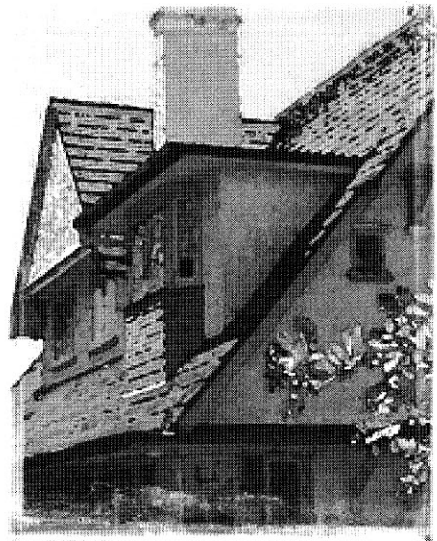


Mosman's Architectural Heritage



Robert Staas

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Mosman is an area with a remarkable collection of residential and commercial buildings, objects, landscapes and site works that clearly define the development of its community and define the stages of European settlement from the earliest days of the colony to the beginning of the twentieth Century.

The fascinating and complex heritage of Mosman is created by the interplay of its harbour setting, topography, vegetation, and built environment. Views to and from the harbours and the predominantly residential scale and character of many precincts are integral elements of Mosman's visual character.

The 'sense of place' that is created in Mosman derives from the harmonious street patterns, attractive streetscapes, history of residential development in the Municipality, and the use of different architectural expressions that reflect its history. Mosman's sense of place is also associated with an appreciation of the aesthetically pleasing townscape that has been created by the combination of the architecture and topography, vegetation and vistas.

Each of the buildings identified in Mosman's Heritage Local Environmental Plan have been

considered in terms of their architectural styles and the historical periods in which they were built. Each of these periods is a context for several styles. The periods themselves can be related to styles throughout Australia, and so they facilitate comparisons and contrasts to set Mosman's architecture into its wider frame of reference.

There are six periods of Australian architecture, namely:

- ▶ The Old Colonial Period, 1788 - c1840
- ▶ The Victorian Period, c1840 - c1890
- ▶ The Federation Period, c1890 - c1915
- ▶ The Inter-War Period, c1915 - c1940
- ▶ The Post-War Period, c1940 - 1960
- ▶ The Late Twentieth-Century Period, 1960 - Present

Within each period, distinctive architectural styles and elements have been identified. Some of the architectural styles identified in the Mosman Heritage Review are as follows:

- ▶ Federation Arts and Crafts
- ▶ Federation Queen Anne
- ▶ Victorian Italianate

- ▶ Sydney Regional
- ▶ Spanish Mission / Mediterranean
- ▶ Ocean Liner
- ▶ Stockbroker Tudor
- ▶ Californian Bungalow
- ▶ Inter-War Georgian Revival

The rich cultural heritage of Mosman is primarily contained in the built environment and the natural setting in which the community resides. In this booklet, Council's Heritage Advisor Robert Staas has provided information about the various architectural styles as identified in the Mosman Heritage Review.

HERITAGE SIGNIFICANCE HOW IS IT DETERMINED?

PRESERVING OUR PAST - PLANNING OUR FUTURE

Our Cultural heritage is an important part of our present lives and a legacy that we can pass on to future generations. By understanding our past and valuing those things that have survived from earlier times we can better understand our origins and see strands of continuity in society.

Just as we all have a personal heritage of family history and associations, of treasured objects passed down through generations, of social rituals and cultural values, the community that we live in has a rich store of cultural heritage that is primarily contained in the physical fabric of the built environment and the natural and man made settings in which we live.

Mosman is an area of Sydney with a remarkable collection of residential and commercial buildings, objects, landscapes and site works that clearly define the development of its resident community and define the stages of occupation of European settlement from the earliest days of the Colony to the beginning of the second millennium.

Of course Mosman also has a long and important pre European history of occupation by Aboriginal Australians and their legacy, though not so visually apparent is also well recognised as part of the Cultural Heritage of the area.

What is this Cultural Heritage? Apart from the people and their lives and contribution to the community, the tangible elements of our cultural heritage have been defined by The NSW Heritage Act as being:

- ▶ Buildings
- ▶ Relics
- ▶ Works
- ▶ Landscapes
- ▶ Places

These may have played an important part in our History or have identified Architectural, Social, Archaeological, Townscape or Technical value. Or they may be appreciated as being simply beautiful to look at, to touch, to walk through or to contemplate. Whether they are rough and ready, exquisitely designed and executed, ingeniously built or in their natural state, such items are all part of our Cultural Heritage. Under the direction of the NSW State Government, Local Councils are given the responsibility to identify and protect those items of Cultural Heritage and natural environments which encapsulate the essence of their communities. In Mosman a process of Heritage Review has been undertaken to examine the built environment and to identify those items which are

"A community's concern for heritage springs from a desire to protect sites and structures which they regard as important, and which they want to conserve and pass on to future generations. Heritage helps people to understand what kind of a community they live in, what it was, and what it hopes to be. It defines what is distinctive about the local area and its people. It establishes identity."

thought to be essential to maintaining the unique character and established heritage qualities of the area. More than 500 items have been identified and these are presently being considered for inclusion in the Local Environment Plan which will allow Council to understand their significance when evaluating proposals for future change and development.

What are the Values which give a place Heritage Significance? In assessing places for Cultural Heritage Significance, Council considers four primary criteria:

▶ HISTORICAL SIGNIFICANCE

Items are valued for the evolution of a place and its primary associations with historical events and persons in the evolving pattern of the area's cultural history.

Historical:

The Barn at Sirius Cove is one of the earliest surviving European structures in the area and is associated with a significant phase in the historic development of Mosman.

▶ AESTHETIC SIGNIFICANCE

Items are valued for their visual and architectural qualities, or for the contribution they make as a group or part of a landscape or townscape in the urban environment.

Aesthetic:

Boronia House is a prime example of late Victorian architecture style with strong aesthetic appeal to Mosman residents. It also has historic and landmark qualities.

▶ TECHNOLOGICAL SIGNIFICANCE

Items are valued for their archaeological, educational or scientific value to demonstrate unusual or typical technologies or to explain how former processes or lifestyles were carried out.

Technological:

The Viaduct is an unusual structural construction representing the servicing of increased development at the turn of the 20th Century.

▶ SOCIAL SIGNIFICANCE

Items are valued by the community as a whole or by significant groups within society for their spiritual, cultural or social value to the group.

Social:

The War Memorial is a focus of community esteem for its spiritual and social value.

Some items are listed for all four values whilst some may only represent a single value. Some may appear to have no visual or historic significance at all.

In addition to the primary values each item is evaluated in relation to its rarity value or its representative value as an example of a class of items .

Rare:

The Elephant House at Taronga Zoo is a rare and unique building type.

Representative:

Spencer Road Housing is representative of speculative residential development in the Federation era.

The other criteria which are taken into consideration in the identification process are its intactness, whether it is an early example of its type and whether it is an outstanding example of its type. Items are given rankings for their level of significance to the local community, to the Sydney Region and to the State of NSW.

Some items in the Mosman area are also included on the Register of the National Estate indicating that they are important to the heritage of the Nation as a whole.

The unique character of Mosman is something that all residents should be aware of. The heritage identification process is one which involves the whole of society and Council encourages all members of the community to be actively involved by making views and comments known to

HERITAGE SIGNIFICANCE HOW IS IT DETERMINED?

enable an informed and balanced position to be taken.

It is your heritage, it is your children's future.

When dealing with items of Cultural Heritage, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor.

Unsympathetic treatment will detract from the appearance and value of an authentic heritage property. New functions can be accommodated in a way that compliments the existing heritage character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

Information:

NSW Heritage Office, Parramatta	9635 6155
National Trust of Australia NSW.	
Trust Centre Observatory Hill	9258 0123
Historic Houses Trust, NSW. 'Lyndhurst' Glebe	9692 8366
Royal Australian Institute of Architects, NSW.	
'Tusculum' Potts Point	9356 2640
Art Deco Society of NSW	9391 1122

VICTORIAN ITALIANATE

1850 - 1900



“Typical of the Victorian age, the Italianate style is somewhat superficial in its architectural application of surface ornament and use of mass produced decorative materials but has a distinctive visual appeal, especially on small villas and cottages throughout the suburbs of Sydney. In Mosman the style is part of the transition to and development of the Federation styles which characterise many areas of the suburb.”

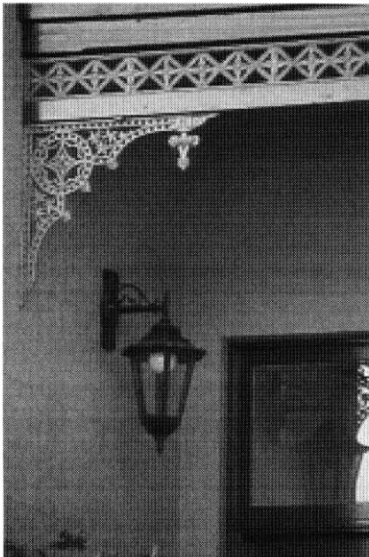
The Italianate style of architecture predominated throughout much of the 19th century in public, commercial and residential design. Growing out of a popularity for the classical revival in the Regency period, the style was given the stamp of approval when it was adopted by Queen Victoria in 1845 for her fashionable resort home ‘Osborne House’ on the Isle of Wight.

