


ITEM DETAILS	
<b>Name of Item</b>	In Shoppe building
<b>Address</b>	45A Bay Street
<b>Lot DP/SP</b>	Lot 1 DP 208325
<b>Building Type</b>	Multi-storey commercial
<b>Current use</b>	Mixed commercial
<b>Former Use</b>	Mixed commercial
DESCRIPTION	
<b>Designer</b>	Neville Gruzman and Gergely & Pinter Architects
<b>Builder/ maker</b>	George Coleman Constructions Pty Ltd.
<b>Physical Description</b>	<p>No 45A Bay Street is located on the eastern side of Bay Street, occupying an allotment bounded to the north by Knox Lane, south by Knox Lane, and west by Bay Street. The immediate surrounding streetscape is characterised by a mix of one to five storey commercial and residential flat buildings.</p> <p>The subject building is a mixed-use commercial building of four storeys plus basement, of rendered masonry with cantilevered expressed concrete slabs, vertically proportioned glazing, and metal vertical louvres. The external façade is painted in bright colours of orange, yellow and red (previously coloured in shades of blue and originally all beige) and is largely obscured by trees to Bay Street. The first and second levels of the building fronting Knox Street and Bay Street are cantilevered over a wide paved the footpath, supported on concrete columns. The loading bay on Knox Lane to the north has since been converted into a café.</p> <p>As originally designed, the building contained shops at ground level, café/restaurant at first floor level and offices at second and third floors. Services and WCs are in the basement and the lift lobby located in the north-eastern corner also provides stair access and other facilities.</p> <p>The interiors at all levels appear to have undergone alteration, including new finishes and new partitions.</p>
<b>Recent photos</b>	 <p>Figure 1: Street frontage to No. 45A Bay Street, 2022</p>



Figure 2: No. 45A Bay Street, viewed from the corner of Bay Street and Knox Street, 2022



Figure 3: Northern side of No. 45A Bay Street from Knox Lane, 2022

<b>Site Inspection</b>	Exterior: Yes	Interior: No
<b>Physical condition</b>	Good	
<b>Construction date</b>	1975	
<b>Modifications and dates</b>	<p>c1924: Construction of a block of nine flats, “Remuera”.</p> <p>1969: The land is purchased by In Shoppe Pty Ltd. The company is still the current owner.</p> <p>1969: An application is lodged for a new four storey commercial building, to designs by Stephen Gergely, architect (DA 108/69).</p> <p>1970: Amended plans lodged for four storey commercial building with basement, to designs by Neville Gruzman, architect (DA 108/69).</p> <p>1970: Two further submissions of amended plans for four storey commercial building with basement, to designs by Neville Gruzman, architect (DA 108/69). DA approved 30<sup>th</sup> August 1972.</p> <p>1973: Gruzman surrenders his ownership of all designs, plans, specifications and drawings for 45a Bay Street to the owners, In Shoppe Pty Ltd.</p> <p>1973: The flat building is demolished (BA 342/1973).</p>	

	<p>1973: The approved Gruzman design is revised by Gergely &amp; Pinter Architects, who prepare contract documentation (BA 1546/1971).</p> <p>1973-1975: The building is constructed by George Coleman Constructions Pty Ltd.</p> <p>1975: Spanish consulate to 3rd floor (DA 269/1975).</p> <p>1976: Czech embassy- Bohemian crystal display to 2<sup>nd</sup> floor (DA 3/1976).</p> <p>1982: Social centre for card playing- Spanish consulate (DA 116/1982).</p> <p>1994: Change of use to restaurant and internal alterations (DA 075/1994 and BA 292/1994).</p> <p>2001: A/C plant on roof (DA 915/2001).</p> <p>2004: Convert loading dock on Knox Lane to café (DA 0480/2004).</p> <p>2007: New second floor balcony and door to projecting roof (DA 6/2007).</p> <p>2009: Office fitout - change of use to bridge centre and fit-out (DA 309/2009).</p> <p>Numerous DAs for changes of use and minor modifications from 1975 to date.</p>
HISTORY	
<b>Historical notes</b>	<p>This northern part of Bay Street was within a Cooper family leasehold, in this instance the two acres purchased in 1862 by James Puidulles Edwards (1831-1908) with the usual terms of 99 years. By 1875 the owner of this leasehold was Edward Augustus Macpherson (1834-1902), and in 1917 the Macpherson family purchased the freehold of the same area from the Cooper family. Within this leasehold was a cottage by 1888 tenanted by Carlton Boyce and elsewhere there was a nursery/garden. By the early 1900s Macpherson's land retained the cottage, but the neighbouring former nursery had been developed into a residential precinct of cottages along a short cul-de-sac The Retreat (now the western length of Knox Street).</p> <p>In 1924 a portion of the Macpherson's freehold was purchased by estate agent Louis Henry Vincent, Woollahra and his wife Rose Mary. A later owner, from 1928, was builder James Oswald Martin (1883-1955) who erected a block of nine residential flats at No. 45A Bay called Remuera (designed by Edwin Orchard), at an address then known as No. 2 The Retreat. The flats and other buildings on the site were demolished in 1973.</p> <p>In 1969 the property was purchased by In Shoppe Pty Ltd, who continue to own the building today. The In Shoppe company was started by Eva and David Scheinberg in 1966 in the Imperial Arcade. It was Eva's dream to open a 'mod shop' providing fashion for teenagers influenced by what was happening in London at the time. Throughout the 1960s and 1970s the company expanded to 32 shops and employed numerous designers, some of whom went on to have noted careers in the fashion industry, such as Jill Fitzsimon. An In Shoppe outlet was located at the corner of Bay and Cross Streets, although never operated from No. 45a Bay Street. The company is not well known today.</p> <p>In 1969, an application for the construction of a new four storey commercial building was lodged with Woollahra Council (DA 108/69). The architect for the project was Stephen Gergely (later Gergely Pinter architects) for In Shoppe Pty Ltd. (Refer below for further details.)</p> <p>At the time the application was submitted, Council was in the process of developing a new code for the future planning of Double Bay (<i>Interim Redevelopment Control Code Double Bay Street Shopping Centre and Environs</i>)</p>

	<p>and the Gergely design did not meet the new floor area and setback requirements of the Interim Code. The new planning policies under the Interim Code had a substantial impact on the subsequent design of 45a Bay Street.</p> <p>A revised scheme (four storeys with basement) was submitted in 1970 (under the same DA number) with new architect Neville Gruzman.</p> <p>Neville Gruzman (1925-2005) is a noted Sydney architect who worked in varied forms of Modernism known as Organic Modernism, or Regionalism; some examples showing a strong influence of Frank Lloyd Wright. Gruzman is most well-known for his residential work. Gaden House located to the south at the corner of Bay and Cooper Streets is a heritage listed example of Gruzman's commercial work and the designs for 45a Bay Street utilize some of the same external design treatments as those found at Gaden House. According to Gruzman, "As a result from the Gaden House project, I was asked to design a four-storey building on the corner of Knox and Bay Streets, and the former Barbara McKewan interiors shop at 11 Bay Street, so I had put into Double Bay three sophisticated buildings" (Gruzman &amp; Goad; 2006: 293).</p> <p>Gruzman was mayor of Woollahra Council in 1996 and was instrumental in the redevelopment of the Double Bay Centre in the early 1970s, being appointed Honorary Landscape Consultant to Woollahra Council in 1967 to design a planting scheme to "beautify" the Double Bay Centre and as a consultant to Development and Planning Research Association in 1969, the firm who developed the <i>Double Bay Centre Redevelopment Scheme</i> (1971).</p> <p>Gruzman had strong ideas regarding the future development of Double Bay, advocating a two-level shopping centre with offices above and his designs for 45a Bay Street sought to demonstrate how this could be achieved, noting that the new building was "key to this particular proposal" (Gruzman, 1971:44). Gruzman's original design for the building included pedestrianizing the intersection of Knox and Bay Street, with retail shops over a pilotis supported concrete slab and a tower feature.</p> <p>However, the Gruzman scheme also did not meet the requirements of the Interim Code (floor space ratio, lack of car parking and setbacks) and further amended plans were requested. The next scheme, also by Gruzman, submitted to Council in late 1970, complied with the floor space ratio requirements, although it was over the height limits in the Interim Code. In addition, the question of whether or not to pedestrianize Knox Street had not as yet been decided and the proposal to build over Knox Street was not able to be considered.</p> <p>Subsequently, in January 1971, Gruzman prepared a third and final scheme (with assistant architect Stephen Ash) that deleted the level of shops over Knox Street and increased the setbacks to the upper levels of the building. Both the owners and Gruzman were frustrated by the length of time spent by Council in assessing the application and Gruzman wrote to Council highlighting the extra costs being born by In Shoppe due to the delays and stating: "I should like to take this opportunity of assuring Council that it is our intention to build a building which will be a visual amenity to Double Bay and which will conform to the high standard which has been set by us with Gaden House" (Gruzman correspondence 9<sup>th</sup> March 1971). Gruzman wrote again stating: "This particular application has involved me personally, in at least 10 times the amount of work that should be necessary for such a building, but I have been prepared to put up with it because I am anxious to see good buildings built in Double Bay" (Gruzman correspondence 30<sup>th</sup> April 1971).</p> <p>The DA was granted consent on 30<sup>th</sup> August 1971 with conditions restricting the overall height to 45 feet (13.7 metres).</p>
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	<p>As originally approved 45a Bay Street consisted of a four-storey building with shops and coffee lounge at ground and first floor levels, offices at second and third floor levels and a plant room in the basement (no car parking was provided). The upper two floors were setback and were to be clad in bronzed aluminium vertical louvres (as at Gaden House) on the Knox Lane and Bay Street facades and horizontal louvres of the same material fronting Knox Street. The first-floor level was defined by heavy horizontal expressed concrete slabs at both floor and ceiling levels, to be rendered in beige (as per Gaden House) with bronzed aluminum vertical louvres between on the Bay Street frontage, with the ground floor being glazed. Columns were to be clad in stainless steel. The tower feature also remained.</p> <p>In August 1973, Gruzman wrote advising Council that he had assigned to In Shoppe Pty Ltd all applications, consent and plans, specifications and drawings, lodged by Gruzman on their behalf and that all further correspondence was to be undertaken with the owners of the property. Gruzman had effectively passed over all ownership of the designs for 45a Bay Street to the owners and would no longer be involved. The building is not included in his list of works included in the Gruzman monograph (Goad, P. &amp; Gruzman, N., 2006; <i>Gruzman: An Architect and his City</i>). It has been suggested this was because In Shoppe wanted cost saving design changes made during construction and that Gruzman was reluctant to comply (Zoltan Kovacs Architect, 2023:19).</p> <p>The detailed documentation and construction of the building passed to Gergely &amp; Pinter Architects in 1973 (who remained involved with the building until at least 1987) and further amendments were made including the deletion of the tower and changing the configuration of the facades by expressing the concrete slabs at floor and ceiling levels for the second and third floors, the introduction of a glass wall at first floor level, increasing setbacks for the first floor level and modifying the external louvres designs (BA 1574/71). George Coleman Constructions Pty Ltd were engaged as builders in August 1973 and the building was completed by 1975.</p> <p>Gergely &amp; Pinter Architects was a prolific architectural firm that undertook both residential and commercial work throughout Sydney from the late 20th century, established by Stephen Gergely and John Pinter, both of whom were Hungarian immigrants.</p> <p>In the 1960s Stephen Gergely worked with Gabor Luckacs and works from this period include the Frisco furniture Store (1963) in Punchbowl and 4-14 Foster Street, Surry Hills, which has been identified in a recent report commissioned by the City of Sydney on modern architecture. Gergely was featured in an exhibition held by the Museum of Sydney entitled <i>The Moderns: European Designs in Sydney</i> (2017).</p> <p>Similarly, John Pinter is best known for his mid-century modern houses in Sydney, including well known examples in Bellevue Hill, Mosman and Northbridge.</p> <p>The works of Gergely &amp; Pinter Architects include: 109 Neerim Road, Castle Cove, Hungarian Embassy, ACT, Longmuire House, Bellevue Hill.</p> <p>In addition, the City of Sydney archives identifies a substantial number of works by Stephen Gergely and/or Gergely and Pinter between 1964 and 2000.</p> <p>As Post-war modernism remains a relatively understudied area in the field of architecture, the work of the firm is not currently well recognized in heritage listings or academic studies.</p> <p>The tenants of the new commercial building at No. 45a Bay Street included the</p>
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	<p>Spanish Consulate and the Czechoslovakian Embassy in the mid-1970s. The popular Imperial Peking restaurant occupied a part of the building for a time and currently the Double Bay Bridge Club is located there.</p> <p>Various later changes have occurred to the building over time including the amalgamation and/or subdivision of the internal spaces, the conversion of the loading dock into a café and the addition of balconies at first and second floor levels.</p> <p>It appears that 45a Bay Street was designed to fit in with Gruzman's plans for the redevelopment of Double Bay, moving away from the village-like atmosphere of Bay Street and embracing the precedents set by the Mainline Building, 32 Bay Street (1968), Bay House, 2 Guilfoyle Avenue (1971), his own Gaden House, 24 Bay Street (2A Cooper Street) (1971) and the later development of 16-22 Bay Street also by Mainline Constructions (1975). The building, as designed by Gruzman appears in his extensive submission to Council in relation to the Redevelopment Scheme and used as an example of the type of form and scale of commercial building that Gruzman was advocating for within the Double Bay Centre.</p> <p>The collection of three Gruzman commercial buildings in Bay Street contributed to the growing cosmopolitan and international nature of Double Bay from the 1970s when it embodied a sophistication unknown in most Sydney suburban shopping centres (Warr, 2018:42).</p> <p>As noted by Professor P. Goad, the significance of the architecture of Neville Gruzman is the special place that it occupies in the development of post war architecture in Australia (Gruzman &amp; Goad 2006:17).</p>
<p><b>Historical images</b></p>	<div data-bbox="448 1104 857 1339"> </div> <div data-bbox="448 1339 857 1429"> <p>Figure 4: Bay Street elevation of first scheme by Stephen Gergely architect, 1969.</p> </div> <div data-bbox="887 1104 1425 1339"> </div> <div data-bbox="887 1339 1425 1406"> <p>Figure 5: Bay Street elevation of second scheme by Neville Gruzman architect, 1970.</p> </div> <div data-bbox="448 1458 874 1787"> </div> <div data-bbox="448 1787 874 1877"> <p>Figure 6: Bay Street elevation of approved scheme by Neville Gruzman, architect, 1971.</p> </div> <div data-bbox="887 1458 1425 1865"> </div> <div data-bbox="887 1865 1425 1933"> <p>Figure 7: Bay Street elevation of as constructed scheme by Gergely Pinter Architects, 1973.</p> </div>

