is a two-storey inter-war Moderne/ Modernist/ Art Deco style apartment building built in light red face brick with rendered balcony balustrades and slab edges and curved ashlar sandstone feature panels.</p> <p>The lobby and stair give access to four single-level apartments; two on the ground and two on the first floor. Apartments 1 (ground floor) and 3 (first floor) are identical in plan, being small 3-bedroom apartments.</p> <p>Apartment 2 (ground floor) is a small 1-bedroom apartment with ensuite bathroom. Adjacent is a boiler room. Apartment 4 (first floor) has the same plan as Apartment 2 with additional space afforded by the omission of the boiler room. It is a 1-bedroom apartment with ensuite bathroom plus separate WC and a small balcony facing west. The ground and first floors are also linked by a trades stair.</p>		

Compared item	Extant/demolished	Individual heritage listing
<p>The sandstone-flagged path continues to the entry door of apartment 5, a two-storey maisonette apartment. This apartment has 3 bedrooms and a study. The ground floor comprises a rather splendid entry lobby, (a smaller version of the of the first lobby) a small awkwardly shaped bedroom, small kitchen with attendant porch, tiny dining nook and a living room which opens to a courtyard. A WC with a porthole window is tucked under the stair. The first floor has two bedrooms, a bathroom and a study as well as a balcony accessed from the main bedroom.</p> <p>The building displays expensive construction methodologies, complex planning and non- standardized features with each unit individually detailed. This indicates it was designed for a more luxurious form of apartment living and that it was not simply developed as an investment to maximise lettable areas. The 1949 <i>Decoration & Glass</i> article notes that many of the building's features were adaptations to post war materials shortages. This included the rendered awnings and sills, in place of light bricks that were not available.</p> <p>The article also notes a number of design features utilised to increase a feeling of space, despite the limited site area. This included terraces and large windows provided to increase the appearance of room sizes and to provide morning sun to all bedrooms. The generous entry stairs, curved and with varying widths, also added a sense of grandeur to the small building. The building also contained extensive amounts of built-in and recessed furniture, of which only some items remain.</p> <p>The street facade presents as an asymmetrical, flat roofed corner building, even though there is a relatively straightforward apartment building behind. Stylistic elements added to the façade give a modern appearance to what is actually a building with the commonplace brick, timber and tile conventions of the 1940s. The external walls are cavity brick; face brick externally, rendered internally. To Trelawney Street the external wall is a concrete capped face brick parapet extending north for approximately 10 metres; thus resembling a modernist flat roofed building. From there the wall roof junction is expressed as it is; i.e. a timber framed roof with Marseilles pattern terracotta tiled roof, with lined eaves and quad gutter and exposed downpipes. The brick wall is broken into two parts orthogonal to each adjacent boundary, thus inflecting to the best view and simulating a corner site view.</p> <p>The floors of the building are timber framed generally with suspended concrete slabs for the bathrooms, showers, WCs and trade stairs; and the ground and first balconies and porches. The curved concrete slab awning and ashlar sandstone blade wall punctuated by 3 circular openings at the lobby entry also refer to P&O Moderne style. The lobby to apartment 5 has a similar treatment.</p> <p>Significance (extracted from SHI listing):</p> <p>Trelawney Court is a significant example of an Inter-war flat building designed in the immediate post war period. It displays a combination of Moderne and International Style architectural influences and demonstrates the shift in the Woollahra area towards higher density and increased apartment development post war. Designed by émigré architects for European clients, Trelawney Court can also be seen to represent the growing influence of European migrants on the development of Sydney's suburbs post war.</p> <p>Trelawney Court is also significant as an example of the work of architect George Reves who contributed a number of significant modernist houses in the eastern suburbs during the 1950s and 1960s. Trelawney Court, his first project in Australia, demonstrates the evolution of his style as he adapted to the context of Sydney and has particular significance due to its intactness. The architects have opted for the building and architectonic elements most congruent with their central European modernist training, while still producing a building that is sympathetic to its context. During the design and building process Reves also developed typical elements into idiosyncratic forms that appear in his later work (eg the "S" shaped awning that re-appears in 86A Victoria Road Bellevue Hill as a more organic and expressive Niemeyer-esque element).</p> <p>Trelawney Court can be compared with other significant examples of modernist flats of the 1930s and 1940s including Cairo Flats and Glenunga, in Melbourne, both of which are heritage listed as influential examples of International Style modernism. Trelawney Court is aesthetically distinctive and shows creative and technical innovation and achievement.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill:</p> <p>Trelawney Court was constructed 10 years after 55 Drumalbyn Road and is indicative of the work of émigré architects who fled Europe. Its aesthetic previews the post-war period and demonstrates the rich detailing and materials of the post-war period, despite its comparative austerity due to continued materials shortage and rationing. It is a more sensuous form of Modernism and is in contrast to the rectilinear purity of the the Functionalist architecture of 55 Drumalabyn Road.</p>		
1937 House at Lindfield, unknown location	Unknown	Unknown

