

# HERITAGE ASSESSMENT REPORT

Potential Heritage Item:

“Eastment House”

6 Springdale Road, Killara



6 Springdale Road, Killara, March 2020 (Photo: Robertson & Hindmarsh Pty Ltd)

for  
**Ku-ring-gai Municipal Council**

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11 April 2020

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## 1.0 Introduction

Robertson & Hindmarsh Pty Ltd, Architects was engaged by Ku-ring-gai Municipal Council on 9 March 2020 to undertake a heritage assessment of, and prepare a heritage assessment report for, three potential heritage items located within the Ku-ring-gai local government area.

The scope of the project is to include:

- Review and assess the existing information on 77 Pymble Avenue, Pymble; 17 Larchmont Avenue, East Killara; 6 Springdale Road, Killara.
- Undertake any additional appropriate historical research as required.
- Undertake necessary site inspections (internal access subject to prior approval from owner).
- Undertake a detailed heritage assessment report assessing the heritage significance of each property against the criteria gazetted by the NSW Heritage Council and using its guidelines. This report is to include a comparative analysis of each building to relevant information and provision of final recommendations. An assessment of the significance of the garden may also be required depending on the development history of the property or properties.
- Should the recommendation be to proceed with heritage listing, prepare a State Heritage Inventory form for the property or properties.
- The State Heritage Inventory Form is to include management recommendations that identify any opportunities for change within the property or properties; as well as identifying significant parts of the property or properties which require retention.

This part of the report deals with 6 Springdale Road, Killara.

## 2.0 Report authors

The authors of this report are:

Dr Scott Robertson, BSc (Arch), BArch (Hons), M Built Environment (Building Conservation), PhD – Architect, Heritage Consultant

Dr Noni Boyd, BArch, M Architectural Conservation, PhD – Architectural Historian, Heritage Specialist

## 3.0 Referenced documents

This report is to be read in conjunction with the following reports in addition to the references listed in the Bibliography:

- Heritage Research 6 Springdale Road, Killara (Attachment 3) prepared by Ku-ring-gai Municipal Council,
- Eastment House Building Application (including drawings by Ancher, Mortlock, Murray and Woolley for B. Eastment) to Ku-ring-gai Council, 1971, provided by the Eastment Family to the current owner of 6 Springdale Road, Killara,
- Letter dated 6 March 2020 from Touring the Past, *Heritage Statement of Facts and Submissions – 6 Springdale Road, Killara*.

## 4.0 Documentary Evidence

### 4.1 History

The Eastment House is located within the subdivision of Springdale, a portion of land granted to Jane McGillivray (or McGilliveray) but held in trust by her father James Bradley and the Reverend Dunmore Lang. It was not until the construction of the North Shore railway line that the subdivision of the land for housing began. The Springdale Estate was subdivided in the 1890s (DP 3400) when Springdale Road was still known as McGillivray's Road. The subject site changed hands a number of times between 1899 and 1926 when it came under the control of the Permanent Trustee. Jules Lippenshan leased a substantial block of land in Springdale Road but did not build a residence. The subsequent owner, John Thomas McKee commissioned the architect J. Aubrey Kerr to design a substantial residence (now No. 4 Springdale Road). The Killara home of Mrs and Mrs McKee was featured in *Decoration and Glass*, 1 April 1939. The article notes that the natural setting of gum trees was so beautiful that very little aid from the landscape gardener was necessary to create the desired effect (*Decoration and Glass*, 1 April 1939 p26). The outline of the grounds can be seen on the 1943 aerial photograph (**Figure 1**) and in later aerial photographs. In the early 1960s the McKee family subdivided the grounds of No. 4 Springdale Road, creating a lot on either side of the house and a battle axe block to the rear (as shown in **Figures 1 & 2**). These lots are now all on separate titles. The curved drive to No.4 was curtailed to create the lot to the north and east of the house,



which also included a substantial lawn area, described as a tennis court on the site plan for the Eastment House. The kink in the lot was to skirt the formal terraced garden to No. 4, which no longer survives.



Figure 1: The original site of the McKee House showing the grounds in 1943 with the current subdivided lot boundaries (Source: SixMaps with Robertson & Hindmarsh overlay 2020)



Figure 2: The future site of the Eastment House shown on the 1943 aerial photograph (Source: SixMaps with Robertson & Hindmarsh overlay 2020)



In 1970 Mr and Mrs B. A. Eastment applied to alter an existing dwelling at 11 Yirgella Avenue, East Killara. The following year an application for a new house was submitted for the site in nearby Springdale Road.

The Eastment House was designed for Barry and Margaret Eastment. The Eastment family were Master Builders, including Barry's grandfather F. T. Eastment and his father Arthur Eastment. The Eastment House is job 7017 in the Ancher Mortlock Murray and Woolley job list, which indicates a commission date of 1970. Hand-written notes amending the drawings are signed by Furio Valich and the drawings are initialled "FV", indicating he was the draftsman for the project. Margaret Eastment recalls that the design architect was Ken Woolley but that the architects were not engaged to supervise the construction. The Eastments utilised their own family building company to construct the house and manufactured all of the joinery with the exception of the kitchen. According to Margaret Eastment the selection of the internal finishes was by the Eastments. The original, commissioning owners continued to live in the house until recently when the house was sold to its present owner.

The structural engineers were Everingham and Platt. The Building Application drawings show that a number of trees were to be preserved in the front yard and that the entrance to the earlier looped driveway to No.4 was retained at the property boundary. Areas of Ku-ring-gai had been designated as "brick areas" to control the standard of housing, however, the Council minutes recall that these conditions were being lifted to allow limited use of timber weatherboards on parts of houses.

The Eastment family had been living in Killara for a number of years. Arthur Eastment erected a substantial house for his family designed by G. Kenworthy at 22 Buckingham Road, Killara in circa 1941. Arthur Eastment also constructed the Cremorne Orpheum Theatre designed by Kenworthy. The Eastments, and their building company, were important, not only in the local area, but also in Sydney as quality master builders. F.T. Eastment & Sons constructed Sydney Square and arcade beneath as well as the Readers Digest Building. Architect for the Readers Digest Building, John James, wrote an obituary on Barry Eastment in which he remembered the utmost honesty of Eastment in all his dealings with him.

#### **4.2 The architect: Ken Woolley**

The architect, Ken Woolley (1933-2015) trained in NSW, receiving a BArch and the University Medal from the University of Sydney in 1955. In addition to his architectural studies, Woolley was a trainee within the Government Architect's Branch of Department of Public Works under the guidance of the architect Harry Rembert. After travelling to London on a Byera Hadley Travelling Scholarship and working for the well-known firm of Chamberlin, Powell and Bon he returned to the NSW Government Architect's Branch (GAB). Following the success of his own house and competition designs undertaken with a fellow member of the 'Design Room' of the GAB, Michael Dysart, Woolley joined the architectural firm of Ancher, Mortlock and Murray. Had he remained in the GAB he would not have been able to pursue his interest in the design of individual houses or project homes.

Woolley entered the firm of Ancher, Mortlock and Murray at a high level, as a partner effective from January 1964. The firm became Ancher, Mortlock, Murray and Woolley.

Woolley had already received two key architectural awards in 1962, the Sulman Award to the NSW Government Architect for the Fisher Library and the Wilkinson Award for his own house in Mosman (extant, now owned by the University of NSW). Woolley remained with the firm until 2005, by which time he was Chairman and Design Director (Stuart Murray having left the firm and both Sydney Ancher and Bryce Mortlock have passed away). The firm received architectural awards for their designs of medium density housing, project housing design for Pettit and Sevvitt and awards for public buildings and spaces including the University of Newcastle Student Union (1964) and Staff House (1969), Town Hall House and Sydney Square (the latter with Noel Bell Ridley Smith who designed the adjacent St Andrews House), the Botanic Gardens Kiosk (with the NSW Government Architect), the conversion of the NSW Nurses Association building in Darlinghurst. Work in Canberra and Leura also received architectural awards, including the national Sir Zelman Cohen award for the Cadets Mess at Duntroon in Campbell, ACT.

He received two further Wilkinson awards awarded by the NSW Chapter of the Royal Australian Institute of Architects for the design of housing for his second house in Paddington and his third (weekend) house at Palm Beach.

Some of his individual houses designed in the 1960s, including the Rothery House, Strathfield and the Myers House in Mosman, have been demolished. Following the appointment of Ken Woolley as a partner, the output of Ancher, Mortlock, Murray and Woolley was largely educational buildings in Sydney, Newcastle and Canberra and townhouse or group houses in Canberra and Sydney. The firm's job list contains six new houses in

1964, the year that Woolley became a partner, three (potentially four) houses in Sydney in 1965 and three interstate or in country NSW, one of which was an official residence for the Canadian Government in Canberra, one house in 1966, one house in 1968, no individual houses in 1969 and the Eastment House in 1970. A few other houses were begun, but the design was not proceeded with to Working Drawing Stage. There was one NSW design outside of Sydney, a proposed residence on Mt Panorama and a house in Townsville as well as some designs for Canberra.

Only two of these houses are listed by their street number. Two houses, one in Mosman and one in Strathfield have been destroyed. Given the number of houses designed, the firm had become highly selective in the individual house commissions, but were designing substantial housing complexes in Sydney and in Canberra. The houses in Sydney are mostly in distinct areas, Northern Beaches, North Shore, Georges River / Sutherland and Strathfield / Lakemba. There are some additions and alterations to houses in the Inner Ring of suburbs. A number appear to be subdivisions of existing lots. A number of Woolley's individual house commissions were for project home building company managers, including Pettit and Sevvitt. In these larger houses Woolley continued to experiment with architectural forms, adapting international architectural trends to suit the particular environment, landscape and climate of Sydney

Ken Woolley became a Member of the Order of Australia in 1988 and received the RAIA Gold Medal in 1993.

### 4.3 Historical themes

The property falls within the following national and NSW historical themes.