APPLICATION OF CRITERIA	
<b>Historical significance</b> SHR criteria (a)	<p>No. 45A Bay Street is of significance as providing evidence of the involvement of architect Neville Gruzman in the Double Bay Centre Redevelopment Scheme of 1971 and his concerted efforts in encouraging Woollahra Council to support high-level architecture and developing a two-level shopping centre with offices above. The original Gruzman scheme for No. 45a Bay Street (although not fully realized) is his design solution for this proposal.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human activity</li> <li>• <b>is associated with a significant activity or historical phase</b></li> <li>• maintains or shows the continuity of a historical process or activity</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• has incidental or unsubstantiated connections with historically important activities or processes</li> <li>• provides evidence of activities or processes that are of dubious historical importance</li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>
<b>Historical association significance</b> SHR criteria (b)	<p>No. 45A Bay Street, is associated with noted modernist architect Neville Gruzman, and former Mayor of Woollahra Council, who also designed the nearby Gaden House at No. 24 Bay Street (2A Cooper Street) and refurbished No. 11 Bay Street for interior designer Barbara McKewan and was instrumental in the redevelopment of the Double Bay Centre in 1971.</p> <p>The place is also of significance for its associations with modernist architect Stephen Gergely of Gergely Pinter Architect who prepared the original design and subsequently modified the approved Gruzman design for the building, and, detailed and supervised the construction of 45a Bay Street.</p> <p>The place also has historical associations with the company In Shoppe Pty Ltd, who own the building and were, in the 1960s and 1970s, a well regarded and popular fashion company of the time, producing their own designs and expanding to 32 shops in Australia, although no longer well known.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human occupation</li> <li>• <b>is associated with a significant event, person, or group of persons</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• has incidental or unsubstantiated connections with historically important people or events</li> <li>• provides evidence of people or events that are of dubious historical importance</li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>
<b>Aesthetic significance</b> SHR criteria (c)	<p>No. 45A Bay Street is of aesthetic significance as a commercial building originally designed by noted architect Neville Gruzman and modified by Gergely &amp; Pinter Architects. Although not recognised in publications of Gruzman's work, No. 45A Bay Street is notable for utilising much of the same architectural language evident in his residential work and is comparable with Gaden House in its emphasis on horizontality, stepped forms, the contrast</p>

	<p>between heavy masonry forms and lightweight bands of glazing and the use of external vertical metal louvres. The stepped form and cantilevered upper levels minimise the visual impact of the bulk and scale of the large-scale commercial building, while the use of coloured concrete (later modification) makes a bold statement in the Bay Street streetscape.</p> <p>Together with the Mainline Building, 30-36 Bay Street (1968), Bay House, 2 Guilfoyle Avenue (1971), Gaden House, 24 Bay Street (1971), and Nos. 16-22 Bay Street (1975), No. 45A Bay Street (although altered) forms part of a group of Post-war Modernist buildings that sought to introduce a new architectural language and built form to Bay Street and the Double Bay Centre generally.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows or is associated with, creative or technical innovation or achievement</li> <li>• is the inspiration for a creative or technical innovation or achievement</li> <li>• <b>is aesthetically distinctive</b></li> <li>• <b>has landmark qualities</b></li> <li>• exemplifies a particular taste, style or technology</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is not a major work by an important designer or artist</li> <li>• has lost its design or technical integrity</li> <li>• its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded</li> <li>• has only a loose association with a creative or technical achievement</li> </ul>
<p><b>Social significance</b> SHR criteria (d)</p>	<p>No. 45A Bay Street may be of some value to the local community as commercial building that has contained a number of notable tenants, including embassies, the popular Imperial Peking restaurant, and the Double Bay Bridge Club, although social significance has not been formally assessed. The place may also be of social significance to the wider community of the Woollahra LGA, as an example of the work (albeit altered) of architect Neville Gruzman, who worked and resided in the LGA and had a significant influence on the architecture and planning of the area in the mid to late 20<sup>th</sup> century.</p> <p>Potentially meets the criterion.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>is important for its associations with an identifiable group</b></li> <li>• <b>is important to a community's sense of place</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is only important to the community for amenity reasons</li> <li>• is retained only in preference to a proposed alternative</li> </ul>
<p><b>Technical/ Research significance</b> SHR criteria (e)</p>	<p>As a Post-war Modernist commercial building, No. 45A Bay Street has the potential to provide new information regarding the commercial works of noted Sydney architect Neville Gruzman, as well as the architectural firm Gergely Pinter, who modified, documented and supervised the construction of the building.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>has the potential to yield new or further substantial scientific and/or archaeological information</b></li> <li>• is an important benchmark or reference site or type</li> <li>• provides evidence of past human cultures that is unavailable elsewhere.</li> </ul>



	<p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>the knowledge gained would be irrelevant to research on science, human history or culture</li> <li>has little archaeological or research potential</li> <li>only contains information that is readily available from other resources or archaeological sites</li> </ul>
<p><b>Rarity</b> SHR criteria (f)</p>	<p>No. 45A Bay Street, as a modern commercial building designed by noted architect Neville Gruzman is uncommon within the portfolio of Gruzman's work, who primarily designed residences throughout Sydney, of which a number remain extant and are recognised on heritage registers.</p> <p>No. 45A Bay Street is considered rare as being one of a group of buildings all designed by a distinguished architect within one commercial precinct. No. 45A Bay Street, together with Gaden House, No. 24 Bay Street (2A Cooper Street), No. 11 Bay Street, the former Double Bay Steak House, 15 Knox Street; and the former Vardi Restaurant, 29 Knox Street are a rare group of buildings that demonstrate Gruzman's dedication to the redevelopment of the Double Bay Centre and his attempt to introduce a Post-war Modernist architectural language to the locality. Very few other suburban commercial centres are known to contain such numbers of buildings all designed by a single, notable architect.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>provides evidence of a defunct custom, way of life or process</li> <li>demonstrates a process, custom or other human activity that is in danger of being lost</li> <li>shows unusually accurate evidence of a significant human activity</li> <li>is the only example of its type</li> <li><b>demonstrates designs or techniques of exceptional interest</b></li> <li><b>shows rare evidence of a significant human activity important to a community</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>is not rare</li> <li>is numerous but under threat</li> </ul>
<p><b>Representativeness</b> SHR criteria (g)</p>	<p>As a Post-war Modernist commercial building originally designed by architect Neville Gruzman (albeit modified by Gergely &amp; Pinter Architects), No. 45A Bay Street is representative of Gruzman's body of work and his interest in Organic or Regional Modernism, although somewhat modified during construction. The building demonstrates many of the key characteristics of Gruzman's work, including the emphasis on the horizontal and contrasts between heavy masonry forms and the extensive use of glazing and metal louvres.</p> <p>No. 45A Bay Street is representative of a historical pattern of development that eventuated in the Double Bay Centre as we know it today. In particular, the post war development of the area and the aspirations of the local council to redevelop the Double Bay Centre and in particular, Neville Gruzman's influence on the redevelopment scheme of the 1970s.</p> <p>No. 45A Bay Street is also representative of the group of commercial buildings of the late 1960s and early 1970s, located along Bay Street, all exhibiting Modernist design influences, of a height of 4 storeys with retail at ground level and commercial offices above, developed as part of the redevelopment of the Double Bay Centre and demonstrating a new approach to architecture for a suburban commercial precinct.</p>

