

Assessment of Heritage Significance for 3 Trelawney Street, Woollahra



Final Draft Issue April 2020

Authors

Rebecca Hawcroft &

Kieran McInerney

For

Woollahra Municipal Council

Table of Contents

Section 1: Introduction	1
Overview	1
Project methodology	1
Authors and acknowledgements	1
Limitations	2
Section 2: Background	3
Site identification	3
Site zoning and heritage listings	5
Section 3: History	7
Introduction	7
Woollahra	7
Part of Eora Country	7
Early European Settlement	7
History of the subdivision	8
Elystan	9
3 Trelawney Street, Woollahra	15
Reves and Hayes Architects	18
George Reves	19
Charles Hayes	21
Section 4: Physical Analysis	22
Site Inspection	22
The site	22
The building	23
Exterior	28
Interior	32
Moveable heritage items	36
Current condition	37
Alterations and additions	38
Section 5: Comparative Analysis	41
Introduction	41
Works of Reves and Hayes	41
Works of George Reves	43
Inter-war flat buildings in the Woollahra LGA	47
Inter-war flat buildings outside Woollahra	52
Conclusion	53
Comparative analysis	54
Section 6: Heritage Significance Assessment	57
Introduction	57
NSW Historical Themes	57
Heritage significance assessment	58
New South Wales Heritage Assessment Guidelines	58
Criterion a- Historical significance	59
Criterion b- Associative significance	60
Criterion c- Aesthetic/technical significance	61
Criterion d- Social significance	62
Criterion e- Research potential	62
Criterion f- Rarity	63

Trelawney Court Heritage Assessment

Criterion g- Representative	64
Statement of Heritage Significance	65
Section 7 Conclusions and Recommendations	67
Conclusions.....	67
Recommendations.....	67
Heritage listing	67
Ongoing management	67
Section 8 References	69
Section 9 Appendix A: Excerpts from Woollahra Council file BA/1947, noting the disapproval of the first three-storey scheme submitted.....	71
Section 10 Appendix B: Work of Reves and Hayes.....	75
Section 11 Appendix C: Heritage Inventory Sheet	89

Section 1: Introduction

Overview

The authors have been engaged by Woollahra Council to provide a Heritage Significance Assessment (HAS) of the residential flat building “Trelawney Court” at 3 Trelawney Street, Woollahra, so that Council may consider the potential inclusion of the site as a local heritage item in Woollahra Local Environmental Plan 2014 (Woollahra LEP 2014) and/or its potential to be included as an item of State significance on the State Heritage Register (SHR) under the *NSW Heritage Act 1977*.

On 11 November 2019 at the Woollahra Council meeting, a Notice of Motion was considered (NOM 16.3) regarding the property and Council resolved without debate:

That Council proceeds urgently to assess Trelawney Court at number 3 Trelawney Street, Woollahra with a view to a local heritage listing.

The building is located in the Woollahra Heritage Conservation Area under Woollahra LEP 2014. The building is currently a contributory item as per Clause 2.7 of the *Woollahra Development Control Plan (DCP) 2015, Chapter C2 Woollahra Heritage Conservation Area*. It is not listed on the Institute of Architects Register of 20th century buildings or by the National Trust (NSW).

Project methodology

The following (HAS) has been prepared in accordance with the NSW Heritage Office Guidelines ‘Assessing Heritage Significance’ (2001). It is also consistent with the relevant principles and guidelines of the Australia ICOMOS Charter for Place of Cultural Significance 2013 (the Burra Charter).

Authors and acknowledgements

This report was prepared by Kieran McInerney (registered architect) and Rebecca Hawcroft (heritage specialist).

The authors acknowledge the help of Ted Quinton and his previous research on George Reves, and former heritage officers at the Institute of Architects, Anne Higham and Dr. Noni Boyd, for their research assistance in uncovering archival material related to Reves and Hayes.

Limitations

This report provides an assessment of the non-Aboriginal (historical) built heritage only, and does not provide an archaeological or Aboriginal heritage assessment of the site.

The building has not been available for detailed inspection during this project, despite Council requesting it. The exterior of the building is visible from the street and documentation such as aerial photographs have provided further information. The authors visited the site when the property was being sold during open for inspections in October 2019 and have based their descriptions and assessment on this information and that visit.

Section 2: Background

Site identification

The subject building consists of a two storey post-war residential flat building located at 3 Trelawney Street, Woollahra. The site is located within the Woollahra Local Government Area (LGA) and is legally described as Lot 1, DP 86213, as shown on the cadastral map at *Figure 1*.

The lot consists of a long thin property with street frontage to Trelawney Street of 16 metres tapering to 7.5 at the rear of the site. The site depth is 65 metres.

Its boundaries are shared by a late twentieth century two storey residential flat building to the west, occupying most of the lot, and to the east the rear boundaries of five properties facing Edgecliff Road. The largest is 388 Edgecliff Road, a large Federation Style house, now converted to flats, located on the corner of Edgecliff Road and Trelawney Street. The garage of 388 Edgecliff Road is directly adjacent on the Trelawney Street boundary.



Figure 1. Site plan, with subject site highlighted. (Source: Woollahra Council GIS Maps)



Figure 2. Site aerial, with subject site highlighted. (Source: Woollahra Council GIS Maps)



Figure 3. Aerial photograph with the subject site shown in the wider context of Woollahra and surrounding suburbs looking east. (Source: Bradfield Cleary
<https://www.realestate.com.au/sold/property-unitblock-nsw-woollahra-132139322>)



Figure 4. Aerial photograph with the subject site shown in the wider context of Woollahra and surrounding suburbs looking north west. (Source: Bradfield Cleary 2019

<https://www.realestate.com.au/sold/property-unitblock-nsw-woollahra-132139322>)

Site zoning and heritage listings

The site and its neighbours are zoned R3 Medium Density Residential under Woollahra LEP 2014 and are situated in the Woollahra Heritage Conservation Area (Figure 5). The building is listed as a contributory item as per Clause 2.7 of the *Woollahra Development Control Plan (DCP) 2015, Chapter C2 Woollahra Heritage Conservation Area*.

Surrounding heritage items listed on Schedule 5 Environmental Heritage of Woollahra LEP 2014 include:

- 388 Edgecliff Road; 'Building and interiors, street fencing' (Item 488)
- 7 Trelawney; 'Great Tree—house and interiors, street fencing' (Item 616)
- 2 Trelawney to the south; 'Kauri Pine' (Item 615)

plus a number of other listed properties in the vicinity.

The building is not listed on the non-statutory registers maintained by the Institute of Architects NSW (Register of 20th century buildings of significance) or the National Trust (NSW).



Figure 5. Detail of Heritage Map Sheet HER_ 003A of the Woollahra LEP 2014. The red hatched area designates the Heritage Conservation Area C15 - Woollahra and the brown numbered sites are listed heritage items. No. 3 Trelawney Street is outlined in red.

Section 3: History

Introduction

This section provides a historical context to the development of the subject site. It briefly covers the development of Woollahra and Trelawney Street before focusing on the development of the current building at 3 Trelawney Street and its architects.

Woollahra

Woollahra is a suburb located between Paddington and Edgecliff in the eastern suburbs of Sydney.

Part of Eora Country

The coastal regions of Sydney between Port Jackson and Botany Bay are the ancestral territories of the Eora people. The traditional owners of the land now within the Woollahra Council area were the Cadigal (Gadigal) people, part of the Dharug language group. In common with other tribes living by Sydney Harbour, the Gadigal lived in harmony with the natural resources within their country, fishing from canoes or hunting the animals that lived in surroundings. The tribe appears to have moved within their territory in response to the seasons. Shell middens in the area provide material evidence of many centuries of sustained connection to the land that also sustained them. The arrival of white settlers caused the wholesale disruption of traditional life and the cultural practices of the Eora people generally. Despite enormous challenges, today many Indigenous people identify as Eora and maintain cultural practices and a connection to country.

Early European Settlement

Following the arrival of the first fleet in 1788, the land between Watsons Bay and Sydney was initially deemed either too swampy or sandy for agricultural development. It was a place where rushcutters gathered reed for thatch and timber was felled for firewood. Small-scale industries developed in the early 19th century and the firm of Cooper and Levey ran a tallow production works until the 1850s.

By 1803 South Head and Vaucluse were frequented by day-trippers who travelled along rough tracks in order to enjoy the harbour vistas. Bellevue Hill was opened by

the construction of Old South Head Road in 1811, however, the topography of the municipality discouraged any other substantial road development rendering Woollahra one of the least developed parts of the east.

During the early years of Governor Macquarie's rule land grants were made to military men, the most prominent of these in the area was to the flamboyant naval officer, Captain John Piper, in 1815. Following Piper's financial demise, Daniel Cooper (1785- 1853) and Solomon Levey (1794-1833) acquired the land in 1827. Cooper and Levey were importers, exporters, wool-buyers, ship owners and builders, shipping agents, whalers, sealers and merchants who controlled a large share of the Colony's business.

The land on which 3 Trelawney Street stands was once part of a 1130 acre grant by Governor Darling on March 22, 1830 in fulfillment of a promise made by Macquarie to Piper. The grant states that it is a consolidation of several early grants for which no deeds were executed and included the whole 500 acres of the Piper Estate. Cooper and Levey also later acquired, by grant or purchase, large tracts of land in Waterloo, Alexandria, Redfern, Randwick and Neutral Bay.

New South Head road was surveyed in 1831-2 however, completion to an acceptable standard took many years. The completion of this road provided the first real incentive for more intense development as previous developments had relied on water access. Following Levey's death in 1833 and protracted legal proceedings Cooper bought out Solomon Levey's heir, John Levey. By 1842, the whole estate was effectively owned by the Cooper family.

History of the subdivision

The Cooper estate was plagued by legal problems from the 1830s, caused first by the will of Solomon Levey and later by that of Daniel Cooper, following his death in 1853. As a result little development occurred during this era. Cooper's Woollahra estate was willed not to his next of kin, his nephew Sir Daniel Cooper (1821-1902), but to Sir Daniels's son, Daniel. In 1844 Cooper had commissioned Surveyor General Thomas Livingstone Mitchell to prepare a trigonometrical survey of the estate that

included its division into allotments. As the new owner was a minor in 1853, Trustees managed the estate until 1869. The trustees opened some areas of the estate on 99-year leases.

Elystan

For most of the early 20th century the subject site was part of the grounds of Elystan, a large house built in the 1860s. In 1874 it was listed for sale by then owners the Gilchrist family, and described as a 'first class' family residence on five acres of ground fronting Edgecliff Road, Ocean and Trelawney Streets.

The property originally occupied the entire block from Ocean Street to Edgecliff Road with Trelawney Street as its southern boundary. Sands directory listings from 1886 list Elystan as the only property on the northern side of Trelawney Street and is occupied by Samuel Grey. A year later it is occupied by James Marks. By 1910 the northern side of Trelawney Street has been subdivided to the west of Elystan, however Elvo, on the corner of Trelawney and Edgecliff Road, is the only property to its east. The map below from 1889 shows this development.

In 1912, the Elystan grounds were further subdivided with the creation of Rosemont Avenue to the west of the house and the land to the north opened of the house subdivided for development. See Plan of the Rosemont Estate below.



Figure 6. 1887 Plan of Woollahra showing Elystan occupying the northern side of Trelawney Avenue. The road to the right of the image is Edgecliff Road. (Sydney Metropolitan Detail series, MC2. No 114, MSER4 1887, Woollahra Library Local Studies collection)

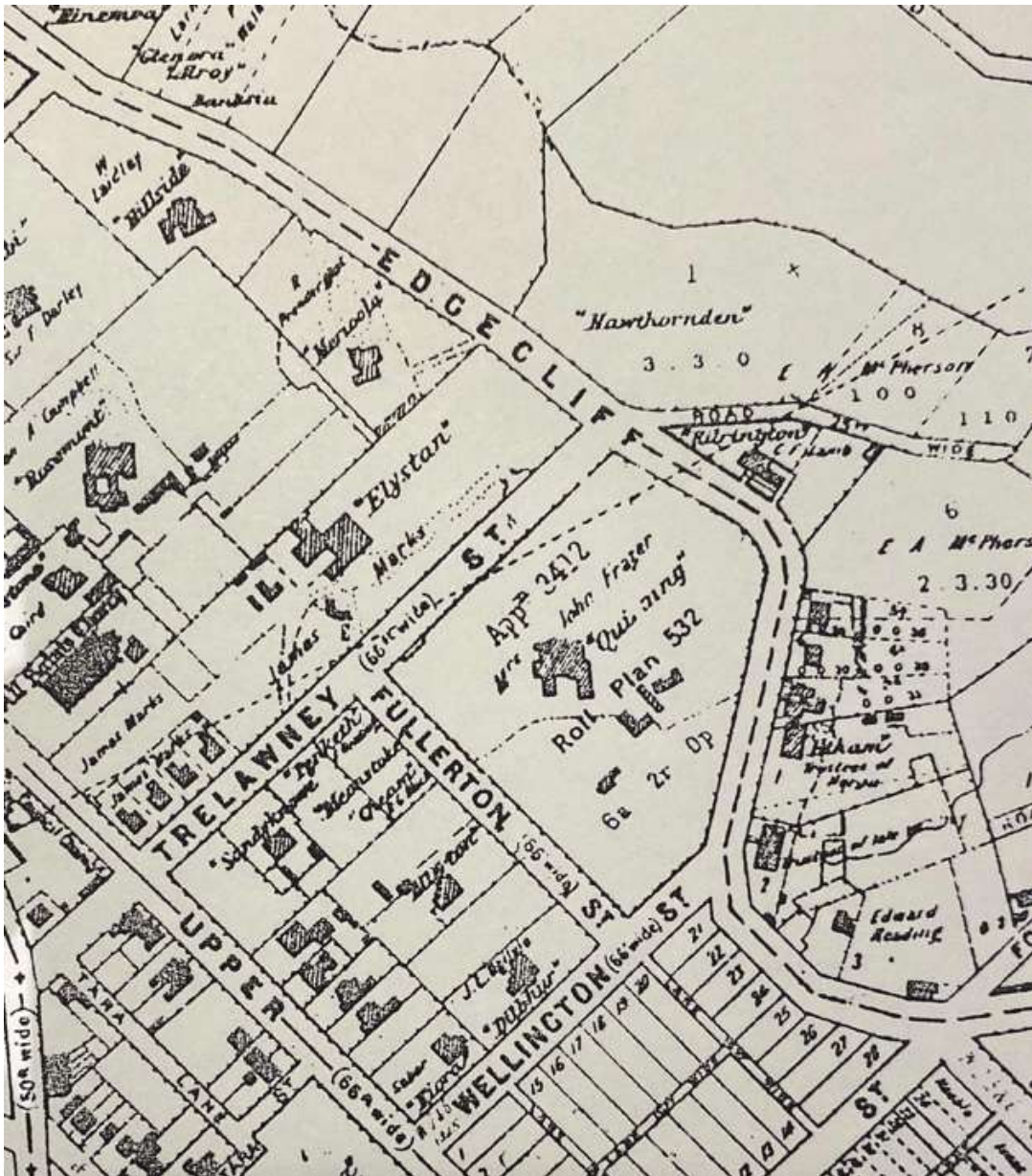


Figure 7 Detail of 'Map of the Municipality of Woollahra' published by Higinbotham and Robinson, c1889. "Elystan" is shown occupying the northern side of Trelawney Street all the way to Edgecliff Road. Elystan's entry gates are shown in the area of the subject site. Rosemont Street is yet to be created. (Woollahra Library Local Studies collection)

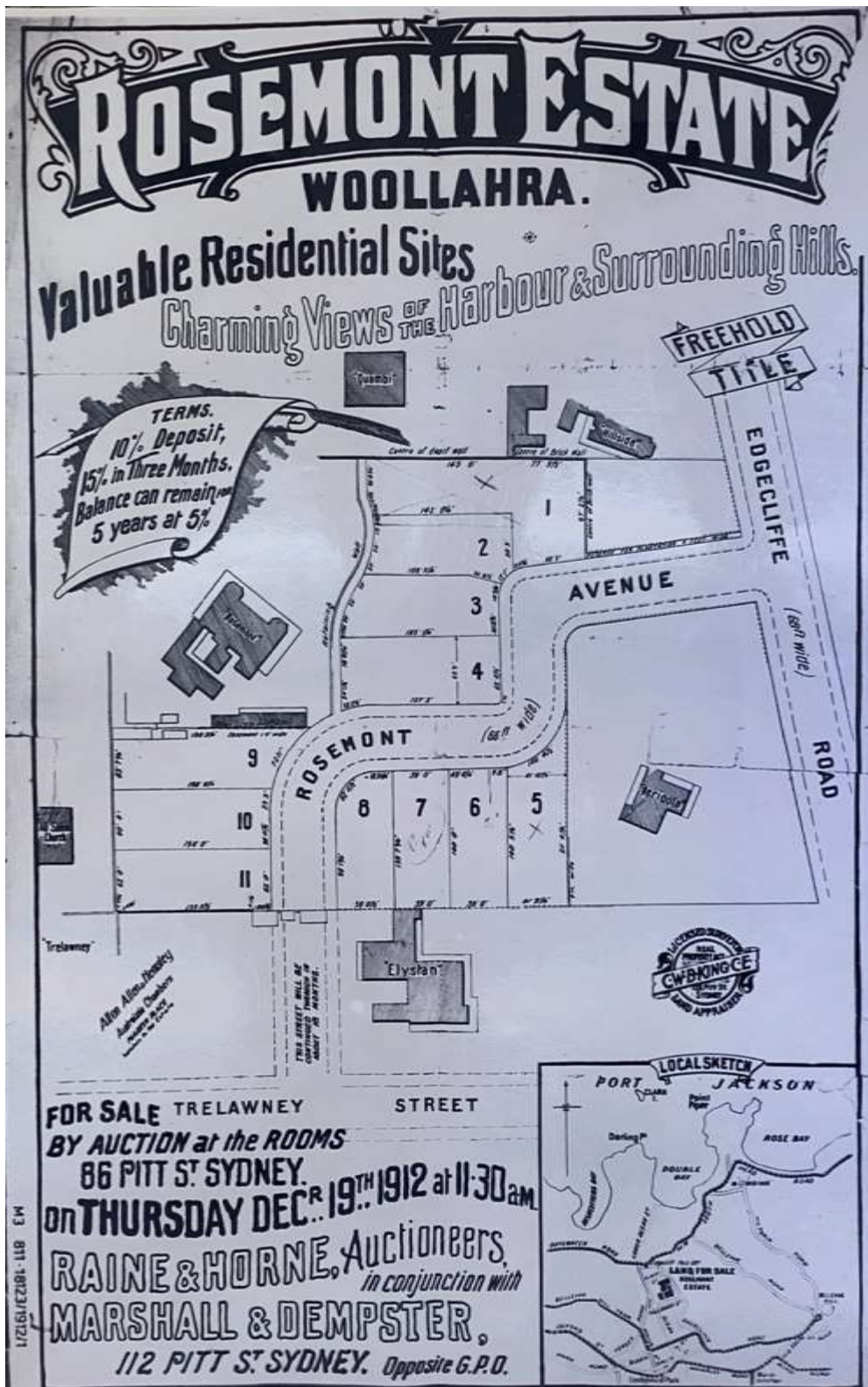


Figure 8 1912 Plan of Rosemont Estate to the north of Elystan. The rest of the land to the east of Elystan on Trelawney Street remains undeveloped. (Rosemont Estate Subdivision Plan, Woollahra Library Local Studies collection)