National historical theme	State historical theme	How the historical theme is demonstrated in this building
4. Building settlements, towns and cities	Towns, suburbs and villages	Subdivision of larger estates creating closer settlement; reflecting harsher economic circumstances
4. Building settlements, towns and cities	Accommodation	Single family suburban house on large block subdivided from a larger block
8. Developing Australia's cultural life	Creative endeavour	Work of a creative, much-awarded architect; Exemplar of what Robin Boyd termed "a tamed Australian romantic kind of brutalism"; Influence of international Modernist architects such as Alvar Aalto

### 4.4 Architectural Drawings

#### 4.4.1 Listed drawings:

The microfilmed job list of Ancher, Mortlock, Murray & Woolley (AMMW) lists the following drawings prepared for the Eastment house:

7017-01A	Eastment House, 6 Springdale Road, Killara	Plan Level 1
7017-02A	Eastment House, 6 Springdale Road, Killara	Plan Level 2
7017-03A	Eastment House, 6 Springdale Road, Killara	Plan Level 3
7017-04A	Eastment House, 6 Springdale Road, Killara	Section
7017-05A	Eastment House, 6 Springdale Road, Killara	Elevations
7017	Eastment House, 6 Springdale Road, Killara	Stair Details
7017	Eastment House, 6 Springdale Road, Killara	Roof framing
7017	Eastment House, 6 Springdale Road, Killara	Sections
7017	Eastment House, 6 Springdale Road, Killara	Sections
7017	Eastment House, 6 Springdale Road, Killara	Sections
7017	Eastment House, 6 Springdale Road, Killara	Sections

There were 11 drawings prepared (or planned to be prepared) for the house which indicated the house was an important house that required to be described architecturally in some detail. The archive of the firm Ancher,

Mortlock & Woolley is now in the possession of its successor firm, Queensland architects, Conrad Gargett. The archive has not been accessed to determine if any of the drawings survive.

#### 4.4.2 Building Application drawings:

The original client for the house has supplied scanned copies of drawings in their possession to the new owners of the house, who are only the second owners of the house. The drawings supplied were those that had been submitted to Ku-ring-gai Municipal Council as the Building Application (BA 71/280). The BA was approved on 7 April 1971 and was valid for 12 Months.

The scanned Building Application drawings (dated February 1971) supplied by Mrs Eastment to the current owners were:

7017-01	Eastment House, 6 Springdale Road, Killara	Plan Level 1
7017-02	Eastment House, 6 Springdale Road, Killara	Plan Level 2
7017-03	Eastment House, 6 Springdale Road, Killara	Plan Level 3
7017-04	Eastment House, 6 Springdale Road, Killara	Section
7017-05	Eastment House, 6 Springdale Road, Killara	Elevations

Copies of these plans are in **Appendix B** to this report. No copies of the amended drawings listed in the AMMW microfilm list have been presented. This is not surprising as most owners keep only the important legal documents in their records and Council-approved Building Application drawings are such legal documents.

#### 4.4.3 Preliminary drawings:

A coloured set of un-numbered drawings (dated January 27, 1971) were made available at the site inspection on 19 March 2020. The coloured set contained the same drawings eventually submitted as the BA set and the coloured set appears to have been a preliminary documentation set as indicated by the title block being hand written and not stencilled like the BA drawing set. The coloured set also has numerous pencil notes commenting on the dimensions, materials and accuracy of the drawings. It is not clear who made the notes but the BA set appears to have made the suggested corrections noted on the coloured set.

## 5.0 Physical Evidence

### 5.1 Description of the property

The exterior and interior of the property was inspected by Dr Scott Robertson on Thursday 19 March 2020 in company with Mr Antony Fabbro & Ms Olivia Turner (Ku-ring-gai Council), and Mr Patrick Wilson (Touring the Past – owner's heritage consultant).

The house is situated at the front of the deep block that runs from the south-east at the Springdale Road frontage to the north-west at the rear boundary. The area between the house and the street contains the driveway and mature trees along the street boundary (see photo on the **Cover** of this report). The mature street boundary trees are remnants of the garden of No. 4 Springdale Road and are clearly visible in the early to mid-twentieth century aerial photographs (**Figures 1 & 2**) and the current vehicle crossover on the footpath from No. 6 also dates from the original loop driveway of No. 4. The house is set back from the northern site boundary to create a level, grassed and landscaped yard opening off the bedrooms and the Sunroom, Dining Room, Kitchen/Laundry, Family Room and children's bedrooms (note room names are those used on Woolley's original drawings – see **Appendix B** – and not those used in the real estate agency floor plans). Between the rear wall of the house and the rear boundary the majority of the site is taken up with a tennis court that is the original tennis court of the house at No. 4 Springdale Road. The two long elevations of the house face north-east (the family living areas) and south-west (the parental and service areas). The rear of the house faces north-west over the former tennis court of No. 4 and the relatively blank front wall of the house fronting Springdale Avenue faces south-west.

The exterior of the house is finished in unpainted select common dry pressed bricks with dark brown Swiss-patterned roof tiles and Mission Brown painted timber windows and vertical boarding. The eaves gutters are half-round copper. The interior brick walls and plasterboard walls of the house are painted white, with the exception of the clear-finished timber window and door joinery and the unpainted sculptural form of the brick and concrete double fireplace (one half located in the Formal Living Room and the other half at the Family Room level, one-half floor below). This is an exceptional sculptural piece with its two fireplaces at ninety degrees to one another and the two chimneys that rise up through the tall Formal Living Room & Home Office (Study) space and are expressed externally on the roofline of the house.



The effect of the unpainted brick walls and dark brown roof tiles is to make the house appear recessive in the streetscape, allowing the earlier interwar houses to predominate.



Figure 3: Eastment House viewed from the driveway entrance at the Springdale Road boundary showing the forms of the building, the brickwork, brown roof tiles & painted timber (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)





Figure 4: Eastment House viewed from the driveway showing the strong geometric forms of the building, the brickwork, and the Entry porch (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 5: Eastment House viewed from the rear tennis court showing the strong geometric forms of the building and the double chimney from the twinned fireplaces in the Living Room & Sunroom (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 6: Family Room on the north-east side with the doors and window deeply recessed to shade them from the sun (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)

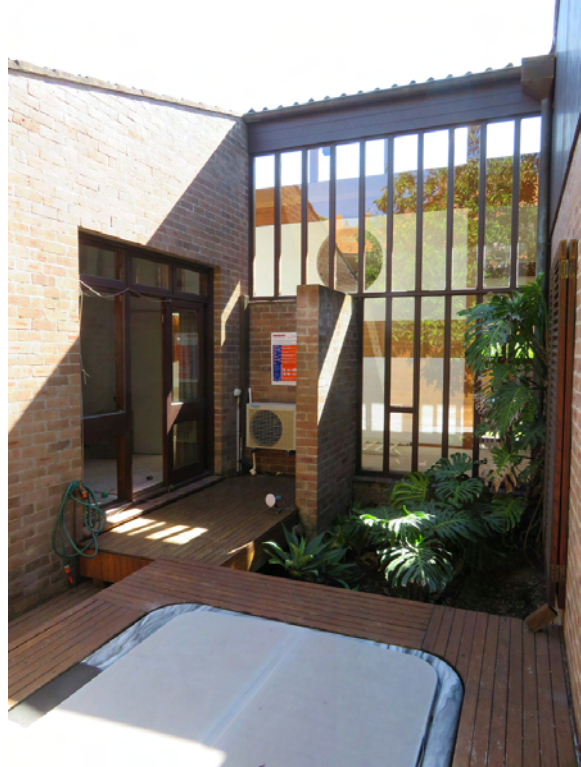


Figure 7: Courtyard on the south-west side with the window wall in the Gallery and the circular opening above the Gallery on its north side (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)

The planning of the house is structured around a central access spine (Gallery) running through the length of the long floor plan from the entry door and culminating in the Living Room at the rear of the house overlooking the tennis court (see **Appendix B Figures B1-B5**). The house is essentially a one-storey split-level house taking advantage of the fall of the land and with two small mezzanine areas accommodating the original Rumpus Room and the original Study. Under the house at the north end at the tennis court level is the original Games Room.

On the west side of the clerestory-lit access Gallery are located the Garage (with Workshop behind), followed by a Courtyard visible from the corridor/gallery, then the Master Bedroom suite of bedroom, dressing room and ensuite bathroom. At the north end of the Gallery is located the Living Room opening out onto a north-facing deck. To the east of the Living Room, at a half level above, is the Study mezzanine. At a half level below the Living Room, in the north corner of the house is the Sunroom which opens onto a north- and east-facing deck. Back towards the south the Sunroom is linked to the Dining Room and Kitchen followed by the Family Room, Laundry, the main Bathroom and three Bedrooms.

The bifurcated plan separates the more formal, parental area of the house (Garage, Main Bedroom suite and Living Room) to the west of the Gallery and the family area on the east side at a half level below (Sunroom, Dining Room, Kitchen, Family Room, Laundry, Bathroom and children's Bedrooms). See **Figures 8 to 21** for views of the interior.