	<p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• is a fine example of its type</li> <li>• <b>has the principal characteristics of an important class or group of items</b></li> <li>• <b>has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity</b></li> <li>• is a significant variation to a class of items</li> <li>• <b>is part of a group which collectively illustrates a representative type</b></li> <li>• is outstanding because of its setting, condition or size</li> <li>• is outstanding because of its integrity or the esteem in which it is held</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is a poor example of its type</li> <li>• does not include or has lost the range of characteristics of a type</li> <li>• does not represent well the characteristics that make up a significant variation of a type</li> </ul>
<b>Integrity</b>	<p>Given the relative intactness of the exterior façade as originally constructed in 1975, No. 45A Bay Street can be said to have a moderate to high level of integrity. Although no inspection of the interiors was undertaken, past DA/BA files as well as other heritage reports (Zoltan Kovacs Architect, 2023) confirm that little (if any) original detailing survives internally.</p>
<b>STATEMENT OF SIGNIFICANCE</b>	
<b>Summary Statement of significance</b>	<p>No. 45a Bay Street is of significance as a representative example of the work of noted architect Neville Gruzman (1925-2005), who was a central figure in the distinctive architectural identity of Sydney of the mid 20<sup>th</sup> century and had a significant influence on the architecture and planning of Double Bay in the mid to late 20<sup>th</sup> century. Although altered by Gergely &amp; Pinter Architects during construction, the building continues to exhibit many of the characteristics found in Gruzman's work including the reliance on horizontality, stepped forms, external metal louvres, and a contrast between heavy masonry forms and lightweight bands of glazing, No. 45a Bay Street makes a strong contribution to the commercial identity of Bay Street and the Double Bay Centre.</p> <p>No. 45A Bay Street is considered rare as being one of a group of buildings all designed by the one architect of note, Neville Gruzman, located within one commercial precinct. No. 45A Bay Street, Gaden House, No. 24 Bay Street (2A Cooper Street), No. 11 Bay Street, the former Double Bay Steak House, 15 Knox Street; and the former Vardi Restaurant, 29 Knox Street are a rare group of buildings that demonstrate Gruzman's dedication to the redevelopment of the Double Bay Centre and his attempts to introduce a Post-war Modernist architectural language to the locality. Very few other suburban commercial centres are known to contain such numbers of buildings all designed by a single, notable architect.</p> <p>The involvement of Gergely &amp; Pinter Architects is also of significance as, though not so well recognised, the firm were undoubtedly important Modernist architects of the mid to late 20th century in Sydney.</p> <p>The building is of significance as forming part of the historical development of the Double Bay Centre, in particular, the post war development of the area and the aspirations of the local council to develop Double Bay into a commercial centre and Neville Gruzman's influence on the redevelopment scheme of the 1970s. No. 45A Bay Street was designed specifically to reinforce the new architectural language and built form being introduced along Bay Street in the late 20<sup>th</sup> century as part of the redevelopment of the Double Bay Centre.</p>

	Although altered by Gergely Pinter Architects during construction, Gruzman's particular approach to architecture remains discernible in the external configuration and detailing of the building today.
<b>Level of Significance</b>	Local significance
<b>Recommendations</b>	No. 45a Bay Street (excluding interiors) should be listed as a local heritage item in Schedule 5 of the Woollahra LEP 2014. Does not warrant listing as a State heritage item. Past DA/BA files as well as other heritage reports (Zoltan Kovacs Architect, 2023) confirm that little (if any) original detailing survives internally, therefore the interiors are not recommended for inclusion in the listing.
<b>LIST OF REFERENCES</b>	
<p>NSW Valuer General, Woollahra Council Double Bay Ward 1950, entry 28</p> <p>Old System Conveyance Book 1112 No. 643; Book 1238 No. 567; Book 1532 No. 411</p> <p>Old System Lease Book 84 No. 310</p> <p>Woollahra Council Development Application 467/28; 342/1973; 1546/ 1975; 269/1975; 3/197; 075/1994; 0480/2004; 6/2007</p> <p>Woollahra Council Rate Valuation - Double Bay Ward 1887; 1901 entries 213-222</p> <p>Goad, P. &amp; Gruzman, N., 2006; <i>Gruzman: An Architect and his City</i>, Craftsmans House, Melbourne</p> <p>Gruzman, N., 1971; <i>Double Bay Shopping Centre: Redevelopment Scheme Analysed</i></p> <p>Development Planning and Research Associates, 1971; <i>Double Bay Centre Redevelopment Scheme: Redevelopment Control Code</i></p> <p>Professor P. Goad, University of Melbourne, pers. Comm. June 2022</p> <p>Warr, A., 2018; <i>Gaden House, 2A Cooper Street, Double Bay: A Heritage Assessment</i></p> <p>Zoltan Kovacs Architect, 2023; <i>Heritage Assessment: Existing Building- 45a Bay Street, Double Bay</i></p>	

ITEM DETAILS	
<b>Name of Item</b>	“Twenty-one”
<b>Address</b>	21-25 Knox Street
<b>Lot DP/SP</b>	Lot 1 DP 208922
<b>Building Type</b>	Shopping Arcade
<b>Current use</b>	Restaurant, barber, offices
<b>Former Use</b>	Restaurant, offices
DESCRIPTION	
<b>Designer</b>	Douglas Forsyth-Evans and Associates
<b>Builder/ maker</b>	Unknown
<b>Physical Description</b>	<p>Located on the northern side of Knox Street, within a row of one to three storey, mixed commercial buildings and converted residential flat buildings.</p> <p>No. 21-25 Knox Street is a Moderne 2/3-storey commercial building (albeit modified), incorporating features of the Inter-War Functionalist style, containing shops and offices, with double fronted curved glass façade and arcade. The building, somewhat old fashioned in its style, was designed by an architect of note, Douglas Forsyth Evans (designer of the Chilterns, Rose Bay).</p> <p>The façade comprises rendered brick, painted grey, with a masonry base, aluminium windows and steel framing. Previously, the building comprised face brick, with a rendered parapet and banding detail, a distinction lost when the façade was rendered around 2018. The masonry base appears to have been left as existing and the earlier awning removed.</p> <p>Fenestration has been largely replaced in aluminium but one of the curved glass fronts (at No. 21) retains its framing. The central arcade is now roofed over with a glazed awning (intrusive). The original hipped, tiled roof has also been replaced with a flat metal roof. The biggest change to the external appearance of the place is the new render, however, enough of the form, configuration and stylistic intention remains to make this building of aesthetic` and social significance.</p> <p>Internally, the commercial spaces have all been altered with few original details remaining, although the configuration of the original office and retail spaces remain readable and the stair remains.</p> <p>The rear of the property faces Knox Lane and comprises a flat rendered brick wall, painted to match the front elevation, with a decorative brick edging along the parapet. Like the front elevation, it was rendered around 2018. The windows have also been recently replaced with fixed glazing of varying sizes that are asymmetrical within the façade.</p>



## Recent Photos



Figure 1: Street frontage of 21-25 Knox Street, 2022





Figure 2: Rear of 21-25 Knox Street, 2022



Figure 3: Main stair with altered window fronting Knox Lane.



Figure 4: View at ground level looking through to arcade fronting Knox Street.

		
	Figure 5: Internal view of arcade accessed via Knox Street.	Figure 6: Typical hallway.
Site Inspection	Exterior: Yes	Interior: Yes
Physical condition	Good	
Construction date	1955	
Modifications and dates	<p>1955: Erection of shops and office block (BA 58/195)</p> <p>1957: Amendments (DA 112/1957)</p> <p>1957: Extensions to penthouse/caretaker's flat at 2<sup>nd</sup> floor level</p> <p>1960: Penthouse conversion to architects office with extension and roof garden (DA 426/1960)</p> <p>1977: Café 21 expanded (DA 153/1977)</p> <p>1994: Alterations, only partially undertaken (DA 161/1994)</p> <p>1999-2000: New roof, alterations to north wall and removal of asbestos (DA 191/95)</p> <p>2010-2013: Windows to rear elevation replaced.</p> <p>2017/8: Construction of roof over central atrium, face brick rendered and painted to front and rear elevations.</p>	
HISTORY		
Historical notes	<p>The northern side of Knox Street was within a Cooper family nineteenth century leasehold held by Gooy Chum and developed as a market garden in the nineteenth century. The freehold of the land between New South Head Road and Cross Street was sold to Mary Ann Harkness, wife of Edward Knox Harkness in 1901. Harkness (1864-1924) was a builder who worked extensively in Woollahra. He seems to have erected most of the dwellings within his property in Knox Street between No. 21 Knox Street and New South Head Road as speculative developments in the early 1900s.</p> <p>At No. 21 Knox Street was a cottage called 'York' sold by Harkness in 1905. An irregular shape block to the west of No. 21 Knox Street (No. 25 Knox Street) was sold by Harkness in 1921.</p> <p>Prior to the 1950s the western termination of Knox Street was at No. 21, and the irregular block seems to have been accessed from The Retreat (now the western length of Knox Street). Details of the historical use of this block are scant but it seems to have developed by R. Symons in 1928 as a small block of flats, designed by Thompson, Stafford and Marks, architects.</p> <p>In 1938 Miss Olive Merle Maskay Andrews purchased No. 21 Knox Street. Miss Andrews married Anthony Willoughby in 1940, who in 1950 purchased the neighbouring flats to the west. In 1952 Woollahra Council resumed the street</p>	