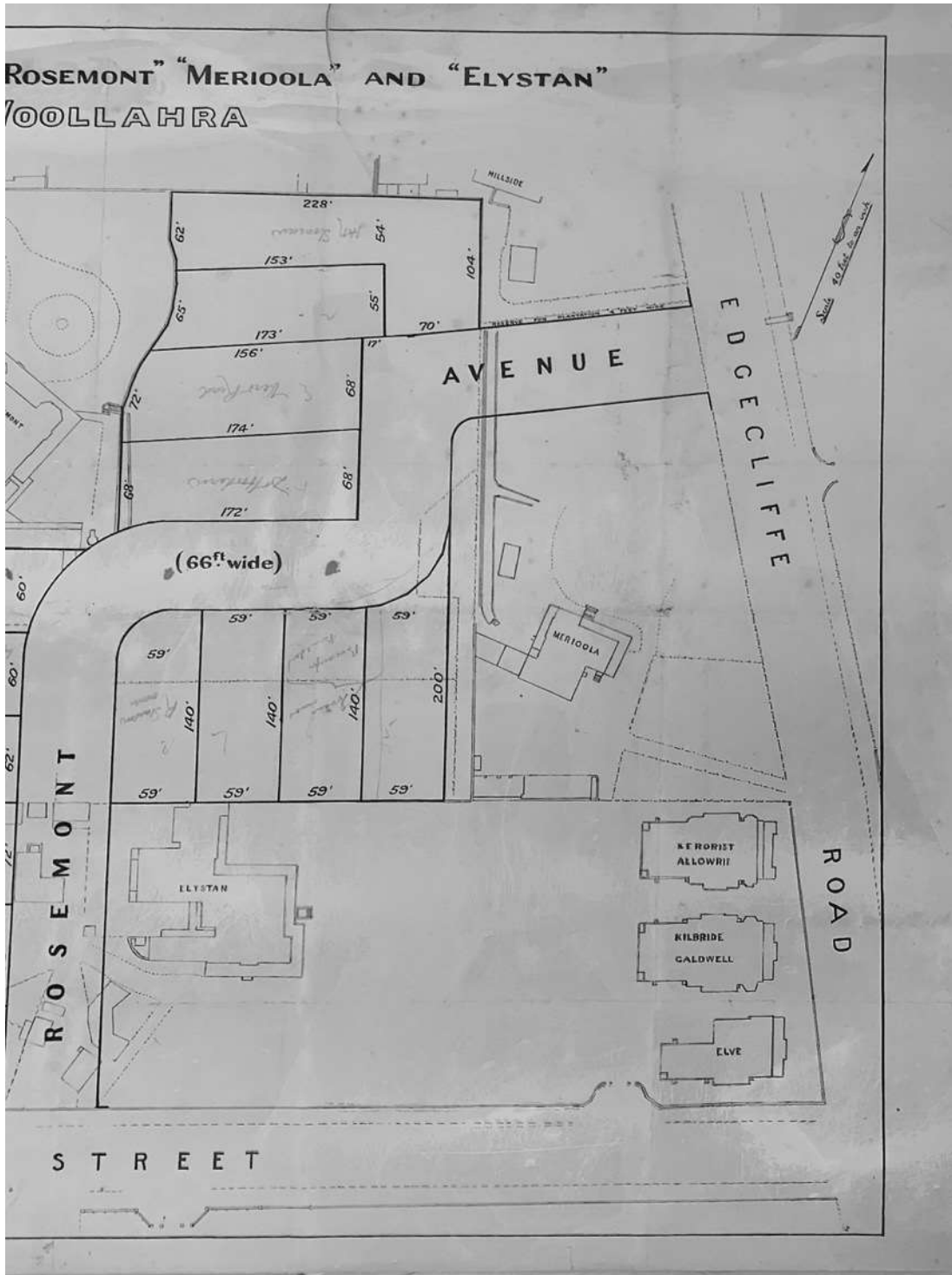


Figure 9. Plan of the Rosemont Estate subdivision c.1912, showing Elystan and the subject site, undeveloped, but lying to the west of Elve, one of three large houses facing Edgecliff Road that remain today. (Proposed Subdivision of Rosemont, Merioola and Elystan, Woollahra, Woollahra Library Local Studies collection)

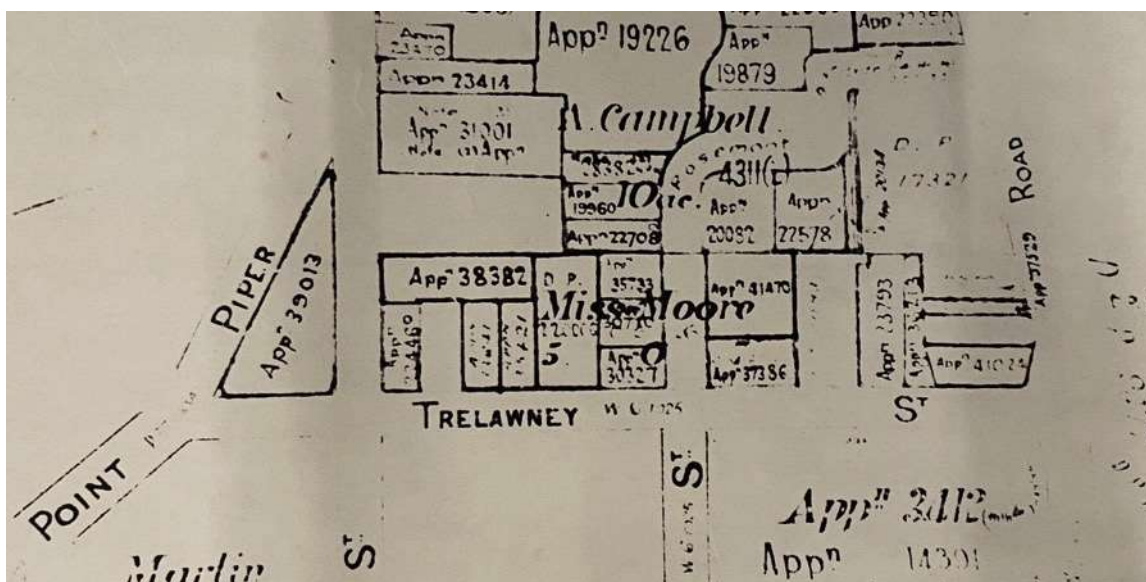


Figure 10. Detail of Plan of part of Piper Estate, Roll Plan 532, early 1900s. This plan shows the land on the north side of Trelawney Street, held by a Miss Moore, has been subdivided, including the subject site in its current configuration. It seems this is when Arthur Wigram Allen would have purchased the site. (MC2 No.204, Woollahra Library Local Studies collection)

At some point the eastern sections of the property are subdivided. The Sands directory records that the subject site is owned by Arthur Wigram Allen from 1927. Allen was a prominent solicitor with extensive land holdings, most notably in Glebe. Council valuation cards indicate the subject site remains undeveloped with a fence its only built structure.

During the early 20th century the surrounding area is becoming increasingly more densely developed. A house is built directly to the west of the subject site, The Rest, which is by 1946 converted to a duplex. It is later demolished and the current apartment complex constructed.

Progressively the large estates in the surrounding area are subdivided and many of the large houses are converted to apartments. An example being the property to the east of the subject site, on the southern side of Trelawney Avenue, Quiraing, which is subdivided and later demolished and replaced by a high rise apartment building.

It is not known when Elystan house was demolished, but a 1930s apartment building at 3 Rosemont Avenue, now occupies its former location.



Figure 11. Trelawney Street in 1920. The curved street at the right and lower edge of the image is Rosemont. The street at the left Edgecliff Road. The subject site remains a narrow undeveloped lot to the rear of the large houses on Edgecliff Road. (1920 WMC Annual Report, p.27 Woollahra Library Local Studies collection)

3 Trelawney Street, Woollahra

The subject site remained undeveloped and in the ownership of Arthur Wigram Allen until its 1943 purchase by Tibor and Marta Danos. National Archives of Australia immigration records indicate the Danos' were Hungarian and arrived in Australia in 1940. On Council valuation records the Danos' gives their address as 'Styletex' in George Street Sydney, a textile company listed in Dun's Gazette as owned by Marta Danos.

A building application to erect the apartment block at 3 Trelawney Street was made in November 1946 by a Mr. T Danos. Council's building application file (BA1/47) shows that the initial proposal was for a main building of three stories with a two storey maisonette at the rear (drawing dated 20.11.1946). This was followed by a secondary scheme of two stories (drawing dated 1.4.1947).

File BA1/47 shows that Council's 'Plans, Building and Health Committee' recommended on 21 January 1947 that the BA be disapproved for 11 reasons. Reasons 1 and 2 being:

1. The design is not in keeping with the buildings in this area.
2. The height of the building is not in keeping with the adjacent buildings.

On 27 January 1947 the Council adopted the Committee's recommendation. (BA.1/1947, Letter from Acting Town Clerk, 28.01.1947, See **Appendix A**).

Amended plans were lodged which reduced the proposal to two stories with four apartments and one two storey maisonette apartment at the rear. This revised scheme was approved by Council 15.4.1947. The specification was prepared by Reves and Hayes Architects for a concrete framed, brick structure with cavity walls. The roof is pitched behind a parapet and tiled with red Marseille tiles.

Although the initial proposal was considered as not in keeping with the character of the area, the final revised and approved building drew attention as a modern apartment providing light filled and well furnished, functional apartments. Trelawney Court was featured on the cover of Australian publication *Decoration and Glass* in July-August 1949.

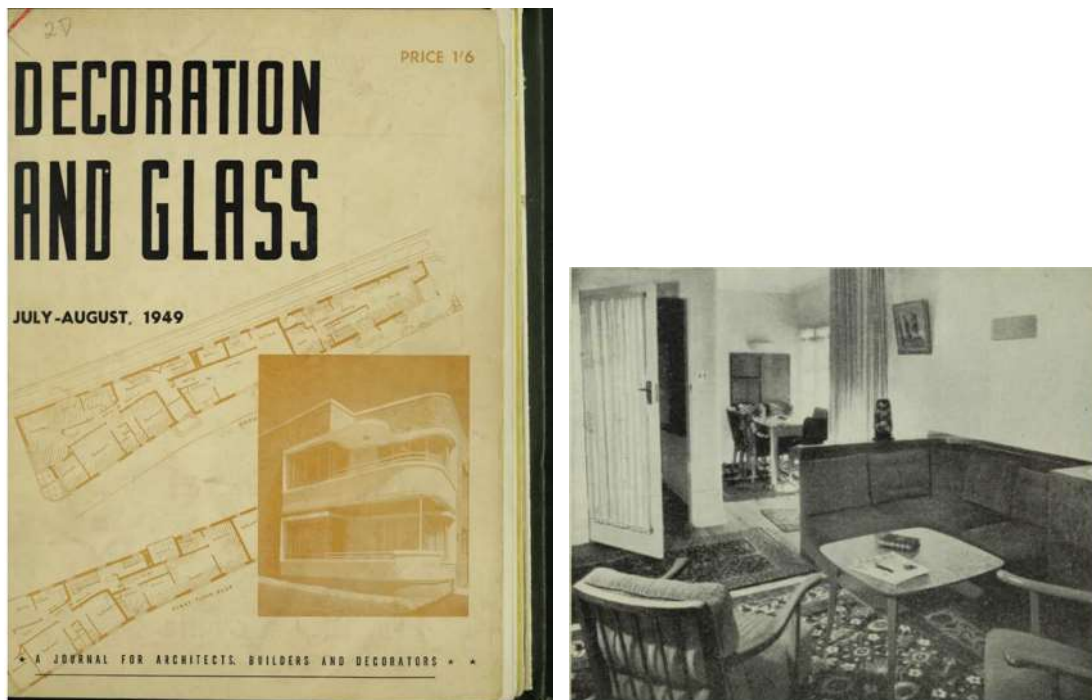


Figure 12 and 13. Cover and detail of article on 'Trelawney Court'. The interior image shows the maisonette and is captioned "The combination lounge, dining room gives a more spacious appearance." It also shows Reves and Hayes extensive use of built-in furniture. (*Trelawney Court*, *Decoration and Glass*, Volume 15, No.2, July-August 1949, Cover and pp.22-23.)

It appears Max Dupain took the published photos, as a search of the Max Dupain and Associates archive, now held in the State Library of NSW shows 13 photos of the building including those used in the article. Many of the interior images record the extensive built in furniture that was part of Reves and Hayes design and demonstrated a common European custom, no doubt familiar to both architect and client.

When travelling in 1960 and again in 1968 Marta and Tibor Danos give their address as 3 Trelawney Street indicating they lived in one of the apartments, probably the maisonette. Most of the Dupain interior photos are of the maisonette apartment possibly indicating the Danos' commissioned the furniture primarily for their own apartment. The property remained in their ownership until 2019 when Marta Danos bequeathed the building to St Luke's Care and the Garvan Institute. In October 2019 the building was put up for auction and sold for \$7.2 million.

Reves and Hayes Architects

The building at 3 Trelawney Street was designed by the architectural partnership of Reves and Hayes. This appears to have been a short lived partnership formed after the war and dissolving in 1952 when Hayes moves to a larger firm and Reves establishes a solo practice.

Reves and Hayes were both Hungarians who emigrated as a result of World War II. Although neither is well known, their careers can be seen as representative of the significant numbers of European émigré architects, particularly Hungarians, who practiced in Sydney following WWII. Reves completed a number of residential projects in the eastern suburbs and had his work published in the architectural press during the 1950s, but the majority of his work is unknown and now difficult to identify. Hayes did not register with the Architect's Board of Registration until later in his career, remaining an employee in medium sized firms. Hence we know very little about his design work. This is typical of émigré architects many of whom had low profile careers and received little attention from the architectural community.

A recent focus on Australia's modernist architectural heritage and the diversity of its application has lead to the re-evaluation of the work of many émigré architects. The direct experience of European modernism and training from European Universities that European architects brought is now acknowledged as a factor for considering their work in a new light. Their work was often welcomed by European clients seeking the familiarity of a European lifestyle, including apartment living. Many of these émigré architects worked in the eastern suburbs where significant numbers of Europeans settled during and after World War II. The combination of Hungarian client and architect in the subject site represents the increasing influence of Europeans on the development of Sydney's suburbs after WWII.

This assessment provides a timely opportunity to consider the subject site and the work of its architects within the context of modernist architecture in the Woollahra Council area.

George Reves

George Reves (nee Revesz) (1910–2004) was a Hungarian who migrated to Australia in 1939. Reves graduated with an architectural degree from the Royal Joseph Technical University, Budapest. He worked in Paris for modernist Auguste Perret before returning to Budapest in 1934 to begin his own practice, designing a number of houses and apartment buildings. Following the German annexation of Austria, Reves fled Europe, arriving in Australia.

Reves' wartime experience in Sydney included designing for James Hardie. He registered as an architect in 1945, and his small-scale, largely residential practice drew on his extensive contacts in Sydney's émigré community. Although he ran a small practice two of his houses, both located in the eastern suburbs, were featured in *Architecture in Australia*, in 1955 and 1956.

The National Archives of Australia passenger travel records show that Reves travelled to Los Angeles in 1955 and his work from this period onwards shows significant influence of American modernism, in particular the 1955 Spencer Residence by Richard O. Spencer which was published in *arts & architecture* in 1954.



Figure 14. In 1955 a house Reves designed in Bellevue Hill, this time in partnership with another émigré Hungarian architect, Gabor Lucas, was featured on the cover of *Architecture in Australia* (July-September 1955). Further details of the project are unknown.

As was common practice in Europe many of Reves' projects included the design of furniture as part of the overall architectural design. An example is the Schwartz House he designed at 875 New South Head Road, Rose Bay (1957). This project and its furniture were featured in the 2017 exhibition [The Moderns: European Designers in Sydney](#) at the Museum of Sydney. A chapter about the house and the furniture makers, also émigrés, M Gerstl Cabinet Works is part of the 2017 publication *The Other Moderns*.

Ted Quinton, who interviewed Reves in 1997 for his Bachelor of Architecture dissertation, notes that in the 1960s Reves switched his practice from largely residential work to larger projects, designing and refurbishing factories, motels and hotels, including several interstate projects. This change seems to coincide with the relocation of his office from 45 Phillip Street, Sydney to 29 Berry Street, North Sydney where he remained until he retired in 1980 aged 70.

Charles Hayes

Fellow Hungarian Charles Hayes (nee Hajos) (1911- 1995) also graduated from the Royal Joseph Technical University, Budapest with a second class Honors degree in architecture in 1934. From 1934 to 1940 he was employed as an architect in Budapest before emigrating to Australia in 1940.

In Australia Hayes found architectural work with established firm Lipson and Kaad, before joining the Australian Army from 1942 to 1946. Hayes applied for registration in 1946 when the Architects Registration Board had tightened its policies, and was no longer recognising overseas degrees without applicants passing the prescribed examinations. Reves, and a group of other graduates of the same university had applied the year prior and been accepted without the need for further examinations.

Deciding not to sit the examinations, unregistered, he worked in partnership with Reves from 1946 to 1952. This study has located three projects undertaken by the partnership including the flats at 3 Trelawney Street (see comparative analysis).

After leaving the partnership Hayes worked for another Hungarian, Francis Feledy as senior architectural draftsman, playing a major role in the firm's work which consisted primarily of large industrial structures in the newly developing areas of Zetland and Mascot. Hayes is finally registered in 1963 at the age of 54, after 19 years of architectural work in Australia. Emery Balint, another Hungarian and the former Associate Professor of Building at the University of NSW, witnessed Hayes registration papers, noting he had known Hayes for 33 years.

The later part of Hayes' career is unknown. He died in 1995.

Section 4: Physical Analysis

Site Inspection

The building at 3 Trelawney Street was viewed by the authors during open for inspections in October 2019. This included access to all the flats and the exterior. The internal photographs included below were taken at that time. During this project the property has not been available for inspection. Kieran McNerney has since conducted a follow up site inspection of the general setting and building exterior in January 2020. An article about the building in *Decoration & Glass* (Vol. 15 No.2, July-August 1949) which included descriptions, a floor plan and internal images has provided valuable information about the building's fabric and later changes.

The site

The site is unusually sized and shaped, being 65 metres long and varying irregularly in width from 16 metres wide at the street boundary to 7.5 metres at its narrowest at the rear boundary.

The front fence is a traditional solid sandstone block wall with sandstone piers, typical of the area. The piers are shaped into curves, sympathetic to the building design and are linked by pipe railings. Photos taken immediately after construction show that the height of the wall has been raised while keeping the form the same.

A sandstone flagged path leads from Trelawney Street to a remarkable ashlar sandstone blade wall punctuated by 3 circular openings at the lobby entry and continues down the eastern boundary to the rear maisonette apartment.