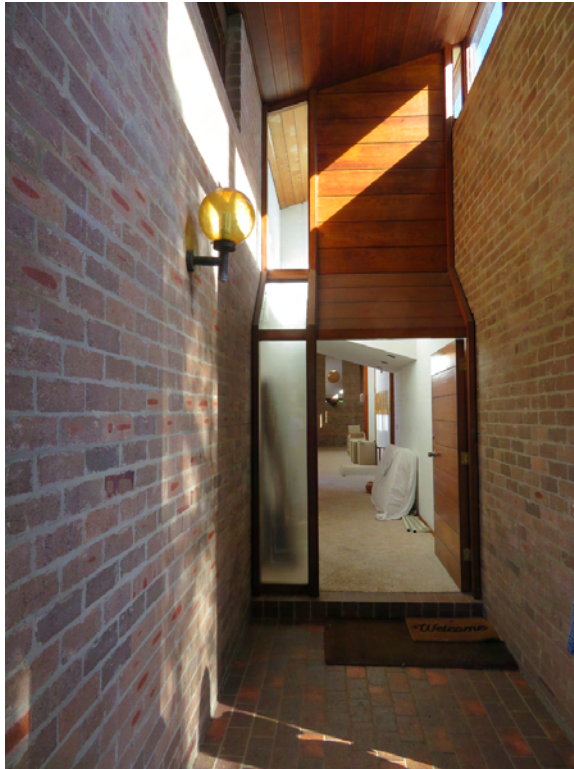


Figure 8: Front door viewed from Entry porch looking along the Gallery (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 9: Looking north-west along the Gallery (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 10: Looking north-west at the end of the Gallery across the Dining Room towards the Sunroom. Stair to Study in centre (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 11: Double chimney fireplaces at the end of the Gallery. Stair to Study at right (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 12: Double chimney fireplaces viewed from Living Room. Study mezzanine to the left behind timber screen (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 13: Double chimney fireplaces viewed from Sunroom (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)





Figure 14: Double height Living Room with Study mezzanine timber screen (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 15: View from Sunroom to Kitchen and Dining Room (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 16: View from Family Room to Dining Room & Kitchen. Sliding doors cover the openings and slide back to the left into the wall when not in use (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 17: Same doors in closed position (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)





Figure 18: Garage with original brick paving  
(Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 19: Non-Ken Woolley kitchen fitout  
(Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 20: Main Bathroom: Original opening from Main Bathroom to Gallery above  
(Photo: Robertson & Hindmarsh Pty Ltd, March 2020)



Figure 21: Main Bathroom: Non-Ken Woolley bathroom fitout  
(Photo: Robertson & Hindmarsh Pty Ltd, March 2020)

## 6.0 Comparative Analysis

### 6.1 Ken Woolley-designed houses:

Assessments of the work of Ken Woolley have tended to concentrate on the larger-scale works by the firm and not the commissions for individual houses. The selected list of works in the 1999 monograph, *Ken Woolley and Ancher Mortlock & Woolley*, lists only a few of the houses designed by the firm in the period from when Woolley joined the firm in 1964.

The most widely published house is Ken Woolley's own first house in Mosman, built on a steep hillside overlooking Middle Harbour, which received the NSW Chapter of the Royal Australian Institute of Architects' Wilkinson Award in 1962. Woolley continued to utilise split level planning and detailing using NSW building materials such as exposed brickwork, unpainted (ie stained) timbers and vertical boarding in his subsequent houses, tailoring each design to the specific site conditions. In her discussion of the series of Woolley's drawings, now held in the collection of the State Library, Anna Corkill notes that the design "evolved in sympathy with the natural landscape" and that he was known for his sensitivity to site and context in all of his buildings".

In the booklet accompanying the exhibition *Ancher, Mortlock, Murray, Woolley; Sydney Architects 1945-1967*, the curators described that, "in the 1960s, another dominant theme appeared, as the office became identifiable with the 'Sydney School'. Some of the individual houses and most of the project houses shared brown bricks, brown tiles and particular sharp-pointed forms...Ken Woolley's own house is one of the finest designs of that period, and of that mode, that Sydney has." (Saunders & Burke, p6).

Woolley commented that in his project home work he had "made several normal architectural devices such as board and glass doors, white painted brick, brown oiled timber and deep window rails into a vernacular". (Saunders & Burke p43).

Jennifer Taylor notes that,

"Since the age of 23 years Ken Woolley has been making remarkable contributions to Australian architecture. He has maintained a front line position through the high quality of his architecture and its relevance to the circumstances and mood of the time of its creation. The buildings produced over this period exhibit a consistency in fundamental ideals but a wide diversity in formal compositions. Always evident in his work are an understanding of and delight in the building materials be they rough and rustic or refined and precise, the exploration of spatial variety, the exploitation of the properties of light, and a united relationship between buildings which provide unique answers in terms of programme and location and Woolley's current position in his restless search for appropriate expression...

"In 1964 Woolley joined the highly respected Sydney firm of Ancher, Mortlock and Murray. Before leaving the Government Architect's Office he had become involved in project housing design and, with his own house, in Mosman, had established a reputation as a leading figure in the regional romantic "Sydney School" movement. His brick and tile "Sydney School" buildings of the 1960s, which included the Student Union at the University of Newcastle, were inspired by the terrain, colours and textures of Australian bushland sites. Off-saw timber and rough clinker bricks, carefully chosen to blend with surroundings, were put together with great care and craftsmanship. These buildings, often on several levels, followed the contours and reflected the slopes in raking roof planes. The resulting interior spaces were rich in their earthy colours and heavy textures and dramatically lit through high openings in the walls and roofs. These buildings were influential in establishing an ethic in Australian Architecture that was widely shared over a decade.

"Perhaps Woolley's greatest contribution to the environment has come in the field of housing, for with over 4,000 individual houses built to his designs, he has played a major part in raising the standard of the average suburban dwelling. His single houses and multiple housing scheme share roots in the vernacular." (Jennifer Taylor quoted in the RAlA Biography, Woolley Kenneth Frank Charles 2012. Original source not cited)

In the appendix to this report is a list, extracted from the microfilmed job list of Ancher, Mortlock, Murray & Woolley, listing the houses designed by the firm from 1964 (when Woolley joined the firm) to 1970 (when the Eastment House was designed). The list does not discern between houses designed by the individual directors of the firm but it does indicate that the firm was designing only a few houses in the period when the firm was designing larger commercial and institutional buildings. The fact that only a few houses were designed indicates that the firm was able to select which private clients they selected to work with, a number of whom were for project home builders such as Pettit, Sevvit, etc. The fact that Woolley worked on the Eastment House indicated that it was a project the firm wanted to do amidst their larger, more lucrative projects. This was also the boom period before the 1974-77 economic recession stopped much of the building work and destroyed many architectural practices.

Using the job list and the list of selected works in the book on Ken Woolley the following houses have been identified as having been designed by Woolley:

Woolley House I, Mosman (1961-62),  
Exhibition Houses at the Carlingford Estate (1961),  
Baudish House, Middle Cove (1964),  
Rothery House, Strathfield (1964, since destroyed by fire),  
Pettit & Sevitt 3,500 project homes (1964 onwards),  
Myers House, Mosman (1965, demolished),  
Hann House, Blakehurst (1966),  
Eastment House, Killara (1970),  
Pettit House, Garran, Canberra (1975),  
Pettit House, Collaroy (1978),  
Woolley House II, Paddington (1979-80),  
Pettit House, Scotland Island (1984),  
Woolley House, Palm Beach (1985-86),  
Pettit House, Yarralumla, ACT (1988),  
Pettit House, Terrey Hills (1993).

In this period Ken Woolley won awards for his project home designs:

Lowline House, 1967  
Split Level, 1967  
Gambrel D, 1968  
Split Level Mark 1 E 1969  
Split Level Mark 2 E 1969  
Shingle House 1970  
Lowline J 1973  
Courtyard J 1974

And, in association with Neil Clerehan:  
3616 House 1970  
3616 House Basic & 3616 House (variation 3H) 1971

The Eastment House is the culmination of the period of Woolley's designs for individual houses that was informed by Aalto's use of "raw" materials, triangular roof forms utilising the skillion roof. Houses in this period are characterised by the use of unpainted, un-rendered brick, skillion (or shed) roofs, clerestory windows providing high level daylighting to wash the underside of ceilings and a flow of internal space facilitated by split level planning and open access galleries or platforms. His Woolley House I in Mosman began that period and his Woolley House II in Paddington began the next period that was characterised less by the materiality of the first period and more by an interest in history and urban context. The use of the "moon" window in the Eastment House prefigures the use of an enlarged moon window in the front façade of his Woolley House II nine years later.

## **6.2 Eastment House drawings vs built reality:**

All architectural design drawings and working drawings indicate the intentions of the architect with respect to the design and detailed construction of the building. However, the construction process of all buildings requires amendments and alterations to those initial intentions that are brought about by a series of factors; the budget constraints of the owner, changes to the building under construction made by the client or by site circumstances and design changes made by the architect. Even prior to construction, changes to the architect's or the client's vision can be imposed by the authorities and regulations. The Eastment House is an example of such changes with the refusal by the council to permit the construction of the thin porte cochere.

Perusal of the approved BA drawings reveals that changes were made during the construction of the building. Given that the owner was also the builder changes would have been made for cost-saving reasons as well as buildability to suit the methods employed by the owner's building company. This is standard procedure on all building sites as each builder has their methods that they prefer to use, including preferred structural systems, products, suppliers and sub-contractors.



The changes made during construction were to secondary elements whereas the primary planning, form, spatial layout and flow all remained intact. The major design elements of the front entry, the double-height clerestory-lit Gallery (corridor), the split level Living/Dining/Sunroom areas and the double chimneyed fireplaces all remained intact in the final built building. The biggest change to the exterior of the house was the materiality of the exterior walls of the mezzanine Rumpus Room. The exterior wall on the south-west side of the room is indicated as brick on the drawing but it has been constructed as a timber wall in the same manner as the other two exterior walls of that room and the same as the original design of the mezzanine Study on the other side of the house.

On the exterior, the change from face bricks to unpainted select commons maintained the original aesthetic desired by Woolley and the Mission Brown windows and brown roof tiles continued that aesthetic. The timber doors and windows were substantially changed by Eastment in that sliding doors became hinged doors and the large sheets of fixed glass were broken down into more manageable, less expensive smaller sheets of glass. The drawings that are available do not indicate much of the interior detailing but it appears that the large, rectangular timber handrails has been constructed as a closed riser stair. Similarly, the exterior timber deck handrails are not exactly as shown on the 1:100 working drawings that are available. There are no bathroom or kitchen detail drawings but the bathrooms and kitchen currently in the house do not align with any of Woolley's known kitchens or bathrooms and are definitely the work of the Eastments.

## 7.0 Assessment of Heritage Significance

The criteria used to assess the significance of this property are the criteria contained within the 2001 NSW Heritage Office publication, *Assessing Heritage Significance*, which were gazetted in April 1999. Contained within that publication are guidelines to assist in determining whether an item or place could be included or should be excluded from listing as a heritage item at either the State or Local levels. Those guidelines are for guidance and are not prescriptive.