	<p>frontage to reconfigure the western end of Knox Street and merge it with The Retreat. When implemented this continued Knox Street west to the intersection with Bay Street. The Willoughbys subsequently consolidated the two properties and arranged for the development in 1955 at Nos. 21-25 Knox Street seen today.</p> <p>The architect for this development was Douglas Forsyth-Evans and Associates whose working drawings are dated January 1955. Evans's development for the Willoughbys in Knox Street was probably one of the earliest commercial buildings to be constructed at Double Bay in the years after the war.</p> <p>Evans (1899-1968) trained as an architect in Sydney under Varney Parkes and was registered as an architect in 1923 and in 1930, he worked with L.G.H. McCredie. He was a member of the Sydney Technical College Architectural Club and the Ku-ring-gai Tree Lovers' Civic League. His sister, Annie Wyatt, was the founder of the National Trust of Australia, and Douglas was the first honorary architect for the National Trust.</p> <p>Of his pre-war works Marton Hall (1938), Margaret Street, Wynyard is considered the most significant, comprising 16 floors of bachelor flats (since demolished), which attracted considerable attention for its height and stylish Moderne facade.</p> <p>Forsyth Evans was at his most productive during the 1950s, producing several distinctive apartment buildings. Other examples of Forsyth Evans's work include Chilterns Flats, Rose Bay (listed as a local heritage item), Glenhurst Gardens, Darling Point, North Water, Balgowlah (his own house), Catalina Restaurant, Rose Bay (originally constructed as the Caprice nightclub and opened in 1957 by noted nightclub owner Jim Bendrodt), Watergleam flats, McMahon's Point and Seven Seas flats, Kirribilli. His major apartment blocks <i>Glenhurst Gardens</i> and <i>Seven Seas</i> were very early examples of the International Style applied at scale in Australia. His work has been less acknowledged in heritage registers than many of his contemporaries, but <i>The Chilterns</i> nevertheless appears on the Australian Institute of Architects' register of significant buildings. His 1950s International Modern buildings were innovative in their scale and methods of construction.</p> <p>Douglas Forsyth Evans was the subject of a portrait by Sydney-based artist George Edmond Finney, which was entered into the Archibald Prize in 1946, indicating that Forsyth Evans was well known and respected in his time, as the subject of the Archibald is preferentially of a person distinguished in art, letters, science, or politics. The work was comprised of felt sewn on canvas and depicts Forsyth Evans without a face as a rotund figure in suspenders. Finney's work is represented in the collections of the Art Gallery of New South Wales and the National Gallery of Australia.</p> <p>The seemingly long collaboration with noted structural engineer Peter Owen Miller AM (of Miller Milston Ferris) is an important aspect to Forsyth Evans's success as a designer of large-scale apartment buildings.</p> <p>No. 21-25 Knox Street has long been associated with Café 21 that commenced trading in 1959, started by Jansci (John) Schiffer, a Hungarian immigrant. Schiffer was surprised that there were no outdoor dining options and reportedly imported one of the first Italian espresso machines and established Twenty One. Although the restaurant was sold in the late 20<sup>th</sup> century, it has since been returned to the family and is now managed by his son and grandson.</p> <p>When completed in 1957 the original tenants of this development, then known as No 21 Knox Street, included:</p> <p><b>Ground floor</b></p> <ul style="list-style-type: none"> <li>• Shop 1 - Leased by storekeeper Douglas Westhorpe</li> <li>• Shop 2 - Leased by Catherine Balent Pty Ltd</li> </ul>
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- Shop 3 - Leased by Kathleen Leuwen Duck
- Shop 4 - Leased by storekeeper Geoffrey Hamilton Smith
- Shop 5 - Not registered
- Shop 6 - Leased by storekeeper Ralph Leslie Ellis

#### First floor

- No. 1 - Office of Knox Real Estate Pty Ltd
- No. 2 - Leased by Lily Hart
- Nos. 3 & 4 - Offices of architect John Patrick
- No. 5 - Leased by mechanic Isador Walter
- No. 6 - Hairdressers
- No. 7 - Leased by Audrey Catherine Nolan
- No. 8 - Leased by the Taylors and Glovers

When built, the roof level included a penthouse or caretaker's residence, which was converted to an architects' office shortly after in 1960.

Alterations were commenced in 1994 that would have reconfigured the Knox Street façade and added a complete third level, although they were not completed. The works did result in creating an opening at ground level providing direct access from the arcade through to the Knox Lane at the rear.

Around 1999-2000 the hipped tiled roof was replaced with a flat roof behind parapets. In 2013, the steel framed windows were replaced with aluminium framed windows and in 2017, a new roof was constructed over the central arcade and the face brick rendered and painted to front and rear elevations.

#### Historical Images



Figure 7: This photograph of Nos. 21-15 Knox Street in the 1980s recorded the original features of the building as designed by Evans in 1955 inclusive of the steel framed windows and face brick walls to Knox Street.



Figure 8: Photograph of Nos. 21-15 Knox Street in the 1980s

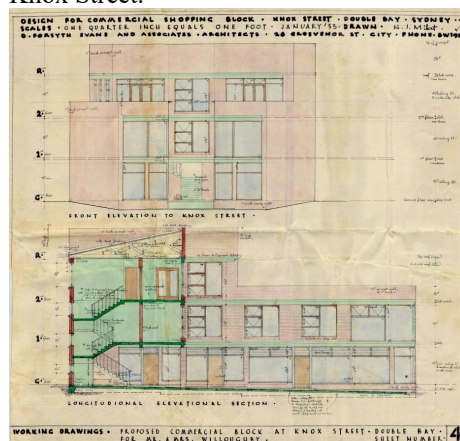


Figure 9: Evan's Knox Street elevation and section of the proposed "shopping block" at No 21 Bay Street.

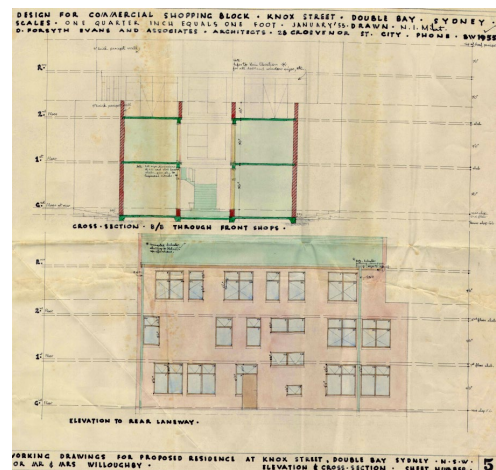


Figure 10: Evan's Knox Lane elevation and section of the proposed "shopping block" at



No 21 Bay Street.



Figure 11: Evan's ground floor plan of the proposed "shopping block" at No 21 Bay Street. This drawing forms part of his set of working drawings dated January 1955.

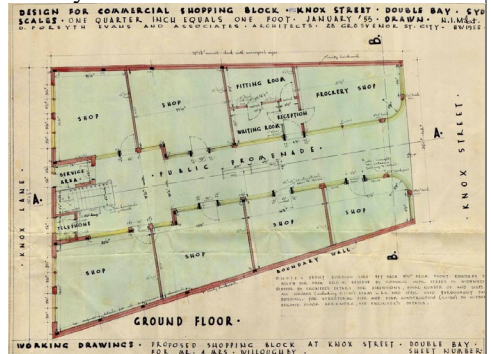


Figure 12: Evan's ground floor plan of the proposed "shopping block" at No 21 Bay Street. This drawing forms part of his set of working drawings dated January 1955.

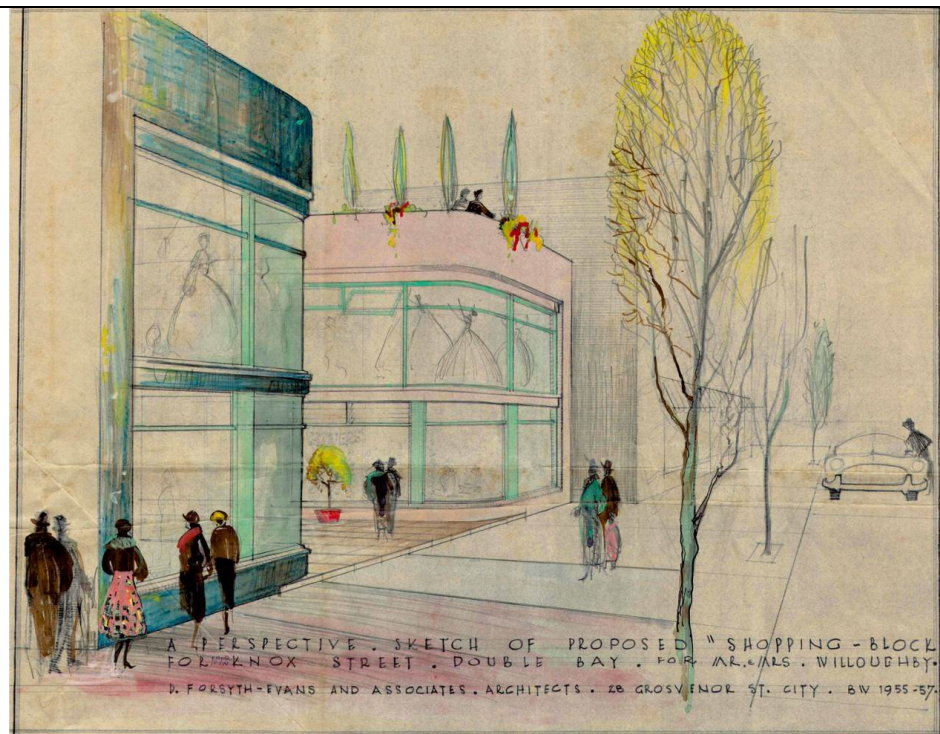


Figure 13: Evan's perspective sketch of the proposed "shopping block" at No. 21 Bay Street. This drawing forms part of his set of working drawings dated January 1955.

## APPLICATION OF CRITERIA

### Historical significance

SHR criteria (a)

The building at No. 21-25 Knox Street, Double Bay is of historical significance as a surviving example of the earliest phase of Post War/mid 20<sup>th</sup> century commercial development resulting in the establishment of the Double Bay Centre as it is today. The form and configuration of the building, with central arcade set a pattern of development that has been repeated throughout the Double Bay Centre, becoming one of its defining characteristics.