Compared item	Extant/demolished	Individual heritage listing
<p>Description: A traditional house with white-painted rendered walls and gable roofs. However, the curved front to the front single-storey section and the pipe-supported concrete awning over the front entry porch indicate an interest in modernism by architect, Stephenson, Meldrum & Turner who were major architects in the design of Modernist buildings such as hospitals in many locations around Australia.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: This house was constructed at the same time as 55 Drumalbyn Road and indicates the tentative use of Modernism by well-known institutional Modernist architects in a domestic setting, compared with the forthright Modernism of 55 Drumalbyn Road.</p>		
Grounds House 'The Ship', 35 Rannoch Avenue, Mount Eliza (VIC)	Extant	Yes Victorian heritage register Number H1910
<p>Description (from Heritage Victoria listing – Item H1910): The Ship was designed by Roy Grounds for his own family while he was working in association with Geoffrey Mewton, shortly after both had returned from visits to Europe and America. The seaside cottage was to be located on a north-facing site overlooking Port Phillip in the Ranelagh Estate at Mt Eliza. The Ship was designed as early as 1933, and before it was built was hailed in the magazine <i>Home Beautiful</i> in 1934 as an economical design, made up of prefabricated units in modern materials. It would be planned to meet modern needs with largely built-in furniture.</p> <p>The house featured again in <i>Home Beautiful</i> in 1936 and was described as the 'Ship aground at Ranelagh', which may be the origin of the current name. The Ship as built in 1934/35 shows no prefabrication but rather is of conventional timber frame construction. Nonetheless it clearly displays a number of features derived from the European International/Functional style. The smooth white walls of fibrous cement serve as the 'taut skin', and are given horizontal emphasis by the rounded cover strips. The low flat roofs, possibly a first in small scale domestic construction in the State, were originally decked in Malthoid. The nautical theme is most obvious in the massing which suggests a large motor launch, with the sleep-out as a 'bridge'. The decks to the fore and rear of the 'bridge' have ship like rails and awning, and portholes (now removed) punctuate the 'hull' below. Otherwise, the fenestration is dominated by the verticals of the mullions which follow the module of the timber frame. Windows of the smaller rooms are timber casements grouped on the corners. The living room features a long bank of French doors opposite the distinctive wide striped front door, which is a signature of Mewton & Grounds' work. The built-in furniture amounts to various shelves, wardrobes and cupboards, a brick 'sofa' next to the simple brick fireplace and the bed in the master bedroom (since removed).</p> <p>The influence of Willem Dudok shows in the stepped entrance alcove and the fireplace and chimney of white painted brickwork with deep raked horizontal joints. The influence of William Wurster shows in the planning, where the principal spaces are single room width rectangles butted together according to function, and also with a view to creating protected outdoor courts. The main internal space of The Ship combines living, dining and circulation functions with access off this space to kitchen, both bedrooms, and via a light metal spiral staircase, the glassed-in sunroom with roof deck access.</p> <p>Significance (from Heritage Victoria listing – Item H1910): The Ship is of architectural significance as one the first, and one of the earliest remaining, residences in Victoria in which the principles of the International/Functionalist style were applied in the inter-war period. The Ship, both as concept and as built, has been consistently accorded ground breaking status in this style by a number of architectural historians and critics beginning with Robin Boyd in <i>Victorian Modern</i> in 1947 and subsequently by J.M. Freeland, Conrad Hamann, and Philip Goad.</p> <p>The Ship is of architectural significance as a singular work in the output of Mewton and Grounds, who were among the earliest architects in the State to work exclusively in the new modern idioms. The Ship stands out from the other two main streams of their work, dominated by the influence on Mewton of Willem Dudok, and on Grounds of William Wurster respectively. The Ship shows some influences from both of those strands. However, of their works The Ship adheres most closely to the European International/Functionalist style connected with Gropius and Corbusier, particularly in the representation of a taut skin over a regular frame.</p> <p>The Ship is of architectural significance as the earliest readily recognisable pre-WWII example of the International Style in a residence in the Mornington Peninsula, a region which was after the war to be renowned for the enthusiastic adoption of progressive styles in domestic architecture.</p>		