The application of the criteria should be based on the physical and documentary evidence, informed by the comparison of buildings and places of a similar type, or by the same architect. The step from the evidence to the conclusions regarding significance is conditioned by either lay or professional opinion and is often conditioned by the level of experience of the person making the assessment. It is important that professional opinion is based on the appropriate experience of the professional assessor (ie buildings assessed by architects, archaeological sites assessed by archaeologists, etc). Multi-disciplinary teams making assessments is the best way of obtaining a comprehensive, balanced assessment of significance.

## 7.1 Application of the Assessment Criteria to 6 Springdale Road, Killara

The following section analyses the elements of No. 6 Springdale Road, Killara that do and do not meet the NSW Heritage Council's criteria for heritage listing.

**Criterion (a) 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).**

### Guidelines for INCLUSION

- shows evidence of a significant human activity
- is associated with a significant activity or historical phase
- maintains or shows the continuity of a historical process or activity

### Guidelines for EXCLUSION

- has incidental or unsubstantiated connections with historically important activities or processes
- provides evidence of activities or processes that are of dubious historical importance
- has been so altered that it can no longer provide evidence of a particular association

## Discussion:

The post-World War 2 period was characterised by material shortages due to war-time restrictions on materials as well as by a series of economic downturns and recessions. Such economic disruptions often resulted in owners of large allotments of land subdividing portions of their estates to increase financial liquidity. The creation of land upon which the subject house stands is the result of a re-subdivision of a larger Interwar estate.

The single family residence that was constructed on the site reflected the historical preference for separate family houses in the suburbs.

The brick walls of the house reflected the historical phenomenon of the long-established “brick covenant” areas that estate developers had created to maximise the size and quality of houses erected on their estates. This maintained the price of the land for subsequent land purchases from the estate developer.

**Significance:**

The Eastment House is of local historical significance in demonstrating the post-World War 2 process of subdividing the grounds of the larger suburban houses erected from the 1890s until World War 2 creating closer settlement and reflecting the historical pressures of economic downturns on owners of larger allotments.

**Conclusion:**

No. 6 Springdale Road, Killara meets the requirements for the criterion of historical significance because it:

- shows evidence of a significant human activity
- is associated with a significant activity or historical phase

**Criterion (b): 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).**

**Guidelines for INCLUSION**

- shows evidence of a significant human occupation
- is associated with a significant event, person, or group of persons

**Guidelines for EXCLUSION**

- has incidental or unsubstantiated connections with historically important people or events
- provides evidence of people or events that are of dubious historical importance
- has been so altered that it can no longer provide evidence of a particular association

**Discussion:**

The Eastment House came into the architectural office of Anchor, Mortlock, Murray and Woolley at the same time as the commission to design Town Hall House for the Council of the City of Sydney. It was unusual for architectural practices to undertake commissions to design houses when the practice was engaged in large-scale commercial city buildings or institutional work, however, Ken Woolley, and the firm as a whole, continued to undertake housing commissions. Woolley continued to design single houses and a small series of houses for his own use as well as continuing to act as the architect for the range of Pettit and Sevitt project homes being constructed throughout Sydney and regional NSW. The different generations of the Eastment family remained centred on the Killara area and the construction of the house in Springdale Road continued that local association.

**Significance:**

The house is of local associative significance because of its strong association with renowned architect, Ken Woolley and his firm, Anchor, Mortlock, Murray & Woolley.

The construction of a new residence within an existing suburban area demonstrates a desire by the Eastment family to continue to live in Killara, where the family had been since the 1930s.

**Conclusion:**

No. 6 Springdale Road, Killara meets the requirements for the criterion of historical association significance because it:

- shows evidence of a significant human occupation
- is associated with a significant person

**Criterion (c): An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area).**

Guidelines for INCLUSION

- shows or is associated with, creative or technical innovation or achievement
- is the inspiration for a creative or technical innovation or achievement
- is aesthetically distinctive
- has landmark qualities
- exemplifies a particular taste, style or technology

Guidelines for EXCLUSION

- is not a major work by an important designer or artist
- has lost its design or technical integrity
- its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded
- has only a loose association with a creative or technical achievement

**Discussion:**

The planning of the Eastment House separates the areas into functional areas for different members of the family and different family activities. The planning and orientation of the house acknowledge the importance of relating to northern sunshine and the prevailing cooling breezes during Summer (typically from the north-east in the afternoon).

The aesthetic ideal was to both respond to the site and to merge with the site in a symbiotic relationship. The intended use of face bricks (and their substitution with unpainted select commons) sets the building back within the streetscape and between its larger and more forthright neighbours. The palette of unpainted, predominantly brown, brick, Mission Brown coloured timberwork and dark brown roof tiles causes the house to be visually recessive and this was an important intention in Woolley's houses and in the sphere of the "romantic brutalist" architects of the so-called 'Sydney School' as stated by architectural historian, Jennifer Taylor. Whilst the house does not employ the face bricks documented by Woolley on the approved drawings, the select common bricks are reasonably uniform in colour presenting an overall brown colour that harmonises with the brown timber joinery and brown roof tiles. The long lines of the house are punctuated by the courtyard on the south-western side and by the counter-raking skillion roofs of the two First Floor rooms.

The structure of the floor plan is centred on the main top-lit corridor that runs the length of the house. To the west of the corridor lie the parents' domain of Garage, and Main Bedroom and the children's bedrooms and casual dining area on the east side. At the northern end of the corridor the house opens out and up to encompass the Living Room, Sunroom (with Study above) and the Dining Room. The 800mm level difference between the corridor and Living Room at the upper level and the Sunroom and Dining Room at the lower level creates a visual flow of space as well as a physical three-dimensional diagram of the flow of air through the house. The use of split levels and visual interest looking down through other spaces to the outside garden was a feature of Woolley's designs. This visual flow and openness is an important part of the house's aesthetic significance. The use of the free flow of air through the house was taken to an unusual extreme with the full height of the main bathroom on the lower level being open through to the main house corridor on the upper level.

**Significance:**

This Eastment House is of local aesthetic significance as its design exhibits the hallmarks of the regional form of modernism (termed by some as the Sydney School) including its use of unpainted external brickwork, vertical timber boarding, high lighting through clerestory windows, and complex, broken roof forms as well as the use of split levels within the house to create a flow of both visual space and of cooling Summer breezes. The surviving architectural drawings and the completed Eastment House demonstrate the palette of materials and construction methods employed by the architectural firm of Ancher, Mortlock, Murray and Woolley that are recognised as forming a distinct regional variation of modern architecture.

The Eastment House contains a large, highly sculptural fireplace form comprising two brick and concrete fireplaces that rises up through the house from the lower Sunroom level, through the Living Room level and up past the Study to emerge through the roof as twin chimneys with opposing skillion concrete chimney cappings.

The Eastment House is one of a series of houses within the Ku-ring-gai municipality that demonstrate the regional variant of modern architecture known as the "Sydney School" of which the architect Ken Woolley was a leading proponent in NSW. Architectural historians have acknowledged that Woolley's greatest contribution as an architect was in the field of housing, raising the standard of suburban dwellings. The Eastment house demonstrates Woolley's key hallmarks that developed during the mid to late 1960s out of his award-winning design for his own house at Mosman.

Ken Woolley is one of two architects to receive multiple awards for residential designs during the 1960s and 1970s, and houses designed by Woolley have developed a strong following, demonstrated by publications, tours and the acquisition of his drawings by the State Library of NSW.

**Conclusion:**

No. 6 Springdale Road, Killara meets the requirements for the criterion of technical significance because it:

- shows or is associated with, creative or technical innovation or achievement
- is the inspiration for a creative or technical innovation or achievement

**Criterion (d): 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.**

**Guidelines for INCLUSION**

- is important for its associations with an identifiable group
- is important to a community's sense of place

**Guidelines for EXCLUSION**

- is only important to the community for amenity reasons
- is retained only in preference to a proposed alternative

**Discussion:**

The work of Woolley has a strong following within the architectural community of NSW as evidenced by the publications and exhibitions on the firm's work. Drawings from the early years of the firm's activities have been acquired by the State Library of NSW.

**Significance:**

Modern houses designed by Ken Woolley have developed a strong following, demonstrated by publications including monographs and inclusion in architectural guides, tours to surviving examples and the acquisition of his drawings by the State Library of NSW.



**Criterion (e): 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).**

Guidelines for INCLUSION

- has the potential to yield new or further substantial scientific and/or archaeological information
- is an important benchmark or reference site or type
- provides evidence of past human cultures that is unavailable elsewhere

Guidelines for EXCLUSION

- the knowledge gained would be irrelevant to research on science, human history or culture
- has little archaeological or research potential
- only contains information that is readily available from other resources or archaeological sites

The Eastment House is not significant under this criterion.

**Criterion (f): 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).**

Guidelines for INCLUSION

- provides evidence of a defunct custom, way of life or process
- demonstrates a process, custom or other human activity that is in danger of being lost
- shows unusually accurate evidence of a significant human activity
- is the only example of its type
- demonstrates designs or techniques of exceptional interest
- shows rare evidence of a significant human activity important to a community

Guidelines for EXCLUSION

- is not rare
- is numerous but under threat

**Discussion:**

As a house commissioned by an individual client it demonstrates a design of exceptional interest as it embodies the client's brief to the architect whilst also embodying design elements that the architect was trialling for his work on the project homes designed for Pettit & Sevvitt. Architect-designed houses are rare within the context of suburban housing in Australia and well-designed houses by prominent, highly recognised architects are rarer still.

The Eastment house was one of a small number that Ancher, Mortlock, Murray and Woolley designed for master builders (the other being the Pettit House), thus indicating the high regard builders held for the firm.

**Significance:**

The substantially intact Eastment house is a rare example of a substantial residence, one of a series designed for master builders by the architectural practice of Ancher, Mortlock, Murray and Woolley.

**Conclusion:**

No. 6 Springdale Road, Killara meets the requirements for the criterion of rarity because it:

- demonstrates designs of exceptional interest

**Criterion (g): An item is important in demonstrating the principal characteristics of a class of NSW's**

- cultural or natural places; or
- cultural or natural environments

**(or a class of the local area's**

- cultural or natural places; or
- cultural or natural environments).