Based on a preoccupation with the ‘Picturesque’ in painting and landscape the style was soon adopted in architecture as a reaction to the strict symmetry of the Greek Revival and the Georgian styles. Drawing on images of rambling farmhouses of the Campagna and villas of the Tuscan countryside the style was propagated through an array of fashionable ‘Copy Books’ and in the pages of the illustrated newspapers of the period. The Queen’s Osborne House was the basis for the design of many grand examples of the style throughout the Australian colonies such as Government House in Melbourne. These were massive asymmetrical piles with arcaded bases and dominant towers. The style was also adopted for smaller two storey suburban houses and for cottages and villas.

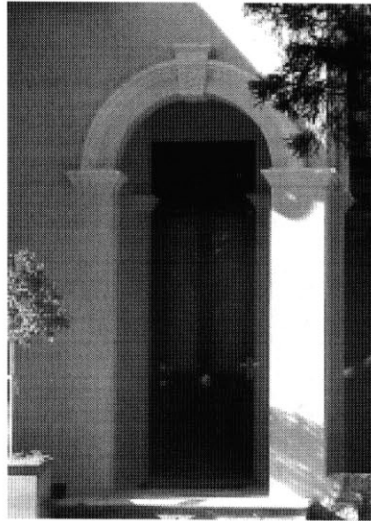
VICTORIAN ITALIANATE

1850 - 1900

Externally the principal features of such houses included low pitched hipped roofs, often of slate with lead or zinc trims; bracketed boxed eaves; quoining of the main facades; masonry detailing imitated in render, including arched window surrounds, fancy brackets, balustrades and plinths; the projecting segmental or square bay; classical detailed chimneys and the extensive use of decorative cast iron elements on the principal facades.



As the century progressed the style became more and more debased as it spread to all classes of buildings and resulted in the use of mass produced cement ornament. Because it was largely expressed in rendered surfaces the style was popular as a cheap way to cover poor brickwork and as a



waterproofing technique. Some examples only express the style on the street frontage to disguise a plain brick building behind.

Simple asymmetry is a typical feature of the style, with the use of a projecting square or semi-octagonal bay abutted by a decorative cast iron verandah with concave or bullnosed corrugated iron roofs being almost universal in examples of all sizes. Most larger houses and some small ones have tower features as a focus on the street facade to define their entry.

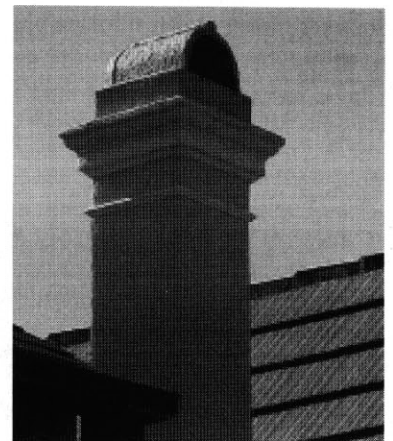
The decorative garden fronts of Italianate cottages were inevitably enclosed by cast iron palisade fences set on stone or rendered brick bases with imposing classical gate piers.

The style continued even when cavity brickwork and timber

detailing had become the norm during the early Federation era. During this later phase examples were built in polychrome brickwork with elaborate timber verandahs but are still clearly based on the Italianate style.

Characteristics of the Victorian Italianate Style include:

- ▶ Asymmetrical massing
- ▶ Projecting faceted bays with feature windows and decorative gable treatments
- ▶ Square tower elements often with urns or finials
- ▶ Bracketed boxed eaves
- ▶ Simple hipped roofs
- ▶ Cast iron decorative elements
- ▶ Rendered facades with classical details
- ▶ Rendered chimneys with classical details



- ▶ 'Italianate' arched double hung timber windows
- ▶ Cast iron palisade fencing and gateways

The interiors of these houses were characterised by a central hallway featuring a semi circular archway with decorative plaster corbels. The extent and quality of decoration in cornices and joinery often reduces towards the rear of the house. Marble fireplace surrounds are generally more common than timber fireplace surrounds in houses of this type. Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the area's development. A number of Victorian Italianate houses now form part of the identified Cultural Heritage of Mosman.

Identified examples of this style in Mosman can be seen at:

- ▶ 'Alma' - 114 Belmont Road
- ▶ 'Killarney' - 2 Dalton Road
- ▶ 23 - 29 Keston Avenue
- ▶ 113- 119 Belmont Road
- ▶ 81 -83 Raglan Street

The development of the Victorian styles of architecture is dealt with in a number of

books which are available at the Mosman Library and which will further inform your understanding of this period of architecture.

Further information is also available from contemporary magazines such as The Australasian Builder and Contractors News which are available at The Historic Houses Trust Library at Lyndhurst in Glebe and at The State Library of NSW. Before embarking on the renovation of a Victorian Italianate Style home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor.

Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property.

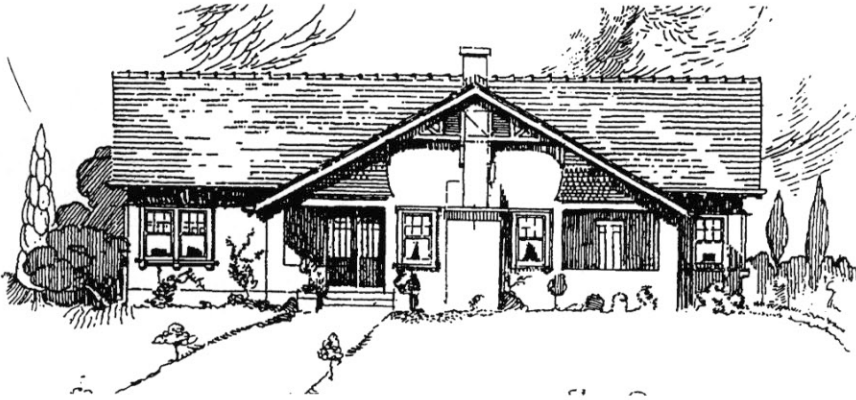


New functions can be accommodated in a way that compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

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Trust Centre Observatory Hill	9258 0123
Historic Houses Trust, NSW. 'Lyndhurst' Glebe	9692 8366
Royal Australian Institute of Architects, NSW.	
'Tusculum' Potts Point	9356 2640
Books:	
Freeland, Max	Architecture in Australia, a History
Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989
Archer, John	Building a Nation, Collins Australia 1988
The Australasian Builder and Contractors News	

THE FEDERATION ARTS & CRAFTS

1900-1920



"To be simple is the end, not the beginning of Architecture, so wrote Charles F.A. Voysey one of the principal practitioners of the Arts and Crafts period in England. Arts & Crafts architecture is concerned with the use of vernacular forms in a simple way where structure is honestly exposed without undue fussy detail. Materials are honestly expressed and forms are organic."

One of the most pervasive influences on early twentieth century architecture was the concept of 'fitness for purpose' espoused by the proponents of the Arts & Crafts movement.

Developed in England under the guidance of William Morris, as a protest against the character of Mid Victorian manufactured products, the Arts and Crafts movement slowly evolved into an international campaign for design reform in all the visual arts and in Architecture.

At the basis of the Arts & Crafts philosophy was the idea that design affects society and that the surrounding physical environment moulds the character of the individual. Morris is recorded as saying "have nothing in your home that you do not know to be useful or believe to be beautiful".

Arts & Crafts architecture is not characterised by a recognisable style, rather, it reflects an attitude shared by architects who supported the goals of the movement. "Simplicity, sincerity, repose, directness, and frankness are moral qualities as essential to good architecture as to good men."

The work of architects who followed these ideals tended to strip away the stylism that characterised earlier Victorian

work. The earliest group of designers sought to return to vernacular character in their buildings using simple forms and combinations of materials without unnecessary decoration or fussy details. They saw in the modest unpretentious rural buildings of the English countryside, the homely virtues that the movement sought to embody.

Many Australian architects who had originally trained in England had been influenced by Morris and his circle of followers and to varying extents incorporated their ideals in the evolving national style of architecture that we now call The Federation Style. After the turn of the century the influence can also be seen in the so called Craftsman Bungalow designs which became the dominant building type post World War 1.

A small number of architects working in the Mosman area designed houses with a strong Arts & Crafts character utilising design elements that are readily identifiable. Chief amongst these were E. Jefferson Jackson and J.B. Waterhouse. Their houses express the style at a high level while other buildings throughout the area contain some elements of the style.

Typical characteristics of this style include:

- ▶ English Vernacular appearance with dominant roof forms and picturesque massing
- ▶ Exposed face brickwork walls over rock faced sandstone base walls often with 'battered' piers or buttresses at the corners
- ▶ Large hipped and gabled roofs, often of slate with mitred hips or terra cotta shingles
- ▶ 'Cat slide' roofs at the rear of houses continuing over ground floor out buildings
- ▶ Simple geometric leadlight casement windows in multiple banks
- ▶ Half timbered, roughcast or shingled walling to large uninterrupted gabled surfaces
- ▶ Tall tapered chimneys with multiple tapered terra cotta pots
- ▶ Extensive rough cast rendered wall surfaces often with a bell cast section
- ▶ Flat roofed bays and projecting windows
- ▶ Wrought steel support brackets, fence and gate details

- ▶ Art Nouveau details in stonework details, glazing patterns, hardware, tiling and joinery



The interiors of Arts & Crafts houses often feature significant amounts of stained timber wall paneling and detail of a simplified kind with built in furniture items integrated into the overall design. Heavily moulded plaster ceiling decoration is common and ceiling heights are often lower than in other building styles particularly in nooks, bays and angles.

