



**ORDINARY MEETING OF COUNCIL
TO BE HELD ON TUESDAY, 20 OCTOBER 2020 AT 7:00PM
REMOTELY VIA ZOOM**

A G E N D A

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PROPOSED HERITAGE LISTING OF 6 SPRINGDALE ROAD, KILLARA

EXECUTIVE SUMMARY

PURPOSE OF REPORT:	To present the Planning Proposal for the heritage listing of 6 Springdale Road, Killara following recommendation of the Ku-ring-gai Local Planning Panel ('KLPP').
BACKGROUND:	<p>A Preliminary Heritage Assessment was considered by Council on 10 December 2019 and it resolved to request a Ministerial Interim Heritage Order ('IHO') for the site. An IHO was gazetted on 31 January 2020.</p> <p>Heritage Assessment reports were completed by Patrick Wilson of Touring the Past and Weir Philips Heritage and Planning (commissioned by the property owner) and Dr Scott Robertson of Robertson and Hindmarsh Pty Ltd (commissioned by Council).</p> <p>An initial report was considered at 30 June 2020 OMC recommending the proposed listing of the property as a local heritage item. The matter was deferred to the 28 July OMC, following a Councillor site inspection, which was undertaken on 17 July 2020.</p> <p>At the 28 July OMC, Council resolved to refer this matter to the Ku-ring-gai Local Planning Panel ('KLPP') for advice. On 21 September, the KLPP unanimously resolved to support the Planning Proposal to list 6 Springdale Road, Killara as a local heritage item.</p>
COMMENTS:	A heritage assessment commissioned by Council has concluded that 6 Springdale Road, Killara meets the threshold for local heritage listing for its historic, associative, aesthetic, social, representative and rarity values. In particular, the house is significant for its association with renowned Australian architect Ken Woolley, as a rare and representative example of the hallmarks of a regional form of modernist architecture.
RECOMMENDATION:	That the Planning Proposal for the listing of 6 Springdale Road, Killara proceed to Gateway Determination.

PURPOSE OF REPORT

To present the Planning Proposal for the heritage listing of 6 Springdale Road, Killara following recommendation of the Ku-ring-gai Local Planning Panel ('KLPP').

BACKGROUND

The subject Planning Proposal (**Attachment A1**) seeks the listing of the property identified as 6 Springdale Road, Killara, identified as Lot 1 DP 505522, on Schedule 5 of the Ku-ring-gai Local Environmental Plan 2015 ('KLEP 2015'). The property at 6 Springdale Road, Killara is currently located within the Springdale Conservation Area (C21) ('HCA') under KLEP 2015. The property adjoins two heritage items (I366 and I368) and is located directly opposite heritage item (I365).

A Council commissioned heritage assessment concluded that 6 Springdale Road, Killara meets the threshold for local heritage listing for its historic, associative, aesthetic, social, representative and rarity values. The dwelling's significance is identified as being underpinned by its architectural merit, which is evident through the internal arrangement of rooms, spatial quality and the integrity and intactness of the whole building composition. Its individual listing will ensure that this significance is recognised into the future and that its vulnerability to intrusive changes or potential demolition diminishes.

In mid-November 2019, the subject property was first brought to Council's attention as it was advertised for sale as an original Ken Woolley designed residence, offered for the first time since its 1976 construction. Staff viewed and conducted preliminary research of 6 Springdale Road, Killara during November and December 2019.

On 4 December 2019, the new owners lodged a Minor Heritage Works application to undertake to paint the existing face brick and construct a new front fence.

A preliminary heritage assessment was undertaken by Council staff and completed on 10 December 2019 (see **Attachment A2**). On 10 December 2019, Council resolved:

"That a letter be sent to the Special Minister of State and Minister for the Public Service and Employee Relations, Aboriginal Affairs and the Arts requesting a State Interim Heritage Order be placed over 6 Springdale Road, Killara." (**Attachment A5**).

On 11 December 2019 Council requested the Special Minister of State, and Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts, to make an Interim Heritage Order ('IHO') over 6 Springdale Road, Killara.

Council did not have authority under s.25 of the NSW Heritage Act 1977 (Heritage Act) delegation to make an interim heritage order on the property. Schedule 2 of the Ministerial Order published in the NSW Government Gazette on 12 July 2013 states: "*Council must not make an IHO where...the item is within a heritage conservation area identified in an environmental planning instrument.*"

On 31 January 2020 an IHO was gazetted in relation to 6 Springdale Road, Killara, providing a 12-month period where the proposed heritage item cannot be 'harmed' (modified without Minor Works or Development Consent) (see **Attachment A3**). This period enables a more detailed heritage assessment to be undertaken and it is now indicated on the Heritage NSW website to expire on 31 January 2021.

In relation to an IHO, Heritage NSW sets out the following post-gazettal processes:

During the first half of the IHO period the heritage assessment will establish the level of heritage significance of the item.

For the second 6 months of the IHO period, if the item is found to be of State or local significance, the statutory process for listing on State Heritage Register or Local Environment Plan begins.

After 12 months, the IHO expires and the listings process continues.””

Refer to **Attachment A9** for the full and current process flowchart for an Interim Heritage Order.

At the 28 July OMC, Council resolved to refer to the Ku-ring-gai Local Planning Panel ('KLPP') for advice in relation to proceeding with a Planning Proposal for the local heritage listing of 6 Springdale Road, Killara (see **Attachment A6**). This resolution was subject to a rescission motion which was considered by Council at the 25 August OMC. The rescission motion was lost, so the matter was reported to the KLPP meeting on 21 September 2020 for its advice. The KLPP unanimously resolved to support the Planning Proposal to include 6 Springdale Road, Killara as a local heritage item under Schedule 5 of the Ku-ring-gai Local (see **Attachment A7**).

COMMENTS

Following the gazettal of the IHO, the property owners commissioned a heritage assessment ('Heritage Statement of Facts and Submissions') by Patrick Wilson (heritage consultant) of *Touring the Past* (See **Attachment A10**). It was received by Council on 2 March 2020. On 19 March 2020, Council staff were able to inspect the property, accompanied by heritage consultant and registered architect Dr Scott Robertson of Robertson and Hindmarsh Pty Ltd, accompanied by the owner's consultant and legal representative.

The owner's heritage consultant attests that 6 Springdale Road, Killara does not meet the requirements for local listing as set out by the NSW Heritage Council. Their report disputes the heritage significance of the dwelling on the grounds of a lack of involvement from Ken Woolley during the dwelling's procurement from concept design to construction. The owner's consultant makes reference to correspondence and liaison with the former owner of the house (Mrs Eastment) to justify this assertion. Subsequent changes to the building fabric are also drawn on to outline the lack of significance of the dwelling.

Commissioned by Council, an independent heritage assessment of 6 Springdale Road, Killara [Lot 1, DP505522] was completed by Dr Scott Robertson of Robertson and Hindmarsh Pty Ltd (See **Attachment A4**). The final assessment was received by Council on 14 April 2020 and concludes that the property at 6 Springdale Road, Killara warrants local heritage listing under Schedule 5 of the KLEP 2015 in accordance with the NSW Heritage Council's assessment criteria for heritage listing. The assessment found that the property meets the threshold for local listing for its historic, associative, aesthetic, social, representative and rarity values. In particular, the house demonstrates significance through its association with notable architect Ken Woolley and through its demonstration of a high degree of technical achievement. Importance is placed on the dwelling's relative intactness and on it being one of the few single residences that the firm agreed to take on during a time where commissions were much larger.

Item GB.11

S11660

A heritage item is a place, which may include built structures, landscapes, moveable objects and relics, that have recognised cultural significance. In NSW, heritage items of local significance are assessed against 7 criteria:

- A. Historical significance – an item is important in the course, or pattern, of the cultural or natural history of the local area;*
- B. Historical association significance – an item has strong or special association with the life or works of a person, or group of persons, of importance to the local area's cultural or natural history;*
- C. Aesthetic significance – an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area;*
- D. Social significance – an item has a strong or special association with a particular community or cultural group in the local area, for social, cultural or spiritual reasons;*
- E. Technical/research significance – an item has potential to yield information that will contribute to an understanding of the local area's scientific, cultural or natural history;*
- F. Rarity – an item possesses uncommon, rare or endangered aspects of the local area's cultural or natural history; and*
- G. Representativeness – an item is important in demonstrating the principal characteristics of a class of the local area's cultural or natural places; or cultural or natural environments.*

The property at 6 Springdale Road, Killara fulfils several criteria for heritage significance. In particular, it has aesthetic, historic and technical significance to Ku-ring-gai. A summation of the findings of Dr Scott Robertson's Heritage Assessment Report follows.

Heritage Significance of 6 Springdale Road, Killara

Eastment House is a high-quality, rare and representative example of a regional form of modern architecture, designed by renowned architect Ken Woolley. Construction of Eastment House at 6 Springdale Road, Killara began in 1971 and was completed in 1976 for owners Barry and Margaret Eastment. The Eastment's were master builders, with their company F.T. Eastment & Sons known as a quality provider of master building services in the Ku-ring-gai and broader Sydney areas.

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. Eastment House is also one of the very few individually-designed residential projects Woolley undertook in the Ku-ring-gai area, and one of the very few residential commissions he undertook in this phase of his firm's work.

The comprehensive Statement of Significance prepared by Robertson Hindmarsh for 6 Springdale Road, Killara, expounds this importance. It reads:

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

Item GB.11

S11660

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.

On 21 May 2020, the matter of 6 Springdale Road, Killara was referred to Council's Heritage Reference Committee. The committee is comprised of representatives from the community, the local historical society, the Australian Institute of Architects and other qualified and experienced heritage professionals. The property owner, their heritage consultant, and legal representative

Item GB.11

S11660

made representations on the matter. All reports produced were provided to committee members. The Heritage Reference Committee moved unanimously to support the local heritage listing of this property.

An additional submission on behalf of the owners was also made to the Heritage Reference Committee members (See **Attachment A11**). Dr Scott Robertson, on behalf of Council responded (See **Attachment A12**).

The above information was considered before the 30 June Council meeting and the Councillors resolved to defer their decision pending a site inspection, which was subsequently undertaken on Friday 17 July 2020.

Another submission from the owners was also received by Council from Weir Philips Heritage and Planning immediately following the 30 June Council meeting (see **Attachment A13**). The submission raises issues with the extent of the comparative analysis, Ken Woolley's involvement in the overall design of the dwelling and asserts that the current owners should have input into the heritage listing. More specifically, the submission raises concerns in relation to the required retention of the face brick and parameters around the construction of a front fence. However, proposals in relation to both of these elements would be relevant irrespective of the proposed local listing as they are covered within the assessment parameters for a Heritage Conservation Area. The submission also mentions additional information that has been provided by the former owner, which was not made available at the time of the preparation of the Robertson and Hindmarsh Report.

The planning proposal to include 6 Springdale Road, Killara on Schedule 5 of KLEP 2015 has been included as **Attachment A1**. A draft Heritage Inventory ('SHI') form for 6 Springdale Road, Killara is included as **Attachment A8** in support of the Planning Proposal.

Council recognises that upgrades to the dwelling may be required to suit the changing needs of the occupants. The listing of 6 Springdale Road as a local heritage item does not preclude future alterations from being undertaken. Similar to the management of a dwelling within a conservation area, a qualified heritage professional can provide advice on changes that may be suitable both internally and externally and this has also been outlined in the report prepared by Council's heritage consultant. The owners may also liaise with Council officers to discuss sympathetic changes that may be possible.

INTEGRATED PLANNING AND REPORTING

Theme 3: Places, Spaces and Infrastructure

Community Strategic Plan Long Term Objective	Delivery Program Term Achievement	Operational Plan Task
Ku-ring-gai's heritage is protected, promoted and responsibly managed.	Strategies, plans and processes are in place to effectively protect and preserve Ku-ring-gai's heritage assets.	Implement, monitor and review Ku-ring-gai's heritage planning controls including the development of a heritage strategy.

GOVERNANCE MATTERS

This report addresses the first stage in obtaining a Gateway Determination for a Planning Proposal which seeks to list an item of local heritage significance under an amendment to Schedule 5 of the KLEP 2015. If the Planning Proposal is supported by the Department of Planning, Industry and Environment (DPIE), the Planning Proposal will be placed on exhibition seeking further State agency and stakeholder feedback prior to being reported back to Council to decide if the property should be formally listed.

The process for the preparation and implementation of planning proposals is governed by the provisions of the *Environmental Planning and Assessment Act, 1979*. Council will seek the plan-making delegation under Section 3.36(2) of the EP&A Act to finalise the Planning Proposal.

RISK MANAGEMENT

There is a community expectation that places of heritage significance within the Ku-ring-gai Council LGA will be identified and protected. There is a strategic risk of damaging the reputation of Council if these culturally significant places are not identified and considered for protection.

FINANCIAL CONSIDERATIONS

The cost of preparing this report is covered by the Ku-ring-gai draft Principal Local Environmental Plan - Urban Planning & Heritage Budget – Strategy and Environment Department.

SOCIAL CONSIDERATIONS

The identification and protection of Ku-ring-gai's heritage places contributes to the ongoing conservation of Ku-ring-gai's community-valued historic landscape and garden suburbs.

ENVIRONMENTAL CONSIDERATIONS

The retention and conservation of heritage places has an important role in protecting the environment. The environmental sustainability benefits afforded by the retention of heritage places includes the substantial reduction in building demolition and new construction waste, and the conservation of embodied energy in the existing buildings.

COMMUNITY CONSULTATION

As part of making the Interim Heritage Order for the site, the IHO was published in the NSW Government Gazette on 31 January 2020. Council advised the property owner on 31 January that the order had been approved and published in the NSW Government Gazette.

The purpose of the IHO was to enable a full assessment of the property's heritage significance to be conducted. Council representatives and Dr Scott Robertson visited the property and met with the representatives of the property owner on 19 March 2020. The property owner and their representatives were also given an opportunity to speak at the Heritage Reference Committee on the 21 May 2020 and to read all of the assessment reports that have been completed in relation to the property.

The affected property owner was notified of this report going before Council and will be further notified and have the opportunity to provide feedback if Council supports its listing in a planning proposal during the formal exhibition period.

Should the Planning Proposal receive a favourable Gateway Determination, it will be exhibited in accordance with the Department's Gateway Determination requirements and with explanatory heritage information. This will involve appropriate notification and receipt of submissions on the draft Planning Proposal from the relevant State agencies and the general community, and a further report back to Council regarding this matter.

INTERNAL CONSULTATION

Consultation with relevant departments of Council has taken place in preparing this report, in particular, Development and Regulation. In addition, Council's Heritage Reference Committee has reviewed the proposed heritage item and moved a unanimous decision to support the listing. The KLPP has also reviewed the Planning Proposal and moved a unanimous decision in support of this.

SUMMARY

An assessment of heritage significance supports the finding that 6 Springdale Road, Killara is worthy of inclusion on Schedule 5 of the KLEP2015. The heritage assessment concluded that 6 Springdale Road, Killara meets the threshold for local heritage listing for its historic, associative, aesthetic, social, representative and rarity values. In particular, the house is significant for its association with renowned Australian architect Ken Woolley, as a rare and representative example of the hallmarks of a regional form of modernist architecture.

At the 28 July 2020 OMC, Council resolved to refer this matter to the Ku-ring-gai Local Planning Panel ('KLPP') for advice. This resolution was subject to a rescission motion which was considered by Council at the 25 August OMC. The rescission motion was lost, so the matter was reported to the KLPP meeting on 21 September 2020 for its advice. The KLPP unanimously resolved to support the Planning Proposal to include 6 Springdale Road, Killara as a local heritage item under Schedule 5 of the Ku-ring-gai Local Plan 2015.

RECOMMENDATION:

That:

- A. Council adopts the planning proposal to amend KLEP 2015 to include 6 Springdale Road, Killara (Lot 1, DP505522) dwelling house and the interior as a potential heritage item in Schedule 5 and on the Heritage Map.
- B. The Planning Proposal be forwarded to the Department of Planning and Environment for a Gateway Determination in accordance with the provisions of the EP&A Act and Regulations.
- C. Council requests the plan making delegation under Section 3.36(2) of the EP&A Act for this Planning Proposal.
- D. Upon receipt of a Gateway Determination, the exhibition and consultation process is carried out in accordance with the Gateway Determination and requirements of the Environmental Planning and Assessment Act, 1979.