Compared item	Extant/demolished	Individual heritage listing
<p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: The Functionalist style of both "The Ship" and 55 Drumalbyn are evident but "The Ship" is a lightweight asbestos cement-clad house whereas 55 Drumalbyn Road is a double skin brick residence. The difference in materials can be explained by the location of "The Ship" in the Mornington Peninsula and being a seaside cottage whereas 55 Drumalbyn Road is a permanent residence in a well-to-do Sydney suburb. "The Ship" is considered by Victorian-based academics to be one of Victoria's, and hence Australia's, earliest examples of Functionalist house design. Only 3 years separate "The Ship" and 55 Drumalbyn Road, emphasising the early date of design and construction for this important Sydney house.</p>		
"Wyldefel Gardens", Potts Point, Sydney	Extant	Yes Sydney LEP 2012 (Item I1197)
<p>Description (from SHI listing): Wyldefel Gardens is concealed from the street, located on a steeply sloping former waterfront site. The complex comprises two stepped blocks of units which define a V-shaped central garden which is formally planted. The former tennis courts, swimming pools and boatshed have been removed as part of the Garden Island land reclamation. The original boatshed was relocated at Neutral Bay. The entrance to the site (85 feet wide) contains a carpark on the site of the former Wyldefel residence. The 22 identical units step down the site with terracing over the unit below. Three smaller flats occur at the ground level. The building is of Continental Modern style, noted for its flat roof, expansive glazing, curved bent glass windows, glass blocks and white rendered walls. The entry doors are uncharacteristic Tudor style. The art deco interiors feature functional kitchens with new formica and magnesite finishes [note this varies from unit to unit according to the refurbishments by individual unit owners], and generous vestibules providing access to the dining and living rooms.</p> <p>The building is essentially a two-storey residential flat building stepping down the site. The roof of the unit below is accessible by the unit up behind. The walls are rendered brick painted white. Handrails are tubular steel and each unit as a curved glass window looking into the central garden and east to the harbour.</p> <p>Significance (from SHI listing): Has aesthetic significance at a State level. Wyldefel Gardens is significant as an important example of Modern continental aesthetics and unit planning which had a dominant influence on members of Sydney's intellectual milieu. It is an important example of a client-driven application of aesthetics drawing from European examples in Germany and Italy in combination with more traditional influences from Canada. It is important for its ability to reveal Council's acceptance of Modernist ideals which preceded the 1940's. It demonstrates an early use of bent glass and wafer-thin copper roof overlay.</p> <p>It is an important but uncharacteristic work of John Brogan, and an example of Modern continental unit planning. W A Crowle, noted Sydney connoisseur and collector, lived in two houses (also located on the site) which have since been removed.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: Designed one year before 55 Drumalbyn Road, "Wyldefel Gardens" is an architectural creation of State and National importance in the development of Modernism in Australian architecture. The Central European influence is apparent in the white walls with windows punctured through the wall mass as well as the flat roofs and roof terraces. The projecting roof/terrace slabs is an adaptation to the strong sunlight and heat of Australia and also serves to emphasise the horizontality of the building on a steeply sloping site. As a contemporary of "Wyldefel Gardens" 55 Drumalbyn Road exhibits the Western European influence on Australian Modernism with the horizontal steel-framed windows, the red brick banding on the facades uniting the window groups and the incorporation of a roof terrace.</p>		
School of Mechanical & Automotive Engineering, TAFE NSW Ultimo Campus, 1-17 Mary Ann Street Ultimo	Extant	Yes Sydney LEP 2012 (Item I2045)
<p>Description (from SHI listing): The building is a two- and three-storey concrete framed, face brick building, with a central entry bay on Thomas Street marked with a largely windowless four storey square tower. The flanking rectangular wings have steel framed windows set in continuous strips along the façade and returning around corners. The entrance features chromed columns and marble wall linings and is noted for its simplicity. The basically cubic building consists of a series of classrooms and training workshops, with light wells between blocks. Interior materials and finishes are of high quality. The building's emphasis is on simplicity, austerity and functionalism</p>		