Architects designing in this style in the Mosman area included E. Jefferson Jackson, Howard Joseland, James Peddle, Florence Parsons, Waterhouse & Lake, John Burcham Clamp and J.Rutledge Louat.

Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the areas development.

**THE FEDERATION ARTS & CRAFTS
1900-1920**



A number of Arts and Crafts houses now form part of the identified Cultural Heritage of Mosman.

Identified examples of these styles in Mosman can be seen at:

- ▮ 156 - 158 Raglan Street
- ▮ 26 David Street
- ▮ 3, 5 & 7 David Street

The development of the Federation style is dealt with in a number of books which are available at the Mosman Library and which will further inform your understanding of this period of architecture. Further information is also available from contemporary magazines such as Building Magazine, The Salon and Architecture which are available at The Historic Houses Trust Library at Lyndhurst in Glebe and at The State Library of NSW.

Before embarking on the

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Historic Houses Trust, NSW. 'Lyndhurst' Glebe	9692 8366
Royal Australian Institute of Architects, NSW. 'Tusculum' Potts Point	9356 2640

Books:

Fraser, Hugh	The Federation House, Landsdowne Press 1986
Evans, Ian	The Federation House, Flannel Flower Press 1986
Howells, Trevor et al	Towards the Dawn, Hale & Iremonger 1989
Cuffley, Peter	Australian Houses of the 20's & 30's, Five Mile Press 1989
Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989
Archer, John	Building a Nation, Collins Australia 1988

Magazines:

The Australian Home Beautiful
The Australian Home
The Salon
Architecture
Building Magazine

renovation of an Arts & Crafts Style home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor. Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property. New functions can be accommodated in a way that compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

FEDERATION QUEEN ANNE

1885 - 1915



"A red brick style full of quaint conceits and pretty details. This was the description given to the hundreds of Queen Anne houses which sprang up as a result of suburban expansion in the suburbs of Australian cities in the late 19th Century. It is these Queen Anne villas and cottages that give such a strong cohesive character to large areas of Mosman."

The term "Queen Anne" is one of the least understood in identifying architecture of the late 19th and early 20th century. It refers to an English revival of interest in the red brick architecture of the late 17th Century which had been influenced by Flemish vernacular brought to Britain during the reign of William and Mary and their daughter Queen Anne. In a period when classical design was also a popular preoccupation with Architects and Connoisseurs, a hybrid residential style evolved, "full of quaint conceits and pretty features". In the second half of the 19th Century a small group of influential architects revived the use of red brickwork, wall tile hanging and white Georgian paned windows to create a new style dubbed Queen Anne but more properly termed Anglo-Dutch.

The influence of these architects who included Richard Norman Shaw, Eden Nesfield, J.J. Stephenson and Maurice B. Adams was significant. The design idiom was spread throughout the western world by the proliferation of building trade magazines which illustrated their designs as black line drawings.

In Australia a number of English trained architects who had been trained in the style began to arrive in Sydney and

FEDERATION QUEEN ANNE
1885 - 1915

Melbourne from about 1880 onwards, and were immediately caught up in the local debate about the need for 'An Australian Style of Architecture'. Their influence was seen almost immediately in a change from Mid Victorian, Italianate styled rendered buildings with slate or iron roofs and cast iron decoration to face brick buildings with timber decoration and terra cotta tiled roofs.

Technological innovations in the Federation period which allowed the Queen Anne style to be adopted were the improvement in brick making processes which produced hard burnt dry pressed bricks of an even colour range, the general introduction of water proof cavity wall construction and the importation of the 'Marseille' or French pattern, terra cotta tiles and decorative trims.

In the hands of a competent architect the buildings achieved a high level of quality and were to be seen in the round. In the hands of the developer builder the result was often less successful. Designed to a budget, the speculative houses had all their quality concentrated on one gable or bay and on the short verandah designed to address the street frontage. They were often derided as being 'Queen Anne in front and Mary Anne behind'. Where a number of

houses were built slight variations were introduced for visual interest.

In Mosman the style is apparent in both high quality one off designs in the prominent subdivisions such as Prince Albert Street and in groups of speculatively constructed houses in the more densely subdivided areas such as the Holt Estate.



Common characteristics of the Federation Queen Anne style are:

- ▶ Picturesque asymmetrical forms
- ▶ Red or di-chrome brickwork with tuck pointed joints
- ▶ Arched feature windows with traditional leadlight panels

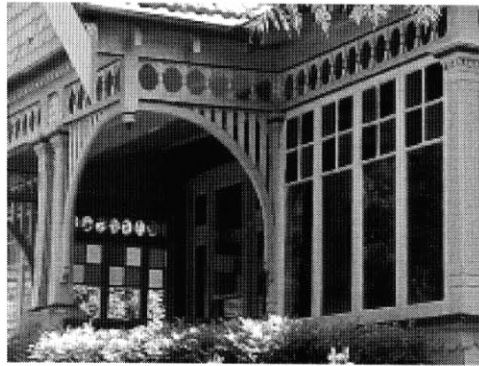
- ▶ Turned timber verandah columns and verandah frieze details
- ▶ Tall dominant chimneys with corbelled brick tops sometimes relieved with roughcast
- ▶ Dominant high pitched tiled roof forms with a combination of hips and gables
- ▶ Feature projecting gables which extend out beyond the wall surface on brackets
- ▶ Decorative roof crestings and finials
- ▶ Tiled verandahs often returning around one corner of the building
- ▶ Fanciful elements such as towers, canted bays, dormer windows and feature windows
- ▶ Banks of casement windows with multiple panes of varying designs

Gardens and fences are an important part of Queen Anne houses as a contrast to the red brick and tile work. A wide variety of fence styles and materials were utilised from timber pickets to stone and iron palisades. So called Federation Queen Anne houses are one of the distinctive characteristics of the Mosman area.

Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the areas development. A number of Federation Queen Anne houses now form part of the identified Cultural Heritage of Mosman. Identified examples of these styles in Mosman can be seen at:

- ▶ 81 Muston Street
- ▶ 37 Prince Albert Street
- ▶ 2 Wolseley Road
- ▶ 82 - 84 Glover Street
- ▶ 50 Bradleys Head Road
- ▶ 53 Bradleys Head Road

The development of the Federation styles of architecture is dealt with in a number of books which are available at the Mosman



Before embarking on the renovation of a Queen Anne Style home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor.

Unsympathetic alterations and additions will detract

from the appearance and value of an authentic heritage property. New functions can be accommodated in a way that compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

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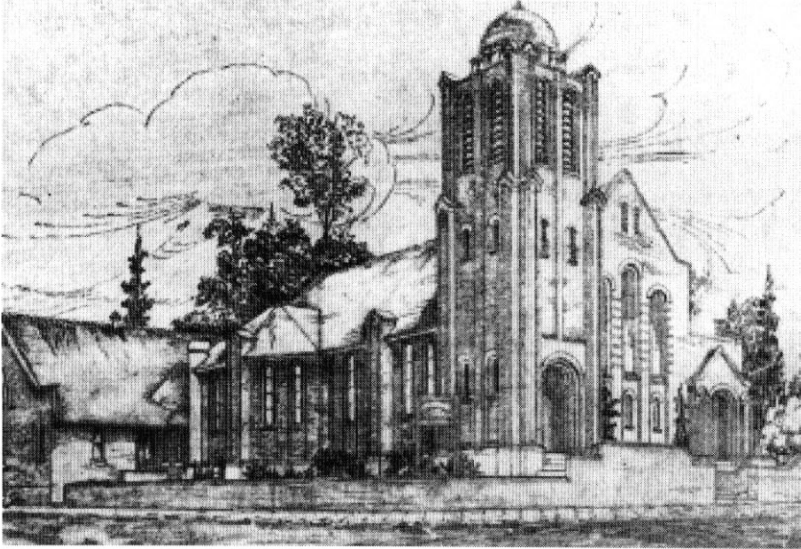
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Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989

Magazines:

The Australasian Builder and Contractors News
The Salon
Building Magazine

20th CENTURY CHURCH BUILDINGS IN MOSMAN



“Perhaps more than any other building type, churches and places of worship represent the common aspirations of communities. They are inevitably of social and cultural significance to an understanding of the past. As such, churches, chapels, rectories, manses and halls are usually identified as part of the essential cultural heritage of most areas. In Mosman a rich legacy of early 20th century church buildings encapsulates the aspirations of the men and women who created the suburb.”

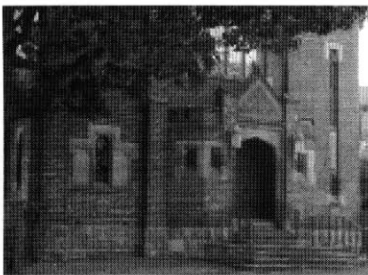
Perhaps more than any other building type, churches embody the aspirations of the society that causes them to be built. Generally they remain as warmly regarded and familiar items of the built environment in our towns and suburbs both by church attenders and non believers alike. Almost without exception they are identified as heritage items which embody historical, aesthetic, landmark and social values for our common cultural heritage. Generally they exhibit very high degrees of design excellence utilising high quality materials and often they contain significant art works.