A driveway runs along the western boundary leading to a two-car garage at the rear, northern, boundary of the site. The garage is shown as an existing structure in Building Application BA1 -1947. It is a utilitarian construction of single brick with engaged piers, concrete floor and a recently added metal "Panel-lift", and shares no design features with 3 Trelawney Street. It has been since increased in size with a short extension in timber construction in weatherboard cladding. The attached

laundry structure, built at the same time as 3 Trelawney Street is also a nondescript utilitarian construction of single brick with engaged piers and tiled floor.

The building

The building is a two-storey inter-war Moderne/ Modernist/ Art Deco style apartment building built in light red face brick with rendered balcony balustrades and slab edges and curved ashlar sandstone feature panels.

The lobby and stair give access to four single level apartments; two on the ground and two on the first floor. Apartments 1 (ground floor) and 3 (first floor) are identical in plan, being small 3 bedroom apartments of approximately 90 m² NLA (net lettable area).

Apartment 2 (ground floor) is a small 1 bedroom apartment with ensuite bathroom approximately 47 m² NLA (net lettable area). Adjacent is a boiler room. Apartment 4 (first floor) has the same plan as Apartment 2 with additional space afforded by the omission of the boiler room. It is a 1 bedroom apartment with ensuite bathroom plus separate WC and a small balcony facing west. It is approximately 57 m² NLA (net lettable area) including the balcony. The ground and first floors are also linked by a trades stair.

The sandstone-flagged path continues to the entry door of apartment 5, a two-storey masonette apartment. This apartment has 3 bedrooms and a study. The ground floor comprises a rather splendid entry lobby, (a smaller version of the of the first lobby) a small awkwardly shaped bedroom, small kitchen with attendant porch, tiny dining nook and a living room which opens to a courtyard. A WC with a porthole window is tucked under the stair. The first floor has two bedrooms, a bathroom and a study as well as a balcony accessed from the main bedroom.

The building displays expensive construction methodologies, complex planning and non- standardized features with each unit individually detailed. This indicates it was designed for a more luxurious form of apartment living and that it was not simply

developed as an investment to maximise lettable areas. The 1949 *Decoration & Glass* article notes that many of the building's features were adaptations to post war materials shortages. This included the rendered awnings and sills, in place of light bricks that were not available.

The article also notes a number of design features utilised to increase a feeling of space, despite the limited site area. This included terraces and large windows provided to increase the appearance of room sizes and to provide morning sun to all bedrooms. The generous entry stairs, curved and with varying widths, also added a sense of grandeur to the small building. The building also contained extensive amounts of built-in and recessed furniture, of which only some items remain.



Figure 15. Trelawney Court viewed from Trelawney Street east; note distinctive “S” shaped first floor concrete awning slab edge- and curved sandstone feature panels. Sandstone flagged path leads to lobby entry. (Source: Bradfield Cleary 2019)



Figure 16. Trelawney Court viewed from Trelawney Street west; plainer west elevation with extensive steel framed glazing. Concrete driveway leads to garage. (Source: Bradfield Cleary 2019)



Figure 17. Garage and communal laundry at rear of block. (Source: Bradfield Cleary 2019)



Figure 18. Trelawney Court viewed from north, rear (garage); detailing of curved rendered balustrade panels has been repeated to compose a formal garden facade. Intrusive pool fence type balustrade has been added recently. (Source: Bradfield Cleary 2019)



Figure 19. Building entry on the eastern site boundary with sandstone blade wall at the lobby entry. (Source: Bradfield Cleary 2019)



Figure 20. The sandstone path continues to the rear maisonette apartment which has a more modest entry porch. (Source: Bradfield Cleary 2019)



Figure 21. Extensive steel framed glazing to dining space of apartment 5 with cement rendered framed window surround. (Author photo)



Figure 22. Curved concrete slab awning and ashlar sandstone blade wall punctuated by 3 circular openings at the lobby entry. (Author photo)

Exterior

Building facade

The building exterior appears to be almost completely unaltered. The street facade presents as an asymmetrical, flat roofed corner building, even though there is a relatively straightforward apartment building behind. Stylistic elements added to the façade give a modern appearance to what is actually a building with the commonplace brick, timber and tile conventions of the 1940s.

The external walls are cavity brick; face brick externally, rendered internally. To Trelawney Street the external wall is a concrete capped face brick parapet extending north for approximately 10 metres; thus resembling a modernist flat roofed building. From there the wall roof junction is expressed as it is; i.e. a timber framed roof with Marseilles pattern terracotta tiled roof, with lined eaves and quad gutter and exposed downpipes. The brick wall is broken into two parts orthogonal to each adjacent boundary, thus inflecting to the best view and simulating a corner site view.

The floors of the building are timber framed generally with suspended concrete slabs for the bathrooms, showers, WCs and trade stairs; and the ground and first balconies and porches.

All four facades show a great deal of attention to detail. The Trelawney Street facade has a curvaceous S shaped concrete awning, above the typically 1930 Moderne curved rendered balustrades. The distinctive “S” shaped first floor concrete awning slab edge- and curved ashlar sandstone feature panels infill between delicate steel windows which have curved glazed corners. These elements are also found in George Reves’ later work, but here can be seen as typical of a streamlined 1930s P&O Moderne architectural style, which commonly referenced ocean liners.

The curved concrete slab awning and ashlar sandstone blade wall punctuated by 3 circular openings at the lobby entry also refer to P&O Moderne style. The lobby to apartment 5 has a similar treatment.

The external walls are cavity brick; face brick externally, rendered internally. The floors of the building are timber framed generally with suspended concrete slabs for the bathrooms, showers, WCs and trade stairs; and the ground and first balconies and porches.

Circular bulkhead lights are an integral part of the design of each concrete awning, and this light type is repeated internally in stair lobbies.

The building is a well-built small scale luxury apartment block and had a generous budget for its building type, as shown by the complexity of the planning and detailing as well as the lack of standardization of apartment plans, windows and kitchens which is the hallmark of apartment design.



Figure 23. The flamboyant curved concrete slab awning of the main façade is reflected in the lobby entry.
(Author photo)



Figure 24. Curved concrete slab awning and curved and angular dressed ashlar sandstone wall with slender steel framed windows and curved handrails to front facade.
(Author photo)



Figure 25. Trelawney Street façade detail: Note distinctive “S” shaped first floor concrete awning slab edge, curved sandstone feature panels and bulkhead light. (Source: Author photo)

Windows

The building has many types of steel windows; pivoted porthole windows to a WC, tall arch headed windows to the apartment 5 stair, large format window walls to dining areas and the main stairs, multiple leaf awning windows, casement windows and French doors. Bathroom windows are glazed with “Kosciusko” pattern obscure glass. Windows sills are typically cement rendered with a square edge and paint finish.

Windows are concentrated on the eastern elevation, many almost taking up the full wall, maximising sun into the apartments and providing a feeling of spaciousness.



Figure 26. The building has many types of steel windows e.g. this pivoted porthole window to a WC.
(Author photo)

Figure 27. Steel casement windows glazed with “Kosciusko” pattern obscure glass to bathroom.
(Author photo)



Figure 28. Tall steel framed glazing to maisonette stair with semi-circular operable window at head. (Author photo)



Figure 29. Broad steel awning windows to kitchen. (Author photo)

Interior

The interiors of the building appear to have been largely unaltered. Comparisons with the floor plan reproduced in the 1949 *Decoration & Glass* article indicate there have been no changes to the internal layouts. The typical internal wall finish is painted cement render, with patterned render being used in the ground floor walls of the lobby.

Ceilings of both the lobby and apartments are plastered with curved “streamlined” plasterwork to living areas. This appears to be intact in most of the apartments. The building retains many original light fixtures internally and externally.

Entry thresholds generally have a terrazzo sill. The entry lobby has an entry landing of 2 inch x 2 inch unglazed terracotta tiles while the remaining floor finishes are typically carpet. The main lobby walls have inset timber and glass notice and

directory boards. The main stair has curved winders and a curved balustrade of welded steel flats typical of cinema buildings of the 1930s.

Inside the apartments kitchens appear to generally retain their original or early timber and laminate cabinetry. Bathrooms also retain their original or early unglazed patterned floor tiles and coloured glazed wall tiles, many with original period sanitary fixtures.

Reveals to the steel windows are cement rendered with no traditional timber architraves.

The *Decoration & Glass* article refers to an extensive use of built-in furniture and images show a combination of built-ins and loose furniture items, possibly designed by Reves and Hayes, as was typical of the work of European architects in the period. The built-in units provide storage and maximise usable space in the apartments. The limited internal inspections undertaken for this report indicate only a few built-in units remain. Built-in items such as the banquettes shown in the maisonette in the article appear to have been removed. The maisonette (Apartment 5) has retained more elements than other apartments. A large L - shaped cabinet of birds-eye maple veneer remains in the living room, with a built-in tiled mirror unit with integral shelf. It also retains a light timber veneer sliding door servery unit between the kitchen and the dining nook. The entry lobby retains a timber framed wall mirror with 'flower shelf' and early or original wall lights. These joinery units feature Reves signature layout of timber veneer and are typical of the work of the émigré joiners such as Paul Kaka, Gerstl Cabinet Works, Kafka, Zink and Davidovich (although the particular joiner used for this project is unknown).



Figure 30. Early or original intact floor and wall times in bathroom. (Author photo)



Figure 31. Typical early or original kitchen fit-out as found in most of the apartments.



Figure 32. The entry lobby has an entry landing of 2 inch x 2 inch unglazed terracotta tiles and a threshold sill of honey coloured terrazzo. (Author photo)



Figure 33. Ceilings are plastered with curved "streamlined" plasterwork to living areas (Author photo)



Figure 34. The maisonette (apartment 5) has a built in tiled mirror unit with integral “flower shelf ” as described Decoration and Glass Vol. 15 No. 2 (July - August 1949) article (Author photo)



Figure 35. The maisonette (apartment 5) has a light coloured timber veneer sliding door servery unit between the kitchen and the dining nook. (Author photo)



Figure 36. Top section of the L - shaped unit showing the drinks cabinet of birds-eye maple veneer in the living room, apartment 5. (Author photo)



Figure 37. Large L - shaped cabinet of birds-eye maple veneer in the living room, apartment 5. (Author photo)



Figure 38. The main stair has curved winders and a curved balustrade of welded steel flats typical of cinema buildings of the 1930s. Ceilings are also curved. Blukhead light matches extrnal lights on street facade awning (Author photo)

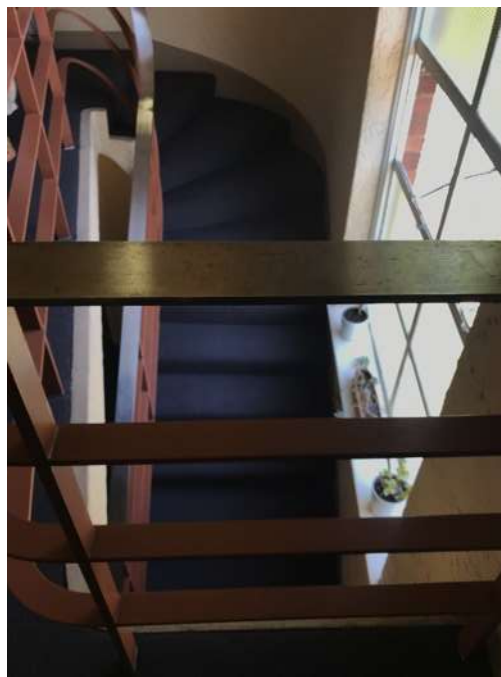


Figure 39. Main stair from above showing western window with rendered sills (Author photo)

Moveable heritage items

There does not appear to be any moveable heritage items associated with the site.

Setting

Trelawney Street runs east to west from Edgecliff Road to Jersey Road in Woollahra. The subject building is located on the northern side of the eastern most section, towards Edgecliff Road, before the land falls away steeply to the east.

The building is located within a mixed context of 19th and 20th century single residences, larger flat buildings and health facilities like the Wolper Hospital on the western side of Trelawney Street. Section 1 identifies the building's context and listed heritage items in the vicinity.

Views of the building are available as one passes east and west along Trelawney Street, and as one turns into Trelawney Street from Edgecliff Road. The building presents as a crisp and well-maintained modernist building in a manicured garden setting.



Figure 40. The building in its setting on the northern side of Trelawney Street, Woollahra. (Source: Bradfield Cleary 2019)

Current condition

The building is in excellent condition. The face brickwork has gained a slight patina with some minor patches of blackening on the brick parapet at high level, which is to be expected. The detailing of the concrete awnings and balustrades and the drainage of the box gutter has been effective in reducing staining.

Balconies, windows, eaves and gutters all appear to be in very good condition and have been well maintained. The steel windows are all operable and appear to have been regularly maintained and painted.

Alterations and additions

A search of Council records indicates that there has been only one building application or development application since its construction. A building application approved 14 April 1971 to alter the kitchen and cloakroom in apartment 5 was not carried out, and the apartment remains today as it was shown in the original BA drawings dated 28 March 1947.

Internally the building remains substantially intact including the internal layout of apartments, decorative curved plaster work at ceilings, bathroom tiles and fixtures, kitchen cabinetry and lighting. In addition some built-in furniture remains, particularly in apartment 5.

The front facade has not been altered. The boiler room chimney has been retained. Only the rear facade shows some alteration with the original 50mm diameter circular hollow section welded steel balustrade having been replaced by an unsympathetic pool fence type balustrade with opaque glass infill panels.

Early external photos taken by Max Dupain (see Figure 41) show the front sandstone block with steel pipe fence has been raised in height with three courses of matching sandstone blocks added to each post. This has retained the original form and materials.



Figure 41. Max Dupain photographed the site around 1950. The images are now held in the State Library collection. Comparisons with current site images show few changes.

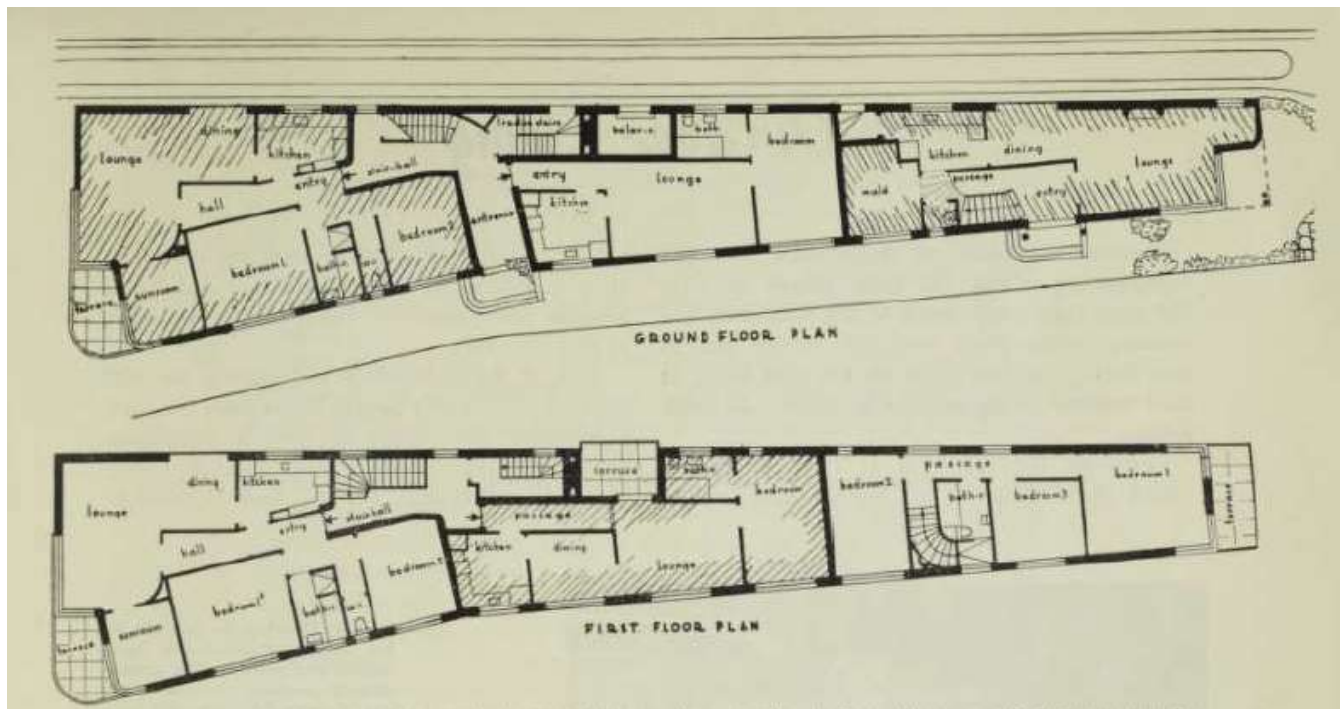


Figure 42. The building's floor plan shortly after completion as published in *Decoration and Glass*, Vol.15 No.2 (July-August 1949), p.25



Figure 43. The approved building floor plan as submitted to Council in 1947. (BA1-1947)

Section 5: Comparative Analysis

Introduction

This section compares the subject building with both other works designed by Reves and Hayes or George Reves alone, and with other residential flat buildings designed and constructed in the immediate post war period in the Woollahra LGA and more generally.

Comparative analysis is important in understanding how a place may meet criteria (f) and (g) of the NSW Significance Assessment criteria. These two criteria relate to whether a place is significant because it is rare or because it is a good example of a common type of place. The two criteria are:

Criteria (f) an item possesses uncommon, rare or endangered aspects of NSW's or of the area's cultural or natural history; and

Criterion (g) an item is important in demonstrating the principal characteristics of a class of NSW's or the area's cultural or natural places or cultural or natural environments.

Addressing these criteria assists understanding the heritage values of a place in the Woollahra context and the broader context of the history of New South Wales.

Appendix B contains a full list of the identified work of Reves, and of Reves and Hayes.

Works of Reves and Hayes

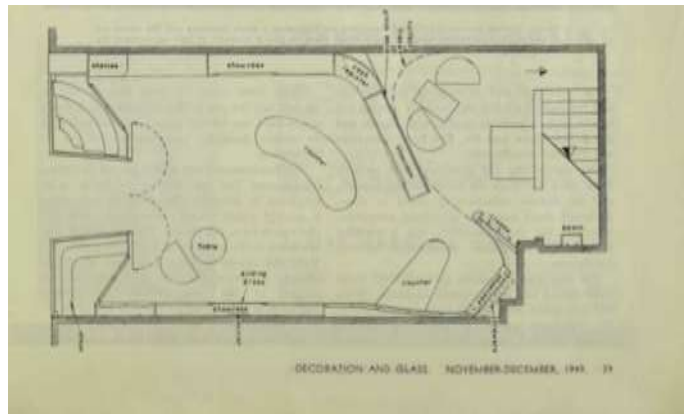
After researching Council records, publications and other available information only three projects undertaken by the Reves and Hayes partnership have been located.

These are:

- Trelawney Court, 3 Trelawney Street, Woollahra, 1949
- City jewellery store, location unknown, published in *Decoration & Glass*, Nov-Dec, 1949.

- Werner House, 85 Victoria Road Bellevue Hill, 1951

1949- Jewellery store, Sydney



Although this is a small interior retail fitout it shares design elements with 3 Trelawney Street in a willingness to employ curved geometry wherever possible within an orthogonal envelope and extensive use of timber veneered joinery. This can be seen in the curved wall cabinets and free standing cabinets which are in a free geometry (non-radial) similar to the balcony, awning, ceiling and stair elements in 3 Trelawney Street. This fitout is assumed to be now demolished.