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Attachments:	A1	Attachment A1 - Draft Planning Proposal to heritage list 6 Springdale Road, Killara	2020/286652
			
	A2	Attachment A2 - Planning Proposal APPENDIX A - Confidential - Preliminary Heritage Assessment - Staff - 6 Springdale Road - December 2019	2020/258318
			
	A3	Attachment A3 - Planning Proposal APPENDIX B - Letter from Minister Don Harwin and copy of gazette	2020/259267
			
	A4	Attachment A4 - Planning Proposal APPENDIX C - Heritage Assessment Report - 6 Springdale Road, Killara - Robertson and Hindmarsh Pty Ltd - April 2020	2020/255093
			
	A5	Attachment A5 - Planning Proposal APPENDIX D - Resolution - OMC 10 December 2019	2020/259312
			
	A6	Attachment A6 - Planning Proposal APPENDIX E - Report and resolution - OMC 28 July 2020	2020/259342
			
	A7	Attachment A7 - Planning Proposal APPENDIX F - KLPP decision - 6 Springdale Road, Killara	2020/283892
			
	A8	Attachment A8 - Planning Proposal APPENDIX G - Draft Heritage Inventory Sheet (SHI form) for 6 Springdale Road, Killara	2020/284309
			
	A9	Attachment A9 - Heritage NSW Interim-heritage-orders-process-flowchart	2020/229568
			
	A10	Attachment A10 - Report by Touring the Past for 6 Springdale Road property owners - Heritage Statement of Facts and Submissions for 6 Springdale Road, Killara (2 March 2020)	2020/160080
			
	A11	Attachment A11 - Letter from Mills Oakley to Heritage Reference Committee regarding the Robertson Hindmarsh Pty Ltd Heritage Report and 19 May 2020 letter from Mrs Eastment (21 May 2020).	2020/160088
			
	A12	Attachment A12 - Response by Robertson & Hindmarsh Pty Ltd to Letter by Mills Oakley to the Heritage Reference Committee - 6 Springdale Road, Killara (4 June 2020).	2020/160643
			
	A13	Attachment A13 - Weir Phillips Heritage - 6 Springdale Road, Killara Report (24 June 2020).	2020/199441
			



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Ku-ring-gai Council

PLANNING PROPOSAL

To heritage list 6 Springdale Road, Killara

September 2020

2020/255076

Contents

INTRODUCTION	1
PART 1 – OBJECTIVE AND INTENDED OUTCOMES	10
PART 2 – EXPLANATION OF PROVISIONS	11
PART 3 - JUSTIFICATION	12
A. Need for the planning proposal.....	12
B. Relationship to strategic planning framework.....	13
C. Environmental, social and economic impact	18
D. State and Commonwealth interests	18
PART 4 - MAPPING	20
PART 5 – COMMUNITY CONSULTATION	22
PART 6 – PROJECT TIMELINE	23
 APPENDIX A – Preliminary Heritage Assessment of 6 Springdale Road, Killara - December 2019	
APPENDIX B – Letter from Minister Don Harwin 23 January 2020 and a copy of the gazette 31 January 2020	
APPENDIX C - Independent Heritage Assessment of 6 Springdale Road, Killara – Robertson and Hindmarsh Pty Ltd April 2020	
APPENDIX D – Council resolution OMC 10 December 2019	
APPENDIX E – Council report and resolution OMC 28 July 2020	
APPENDIX F – Ku-ring-gai Local Planning Panel decision 21 September 2020	
APPENDIX G – Draft Heritage Inventory Sheet (SHI form) for 6 Springdale Road, Killara	

INTRODUCTION

This Planning Proposal contains the justification for the proposed amendments to Schedule 5 of the *Ku-ring-gai Local Environmental Plan* ('KLEP 2015') to list the building known as '*Eastment House*', designed by architect Ken Woolley, located at 6 Springdale Road, Killara (Lot 1, DP505522) as a local heritage item.

This Planning Proposal has been prepared in accordance with section 3.33 of the *Environmental Planning and Assessment Act 1979* (EP&A Act) and the NSW Department of Planning, Industry and Environment's '*A Guide to Preparing Planning Proposals*' (December 2018).

Council will request the plan making delegation under section 3.36 of the *Environmental Planning and Assessment Act* for this Planning Proposal.

This Planning Proposal includes:

- Existing site and surrounding context
- Existing planning controls applying to the site
- The objective of the amendment to the *Ku-ring-gai Local Environment Plan 2015*
- An explanation of provisions that are to be included in the amendment to the *Ku-ring-gai Local Environment Plan 2015*
- Justification for the objective and provisions to be included in the amendment to the *Ku-ring-gai Local Environment Plan 2015*
- Mapping for the heritage listing
- Community Consultation
- Project Timeline

Background

The property at 6 Springdale Road, Killara ('the Site') is located within the Springdale Conservation Area (C21) ('HCA') under KLEP 2015, between two heritage items (I366 and I368) and directly opposite a heritage item (I365). A Council commissioned Heritage Assessment by Robertson and Hindmarsh Pty Ltd concluded that 6 Springdale Road, Killara meets the NSW Heritage threshold for local heritage listing for its historic, associative, aesthetic, social, representative and rarity values. The dwelling's significance is identified as being underpinned by its architectural merit, which is evident through the internal arrangement of rooms, spatial quality and the integrity and intactness of the whole building composition. Its individual listing will ensure that this significance is recognised into the future and that its vulnerability to intrusive changes or potential demolition diminishes.

In mid-November 2019, the subject property was first brought to Council's attention when it was advertised for sale as an original Ken Woolley designed residence, offered for the first time since its 1976 construction. Council heritage staff viewed and conducted preliminary research of the Site during November and December 2019.

On 4 December 2019, the new owners of the property lodged a Minor Heritage Works application to paint the existing face brick and construct a new front fence. A preliminary heritage assessment was undertaken by Council staff and completed in December 2019 (See **Appendix A**).

On 10 December 2019, the preliminary heritage assessment was considered by Council. Council resolved:

"That a letter be sent to the Special Minister of State and Minister for the Public Service and Employee Relations, Aboriginal Affairs and the Arts requesting a State Interim Heritage Order be placed over 6 Springdale Road, Killara."

Council did not have authority under section 25 of the *NSW Heritage Act 1977* ('Heritage Act') to make an interim heritage order on the property. Schedule 2 of the Ministerial Order published in the NSW Government Gazette on 12 July 2013 states: "*Council must not make an IHO where...the item is within a heritage conservation area identified in an environmental planning instrument.*"

On 11 December 2019 Council requested the Special Minister of State, and Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts, to make an Interim Heritage Order ('IHO') over 6 Springdale Road, Killara.

Ku-ring-gai Council

Planning Proposal

On 31 January 2020 an IHO was gazetted in relation to 6 Springdale Road, Killara, providing a 12-month period where the proposed heritage item cannot be 'harmed' (modified without Minor Works or Development Consent). This period enables a more detailed heritage assessment to be undertaken. The IHO is to expire on 31 January 2021.

The letter from the Special Minister of State and Minister for the Public Service and Employee Relations, Aboriginal Affairs and the Arts on 23 January 2020 and a copy of the gazette are included at **Appendix B**.

In relation to an IHO, Heritage NSW sets out the following post-gazettal processes:

During the first half of the IHO period the heritage assessment will establish the level of heritage significance of the item.

For the second 6 months of the IHO period, if the item is found to be of State or local significance, the statutory process for listing on State Heritage Register or Local Environment Plan begins.

After 12 months, the IHO expires and the listings process continues.

An independent heritage assessment of 6 Springdale Road, Killara was undertaken by Dr Scott Robertson of Robertson and Hindmarsh Pty Ltd (See **Appendix C**). The assessment found that the Site is of local heritage significance and should be included as a heritage item under Schedule 5 and on the heritage map of the Ku-ring-gai Local Environmental Plan 2015.

On 21 May 2020, the matter of 6 Springdale Road, Killara was referred to Council's Heritage Reference Committee. The Heritage Reference Committee moved unanimously to support the local heritage listing of this property.

On 30 June 2020, the matter was considered by Council, with the officer's recommendation for a Planning Proposal to be prepared to list 6 Springdale Road, Killara as an item of local heritage significance under Schedule 5 of the KLEP 2015. Council resolved to defer their decision pending a site inspection. A site inspection was undertaken on 17 July 2020.

On 28 July 2020, Council initially resolved:

*"To prepare a Planning Proposal to amend KLEP 2015 to include 6 Springdale Road, Killara [Lot 1, DP505522] as a local heritage item in Schedule 5." and to refer the Planning Proposal "to the Ku-ring-gai Local Planning Panel ('KLPP') for advice in accordance with the Local Planning Panel Direction – Planning Proposals." (see **Appendix E**).*

Ku-ring-gai Council

Planning Proposal

This motion was subject to a rescission motion, which was considered by Council at its meeting on 25 August 2020. The rescission motion was lost.

On 21 September 2020, the draft Planning Proposal was referred to the Ku-ring-gai Local Planning Panel ('KLPP') for advice. The KLPP unanimously resolved to support the Planning Proposal to list 6 Springdale Road, Killara as a local heritage item. The KLPP resolution is included as **Appendix F**.

A draft Heritage Inventory ('SHI') form for 6 Springdale Road, Killara is included as **Appendix G** in support of the Planning Proposal.

Existing site and context

Eastment House is located at No. 6 Springdale Road, Killara. The site is identified as Lot 1, DP505522. The subject site is located in Springdale Conservation Area (C21) under Schedule 5 of *the Ku-ring-gai Local Environmental Plan 2015*.

Eastment House is a c. 1976 split-level Sydney School style house designed by renowned architect Ken Woolley. The property 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. The house is set back from the northern site boundary to create a level, grassed and landscaped yard. 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.

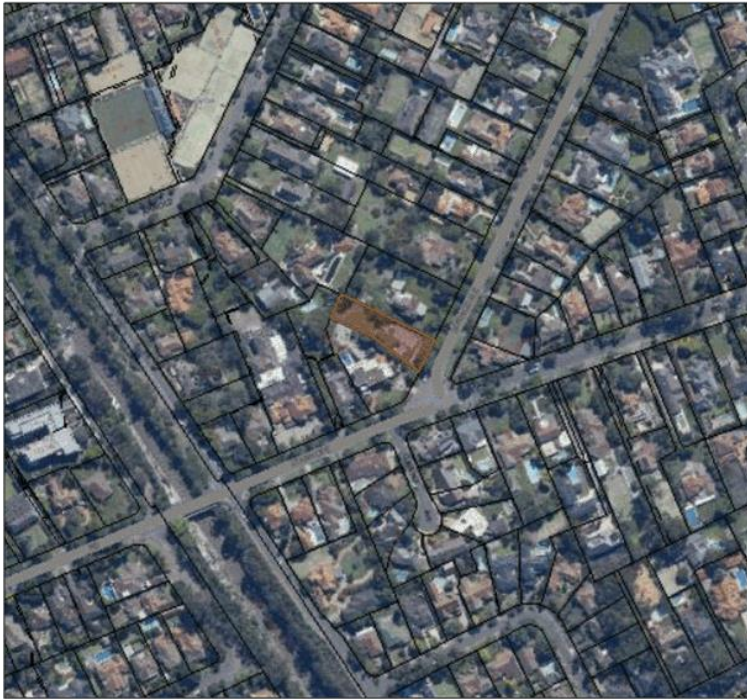


Figure 1. Site Location (Source: Ku-ring-gai Council GIS)



Figure 2. 6 Springdale Road, Killara, March 2020 viewed from the driveway entrance at the Springdale Road boundary showing the forms of the building, the brickwork, brown roof tiles & painted timber (Source: Robertson & Hindmarsh Pty Ltd – see **Appendix C**)



*Figure 3. 6 Springdale Road, Killara, March 2020 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 (Source: Robertson & Hindmarsh Pty Ltd see **Appendix C**)*



*Figure 4. 6 Springdale Road, Killara, March 2020 Front door viewed from Entry porch looking along the Gallery and Front door viewed from Entry porch looking along the Gallery (Source: Robertson & Hindmarsh Pty Ltd see **Appendix C**)*

Ku-ring-gai Council

Planning Proposal

Existing planning controls

The site is subject to existing planning controls within the KLEP 2015, relating to land zoning, height of building and minimum lot size. These are as follows:

	Land Use Zone	Height of Building	FSR
6 Springdale Road, Killara	R2 Low Density Residential	9.5m	0.3

The Objectives for R2 Low Density Residential in the KLEP 2015 are:

- *To provide for the housing needs of the community within a low density residential environment.*
- *To enable other land uses that provide facilities or services to meet the day to day needs of residents.*
- *To provide for housing that is compatible with the existing environmental and built character of Ku-ring-gai.*

The Site is located within the Springdale Conservation Area (C21) under the KLEP 2015. The Site is not currently listed as a State or local heritage item.

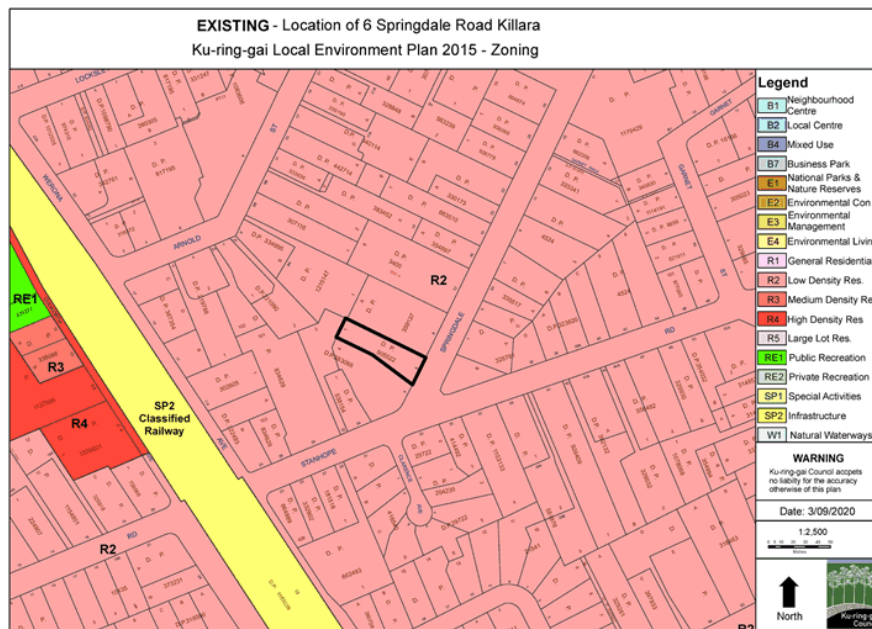


Figure 5. Map showing zoning of 6 Springdale Road, Killara

Ku-ring-gai Council

Planning Proposal

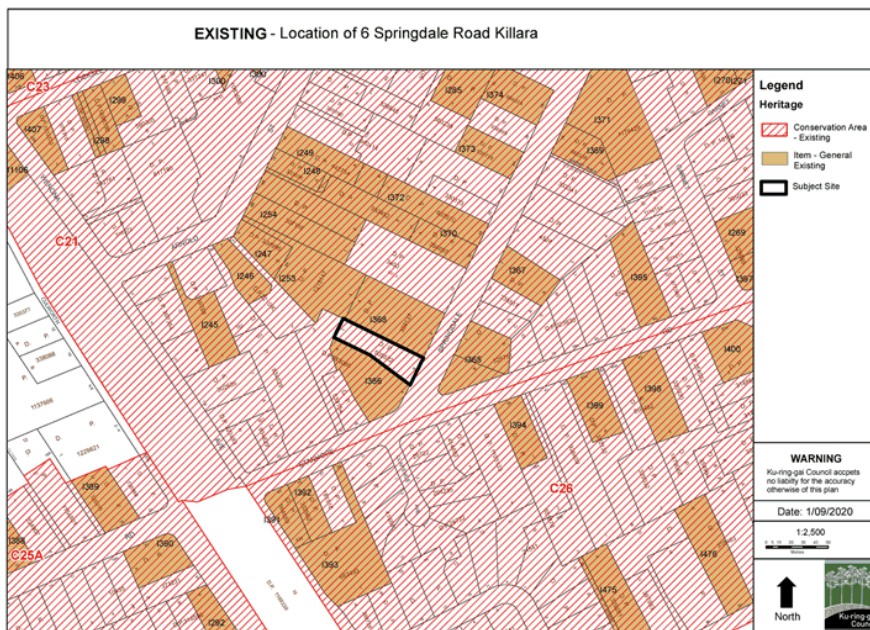


Figure 6. Map showing existing non-heritage listed status of 6 Springdale Road, Killara, existing Heritage Conservation Areas and existing Heritage Items

PART 1 – OBJECTIVE AND INTENDED OUTCOMES

A statement of the objectives and intended outcomes of the proposed instrument

The objective of the planning proposal is to amend Part 1 (Heritage items) under Schedule 5 (Environmental Heritage) of the KLEP 2015, to list the house at 6 Springdale Road, Killara and its interiors as a local heritage item. Heritage listing of this property will ensure recognition of its significance, as well as protection through ensuring any future modification proposals are assessed against heritage provisions in the KLEP 2015.