**Guidelines for INCLUSION**

- is a fine example of its type
- has the principal characteristics of an important class or group of items
- has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity
- is a significant variation to a class of items
- is part of a group which collectively illustrates a representative type
- is outstanding because of its setting, condition or size
- is outstanding because of its integrity or the esteem in which it is held

**Guidelines for EXCLUSION**

- is a poor example of its type
- 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

**Discussion:**

The work of Woolley has a strong following within the architectural community of NSW as evidenced by the awards given to his firm throughout his architectural career. In addition to being highly-regarded by the architectural profession Woolley's designs for merchant builders, Pettit & Sevitt, have gained a cult-like status and a positive marketing cache. The importance of the early project houses has been reinforced by the re-commissioning of Woolley to design new versions of the project houses for a reopened Pettit & Sevitt in 2013.

**Significance:**

The Eastment House demonstrates the key characteristics of the domestic work of the firm of Ancher, Mortlock, Murray and Woolley in the late 1960s and early 1970s and demonstrates the firm's use of similar details in houses at the upper end of the real estate market as were then modified and used in the firm's work for the project home market.

## **7.2 Statement of Significance**

The Eastment House is of local historical significance in demonstrating the post-World War 2 process of subdividing the grounds of the larger suburban houses erected from the 1890s until World War 2 creating closer settlement and reflecting the historical pressures of economic downturns on owners of larger allotments.

The house is of local associative significance because of its strong association with renowned architect, Ken Woolley and his firm, Ancher, Mortlock, Murray & Woolley. The construction of a new residence within an existing suburban area demonstrates a desire by the Eastment family to continue to live in Killara, where the family had been since the 1930s

This Eastment House is of local aesthetic significance as its design exhibits the hallmarks of the regional form of modernism (termed by some as the Sydney School) including its use of unpainted external brickwork, vertical timber boarding, high lighting through clerestory windows, and complex, broken roof forms as well as the use of split levels within the house to create a flow of both visual space and of cooling Summer breezes. The surviving architectural drawings and the completed Eastment House demonstrate the palette of materials and construction methods employed by the architectural firm of Ancher, Mortlock, Murray and Woolley that are recognised as forming a distinct regional variation of modern architecture.

The Eastment House contains a large, highly sculptural fireplace form comprising two brick and concrete fireplaces that rises up through the house from the lower Sunroom level, through the Living Room level and up past the Study to emerge through the roof as twin chimneys with opposing skillion concrete chimney cappings.

The Eastment House is one of a series of houses within the Ku-ring-gai municipality that demonstrate the regional variant of modern architecture known as the "Sydney School" of which the architect Ken Woolley was a leading proponent in NSW. Architectural historians have acknowledged that Woolley's greatest contribution as an architect was in the field of housing, raising the standard of suburban dwellings. The Eastment house demonstrates Woolley's

key hallmarks that developed during the mid to late 1960s out of his award-winning design for his own house at Mosman.

Ken Woolley is one of two architects to receive multiple awards for residential designs during the 1960s and 1970s, and houses designed by Woolley have developed a strong following, demonstrated by publications, tours and the acquisition of his drawings by the State Library of NSW.

The Eastment house is a rare example of a substantial residence designed for master builders by the architectural practice of Ancher, Mortlock, Murray and Woolley in a period of the firm's work that primarily was occupied by large-scale commercial and institutional buildings as well as multi-residential and project homes, indicating the importance the firm placed on the project as one of the few single residential buildings the firm agreed to undertake for an existing / known client.

The Eastment House demonstrates the key characteristics of the domestic work of the firm of Ancher, Mortlock, Murray and Woolley in the late 1960s and early 1970s and demonstrates the firm's use of similar details in houses at the upper end of the real estate market as were then modified and used in the firm's work for the project home market.

## **8.0 Significance of elements, spaces, materials and finishes**

### **8.1 Exterior**

The form of the house should not be altered by additions to the house or alterations to the roof forms, heights and shapes. The modulation of the plan with the courtyard on the south side that breaks up the length of the house and introduces south light into the main corridor is an important element that must be retained. The current form of the house is an important part of the design and, therefore, its significance.

The materials of the exterior of the house should not be altered. The original design intent of unpainted face bricks has been maintained in the construction of the house despite the use of unpainted select common bricks in lieu of face bricks as the overall colouring of the brickwork gives a reasonably uniform brown hue to the house, which ties in with the brown roof tiles and the brown-painted timber elements.

The Mission Brown-painted timber windows and doors, as well as the external timber boarding, are as intended by Woolley in broad outline on the available elevations of the drawings.

The chocolate brown, Swiss-pattern roof tiles are an important part of the external aesthetic of the house. If the roof tiles have reached the end of their life, an equivalent roof tile is still available.


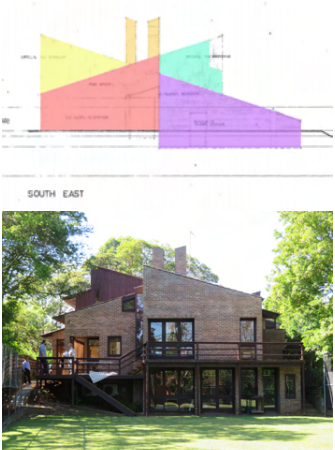

An external detail that was popularised by Woolley and other architects of the 1960s and 1970s was the use of slots in the brickwork to provide underfloor ventilation rather than building in terra cotta vents.





The timber decks at the rear and north-east corner of the house appear to be largely in accordance with Woolley's drawings. Any repairs to the decks should be carried out to match the existing detail and any upgrading of the handrail to achieve BCA compliance must be carried out so that the original design is not obscured.

The external form of the house and the materials with which it is constructed is of Exceptional significance.


The front boundary trees pre-date the house and subdivision of the site and belong to the original garden of No. 4 Springdale Road. These trees have aesthetic significance as a screen to the house and are also historically significant as remnants from the earlier interwar garden of No. 4 Springdale Road.

The following table highlights the significant external elements of the house. The recommended management of these elements is that they should not be altered.

External element	Description	Significance	Management
	<p>Modulated plan: The facades of the house are highly modulated as illustrated by the recesses and projections of the floor plan (including the large courtyard on the south-west side which introduces south light into the long access Gallery).</p>	<p>The modulation of the plan allows building masses and roofs to shade deeply recessed openings, to break up the facades and to create a pattern of light and shade along the facades.</p> <p>The current form of the house is an important part of the design and, therefore, its significance.</p>	<p>The modulation of the house in plan must be retained (ie not infilled or extended).</p>
	<p>Modulated section: The form of the house is modulated by projecting rooms, clerestories, chimneys, and counter-poised skillion roof forms (as shown in the adjacent coloured South-East Elevation showing the different planes and forms) which is also apparent in the photo of the North-East façade.</p>	<p>The projection of roofs above other roofs creates different planes and forms that breaks down the scale of the house. The clerestory lighting brings sunlight deep into the house and creates spatial interest within and outside the house.</p>	<p>The modulation of the house in three dimensions must be retained including the retention of the tall ceilings with clerestory windows (ie not altered or extended).</p>
	<p>External materials - Brick: Unpainted select common bricks gives the building a brown hue that relates to the brown roof tiles and external woodwork.</p>	<p>The original design intent of unpainted face bricks has been maintained by the use of unpainted select common bricks.</p>	<p>Do not paint or render the external brickwork. Such a restriction also complies with Conservation Area prohibitions on painting unpainted brickwork.</p>

External element	Description	Significance	Management
	<p>External materials – Tiles &amp; external woodwork: Chocolate brown Swiss pattern roof tiles &amp; Mission Brown-painted exterior woodwork.</p> <p>Exterior copper gutters &amp; downpipes.</p>	<p>The brown, Swiss-pattern roof tiles and the brown-painted exterior woodwork are an important part of the external aesthetic of the house as are the copper gutters &amp; downpipes..</p>	<p>If the roof tiles have reached the end of their life, an equivalent roof tile should be installed (ie same profile &amp; colour).</p> <p>Retain the copper gutters &amp; downpipes (in size &amp; profile to match existing).</p> <p>External woodwork should be maintained as timber (ie no aluminium windows, doors or cladding) and should continue to be painted brown. Rotten timber should be replaced with timber of matching species, size &amp; profile.</p>
	<p>External materials – External woodwork: Mission Brown-painted exterior woodwork.</p>	<p>Window openings in the brickwork are an important part of the architect's original aesthetic.</p>	<p>Maintain proportion of existing size of openings in masonry walls.</p> <p>Openings in the two timber triangular roof prisms are not in accordance with the original drawings but they should be retained as is unless the architect's original design is being reinstated.</p>
	<p>Underfloor vents: Use of slots in the brickwork to provide underfloor ventilation rather than building in terra cotta vents.</p>	<p>A detail that was popularised in the 1960s &amp; 1970s.</p>	<p>The original detail should be maintained and not replaced with proprietary vents.</p>
	<p>The timber decks at the rear and north-east corner of the house appear to be largely in accordance with Woolley's drawings.</p>	<p>The architect intended the decks to have the form and approximate handrail detail as built.</p>	<p>Any repairs to the decks should be carried out to match the existing detail.</p> <p>Any upgrading of the handrail to achieve BCA compliance must be carried out so that</p>



External element	Description	Significance	Management
			the original design is not obscured.
	The front boundary trees pre-date the house and subdivision of the site and belong to the original garden of No. 4 Springdale Road. Whilst a brick front fence was approved it was never constructed.	These trees have aesthetic significance as a screen to the house and are also historically significant as remnants from the earlier interwar garden of No. 4 Springdale Road	Retain the front boundary trees.  Construction of a front fence would damage the roots of the trees and introduce a hard "wall" effect in the streetscape rather than the open front garden aesthetic of the majority of the Conservation Area.


## 8.2 Interior

The interior of the house has different types and degrees of significance.