1951- Werner House, 85 Victoria Road, Bellevue Hill



This is the only known single house designed by Reves and Hayes. It was a very large and opulent house for its time, characterised by extensive circular and curved geometry. Stylistically, it owes much to the 1930s and 1940s. It has been extensively altered with a roof terrace and other alterations. This house has no statutory heritage protection.



Works of George Reves

After their partnership dissolved Charles Hayes appears to have worked for a number of larger architectural firms and so it is difficult to identify his stylistic contribution to 3 Trelawney Street and his significance as an architect. Consequently the following analysis looks at the work of George Reves, who despite a low profile career, completed a number of interesting modernist residential projects in the eastern suburbs in the 1950s and 1960s. A number of these projects display stylistic elements observable in 3 Trelawney Street.

The following comparative analysis examines a sample of houses designed by George Reves.

1957- Schwartz House, 875 New South Head Road, Rose Bay (demolished 2016)



Built ten years after 3 Trelawney Street this small house shares design elements with it; including the curved decorative dressed ashlar sandstone wall panels as part of the front facade. The glazing bars of the facade, like 3 Trelawney Street, are aligned with the balustrade panels in a cohesive design arrangement.

875 New South Head Road was also fitted with built-in curved timber furniture of flamboyant design.



Stein House, 86A Victoria Road, Bellevue Hill, 1962 (Renovated 2018 by Luigi Rosselli Architects)



Built 13 years after 3 Trelawney Street this large house shares design elements with it; including the sweeping curves of the steel balustrades and curved rendered balustrade upstands. It also shares with 3 Trelawney Street curved decorative ceilings as seen in the living rooms. The most important common element is the distinctive curved concrete awnings seen in the front facade of 3 Trelawney Street and at each of its two apartment entrances. In 86A Victoria Road Bellevue Hill this motif has become more three dimensional and expressive to the point of being reminiscent of South American modernists such as Oscar Niemeyer.

This house has no statutory heritage protection. An assessment of heritage significance should be undertaken.

Horsky House, 861 New South Head Road, Rose Bay (also 10 Fernleigh Gardens), 1961 (altered c. 2011)



The Horsky House built 13 years after 3 Trelawney Street displays a lightweight, skillion roofed Californian inspired modernism. Masonry parapets are broken into individual panels reducing the mass and bulk of the building and making it more open. Cantilevered orthogonal balconies are used and no circular geometry is evident.

Little of the original house now remains. It has no statutory heritage protection. It appears that the recent renovations mean it no longer demonstrates Reves' design work and is not in a heritage conservation area.

Conclusion:

3 Trelawney Street is an early work of émigré architects Reves and Hayes, who had trained and practiced in central Europe before WWII. This influence is evident in a number of the building's features, including planes of unembellished face brickwork, curved rendered balconies and custom, lavish built in timber furniture and joinery. These features can be seen to have been further explored in Reves' later work as he designed larger residential projects during the 1950s and 1960s. The subject building can be seen to have a number of distinctive features evident in Reves' other projects and hence to be a representative example of his work.

It should be noted that Reves had a distinctive application of modernism, taking in both European influences and later elements of Californian modernism, and his work

can be seen as stylistically individual in the context of the Woollahra Municipality and Sydney more generally. Only a handful of his projects have been identified during this and previous studies, and none of these projects are protected by individual heritage listing. In the last few years a number of Reves' known projects have been demolished or substantially altered making an intact example of his work, such as the subject building, rare.

Inter-war flat buildings in the Woollahra LGA

Although the subject building was designed in 1946, just after WWII, it is considered here to be comparable with Inter-war flat buildings. The disruption of WWII meant that building all but ceased in the 1940s and the wartime restrictions on building materials that continued into the late 1940s meant little architectural innovation occurred until the mid 1950s. The 1946 date of the subject building is significant as it represents the beginning of a shift from Inter-war flat building styles towards modernist International Style architectural works that became more common in Sydney in the late 1950s. The subject building shows elements of Inter-war flat buildings but also stylistic differences that mark the influence of European Modernism.

20 Thornton Street, Darling Point, 1941, Lipson and Kaad



This low scale flat building shares a number of design elements with Trelawney Court. It was designed by the office of architect Samuel Lipson, a pioneer of European Modernism in Australia during from the late 1930's through to the 1960s.

It is a two storey building with a prominent curved bay window with curved glass in slender steel windows and a modern rendered brick parapet. However the parapet conceals a conventional pitched Marseille tile roof, which is very evident along the side facades. All the other windows are timber framed, including the uncharacteristic timber doors to a poorly designed and built balcony addition.

This building is not heritage listed and is not in a heritage conservation area.

Glamis, 206A Victoria Street, Bellevue Hill, 1930s, Lipson and Kaad



This four storey building is considered a departure from conventional residential flat design in its floor plan, characterised by an elegant employment of galley access on three levels. Bold coloured, banded brickwork facades are capped by a very low pitched roof, like a flattened pyramid, with minimal eaves. A glazed faceted bay window forms an awning over the entry link. The street entry is enlivened by a bold Art Deco name board. With the possible exception of the curved bay window on the street facade, Glamis shares few design elements with Trelawney Court.

Glamis is listed in the Woollahra Local Environmental Plan 2014 Schedule 5 Environmental Heritage as;

Residential flat building and interiors, front boundary wall, entry link and grounds

Rutland Gate, 28-30 Fairfax Road, Bellevue Hill, 1935, Dudley Ward



Rutland Gate at 28-30 Fairfax Road is a site with two buildings. No.30 was built in 1935 with No.28 following in 1936. Rutland Gate is a grand apartment building with large, standardised, well-planned identical apartments over four storeys.

The facades are austere for a building of this era, with a single colour of brick used and no patterning or corbelling employed except at the top of stairwell windows and at entries where an unusual hit and miss brickwork is employed. A limited use of 2 coloured banded brickwork is used to Fairfax Road, which is recessive behind a row of garages. Windows in curved walls are faceted rather than curved.

Rutland Gate shares few design elements with the much smaller Trelawney Court; Trelawney Court being much richer in material palette and detailing. These buildings are not heritage listed. They are not in a heritage conservation area.



42 Fairfax Road, Bellevue Hill, 1951, architect unknown



42 Fairfax Road is a four storey brick apartment building contemporaneous with Trelawney Court. It has a simple multi-coloured brick facade, sandstone flagged paths, porthole windows, curved rendered masonry balustrades and decorative angled blade walls with circular perforations at lobby entries.

These blade walls, like the building generally, are less rich and substantial than Trelawney Court, being made of thin painted concrete rather than elaborately coursed ashlar sandstone. This building does not have the rich materials and level of detail that is seen in Trelawney Court.

This building is not heritage listed. It is not in a heritage conservation area.

Darjoa, 14 Longworth Avenue, Point Piper, 1938, Lipson & Kaad	
	<p>“Darjoa” was designed by Samuel Lipson in the late 1930s. A three storey apartment building on the harbour in Point Piper, it is described in “Homes in the Sky” as “a typical product of the Sydney marriage of European Modernism and conspicuous wealth” (p.86). It was a high profile project with its interiors and extensive built-in furniture published in <i>Decoration and Glass</i> and <i>The Home</i>.</p> <p>Its facade features a distinct horizontality formed by painted rendered projecting sills and parapet, and curved steel framed window bands. It is a typical example of European Modernism adapted to a Sydney setting.</p> <p>The building does not have the rich materials, level of detail and individual flourishes that are evident at Trelawney Court.</p> <p>This building is not heritage listed and not in a heritage conservation area.</p>
Arundel House, 24 Yarranabbe Road, Darling Point, 1940, Pitt & Phillips	
	<p>Arundel House was designed by architects Eric C. Pitt & C.C. Phillips just before WWII. It can be seen as a Moderne or P&O style building with Art Deco detailing to the garages.</p> <p>Its main façade is dominated by curved projecting bay windows with faceted timber frames. It includes porthole feature windows on the side facades. The facades are simple, with a single colour of brick used. Brick patterning and corbelling are only used in the street front garages.</p> <p>Trelawney Court presents as a more linear building with less focus on brick detailing. As such it represents a move away from the Moderne influences present in Arundel House towards incorporating aspects of European Modernism.</p> <p>This building is not heritage listed and not in a heritage conservation area.</p>

“Hillside” Apartments, 412 Edgecliff Road, Woollahra, 1938, Emil Sodersten Architect.



Large apartment building, finished immediately pre-war. Sodersten’s work was influenced by American Art Deco architects Hugh Ferriss and Raymond Hood. “Hillside” is a highly styled formal Art Deco building with external walls being built almost entirely of variegated coloured face brickwork. The slender massing of the separate wings emphasises the verticality of the building and this is supported by the vertical arrangements of the window design, brickwork detailing and decorative elements.

“Hillside” is modelled and decorated to appear as vertical and massive as possible. Balconies are not differentiated from the building mass.

It differs from the plain brickwork and horizontal emphasis of Trelawney Court.

This building is heritage listed and is within a heritage conservation area.



Inter-war flat buildings outside Woollahra

A number of 1930s and 1940s apartment buildings in Melbourne demonstrate an early application of Modernist principles and provide a useful comparison with Trelawney Court. The 1940s work of Swiss trained Frederick Romberg and his partner Mary Turner Shaw is highly regarded and considered significant as early examples of International Style modernism in Australia. Similarly the 1930s Cairo Flats by Best Overend, an architect recently returned from working in the UK, is also recognised as an influential and early Modernist apartment project. Like Trelawney Court these projects emphasise the horizontal, often with rendered balconies, and have much simpler and less decorative brickwork than Art Deco examples. They also use steel window frames or glass bricks and other simplified window treatments and feature curved elements such as balconies and porthole features. The following are comparable examples of 1930s and 1940s flat buildings located outside the Woollahra Council area.

Cairo Flats, 98 Nicholson Street, Fitzroy, Victoria, 1935-36, Best Overend	
	Designed by architect Best Overend, who had just returned from working in London. The two storey complex of 28 bachelor flats was one of the first modernist flats in Melbourne. Termed a 'minimum flat' it sought to provide simple function spaces for urban living. Cairo is listed by Heritage Victoria as an important example of the International Modern style and as a building which established a major break with conventional maisonette flat design.

Glenunga, 2 Horsburgh Grove, Armadale, Victoria, 1940, Romberg and Shaw



Designed by Frederick Romberg and Mary Turner Shaw and completed in 1940. It is considered historically significant as an illustration of the influence of European Modernism upon flat design in Melbourne and in particular the trend toward more compact flat layouts and is listed for its International Style form, materials and detailing. It includes a number of features in common with Trelawney Court including large areas of glazing, feature stonework and repeated circular elements. Glenunga is a listed heritage item within the City of Stonnington, Melbourne.

Yarrabee Flats, 44 Walsh Street, South Yarra, Victoria, 1940, Romberg and Shaw



Designed by Frederick Romberg and Mary Turner Shaw and completed in 1940. Originally unpainted face brickwork with rendered and painted balconies and window surrounds. The building shares a number of characteristics with the subject site including the curved balconies and awnings, and pipe balustrades. Yarrabee is not heritage listed.

Conclusion

3 Trelawney Street can be seen as a filtering of the eclectic local Sydney architectural idiom to suit the taste and training of Reves and Hayes, who had trained and practiced in central Europe before WWII. In 3 Trelawney Street some of the following design decisions they made were;

- 3 Trelawney is not composed with a traditional base, shaft and cornice like the Art Deco examples above. Instead both floors are identical in their treatment.

- Brickwork is arranged in large plain walls without variegated colours or multiple brick shapes and textures.
- Sandstone is used as a landscape element or detailed as an applied finish rather than as a structural basement level or “plinth” as can be seen in the examples above.
- No purely decorative elements are applied. Expression is achieved through the design of required elements such as glazing bars and balustrades.
- Balconies are formed of solid rendered elements and a lightweight horizontal steel pipe balustrade rather than a solid mass of masonry.
- Pitched roofs are hidden behind a parapet – rather than being expressed with eaves- and therefore resembling the modernist flat roof.

Building application plans held by Council demonstrate that through the design process the building can be seen to have developed towards European modernism and away from an initially typical local Inter-war style. The architects have opted for the building and architectonic elements most congruent with their central European modernist training, while still producing a building that is sympathetic to its context. During the design and building process Reves also developed typical elements into idiosyncratic forms that appear in his later work i.e. the “S” shaped awning that re-appears in 86A Victoria Road Bellevue Hill as a more organic and expressive Niemeyer-esque element.

Comparative analysis

Trelawney Court is an intact example of an Inter-war residential flat building, despite having been completed immediately post war. It shares a number of characteristics with other heritage listed residential flat buildings in the WMC area making it a representative example but can also be seen as having unique qualities that make it rare.

Like many residential flat buildings in the WMC area it represents the growing demand for housing from the 1930s and the progressive subdivision of larger single residential sites and the construction of multi-unit projects on the new lots. Unlike

many of the examples above, Trelawney Court was developed on a narrow site and in a low rise context. As a result it is relatively rare as a smaller apartment development with only 4 flats and the rear maisonette.

As the work of European trained architects, Trelawney Court is comparable to the work of British trained Architect Samuel Lipson, a number of whose buildings are listed as heritage items in the Woollahra LEP 2014 and the Sydney LEP 2012. Lipson's work is acknowledged as significant because it reflects the impact European trained architects had on the direction of architecture in the years immediately preceding World War 2. However, Trelawney Court can be seen to have characteristics of more modernist buildings, such as those designed by another émigré, Swiss-trained Frederick Romberg, in Victoria in the 1940s which are considered significant as early examples of International Style modernism in Australia. Having been completed just post war, Trelawney Court is a significant example of the work of the numerous émigré architects, particularly Hungarians, who settled in Sydney and practised a unique application of central European modernism. Few examples of these buildings remain as intact as Trelawney Court, including its interiors and with examples of its built-in furniture, making it rare.

The building is also representative of the work of George Reves, a significant modernist architect who completed a number of projects in the eastern suburbs during the 1950s and 1960s. The building reflects key elements of other projects designed by Reves including the curved feature awning, use of ashlar stonework feature panels and suppression of the expression of pitched roofs. When compared to other buildings by Reves, only a handful of which have been identified and many of those demolished or altered, as an intact example of his work it is rare.

The subject building is an excellent example of a well-designed Inter-war flat building with a unique approach to site planning, generous detailing and thoughtful development of living spaces. It displays architectural details that are typical of Inter-war flat buildings but also many unique details that reflect the design approach of its architects, a need to adapt to post war building shortages and a response to the site.

The result is a compact building providing a thoughtful street presence and high quality apartments.

Despite numerous examples of Inter-war flat buildings being listed as local heritage items in the Woollahra LGA and other LGAs, these buildings tend to show a wide variety of stylistic differences. The subject building displays elements of European Modernism that make it a unique adaptation of a common architectural form. The subject building can be seen to be a rare example of an Inter-war flat building showing the influence of European Modernism within the context of the Woollahra Council area. That the building remains substantially intact, including interior and interior fittings, further increases its rarity.

Section 6: Heritage Significance Assessment

Introduction

The assessment of heritage significance is undertaken by utilising an assessment criteria based on the Burra Charter of Australia ICOMOS. The principles of the charter relate to the assessment, conservation and management of sites and relics. This has informed legislation in the NSW Heritage Act 1977 which is implemented through the NSW Heritage Manual.

The following assessment utilises the heritage significance criteria set out in the document *Assessing Heritage Significance*, published by the NSW Heritage Office.

NSW Historical Themes

The use of the NSW Historical Themes is an important process in understanding how a site or relic relates to important themes to NSW and to a local area, and therefore how a site could be significant at a State or local level. There are nine broad Australian themes and 36 NSW themes, with numerous related local themes.

3 Trelawney Street, Woollahra relates to the following NSW Historical Themes:

Australian Theme	NSW Theme	Relevance
Peopling Australia	Ethnic influences	The subject building represents the application of European modernism as practiced by migrant architects in Sydney in the immediate post war years.
Building settlements, towns and cities	Accommodation	The building is an example of the development of apartments in Sydney in Eastern Suburbs in the immediate post war years.
Developing Australia's cultural life	Creative endeavour	The subject building is an example of modernist architecture of the late 1940s drawing stylistic elements from both a Moderne and International Style architectural vocabulary. It is also a representative example of the work of European émigré architects.

Heritage significance assessment

New South Wales Heritage Assessment Guidelines

The *NSW Heritage Manual* provides seven heritage criteria to assess the significance of an item. If an item meets one of the seven heritage criteria at a local level, and retains the integrity of its key attributes, it can be considered to have local heritage significance. To be assessed for State significance an item will need to meet more than one of the seven heritage criteria at a State level, or if an item satisfies only one of the criteria, the item is of such particular significance to NSW that it should be listed.

‘State heritage significance’, in relation to a place, building, work or relic, moveable object or precinct, means significance to the State in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

‘Local heritage significance’, in relation to a place, building, work, relic, movable object or precinct, means significance to an area in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.

The table below outlines the seven heritage criteria contained in the NSW Heritage Assessment Guidelines:

Criteria	Description
Criterion a: Historical significance	An item is important in the course, or pattern, of NSW’s cultural or natural history (or the cultural or natural history of the local area);
Criterion b: Associative significance	An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW’s cultural or natural history (or the cultural or natural history of the local area);
Criterion c: Aesthetic/technical significance	An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area);

Criteria	Description
Criterion d: Social significance	An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons;
Criterion e: Research potential	An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area);
Criterion f: Rarity	An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area);
Criterion g: Representative	An item is important in demonstrating the principal characteristics of a class of NSW's <ul style="list-style-type: none"> • cultural or natural places; or • cultural or natural environments. (or a class of the local area's <ul style="list-style-type: none"> • cultural or natural places; or • cultural or natural environments.)

The following section provides an assessment of the significance of the subject site against the above criteria.

Criterion a- Historical significance

Trelawney Court is a significant example of an Inter-war flat building designed in the immediate post war period. It displays a combination of Moderne and International Style architectural influences and demonstrates the shift in the Woollahra area towards higher density and increased apartment development post war.

Designed by émigré architects for European clients, Trelawney Court can also be seen to represent the growing influence of European migrants on the development of Sydney's suburbs post war.

Trelawney Court is also significant as an example of the work of architect George Reves, who contributed a number of significant modernist houses in the eastern suburbs during the 1950s and 1960s. Trelawney Court, his first project in Australia,

demonstrates the evolution of his style as he adapted to the context of Sydney and has particular significance due to its intactness.

Guidelines for inclusion		Guidelines for exclusion	
X	• shows evidence of a significant human activity	X	• has incidental or unsubstantiated connections with historically important activities or processes
✓	• is associated with a significant activity or historical phase	X	• provides evidence of activities or processes that are of dubious historical importance
X	• maintains or shows the continuity of a historical process or activity	X	• has been so altered that it can no longer provide evidence of a particular association

Trelawney Court is associated with a significant historical phase and as such is of local significance under this criterion. The building does not meet the threshold for State significance under this criterion.