The existing R2 Low Density Residential zoning and existing development standards applying to the site are not proposed to change as a result of this Planning Proposal.

PART 2 – EXPLANATION OF PROVISIONS

An explanation of the provisions that are to be included in the proposed instrument

The Planning Proposal seeks to amend Schedule 5 Environmental Heritage of the KLEP 2015 as follows:

Suburb	Item Name	Address	Property Description	Significance	Item No.
Killara	"Eastment House" Dwelling House and Interior	6 Springdale Road	Lot 1, DP505522	Local	<i>To be confirmed</i>

The Planning Proposal seeks to make amendments to the following map:

Ku-ring-gai Local Environmental Plan 2015 – Heritage Map – Sheet HER_014 by colouring the Site so as to indicate a Heritage Item – General.

PART 3 - JUSTIFICATION

The justification for those objectives, outcomes and the process for their implementation

A. Need for the planning proposal

Q1. *Is the planning proposal a result of an endorsed local strategic planning statement, strategic study or report?*

Yes. Following the making of the IHO, an independent heritage assessment was prepared by Robertson & Hindmarsh Pty Ltd (see **Appendix C**). The assessment maintains that 6 Springdale Road warrants local listing on Schedule 5 of the KLEP 2015, satisfying the NSW Heritage Council's criteria for listing. The report outlines that 6 Springdale Road demonstrates significance particularly through its association with notable architect Ken Woolley and through its demonstration of a high degree of technical achievement. Importance is placed on the dwelling's relative intactness and on it being one of the few single residences that the firm agreed to take on during a time where commissions were much larger.

A heritage item is a place, which may include built structures, landscapes, moveable objects and relics, that have recognised cultural significance. In NSW, heritage items of local significance are assessed against 7 criteria:

- Historical significance – an item is important in the course, or pattern, of the cultural or natural history of the local area;
- Historical association significance – an item has strong or special association with the life or works of a person, or group of persons, of importance to the local area's cultural or natural history;
- Aesthetic significance – an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area;
- Social significance – an item has a strong or special association with a particular community or cultural group in the local area, for social, cultural or spiritual reasons;
- Technical/research significance – an item has potential to yield information that will contribute to an understanding of the local area's scientific, cultural or natural history;
- Rarity – an item possesses uncommon, rare or endangered aspects of the local area's cultural or natural history; and

Ku-ring-gai Council

Planning Proposal

- Representativeness - an item is important in demonstrating the principal characteristics of a class of the local area's cultural or natural places; or cultural or natural environments.

The property at 6 Springdale Road, Killara fulfils several criteria for heritage significance. In particular, it has aesthetic, historical association, rarity and technical significance to Ku-ring-gai. A copy of the Heritage Assessment prepared by Robertson & Hindmarsh Pty Ltd in April 2020 is included at **Appendix C**. A draft Heritage Inventory ('SHI') form for 6 Springdale Road, Killara is included at **Appendix G**.

Q2. *Is the planning proposal the best means of achieving the objectives or intended outcomes, or is there a better way?*

Yes. The Planning Proposal seeks to amend Part 1 (Heritage items) under Schedule 5 (Environmental Heritage) of the KLEP 2015, to list *Eastment House* at 6 Springdale Road, Killara as a local heritage item. The best and only means of achieving the objective to recognise the heritage significant and provide the Site with statutory protection is through the Planning Proposal process. The Site has been assessed as satisfying the NSW Heritage Council's Criteria for local heritage significance and a heritage listing will provide ongoing protection and recognition of the heritage significance of the Site. Other options such as adding site-specific objectives and controls to the *Ku-ring-gai Development Control Plan 2016* will not provide the same level of heritage protection and recognition.

B. Relationship to strategic planning framework

Q3. *Will the planning proposal give effect to the objectives and actions of the applicable regional, or district plan or strategy (including any exhibited draft plans or strategies)?*

Yes. The Planning Proposal is consistent with the relevant objectives of the *Greater Sydney Region Plan: A Metropolis of Three Cities* (2018) and the relevant actions of the *North District Plan* (2018), as discussed below.

Greater Sydney Region Plan: A Metropolis of Three Cities

The Planning Proposal is consistent with the directions and objectives of the Plan, particularly Objective 13:

'Environmental heritage is identified, conserved and enhanced'.

Heritage listing of *Eastment House* at 6 Springdale Road will provide ongoing protection and recognition of the heritage significance of the item.

North District Plan

Yes. The Planning Proposal is generally consistent with the directions, priorities and objectives of the *North District Plan*, and more specifically with:

Planning Priority N6. Creating and renewing great places and local centres and respecting the District's heritage

Action 21. Identify, conserve and enhance environmental heritage by:

- a. engaging with the community early in the planning process to understand heritage values and how they contribute to the significance of the place
- b. applying adaptive re-use and interpreting of heritage to foster distinctive local places
- c. managing and monitoring the cumulative impact of development on the heritage values and character of places.

Action 55. Consider the following issues when preparing plans for tourism and visitation:

- e. protecting heritage and biodiversity to enhance cultural and eco-tourism

Action 67. Identify and protect scenic and cultural landscapes

Q4. *Will the planning proposal give effect to a council's endorsed local strategic planning statement, or another endorsed local strategy or strategic plan?*

Yes. The Planning Proposal is consistent with Ku-ring-gai's Community Strategic Plan 2038 (2018) ('CSP'). In particular, the Planning Proposal gives effect to the identified priority of '*protecting heritage buildings and historic places*'. In addition, the Planning Proposal will give effect to Theme 3 of the CSP, 'Places, spaces and infrastructure' which identifies the long-term objective '*Ku-ring-gai's heritage is protected, promoted and responsibly managed*'.

The Planning Proposal is consistent with Ku-ring-gai's Local Strategic Planning Statement (2020) ('LSPS') giving effect to a number of Ku-ring-gai Local Planning Priorities identified within the LSPS, including:

Local Character and Heritage

K12. Managing change and growth in a way that conserves and enhances Ku-ring-gai's unique visual and landscape character

K13. Identifying and conserving Ku-ring-gai's environmental heritage

Q5. *Is the planning proposal consistent with applicable State Environmental Planning Policies (SEPPs)?*

The following table identifies the key applicable SEPPs and deemed SEPPs and outlines this Planning Proposal's consistency with those SEPPs.

SEPP	Comment on Consistency
SEPP 55 Remediation of Land	Consistent. There is no evidence to suggest that the subject site could be affected by contamination from past land uses or activities being carried out on the land. The Planning Proposal does not seek to rezone or change the use of the Site.
SEPP Exempt and Complying Development Codes 2008	Consistent. The Planning Proposal is consistent with the aims of the policy.
SEPP (Housing for Seniors or People with a Disability) – 2004	Consistent. The Planning Proposal is consistent with the aims of the policy.
SEPP Building Sustainability Index : Basix 2004	Consistent. The Planning Proposal is consistent with the aims of the policy.
SEPP Infrastructure 2007	Consistent. The Planning Proposal is consistent with the aims of the policy.
SEPP Affordable Rental Housing 2009	Consistent. The Planning Proposal is consistent with the aims of the policy.

SREPP	Comment on Consistency
SYDNEY REP 20 Hawkesbury-Nepean River	Consistent. The Planning Proposal is consistent with the aims of the policy and will have no adverse impacts on the Hawkesbury-Nepean River.
SYDNEY REP (Sydney Harbour Catchment) 2005	Consistent. The Planning Proposal is consistent with the aims of the policy and will have no adverse impacts on the Sydney Harbour Catchment.

Q6. Is the planning proposal consistent with applicable Ministerial Directions (s.9.1 directions)?

The following table identifies applicable section 9.1 Directions and outlines this Planning Proposal's consistency with those Directions.

Directions under s.9.1	Objectives	Consistency
2. ENVIRONMENT AND HERITAGE		
2.3 Heritage Conservation	The objective of this direction is to conserve items, areas, objects and places of environmental Heritage significance and indigenous heritage significance.	Consistent. The Planning Proposal is consistent with this direction and it will result in the conservation of a property that has satisfied the NSW Heritage Council's criteria for local heritage significance.
3. HOUSING, INFRASTRUCTURE AND URBAN DEVELOPMENT		
3.1 Residential Zones	The objectives of this direction are: (a) to encourage a variety and choice of housing types to provide for existing and future housing needs, (b) to make efficient use of existing infrastructure and services and ensure that new housing has appropriate access to infrastructure and services, and (c) to minimise the impact of residential development on the environment and resource lands.	Consistent. The Planning Proposal relates to an established dwelling, and in this regard will have no effect on the housing choice, infrastructure or environment.
3.3 Home Occupations	The objective of this direction is to encourage the carrying out of low-impact small businesses in dwelling houses.	Consistent. The Planning Proposal does not preclude the carrying out of a home occupation.
6. LOCAL PLAN MAKING		
Approval and Referral Requirements	The objective of this direction is to ensure that	Consistent. The planning proposal does not contain a

Ku-ring-gai Council

Planning Proposal

Directions under s.9.1	Objectives	Consistency
	LEP provisions encourage the efficient and appropriate assessment of development.	provision which is contrary to the operation of this direction.
Site Specific Provisions	The objective of this direction is to discourage unnecessarily restrictive site specific planning controls.	Consistent. This Planning Proposal is not for the purpose of facilitating a particular development proposal. It relates solely to the heritage listing of a new item of environmental heritage.
7. METROPOLITAN PLANNING		
7.1 Implementation of <i>A Metropolis of Three Cities</i> (2018)	The objective of this direction is to give legal effect to the vision, land use strategy, policies, outcomes and actions contained in the Metropolitan Strategy.	Applicable. The planning proposal is consistent with the objectives of <i>A Metropolis of Three Cities</i> , particularly Objective 13: Environmental heritage is identified, conserved and enhanced. Heritage listing of 6 Springdale Road, Killara will provide ongoing protection and recognition of the heritage significance of the item.

C. Environmental, social and economic impact

Q7. *Is there any likelihood that critical habitat or threatened species, populations or ecological communities, or their habitats, will be adversely affected as a result of the proposal?*

The Planning Proposal is for the purposes of retaining an existing building. As such, the Planning Proposal will not adversely impact any critical habitat, threatened species, populations or ecological communities, or their habitats as a result of the heritage listing.

Q8. *Are there any other likely environmental effects as a result of the planning proposal and how are they proposed to be managed?*

There are no environmental effects envisaged as a result of the heritage listing proposed by the Planning Proposal. Protection of the proposed item, will be required if development is proposed for the Site or in the vicinity of the Site. Protection measures are not likely to result in environmental harm and will be managed through the development assessment process.

Q9. *Has the planning proposal adequately addressed any social and economic effects?*

The Planning Proposal will result in positive social effects by facilitating the conservation of an item of local architectural and cultural heritage that has significance for the local community. The Planning Proposal will not adversely impact on existing social infrastructure, such as schools and hospitals.

The Planning Proposal is not expected to result in adverse economic effects. A review of the numerous studies investigating the effect of designation (heritage listing and/or inclusion within a heritage precinct) on the value of houses has found the impact to be negligible. Other features including locational factors such as proximity to schools and access to public transport, and household attributes, such as number of bedrooms and parking spaces, have been shown to have greater influence on price than designation.

D. State and Commonwealth interests

Q10. *Is there adequate public infrastructure for the planning proposal?*

The planning proposal relates to the heritage listing of an established building and does not involve amendments to the planning controls that will facilitate intensified

development. No additional demand for public infrastructure is anticipated as a result of this listing. The existing services that are available to the site are suitable for the proposal of a local heritage listing in a residential zone.

Q11. *What are the views of state and Commonwealth public authorities consulted in accordance with the Gateway determination?*

Prior to the preparation of this Planning Proposal, Council requested the Special Minister of State, and Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts, to make an Interim Heritage Order ('IHO') over 6 Springdale Road, Killara. On 23 January 2020 Council received a letter from the Special Minister granting the request for an IHO, based on information provided by Council along with preliminary research from Heritage NSW in the Department of Premier and Cabinet. The letter from the Special Minister and a copy of the gazette are included at **Appendix B**.

Should the Planning Proposal proceed to public exhibition, consultation with the relevant public authorities will be conducted. Council intends to notify Heritage NSW, Department of Premier and Cabinet during the public exhibition of the Planning Proposal. Any other authorities nominated by the Department of Planning, Industry and Environment as part of the requirements of the Gateway Determination will be consulted.

PART 4 - MAPPING

Maps, where relevant, to identify the intent of the planning proposal and the area to which it applies

The land subject to the Planning Proposal is 6 Springdale Road, Killara (Lot 1, DP505522). The Planning Proposal will require amendment to the following KLEP 2015 map sheet:

- Ku-ring-gai Local Environmental Plan 2015 – Heritage Map – Sheet HER_014

The subject Site will be coloured to indicate a Heritage Item – General.