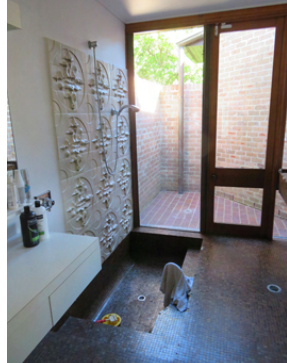
### 8.2.1 Room volumes and interconnectedness:

- The volumes of the rooms (especially the double-height corridor spine, the split-level flow of space between the Living Room, Sunroom, Dining Room & Study) is a complex architectural composition that must remain in its entirety.
- In addition, the more subservient rooms such as the other bedrooms, bathrooms and garage remain intact from their date of conception.
- These volumes and the interconnected flow of space through rooms (such as across the split level changes at the north end of the house and the interpenetration of space through the main bathroom) should be maintained to preserve the architectural integrity of the house.

The room volumes and their interconnected relationship are of Exceptional significance and should be retained to preserve the significance of the architecture.

Internal element	Description	Significance	Management
	Architectural spine: The architectural centre of the house comprises the volumes and connected visual relationship between the double-height corridor spine, and the split-level flow of space between the Living Room, Sunroom, Dining Room & Study.	The volumes of these rooms and spaces is the architectural core of the interior of the house. The flowing space from room to room (both horizontally and vertically) is the essence of the house's architectural composition.	The volumes of these rooms and their interconnectedness should be retained. The connected and flowing spaces are a complex architectural composition that must remain in its entirety.

Internal element	Description	Significance	Management
	Architectural spine: The double-height corridor spine.		
	Architectural spine: The double-height, split-level flow of space between the Living Room, Sunroom, Dining Room & Study.		
	Architectural spine: The split-level flow of space between the Living Room, Sunroom, Dining Room & Study.		
	Architectural spine: The flow of open, unglazed space even occurs between the Gallery and the Main Bathroom. The photo at left shows the high level opening in the wall between the Gallery & Main Bathroom.		Ideally this opening should be retained but if a more enclosed bathroom is required then the opening should be glazed with a mullion-less, fixed sheet window.
	Garage volume and finishes of exposed brick walls and brick floor paving are original.	Original finishes indicate the value attributed by the architect to seemingly subservient service spaces.	Retain the room volume and finishes.

Internal element	Description	Significance	Management
	Main Bathroom volume is original. Bathroom fixtures and fittings may be original to the construction of the house but are not designed by the architect.	The volume of the room is significant as it is as conceived by the architect (including the opening to the Gallery above).  The fixtures and fittings are not significant.	Retain the room volume.  Fixtures and fittings can be removed and replaced.
	Kitchen volume is original. Kitchen fixtures and fittings (ie cupboards, appliances & floor coverings) may be original to the construction of the house but are not designed by the architect.	The volume of the room is significant as it is as conceived by the architect.  The fixtures and fittings are not significant.	Retain the room volume.  Fixtures and fittings can be removed and replaced.
	Ensuite Bathroom volume is original. Bathroom fixtures and fittings may be original to the construction of the house but are not designed by the architect.	The volume of the room is significant as it is as conceived by the architect (including the opening to the Gallery above).  The fixtures and fittings are not significant.	Retain the room volume.  Fixtures and fittings can be removed and replaced.

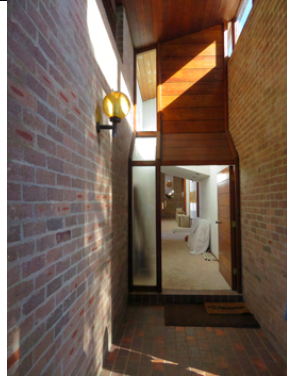



### 8.2.2 Details:

There are significant details in the house that are obviously by the hand of the architect:

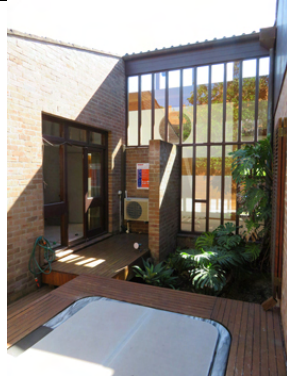


- The unusual front door and cranked glazing is a sculptural form that Woolley was exploring in his larger commissions at the same time (such as at Town Hall House).
- The double fireplace in the Living Room, Sunroom and Study is a design *tour de force* and must be maintained in its current form and finishes.
- The circular “moon” window in the north wall of the main corridor is another important design element that permits visual spatial interpenetration as well as being a design element making reference back to traditional Chinese gardens and forward to the rise of Post-Modernism and Woolley's use of the motif in his Woolley House II, Paddington.
- The handle-less sliding doors between the Kitchen and the two adjoining rooms are an unusual original design element by Woolley.

The above-mentioned details are of Exceptional significance and should be retained.

The architectural details are of Exceptional significance and should be retained to preserve the significance of the architecture.

Internal element	Description	Significance	Management
	The unusual front door and cranked glazing is a sculptural form that Woolley was exploring in his larger commissions at the same time (such as at Town Hall House).	A major architectural detail exploring scale and detail that is more usually found in larger commercial projects.	Retain. If glazing requires upgrading to new safety standards the glass appearance should match the existing.
	Living Room/Sunroom double fireplace: Unpainted brick and concrete double fireplace with double chimney expressing each flue.	Design <i>tour de force</i> is the focal point of the Gallery and dominates the Living Room, Sunroom & Study as the main organising, structural element of the house.	Retain and do not alter shape, materials or finishes.
	Living Room/Sunroom double fireplace: Unpainted brick and concrete double fireplace with double chimney expressing each flue.	Design <i>tour de force</i> is the focal point of the Gallery and dominates the Living Room, Sunroom & Study as the main organising, structural element of the house.	Retain and do not alter shape, materials or finishes.
	The circular "moon" window in the north wall of the main corridor is a dominant visual feature in the Gallery and is also visible from the South Courtyard.	The circular "moon" window in the north wall of the main corridor is an important design element that permits visual spatial interpenetration as well as being a design element making reference back to traditional Chinese gardens and forward to the rise of Post-Modernism and Woolley's use of the motif in his Woolley House II, Paddington.	Retain and do not alter shape, materials or finishes



Internal element	Description	Significance	Management
			
 	The handle-less sliding doors between the Kitchen and the two adjoining rooms.	Unusual, non-standard detailing by the architect giving flexibility to spaces.	Retain.

### 8.2.3 Finishes

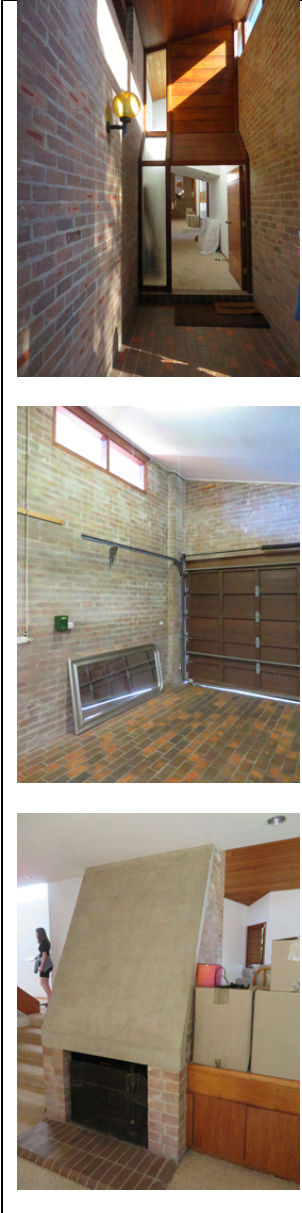

Certain interior finishes are also those intended by Woolley based on the documentation.





- The brick paving of the Entry, Garage and fireplace hearths are part of Woolley's interest in the importance of the floor/ground as a pattern and place of textural interest. At the same time as the Eastment House, Woolley was exploring the importance of the paving of Sydney Square, between the Town Hall and St Andrews Cathedral, as a unifying element between buildings of disparate design and orientation.
- The unpainted brickwork and custom-made concrete hoods of the double fireplace are the original finish and act as a contrast and foil to the painted interior walls of the house.
- The clear finishes on the interior faces of the glazed window walls and doors, the front door and its glazing assembly as well as the timber boarded ceiling are all part of the original design intent.
- It is clear that Woolley intended timber elements (windows, doors, ceilings, beams, etc) not to be painted and that the contrast between those elements and the painted walls gives the house a varied interest that would be lost if all the interior elements were painted.

The above finishes are of Exceptional significance and should be retained.

It is not clear from the surviving documentation what was the intended finish for the interior brick walls. It is not clear if they were intended to contrast with the painted plasterboard walls or harmonise with them by being painted. With the exception of the double fireplace, the interior walls have been painted white.

The finishes of the main spaces are of Exceptional significance and should be retained to preserve the significance of the architecture.

Internal element	Description	Significance	Management
	<p>The brick paving of the Entry, Garage and fireplace hearths.</p>	<p>The brick paving of the Entry, Garage and fireplace hearths are part of Woolley's interest in the importance of the floor/ground as a pattern and place of textural interest.</p>	<p>Retain. Do not cover with other finishes.</p>
	<p>Living Room/Sunroom double fireplace: Unpainted brick and concrete double fireplace with double chimney expressing each flue.</p>	<p>The unpainted brickwork and custom-made concrete hoods of the double fireplace are the original finish and act as a contrast and foil to the painted interior walls of the house.</p>	<p>Retain and do not alter shape, materials or finishes.</p>

Internal element	Description	Significance	Management
   	<p>The clear finishes on the interior faces of the glazed window walls and doors, the front door and its glazing assembly as well as the timber boarded ceiling are all part of the original design intent.</p>	<p>The clear finishes on the interior faces of the woodwork are all part of the original design intent.</p> <p>It is clear that Woolley intended timber elements (windows, doors, ceilings, beams, etc) not to be painted and that the contrast between those elements and the painted walls gives the house a varied interest that would be lost if all the interior elements were painted</p>	<p>Retain and do not alter shape, materials or finishes. Do not paint interior woodwork but maintain the clear finishes.</p>

#### 8.2.4 Unsympathetic elements

There are interior finishes and fixtures that are clearly not designed by Woolley and their refurbishment/replacement/renewal would be an appropriate means of upgrading the house bearing in mind the significance of the interior spaces should not be further degraded by intrusive elements that do not reference the period of the house and design intent of the original architect.