Criterion b- Associative significance

Trelawney Court has significant associations with architect George Reves, as his first project in Australia, and as one that was published and remains intact. The site also has associations with former owner Arthur Wigram Allen but as Allen never occupied the site, and owned many properties in Sydney, this association is not considered significant.

Guidelines for inclusion		Guidelines for exclusion	
X	• shows evidence of a significant human occupation	✓	• has incidental or unsubstantiated connections with historically important people or events
X	• is associated with a significant event, person, or group of persons	X	• provides evidence of people or events that are of dubious historical importance
		X	• importance has been so altered that it can no longer provide evidence of a particular association

Trelawney Court can be seen to have only incidental connections with historically important people and strong associations with people that are not widely recognised as historically important, so does not meet the threshold for listing under this criterion at either State or local level.

Criterion c- Aesthetic/technical significance

Trelawney Court is a significantly intact example of an Inter-war flat building showing elements of both the Moderne and International style. As the work of émigré architects it can be seen to illustrate the transfer of European modernist architectural training to Australia and its application, often for European clients, in a new context. The architects have opted for the building and architectonic elements most congruent with their central European modernist training, while still producing a building that is sympathetic to its context. During the design and building process, Reves also developed typical elements into idiosyncratic forms that appear in his later work i.e. the “S” shaped awning that re-appears in 86A Victoria Road Bellevue Hill as a more organic and expressive Niemeyer-esque element.

Trelawney Court can be compared with other significant examples of modernist flats of the 1930s and 1940s including Cairo Flats and Glenunga, in Melbourne, both of which are heritage listed as influential examples of International Style modernism.

The building displays modernist architectural characteristics including the curved feature awning, use of ashlar stonework feature panels, marked horizontality and suppression of the expression of the pitched roofs and is of aesthetic significance as an intact example of a modernist Inter-war flat building.

Guidelines for inclusion		Guidelines for exclusion	
✓	<ul style="list-style-type: none"> shows or is associated with, creative or technical innovation or achievement 	X	<ul style="list-style-type: none"> is not a major work by an important designer or artist has lost its design or technical integrity
X	<ul style="list-style-type: none"> is the inspiration for a creative or technical innovation or achievement 	X	<ul style="list-style-type: none"> its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded
✓	<ul style="list-style-type: none"> is aesthetically distinctive has landmark qualities exemplifies a particular taste, style or technology 	X	<ul style="list-style-type: none"> has only a loose association with a creative or technical achievement

Trelawney Court is aesthetically distinctive and shows creative and technical innovation and achievement and hence meets the threshold for local listing under this criterion. The building does not meet the threshold for listing at a State level.

Criterion d- Social significance

Trelawney Court does not appear to hold strong or special associations with a particular community or group.

Guidelines for inclusion		Guidelines for exclusion	
X	• is important for its associations with an identifiable group	X	• is only important to the community for amenity reasons
X	• is important to a community's sense of place	X	• is retained only in preference to a proposed alternative

The building does not meet the threshold for local or State listing under this criterion.

Criterion e- Research potential

Trelawney Court has some research value for demonstrating the architectural work of Reves and Hayes. Little is known about both architects and their projects, many have been altered or demolished. As the building is substantially intact, its fabric also provides opportunities to reveal information about past ways of living and design and construction methods from the mid 20th century.

Due to its high level of intactness, including its interiors, it provides evidence of past customs and ways of life from a historically important time when the influence of European migrants was leading to substantial changes across the eastern suburbs.

The site was formerly part of the Elystan estate which appears to have contained extensive gardens and outbuildings. The archaeological remains of these elements may be present on the site and provide research opportunities.

Guidelines for inclusion		Guidelines for exclusion	
✓	• has the potential to yield new or further substantial scientific and/or archaeological information	X	• the knowledge gained would be irrelevant to research on science, human history or culture
X	• is an important benchmark or reference site or type	✓	• has little archaeological or research potential
✓	• provides evidence of past human cultures that is unavailable elsewhere	X	• only contains information that is readily available from other resources or archaeological sites

Trelawney Court has moderate levels of research significance associated with building up a greater picture of the work of George Reves and is significant at a local level under this criterion. The building does not meet the threshold for State significance under this criterion.

Criterion f- Rarity

Trelawney Court is rare as an example of the work of Reves and Hayes, and also more generally Reves, few of whose identified projects remain intact.

It is also rare as a 1946 design undertaken by émigré architects, both of whom were just returning to private practice post war, having relocated to Australia from Hungary. Although émigré architects were to have a profound influence on the Woollahra LGA during the second half of the twentieth century, Trelawney Court, including its interiors, can be seen as a rare example of an intact flat building designed by émigré architects in the 1940s in the Woollahra LGA.

Reves had a distinctive application of modernism, taking in both European influences and later elements of Californian modernism, and his work can be seen as stylistically individual in the context of the Woollahra Municipality and Sydney more generally. None of his projects are protected by individual heritage listing. An intact example of his work, including interiors and built-in furniture, such as the subject building is rare.

Guidelines for inclusion		Guidelines for exclusion	
✓	• provides evidence of a defunct custom, way of life or process	X	• is not rare
✓	• demonstrates a process, custom or other human activity that is in danger of being lost	X	• is numerous but under threat
✓	• shows unusually accurate evidence of a significant human activity		
X	• is the only example of its type		
X	• demonstrates designs or techniques of exceptional interest		
X	• shows rare evidence of a significant human activity important to a community		

As an intact and unusual example of an Inter-war flat building complete with original interiors and built-in furniture, Trelawney Court demonstrates past practices and shows increasingly rare evidence of significant design movements and social changes in the Woollahra area. It meets the threshold for listing at a local level under this criterion. The building does not meet the threshold for listing at a State level under this criterion.

Criterion g- Representative

Trelawney Court, with its interiors, is a fine and intact example of an Inter-war flat building. It has numerous features typical of similar flat buildings of the period including the use of built-in furniture, moulded plaster ceilings, steel frame windows, red bricks, curved balconies and awnings, rendered window surrounds and sandstone feature elements. It draws many of its stylistic elements from a Moderne architectural vocabulary, which was a popular style of the period.

It also displays the influence of European modernism and can be seen as representative of the work of émigré architects, who had studied and practiced in central Europe. This became an increasingly important contribution to the development of modern architecture in Sydney after WWII when significant numbers of European architects took up practice in Sydney.

Trelawney Court is a good example of the work of architect George Reves. Reves designed a number of significant modernist houses in the eastern suburbs during the 1950s and 1960s, and Trelawney Court displays a number of architectural motifs that he would go on to develop further in his later work including the curved feature awning, use of ashlar stonework feature panels and suppression of the expression of pitched roofs.

Guidelines for inclusion		Guidelines for exclusion	
✓	<ul style="list-style-type: none"> is a fine example of its type has the principal characteristics of an important class or group of items 	X	<ul style="list-style-type: none"> is a poor example of its type
✓	<ul style="list-style-type: none"> has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity 	X X	<ul style="list-style-type: none"> does not include or has lost the range of characteristics of a type does not represent well the characteristics that make up a significant variation of a type
✓	<ul style="list-style-type: none"> is a significant variation to a class of items 		
✓	<ul style="list-style-type: none"> is part of a group which collectively illustrates a representative type 		
✓	<ul style="list-style-type: none"> is outstanding because of its setting, condition or size 		
X	<ul style="list-style-type: none"> is outstanding because of its integrity or the esteem in which it is held 		

Trelawney Court is a fine example of its type, displaying the principle characteristics of an important architectural development and is part of a group of buildings, the work of émigré architects, which collectively demonstrate significant historical and social changes. It is significant under this criterion at a local level. The building does not meet the threshold for listing at a State level under this criterion.

Statement of Heritage Significance

Trelawney Court at 3 Trelawney Street, Woollahra is a significant example of an Inter-war flat building designed in the immediate post war period with interiors and built-in furniture remaining intact. It has local historical significance for its ability to demonstrate the shift in the Woollahra area towards higher density and increased apartment development post war. It also has historical significance as a work of émigré architects for European clients and can be seen to represent the growing influence of European migrants on the development of Sydney's suburbs post war.

Trelawney Court is also significant at a local level as a rare, intact example of the work of architect George Reves who contributed a number of significant modernist houses in the eastern suburbs during the 1950s and 1960s. Trelawney Court demonstrates the evolution of his style as he adapted to the context of Sydney and has particular significance due to its intactness.

Trelawney Court has aesthetic significance at a local level as an intact example of a modernist Inter-war flat building. It retains a high level of original interior and exterior fabric and as an early work of émigré architects is able to demonstrate the transfer of European modernist architectural training to Australia. The building shares characteristics with other significant modernist 1930s and 1940s apartments, and is able to demonstrate the growing influence of International Style modernism on apartment design in Australia.

As an intact example of its type, Trelawney Court has research potential at a local level to demonstrate past ways of living and design and construction methods from the mid 20th century. It is also an important source of information about the work of its architects Reves and Hayes, of which little is known and many of their projects been altered or demolished. The building also has high levels of rarity values as an

intact 1946 apartment design undertaken by émigré architects. Trelawney Court, including its interiors, is a fine example of its type, displaying the principle characteristics of an important architectural development and is part of a group of buildings, the work of émigré architects, which collectively demonstrate significant historical and social changes.

Section 7 Conclusions and Recommendations

Conclusions

This report has assessed the heritage significance of Trelawney Court at 3 Trelawney Street, Woollahra. It has concluded that the residential flat building including its interiors meets the threshold for local heritage significance. Trelawney Court is of local heritage significance under the criterion of historical, aesthetic, rarity and representative significance.

This report has concluded that the subject site does not meet the threshold for State heritage significance.

Recommendations

Heritage listing

- Trelawney Court at 3 Trelawney Street, Woollahra, including its interiors, should be added to the heritage schedule of the Woollahra LEP 2014 as an item of local heritage significance. This is to be based on the attached heritage inventory sheet.
- It is also recommended that Woollahra Council undertake a study of the work of émigré architects in the post war period, in the Council area to gain a fuller understanding of the rarity or representative value of the building and to identify other significant buildings.

Ongoing management

- It is recommended that the Trelawney Court be managed in line with the principles of the Burra Charter, particularly Article 3.1 which notes: “*Conservation* is based on a respect for the existing *fabric, use, associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.”¹ Any future adaptations or upgrades should aim to retain as much original fabric as possible.

¹ The Burra Charter, Australia ICOMOS 2013.

- It is considered sympathetic upgrades of kitchens and bathrooms would not impact the building's overall significance, but should aim to retain as much early or original fabric as possible.
- All other extant original and early fabric, including built-in furniture, should be retained and conserved.
- The external appearance of the site when viewed from Trelawney Street, which remains largely original, should also be retained and conserved. It should be noted that the garage and laundry room are not considered to be of heritage significance.
- Due to the limitations of this assessment, which did not include a full inspection of the building, a fabric assessment should be undertaken. The external and internal fabric should be rated for its significance in order to guide future works. This might be best achieved via the preparation of a conservation management document which assesses the significance of the fabric and includes policies for future changes.
- A detailed internal and external photographic record of the building should be made and lodged with Woollahra Council and the Local Historical Association.

Section 8 References

The Burra Charter, Australia ICOMOS Inc Burwood, VIC, 2013

Post War Modernism in Sydney, George Reves and Hans Peter Oser, Ted Quinton, Dissertation UNSW, 1997

The Other Moderns: Sydney's Forgotten European Design Legacy, ed Rebecca Hawcroft, 2017

Homes in the Sky, Apartment Living in Australia, Caroline Butler-Bowdon and Charles Pickett, 2007

Modernism Rediscovered, Pierluigi Serraino and Julius Shulman, 2000

Frederick Romberg: the architecture of migration 1938-1975, Harriet Edquist, 2000

Heritage Council of NSW, 2006. New South Wales Historical Themes. Accessed online at:

<https://www.environment.nsw.gov.au/resources/heritagebranch/heritage/themes2006.pdf>

NSW Heritage Office, 2001. Assessing Heritage Significance. Accessed online at:

<https://www.environment.nsw.gov.au/-/media/OEH/Corporate-Site/Documents/Heritage/assessing-heritage-significance.pdf>

HeriCon Consulting in association with Colleen Morris and Peter Spearritt, 2013. The Modern Movement in New South Wales- A Thematic Study and Survey of Places,

<https://www.environment.nsw.gov.au/resources/heritagebranch/heritage/ModernHeritage1.pdf>

RAIA Registration files, George Reves and Charles Hayes

Woollahra Council building files

Articles:

Trelawney Court, Decoration and Glass, Volume 15, No.2, July-August 1949, Cover and pp.22-23.

City Jewellery Store, Decoration and Glass, Volume 15, No.4, November-December 1949, pp.28-29

Trelawney Court Heritage Assessment

Cover, Architecture in Australia, July-September, 1955

Duns Gazette for New South Wales, Sydney

Section 9 Appendix A: Excerpts from Woollahra Council file BA/1947, noting the disapproval of the first three-storey scheme submitted.

Municipality of Woollahra

No. 1

APPLICATION FOR APPROVAL TO BUILD

To The Town Clerk,
Woollahra.

I hereby make application to the Council for permission to erect building as stated hereunder, as per accompanying plans and specifications and in accordance with the provisions of the Local Government Act, 1919, and Ordinances thereunder, and I undertake to build in conformity with such approval and Act and Ordinances.

The Owner <u>M. and T. Danos</u> Address <u>1, Ocean St. Woollahra</u> Builder or Architect <u>REVES & HAYES</u> Address <u>35/4 Pitt St. Sydney</u>	LOCATION OF PROPOSED BUILDING Street <u>Trelawney St.</u> House No. <u>3</u> Lot _____ Section _____ or Name _____ Estate _____ Block plan drawn to scale must accompany.
---	--

NEW BUILDINGS No. of new buildings <u>1</u> Estimated cost of each building \$ _____ Total \$ <u>10,000</u> Estimated cost of fencing \$ <u>60</u> Estimated cost of allotment \$ <u>1800</u>	ALTERATIONS OR ADDITIONS TO EXISTING BUILDING State full particulars: _____ _____ _____ Estimated cost, \$ _____
---	--

The following particulars relating to area are required only in respect of residential flat buildings:—

Area of allotment <u>7487</u> sq. ft. <u>(27 1/2 acres)</u>	Area proposed to be covered by buildings <u>2620</u> sq. ft.	"Total area of site" <u>7487</u> sq. ft.	"Total floor plan area" <u>7348</u> sq. ft.
---	--	--	---

State for what purpose (dwelling, flats, commercial building, hotel or hostel) flats.

PARTICULARS OF NUMBER OF BUILDINGS, ROOMS, ETC.

FLATS: <u>4</u> flats of <u>5</u> rooms. <u>1</u> " " <u>3</u> " " <u>1</u> flats of <u>2</u> rooms. No. of bldgs. _____	DWELLINGS: No. of storeys <u>3</u> No. of rooms in each bldg. <u>29</u>
---	--

NOTE: "Rooms" means living rooms, bedrooms and kitchens. Domestic offices (laundry, bathroom, etc.) not to be included.

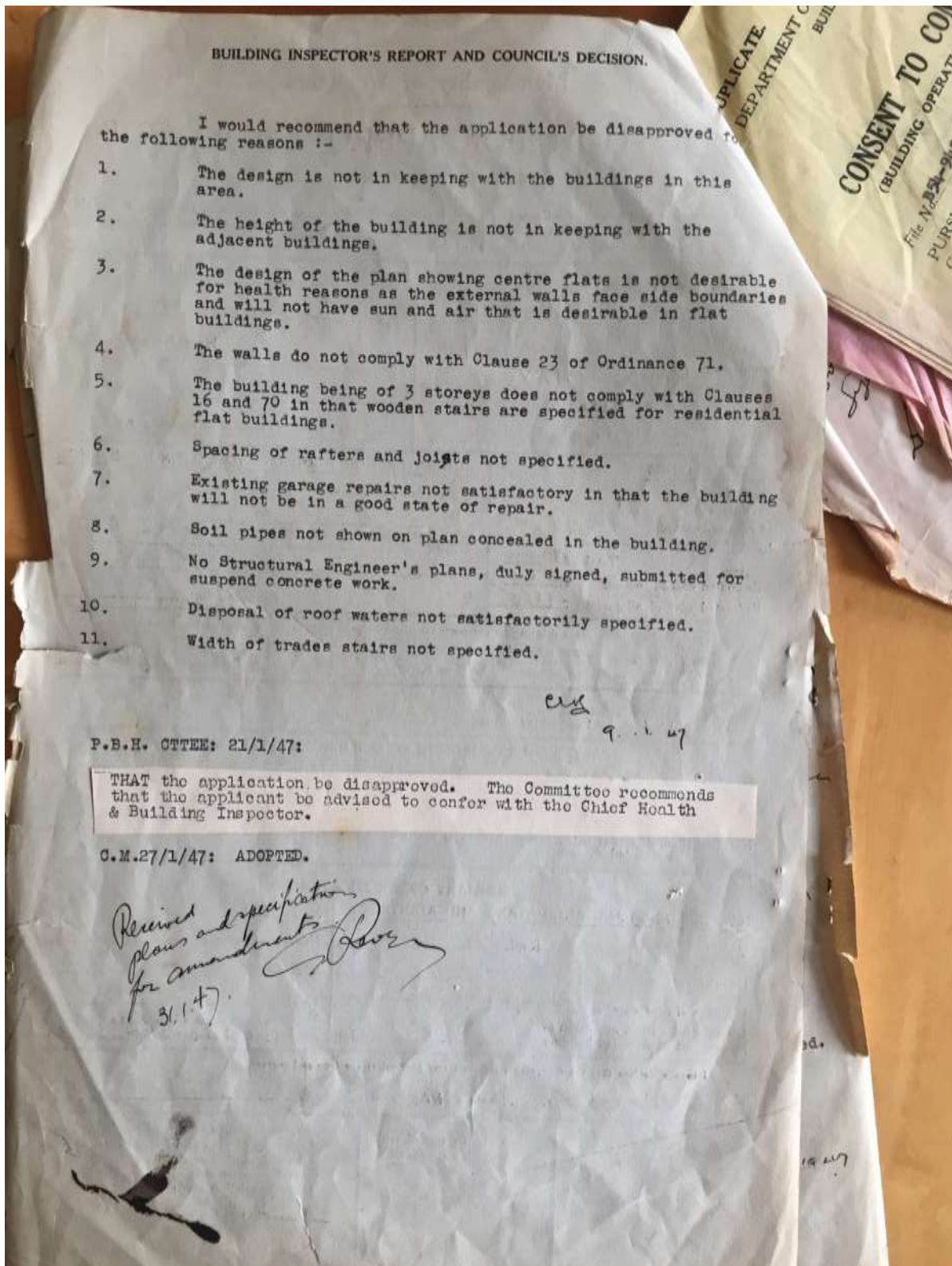
SUMMARY OF SPECIFICATION.