In the Mosman Heritage Review a total of 8 Churches have been identified as having these strong heritage values. These are:

- ▶ Former Mosman Methodist Church in Myahgah Road
- ▶ St Luke’s Anglican Church Group, Ourimbah Road
- ▶ St Clement’s Anglican Church and Rectory, Raglan Street
- ▶ Scots Kirk Group, Belmont Road
- ▶ Mosman Uniting Church & Hall, Cnr. Belmont & Cowles Road

- ▶ Blessed Sacrament Catholic Church, 62 Bradleys Head Road
- ▶ Sacred Heart Catholic Church, Cardinal Street
- ▶ The Third Church of Christ Scientist, The Crescent

None of the very early church buildings of the municipality survive intact and the legacy of church buildings in Mosman is now largely of the 20th Century representing the period of initial residential expansion and the urban consolidation of the area which followed. Represented amongst these churches are fine buildings of the Federation, Inter-War, Post-War expansion and late 20th Century periods which were designed by significant architects.



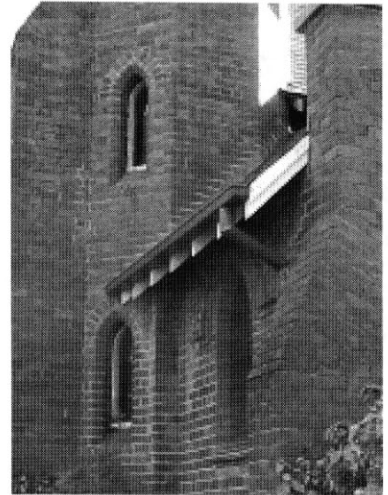
Churches dating from the pre First World War period are St. Clements Anglican Church which was designed in 1902 by J. Burcham Clamp and the Sacred Heart Church commenced in 1901 and completed in 1922. Both are designed in a Federation 'Gothic' style with face

brickwork including moulded brick details, sandstone dressings and slate roofs. The Sacred Heart Church was established by an Irish Priest Father Edward O'Brien and the foundation stone was laid by Cardinal Moran after whom the street was renamed.

The former Methodist Church in Myahgah Road, also designed by Burcham Clamp and built in 1914 is more Romanesque in style and has a landmark tower of unusual design with a striking copper dome. It has been adapted for use as an art gallery by Council having become redundant some years ago. The new work retains the major features of the building but allows an appropriate and sympathetic new use.

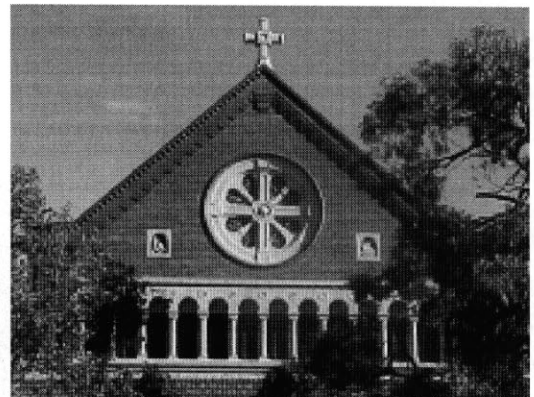
The Scots Kirk group built in 1920 is a beautifully designed Arts & Crafts/Gothic church constructed of rich brown brickwork laid in English bond with cement rendered trims and a slate roof. The front tower originally intended to support a spire is a remarkable design erected as a memorial to the wife of William Scott-Fell.

Representing a common style used for Catholic churches after the first world war, the



Blessed Sacrament Church is a good example of the Romanesque style with a symmetrical face brick facade with a double arcaded front surmounted by a sandstone 'wheel' window. The Church contains an interesting set of Stations of the Cross.

Two major churches of the Inter War period exhibit different eclectic styles, The Third Church of Christ Scientist in The Crescent, with its unusual octagonal worship space was



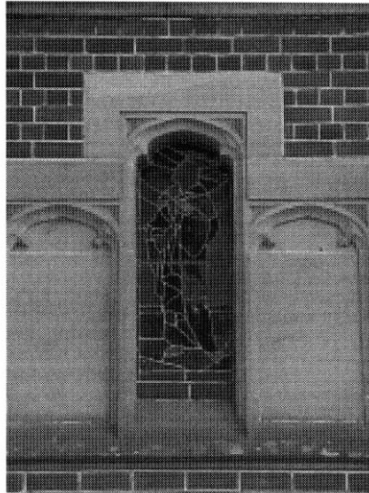
20th CENTURY CHURCH BUILDINGS IN MOSMAN

designed by Architects, Peddle Thorp & Walker and was constructed in two sections between 1933 and 1940 in what can be described as a Gothic/Romanesque style. It utilises textured 'Tapestry' brickwork with sandstone trim and terra cotta tiled roof.

The Mosman Uniting Church at the corner of Cowles Road and Belmont Road, was formerly the Congregational church and comprises an earlier Arts and Crafts Gothic style building of 1905 by Charles Slatyer and a remarkable Art Deco inspired church and turretted spire by N.McPherson. As with many of the other churches this building has a strong landmark quality accentuated by its corner position.

Post War and Late 20th Century Churches with architectural significance include St Lukes Anglican church designed in 1956 by Professor Leslie Wilkinson. The church is a modern cream-brick building of unusual plan, with an irregular hexagonal nave incorporating a gallery, a long choir and a semicircular chancel with a faceted end. It has high walls, a low-pitched roof of tiles, a slender porch with a concrete canopy supported on slender circular columns and tall flat arched leaded windows.

The care and maintenance of Church buildings is an important community concern



and all persons with responsibility for their upkeep should seek professional advice when contemplating major works.

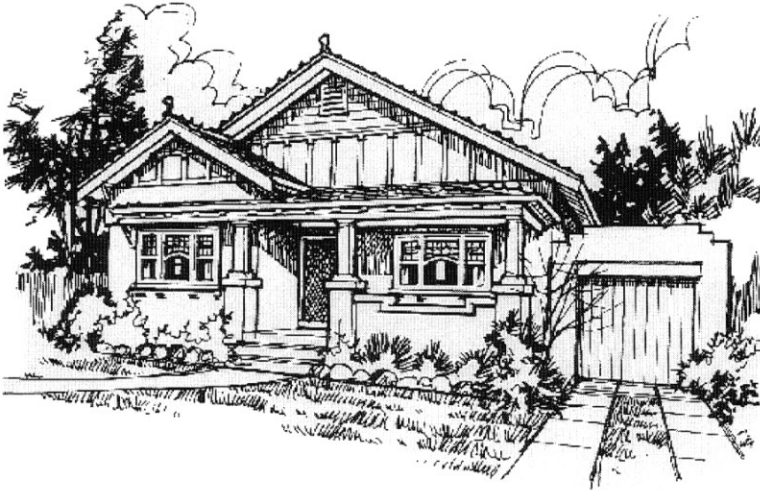
The Heritage Council of NSW has published material specifically related to the care and conservation of Church buildings and provides specific advice through the Religious Property Advisory Panel. Councils planning staff and Heritage Advisor are available to discuss conservation matters regarding church property by appointment.

Information:

NSW Heritage Office, Parramatta	9635 6155
National Trust of Australia, NSW. Trust Centre Observatory Hill	9258 0123
Historic Houses Trust, NSW. 'Lyndhurst' Glebe	9692 8366
Royal Australian Institute of Architects, NSW. 'Tusculum' Potts Point	9356 2640

THE CALIFORNIAN BUNGALOW

1914-1939



"We bought American magazines and many of these had house plans and photos published every month introducing the Californian Bungalow, or 'bungle-oh', as some called it....."

It freed the small house from the drawing room, introducing the idea of a living room connected to the kitchen by a door, introducing the breakfast ingie and built in furniture. The domestic servant had quite disappeared for most people and the house plan was adjusted.....

the kitchen became a room the housewife could ask her friends to enter.

The habit of sleeping out is growing and accommodation has to be provided for this."

The arrival in Australia of Walter Burley Griffin and his wife Marion Mahoney in 1913 to resolve the competition design of Canberra, heralded a renewed interest in the adoption of modern American domestic design in the local building press and the promotion of the Pasadena Bungalow as an appropriate model for Australian conditions.

The first well documented California bungalow in Australia was an imported redwood kit home built at Rosebery. A local Mosman architect, James Peddle who had been working in California, returned to Sydney in 1913 to complete his competition winning designs for the Daceyville Garden Suburb and brought with him considerable experience in the principles of Bungalow design which he soon employed locally.

American, women's magazines were also very popular at this time and helped to spread the bungalow ideal of a simpler lifestyle to the middle classes. A concern with healthy living saw the adoption of 'Sleeping Out' as a common feature in many bungalows. Two distinct types evolved, the basic 'Bush bungalow cottage' usually of more modest size and pretensions and the larger and more stylish Bungalow house. Both are to be found in the streets of Mosman.



The Bungalow was generally plain, direct and closer to nature than the earlier Federation cottages, utilising dark stained oiled timbers, rough stonework or smooth river-washed pebbles combined with dark 'blue' or 'liver' coloured brickwork and roughcast finishes. It was set low to the ground, under a broad shallow oversailing roof with multiple gables. Asbestos cement was used for both walling and as roof shingles in some examples

The bungalow was generally smaller and more compact than earlier housing because there was no longer a cheap labour supply for domestic help. The planning was often more open with living room spaces flowing into each other or divided by sliding doors. Kitchen facilities were combined in one space and garages were becoming a common adjunct to even modest houses.

The bungalow style was taken

up enthusiastically by both architects and developer / builders and by the mid 1920's had become the dominant form of domestic design in the expanding suburbs of Australia's cities and towns. This was assisted by its adoption as the preferred style for returned soldiers after World War I.