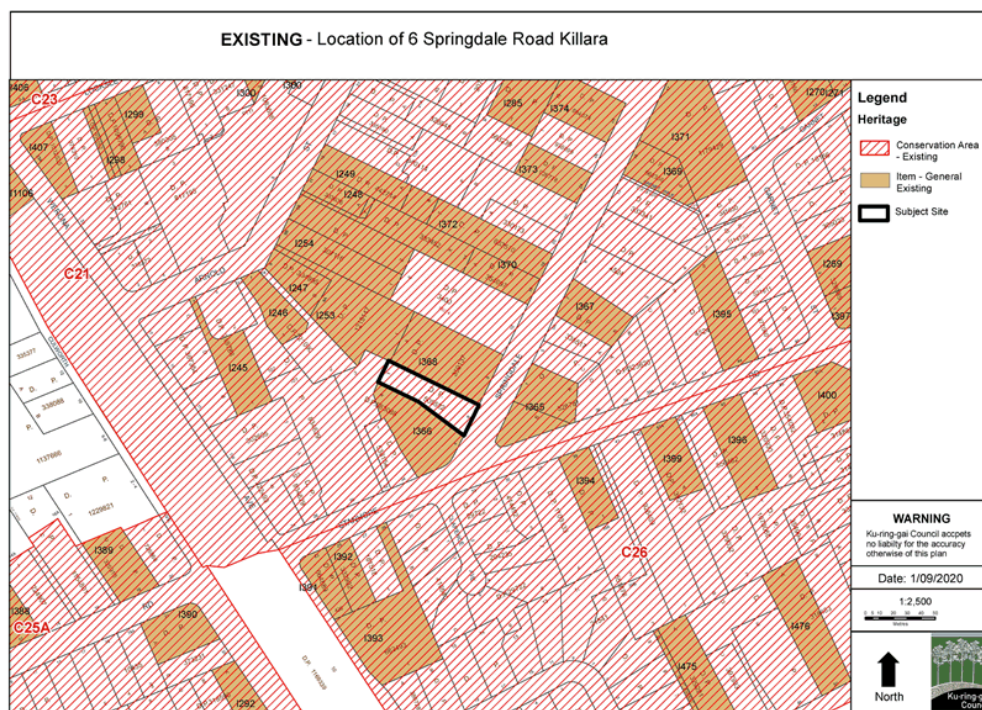


Figure 7. Map showing existing non-heritage listed status of 6 Springdale Road, Killara, existing Heritage Conservation Areas and existing Heritage Items

Ku-ring-gai Council

Planning Proposal

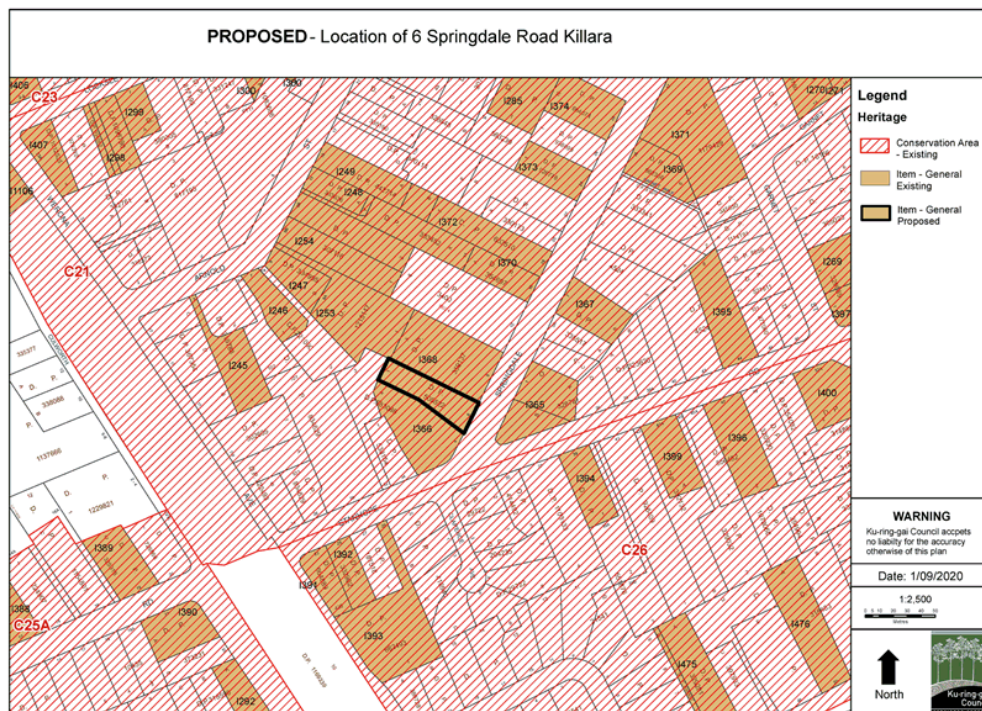


Figure 8. Draft map showing proposed amendment to heritage map showing 6 Springdale Road shaded as Heritage Item – General

PART 5 – COMMUNITY CONSULTATION

Details of the community consultation that is to be undertaken on the planning proposal

Community Consultation for this Planning Proposal will be consistent with the requirements of the Gateway Determination, the requirements of the Act, the *Environmental Planning and Assessment Regulation 2000* and the consultation guidelines contained within the NSW Department of Planning, Industry and Environment's '*A Guide to Preparing Local Environmental Plans*' (December 2018).

In accordance with the Guide, the public exhibition of a Planning Proposal is generally undertaken in the following manner:

- Notification in a newspaper that circulates the area affected by the Planning Proposal
- Notification on Council's website on the 'Have my say' exhibition page
- Notification in writing to the affected and adjoining landowners

During the public exhibition period, the following material is made available for viewing:

- The Planning Proposal
- The Gateway Determination
- Information and technical reports relied upon by the Planning Proposal

The Planning Proposal is considered a low impact proposal. Therefore, the Proposal will be exhibited for a minimum of 14 days.

At the conclusion of the public exhibition period, a report will be prepared and presented to Council to allow for the consideration of any and all submissions received from the community during the exhibition period.

PART 6 – PROJECT TIMELINE

Stage	Timing
Anticipated commencement date (date of Gateway determination)	TBC
Timeframe for government agency consultation (pre and post exhibition as required by Gateway determination)	Run concurrently with exhibition period.
Commencement and completion dates for public exhibition period	TBC
Post exhibition review and reporting	TBC
Council meeting / consideration	TBC
Legal drafting of LEP	TBC
Anticipated date RPA will make the plan (if delegated)	TBC
Notification of Plan on Legislation website	TBC

**APPENDIX A – Preliminary Heritage Assessment of 6 Springdale Road,
Killara December 2019**

**APPENDIX B – Letter from Minister Don Harwin 23 January 2020 and a
copy of the gazette 31 January 2020**

**APPENDIX C – Independent Heritage Assessment of 6 Springdale Road,
Killara – Robertson and Hindmarsh Pty Ltd April 2020**

APPENDIX D - Council resolution OMC 10 December 2019

APPENDIX E – Council report and resolution OMC 28 July 2020

**APPENDIX F –Ku-ring-gai Local Planning Panel decision 21 September
2020**

**APPENDIX G –Draft Heritage Inventory Sheet (SHI form) for 6 Springdale
Road, Killara**

Preliminary Heritage Assessment: 6 Springdale Road, Killara

Description

Lot 1 DP 505522

Zoned R2

6 Springdale Road, Killara (also known as the Eastment House) is a c.1976 split-level Sydney School style house designed by renowned architect Ken Woolley. The dwelling is predominately single storey with high ceilings but contains an office and an additional bedroom in the roof space, and a rumpus room, garden shed and bar in the lower level. It is constructed of smooth brown face brickwork with timber infill panels above, timber framed windows, timber cladding and a grey brown skillion tiled roof with copper gutters. It has asymmetrical massing with a split-level design that features a prominent clerestory window, which maximises the light to the interiors and integrates the indoor/outdoor entertaining spaces.

The property retains its original gourmet kitchen fitted with rock maple and European beech cabinetry, as well as striking original light fittings, soaring high cedar-clad ceilings, exposed brickwork and solid cedar entry door. It has a striking visual character and presence with its use of rich cedar coupled with dramatic high ceilings, curved forms and the warmth of wood fireplaces.

Rooms include a master suite with dressing room, ensuite and access to jacuzzi courtyard, children's wing with three double bedrooms and original family bathroom, upper and lower-level home offices with custom-built fixtures/drawers, entertainer's deck overlooking a grass tennis court in need of refurbishment, and court-side games room with wet bar and wine cellar.

There is no fence to the front of the property with low perimeter plantings and garden beds. There is a double garage to front of the property with brick paved driveway.

History of the site

This property was originally part of a 660 acre crown grant to the reverend Doctor John Dunmore Lang and James Bradley in 1839. By 1890 it was part of a large 172-acre landholding of Rebecca Edwards, who subdivided the land under the Springdale Estate, DP3400, specifically the subdivision of parts 4 and 5 occurring 1897. In January 1898, lots 1-4 and 49-52 of Section 4 were obtained by Florence Lillian Edwards of North Sydney. The subject site was contained in lots 3-4.

In March 1899, the relevant lot 4 was transferred to Richard Pickering Sellars of Roseville, astronomical observer. Lot 4 was 2 roods, 28 ½ perches. In February 1906, it was transferred to Alexander Denovan of Sydney, merchant. In July 1909, the property was transferred to Constance Ellen Jackson wife of Herbert Moore Jackson of Sydney, Clerk. In May 1911, the property was transferred to William Bremmer Carmichael of Sydney, merchant. In April 1923, the property was transferred to Adrian William Hildebrand of Sydney, public accountant and Alfred Bremmer Carmichael of Molong, Grazier. In March 1924, the property was transferred to Alfred Bremmer Carmichael and Charles Wostenholm Rundle of Sydney, solicitor.

In February 1926 the property was transferred to the Permanent Trustee Company of NSW Limited. In July 1930 the land was leased to Jules Lippensahn of Sydney, Company Manager. In October 1936, the property was transferred to John Thomas McKee of Sydney, merchant. In December 1936, the previous lease expired. On lots 3 and 4, which McKee was in ownership of at the time, McKee commissioned a grand art deco residence designed by Architect J Aubrey Kerr.

In November 1962, the property was transferred to Harold Hamilton Moore of Sydney, solicitor, and Patricia Margaret McKee of Killara, spinster. In February 1962, the property was transferred to Avril Clarice Jones of Epping.

In July 1963, lots 3 and 4 were re-subdivided to create a total of four lots, of which the subject site became the northern-most Lot 1.

This house was constructed for Mr Barry Eastment and his wife Mrs Margaret Eastment, and is known as 'Eastment House' (according to 2019 sale info and Davina Jackson thesis).

This house was designed by Ken Woolley in the 1970s, during his time with the firm Ancher, Mortlock, Murray & Woolley. The exact build date is unclear. A PhD Thesis by Davina Jackson gives the build date of the 'Eastment House' as 1970, whilst the 2019 real estate advertisement gives the build date as 1976. However, no BAs were lodged between 1973-1988 for the construction of a house on this site, suggesting it must have occurred prior to this point. Electoral rolls do not aid the clarification of the date; in 1972 and 1977 Barry and Margaret were still listed at 11 Yirgella Avenue, Killara, and not at the subject property until 1980.

The Eastment family occupied the house from its construction until November 2019 when it was sold to a new owner. As a result, it is highly intact, and there appears to have been little change to the interiors, and no building applications to change the house have been lodged since 1973.

History of Architect

Ken Woolley, certainly the designer of the dwelling, was a prominent architect active from the 1950s onwards. Upon his passing in 2015 the following biographical article was published in Architecture Australia, which gives an overview of his career:

"Ken Woolley was the most complete architect of the modern era in Australia. He designed buildings of every type and scale – from small homes and project houses to office towers, apartments, churches, corporate headquarters and civic squares, for public and private clients from prestigious to poor. He was the quintessential Sydney architect; almost all of his work can be found within forty kilometres of the Sydney Town Hall (for which he designed an office tower and public square). He was a founder of the "The Sydney School" in houses, and notably his AS Hook RAI A Gold Medal address in 1994 was entitled "State of the Art in Sydney". Every building he designed was different (there being no repetition or house style) but everyone seems right for its place and purpose, particularly as they respond to the sharp sunlight and forceful topography of Sydney. His design approach, particularly the planning, was rooted in the modern humanism of his early study and travels, together with sensitive but uncompromising forms and materiality, often with stepping outlines following the underlying Sydney sandstone.

"The basis of the Woolley House design was derived from a series of garden terraces, most of which were covered by sections of timber roof sloping parallel to the land. A geometric order was applied to the plan as a series of 12-foot square units that combine to make up the main central space. Natural materials were exploited, with neutral colour schemes of dark tiles, western red cedar boarding and panelling, and painted bricks, creating a feeling of warmth in the house. The open plan living spaces were connected with volumes containing variations of ceiling height and changes in direction, enabling floor areas to be narrow but for the feeling of space to still be maximised." (Source: Vale Ken Woolley, 1933-2015 - <https://architectureau.com/articles/vale-ken-woolley-1933-2015/>; accessed 20 November 2019)

Figure 1: Interior of 6 Springdale road, Killara. Note the use of exposed brick, cedar panelled ceilings and stained timber window, doorframes and screens. (Source: <https://www.realestate.com.au/property/6-springdale-rd-killara-nsw-2071> accessed 9 December 2019)



Figure 2: Interior of 6 Springdale road, Killara. Note the raked cedar clad ceiling and the feature brick fireplace ceiling (Source: <https://www.realestate.com.au/property/6-springdale-rd-killara-nsw-2071> accessed 9 December 2019)



Figure 3: Front façade of 6 Springdale road, Killara. Note the split-level configuration of the house. (Source: <https://www.realestate.com.au/property/6-springdale-rd-killara-nsw-2071> accessed 9 December 2019)



Figure 4: Aerial photograph of 6 Springdale Road, Killara (2018)



Brief heritage assessment against heritage listing criteria

b) **Historical association significance**

6 Springdale Road has historical association with its designer the renowned architect Ken Woolley. Woolley is acknowledged as one of the founders of the "Sydney School" of architecture, and was recognised as a nationally significant and award winning architect.

c) **Aesthetic significance**

The house is an architecturally designed representative example of the Late Twentieth-Century Sydney Regional architectural style. The style and 6 Springdale Road are characterised by split-level houses of timber post-and-beam construction, which are responsive to their site and interior featuring exposed brick and exposed timber beams that are oiled or stained. The style is described as relaxed and informal, though carefully contrived.

f) **Rarity**

Houses from the 1970s are not rare. The rarity of this house arises from its provenance as an architect designed home, built for a single client that has retained ownership until December 2019 with no documented significant change to the main building, resulting in a high level of intactness of the interior.

g) **Representativeness**

The house is a representative example of the Late Twentieth-Century Sydney Regional architectural style.

Preliminary statement of significance

The house at 6 Springdale Road, Killara may have local or state cultural significance based upon the historical association with the designer architect Ken Woolley, aesthetic significance as a representative example of the Late Twentieth-Century Sydney Regional architectural style and be potentially rare due to its mostly intact interior.

Recommendation

This house is considered to have high potential as a local heritage item for its architectural significance as a very intact example of the Late Twentieth Century Sydney Regional architectural style designed by renowned architect and one of founders of the Sydney School of architecture Ken Woolley. It is recommended an Interim Heritage Order be sought from the Minister to protect the property from deleterious changes that will greatly impact on the cultural significance and relative intactness of the house and to give Council time to undertake a full heritage assessment of the property.



The Honourable Don Harwin MLC

Leader of the Government in the Legislative Council
Special Minister of State, Minister for the Public Service and Employee Relations,
Aboriginal Affairs, and the Arts
Vice-President of the Executive Council

Ref: IM19/30525
A3403367
HMD19/151

Mr John McKee
General Manager
Ku-ring-gai Council
818 Pacific Highway
GORDON NSW 2072

Dear Mr McKee

Thank you for your correspondence of 11 December 2019 regarding placing an Interim Heritage Order over 6 Springdale Road, Killara.

I have considered the information you provided, along with preliminary research from Heritage NSW in the Department of Premier and Cabinet. Based on this information, I have decided to grant your request for an Interim Heritage Order over 6 Springdale Road, Killara.

The order over 6 Springdale Road, Killara, will be effective for one year and provide Ku-ring-gai Council with time to consider the heritage significance of this item and its potential inclusion on the Ku-ring-gai 2015 Local Environmental Plan.

You will be notified once the order is gazetted so that you may correspond with and commence discussions with the owner.

Thank you for taking the time to bring this matter to the Government's attention.

Yours sincerely

A handwritten signature in blue ink, appearing to read 'Don Harwin'.

Don Harwin MLC

Leader of the Government in the Legislative Council
Special Minister of State
Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts
Vice-President of the Executive Council

DATE: 23.1.20

Cc: Mr Antony Fabbro, Ku-ring-gai Council

Government Notices

GOVERNMENT NOTICES
Planning and Environment Notices

HERITAGE ACT 1977

INTERIM HERITAGE ORDER NO 152

6 Springdale Road, Killara

In pursuance of Section 24 of the *Heritage Act 1977* (NSW), I, the Minister administering the *Heritage Act 1977*, do, by this my order:

- (i) make an interim heritage order in respect of the item of the environmental heritage specified or described in Schedule "A", and
- (ii) declare that the interim heritage order shall apply to the curtilage or site of such item, being the land described in Schedule "B".

The Hon. Don Harwin MLC
Special Minister of State
Minister for the Public Service and Employee Relations,
Aboriginal Affairs, and the Arts
Vice-President of the Executive Council
Sydney, 23rd Day of January 2020

SCHEDULE "A"

The property known as 6 Springdale Road, Killara, situated on the land described in Schedule "B".

SCHEDULE "B"

All those pieces or parcels of land known as Lot 1 DP 505522 in Parish of Gordon, County of Cumberland shown on the plan catalogued HC 3255 in the office of the Heritage Council of New South Wales.