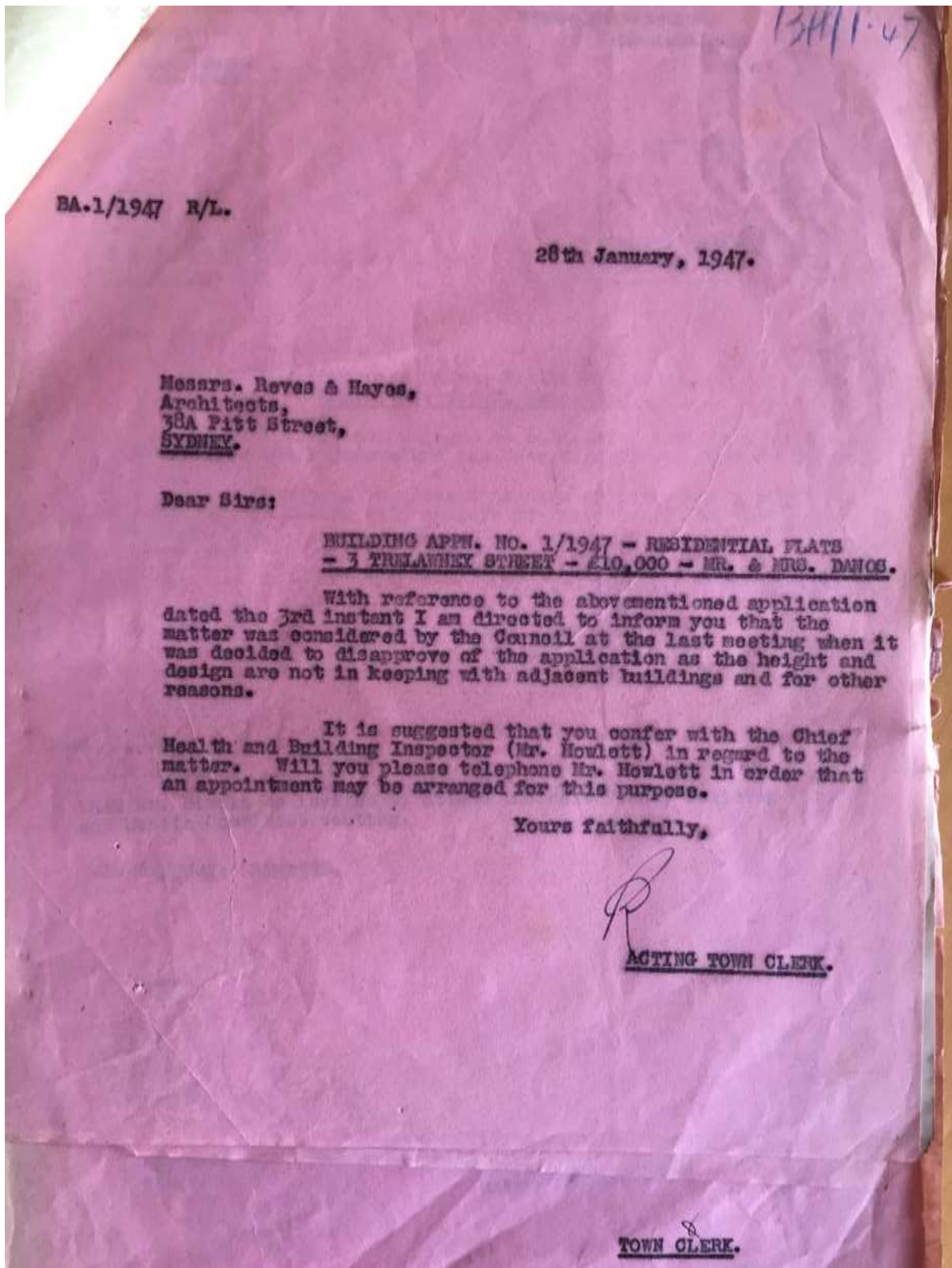
NEW BUILDINGS AND ALTERATIONS AND ADDITIONS: Walls <u>Brick</u> Roof <u>tile (Terracotta)</u> Dampcourse <u>2-4 lb. lead</u> Drainage of roof water <u>down pipes into 4" earthware pipes</u> Distance from street alignment to nearest part of proposed building <u>20'-0"</u> feet	GARAGES: Number of garages <u>(2 existing garage in the back yard to be repaired.)</u> Walls _____ Roof _____ Distance from street alignment to nearest part of proposed bldg. _____ feet
---	--

I hereby declare that the foregoing statements and particulars are true and correct.

Date 3rd January 1946 (Signature of Applicant) Reves & Hayes

Amount of fee:— <u>\$ 2,101</u> Receipt No. <u>6096</u>	Date plans stamped with Council's approval _____ Initials _____	I hereby acknowledge receipt of the following:— One copy of plan and specification; One Foundation card; One Dampcourse card; One Completion card; Notice to provide temporary closet accommodation. Signed _____ Date _____
---	--	--





Section 10 Appendix B: Work of Reves and Hayes

Identified projects by George Reves:

Reves and Hayes

- 1949- Trelawney Court, 3 Trelawney Street, Woollahra (Decoration & Glass, Jul-Aug, 1949, Max Dupain images SLNSW)
- 1949- City jewellery store (Decoration & Glass, Nov-Dec, 1949)
- 1951- Werner House, 85 Victoria Road Bellevue Hill

George Reves

- 1951 Werner House, 85 Victoria Road, Bellevue Hill
- 1955 22 Ida Avenue Beauty Point
- 1956 10 Wallangra Road, Dover Heights (demolished 1997) (see Architecture in Australia April-June 1956, also Max Dupain images SLNSW)
- 1956 House at Leura (Max Dupain images SLNSW)
- 1956 Bellevue Hill house (Architecture in Australia cover project with Gabor Lucas)
- 1957 Schwartz House, 875 New South Head Road, Rose Bay (demolished 2016)
- 1957 40/A Gordon Street, Clontarf
- 1957 58 Cutler Road, Clontarf
- 1961 Horsky House, 6 Fernleigh Gardens (or 861 New South Head Road Rose Bay, demolished or substantially altered)
- 1962 Jackson House, 40 Latimer Road Bellevue Hill
- 1962 Stein House, 86B Victoria Road, Bellevue Hill (recently renovated by Luigi Rosselli)
- 1968 Emil Binetter House, 887 New South Head Road, Rose Bay (intact)
- 1968 Ervin Binetter House, 883 New South Head Road, Rose Bay (demolished)

Projects dates unknown:

- 10 Fernleigh Gardens, Rose Bay (recently extensively renovated by De la Vega Architects)
- 5 Mildura Street, Killara
- 3 Tiptree Avenue, Strathfield

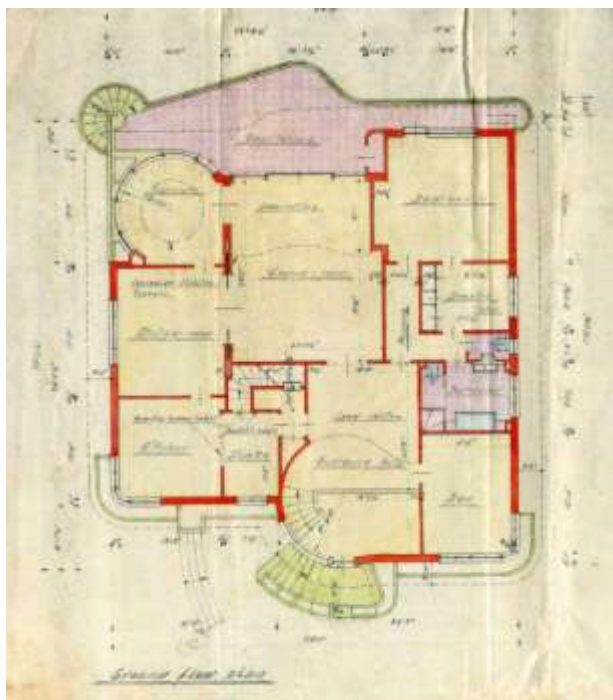
Select Projects:

Werner House, 85 Victoria Road, Bellevue Hill 1951

Reves' first major residential commission and one of the largest houses he designed.

Two storey masonry construction with concrete floor and roof slabs. External walls rendered. Window frames of galvanised steel.

Originally contained a considerable amount of built in furniture by Paul Kafka.



Detail 1951 proposed floor plan 85 Victoria Road Bellevue Hill, Woollahra Council files.

22 Ida Avenue, Beauty Point 1955

Single storey, one bedroom house timber floor on load bearing masonry walls with reinforced concrete slab roof. Cantilevered concrete slab making curved balcony extending over the front yard. Corner windows on front elevation curved glass. Exterior of bagged render painted white internal walls rendered and white.

10 Wallangra Road, Dover Heights 1956 (demolished)

Architecture Australia, v.44, pp.42-51 April- June 1956:

“The site is a narrow corner block. The main entrance divides the building into strictly separate sleeping and living areas with different roof levels. The rooms of the living area open onto each other and there is a complete wall of glass opening to the view. The front of the building is cantilevered to obtain a greater area of front garden. Photographed by Max Dupain 1956. Images now in SLNSW collection. Demolished in Jan. 1997.



875 New South Head Road, Rose Bay 1957 (demolished 2016)

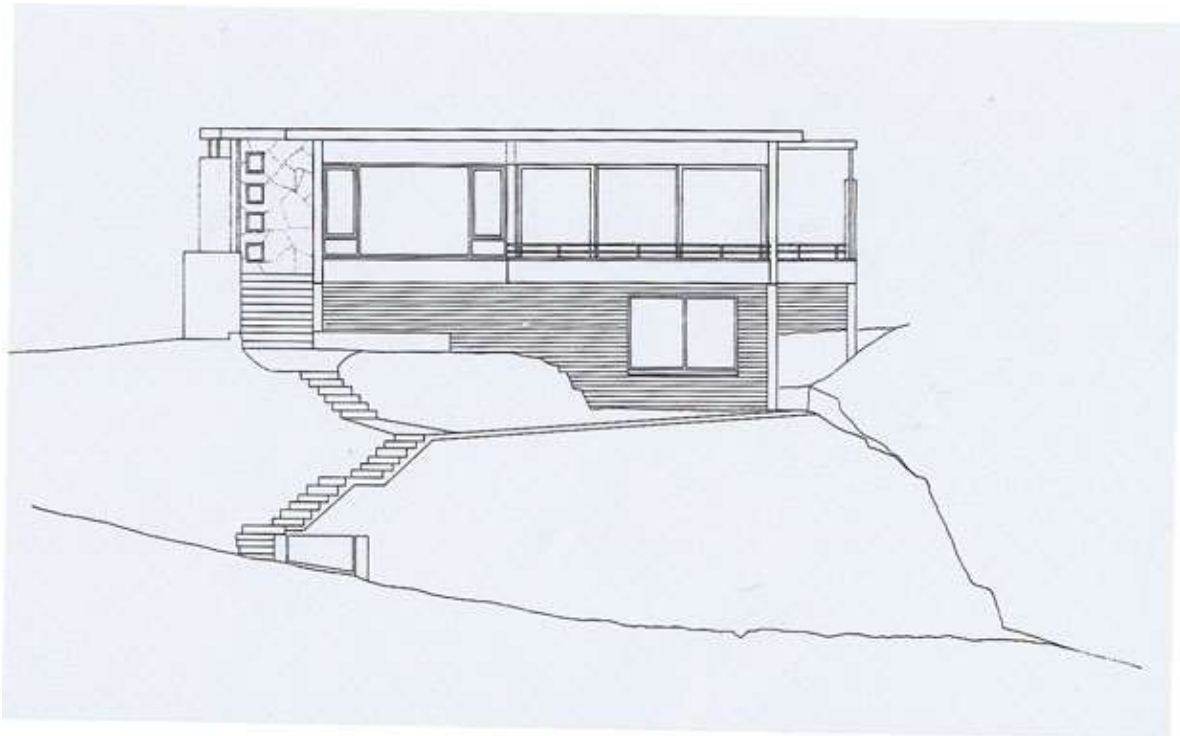
Two storey, one bedroom house. Load bearing brick construction, rendered, front section timber floor, rear concrete slab. Roof of insulated built up timber structure. Main stair divides functional areas of house into sleeping and living. Extensive built in furniture by Gerstl Cabinet Works (see chapter in [The Other Moderns: Sydney's Forgotten European Design Legacy](#)). Internal white walls. External use of colours and natural stone feature wall and paving. Vertical weather boards on rear Maid's Quarters coloured.



40/A Gordon Street, Clontarf 1957 (extended by Reves 1970)

Three bedroom spacious home on elevated block overlooking Middle Harbour. Separate Maid's Quarters at lower level. Masonry load bearing walls, timber framed floor, insulated timber flat roof. Lower portion of house face brick at the front with remaining facades rendered and coloured 'apricot'.

Altered in 1970 by addition of another storey and swimming pool. Intact?



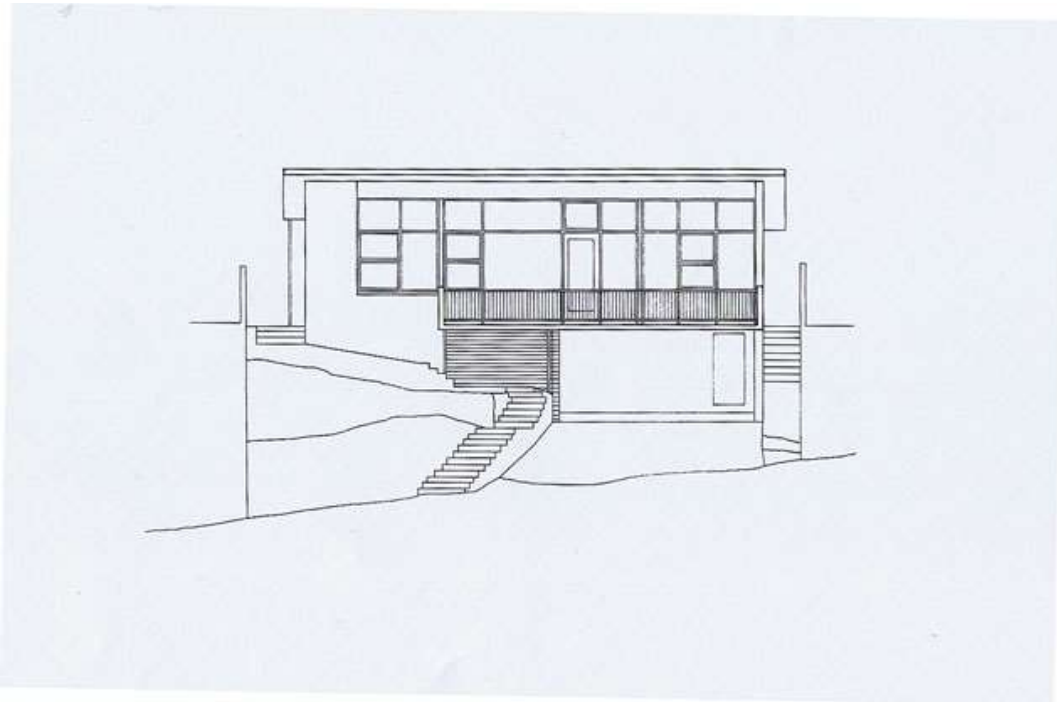
Ted Quinton drawing

58 Cutler Road, Clontarf 1957

Single storey masonry construction with load bearing walls and timber framed floor and built up timber butterfly roof form with flat section to rear.

Balcony to front supported on steel columns. Small eating area with built in seating. Butterfly roofed structure divided living and sleeping spaces. Rear of house contains three bedrooms with master bedroom elevated and accessed by timber steps. Rendered walls painted white internally and externally.

Condition unknown



Ted Quinton drawing

887 New South Head Road, Rose Bay



(Author photo 2020)

883 New South Head Road, Rose Bay (now demolished)



(Author photo 2003)

Houses designed for the Binneter Brothers, shoe importers. Also with a Rawson Road address at rear.

10 Fernleigh Gardens, Rose Bay (now substantially altered)



(Author photo 2003)



(Author photo 2020 showing substantial changes)

6 Fernleigh Gardens, Rose Bay (now substantially altered)



No information about the original design has been located during this study.
(images De La Vega Architects website 2020)

86A Victoria Road, Bellevue Hill

(Listed as 86B on Council plans)

Luigi Rosselli renovation describes the house as follows:

Influences from the work of legendary Brazilian architect, Oscar Niemeyer are evident throughout the house...(particularly the) voluptuous form of the concrete awning that covers the entry and provides the first impression one receives when approaching via the lushly planted drive. Once inside, those influences, and the broader design elements that anchor the home in the modernist era, continue in the form of carefully restored original features such as the single stringer and cantilevered switchback stair, and the sinuous curved ceiling bulkheads in the lounge, dining and kitchen spaces.