Constructed in 1955, and potentially the first purpose built commercial building to be constructed on Knox Street at the beginning of an era of revitalisation, commercial expansion and large-scale development in the Double Bay Centre, no other sites along Knox Street survive from this establishment period as purpose built commercial buildings. Café 21 (21 Espresso) within the building, established by Jansci (John) Schiffer, a Hungarian immigrant, in 1959 and continuously operating ever since, played an important part in the establishment

	<p>of the “cosmopolitan” character of the precinct that characterised the Double Bay Centre in the mid to late 20<sup>th</sup> century. No. 21-25 Knox Street is historically significant as clear evidence of this important historical phase of development in Double Bay.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human activity</li> <li>• <b>is associated with a significant activity or historical phase</b></li> <li>• <b>maintains or shows the continuity of a historical process or activity</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• has incidental or unsubstantiated connections with historically important activities or processes</li> <li>• provides evidence of activities or processes that are of dubious historical importance</li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>
<p><b>Historical association significance</b> SHR criteria (b)</p>	<p>No. 21-25 Knox Street is associated with architect Douglas Forsyth Evans, a fashionable and innovative Sydney architect of the early to mid 20<sup>th</sup> century and first honorary architect for the National Trust (NSW), who worked in the International Modern style. Although little is known about Forsyth Evans today, he was responsible for a number of notable buildings including Chiltern Flats, Rose Bay, the (now) Catalina Restaurant, Rose Bay and Glenhurst Gardens, Darling Point and Seven Seas flats, Kirribilli, the two latter being early and notable examples of the International Style applied at scale in Australia. Douglas Forsyth Evans was the subject of a portrait by Sydney-based artist George Edmond Finney, which was entered into the Archibald Prize in 1946, indicating that Forsyth Evans was well known and respected in his time.</p> <p>Constructed in 1955, No. 21-25 Knox Street, was consciously designed by Evans as a fashionable, retail/commercial building, that played an important part in the establishment of the “cosmopolitan” character of the precinct.</p> <p>No. 21 -25 Knox Street is also associated with Café 21, which commenced trading in 1959 by the Schiffer family, and whose presence in Double Bay has contributed to the “cosmopolitan” character of the Double Bay Centre.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human occupation</li> <li>• <b>is associated with a significant event, person, or group of persons</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• has incidental or unsubstantiated connections with historically important people or events</li> <li>• provides evidence of people or events that are of dubious historical importance</li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>
<p><b>Aesthetic significance</b> SHR criteria (c)</p>	<p>No. 21-25 Knox Street is of aesthetic significance as a relatively intact, stylish Moderne commercial building, incorporating Interwar Functionalist design elements, designed by architect of note Douglas Forsyth-Evans. Although somewhat old fashioned for its 1955 construction date, the building is nevertheless noteworthy as a visually distinct and characterful building within the streetscape and the Double Bay Centre broadly.</p> <p>Although modified including the removal of some of its original design features (face brick with banding façade and hipped tiled roof in particular), the building</p>

	<p>retains much of its characteristic features, particularly double fronted curved glass façade and central arcade (now partially covered) and is a contributing element to the “cosmopolitan” character associated with the locality. The original design element of the central arcade has become a feature of the Double Bay Centre, with a number of later commercial developments also providing arcades, an aspect of the commercial centre that adds to its character.</p> <p>Forsyth Evans allowed for a degree of “quirkiness” to be incorporated into his smaller scale work as opposed to his more formal designs for his large-scale apartment buildings. Hence, Chiltern Flats, the former Caprice nightclub, North Water, Balgowlah (his own house) and No. 21-25 Knox Street, have a playfulness in their overall form and detailing. Combining stepped and curved forms, an emphasis on horizontality, curved glazing and glazed walls, and expressed structural concrete framing, Forsyth Evans utilised aspects of the new design language and technological advances of Post War architecture within his smaller works, of which No. 21-25 Knox Street is a notable example (albeit altered).</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>shows or is associated with, creative or technical innovation or achievement</b></li> <li>• is the inspiration for a creative or technical innovation or achievement</li> <li>• <b>is aesthetically distinctive</b></li> <li>• <b>has landmark qualities</b></li> <li>• <b>exemplifies a particular taste, style or technology</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is not a major work by an important designer or artist</li> <li>• has lost its design or technical integrity</li> <li>• its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded</li> <li>• has only a loose association with a creative or technical achievement</li> </ul>
<p><b>Social significance</b> SHR criteria (d)</p>	<p>The history of use of No. 21-25 Knox Street by Café 21 since 1959 is likely to be of value to the local community as a contributing factor in the establishment of the “cosmopolitan” character of the Double Bay Centre in the mid to late 20<sup>th</sup> century, although social significance has not been formally assessed.</p> <p>Potentially meets the criterion.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• is important for its associations with an identifiable group</li> <li>• <b>is important to a community’s sense of place</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is only important to the community for amenity reasons</li> <li>• is retained only in preference to a proposed alternative</li> </ul>
<p><b>Technical/ Research significance</b> SHR criteria (e)</p>	<p>As a shopping arcade designed in the Moderne style with Interwar functionalist design elements, No. 21-25 Knox Street may have potential to yield new information regarding the application of this style and its characteristics to commercial buildings. The place also has the potential to yield further information regarding the works of architect Douglas Forsyth-Evans and the development of the style in Australian architecture. Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>has the potential to yield new or further substantial scientific and/or archaeological information</b></li> <li>• is an important benchmark or reference site or type</li> </ul>

	<ul style="list-style-type: none"> <li>provides evidence of past human cultures that is unavailable elsewhere.</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>the knowledge gained would be irrelevant to research on science, human history or culture</li> <li>has little archaeological or research potential</li> <li>only contains information that is readily available from other resources or archaeological sites</li> </ul>
<b>Rarity</b> SHR criteria (f)	<p>No. 21-25 Knox Street is rare within the immediate locality of the Double Bay Centre, being the only commercial building designed in the Moderne style with Interwar Functionalist design features and it is a rare surviving example of the Post-war commercial development of Knox Street and the Double Bay Centre. The place is also rare as one of a small number of known extant buildings by architect Douglas Forsyth-Evans.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>provides evidence of a defunct custom, way of life or process</li> <li>demonstrates a process, custom or other human activity that is in danger of being lost</li> <li>shows unusually accurate evidence of a significant human activity</li> <li><b>is the only example of its type</b></li> <li><b>demonstrates designs or techniques of exceptional interest</b></li> <li>shows rare evidence of a significant human activity important to a community</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>is not rare</li> <li>is numerous but under threat</li> </ul>
<b>Representativeness</b> SHR criteria (g)	<p>Constructed in 1955, at the start of an era of revitalisation, commercial expansion and large-scale development in the Double Bay Centre, No. 21-25 Knox Street is representative of this important phase of development in the locality that has resulted in the commercial precinct of Double Bay as it is today. The form, configuration and architectural detailing of the building combined with the long-term occupancy of Café 21 (21 Espresso) since 1959, makes the place a notable representative example of the Post War development in Double Bay that established the “cosmopolitan” character of the Double Bay Centre.</p> <p>No. 21-25 Knox Street is also a representative example of the work of architect Douglas Forsyth Evans. Exhibiting similar design features also found in the form and detailing of Forsyth Evans’s other works: Chiltern Flats, the former Caprice nightclub and North Water, Balgowlah, No. 21-25 Knox Street is representative of Forsyth Evan’s playful, eclectic approach to the design of his buildings.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li><b>is a fine example of its type</b></li> <li>has the principal characteristics of an important class or group of items</li> <li><b>has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity</b></li> <li><b>is a significant variation to a class of items</b></li> <li>is part of a group which collectively illustrates a representative type</li> <li>is outstanding because of its setting, condition or size</li> <li>is outstanding because of its integrity or the esteem in which it is held</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>is a poor example of its type</li> <li>does not include or has lost the range of characteristics of a type</li> </ul>



	<ul style="list-style-type: none"> <li>does not represent well the characteristics that make up a significant variation of a type</li> </ul>
<b>Integrity</b>	Nos. 21-25 Knox Street has a moderate to high level of integrity. Although modified including the rendering of the original face brick, removal of the hipped tiled roof and other internal changes, the original form and configuration of the building survives as well as the key distinctive features of the building, the two projecting bays with rounded ends and central arcade.
<b>STATEMENT OF SIGNIFICANCE</b>	
<b>Summary Statement of significance</b>	<p>The building at No. 21-25 Knox Street, Double Bay is of historical significance as potentially the first purpose built commercial building to be constructed on Knox Street at the beginning of an era of revitalisation, commercial expansion and large-scale development resulting in the establishment of the Double Bay Centre as it is today. No. 21-25 Knox Street is clear evidence of this important historical phase of development in Double Bay and a notable representative example of the Post War development in Double Bay that established the “cosmopolitan” character of the Double Bay Centre. The form and configuration of the building with central arcade set a pattern of development that has been repeated throughout the Double Bay Centre, becoming one of its defining characteristics.</p> <p>Café 21 (21 Espresso) within the building, established by Jansci (John) Schiffer, a Hungarian immigrant, in 1959 and continuously operating ever since, played an important part in the establishment of the “cosmopolitan” character of the precinct that characterised the Double Bay Centre in the mid to late 20<sup>th</sup> century.</p> <p>Consciously designed by architect Douglas Forsyth Evans as a fashionable, retail/commercial building, that played an important part in the establishment of the “cosmopolitan” character of the precinct, No. 21-25 Knox Street, is of aesthetic significance as a visually distinct and characterful building within the Double Bay Centre. The playfulness expressed in the form of the building, with a strong entry statement of double fronted curved glass façade and arcade, is characteristic of Forsyth Evans’s quirky approach to his smaller scale work.</p>
<b>Level of Significance</b>	Local Significance
<b>Recommendations</b>	No. 21-25 Knox Street (including the ground level arcade and excluding the interiors) should be listed as a local heritage item in Schedule 5 of the Woollahra LEP 2014. Does not warrant listing as a State heritage item.
<b>LIST OF REFERENCES</b>	
<p>Old System Conveyance Book 693 No. 352</p> <p>Torrens Title Dealing 410786; A708873; G664921; F232717</p> <p>Torrens Title Vol. 7383 Fols. 50 &amp; 51</p> <p><i>Wentworth Courier</i>, 22/6/2005, p.26</p> <p><i>The Herald</i>, Fri 4 June 1946, p. 3</p> <p><a href="https://21espresso.com.au/ourstory">https://21espresso.com.au/ourstory</a></p> <p>Woollahra Council Building Application 58/55; 372/28</p> <p>Woollahra Council Development Application 426/196; 161/1994</p> <p>Woollahra Council Rate Valuation - Double Bay Ward 1904, entry for Knox Street</p>	


ITEM DETAILS	
<b>Name of Item</b>	Royal Oak Hotel
<b>Address</b>	28 Bay Street
<b>Lot DP/SP</b>	Lot 1 DP 60445
<b>Building Type</b>	Hotel
<b>Current use</b>	Hotel
<b>Former Use</b>	Hotel
DESCRIPTION	
<b>Designer</b>	Original: Joseph Gale (assumed) 1924 rebuild: Prevost, Synott & Ruwald architects
<b>Builder/ maker</b>	Unknown
<b>Physical Description</b>	<p>The Royal Oak Hotel is located on the western side of Bay Street, on the corner of Bay Street and Cooper Street.</p> <p>It is a two-storey rendered masonry hotel with textured finish and hipped Marseilles tile roof with exposed rafters.</p> <p>The first floor has arcaded balconies (now enclosed), blind arched recesses with classical swags, and classically inspired balustrades giving the building an inter-war Georgian Revival or Mediterranean style appearance.</p> <p>The ground level facades have been altered with new openings and are tiled in dark green with timber framed doors and windows.</p> <p>The original rear yard has been enclosed to form a new gaming area, with covered area and outdoor deck above.</p> <p>Internally, the hotel has been much changed over the years, including most of the internal finishes, fittings, partitions, and the stairs. Some evidence of the early configuration of the place remains in the upper level with moulded ceilings, timber joinery and at least two or three original room layouts.</p>
<b>Recent Photos</b>	 <p>Figure 1: Street frontage of the Royal Oak Hotel, at the intersection of Bay Street and Cooper Street, 2022</p>



Figure 2: Bay Street frontage of the Royal Oak Hotel, 2022



Figure 3: Cooper Street frontage of the Royal Oak Hotel and No. 1 South Avenue, 2022



Figure 4: Surviving evidence of original interior configuration and detailing at first floor level.