In Mosman many of the identified significant examples are probably architect designed and are of a substantial scale.

Typical characteristics of the Californian Bungalow Style are:

- ▶ Low horizontal overall form
- ▶ Low pitched gabled roofs of dark tiles or asbestos shingles
- ▶ Dark coloured brickwork
- ▶ Extensive simple timber detailing internally and externally

- ▶ Squat column supports to wide verandahs often with flat malthoid roofs
- ▶ Rockfaced sandstone base walls and piers
- ▶ Tall simple chimneys, sometimes tapering with simple horizontal cappings
- ▶ Grouped casement windows set within shingled, battened or sandstone bays



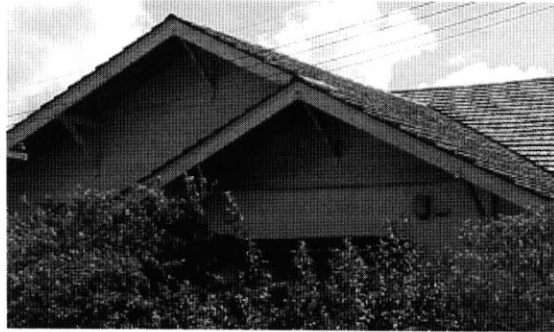
Whilst two storey versions of the Bungalow style are rare there are also several examples of this in the Mosman area together with a type of flat development which has strong affinity with the Bungalow style.

Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the areas development. A number of Californian Bungalows now form part of the identified

Cultural Heritage of Mosman. Identified examples of these styles in Mosman can be seen at:

- ▶ 39 Musgrave Street
- ▶ 70 Prince Albert Street
- ▶ 4 & 6 Medusa Street
- ▶ 30 Raglan Street
- ▶ 54 Bradley's Head Road
- ▶ 23 Kardinia Street
- ▶ 27 Boyle Street

compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.



The development of the Inter-War styles is dealt with in a number of books which are available at the Mosman Library and which will further inform your understanding of this period of architecture. Further information is also available from contemporary magazines such as Building Magazine, The Australian Home Builder and Home Beautiful which are available at The Historic Houses Trust Library at Lyndhurst in Glebe. Before embarking on the renovation of a California Bungalow Style home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor. Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property. New functions can be accommodated in a way that

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Royal Australian Institute of Architects, NSW.	
'Tusculum' Potts Point	9356 2640

Books:

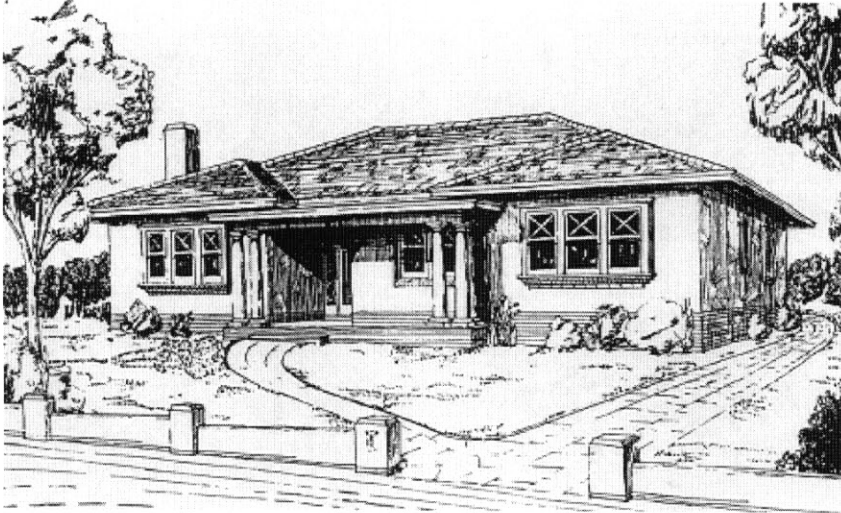
Cuffley, Peter	The Californian Bungalow in Australia, Australian Houses of the 20's & 30's, Five Mile Press 1989
Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989
Archer, John	Building a Nation, Collins Australia 1988

Magazines:

- The Australian Home Beautiful
- The Australian Home
- The Salon
- Architecture
- Building Magazine
- Decoration & Glass

INTER - WAR GEORGIAN REVIVAL

1915 - 1940



"Houses of Georgian character depend mostly on refined proportions for their character. To over decorate the wall surface is to destroy the dignity and effectiveness of the style. Shutters should not be considered a decorative feature only; they are utilitarian and are destined to play a part again in our domestic architecture."

In the late 19th and early 20th century some English architects were adopting design features of 18th century Georgian architecture into their residential and commercial buildings, not in the inventive eclectic manner that had led to the Queen Anne style but in a more academic way which resulted in a revival of Georgian styles.

In common with American architects of the early part of the 20th century who also expressed a renewed interest in their colonial buildings some local architects began to examine the surviving colonial Georgian styled buildings of Australia as a pattern to emulate.

A principal proponent of this movement was William Hardy Wilson an architect who having travelled in America was inspired by the simple 'good taste' of well proportioned Georgian design. Wilson almost single handedly recorded the surviving Georgian buildings of New South Wales and Tasmania and published the results in a handsome volume of drawings. He and his professional partners, Neave & Berry were also the leaders in the revival of the Georgian style for residential, institutional and commercial buildings.

Banks, Fire Stations, Church Halls, Schools, and shops were also carried out in the style and

both single and two storey houses are common. In Mosman examples of residential flats in the style can also be seen.

The Georgian Revival style appealed to a small but influential group of upper middle class clients who had similar refined tastes and it was promoted by the trade press and in popular magazines as elegant and conservative.

External style elements included the use of face brickwork in combination with dressed stone or rendered trims or in some cases fully rendered. Slate was more commonly used than tiles to cover the very simple hipped roof forms with boxed eaves, while some examples featured a pedimented entry or a flat roofed portico supported on simple Tuscan columns. Windows are almost always double hung with multiple panes. In many examples the windows are fitted with timber shutters.

In the years leading up to the second world war a number of buildings in this style were erected which simplified the Georgian elements creating a more modern idiom.

Characteristics of the Georgian Revival Style

- ▶ Strict symmetry based on classical proportions

- ▶ Simple rectangular plan forms often enclosing courtyard areas
- ▶ Face brick or smooth rendered wall surfaces with raised string courses
- ▶ Hipped roof forms
- ▶ Boxed and paneled roof eaves
- ▶ Simple stepped chimneys with arched caps
- ▶ Double hung multi paned windows with shutters
- ▶ Minimal classical detailing at front entry
- ▶ Tuscan or Doric columns
- ▶ Six paneled entry door often with lead light fanlight and sidelights

The interiors of these houses were equally restrained with simple Georgian detailing, polished hardwood floors, paneled walls, Adam styled plaster details and reproduction fire surrounds. Many of the houses were

also filled with genuine antiques of the Georgian period.

Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the areas development. A number of Inter-War Georgian Revival houses now form part of the identified Cultural Heritage of Mosman.

Identified examples of these styles in Mosman can be seen at:

- ▶ 5 - 7 Tivoli Street
- ▶ 101a Rangers Road (sub station)



**INTER - WAR GEORGIAN REVIVAL
1915 - 1940**

- ▶ 18a Kardinia Road (sub station)
- ▶ 10 Buena Vista Avenue
- ▶ Cnr Central Avenue & Spit Road



The development of the Inter-War styles of architecture is dealt with in a number of books which are available at the Mosman Library and which

will further inform your understanding of this period of architecture. Further information is also available from contemporary magazines such as Building Magazine, The Salon, Architecture and The Home Magazine, which are available at The Historic Houses Trust Library at Lyndhurst in Glebe and at The State Library of NSW.

Before embarking on the renovation of a Georgian Revival Style home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor.

Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property. New functions can be accommodated in a way that compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

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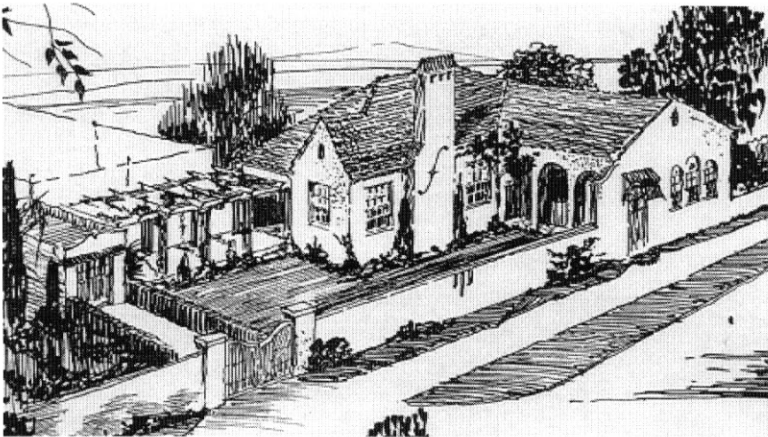
Apperly Richard et al	Identifying Australian Architecture Angus & Robertson 1989
Cuffley Peter	Australian Houses of the 20's & 30's Five Mile Press 1989
Tanner Howard	William Hardy Wilson National Trust 1980
Archer, John	Building a Nation Collins Australia 1988

Magazines:

The Home Magazine

THE SPANISH MISSION & MEDITERRANEAN

1924 - 1940



" In form as well as in colour, the Spanish design is adapted to a bright atmosphere. Bold rectangular walls, with deep breaks, produce magnificent contrasts of light and shade. Deeply recessed porticoes have a most inviting coolness when set in an apparently sun-baked wall. Pillars and arches throw heavy shadows across broad piazzas and casements set full in the light gather picturesqueness from striped and quaintly shaped sun blinds."