(Author photo 2003)



(Images Luigi Rosselli website)

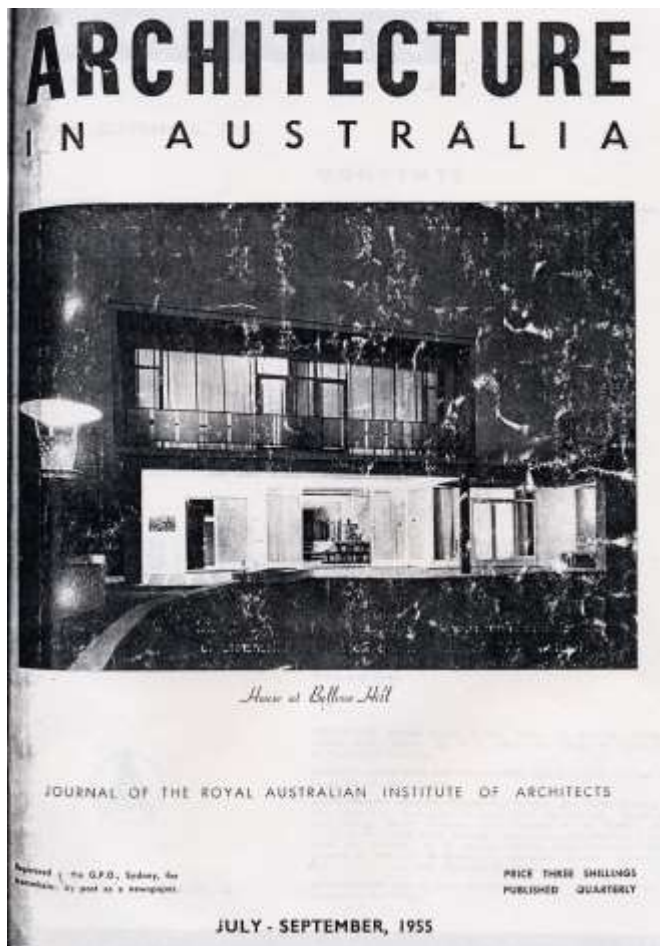
JOURNALS

Trelawney Court, Decoration and Glass, Vol. 15 No. 2 (July - August 1949), (cover)

City Jewellery Store, Decoration and Glass, Vol. 15 No. 4 (November - December 1949),

House at Bellevue Hill (Gabor Lukas in association with George Reves), Architecture in Australia, July- September, 1955 (Cover)

House, 10 Wallangra Road, Dover Heights, Architecture in Australia, v.44, pp.42-51, April-June 1956



Max Dupain Archive, projects with client listed as 'George Reves', State Library of NSW:



Section 11 Appendix C: Heritage Inventory Sheet

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

ITEM DETAILS			
Name of Item	Trelawney Court		
Former name	NA		
Item type	Building		
Address	Number 3	Street Trelawney Street	Suburb Woollahra
Property description	Lot Lot 1		DP DP 86213
Owner	Name		Address
Use	Current Residential flat building		Former NA
Statement of significance	<p>Trelawney Court at 3 Trelawney Street, Woollahra is a significant example of an Inter-war flat building designed in the immediate post war period with interiors and built-in furniture remaining intact. It has local historical significance for its ability to demonstrate the shift in the Woollahra area towards higher density and increased apartment development post war. It also has historical significance as a work of émigré architects for European clients and can be seen to represent the growing influence of European migrants on the development of Sydney's suburbs post war.</p> <p>Trelawney Court is also significant at a local level as a rare, intact example of the work of architect George Reves who contributed a number of significant modernist houses in the eastern suburbs during the 1950s and 1960s. Trelawney Court demonstrates the evolution of his style as he adapted to the context of Sydney and has particular significance due to its intactness.</p> <p>Trelawney Court has aesthetic significance at a local level as an intact example of a modernist Inter-war flat building. It retains a high level of original interior and exterior fabric and as an early work of émigré architects is able to demonstrate the transfer of European modernist architectural training to Australia. The building shares characteristics with other significant modernist 1930s and 1940s apartments, and is able to demonstrate the growing influence of International Style modernism on apartment design in Australia.</p> <p>As an intact example of its type Trelawney Court has research potential at a local level to demonstrate past ways of living and design and construction methods from the mid 20th century. It is also an important source of information about the work of its architects Reves and Hayes, of which little is known and many of their projects been altered or demolished. The building also has high levels of rarity values as an intact 1946 apartment design undertaken by émigré architects. Trelawney Court, including its interiors, is a fine example of its type, displaying the principle characteristics of an important architectural development and is part of a group of buildings, the work of émigré architects, which collectively demonstrate significant historical and social changes.</p>		
Level of significance	State: x		Local: ✓
Heritage listings	None		
DESCRIPTION			
Designer	George Reves (nee Revesz) and Charles Hayes (nee Hajos)		
Builder	Unknown		
Construction years	1947		

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

Physical Description	<p>Trelawney Court is a two-storey inter-war Moderne/ Modernist/ Art Deco style apartment building built in light red face brick with rendered balcony balustrades and slab edges and curved ashlar sandstone feature panels.</p> <p>The lobby and stair give access to four single level apartments; two on the ground and two on the first floor. Apartments 1 (ground floor) and 3 (first floor) are identical in plan, being small 3 bedroom apartments of approximately 90 m² NLA (net lettable area).</p> <p>Apartment 2 (ground floor) is a small 1 bedroom apartment with ensuite bathroom approximately 47 m² NLA (net lettable area). Adjacent is a boiler room. Apartment 4 (first floor) has the same plan as Apartment 2 with additional space afforded by the omission of the boiler room. It is a 1 bedroom apartment with ensuite bathroom plus separate WC and a small balcony facing west. It is approximately 57 m² NLA (net lettable area) including the balcony. The ground and first floors are also linked by a trades stair.</p> <p>The sandstone-flagged path continues to the entry door of apartment 5, a two-storey masonette apartment. This apartment has 3 bedrooms and a study. The ground floor comprises a rather splendid entry lobby, (a smaller version of the of the first lobby) a small awkwardly shaped bedroom, small kitchen with attendant porch, tiny dining nook and a living room which opens to a courtyard. A WC with a porthole window is tucked under the stair. The first floor has two bedrooms, a bathroom and a study as well as a balcony accessed from the main bedroom.</p> <p>The building displays expensive construction methodologies, complex planning and non-standardized features with each unit individually detailed. This indicates it was designed for a more luxurious form of apartment living and that it was not simply developed as an investment to maximise lettable areas. The 1949 <i>Decoration & Glass</i> article notes that many of the building's features were adaptations to post war materials shortages. This included the rendered awnings and sills, in place of light bricks that were not available.</p> <p>The article also notes a number of design features utilised to increase a feeling of space, despite the limited site area. This included terraces and large windows provided to increase the appearance of room sizes and to provide morning sun to all bedrooms. The generous entry stairs, curved and with varying widths, also added a sense of grandeur to the small building. The building also contained extensive amounts of built-in and recessed furniture, of which only some items remain.</p> <p>Exterior:</p> <p>The building exterior appears to be almost completely unaltered. The street facade presents as an asymmetrical, flat roofed corner building, even though there is a relatively straightforward apartment building behind. Stylistic elements added to the façade give a modern appearance to what is actually a building with the commonplace brick, timber and tile conventions' of the 1940s.</p> <p>The external walls are cavity brick; face brick externally, rendered internally. To Trelawney Street the external wall is a concrete capped face brick parapet extending north for approximately 10 metres; thus resembling a modernist flat roofed building. From there the wall roof junction is expressed as it is; i.e. a timber framed roof with Marseilles pattern terracotta tiled roof, with lined eaves and quad gutter and exposed downpipes. The brick wall is broken into two parts orthogonal to each adjacent boundary, thus inflecting to the best view and simulating a corner site view.</p> <p>The floors of the building are timber framed generally with suspended concrete slabs for the bathrooms, showers, WCs and trade stairs; and the ground and first balconies and porches.</p>
Physical Description	<p>All four facades show a great deal of attention to detail. The Trelawney Street facade has a curvaceous S shaped concrete awning, above the typically 1930 Moderne curved rendered balustrades. The distinctive "S" shaped first floor concrete awning slab edge- and curved ashlar sandstone feature panels infill between delicate steel windows which have curved glazed corners. These elements are also found in George Reves' later work, but here can be seen as typical of a streamlined 1930s P&O Moderne architectural style,</p>

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

	<p>which commonly referenced ocean liners.</p> <p>The curved concrete slab awning and ashlar sandstone blade wall punctuated by 3 circular openings at the lobby entry also refer to P&O Moderne style. The lobby to apartment 5 has a similar treatment.</p> <p>The external walls are cavity brick; face brick externally, rendered internally. The floors of the building are timber framed generally with suspended concrete slabs for the bathrooms, showers, WCs and trade stairs; and the ground and first balconies and porches.</p> <p>Circular bulkhead lights are an integral part of the design of each concrete awning, and this light type is repeated internally in stair lobbies.</p> <p>The building is a well-built small scale luxury apartment block and had a generous budget for its building type, as shown by the complexity of the planning and detailing as well as the lack of standardization of apartment plans, windows and kitchens which is the hallmark of apartment design.</p> <p>Interior</p> <p>The interiors of the building appear to have been largely unaltered. Comparisons with the floor plan reproduced in the 1949 <i>Decoration & Glass</i> article indicate there have been no changes to the internal layouts. The typical internal wall finish is painted cement render, with patterned render being used in the ground floor walls of the lobby.</p> <p>Ceilings of both the lobby and apartments are plastered with curved “streamlined” plasterwork to living areas. This appears to be intact in most of the apartments. The building retains many original light fixtures internally and externally.</p> <p>Entry thresholds generally have a terrazzo sill. The entry lobby has an entry landing of 2 inch x 2 inch unglazed terracotta tiles while the remaining floor finishes are typically carpet. The main lobby walls have inset timber and glass notice and directory boards. The main stair has curved winders and a curved balustrade of welded steel flats typical of cinema buildings of the 1930s.</p> <p>Inside the apartments kitchens appear to generally retain their original or early timber and laminate cabinetry. Bathrooms also retain their original or early unglazed patterned floor tiles and coloured glazed wall tiles, many with original period sanitary fixtures.</p> <p>Reveals to the steel windows are cement rendered with no traditional timber architraves.</p> <p>The <i>Decoration & Glass</i> article refers to an extensive use of built-in furniture and images show a combination of built-ins and loose furniture items, possibly designed by Reves and Hayes, as was typical of the work of European architects in the period. The built-in units provide storage and maximise usable space in the apartments. The limited internal inspections undertaken for this report indicate only a few built-in units remain. Built-in items such as the banquettes shown in the maisonette in the article appear to have been removed. The maisonette (Apartment 5) has retained more elements than other apartments. A large L - shaped cabinet of birds-eye maple veneer remains in the living room, with a built-in tiled mirror unit with integral shelf. It also retains a light timber veneer sliding door servery unit between the kitchen and the dining nook. The entry lobby retains a timber framed wall mirror with ‘flower shelf’ and early or original wall lights. These joinery units feature Reves signature layout of timber veneer and are typical of the work of the émigré joiners such as Paul Kaka, Gerstl Cabinet Works, Kafka, Zink and Davidovich (although the particular joiner used for this project is unknown).</p> <p>Interiors:</p> <p>The interiors of the building appear to have been largely unaltered. Comparisons with the floor plan reproduced in the 1949 <i>Decoration & Glass</i> article indicate there have been no changes to the internal layouts. The typical internal wall finish is painted cement render, with patterned render being used in the ground floor walls of the lobby.</p> <p>Ceilings of both the lobby and apartments are plastered with curved “streamlined”</p>
--	--

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

	<p>plasterwork to living areas. This appears to be intact in most of the apartments. The building retains many original light fixtures internally and externally.</p> <p>Entry thresholds generally have a terrazzo sill. The entry lobby has an entry landing of 2 inch x 2 inch unglazed terracotta tiles while the remaining floor finishes are typically carpet. The main lobby walls have inset timber and glass notice and directory boards. The main stair has curved winders and a curved balustrade of welded steel flats typical of cinema buildings of the 1930s.</p> <p>Inside the apartments kitchens appear to generally retain their original or early timber and laminate cabinetry. Bathrooms also retain their original or early unglazed patterned floor tiles and coloured glazed wall tiles, many with original period sanitary fixtures.</p> <p>Reveals to the steel windows are cement rendered with no traditional timber architraves.</p> <p>The Decoration & Glass article refers to an extensive use of built-in furniture and images show a combination of built-ins and loose furniture items, possibly designed by Reves and Hayes, as was typical of the work of European architects in the period. The built-in units provide storage and maximise usable space in the apartments. The limited internal inspections undertaken for this report indicate only a few built-in units remain. Built-in items such as the banquettes shown in the maisonette in the article appear to have been removed. The maisonette (Apartment 5) has retained more elements than other apartments. A large L - shaped cabinet of birds-eye maple veneer remains in the living room, with a built-in tiled mirror unit with integral shelf. It also retains a light timber veneer sliding door servery unit between the kitchen and the dining nook. The entry lobby retains a timber framed wall mirror with 'flower shelf' and early or original wall lights. These joinery units feature Reves signature layout of timber veneer and are typical of the work of the émigré joiners such as Paul Kaka, Gerstl Cabinet Works, Kafka, Zink and Davidovich (although the particular joiner used for this project is unknown).</p>
Physical condition	<p>The building is in excellent condition. The face brickwork has gained a slight patina with some minor patches of blackening on the brick parapet at high level, which is to be expected. The detailing of the concrete awnings and balustrades and the drainage of the box gutter has been effective in reducing staining.</p> <p>Balconies, windows, eaves and gutters all appear to be in very good condition and have been well maintained. The steel windows are all operable and appear to have been regularly maintained and painted.</p>
Modification and Dates	<p>A search of Council records indicates that there has been only one building application or development application since its construction. A building application approved 14 April 1971 to alter the kitchen and cloakroom in apartment 5 was not carried out, and the apartment remains today as it was shown in the original BA drawings dated 28 March 1947.</p> <p>Internally the building remains substantially intact including the internal layout of apartments, decorative curved plaster work at ceilings, bathroom tiles and fixtures, kitchen cabinetry and lighting. In addition some built-in furniture remains, particularly in apartment 5.</p> <p>The front facade has not been altered. The boiler room chimney has been retained. Only the rear facade shows some alteration with the original 50mm diameter circular hollow section welded steel balustrade having been replaced by an unsympathetic pool fence type balustrade with opaque glass infill panels.</p> <p>Early external photos taken by Max Dupain show the front sandstone block with steel pipe fence has been raised in height with three courses of matching sandstone blocks added to each post. This has retained the original form and materials.</p>
Archaeological potential	Not known.

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

HISTORY

Historical notes

Part of Eora Country

The coastal regions of Sydney between Port Jackson and Botany Bay are the ancestral territories of the Eora people. The traditional owners of the land now within the Woollahra Council area were the Cadigal (Gadigal) people, part of the Dharug language group. In common with other tribes living by Sydney Harbour, the Gadigal lived in harmony with the natural resources within their country, fishing from canoes or hunting the animals that lived in surroundings. The tribe appears to have moved within their territory in response to the seasons. Shell middens in the area provide material evidence of many centuries of sustained connection to the land that also sustained them. The arrival of white settlers caused the wholesale disruption of traditional life and the cultural practices of the Eora people generally. Despite enormous challenges, today many Indigenous people identify as Eora and maintain cultural practices and a connection to country.

Early European Settlement

Following the arrival of the first fleet in 1788, the land between Watsons Bay and Sydney was initially deemed either too swampy or sandy for agricultural development. It was a place where rushcutters gathered reed for thatch and timber was felled for firewood. Small-scale industries developed in the early 19th century and the firm of Cooper and Levey ran a tallow production works until the 1850s.

By 1803 South Head and Vaucluse were frequented by day-trippers who travelled along rough tracks in order to enjoy the harbour vistas. Bellevue Hill was opened by the construction of Old South Head Road in 1811, however, the topography of the municipality discouraged any other substantial road development rendering Woollahra one of the least developed parts of the east.

During the early years of Governor Macquarie's rule land grants were made to military men, the most prominent of these in the area was to the flamboyant naval officer, Captain John Piper, in 1815. Following Piper's financial demise, Daniel Cooper (1785- 1853) and Solomon Levey (1794-1833) acquired the land in 1827. Cooper and Levey were importers, exporters, wool-buyers, ship owners and builders, shipping agents, whalers, sealers and merchants who controlled a large share of the Colony's business.

The land on which 3 Trelawney Street stands was once part of a 1130 acre grant by Governor Darling on March 22, 1830 in fulfillment of a promise made by Macquarie to Piper. The grant states that it is a consolidation of several early grants for which no deeds were executed and included the whole 500 acres of the Piper Estate. Cooper and Levey also later acquired, by grant or purchase, large tracts of land in Waterloo, Alexandria, Redfern, Randwick and Neutral Bay.

New South Head road was surveyed in 1831-2 however, completion to an acceptable standard took many years. The completion of this road provided the first real incentive for more intense development as previous developments had relied on water access. Following Levey's death in 1833 and protracted legal proceedings Cooper bought out Solomon Levey's heir, John Levey. By 1842, the whole estate was effectively owned by the Cooper family.

History of the subdivision

The Cooper estate was plagued by legal problems from the 1830s, caused first by the will of Solomon Levey and later by that of Daniel Cooper, following his death in 1853. As a result little development occurred during this era. Cooper's Woollahra estate was willed not to his next of kin, his nephew Sir Daniel Cooper (1821-1902), but to Sir Daniel's son, Daniel. In 1844 Cooper had commissioned Surveyor General Thomas Livingstone Mitchell to prepare a trigonometrical survey of the estate that included its division into allotments. As the new owner was a minor in 1853, Trustees managed the estate until 1869. The trustees opened some areas of the estate on 99-year leases.

Elystan

For most of the early 20th century the subject site was part of the grounds of Elystan, a large house built in the 1860s. In 1874 it was listed for sale by then owners the Gilchrist family, and described as a 'first class' family residence on five acres of ground fronting Edgecliff Road, Ocean and Trelawney Streets.

The property originally occupied the entire block from Ocean Street to Edgecliff Road with Trelawney Street as its southern boundary. Sands directory listings from 1886 list Elystan as the only property on the northern side of Trelawney Street and is occupied by Samuel Grey. A year later it is occupied by James Marks. By 1910 the northern side of Trelawney Street has been subdivided to the west of Elystan, however Elvo, on the corner of Trelawney and Edgecliff Road, is the only property to its east. The map below from 1889 shows this development.

In 1912 the Elystan grounds were further subdivided with the creation of Rosemont Avenue to the west of the house

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

and the land to the north opened of the house subdivided for development. See Plan of the Rosemont Estate below.

At some point the eastern sections of the property are subdivided. The Sands directory records that the subject site is owned by Arthur Wigram Allen from 1927. Allen was a prominent solicitor with extensive land holdings, most notably in Glebe. Council valuation cards indicate the subject site remains undeveloped with a fence its only built structure.

During the early 20th century the surrounding area is becoming increasingly more densely developed. A house is built directly to the west of the subject site, The Rest, which is by 1946 converted to a duplex. It is later demolished and the current apartment complex constructed.

Progressively the large estates in the surrounding area are subdivided and many of the large houses are converted to apartments. An example being the property to the east of the subject site, on the southern side of Trelawney Avenue, Quiraing, which is subdivided and later demolished and replaced by a high rise apartment building.

It is not known when Elystan house is demolished but a 1930s apartment building, at 3 Rosemont Avenue, now occupies its former location.

3 Trelawney Street, Woollahra

The subject site remained undeveloped and in the ownership of Arthur Wigram Allen until its 1943 purchase by Tibor and Marta Danos. National Archives of Australia immigration records indicate the Danos' were Hungarian and arrived in Australia in 1940. On Council valuation records the Danos' gives their address as 'Styletex' in George Street Sydney, a textile company listed in Dun's Gazette as owned by Marta Danos.

A building application to erect the apartment block at 3 Trelawney Street was made in November 1946 under BA1/47 for a Mr. T Danos. Council's building application file shows that the initial proposal was for a main building of three stories with a two storey maisonette at the rear (drawing dated 20.11.1946). This was followed by a secondary scheme of two stories (drawing dated 1.4.1947).

File BA1/47 shows that Council's 'Plans, Building and Health Committee' recommended on 21 January 1947 that the BA be disapproved for 11 reasons. Reasons 1 and 2 being:

1. The design is not in keeping with the buildings in this area.
2. The height of the building is not in keeping with the adjacent buildings.

On 27 January 1947, the Council adopted the Committee's recommendation (BA1/1947, Letter from Acting Town Clerk, 28.01.1947).

Amended plans were lodged which reduced the proposal to two stories with four apartments and one two storey maisonette apartment at the rear. This revised scheme was approved by Council 15.4.1947. The specification was prepared by Reves and Hayes Architects for a concrete framed, brick structure with cavity walls. The roof is pitched behind a parapet and tiled with red Marseille tiles.

Although the initial proposal was considered as not in keeping with the character of the area the final revised and approved building drew attention as a modern apartment providing light filled and well furnished, functional apartments. Trelawney Court was featured on the cover of Australian publication *Decoration and Glass* in July-August 1949.

It appears Max Dupain took the published photos, as a search of the Max Dupain and Associates archive, now held in the State Library of NSW shows 13 photos of the building including those used in the article. Many of the interior images record the extensive built in furniture that was part of Reves and Hayes design and demonstrated a common European custom, no doubt familiar to both architect and client.

When travelling in 1960 and again in 1968 Marta and Tibor Danos give their address as 3 Trelawney Street indicating they lived in one of the apartments, probably the maisonette. Most of the Dupain interior photos are of the maisonette apartment possibly indicating the Danos' commissioned the furniture primarily for their own apartment. The property remained in their ownership until 2019 when Marta Danos bequeathed the building to St Luke's Care and the Garvan Institute. In October 2019 the building was put up for auction and sold for \$7.2 million.