Such elements include:

- The kitchen cupboards and floor finish,
- The bathroom fitouts and finishes,
- Floor coverings,
- The spa pool and part of the decking around the spa in the south Courtyard.

The following table highlights unsympathetic elements of the house. The recommended management of these elements is also given in the table

Internal element	Description	Significance	Management
	Kitchen fixtures and fittings (ie cupboards, appliances & floor coverings) may be original to the construction of the house but are not designed by the architect.	The fixtures and fittings are not significant.	Retain the room volume.  Fixtures and fittings can be removed and replaced.
 	Bathroom: Bathroom fixtures and fittings may be original to the construction of the house but are not designed by the architect.	The fixtures, finishes and fittings are not significant.	Retain the room volume.  Fixtures, finishes (ie tiles) and fittings can be removed and replaced.



Internal element	Description	Significance	Management
  	<p>Floor coverings: Carpet, Resilient finishes (eg Kitchen floor finish), Bathroom tiles</p>	<p>These floor coverings have no significance with the exception of the Bathroom tiles which represent the taste of the owners.</p>	<p>Remove and replace, respecting the aesthetic significance of the major spaces such as the Gallery, Living &amp; Dining Rooms, Sunroom &amp; Study.</p>
	<p>The spa pool and part of the timber decking around the spa in the south Courtyard</p>	<p>The spa and timber decking immediately surrounding the spa have no significance.</p>	<p>Remove if desired. Ensure compliance with safety standards regarding the spa pool.</p>

## 9.0 Conclusion and Recommendations

It is our opinion that No. 6 Springdale Road, Killara meets the criteria for listing as a Local item of environmental heritage under the Ku-ring-gai LEP under the following criteria:

- Historical significance
- Associative significance
- Aesthetic significance
- Rarity

The original exterior materials and finishes should be retained and, if they have reached the end of their serviceable life (such as the roof tiles) they should be replaced with new items to match the existing in pattern, form and colour.

The interior volumes of the rooms and ceiling and wall finishes should be retained. Interior colour schemes should retain the clear-finished joinery woodwork and the contrast with the joinery by the use of white paint on the walls and non-timber ceilings. The flow of space through the house should not be interrupted by the construction of walls or barriers that impede either the visual flow of space or the free flow of air to achieve natural ventilation.

## 10.0 Bibliography

Dobney, Stephen (ed), 1999, *Ken Woolley and Ancher, Mortlock & Woolley: Selected and Current Works*, Mulgrave: Images Publishing Group

McKay, Ian; Boyd, Robin; Stretton, Hugh; Mant John, 1971, *Living & Partly Living: Housing in Australia*, Melbourne: Nelson

Saunders, David & Burke, Catherine, 1976, *Ancher, Mortlock, Murray, Woolley; Sydney Architects 1946-1976*, Sydney: Power Institute of Fine Arts, University of Sydney

Tanner, Howard, 1976, *Australian Housing in the Seventies*, Sydney: Ure Smith

Taylor, Jennifer, 1990, *Australian Architecture Since 1960*, Canberra: RAA Education Division

Background material held by the AIA (NSW Chapter) including the microfilmed list of projects

## Appendix A:

### Extract from Ancher, Mortlock, Murray & Woolley microfilm job list (commencing at Jan 1964)

Note: The text within the square brackets [ ] has been added by Robertson & Hindmarsh Pty Ltd, April 2020 and does not appear in the original microfilm list.

#### 1964

Ken Woolley Partner 1 January 1964  
6402 House, Lot 1 Curagul Road, Turramurra  
6404 [Rothery] House, Lot 4 McDonald Crescent, Strathfield  
6406 [Baudish] House, 86 Greenfield Avenue, Middle Cove  
6412 Proposed House, Lot 10, Coppins Close, St Ives  
6426 Lot 11, George Street, Hunters Hill  
6427 Proposed new house as part Lot 7 Clifton Street, Clifton Gardens

#### 1965

6503 House, Lot 4 Macdonald Crescent, Strathfield  
6510 Proposed House, Mt Panorama Working Drawings  
6517 Myers House, 431 Carrington Avenue, Mosman  
6522 House – Lugamo Working Drawings  
6524 Walters Surgery Lakemba  
6524 House: Townsville  
6526 Samuel House, Deakin ACT  
6533 Canadian Government Official Residence

#### 1966

6617 [Hann] House – Blakehurst  
6617-1 Guerin House : Working Drawings

#### 1967

No individual houses

#### 1968

6806 House, Harbord

#### 1969

No individual houses

#### 1970

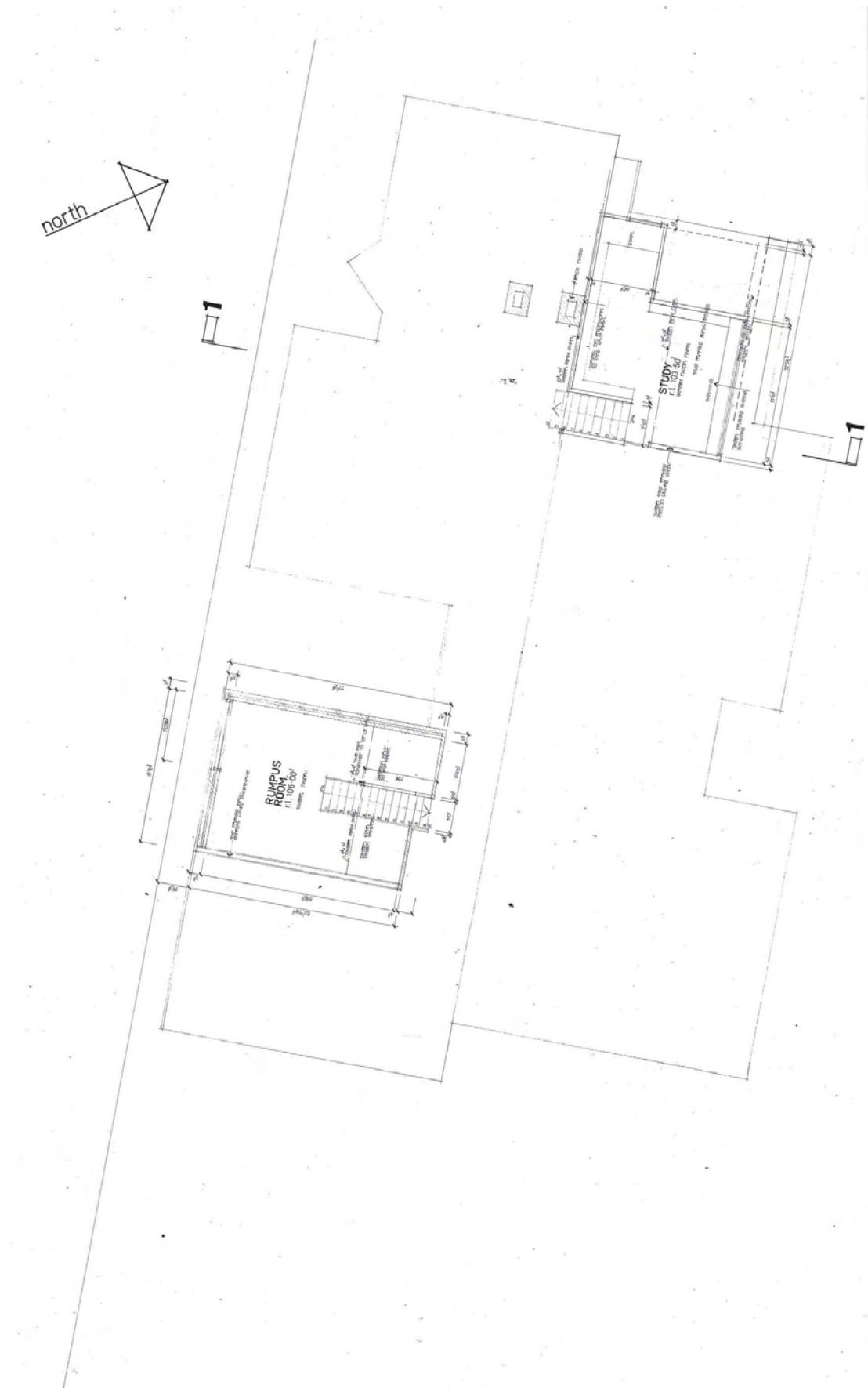
7017 Eastment House, 6 Springdale Road, Killara  
7020 House, Seaforth, Working Drawings