373

NSW Government Gazette No 21 of 31 January 2020

Government Notices



Reference number: 2020-173

NATIONAL PARKS AND WILDLIFE ACT 1974

Cromer Heights Rock Engravings and Shelter Site Aboriginal Place

Pursuant to section 84 of the *National Parks and Wildlife Act 1974*, I, the Special Minister of State, Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts, and Vice-President of the Executive Council being of the opinion that the place known as the Cromer Heights Rock Engravings and Shelter Site Aboriginal Place is, and was, of special significance to Aboriginal culture, declare the lands described in schedule "A" as an Aboriginal Place.

The values for which the Cromer Heights Rock Engravings and Shelter Site Aboriginal Place has been assessed as being significant to Aboriginal culture include, but are not limited to, significant rock engraving and occupation site in the Cromer Heights area.

374

NSW Government Gazette No 21 of 31 January 2020

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

Prepared by
**Robertson & Hindmarsh Pty Ltd
Architects**

ABN 47 000 915 622
Phone: 02 9439 7779
Email: rharch@ozemail.com.au

11 April 2020

Robertson & Hindmarsh Pty Ltd

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

CONTENTS

1.0	Introduction	3
2.0	Report Authors	3
3.0	Referenced Documents	3
4.0	Documentary Evidence	3
5.0	Physical Evidence	7
6.0	Comparative Analysis	15
7.0	Assessment of Heritage Significance	17
8.0	Significance of Elements, Spaces, Materials and Finishes	23
9.0	Conclusion and Recommendations	35
	Appendix A	36
	Appendix B	37

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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,

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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)

Heritage Assessment Report
6 Springdale Road, Killara
11 April 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 B.Arch 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 Sevitt 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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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,

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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)

Heritage Assessment Report
6 Springdale Road, Killara
11 April 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)

Heritage Assessment Report
6 Springdale Road, Killara
11 April 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)

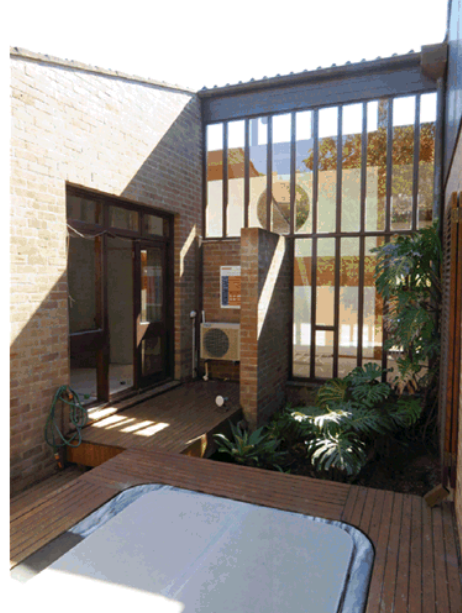


Figure 7: Courtyard on the south-west side with the window wall in the Gallery and the circular opening above the Gallery on its north side (Photo: Robertson & Hindmarsh Pty Ltd, March 2020)

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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020



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)

Heritage Assessment Report
6 Springdale Road, Killara
11 April 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)

Heritage Assessment Report
6 Springdale Road, Killara
11 April 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)

Heritage Assessment Report
6 Springdale Road, Killara
11 April 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)

Heritage Assessment Report
6 Springdale Road, Killara
11 April 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, Sevit, 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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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 & Sevit 3,500 project homes (1964 onwards),
Myers House, Mosman (1965, demolished),
Hann House, Blakehurst (1966),
Eastment House, Killara (1970),
Pettit House, Gaman, 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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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 chimneys 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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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 Ancher, 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, 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.

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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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 & Sevitt. 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 Anchor, 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 Anchor, 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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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 & Sevvitt, 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 & Sevvitt 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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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.

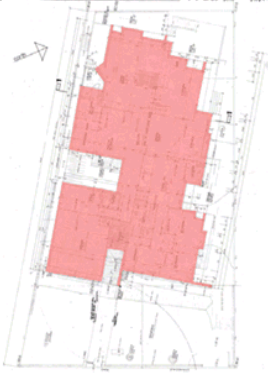
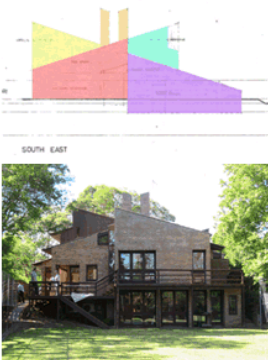

The timber decks at the rear and north-east corner of the house appear to be largely in accordance with Woolley's drawings. Any repairs to the decks should be carried out to match the existing detail and any upgrading of the handrail to achieve BCA compliance must be carried out so that the original 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.


Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

External element	Description	Significance	Management
	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).	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. The current form of the house is an important part of the design and, therefore, its significance.	The modulation of the house in plan must be retained (ie not infilled or extended).
	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.	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.	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).
	External materials - Brick: Unpainted select common bricks gives the building a brown hue that relates to the brown roof tiles and external woodwork.	The original design intent of unpainted face bricks has been maintained by the use of unpainted select common bricks.	Do not paint or render the external brickwork. Such a restriction also complies with Conservation Area prohibitions on painting unpainted brickwork.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

External element	Description	Significance	Management
	<p>External materials – Tiles & external woodwork: Chocolate brown Swiss pattern roof tiles & Mission Brown-painted exterior woodwork.</p> <p>Exterior copper gutters & 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 & downpipes..</p>	<p>If the roof tiles have reached the end of their life, an equivalent roof tile should be installed (ie same profile & colour).</p> <p>Retain the copper gutters & downpipes (in size & 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 & 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 & 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>

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

External element	Description	Significance	Management
	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	the original design is not obscured. 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.

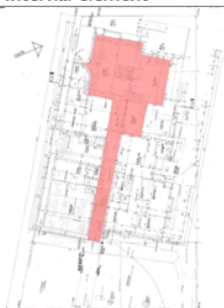
8.2 Interior

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.



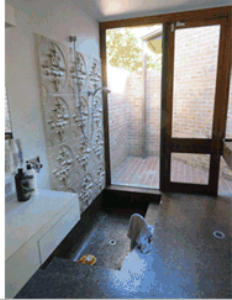
The room volumes and their interconnected relationship are of Exceptional significance and should be retained to preserve the significance of the architecture.

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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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:

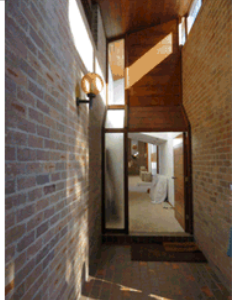



There are significant details in the house that are obviously by the hand of the architect:

- 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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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.

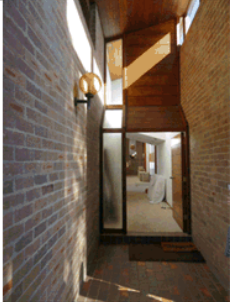



- The brick paving of the Entry, Garage and fireplace hearths are part of Woolley's interest in the importance of the floor/ground as a pattern and place of textural interest. At the same time as the Eastment House, Woolley was exploring the importance of the paving of Sydney Square, between the Town 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.



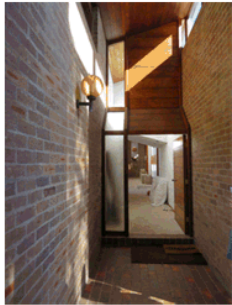

It is not clear from the surviving documentation what was the intended finish for the interior brick walls. It is not clear if they were intended to contrast with the painted plasterboard walls or harmonise with them by being painted. With the exception of the double fireplace, the interior walls have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

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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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>

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020





Such elements include:

- The kitchen cupboards and floor finish,
- The bathroom fittings 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.

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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 & Dining Rooms, Sunroom & 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>

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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: RAlA Education Division

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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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 – Lugarno 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

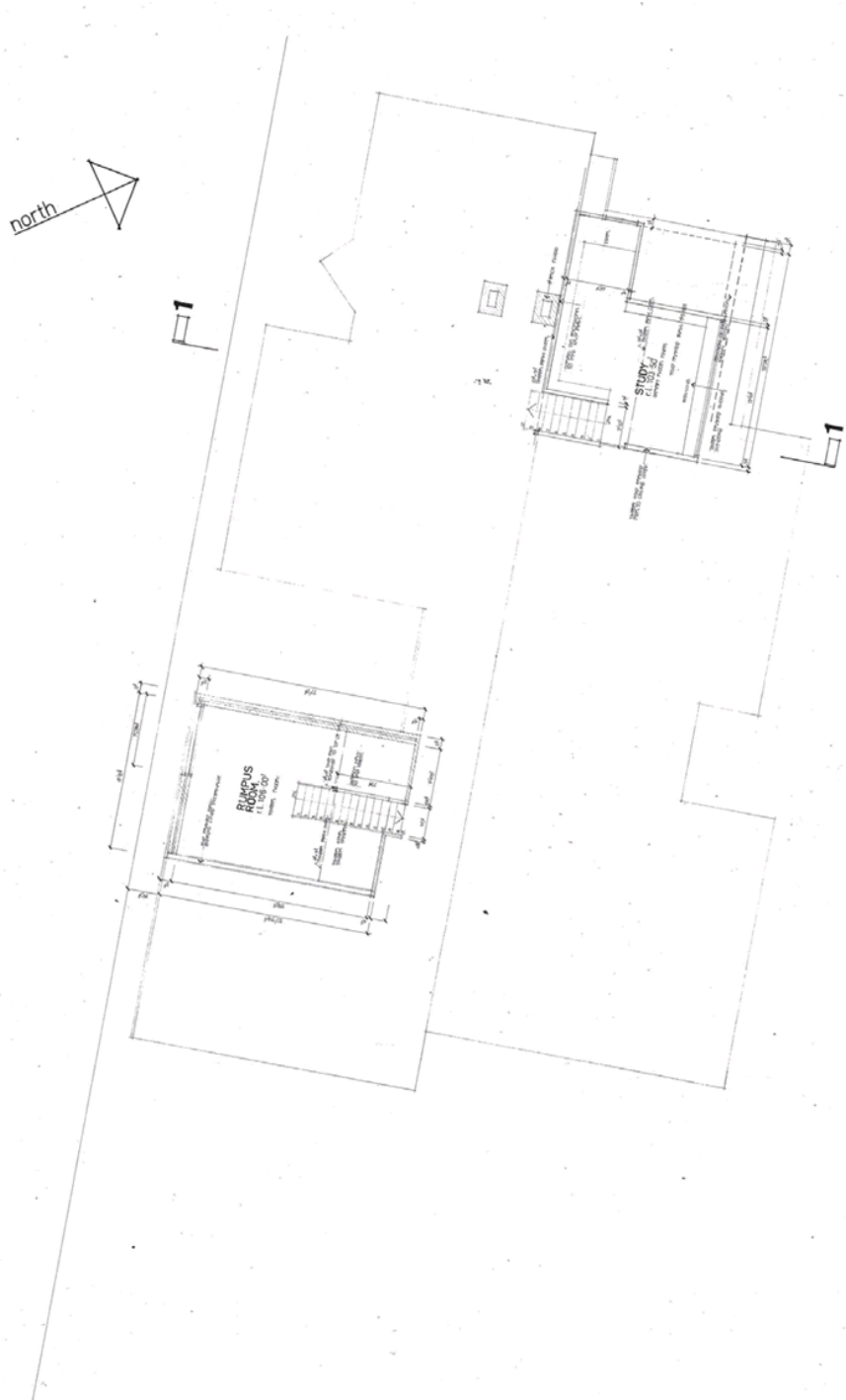
Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

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



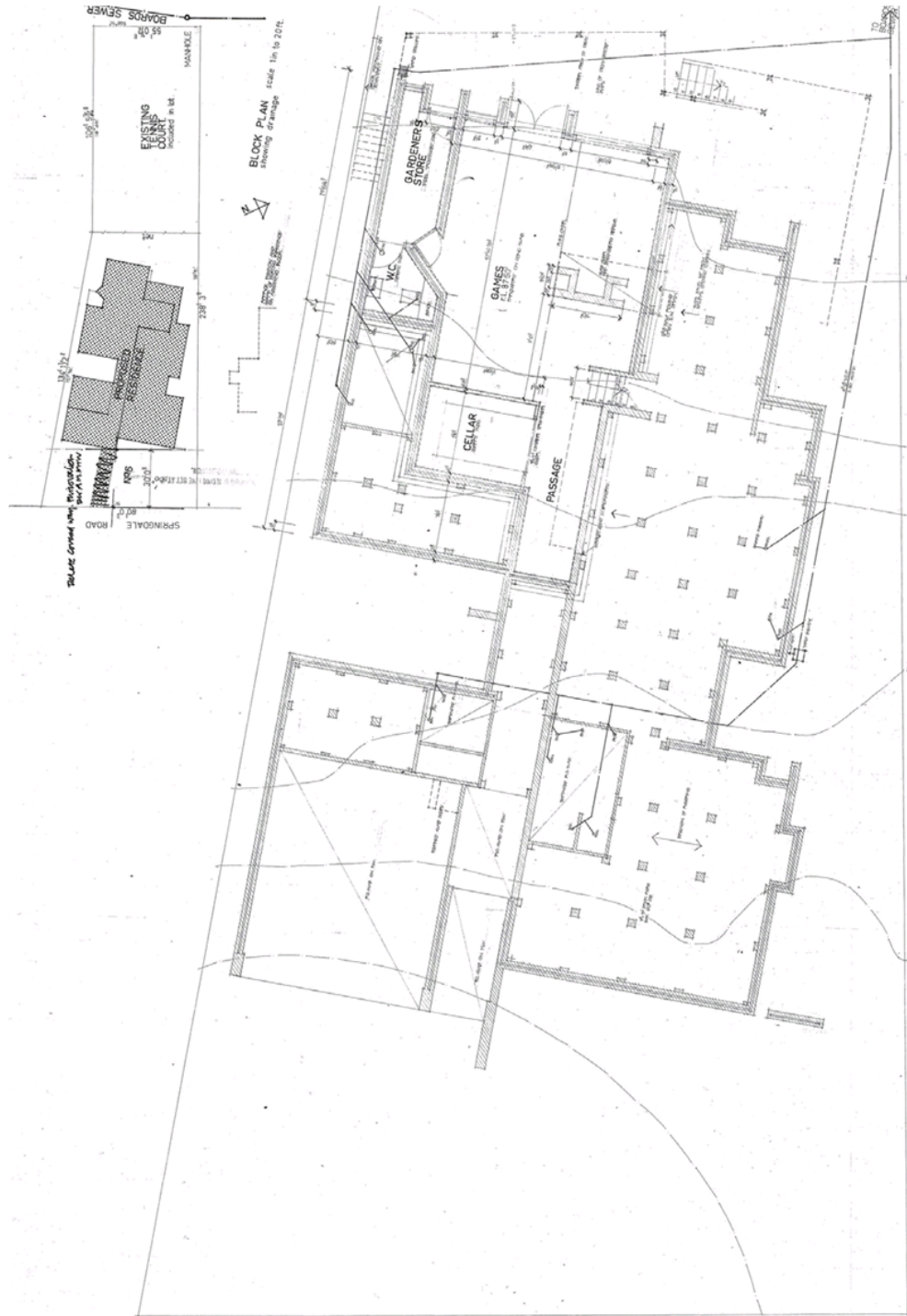
Appendix figure B1: Plan Level 2, Drawing 7117/02, Ancher Mortlock, Murray & Woolley, Feb 1971