Reves and Hayes Architects

The building at 3 Trelawney Street was designed by the architectural partnership of Reves and Hayes. This appears to have been a short lived partnership formed after the war and dissolving in 1952 when Hayes moves to a larger firm and Reves establishes a solo practice.

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

Reves and Hayes were both Hungarians who emigrated as a result of World War II. Although neither is well known, their careers can be seen as representative of the significant numbers of European émigré architects, particularly Hungarians, who practiced in Sydney following WWII. Reves completed a number of residential projects in the eastern suburbs and had his work published in the architectural press during the 1950s, but the majority of his work is unknown and now difficult to identify. Hayes did not register with the Architect's Board of Registration until later in his career, remaining an employee in medium sized firms. Hence we know very little about his design work. This is typical of émigré architects many of whom had low profile careers and received little attention from the architectural community.

A recent focus on Australia's modernist architectural heritage and the diversity of its application has led to the re-evaluation of the work of many émigré architects. The direct experience of European modernism and training from European Universities that European architects brought is now acknowledged as a factor for considering their work in a new light. Their work was often welcomed by European clients seeking the familiarity of a European lifestyle, including apartment living. Many of these émigré architects worked in the eastern suburbs where significant numbers of Europeans settled during and after World War II. The combination of Hungarian client and architect in the subject site represents the increasing influence of Europeans on the development of Sydney's suburbs after WWII.

George Reves

George Reves (nee Revesz) (1910–2004) was a Hungarian who migrated to Australia in 1939. Reves graduated with an architectural degree from the Royal Joseph Technical University, Budapest. He worked in Paris for modernist Auguste Perret before returning to Budapest in 1934 to begin his own practice, designing a number of houses and apartment buildings. Following the German annexation of Austria, Reves fled Europe, arriving in Australia.

Reves' wartime experience in Sydney included designing for James Hardie. He registered as an architect in 1945, and his small-scale, largely residential practice drew on his extensive contacts in Sydney's émigré community. Although he ran a small practice two of his houses, both located in the eastern suburbs, were featured in *Architecture in Australia*, in 1955 and 1956.

The National Archives of Australia passenger travel records show that Reves travelled to Los Angeles in 1955 and his work from this period onwards shows significant influence of American modernism, in particular the 1955 Spencer Residence by Richard O. Spencer which was published in *arts & architecture* in 1954.

As was common practice in Europe many of Reves' projects included the design of furniture as part of the overall architectural design. An example is the Schwartz House he designed at 875 New South Head Road, Rose Bay (1957). This project and its furniture were featured in the 2017 exhibition *The Moderns: European Designers in Sydney* at the Museum of Sydney. A chapter about the house and the furniture makers, also émigrés, M Gerstl Cabinet Works is part of the 2017 publication *The Other Moderns*.

Ted Quinton, who interviewed Reves in 1997 for his Bachelor of Architecture dissertation, notes that in the 1960s Reves switched his practice from largely residential work to larger projects, designing and refurbishing factories, motels and hotels, including several interstate projects. This change seems to coincide with the relocation of his office from 45 Phillip Street, Sydney to 29 Berry Street, North Sydney where he remained until he retired in 1980 aged 70.

Charles Hayes

Fellow Hungarian Charles Hayes (nee Hajos) (1911- 1995) also graduated from the Royal Joseph Technical University, Budapest with a second class Honors degree in architecture in 1934. From 1934 to 1940 he was employed as an architect in Budapest before emigrating to Australia in 1940.

In Australia Hayes found architectural work with established firm Lipson and Kaad, before joining the Australian Army from 1942 to 1946. Hayes applied for registration in 1946 when the Architects Registration Board had tightened its policies, and was no longer recognising overseas degrees without applicants passing the prescribed examinations. Reves, and a group of other graduates of the same university had applied the year prior and been accepted without the need for further examinations.

Deciding not to sit the examinations, unregistered, he worked in partnership with Reves from 1946 to 1952. This study has located three projects undertaken by the partnership including the flats at 3 Trelawney Street (see comparative analysis).

After leaving the partnership Hayes worked for another Hungarian, Francis Feledy as senior architectural draftsman,

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

playing a major role in the firm's work which consisted primarily of large industrial structures in the newly developing areas of Zetland and Mascot. Hayes is finally registered in 1963 at the age of 54, after 19 years of architectural work in Australia. Emery Balint, another Hungarian and the former Associate Professor of Building at the University of NSW, witnessed Hayes registration papers, noting he had known Hayes for 33 years.

The later part of Hayes' career is unknown. He died in 1995.

HISTORICAL THEMES

Australian Theme	NSW Theme	Local Theme
Peopling Australia	Ethnic influences	The subject building represents the application of European modernism as practiced by migrant architects in Sydney in the immediate post war years.
Building settlements, towns and cities	Accommodation	The building is an example of the development of apartments in Sydney in Eastern Suburbs in the immediate post war years.
Developing Australia's cultural life	Creative endeavour	The subject building is an example of modernist architecture of the late 1940s drawing stylistic elements from both a Moderne and International Style architectural vocabulary. It is also a representative example of the work of European émigré architects.

HERITAGE SIGNIFICANCE ASSESSMENT

Historical significance SHR criteria (a)	<p>Trelawney Court is a significant example of an Inter-war flat building designed in the immediate post war period. It displays a combination of Moderne and International Style architectural influences and demonstrates the shift in the Woollahra area towards higher density and increased apartment development post war.</p> <p>Designed by émigré architects for European clients Trelawney Court can also be seen to represent the growing influence of European migrants on the development of Sydney's suburbs post war.</p> <p>Trelawney Court is also significant as an example of the work of architect George Reves who contributed a number of significant modernist houses in the eastern suburbs during the 1950s and 1960s. Trelawney Court, his first project in Australia, demonstrates the evolution of his style as he adapted to the context of Sydney and has particular significance due to its intactness.</p> <p>Trelawney Court is associated with a significant historical phase and as such is of local significance under this criterion. The building does not meet the threshold for State significance under this criterion.</p>
Historical association significance SHR criteria (b)	<p>Trelawney Court has significant associations with architect George Reves, as his first project in Australia, and as one that was published and remains intact. The site also has associations with former owner Arthur Wigram Allen but as Allen never occupied the site, and owned many properties in Sydney this association is not considered significant.</p> <p>Trelawney Court can be seen to have only incidental connections with historically important people and strong associations with people that are not widely recognised as historically important, so does not meet the threshold for listing under this criterion at either State or local level.</p>

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

<p>Aesthetic significance SHR criteria (c)</p>	<p>Trelawney Court is a significantly intact example of an Inter-war flat building showing elements of both the Moderne and International style. As the work of émigré architects it can be seen to illustrate the transfer of European modernist architectural training to Australia and its application, often for European clients, in a new context. The architects have opted for the building and architectonic elements most congruent with their central European modernist training, while still producing a building that is sympathetic to its context. During the design and building process Reves also developed typical elements into idiosyncratic forms that appear in his later work i.e. the “S” shaped awning that re-appears in 86A Victoria Road Bellevue Hill as a more organic and expressive Niemeyer-esque element.</p> <p>Trelawney Court can be compared with other significant examples of modernist flats of the 1930s and 1940s including Cairo Flats and Glenunga, in Melbourne, both of which are heritage listed as influential examples of International Style modernism.</p> <p>The building displays modernist architectural characteristics including the curved feature awning, use of ashlar stonework feature panels, marked horizontality and suppression of the expression of the pitched roofs and is of aesthetic significance as an intact example of a modernist Inter-war flat building.</p> <p>Trelawney Court is aesthetically distinctive and shows creative and technical innovation and achievement and hence meets the threshold for local listing under this criterion. The building does not meet the threshold for listing at a State level.</p>
<p>Social significance SHR criteria (d)</p>	<p>Trelawney Court does not appear to hold strong or special associations with a particular community or group.</p>
<p>Technical/Research significance SHR criteria (e)</p>	<p>Trelawney Court has some research value for demonstrating the architectural work of Reves and Hayes. Little is known about both architects and of their known projects, many have been altered or demolished. As the building is substantially intact its fabric also provides opportunities to reveal information about past ways of living and design and construction methods from the mid 20th century.</p> <p>Due to its high level of intactness, including its interiors, it provides evidence of past customs and ways of life from a historically important time when the influence of European migrants was leading to substantial changes across the eastern suburbs.</p> <p>The site was formerly part of the Elystan estate which appears to have contained extensive gardens and outbuildings. The archaeological remains of these elements may be present on the site and provide research opportunities.</p> <p>Trelawney Court has moderate levels of research significance associated with building up a greater picture of the work of George Reves and is significant at a local level under this criterion. The building does not meet the threshold for State significance under this criterion.</p>

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

Rarity SHR criteria (f)	<p>Trelawney Court is rare as an example of the work of Reves and Hayes, and also more generally Reves, few of whose identified projects remain intact.</p> <p>It is also rare as a 1946 design undertaken by émigré architects, both of whom were just returning to private practice post war, having relocated to Australia from Hungary. Although émigré architects were to have a profound influence on the Woollahra LGA during the second half of the twentieth century, Trelawney Court, including its interiors, can be seen as a rare example of an intact flat building designed by émigré architects in the 1940s in the Woollahra LGA.</p> <p>Reves had a distinctive application of modernism, taking in both European influences and later elements of Californian modernism, and his work can be seen as stylistically individual in the context of the Woollahra Municipality and Sydney more generally. None of his projects are protected by individual heritage listing. An intact example of his work, including interiors and built-in furniture, such as the subject building is rare.</p> <p>As an intact and unusual example of an Inter-war flat building complete with original interiors and built-in furniture, Trelawney Court demonstrates past practices and shows increasingly rare evidence of significant design movements and social changes in the Woollahra area. It meets the threshold for listing at a local level under this criterion. The building does not meet the threshold for listing at a State level under this criterion.</p>
Representativeness SHR criteria (g)	<p>Trelawney Court, with its interiors, is a fine and intact example of an Inter-war flat building. It has numerous features typical of similar flat buildings of the period including the use of built-in furniture, moulded plaster ceilings, steel frame windows, red bricks, curved balconies and awnings, rendered window surrounds and sandstone feature elements. It draws many of its stylistic elements from a Moderne architectural vocabulary, which was a popular style of the period.</p> <p>It also displays the influence of European modernism and can be seen as representative of the work of émigré architects, who had studied and practiced in central Europe. This became an increasingly important contribution to the development of modern architecture in Sydney after WWII when significant numbers of European architects took up practice in Sydney.</p> <p>Trelawney Court is a good example of the work of architect George Reves. Reves designed a number of significant modernist houses in the eastern suburbs during the 1950s and 1960s, and Trelawney Court displays a number of architectural motifs that he would go on to develop further in his later work including the curved feature awning, use of ashlar stonework feature panels and suppression of the expression of pitched roofs.</p> <p>Trelawney Court is a fine example of its type, displaying the principle characteristics of an important architectural development and is part of a group of buildings, the work of émigré architects, which collectively demonstrate significant historical and social changes. It is significant under this criterion at a local level. The building does not meet the threshold for listing at a State level under this criterion.</p>
Integrity	<p>Substantially intact.</p>

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

RECOMMENDATIONS				
Recommendations	Heritage listing <ul style="list-style-type: none">Trelawney Court at 3 Trelawney Street, Woollahra, including its interiors, should be added to the heritage schedule of the Woollahra LEP 2014 as an item of local heritage significance. This is to be based on the attached heritage inventory sheet.It is also recommended that Woollahra Council undertake a study of the work of émigré architects in the post war period, in the Council area to gain a fuller understanding of the rarity or representative value of the building and to identify other significant buildings.			
	Ongoing management <ul style="list-style-type: none">It is recommended that the Trelawney Court be managed in line with the principles of the Burra Charter, particularly Article 3.1 which notes: “<i>Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.</i>”¹ Any future adaptations or upgrades should aim to retain as much original fabric as possible.It is considered sympathetic upgrades of kitchens and bathrooms would not impact the building’s overall significance, but should aim to retain as much early or original fabric as possible.All other extant original and early fabric, including built-in furniture, should be retained and conserved.The external appearance of the site when viewed from Trelawney Street, which remains largely original, should also be retained and conserved. It should be noted that the garage and laundry room are not considered to be of heritage significance.Due to the limitations of this assessment, which did not include a full inspection of the building, a fabric assessment should be undertaken. The external and internal fabric should be rated for its significance in order to guide future works. This might be best achieved via the preparation of a conservation management document which assesses the significance of the fabric and includes policies for future changes.A detailed internal and external photographic record of the building should be made and lodged with Woollahra Council and the Local Historical Association.			
INFORMATION SOURCES				
Type	Author/Client	Title	Year	Repository
Report	Rebecca Hawcroft & Kieran McInerney	Trelawney Court, Heritage Assessment, 15 April 2020	2020	Woollahra Council
Dissertation UNSW	Ted Quinton	Post War Modernism in Sydney, George Reves and Hans Peter Oser	1997	UNSW
Book	ed Rebecca Hawcroft	The Other Moderns: Sydney’s Forgotten European Design Legacy	2017	SLNSW
Book	Caroline Butler-Bowdon and Charles Pickett	Homes in the Sky, Apartment Living in Australia	2007	SLNSW
Article	unknown	<i>Trelawney Court</i> , Decoration and Glass, Volume 15, No.2, July-August 1949, Cover and pp.22-23	1949	Trove (NLA)
Article	unknown	<i>City Jewellery Store</i> , Decoration and Glass, Volume 15, No.4, November-December 1949. pp.28-29	1949	Trove (NLA)

¹ The Burra Charter, Australia ICOMOS 2013.

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

Article	unknown	Architecture in Australia, July-September, 1955, cover	1955	SLNSW
---------	---------	--	------	-------

IMAGES

Image Caption	Trelawney Court viewed from Trelawney Street east; note distinctive "S" shaped first floor concrete awning slab edge- and curved sandstone feature panels. Sandstone flagged path leads to lobby entry.
---------------	---



Image Year	2019	Image author and Copyright Holder	Bradfield Cleary
------------	------	-----------------------------------	------------------

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

IMAGES

Image Caption

Trelawney Court viewed from Trelawney Street west; plainer west elevation with extensive steel framed glazing. Concrete driveway leads to garage.



Image Year

2019

Image author and Copyright Holder

Bradfield Cleary

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

IMAGES

Image Caption

The flamboyant curved concrete slab awning of the main façade is reflected in the lobby entry.

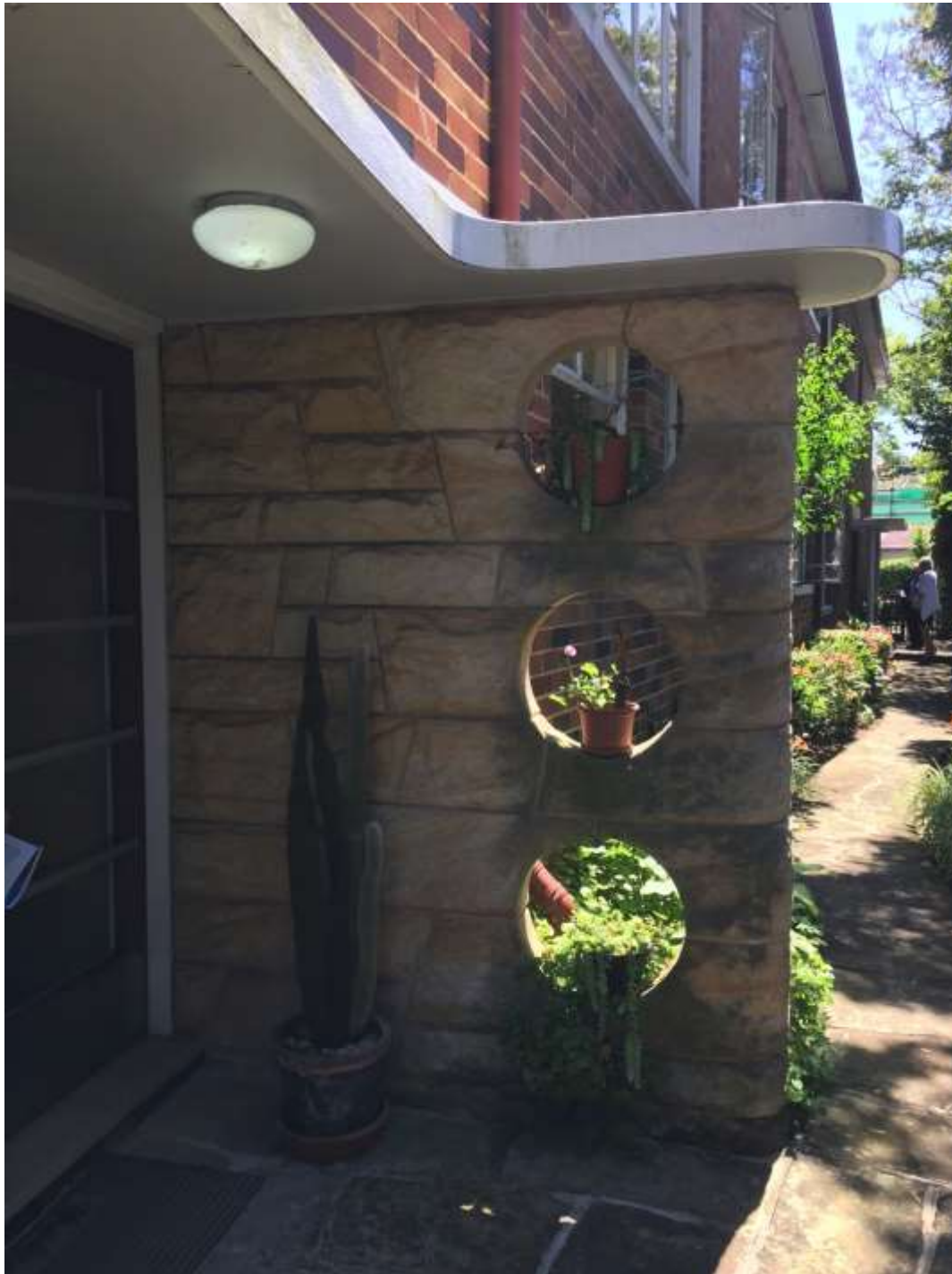


Image Year

2020

Image author and Copyright Holder

Kieran McInerney

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

IMAGES

Image Caption

Ceilings are plastered with curved "streamlined" plasterwork to living areas



Image Year

2020

Image author and
Copyright Holder

Kieran McInerney

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

IMAGES

Image Caption

The maisonette (apartment 5) has a built in tiled mirror unit with integral "flower shelf" as described Decoration and Glass Vol. 15 No. 2 (July - August 1949) article. A typical example of many original built-in features remaining intact in the building.



Image Year


2020

Image author and Copyright Holder

Rebecca Hawcroft

Draft Woollahra 2015: Heritage inventory sheet

Based on the NSW Heritage Office State Heritage Inventory sheet

IMAGES			
Image Caption		Max Dupain photographed the site around 1950. The images are now held in the State Library collection. Comparisons with current site images show few changes.	
			
Image Year		c.1950	Image author and Copyright Holder
			Max Dupain Archives, SLNSW
AUTHOR OF THIS REPORT			
Name			Date
Rebecca Hawcroft and Kieran McInerney			15 April 2020