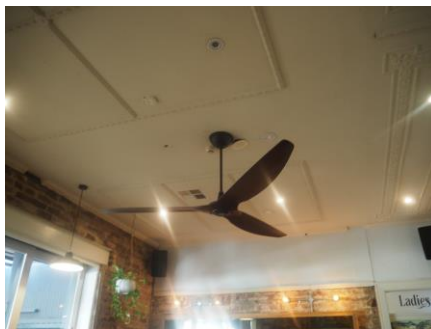


Figure 5: Surviving evidence of original interior configuration and detailing at first floor level.



Figure 6: Surviving evidence of original interior configuration and detailing at first floor level.

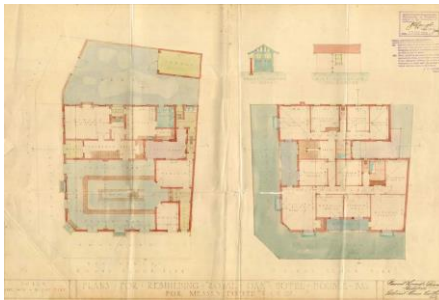

<b>Site Inspection</b>	Exterior: Yes	Interior: Yes
<b>Physical condition</b>	Good	
<b>Construction date</b>	c1869 / 1924-5	
<b>Modifications and dates</b>	1920: Internal reconfigurations (DA 355/1920) 1924: Complete rebuild of hotel (DA 224/1924) 1934: Internal alterations to form a saloon bar (BA 257/1934) 1939: New 3 bay arched windows to Bay and Cooper Street frontages.	



	<p>1951: Alterations and additions, beer garden and WCs, demolition of garage (BA 338/1951)</p> <p>1953: Alterations to rear WCs and interiors along north side (DA 47/1953)</p> <p>BA 190/1959: Works unknown</p> <p>1963: Internal refurbishment and enclosing of beer garden (DA 163/1963)</p> <p>1964: Demolition of incinerator and new opening on Cooper Street frontage (BA 18/1964)</p> <p>1965: Cut back awning and replace (BA 183/1965)</p> <p>1978 Internal works</p> <p>2000: Alterations and additions to existing hotel, footpath restaurant license, extension of trading hours (283/2000)</p> <p>2001: Internal alterations and additions and minor external alterations (DA 11/2001)</p> <p>2001: New covered outdoor structure, BBQ and store (DA 776/2001)</p> <p>2001: Minor alterations, remove corner window and replace with door (DA 76/2001)</p> <p>2012: Hotel Alterations and additions to the rear of the Royal Oak Hotel including a new gaming area, covered area and outdoor deck with hours of operation for this area generally consistent with the approved hours of operation for the hotel, footpath seating, the removal of one tree and ancillary landscaping. (DA 387/2012)</p>
HISTORY	
Historical notes	<p>The southern side of Bay Street west of Cooper Street is within the government Village Reserve of Double Bay, established in 1834. In the instance of No. 28 Bay Street it was within Lot 18 of the Village purchased by Joseph Roberts in 1835. Shortly after, in 1838 Roberts sold Lot 18 together with Lot 17 that he also acquired in 1835, to Edward Robert Stack for 80 pounds. In 1853 Stack sold both allotments to Thomas Sutcliffe Mort for 350 pounds. Mort's interest in the land is thought to have been speculative. That interest had waned by 1868 when Mort sold Lot 17 &amp; 18 to Henry Steriker Killick (clerk of Woollahra Council) for 600 pounds.</p> <p>In March 1869, a portion of Killick's land was purchased by Joseph Gale (1816-1890), stonemason and contractor, in the amount of 400 pounds. The land was located at the intersection of Bay and Cooper Streets and already contained a "messuage or dwelling house". In September 1869, Joseph Gale received a license for the Bay Street hotel, Double Bay. A month later, the hotel was known as the Royal Oak Hotel. It is assumed that the "dwelling house" sold to Gale in 1869 was in fact the hotel building and it seems probable that Gale was responsible for its construction. Gale was born at Oakhampton in England, and it is also assumed he named the hotel after his place of birth, although the name Royal Oak was a fairly popular name for a hotel at this time with others found in Paddington and the city of Sydney.</p> <p>Between 1872 and 1920 the hotel was owned and licensed by members of the Mortimer family, initially William (1823-1900), and after 1898 by his son Henry Walter (1861-1922).</p> <p>The Sydney brewers Tooth &amp; Co purchased the freehold in 1920 and retained it until 1990. While Tooth &amp; Co undertook some improvements in 1920, in 1924 the company planned to rebuild the hotel along modern lines and a full</p>

	<p>set of drawings was completed. These plans were approved by the Metropolitan Licensing Board in February 1925 (BA. 559/24).</p> <p>The new hotel was designed by the partnership of architects Reginald Argyle de Tessler Provost (1887-1942), Raymond William Synott (1891-1971) and Cyril Christian Ruwald (1895-1959). The firm was particularly well known for its hotel designs and between 1924 and 1931, the three partners produced dozens of hotels in Sydney suburbs and regional NSW towns for Tooth's brewery, drawing on an eclectic mix of the Mediterranean, Georgian Revival and English Domestic Revival styles.</p> <p>When re-opened in 1925 the Royal Oak Hotel comprised on the ground floor a large public bar with a U plan counter, two private parlours, a dining room and kitchen beside it. The first floor comprised nine bedrooms with communal sitting room and bathroom for guests. The whole site was cleared of the nineteenth century structures.</p> <p>Following the sale of the hotel in 1990, more substantial changes have occurred involving the internal reconfiguration of the ground and first floor levels and removal of the majority of the 1920s internal detailing and features, including the U plan counter. The ground floor level exteriors fronting Bay and Cooper Streets have been completely re-modelled and the rear beer garden enclosed.</p> <p>The long association with brewer/hoteliers Tooth &amp; Co means that the building is well-documented archivally in local, state and national repositories, as well as in records held by Woollahra Council. These records support interpretation of the building's history of physical change over time in line with the local community's expectations.</p>
<p><b>Historical images</b></p>	<div data-bbox="486 1115 932 1395" data-label="Image"> </div> <div data-bbox="481 1400 903 1460" data-label="Caption"> <p>Figure 7: The first Royal Oak Hotel in about 1870.</p> </div> <div data-bbox="941 1115 1417 1417" data-label="Image"> </div> <div data-bbox="935 1422 1420 1514" data-label="Caption"> <p>Figure 8: Undated, possibly 1920s, photograph of stables of the first Royal Oak Hotel</p> </div> <div data-bbox="486 1523 943 1807" data-label="Image"> </div> <div data-bbox="481 1812 914 1874" data-label="Caption"> <p>Figure 9: The Royal Oak Hotel in 1930 soon after it was remodelled in 1925.</p> </div> <div data-bbox="941 1523 1324 1850" data-label="Image"> </div> <div data-bbox="935 1854 1410 1948" data-label="Caption"> <p>Figure 10: This detail of a government survey published in 1895 recorded the first Royal Oak Hotel and its outbuildings</p> </div>




	 <p>Figure 11: Provost, Synott and Ruwald's floor plans of the new Royal Oak Hotel designed in 1924</p>	 <p>Figure 12: Provost, Synott and Ruwald's elevations and section of the new Royal Oak Hotel designed in 1924.</p>
APPLICATION OF CRITERIA		
<p><b>Historical significance</b> SHR criteria (a)</p>	<p>The Royal Oak Hotel, No. 28 Bay Street is of historical significance on a local level for forming part of the historical development of the Double Bay Village Reserve, established by the government in 1834. The hotel was constructed in c.1869, making it one of the oldest commercial buildings within the Double Bay Centre and has been in continuous use as a hotel since that time. Although the building was entirely rebuilt in 1924, it retains its original name, entry configuration and siting at the corner of Bay and Cooper Streets.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human activity</li> <li>• is associated with a significant activity or historical phase</li> <li>• <b>maintains or shows the continuity of a historical process or activity</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• has incidental or unsubstantiated connections with historically important activities or processes</li> <li>• provides evidence of activities or processes that are of dubious historical importance</li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>	
<p><b>Historical association significance</b> SHR criteria (b)</p>	<p>No. 28 Bay Street is associated with noted hotel architects Prevost, Synott &amp; Ruwald, who designed the remodelled Royal Oak Hotel in 1924 for then owners Tooth &amp; Co. The architectural firm designed numerous hotels in NSW between 1924 and 1931 for Tooth &amp; Co., a highly successful and influential brewer and hotelier company.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human occupation</li> <li>• <b>is associated with a significant event, person, or group of persons</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• has incidental or unsubstantiated connections with historically important people or events</li> <li>• provides evidence of people or events that are of dubious historical importance</li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>	
<p><b>Aesthetic significance</b></p>	<p>No. 28 Bay Street is of aesthetic significance as a hotel designed by noted architectural firm Prevost, Synott &amp; Ruwald in the Inter-war Georgian Revival style. The hotel makes a strong contribution to the historic character of the</p>	