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020



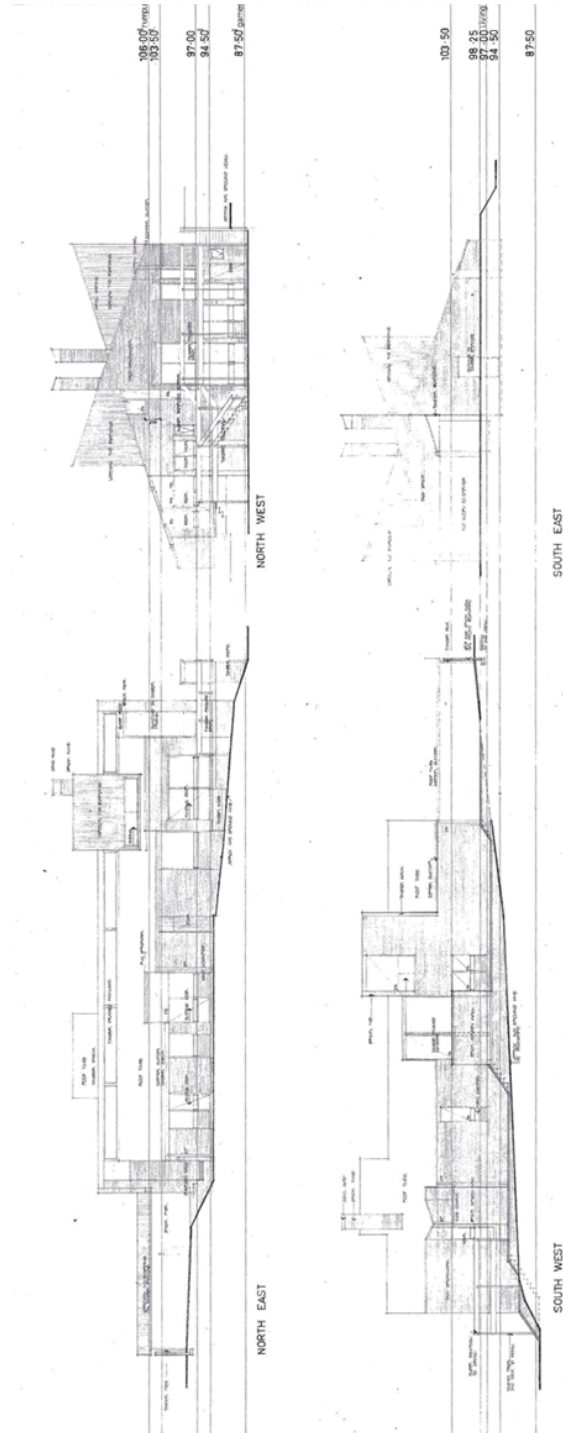
Appendix figure B2: Plan Level 3, Drawing 7117/03, Anchor Mortlock, Murray & Woolley, Feb 1971

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020



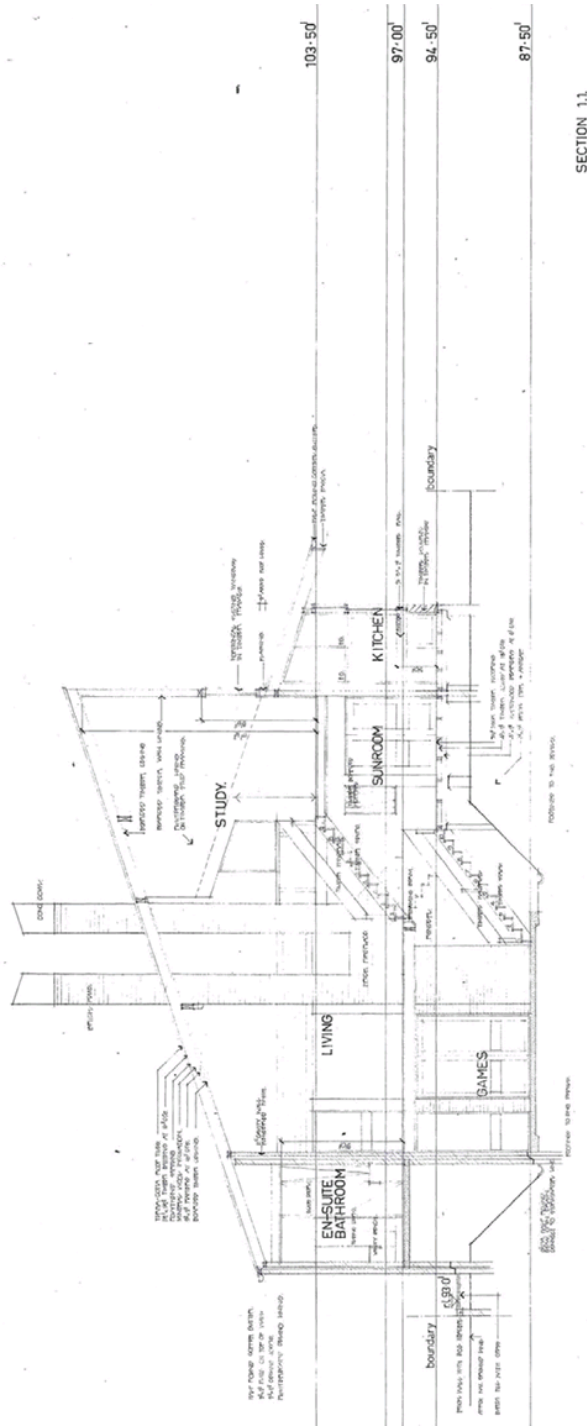
Appendix figure B3: Plan Level 1, Drawing 7117/01, Anchor Mortlock, Murray & Woolley, Feb 1971

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020



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

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020



Appendix figure B5: Elevations, Drawing 71/17/05, Anchor Mortlock, Murray & Woolley, Feb 1971

Heritage Assessment Report
6 Springdale Road, Killara
11 April 2020

Minute

KU-RING-GAI COUNCIL

Page

CARRIED UNANIMOUSLY

262 **Preliminary Heritage Assessment**

File: S10066

Vide: GB.16

To have Council consider requesting the Special Minister of State and Minister for the Public Service and Employee Relations, Aboriginal Affairs and the Arts place a state Heritage Order on 6 Springdale Road, Killara (Lot 1, DP 505522).

Resolved:

(Moved: Councillors Clarke/Szatow)

That a letter be sent to the Special Minister of State and Minister for the Public Service and Employee Relations, Aboriginal Affairs and the Arts requesting a State Interim Heritage Order be placed over 6 Springdale Road, Killara.

CARRIED UNANIMOUSLY



**ORDINARY MEETING OF COUNCIL
TO BE HELD ON TUESDAY, 28 JULY 2020 AT 7:00PM
LEVEL 3, COUNCIL CHAMBER**

A G E N D A

**** ** ***

NOTE: For Full Details, See Council's Website –
www.kmc.nsw.gov.au under the link to business papers

The Livestream can be viewed here:
http://www.kmc.nsw.gov.au/Your_Council/Meetings/Council_Meeting_livestream

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20200728-OMC-Crs-2020/200625/1

Ordinary Meeting of Council - 28 July 2020

GB.10 / 406

Item GB.10

S11660

PROPOSED HERITAGE LISTING - 6 SPRINGDALE ROAD KILLARA

EXECUTIVE SUMMARY

PURPOSE OF REPORT:	To re-present the matter of the proposed heritage listing of 6 Springdale Road Killara on Schedule 5 of the Ku-ring-gai Local Environmental Plan 2015 following a site inspection by Councillors held on Friday, 17 July 2020.
BACKGROUND:	6 Springdale Road, Killara, was identified as a potential heritage item by Council staff in November 2019. A Preliminary Heritage Assessment was considered by Council on 10 December 2019. Council resolved to request a Ministerial Interim Heritage Order ('IHO') for the site. An IHO was gazetted on 31 January 2020. Heritage Assessment reports have been completed by Patrick Wilson of <i>Touring the Past</i> (commissioned by the property owner) and Dr Scott Robertson of Robertson and Hindmarsh Pty Ltd (commissioned by Ku-ring-gai Council). A Council officer's report was prepared for the June 2020 OMC recommending the proposed listing of the property as a local heritage item. Consideration of the matter was deferred for a Councillor site inspection, which is scheduled for 17 July 2020.
COMMENTS:	A heritage assessment has been prepared on behalf of Council for the local heritage listing of 6 Springdale Road, Killara, by a heritage consultant specialising in the architecture of this era. It is considered the house meets the threshold for local heritage listing on the basis of its historic, associative, aesthetic, social, representative and rarity values. In particular its significance is through its association with its designer, renowned Australian architect Ken Woolley, as a rare and representative example of the hallmarks of a regional form of modernist architecture.
RECOMMENDATION:	That a Planning Proposal be prepared to list 6 Springdale Road, Killara as an item of local heritage significance under KLEP 2015.

20200728-OMC-Crs-2020/200625/406

Ordinary Meeting of Council - 28 July 2020

GB.10 / 407

Item GB.10

S11660

PURPOSE OF REPORT

To re-present the matter of the proposed heritage listing of 6 Springdale Road Killara on Schedule 5 of the Ku-ring-gai Local Environmental Plan 2015 following a site inspection by Councillors held on Friday, 17 July 2020.

BACKGROUND

6 Springdale Road, Killara is located within the Springdale Conservation Area (C21), a heritage conservation area ('HCA') under KLEP 2015. 6 Springdale Road, Killara is located within the Springdale HCA under KLEP 2015, between two heritage items (I366 and I368) and directly opposite a heritage item (I365). However, the significance of the Springdale HCA places emphasis on Federation and Interwar style housing, and because 6 Springdale Road does not fit this description, reliance on the 'protection' of the HCA is tenuous. The listing of Springdale Road as an individual item will ensure that its significance is recognised into the future and its vulnerability to intrusive changes or potential demolition, diminishes.

In mid-November 2019, the subject property was first brought to Council's attention as it was advertised for sale as an original Ken Woolley designed residence, offered for the first time since its 1976 construction. Staff viewed and conducted preliminary research of 6 Springdale Road, Killara during November and December 2019.

On 4 December 2019, the new owners lodged a Minor Heritage Works application to undertake to paint the existing face brick and construct a new front fence.

A preliminary heritage assessment was undertaken by Council staff and completed on 10 December 2019 (See **Attachment A1**). On 11 December 2019, Council resolved:

"That a letter be sent to the Special Minister of State and Minister for the Public Service and Employee Relations, Aboriginal Affairs and the Arts requesting a State Interim Heritage Order be placed over 6 Springdale Road, Killara."

On 11 December 2019 Council requested the Hon. Don Harwin, (then) Special Minister of State, and Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts, to make an Interim Heritage Order ('IHO') over 6 Springdale Road, Killara.

Council did not have authority under s.25 of the NSW Heritage Act 1977 (Heritage Act) delegation to make an interim heritage order on the property. Schedule 2 of the Ministerial Order published in the NSW Government Gazette on 12 July 2013 states: "Council must not make an IHO where...the item is within a heritage conservation area identified in an environmental planning instrument."

On 31 January 2020 the IHO came into effect. The IHO has provided Council with time to undertake further historical research and an independent heritage assessment of the property to establish if it warrants a formal heritage listing.

Under the conditions of the IHO the order will lapse on 31 July 2020 unless Council passes a resolution to list the item on the Schedule 5 of the KLEP 2015 to protect and manage the item, or it nominates the item for inclusion on the State Heritage Register.

20200728-OMC-Crs-2020/200625/407

Ordinary Meeting of Council - 28 July 2020

GB.10 / 408

Item GB.10

S11660

COMMENTS

Following the gazettal of the IHO, the property owners commissioned a heritage assessment ('Heritage Statement of Facts and Submissions') by Patrick Wilson (heritage consultant) of *Touring the Past* (See **Attachment A2**). It was received by Council on 2 March 2020. Following this, on 19 March 2020, Council staff were able to inspect the property, accompanied by heritage consultant and registered architect Dr Scott Robertson of Robertson and Hindmarsh Pty Ltd, as well as the owner's consultant and legal representative.

The owner's heritage consultant attests that the 6 Springdale Road does not meet the requirements for local listing as set out by the NSW Heritage Council. Their report disputes the heritage significance of the dwelling on the grounds of a lack of involvement from Ken Woolley during the dwelling's procurement from concept design to construction. The owner's consultant makes reference to correspondence and liaison with the former owner of the house (Mrs Eastment) to justify this assertion. Subsequent changes to the building fabric are also drawn on to outline the lack of significance of the dwelling.

Commissioned by Council, an independent heritage assessment of 6 Springdale Road, Killara [Lot 1, DP505522] was completed by Dr Scott Robertson of Robertson and Hindmarsh Pty Ltd. The final assessment was received 14 April 2020 (See **Attachment A3**). The assessment found that the property is of local heritage significance and should be included as a heritage item under Schedule 5 of the KLEP 2015.

The report prepared by Council's heritage consultant maintains that 6 Springdale Road warrants local listing on Schedule 5 of the KLEP 2015, satisfying the majority of the NSW Heritage Council's criteria for listing. This report outlines that 6 Springdale Road demonstrates significance particularly through its association with notable architect Ken Woolley and through its demonstration of a high degree of technical achievement. Importance is placed on the dwelling's relative intactness and on it being one of the few single residences that the firm agreed to take on during a time where commissions were much larger.

A heritage item is a place, which may include built structures, landscapes, moveable objects and relics, that have recognised cultural significance. In NSW, heritage items of local significance are assessed against 7 criteria:

- A. Historical significance – an item is important in the course, or pattern, of the cultural or natural history of the local area;
- B. Historical association significance – an item has strong or special association with the life or works of a person, or group of persons, of importance to the local area's cultural or natural history;
- C. Aesthetic significance – an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area;
- D. Social significance – an item has a strong or special association with a particular community or cultural group in the local area, for social, cultural or spiritual reasons;
- E. Technical/research significance – an item has potential to yield information that will contribute to an understanding of the local area's scientific, cultural or natural history;
- F. Rarity – an item possesses uncommon, rare or endangered aspects of the local area's cultural or natural history; and
- G. Representativeness – an item is important in demonstrating the principal characteristics of a class of the local area's cultural or natural places; or cultural or natural environments.

20200728-OMC-Crs-2020/200625/408

Ordinary Meeting of Council - 28 July 2020

GB.10 / 409

Item GB.10

S11660

6 Springdale Road, Killara fulfils several criteria for heritage significance. In particular, it has aesthetic, historic and technical significance to Ku-ring-gai. A summation of the findings of Dr Scott Robertson's Heritage Assessment Report follows.

Heritage Significance of 6 Springdale Road, Killara

Eastment House is a high-quality, rare and representative example of a regional form of modern architecture, designed by renowned architect Ken Woolley. Construction of Eastment House at 6 Springdale Road, Killara began in 1971 and was completed in 1976 for owners Barry and Margaret Eastment. The Eastments were master builders, with their company *F.T. Eastment & Sons* known as a quality provider of master building services in the Ku-ring-gai and broader Sydney areas.

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. Eastment House is also one of the very few individually-designed residential projects Woolley undertook in the Ku-ring-gai area, and one of the very few residential commissions he undertook in this phase of his firm's work.

The comprehensive Statement of Significance prepared by Robertson Hindmarsh for 6 Springdale Road, Killara, expounds this importance. It reads:

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.

20200728-OMC-Crs-2020/200625/409

Ordinary Meeting of Council - 28 July 2020

GB.10 / 410

Item GB.10

S11660

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.

On 21 May 2020, the matter of 6 Springdale Road, Killara was referred to Council's Heritage Reference Committee. This committee is comprised of representatives from the community, the local historical society, the Australian Institute of Architects and other qualified and experienced heritage professionals. The property owner, their heritage consultant, and legal representative made representations on the matter. All reports produced were provided to committee members. The Heritage Reference Committee moved unanimously to support the local heritage listing of this property.

An additional submission by Patrick Wilson was sent to Council one day prior to this meeting, by the legal representative of the property owner. This was supplied to the Heritage Reference Committee members [See **Attachment A4**]. Dr Scott Robertson, on behalf of Council, commented as required on the matters raised in this submission verbally during the meeting, and has subsequently formalized a written response [See **Attachment A5**].

The above information was considered before the 30 June Council meeting and the Councillors decided to defer their decision pending a site inspection, which was subsequently undertaken on 17 July 2020.

A submission dated 24 June 2020 was received by Council from Weir Philips Heritage and Planning immediately following the 30 June Council meeting. The submission raises issue with the extent of the comparative analysis, Ken Woolley's involvement in the overall design of the dwelling and asserts that the current owners should have input into the heritage listing. More specifically, the submission raises concerns in relation to the required retention of the face brick and parameters around the construction of a front fence. However, proposals in relation to both of these elements would be relevant irrespective of the proposed local listing as they are covered within the assessment parameters for a Heritage Conservation Area. The submission also mentions additional information that has been provided by the former owner, which was not made available at the time of the preparation of the Robertson and Hindmarsh Report.