"When we cast our eyes to Spain and make a study of her styles it is with great joy, for they possess strength and simplicity and a delightful quaintness which refreshes the modern taste.

The style lends itself beautifully to our climate, and wonderful and pleasing results can be obtained with a little pre-thought and a good guiding hand.

The exterior walls of cement stucco or parge effect are tinted in white, cream and amber colours with splashes of mulberry, the windows painted dull blue or sage green; any timbers that show are touched with chrome yellow or Chinese red, the barges, etc painted emerald green, and with a roof of terra cotta colour blend Cordova tile, a most pleasing and artistic result can be obtained."

The Inter-war period in Australian Architecture is characterized by rapidly advancing technology and the shrinking of barriers of distance through improved forms of transport and communications.

During this period of dramatic social change between the end of the First World War and the commencement of the second World War, Mosman continued to grow at a steady rate and the stock of residential building increased to meet the need of an increasing population. A wide variety of eclectic architectural styles replaced the earlier Federation mansions and bungalows which

**THE SPANISH MISSION & MEDITERRANEAN
1924 - 1940**

established the early character of the suburb in the previous decades.

Travel in Italy and Spain was a common pursuit for many Australian architects, who saw the buildings of these Mediterranean regions as appropriate to the climate and light of Australian cities and used Mediterranean design elements in their buildings, generally with an Italian flavour.

Leslie Wilkinson, the first Professor of Architecture at Sydney University, was a zealous advocate for the adoption of the 'Mediterranean' character for Australian homes throughout the 1920's and 1930's and popularised the style particularly in the eastern suburbs of Sydney.

The influence of American fashion on Australian culture was also evidenced in the adoption of the 'Spanish

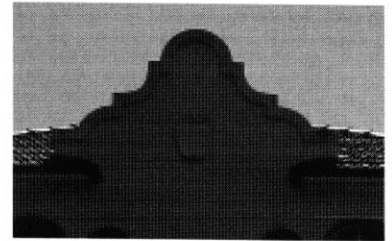


Mission Style' which was popularised through American magazines and especially through its association with the glamorous lives of Hollywood movie stars. The style derives its name from the revival of interest in the surviving 18th Century Mission architecture of California and Miami.

Though not as popular with Mosman folk as it was to become in the Eastern Suburbs, a significant stock of houses, flats and commercial buildings in Mosman were erected in the exotic character of Mediterranean villas and Spanish Mission churches. Many of the houses have exotic names which reinforce the Mediterranean character.

Typical characteristics of the Spanish Mission Style are:

- ▶ Bagged and rough rendered brickwork, often lime washed in pastel shades
- ▶ Ornamental arches for loggias and window openings
- ▶ Applied cement ornamentation in the form of twisted columns, roundels, pilasters and Baroque crests
- ▶ Steel or timber framed windows with small paned 'Georgian' sashes
- ▶ Gabled tiled roofs, especially with 'Cordoba'



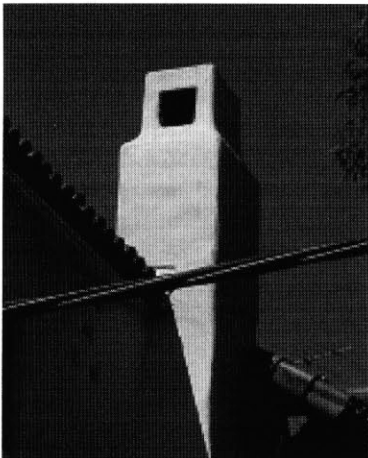
patterned tiles in multi colours or in blue, green or terra cotta

- ▶ Decorative wrought iron grills, gates, lights and balustrades
- ▶ Decorative feature wall ventilators of semi circular tiles or pierced cement
- ▶ Window boxes and rustic timber shutters
- ▶ Arched gateways in rendered garden walls and curved parapets to gables
- ▶ Rustic timber gates and pergolas
- ▶ Exotic garden designs with succulent plants

" The charm of Spanish design is that it was first developed in a sunny land, such as this, when the architects sought to utilise the abundant sunlight to give bright patches and deep cool shadows to their designs. Plain arches, deep alcoves, latticed windows, wrought iron gates, porticoes and mullioned windows are groped in pleasing variety, formality is avoided by a variety of forms, and the whole is surprisingly harmonious".

The interiors of many 'Mission' style houses abound in splashes of richly coloured Moorish tiles and cast plaster decoration. Wrought iron lights and balustrades combined with exotic sloping chimneys and exposed beamed ceilings were typical of the period. Some houses however have relatively conventional interiors with simple Art Deco detailing.

The more classical Mediterranean styles used similar motifs often in a restrained and often symmetrical way, reminiscent of 'Georgian' revival architecture, with engaged piers, colonial shutters and hipped tiled roofs. Their interiors tend to be more restrained with simple timber mouldings and polished timber floors. In their gardens sandstone paving decorated with urns and classical pergolas.



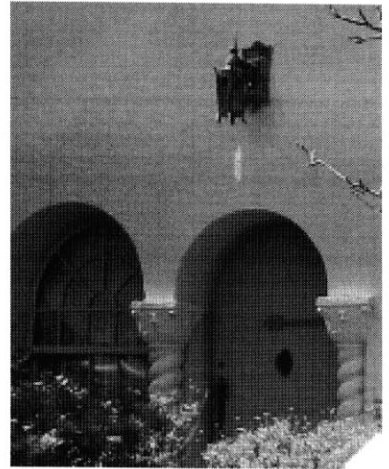
Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the area's development. A number of Spanish Mission and Mediterranean style buildings now form part of the identified Cultural Heritage of Mosman.

Listed examples of these styles in Mosman are:

- ▶ 'Cara Mia'
26 Morella Road
- ▶ 'Vino del Mar'
30a Morella Road
- ▶ House
32 Pindari Avenue
- ▶ Pair of houses
13 & 15 Central Avenue
- ▶ House
69 Avenue Road
- ▶ 'Delwinnia' Flats
28a Parriwi Road
- ▶ Flats
2 Clanalpine Road

The development of the Inter-war styles is dealt with in a number of books which are available at the Mosman Library and which will further inform your understanding of this period of architecture. Further information is also available from contemporary magazines such as The Australian Home Builder and

Home Beautiful which are available at The Historic Houses Trust Library at Lyndhurst in Glebe. Before embarking on the



renovation of a Mediterranean style or Spanish Mission home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor.

Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property. New functions can be accommodated in a way that compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

THE SPANISH MISSION & MEDITERRANEAN
1924 - 1940

Information:

NSW Heritage Office, Parramatta	9635 6155
National Trust of Australia, NSW. Trust Centre Observatory Hill	9258 0123
Historic Houses Trust, NSW. 'Lyndhurst' Glebe	9692 8366
Royal Australian Institute of Architects, NSW. 'Tusculum' Potts Point	9356 2640

Books:

Cuffley, Peter	Australian Houses of the 20's & 30's, Five Mile Press 1989
Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989
Archer, John	Building a Nation, Collins Australia 1988
Wilkinson, David	Leslie Wilkinson A Practical Idealist, Valadon Publishing 1982

Magazines:

The Australian Home Beautiful
The Australian Home
The Salon
Architecture
Building Magazine
Decoration & Glass

THE OCEAN LINER & STREAMLINED MODERN STYLES

1925 - 1950



"The mode for modernity is making itself apparent..... The new motif calls for extensive window space, thus ensuring fresh air, sunlight, and at the same time bringing the glorious views that abound in the Australian outdoors right into the house.

Concrete, glass and steel appear to be most popular amongst architects, although the many fine examples of textured bricks now available are also rapidly gaining favour."

Decoration & Glass July 1935

The evolution of modernism and functionalism in residential design, in the wake of the dramatic economic and social changes which resulted from the First World War, many architects, world wide, rejected the eclecticism and traditional use of the many historical styles of the Edwardian Era and sought to create a modern architecture to express the changing lifestyles and technology of the 20th Century.

In response to increasing mass production and the evolving machine age ethos they turned to the white cubic forms which evolved from the Bauhaus school of design, utilising industrial products and machine-made components. In a minimalist approach to design, the walls of these modern houses were often cement rendered and painted white or built in smooth cream or biscuit coloured brickwork. Windows were generally steel framed, some with curved glass or combined with glass bricks which were a fashionable and practical innovation.

Streamlining and an emphasis on horizontality was common together with the juxtaposition of curved wall forms and interlocking cubic masses in ways that were reminiscent of marine forms. This led to the adoption of the name 'P & O' or 'Ocean Liner' Style for these designs. This marine image was

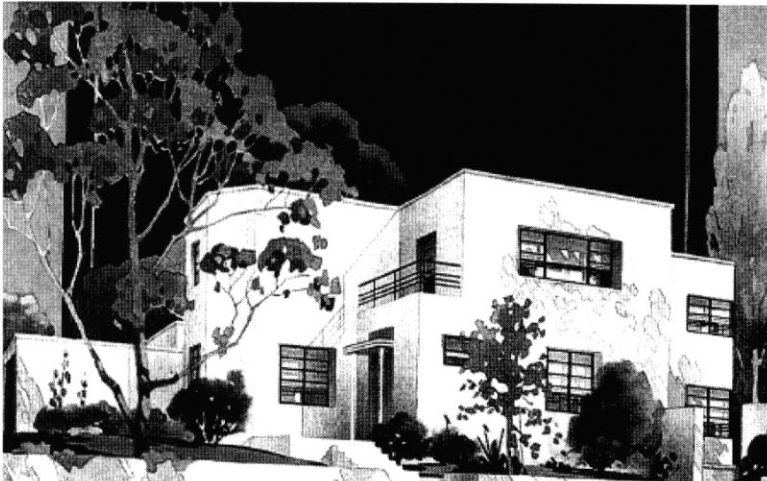
**THE OCEAN LINER & STREAMLINED
MODERN STYLES
1925 - 1950**

reinforced by the use of ship railing balustrades and port hole feature windows on many large residential examples.