SHR criteria (c)	<p>immediate locality and retains architectural details of note including the overall form of the hotel, Marseille tile roof, exposed rafters, arcaded balconies (now enclosed), blind arched recesses with classical swags, and classically inspired balustrades. Although the ground level facades have been altered (sympathetically), and little evidence of the original internal configuration and detailing remains, the hotel serves as a charming transition between the residential character to the west of Bay Street and the commercial development to the east.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>shows or is associated with, creative or technical innovation or achievement</b></li> <li>• is the inspiration for a creative or technical innovation or achievement</li> <li>• is aesthetically distinctive</li> <li>• has landmark qualities</li> <li>• <b>exemplifies a particular taste, style or technology</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is not a major work by an important designer or artist</li> <li>• <b>has lost its design or technical integrity</b></li> <li>• its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded</li> <li>• has only a loose association with a creative or technical achievement</li> </ul>
<p><b>Social significance</b></p> <p>SHR criteria (d)</p>	<p>No. 28 Bay Street is likely to be of some value to the local community as a contributing element to the historic character of the western side of the Double Bay Centre and as one of the oldest surviving commercial buildings to be located in the area. As a hotel in continuous operation since 1869, the place is likely to be of social significance to the local residents as an historical gathering place and recreational venue.</p> <p>Potentially meets the criterion.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• is important for its associations with an identifiable group</li> <li>• <b>is important to a community's sense of place</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is only important to the community for amenity reasons</li> <li>• is retained only in preference to a proposed alternative</li> </ul>
<p><b>Technical/ Research significance</b></p> <p>SHR criteria (e)</p>	<p>As a hotel almost entirely rebuilt in 1924 by noted architectural firm Prevost, Synott &amp; Ruwald, No. 28 Bay Street may have potential to yield further information regarding the design of hotels for Tooth &amp; Co. and by Prevost, Synott &amp; Ruwald. The Royal Oak Hotel retains evidence of its evolution as an early 20<sup>th</sup> century Sydney pub and together with the archival records of its adaptation over time, it demonstrates the processes of change in buildings of its type, responding to the changing needs of the community which it continues to serve.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>has the potential to yield new or further substantial scientific and/or archaeological information</b></li> <li>• is an important benchmark or reference site or type</li> <li>• provides evidence of past human cultures that is unavailable elsewhere.</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• the knowledge gained would be irrelevant to research on science, human history or culture</li> </ul>

	<ul style="list-style-type: none"> <li>• has little archaeological or research potential</li> <li>• only contains information that is readily available from other resources or archaeological sites</li> </ul>
<b>Rarity</b> SHR criteria (f)	<p>Originally constructed in c.1869 (and substantially altered in 1924), the Royal Oak Hotel, is rare as the oldest surviving commercial building located on Bay Street and possibly within the Double Bay Centre. The name of the hotel and its siting at the corner of Bay and Cooper Street, can be traced back to the original building. As a hotel building designed for Tooth &amp; Co by architects Prevost, Synott &amp; Ruwald, the Royal Oak Hotel is not rare being one of dozens of hotels with a similar history located throughout Sydney and NSW. However, being one of only two hotel buildings located within the Double Bay Centre, with historical links to the early commercial development of the area, the Royal Oak Hotel is considered rare within the immediate locality.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• provides evidence of a defunct custom, way of life or process</li> <li>• demonstrates a process, custom or other human activity that is in danger of being lost</li> <li>• shows unusually accurate evidence of a significant human activity</li> <li>• <b>is the only example of its type</b></li> <li>• demonstrates designs or techniques of exceptional interest</li> <li>• shows rare evidence of a significant human activity important to a community</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is not rare</li> <li>• is numerous but under threat</li> </ul>
<b>Representativeness</b> SHR criteria (g)	<p>No. 28 Bay Street is a representative example of a hotel building designed by Prevost, Synott &amp; Ruwald for Tooth &amp; Co in the Inter-war Georgian Revival style. The Royal Oak Hotel is one of a number of similar, suburban hotels that remain extant throughout NSW.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• is a fine example of its type</li> <li>• <b>has the principal characteristics of an important class or group of items</b></li> <li>• <b>has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity</b></li> <li>• is a significant variation to a class of items</li> <li>• <b>is part of a group which collectively illustrates a representative type</b></li> <li>• is outstanding because of its setting, condition or size</li> <li>• is outstanding because of its integrity or the esteem in which it is held</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is a poor example of its type</li> <li>• <b>does not include or has lost the range of characteristics of a type</b></li> <li>• does not represent well the characteristics that make up a significant variation of a type</li> </ul>
<b>Integrity</b>	<p>Given the extent of change (internally and externally), The Royal Oak Hotel, No. 28 Bay Street has a moderate to little level of integrity, although the exteriors at first floor level and the roof form have a relatively high level of integrity to their 1924 configuration.</p>

STATEMENT OF SIGNIFICANCE	
<b>Summary Statement of significance</b>	<p>The Royal Oak Hotel, No. 28 Bay Street, is of significance as surviving evidence of the historical development of the Double Bay Village Reserve, established by the government in 1834s and as being one of the oldest surviving commercial buildings located within the Double Bay Centre (originally constructed c.1869), and the oldest surviving commercial building located on Bay Street, making the place rare within the local context. The place is also of historical significance and rarity on a local level for being in continuous operation as the Royal Oak Hotel since 1869.</p> <p>The hotel has significant historical associations with noted architectural firm Prevost, Synott &amp; Ruwald, who rebuilt the hotel in 1924 for then owners Tooth &amp; Co., an historically significant brewer/hotelier company of the 19<sup>th</sup> and 20<sup>th</sup> centuries in NSW.</p> <p>Designed in the Inter-war Georgian Revival style, the hotel is a representative example of the work of Prevost, Synott &amp; Ruwald. The building has some aesthetic significance for its surviving upper-level external features including its overall form, Marseille tile roof, arcaded balconies (now enclosed), blind arched recesses with classical swags, and classically inspired balustrades. The hotel makes a strong contribution to the historic character of Bay Street and a charming transition between the residential and commercial precincts on the western side of the Double Bay Centre.</p>
<b>Level of Significance</b>	Local significance
<b>Recommendations</b>	The Royal Oak Hotel (excluding interiors) should be listed as a local heritage item in Schedule 5 of the Woollahra LEP 2014. Does not warrant listing as a State heritage item.
LIST OF REFERENCES	
<p>Old System Conveyance Book L No. 719; Book 28 No. 722; Book 110 No. 291; Book 128 No. 537, Book 112 No. 998</p> <p>Primary Applications 17958 and 10445</p> <p>State Records NSW Plans 70407-70413</p> <p>Torrens Title Dealing 12656; A361223; Z48854</p> <p>“Water Police Court”, <i>The Sydney Morning Herald</i>, Wednesday 11<sup>th</sup> August 1869, pg. 9 and Wednesday 31<sup>st</sup> January 1872, pg. 2</p> <p>“Borough Council”, <i>The Sydney Morning Herald</i>, Friday 3<sup>rd</sup> September 1869, pg. 2</p>	

ITEM DETAILS		
Name of Item	Cooper's Corner	
Address	475-479 New South Head Road	
Lot DP/SP	Lot 1 DP 13051	
Building Type	Corner retail/flat building	
Current use	Shop top housing	
Former Use	Shop top housing	
DESCRIPTION		
Designer	Edwin Roy Orchard	
Builder/ maker	Unknown	
Physical Description	<p>Coopers Corner is located on the eastern side of the intersection of New South Head Road and Bellevue Road, a busy intersection at which a number of roads converge. The building is a prominent landmark in the immediate streetscape. The surrounding area along New South Head Road is characterised by a mix of shop top housing of varying ages, commercial buildings, and residential flat buildings.</p> <p>Coopers Corner is an unusual curved, three-storey dark brick and render Arts &amp; Crafts Style shops and flats building with tiled roof and distinctive chequerboard gable. It is largely intact externally and a good and potentially rare example of the commercial work of the noted architect Edwin Roy Orchard.</p> <p>Two new windows on the ground floor on the southern side of the building were constructed in 1957. A two storey brick addition, with crenelated parapet and aluminium framed glazing was constructed in 1959-1961 to the eastern side of the building. The extent of alterations to the interior of the building is unknown.</p>	
Recent Photos	 <p>Figure 1: No. 475-479 New South Head Road, at the corner of New South Head Road and Bellevue Road, 2022</p>	
Site Inspection	Exterior: Yes	Interior: No
Physical condition	Fair	
Construction date	1928	



<b>Modifications and dates</b>	<p>1928: New building (DA 297/1928)</p> <p>1957: Internal alterations (DA 395/1957)</p> <p>1959: Alterations (DA 330/1959)</p> <p>1959-1961: Extension (DA 513/1959 and BA 406/1961)</p> <p>1961: Alterations and new stairway (BA 547/1961)</p> <p>1967: New aluminium shopfront to No. 477 (BA 123/1967)</p> <p>1968: Cut back awning and repair (DA 714/1968)</p>
<b>HISTORY</b>	
<b>Historical notes</b>	<p>The eastern side of New South Head Road was within a Cooper family leasehold, in this instance the 3&amp;1/2 acres purchased in 1860 by William Augustine Duncan C.M.G., journalist and public servant (1811-1885). Later owners of the leasehold were pastoralist and parliamentarian Sir Patrick Alfred Jennings C.M.G. (1831-1897) between 1881 and 1895, the railway commissioner Edward Miller Gard Eddy (1851-1897) and his wife and later widow between 1895 and 1900, and lastly James Joseph Smith (1843-1921) from 1900 to his death in 1921. Smith was the managing director of Mark Foy's Ltd. where he had been employed since arriving in the colony from Ireland in the 1860s, and had married Mark Foy's youngest daughter, Sophie. The extensive estate was known as Colebrook.</p> <p>Smith died in 1921, and the executors of his estate in 1923 subdivided Colebrook, which since 1900 was in freehold title. This subdivision formed the allotment of No. 475-479 New South Head Road (Lot 1) and another seven lots inclusive of Colebrook within Lot 2 (since demolished).</p> <p>The first owner of No. 475-479 New South Head Road was dispensing chemist George Phillip Knapton (1874-1956) with the allotment being transferred to him in mid 1925. Ownership changed in 1928 with the transfer to Mrs Vittoria Alagna (died 1953), wife of Dr Gaetano Alagna (1884-1952). Dr Alagna came to Australia in 1909 from his native Palermo, Sicily, and then practiced at Werris Creek and later in the Crookwell district. The Alagnas arranged for the building of the block of flats and shops in 1928 with this development being designed by architect Edwin Roy Orchard (1891-1963). In the following year the property was purchased by a syndicate comprising Miss Elizabeth Schneider (whose mother's name was Landes), Mrs Rose Goldstein (born Landes), and jeweller Samuel Landes.</p> <p>Orchard's design for this development comprised three shops fronting the street corner and two floors above each with two flats with the entry to these being from the rear of building off Bellevue Road. When built there was no street address for this property, but it was in the vicinity of what was then No. 385 New South Head Road. By 1931 and after completion the shops were numbered 475-479 and these were tenanted by a confectioner, a hairdresser, and DE Hunt &amp; Co's real estate agency. Very soon after the agency changed to CS Thane. From 1957 the property was owned by estate agent Arthur George Cooper (1911?-2002), and evidently from this time only has the building been known as Cooper's Corner, and prior to this as Lands' Corner, after the owners the Landes family. Cooper incidentally had acquired CS Thane's business by 1940.</p> <p>The building as designed was not substantially altered until the late 1950s and after Cooper purchased it the building acquired a modern two storey commercial building fronting Bellevue Road designed by Magoffin &amp; Poiner, architects, for use as a travel agency and record bar.</p>

## Historical Images



Figure 2: This photograph of Double Bay by the American & Australian Photographic Company was taken sometime between 1870 and 1875. It is believed to show Colebrook above the rise of New South Head Road.