In support of the recognised heritage value, above and beyond that of a contributory building within a heritage conservation area, it is recommended that Council prepare a planning proposal to include 6 Springdale Road, Killara on Schedule 5 of KLEP 2015. To support the Planning Proposal a State Heritage Inventory form will also be prepared for Eastment House.

20200728-OMC-Crs-2020/200625/410

Ordinary Meeting of Council - 28 July 2020

GB.10 / 411

Item GB.10

S11660

Council recognises that upgrades to the dwelling may be required to suit the changing needs of the occupants. The listing of 6 Springdale Road as a local heritage item does not preclude future alterations from being undertaken. Similar to the management of a dwelling within a conservation area, a qualified heritage professional can provide advice on changes that may be suitable both internally and externally and this has also been outlined in the report prepared by Council's heritage consultant. The owners may also liaise with Council to discuss sympathetic changes that may be possible.

INTEGRATED PLANNING AND REPORTING

Theme 3: Places, Spaces and Infrastructure

Community Strategic Plan Long Term Objective	Delivery Program Term Achievement	Operational Plan Task
Ku-ring-gai's heritage is protected, promoted and responsibly managed.	Strategies, plans and processes are in place to effectively protect and preserve Ku-ring-gai's heritage assets.	Implement, monitor and review Ku-ring-gai's heritage planning controls including the development of a heritage strategy.

GOVERNANCE MATTERS

This report addresses the first stage in obtaining a Gateway Determination for a Planning Proposal which seeks to list an item of local heritage significance under an amendment to Schedule 5 of the KLEP 2015. If the Planning Proposal is supported by the Department, the Planning Proposal will be placed on exhibition seeking further State agency and stakeholder feedback prior to being reported back to Council to decide if the property should be formally listed.

The process for the preparation and implementation of planning proposals is governed by the provisions of the *Environmental Planning and Assessment Act, 1979*. Council will seek the plan-making delegation under Section 3.36(2) of the EP&A Act to finalise the Planning Proposal.

RISK MANAGEMENT

There is a community expectation that places of heritage significance within the Ku-ring-gai Council LGA will be identified and protected. There is a strategic risk of damaging the reputation of Council if these culturally significant places are not identified and considered for protection.

FINANCIAL CONSIDERATIONS

The cost of preparing this report is covered by the Ku-ring-gai draft Principal Local Environmental Plan - Urban Planning & Heritage Budget – Strategy and Environment Department.

SOCIAL CONSIDERATIONS

The identification and protection of Ku-ring-gai's heritage places contributes to the ongoing conservation of Ku-ring-gai's community-valued historic landscape and garden suburbs.

ENVIRONMENTAL CONSIDERATIONS

The retention and conservation of heritage places has an important role in protecting the environment. The environmental sustainability benefits afforded by the retention of heritage places

20200728-OMC-Crs-2020/200625/411

Ordinary Meeting of Council - 28 July 2020

GB.10 / 412

Item GB.10

S11660

includes the substantial reduction in building demolition and new construction waste, and the conservation of embodied energy in the existing buildings.

COMMUNITY CONSULTATION

As part of making the Interim Heritage Order for the site, the IHO was published in the NSW Government Gazette on 31 January 2020. Council advised the property owner on 31 January that the order had been approved and published in the NSW Government Gazette.

The purpose of the IHO was to enable a full assessment of the property's heritage significance to be conducted. Council representatives and Dr Scott Robertson visited the property and met with the representatives of the property owner on 19 March 2020. The property owner and their representatives were also given an opportunity to speak at the Heritage Reference Committee on the 21 May 2020 and to read all of the assessment reports that have been completed in relation to the property.

The affected property owner was notified of this report going before Council and will be further notified and have the opportunity to provide feedback if Council supports its listing in a planning proposal during the formal exhibition period.

Should the Planning Proposal receive a favourable Gateway Determination, it will be exhibited in accordance with the Department's Gateway Determination requirements and with explanatory heritage information. This will involve appropriate notification and receipt of submissions on the draft Planning Proposal from the relevant State agencies and the general community, and a further report back to Council regarding this matter.

INTERNAL CONSULTATION

Consultation with relevant Departments of Council has taken place in preparing this report, in particular, Development and Regulation. In addition, Council's Heritage Reference Committee has reviewed the proposed heritage item and moved a unanimous decision to support the listing.

SUMMARY

An assessment of heritage significance supports the finding that 6 Springdale Road, Killara is worthy of inclusion on Schedule 5 of the KLEP2015. The purpose of this report is to instigate Council's commencement of a Planning Proposal in relation to this listing.

RECOMMENDATION:

- A. That Council proceeds to prepare a Planning Proposal to amend KLEP2015 to include 6 Springdale Road, Killara [Lot 1, DP505522] as a local heritage item in Schedule 5.
- B. That the Planning Proposal is referred to the Ku-ring-gai Local Planning Panel ('KLPP') for advice in accordance with the Local Planning Panel Direction – Planning Proposals.
- C. That a report be brought back to Council following the advice from the KLPP for Council to consider whether or not to forward the Planning Proposal for a Gateway Determination under section 3.34 of the Environmental Planning & Assessment Act 1979.

20200728-OMC-Crs-2020/200625/412

Ordinary Meeting of Council - 28 July 2020

GB.10 / 413

Item GB.10







S11660

Olivia Turner
Student Heritage Planner

Vanessa Holtham
Heritage Planner Specialist

Antony Fabbro
Manager Urban & Heritage Planning

Andrew Watson
Director Strategy & Environment

Attachments:	A1	Report by Council Staff - 6 Springdale Road, Killara - preliminary heritage assessment	2019/373548
	 Download		
	A2	Report by Patrick Wilson for Property Owners - Heritage Statement of Facts and Submissions for 6 Springdale Road Killara and Appendices 02/03/20	2020/160080
	 Download		
	A3	Report by Scott Robertson of Robertson and Hindmarsh Pty Ltd - 6 Springdale Road Killara Heritage Assessment report	2020/106975
	 Download		
	A4	Letter from Clare Collet (Mills Oakley) - 6 Springdale Road, Killara - regarding Heritage Reference Committee Meeting to be held on 21 May 2020	2020/160088
	 Download		
	A5	Response by Robertson & Hindmarsh 04 06 2020 - to Letter by Mills and Oakley to Heritage Reference Committee - Regarding 6 Springdale Road, Killara	2020/160643
	 Download		
	A6	Weir Phillips Heritage Report - 6 Springdale Road Killara - 24 June 2020	2020/199441
	 Download		

Resolved:

(Moved: Councillors Szatow/Smith)

That:

- A. Council proceeds to prepare a Planning Proposal to amend KLEP2015 to include 6 Springdale Road, Killara [Lot 1, DP505522] as a local heritage item in Schedule 5.
- B. The Planning Proposal is referred to the Ku-ring-gai Local Planning Panel ('KLPP') for advice in accordance with the Local Planning Panel Direction – Planning Proposals.
- C. A report be brought back to Council following the advice from the KLPP for Council to consider whether or not to forward the Planning Proposal for a Gateway Determination under section 3.34 of the Environmental Planning & Assessment Act 1979.

For the Resolution:

*The Mayor, Councillor Anderson and
Councillors Clarke, Greenfield, Smith
and Szatow.*

Against the Resolution:

*Councillors Kay, Kelly, Ngai, Pettett and
Spencer.*

*The voting being EQUAL, the Mayor exercised her
Casting Vote IN FAVOUR of the Resolution.*

Minute

KU-RING-GAI COUNCIL

Page

in the public interest. The Panel also notes that the breach in the height control is acceptable on the basis of minimal impact with improved ecological outcomes.

- E. How community views were taken into account in making the decision:** The application was notified in accordance with the Council's Community Participation Plan and submissions made by members of the public were considered.

Voting: Unanimous (Michael Leavey was not part of this decision due to his conflict of interest Declaration)

KLPP23 Proposed Heritage Listing of 6 Springdale Road, Killara

File: S11660
Vide: GB.6

To present the proposed heritage listing of 6 Springdale Road Killara on Schedule 5 of the Ku-ring-gai Local Environmental Plan 2015 to the KLPP for advice.

The Panel Advised:

- A. Decision**
The Ku-ring-gai Local Planning Panel supports the Planning Proposal.

- B. The date of the decision:** 21 September 2020

Voting: Unanimous

Minute

KU-RING-GAI COUNCIL

Page

KU-RING-GAI LOCAL PLANNING PANEL

Declaration of Interest

MEETING DATE	Monday 21 September 2020
Agenda Item/Panel reference number	<p>GB.1 – 34 Billyard Avenue, Wahroonga – Landscaping works including tree removal, retaining walls and front fence - Heritage Item within Heritage Conservation Area.</p> <p>GB.2 – 1 Garden Square, Gordon – Partial demolition, alterations and additions, landscaping works and adaptive re-use as a place of public worship associated with the Gordon Baptist Church - heritage item in heritage conservation area.</p> <p>GB.3 – 802-808 Pacific Highway, Gordon – Digital advertising signage on the southern approach of the Gordon Pedestrian Airbridge</p> <p>GB.4 – 39 Babbage Road, Roseville – Demolish existing structures and construct 10 seniors housing units, including basement parking, landscaping and associated works - State Environmental Planning Policy (Housing for Seniors or People with a Disability) 2004</p> <p>GB.5 – 1 Corona Avenue, Roseville – Demolish existing structures, tree removal and construct new residential flat building development comprising 33 units, basement parking and associated works</p> <p>GB.6 – 6 Springdale Road, Killara – Proposed Heritage listing</p>

In relation to this matter, I declare that I have:

no known conflict of interest ☒

an actual¹ ☐, potential² ☐ or reasonably perceived³ ☐ conflict of interest as detailed below:


 Signature _____
 Date 21.9.20
 Name Margaret Townsend

¹ An 'actual' conflict of interests is where there is a direct conflict between a member's duties and responsibilities and their private interests or other duties.

² A 'potential' conflict of interests is where a panel member has a private interest or other duty that could conflict with their duties as a panel member in the future.

³ A 'reasonably perceived' conflict of interests is where a person could reasonably perceive that a panel member's private interests or other duties are likely to improperly influence the performance of their duties as a panel member, whether or not this is in fact the case.

2019/067982

Heritage Data Form

ITEM DETAILS					
Name of Item	Eastment House				
Other Name/s Former Name/s					
Item type (if known)	Built				
Item group (if known)					
Item category (if known)					
Area, Group, or Collection Name					
Street number	6				
Street name	Springdale Road				
Suburb/town	Killara		Postcode	2071	
Local Government Area/s	Ku-ring-gai				
Property description	Lot 1, DP505522				
Location - Lat/long	Latitude		Longitude		
Location - AMG (if no street address)	Zone		Easting	Northing	
Owner					
Current use	Residential dwelling				
Former Use	Residential dwelling				

Heritage Data Form

Statement of significance	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	
Level of Significance	State <input type="checkbox"/>	Local <input checked="" type="checkbox"/>

Heritage Data Form

DESCRIPTION	
Designer	Ken Woolley
Builder/ maker	F.T. Eastment & Sons
Physical Description	<p>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. 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 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 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.</p> <p>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.</p> <p>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. 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.</p> <p>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.</p> <p>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).</p>
Physical condition and Archaeological potential	Substantially intact as per inspection on 19/3/2020

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Construction years	Start year	1970	Finish year	1977	Circa	<input checked="" type="checkbox"/>
Modifications and dates	Spa installed (c1988)					
Further comments						

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Heritage Data Form

HISTORY	
Historical notes	<p>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 <i>Decoration and Glass</i>, 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 (<i>Decoration and Glass</i>, 1 April 1939 p26). The outline of the grounds can be seen on the 1943 aerial photograph 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. 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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The architect: Ken Woolley The architect, Ken Woolley (1933-2015) trained in NSW, receiving a B.Arch 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</p>

Heritage Data Form

	<p>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.</p> <p>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.</p> <p>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 Sevit 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.</p> <p>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.</p> <p>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.</p> <p>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 Sevit. 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</p> <p>Ken Woolley became a Member of the Order of Australia in 1988 and received the RAIA Gold Medal in 1993.</p>
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Heritage Data Form

THEMES	
<i>National historical theme</i>	4. Building settlements, towns and cities
<i>State historical theme</i>	Towns, suburbs and villages
<i>National historical theme</i>	4. Building settlements, towns and cities
<i>State historical theme</i>	Accommodation
<i>National historical theme</i>	8. Developing Australia's cultural life
<i>State historical theme</i>	Creative endeavour

Heritage Data Form

APPLICATION OF CRITERIA	
Historical significance SHR criteria (a)	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.
Historical association significance SHR criteria (b)	<p>The house is of local associative significance because of its strong association with renowned architect, Ken Woolley and his firm, Ancher, Mortlock, Murray & Woolley.</p> <p>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.</p>
Aesthetic significance SHR criteria (c)	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>
Social significance SHR criteria (d)	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.
Technical/Research significance SHR criteria (e)	The Eastment House is not significant under this criterion.
Rarity SHR criteria (f)	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.
Representativeness SHR criteria (g)	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.

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Integrity	The Eastment House remains substantially intact both internally and externally, with only minor modifications to fabric since its construction. Its spatial composition, room volumes and interconnectedness of space remain highly intact to the original design of the house.
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Heritage Data Form

HERITAGE LISTINGS	
Heritage listing/s	Interim Heritage Order No. 152 – gazetted 31 January 2020 (expires 31 January 2021)

INFORMATION SOURCES				
Include conservation and/or management plans and other heritage studies.				
Type	Author/Client	Title	Year	Repository
Report	Dr Scott Robertson of Robertson Hindmarsh Pty Ltd for Ku-ring-gai Council	Heritage Assessment Report: Potential Heritage Item: "Eastment House" 6 Springdale Road, Killara	2020	Ku-ring-gai Council

RECOMMENDATIONS	
Recommendations	See <i>Heritage Assessment Report: Potential Heritage Item: "Eastment House" 6 Springdale Road, Killara</i> (2020) by Dr Scott Robertson of Robertson Hindmarsh Pty Ltd for Ku-ring-gai Council for detailed management recommendations.