The interiors of Functionalist Moderne houses often incorporated Art Deco motifs and designs in cornices, handrails, fireplaces, lights and hardware whilst the bathrooms and kitchens sometimes took on a futuristic look as every form of modern labour saving convenience was introduced to make the house 'a machine for living'.

- ▶ Flat roofs or parapeted tiled roofs
- ▶ Cement rendered or smooth face brickwork often with streamlining elements
- ▶ Horizontal emphasis in overall form and in fenestration
- ▶ Ship railing balustrades and railings utilising pipes or steel flats
- ▶ Port hole feature windows

The interiors of these houses is often quite stark, textured render or wallpaper was used without interruption as the base for simple light colour schemes. Polished hardwood floors were often covered with modern design rugs while windows were protected by timber or metal Venetian blinds. In two storey examples a curving or angular stair featured wrought iron railings. Mirrors and light fittings were an important part of such modern interiors.

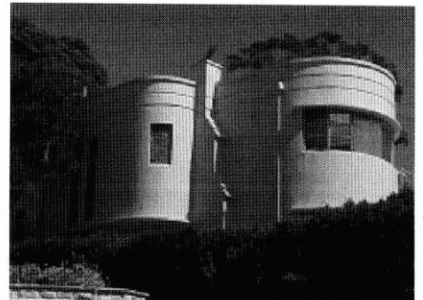


The magazine 'Decoration & Glass' was a popular vehicle for promoting modern design especially where glass was used in a moderne way.

Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the areas development. A number of Inter War Functionalist Style buildings now form part of the identified Cultural Heritage of Mosman.

Typical characteristics of the Inter War Functionalist and P&O style are:

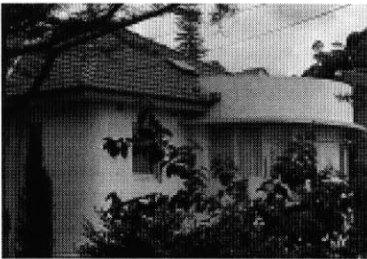
- ▶ Streamlined building forms combining both curved and cubic massing
- ▶ Compact massing often with two storey sections linked to lower wings
- ▶ Steel framed windows and the use of curved glass and glass blockwork panels
- ▶ Art Deco internal details and features
- ▶ Simplified garden design often featuring tall accent trees such as pencil pines





Identified examples of these styles in Mosman can be seen at:

- ▶ 16 Morella Road
- ▶ 201 Spit Road
- ▶ 67 & 69 Mandolong Road
- ▶ 6 Lavoni Street
- ▶ 5 Hopetoun Avenue
- ▶ 6 Central Avenue



The development of the Inter-war styles is dealt with in a number of books which are available at the Mosman Library and which will further inform your understanding of this period of architecture. Further information is also available from contemporary magazines such as The Australian Home Builder, Home Beautiful and Decoration

and Glass which are available at The Historic Houses Trust Library at Lyndhurst in Glebe. Before embarking on the renovation of an Inter War Functionalist or P&O Style home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor.

Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property. New functions can be accommodated in a way that compliments the existing



character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

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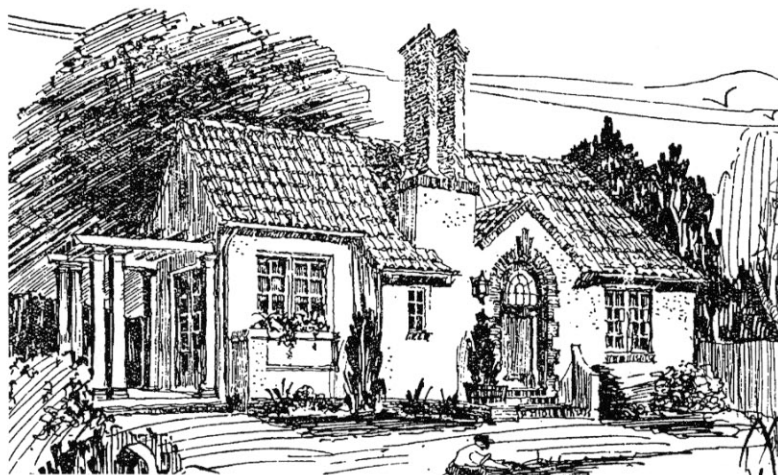
Cuffley, Peter	Australian Houses of the 20's & 30's, Five Mile Press 1989
Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989
Archer, John	Building a Nation, Collins Australia 1988

Magazines:

The Australian Home Beautiful
The Australian Home
The Salon
Architecture
Building Magazine
Decoration & Glass

THE STOCKBROKER TUDOR

1925 - 1945



"Mock Tudor had its origins in two emotions, Nationalism with its desire to identify with the golden age of the British Empire and Traditionalism, that arose out of conservative values of an upper strata in Australian Society in the Inter-War period. Architects interpreted this taste for people of substantial means for whom it represented solidity, comfort, respectability and safeness."

Images of Ye Olde England were common in the Federation period right up to the end of the First World War. Half timbering of gables, leadlight oriel windows and elaborate brick chimney stacks can be seen combined with shingles and terra cotta tiles on many examples of buildings of the Federation period throughout Mosman.

After the war a change began to become apparent in the architectural styles adopted for houses and residential flat buildings, with many adopting the character of the English Arts & Crafts or the American Bungalow styles. By the late 1920's a distinctive style of design had been adopted by a small group of architects following a fashion in England and America for reproduction 'Tudor' mansions for the very wealthy and smaller so called 'Stockbroker Tudor' houses for the upper middle classes. In Australia these houses are officially referred to as 'Inter-war Old English' but are commonly called 'Stockbroker Tudor Style'.

After the disruptions to society caused by the war, 'Tudor' architecture represented to many, stability, success and respectability and a strong link with the British Empire. The most distinctive image of the style is the black and white half timbering based on Elizabethan cottage work, though in modern examples this is often



superficial, visually unconvincing and structurally illogical.

The architect John Brogan was one of the most prolific and accomplished designers in the so called 'Tudor' style, regularly publishing examples of his work in women's magazines throughout the 1930's. Brogan's distinctive designs can be seen in several parts of Mosman, Killara, Strathfield and the Eastern suburbs where 'Cozy Comfort' and 'Solid Dignity' were considered essential attributes for a successful home owner.

Typical characteristics of the 'Tudor' style are:

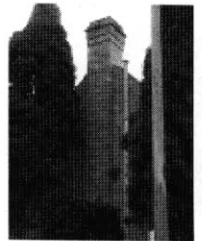
- ▶ Textured red or 'tapestry' multi coloured brickwork
- ▶ Dark stained 'half timbering' laid over brickwork or rough casting

- ▶ Gothic or Tudor styled sandstone trims to major doors and windows
- ▶ 4 centred or flattened 'Tudor' arches
- ▶ Steeply pitched terra cotta tiled roofs
- ▶ Oriel Windows
- ▶ Diamond pane leadlight windows with heraldic motifs in stained glass
- ▶ Heavy panelled entry doors with hand forged decorative hardware
- ▶ Shaped diagonal chimney stacks with multiple ribs and elaborate stepped tops

For those with a nostalgic inclination but with less pretensions or a restricted budget, a more modest English Cottage Style evolved. Suitable for smaller single storeyed houses, it featured bell cast roofs over limewashed, roughcast walls trimmed with textured brickwork or tiles laid on edge, sometimes in arches or on window sills and lintels. Windows with multiple panes or diamond shaped lead lights reinforce the Cottage scale. A single dominant chimney often grows out of the front wall surface and features a small feature window or niche beside the panelled front door with a wrought iron screen door or bell pull.

Many Stockbroker Tudor houses have fine interiors with exceptional joinery, panelling and hardware. These aspects of the building are of equal significance as the external appearance and should be considered for retention and conservation.

Important architects designing in this style include: John Brogan, Morrow & Gordon, Peddle & Thorp, Joseland & Gilling, Lieth McCredie.



Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the area's development. A number of Inter War Old English Revival Style buildings now form part of the identified Cultural Heritage of Mosman.

Listed examples of these styles in Mosman can be seen at:

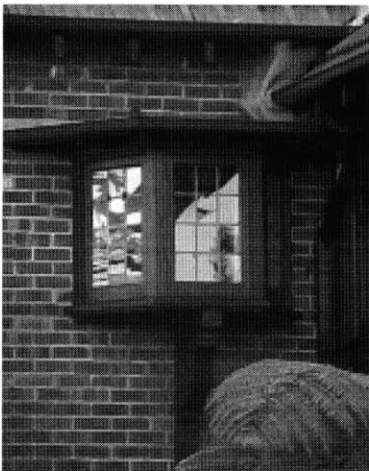
- ▶ House
40 Burrawong Avenue
- ▶ House
21 Kardinia Road
- ▶ House
16 Kardinia Road
- ▶ House
22 Mandalong Road
- ▶ Flats
1 Upper Spit Road

**THE STOCKBROKER TUDOR
1925 - 1945**

The development of the Inter-war styles is dealt with in a number of books which are available at the Mosman Library and which will further inform your understanding of this period of architecture. Further information is also available from contemporary magazines such as The Australian Home Builder and Home Beautiful which are available at The Historic Houses Trust Library at Lyndhurst in Glebe.