Figure 3: Cooper's Corner in the 1950s. At this time it was known as Lands' Corner, although realtor Cooper had opened his agency by this date. The landmark aspect of this busy intersection at Double Bay was enhanced by the fitting of a clock for the benefit of the locals and travellers.



Figure 4: Cooper's Corner in the 1970s, looking east down Bellevue Road.



Figure 5: Western elevation of Cooper's Corner in the 1980s, from New South Head Road.

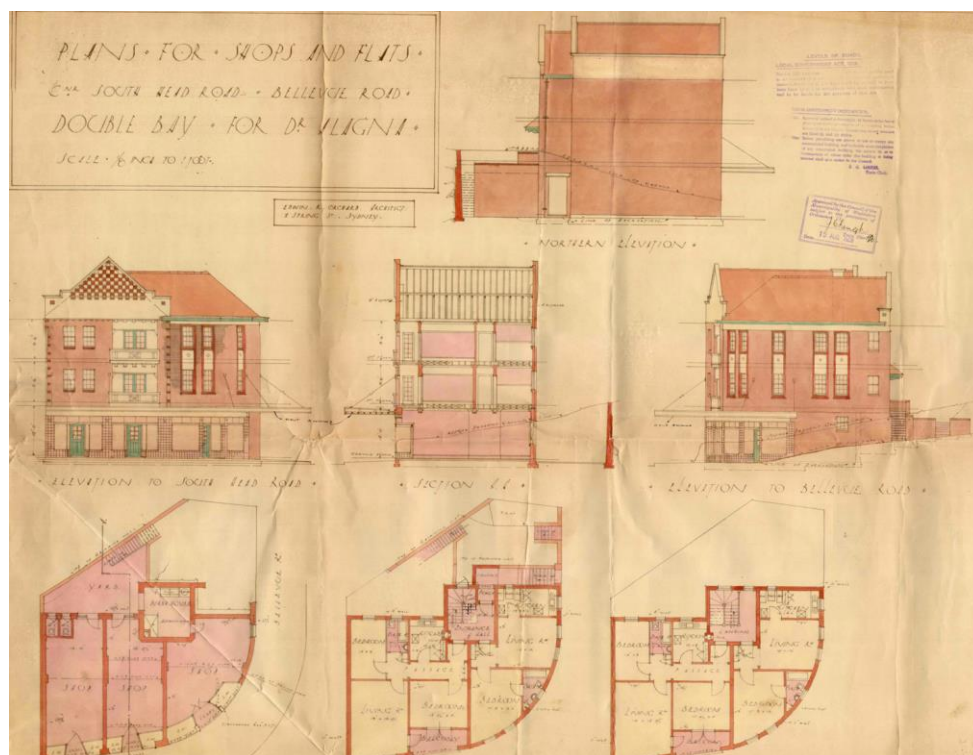


Figure 6: Orchard's building application drawing for Dr Alagna's new development at the corner of New South Head Road and Bellevue Road approved by Woollahra Council in August 1928.

APPLICATION OF CRITERIA	
<b>Historical significance</b> SHR criteria (a)	<p>No. 475-479 Bay Street is of historical significance on a local level for forming part of the former Point Piper Estate lands, forming part of the Colebrook Estate lands, subdivided in 1923. The development of the place demonstrates the change from residential to commercial uses that occurred throughout the locality in the early-to-mid-20<sup>th</sup> century, eventuating in the Double Bay Centre as it is known today, although this history is incidental.</p> <p>Does not meet the criterion.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human activity</li> <li>• is associated with a significant activity or historical phase</li> <li>• maintains or shows the continuity of a historical process or activity</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>has incidental or unsubstantiated connections with historically important activities or processes</b></li> <li>• <b>provides evidence of activities or processes that are of dubious historical importance</b></li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>
<b>Historical association significance</b> SHR criteria (b)	<p>No. 475-479 is associated with noted architect Edwin Roy Orchard who designed many houses and residential flats, and some commercial buildings throughout Sydney in the early 20<sup>th</sup> century, a number of which are included on heritage registers. Orchard is appreciated as one of the lead Arts &amp; Crafts style architects in Sydney and “Cooper’s Corner” is a rare example of his commercial work.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows evidence of a significant human occupation</li> <li>• <b>is associated with a significant event, person, or group of persons</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• has incidental or unsubstantiated connections with historically important people or events</li> <li>• provides evidence of people or events that are of dubious historical importance</li> <li>• has been so altered that it can no longer provide evidence of a particular association</li> </ul>
<b>Aesthetic significance</b> SHR criteria (c)	<p>No. 475-479 is of aesthetic significance as an unusual corner residential flat building with commercial ground floor in an eclectic style with Arts and Crafts features, located on a prominent corner within the Double Bay Centre.</p> <p>The building’s curved form is site-specific, deliberately built to address both street frontages to New South Head Road and Bellevue Road and appears as two distinct elevations. The building has landmark qualities, given its prominence in views along New South Head Road, emphasised by its corner configuration.</p> <p>The external façade is largely intact and includes interesting architectural features of an Arts and Crafts style building including the checkerboard gable, brick detailing, moulded render and curved façade.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• shows or is associated with, creative or technical innovation or achievement</li> <li>• is the inspiration for a creative or technical innovation or achievement</li> <li>• <b>is aesthetically distinctive</b></li> </ul>

	<ul style="list-style-type: none"> <li>• <b>has landmark qualities</b></li> <li>• <b>exemplifies a particular taste, style or technology</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is not a major work by an important designer or artist</li> <li>• has lost its design or technical integrity</li> <li>• its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded</li> <li>• has only a loose association with a creative or technical achievement</li> </ul>
<b>Social significance</b> SHR criteria (d)	<p>No. 475-479 New South Head Road, as a distinct building located on a prominent corner may be of significance to the local community for its landmark contribution to the character and streetscape of New South Head Road, although social significance has not been formally assessed.</p> <p>Potentially meets the criterion.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• is important for its associations with an identifiable group</li> <li>• <b>is important to a community's sense of place</b></li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is only important to the community for amenity reasons</li> <li>• is retained only in preference to a proposed alternative</li> </ul>
<b>Technical/ Research significance</b> SHR criteria (e)	<p>As a residential and commercial flat building constructed by noted architect Edwin Roy Orchard, No. 475-479 New South Head Road has the potential to yield further information regarding Orchard's body of architectural work, particularly applied to commercial buildings.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• <b>has the potential to yield new or further substantial scientific and/or archaeological information</b></li> <li>• is an important benchmark or reference site or type</li> <li>• provides evidence of past human cultures that is unavailable elsewhere.</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• the knowledge gained would be irrelevant to research on science, human history or culture</li> <li>• has little archaeological or research potential</li> <li>• only contains information that is readily available from other resources or archaeological sites</li> </ul>
<b>Rarity</b> SHR criteria (f)	<p>As a residential and commercial flat building constructed by noted architect Edwin Roy Orchard, No. 475-479 New South Head Road is relatively rare as an example of Orchard's commercial work. Its landmark qualities, form, scale and detailing and historic character are rare survivors of the mid 20<sup>th</sup> century commercial development along New South Head Road within the Double Bay Centre.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• provides evidence of a defunct custom, way of life or process</li> <li>• demonstrates a process, custom or other human activity that is in danger of being lost</li> <li>• shows unusually accurate evidence of a significant human activity</li> <li>• <b>is the only example of its type</b></li> <li>• <b>demonstrates designs or techniques of exceptional interest</b></li> <li>• shows rare evidence of a significant human activity important to a community</li> </ul>

	<p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is not rare</li> <li>• is numerous but under threat</li> </ul>
<p><b>Representativeness</b> SHR criteria (g)</p>	<p>As a landmark residential and commercial building of distinctive form in the Arts and Crafts style, No. 475-479 New South Head Road is not representative of typical shop top housing buildings of the early 20<sup>th</sup> century.</p> <p>The architectural detailing of the building is representative of the work of noted architect Edwin Roy Orchard, who was one of the lead Arts &amp; Crafts style architects in Sydney.</p> <p>Meets the criterion on a local level.</p> <p><i>Guidelines for Inclusion:</i></p> <ul style="list-style-type: none"> <li>• is a fine example of its type</li> <li>• has the principal characteristics of an important class or group of items</li> <li>• has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity</li> <li>• <b>is a significant variation to a class of items</b></li> <li>• is part of a group which collectively illustrates a representative type</li> <li>• <b>is outstanding because of its setting, condition or size</b></li> <li>• is outstanding because of its integrity or the esteem in which it is held</li> </ul> <p><i>Guidelines for Exclusion:</i></p> <ul style="list-style-type: none"> <li>• is a poor example of its type</li> <li>• does not include or has lost the range of characteristics of a type</li> <li>• does not represent well the characteristics that make up a significant variation of a type</li> </ul>
<b>Integrity</b>	<p>Given the intactness of the exterior façade, No. 475-479 New South Head Road can be said to have a moderate to high level of integrity (internal inspection not undertaken).</p>
<b>STATEMENT OF SIGNIFICANCE</b>	
<b>Summary Statement of significance</b>	<p>No. 475-479 New South Head Road is of significance as a landmark commercial/residential building, designed in the Arts &amp; Crafts style by noted architect Edwin R. Orchard and is a rare example of Orchard's commercial work. Sited on a prominent corner, the place benefits from broadscale views from the south and west and the unusual form of the building has been designed with its prominent corner location in mind. The building is representative of Orchard's work as one of the lead proponents of Arts &amp; Crafts style architecture and the place has landmark qualities due to its siting, form, scale and architectural detailing.</p> <p>No. 475-479 New South Head Road is also of significance for demonstrating in its built fabric the change from residential to commercial uses that occurred in the locality in the early to mid 20<sup>th</sup> century, and forms part of the historical development of the Double Bay Centre and is rare as a surviving historic building within the principal commercial street of New South Head Road within the Centre.</p>
<b>Level of Significance</b>	Local significance
<b>Recommendations</b>	<p>"Cooper's Corner" No. 475-479 New South Head Road (potentially including its interiors) should be listed as a local heritage item in Schedule 5 of the Woollahra LEP 2014. Does not warrant listing as a State heritage item.</p>



LIST OF REFERENCES	
<p>Old System Conveyance Book 66 No. 49; Book 231 No. 729; Book 570 No. 604; Book 668 No. 359; Book 668 No. 35</p> <p><i>Sand's Directory</i> 1930</p> <p>Torrens Title Dealing B251443; B688301; B858204</p> <p>Torrens Title Dealing G639455</p> <p><i>Wise's NSW Post Office Directory</i>, 1948</p> <p>Woollahra Council Development Application 405/1961</p> <p>Woollahra Library PF008041</p>	