Compared item	Extant/demolished	Individual heritage listing
<p>and is an excellent example of Inter-War Functionalist style architecture, as seen by the asymmetry, the simple geometric shapes, the long horizontal windows and spandrels, and the steel-framed windows.</p> <p>The building is an excellent example of inter-war Functionalist style architecture, as seen by the asymmetry, the simple geometric shapes, the long horizontal windows and spandrels, and the steel-framed windows. The building has similarities with the style of Dutch Modernist, Willem Dudok. The Functionalist style is appropriate to the building's role, symbolising the advent of the age of the machine. Located on a corner, the building, owing to its massing and style, is an important element in the Ultimo streetscape.</p> <p>Significance (from SHI listing): The building is an outstanding example of the Inter-War Functionalist style and demonstrates many of the key aspects of the style including the asymmetric cubic forms, horizontal steel framed windows.</p> <p>The building dates from the key period of expansion of Sydney Technical College and the emergence of automotive technology during the inter-war period. The building is associated with NSW Government Architect Cobden Parkes [and with the NSW Government Architects office chief designer, Harry Rembert].</p> <p>Significance (from Docomomo Australia Register): The building is a significant example of the work of the NSW Government Architect's branch under the Government Architect Cobden Parkes and the design architect Harry Rembert. The building is significant aesthetically as a modern building constructed within an inner Sydney suburb that largely dates from the nineteenth-century. The School of Mechanical and Automotive Engineering retains many of its original details, including the black marble and chrome to the entry. The materials used and the character of the interior spaces clearly shows the influence of European modernism, particularly the work of Wilhelm Dudok in the Netherlands.</p> <p>Comparison with 55 Drumalbyn Rd, Bellevue Hill: The School of Mechanical & Automotive Engineering, together with Harry Rembert's designs for the Newcastle Technical College's Tighes Hill Campus, is one of the purest examples of the influence of Dutch Modernism on Australian architecture. The strip windows wrapping around the building corners and the projecting stairwell towers along the west façade of the building define a strong Functionalist style building. 55 Drumalbyn Road was designed at the same time as the Engineering building and, together emphasise the influence from Western European Modernism on the introduction of Modernism to Australia.</p>		

From Section 8.3 (pages 69-73) Statutory listings Modernist/Inter-War Functionalist/Moderne buildings listed in Municipality of Woollahra

Items listed at 8.3 are all heritage items listed in the Woollahra LEP 2014 and have not been demolished.

From Appendix A Preliminary Projects Schedule – P. Gordon Craig & John M. Brindley

Where known, items extant have [extant] in the address field. Alternatively, demolished items have [dem] in the address field.