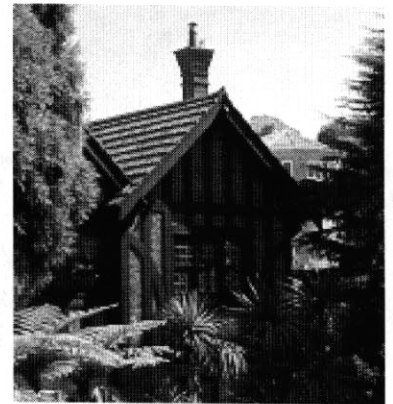
Before embarking on the renovation of an Inter War Old English style or Stockbroker Tudor home, Council suggests



that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor. Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property.



New functions can be accommodated in a way that compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.



Information:

NSW Heritage Office, Parramatta	9635 6155
National Trust of Australia, NSW.	
Trust Centre Observatory Hill	9258 0123
Historic Houses Trust, NSW. 'Lyndhurst' Glebe	9692 8366
Royal Australian Institute of Architects, NSW.	
'Tusculum' Potts Point	9356 2640

Books:

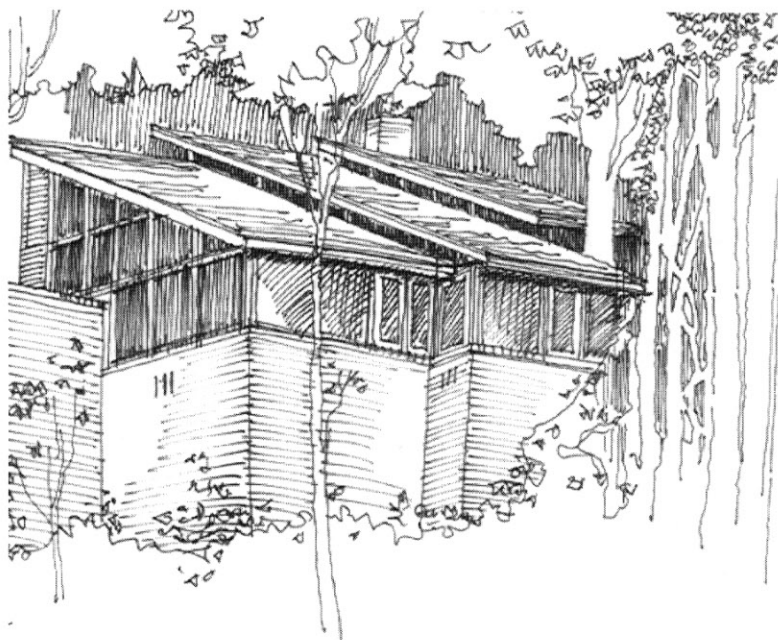
Cuffley, Peter	Australian Houses of the 20's & 30's, Five Mile Press 1989
Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989
Archer, John	Building a Nation, Collins Australia 1988

Magazines:

- The Australian Home Beautiful
- The Australian Home
- The Salon
- Architecture
- Building Magazine
- Decoration & Glass

THE SYDNEY REGIONAL

1950 - 1975



'The Sydney regional style is represented in Mosman by a number of outstanding residential and institutional buildings by leading exponents of the idiom. Working with natural materials and siting their buildings in bushland settings they continued the Arts & Crafts ideals which had been espoused 100 years before by William Morris. The resulting buildings can be truly said to be uniquely Australian, a response to the landscape, the climate and the society in which they were produced.'

In the decades following the Second World War, a new generation of young architects began to explore a regional variation of post war modernism. Reacting against the sleek 'minimalist' approach they took a lead from the 'New Brutalism' evolving in Britain and Europe and combining this with the continuing 'Craftsman' approach in America, they sought to create domestic style buildings that suited the unique character and topography of the Sydney Region.

Responding to the typical irregular bushland sites of Sydney's northern suburbs, they evolved an original architectural style combining 'natural' materials with simple building forms which was dubbed the 'Nuts & Berries' style, or more formally, The Sydney School of architecture.

Particularly suited to the steep harbourside sites of Mosman, the houses often cascade down the land under simple monopitch roofs of dark manganese coloured tiled roofs. The walls of such houses tend to grow out of the rocky sites in an 'organic' manner and are constructed of rough dark coloured brickwork. Architects of the style chose to use the rejected overburnt 'clinker' bricks for their strong visual and textural qualities. Large areas of glass in hardwood or cedar window and door frames were

combined with areas of dark stained battened timber walling. The same materials were often exposed internally, with large timber ceiling beams or trusses, stained timber boarded ceilings and face brick walls lit by simple horizontal roof lights.



The style is perhaps the last genuine expression of the design precepts of the Arts & Crafts movement, integrating art and craft into the fabric of everyday living.

Mosman has one of the most outstanding examples of the style and one which is recognised nationally as a twentieth century building of significance, the Ken Woolley House, built in 1962 at Bullecourt Avenue.

Here a series of stepped floor platforms separated by clinker brick balustrades, cascades down a precipitous site under a series of inclined tiled roof planes supported on a forest of rough sawn timber posts. Designed around existing trees and natural rock outcrops the

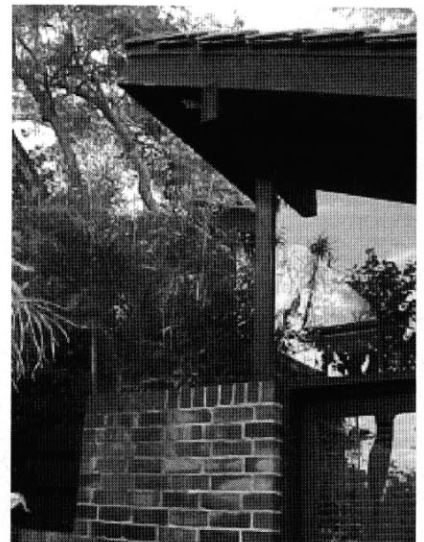
building appears to grow out of its site. Carefully designed landscaped areas around and between the building help to retain the site's bushland character. Internally natural materials such as stained timber, cork, polished brick paving and sea grass matting are used to create a simple and open planned character that unifies the interior with the exterior character of the house. The style was also adopted for early project homes in the Sydney area. These tend to be designed as simple split level plans with split inclined roofs separated by a continuous roof light, many have bagged brickwork which is painted white. Some Sydney School houses are based on grouped square pavilions surrounding paved courtyards, and have flat roofs and dark stained pergolas and framed garage enclosures extending into the surrounding bushland.

Typical Elements of the style include:

- ▶ Clinker face brickwork, externally and internally
- ▶ Painted bagged brickwork on later examples and project home designs
- ▶ Dark 'Manganese' and 'Pottery Brown' roof tiling to monopitch roofs
- ▶ Split level open plan living

- ▶ Stained hardwood & Western Red Cedar wall cladding
- ▶ 'Cathedral' ceilings and clerestory roof lights
- ▶ 'Natural' Bushland landscaping surrounding the house
- ▶ Exposed rafters and beam ends
- ▶ Cedar framed windows and doors of large proportions
- ▶ Close spaced mullions to areas of fixed glazing

It is important that in conserving examples of the Sydney school of architecture that brickwork, exposed concrete and joinery remains unpainted but that exposed timbers are regularly oiled or stained.



The principal architects using the style in the area were Ken Woolley, Ian McKay, Phillip Cox, Allen, Jack & Cottier, Anchor Mortlock and Michael Dysart.

Mosman Council has undertaken a comprehensive Heritage Review to identify and protect significant examples of buildings from all periods of the area's development. A number of Sydney School buildings now form part of the identified Cultural Heritage of Mosman.



Identified examples of these styles in Mosman can be seen at:

- ▶ 34 Bullecourt Avenue
- ▶ Mosman Catholic Church, Cnr of Spit Road & Central Avenue
- ▶ 9 Amaroo Crescent

The development of the Post-war styles is dealt with in a number of books which are available at the Mosman Library and which will further inform your understanding of this period of architecture.

Further information is also available from contemporary magazines such as Architecture in Australia and Building Ideas which are available at The Historic Houses Trust Library at Lyndhurst in Glebe.

Before embarking on the renovation of an important Sydney School Style home, Council suggests that you seek the advice of a specialist consultant or speak to Council's Planning staff or Heritage Advisor.

Unsympathetic alterations and additions will detract from the appearance and value of an authentic heritage property.



New functions can be accommodated in a way that compliments the existing character and provides modern day standards of comfort and convenience. The NSW Heritage Office can provide a list of appropriate consultants.

Information:

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National Trust of Australia NSW.	
Trust Centre Observatory Hill	9258 0123
Historic Houses Trust, NSW. 'Lyndhurst' Glebe	9692 8366
Royal Australian Institute of Architects, NSW.	
'Tusculum' Potts Point	9356 2640

Books:

Freeland, Max	Architecture in Australia, a History
Apperly, Richard et al	Identifying Australian Architecture, Angus & Robertson 1989
Archer, John	Building a Nation, Collins Australia 1988

Magazines:

Architecture in Australia
House & Garden Magazine
Building Ideas