**Appendix B:**  
**Ancher, Mortlock, Murray & Woolley plans for the Eastment House (dated February 1971)**

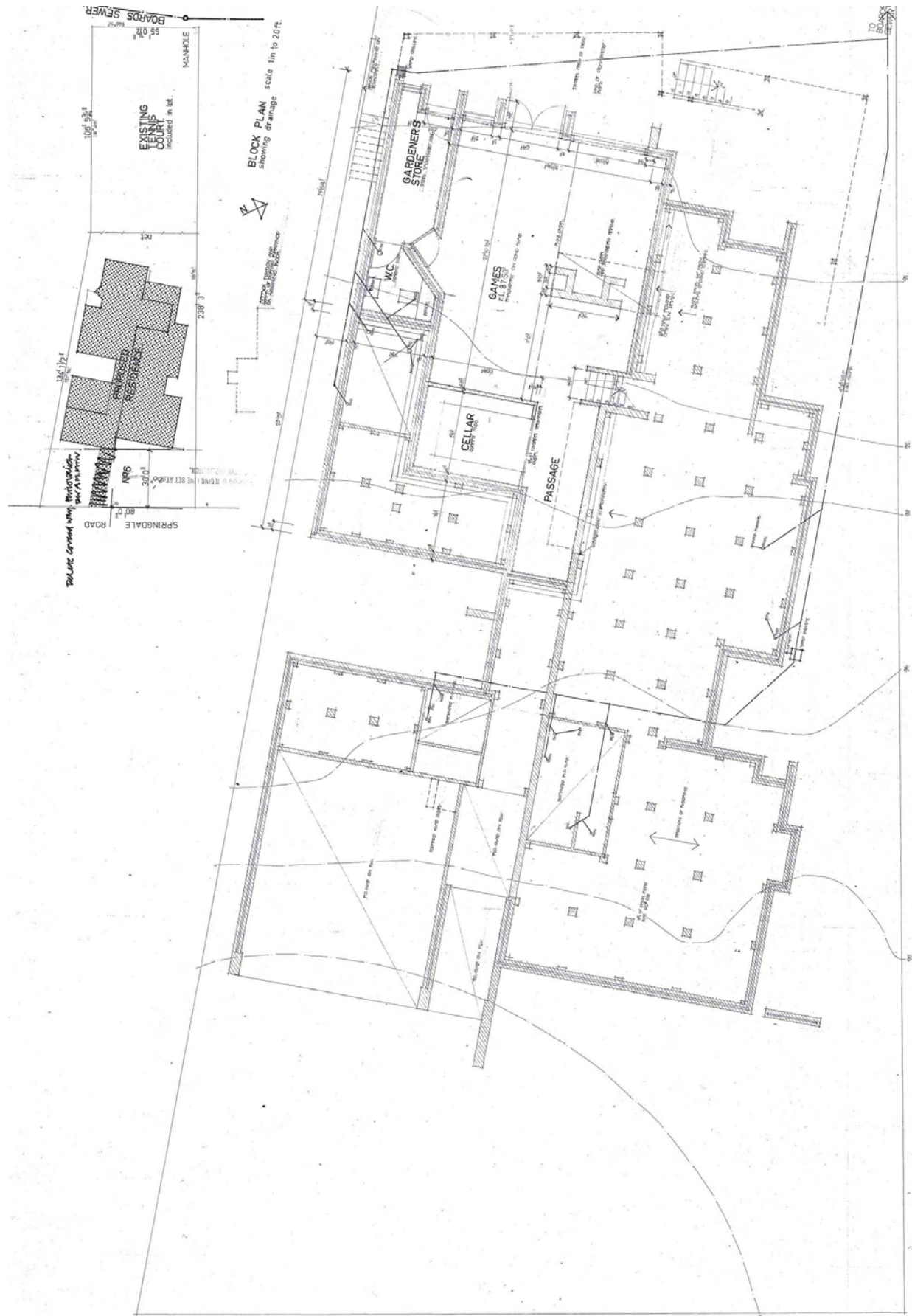


Appendix figure B1: Plan Level 2, Drawing 7117/02, Ancher Mortlock, Murray & Woolley, Feb 1971

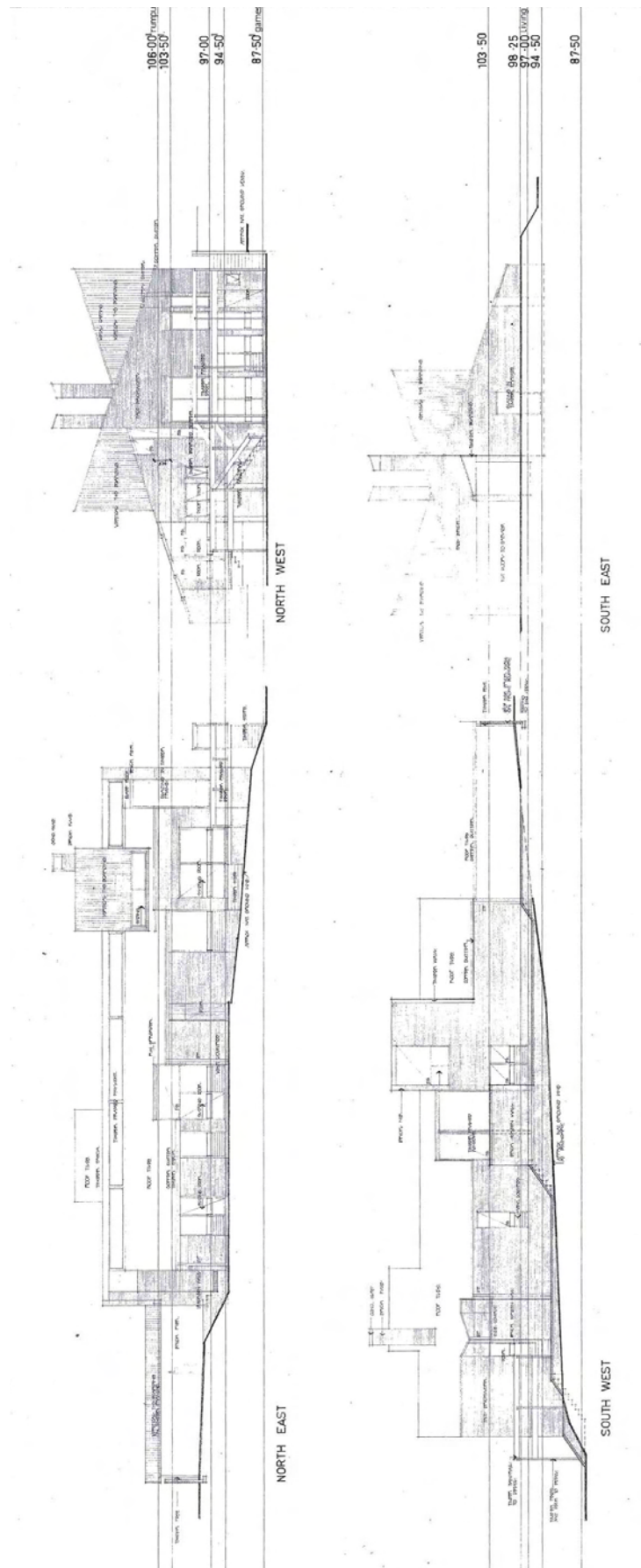




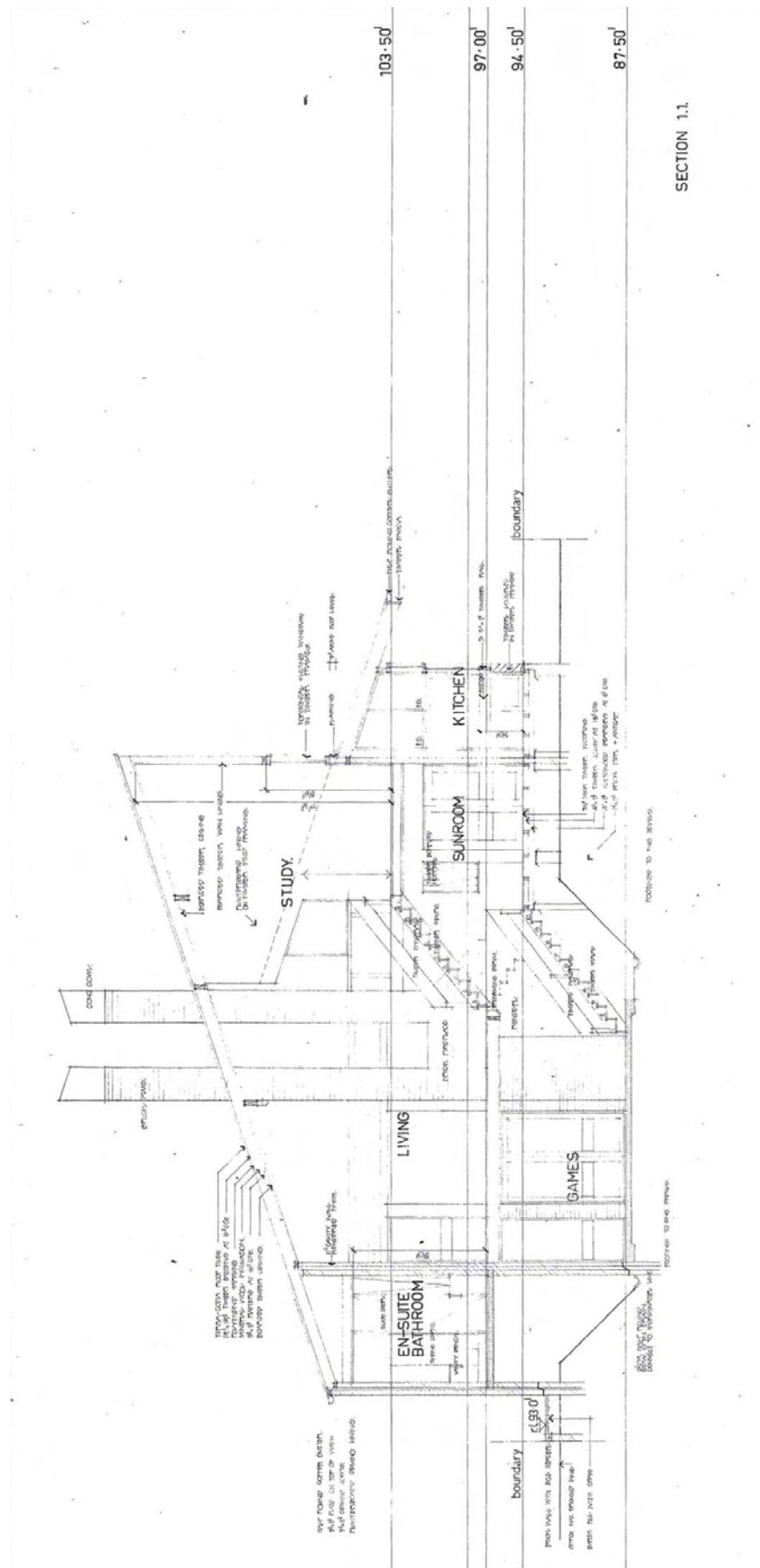
Appendix figure B2: Plan Level 3, Drawing 7117/03, Ancher Mortlock, Murray & Woolley, Feb 1971



Appendix figure B3: Plan Level I, Drawing 7117/01, Ancher Mortlock, Murray & Woolley, Feb 1971



Appendix figure B4: Elevations, Drawing 7117/04, Ancher Mortlock, Murray & Woolley, Feb 1971



Appendix figure B5: Elevations, Drawing 7117/05, Ancher Mortlock, Murray & Woolley, Feb 1971