SOURCE OF THIS INFORMATION			
Name of study or report	Heritage Assessment Report: Potential Heritage Item: "Eastment House" 6 Springdale Road, Killara for Ku-ring-gai Council	Year of study or report	2020
Item number in study or report			
Author of study or report	Dr Scott Robertson of Robertson Hindmarsh Pty Ltd for Ku-ring-gai Council		
Inspected by	VH		
NSW Heritage Manual guidelines used?		Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
This form completed by	OT	Date	2020

Heritage Data Form

IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	6 Springdale Road, Killara, March 2020				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



Heritage Data Form

IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	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				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



Heritage Data Form

IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	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				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



Heritage Data Form

IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	Front door viewed from Entry porch looking along the Gallery				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



Heritage Data Form

IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	Looking north-west along the Gallery				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd

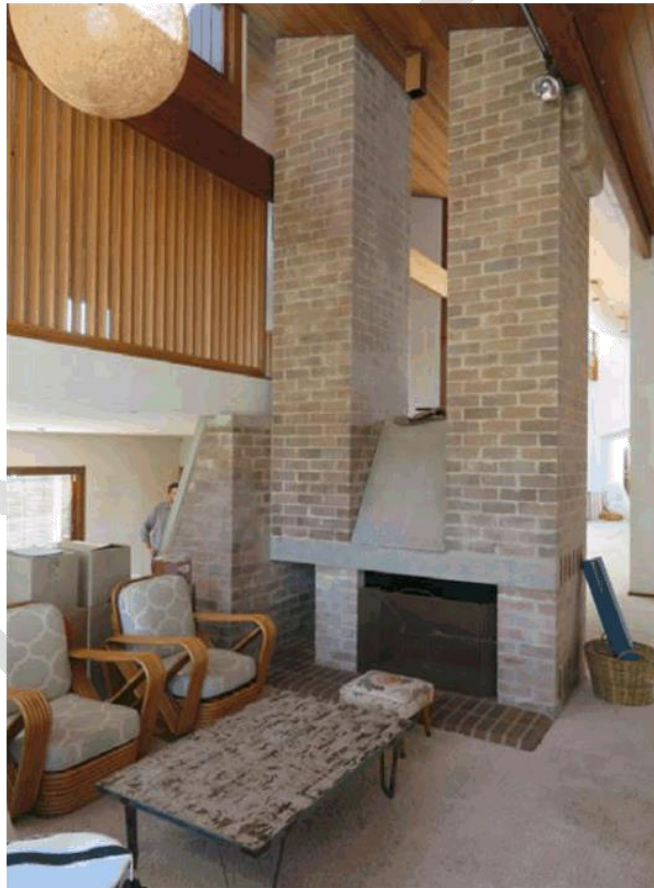


Heritage Data Form

IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	Double chimney fireplaces viewed from Living Room. Study mezzanine to the left behind timber screen				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



Heritage Data Form

IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	Double height Living Room with Study mezzanine timber screen				
Image year	2020	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd



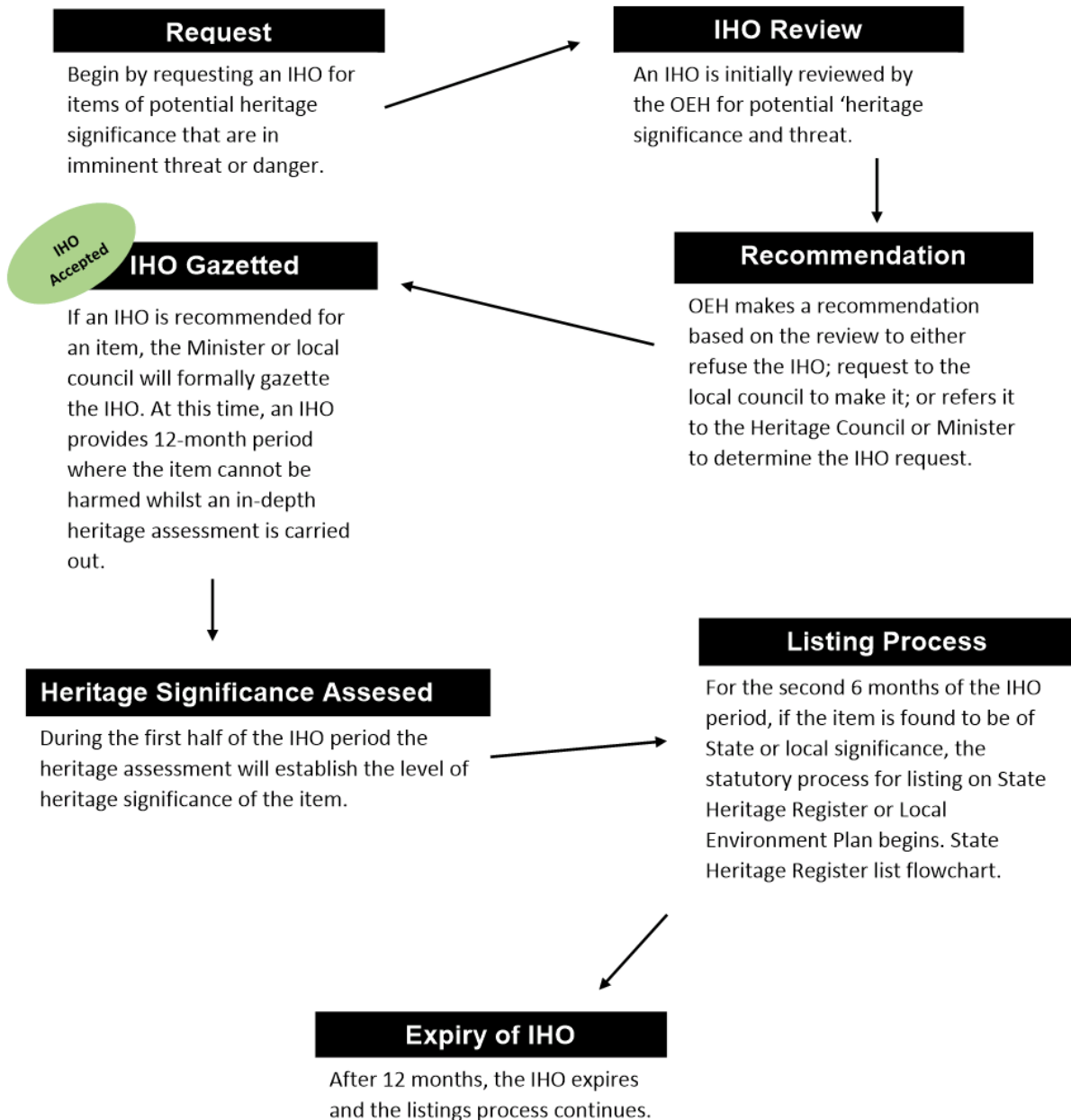


Interim Heritage Order (IHOs)

Process Chart

Endorsed by

Heritage Council of NSW





6 March 2020

Antony Fabbro,
Manager Urban Planning,
Ku-ring-gai Council,
Locked Bag 1006
Gordon NSW 2072

Department of Planning, Industry and Environment,
Office of Environment and Heritage,
Locked Bag 5022
Parramatta NSW 2124

Dear Colleagues,

HERITAGE STATEMENT OF FACTS AND SUBMISSIONS—6 SPRINGDALE ROAD, KILLARA

1.0 Preamble

Emily Keenan, the owner of the subject site at 6 Springdale Road, Killara—sometimes referred to as the Eastman House—commissioned this expert heritage assessment in relation to the application of an Interim Heritage Order (IHO) having been made on the property by the Special Minister of State and Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts, at the behest of Ku-ring-gai Council (gazetted 31 January 2020 as the *Eastment House*).

The purpose of this report is to assist the Council and the NSW Office of Environment and Heritage to decide whether or not the subject site has a sufficient level of heritage value to merit site-specific heritage protection at the local or state level.

Measures undertaken to recognise and protect places of cultural heritage value in Ku-ring-gai are to be encouraged, as the conservation of important sites is integral for a community's sense of continuity and ability to interpret its multilayered evolution. However, such measures must be based on *demonstrated* significance, which is only ascertainable from a rigorous analysis of a site from a heritage perspective. In the absence of this, the Council runs the genuine risk of adding places of little apparent significance and, counterproductive to their legitimate intent, diminish the value of heritage items in the eyes of the community.

Patrick Wilson, Heritage Consultant and Professional Historian of Touring the Past, has prepared this response, and the views expressed are his alone. Due regard has been provided to *The Australia ICOMOS Charter for Places of Cultural Significance*, (*The Burra Charter*), rev. 2013, and the NSW Heritage Office's *Assessing Heritage Significance* (revised 2001).

2.0 Sources of Information

My assessment of the subject building and grounds is based on a lengthy whole-site inspection (February 2020) as well as access to the original architectural drawings and oral history of the development supplied by the previous—and original occupant/co-builder (with her husband)—Margaret Eastment. Her detailed recollections concerning the development of her house have been of great benefit, and her assistance is kindly acknowledged.

Letters written by Margaret, which summarise the information she has conveyed directly to the new owners and real estate agent, are attached at Appendix A.

Plans for the subject site, stamped by Ku-ring-gai Municipal Council for approval, 1 April 1971, are attached at Appendix B.

The *Preliminary Heritage Assessment* prepared by the Council in support of the IHO application acknowledges that such sources were not available/utilised in their initial analysis.¹ Seemingly, their assessment relied solely upon: a walk-through the property during a public house opening; review of a real estate advertisement (which in hyperbole standard to such promotion proclaimed the house a 'truly spectacular Ken Woolley-designed residence'²); land and title, and electoral roll research; and referral to some secondary sources (namely, an obituary of Woolley from an online architectural magazine, a largely unconnected architectural PhD and the standard but dated style guide Richard Apperly et al., *A Pictorial Guide to Identifying Australian Architecture*, 1989/1994, etc.).

3.0 Site and Environs

The IHO concerns a property comprising a single lot located on the western side of Springdale Road, Killara, close to its intersection with Stanhope Road.³ The site contains a vaguely split-level and freestanding house of variegated brown brick construction with multiple off-set skillion roof forms clad in tiles.

¹ Andreana Kennedy, Antony Fabbro and Andrew Watson (assumed authors), *Preliminary Heritage Assessment* in 'Late Agenda', *Ordinary Meeting of Council to be Held on Tuesday, 10 December 2019* ..., Council meetings, Ku-ring-gai Council, 10 December 2019

² '6 Springdale Road, Killara NSW 2071', Realestate View, circa November 2019, <www.realestateview.com.au/real-estate/6-springdale-road-killara-nsw/property-details-sold-residential-12895531/>

³ Lot 1, DP 505522

Touring the Past

HISTORY • HERITAGE • INTERPRETATION



Contemporary aerial of the subject site, outlined in red, and suburban surrounds.
(Source: Eagleview, August 2019)



The subject site viewed from
Springdale Road.



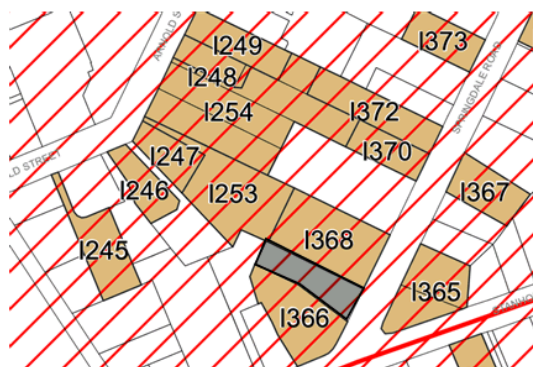
View to the rear elevation of the
subject building.

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

4.0 Heritage Status

Before the IHO, the site was already subject to heritage controls. This situation was and is due to its location in the Springdale Conservation Area (C21) and its proximity to a cluster of several heritage items—all of which are listed as places of local significance under Schedule 5 of the *Ku-ring-gai Local Environmental Plan 2015* (KLEP).



Extract from Heritage Map HER_014—the subject site is shaded black; red hatching depicts the Springdale Conservation Area; and tan shading individual heritage items. (Source: KLEP)

As far as it is known, the site was not identified by any previous heritage study commissioned by Council or recommended by a member of the community or outside expert. This absence of mention includes the Permul Murphy Alessi Study, *Review of Potential Heritage Items from the Post War Heritage* (2011), which examined multiple designs by Ken Woolley, or the study of the Springdale Conservation Area (circa 2019). While acknowledging Council's comments that the thrust of the latter study was on housing from the Federation and Interwar period, it is noteworthy that the independent heritage consultants seemingly had no record or reference to—for the sake of argument—the visually distinctive house at the subject site.

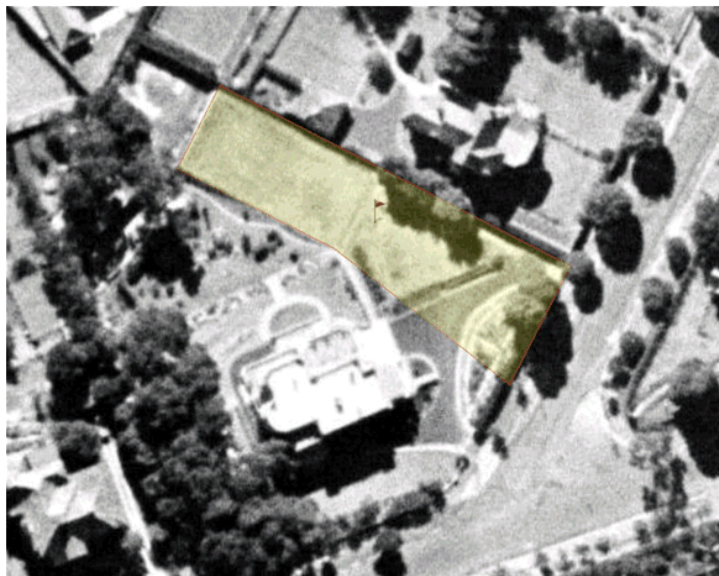
While non-statutory in nature, the inventories of pertinent architectural/heritage/community bodies are often strong indicators of public or expert recognition of a place, however none are known to acknowledge the Eastment House. Despite noting twelve other designs by Ken Woolley as notable, the Australian Institute of Architects' Register of Significant Buildings in NSW does not identify the subject site. It is also not recorded in the National Trust (NSW) Register or the Building Register of DOCOMOMO Australia or seemingly the publications/website of the Ku-ring-gai Historical Society.

5.0 Summary of Facts

- In July 1963, the subject property was excised from the extensive private grounds of 4 Springdale Road and acquired by husband and wife, Barry and Margaret Eastment. At this stage, the subject land encompassed the private tennis court of no. 4 as well as part of its curved driveway, lawn, shrubs and some trees. It also appears to have been terraced in landform, with the front section level with the street with a slight drop to the rear part.

Touring the Past

HISTORY • HERITAGE • INTERPRETATION



1943 aerial photograph of the subject land, shaded yellow. (Source: SIX Maps viewer, NSW Spatial Services)

- While living at 11 Yirgella Avenue, East Killara, Barry engaged the company of Archer Mortlock Murry & Woolley to prepare a design for a family house at the subject allotment. The first known set of drawings was prepared in January 1971, a second in April 1974 and the final set, July 1975. Bar minor modifications, these drawings are the same.
- Stamped Plans from Ku-ring-gai Municipal Council (dated 1 April 1971) include several conditions, pertinent of which this case, particularly in the context of the minor works application made by the new owners (although not the focus of this report), follow:
 - 'If the weatherboards are not western red cedar or Canadian redwood, treated with a heavy body stain, they are to be painted with a pigmented paint and not oiled, stained, varnished or similarly treated'.
 - 'The height of the brick fence on the front boundary is not to exceed 6'0" above footpath level'.
- The Eastment House was built and completed in 1977.
- In regard to the design and development of the house, Margaret has—unequivocally—stated:
 - that Ken Woolley had 'little to no involvement in the interior design and construction' of the house, which was instead carried out by herself and Barry as the owner and builder. This equated with Barry and Margaret making *all* choices concerning the interior, and selecting *all* internal products, such as joinery, tiling, floor coverings, paintwork, kitchen cabinetry, light fixtures, and general material, finishes, colour schemes, and were jointly responsible for their installation,

Touring the Past
HISTORY • HERITAGE • INTERPRETATION

- Ken Woolley's engagement and involvement at the Eastment house was limited to the exterior structure, and filtered through herself and Barry who had the final say in all design decisions. He did not supervise the construction, directly or otherwise, or visit the site during construction,
- it was always her intent and that of Barry as well as Ken Woolley to construct a front brick fence as part of the submitted DA design proposal and as DA approved by Council on 7th April 1971 (stamped plans),
- that exterior walls, referred to by Margaret as 'common brick', were always intended to be either rendered/painted or just painted. The external western red cedar timber roof cladding was always intended to be a natural stain or any pigmented paint colour, as per the DA approval by Council on 7th April 1971 (stamped plans). For various reasons at the time, the Eastments just never got around to doing so,
- the kitchen benchtops were all replaced with rock maple in circa 1986,
- the spa was added in circa 1988, and
- the external western red cedar timber roof cladding was replaced in 2015 by an inexpensive finished timber from Bunnings,
- The Eastments remained in occupation at the subject site. Barry died in 2017, and Margaret placed the house on the market in late 2019. Soon after it was purchased by the current owner.

Ken Woolley

Sydney born, Ken Frank Charles Woolley (1933-2015) studied architecture at the University of Sydney, where he graduated in 1955. He worked as a trainee in the office of the NSW Government Architect and undertook further scholarship-funded studies in the United Kingdom and Europe. Woolley's early designs—for instance, the Chapel for St Margaret's Hospital, Darlinghurst (1955-8, in collaboration with his senior at the Government Architect office, Harry Rembert) and at the University of Sydney, the Chemistry School (1956-8) and Fisher Library (1962, jointly with T. E. O'Mahony)—were well regarded. Woolley's reputation as a gifted architect was bolstered by the construction of his own home, referred to as Woolley House I (1962), at 34 Bullecourt Avenue, Mosman.⁴

Soon after its construction, Woolley entered private practice with Archer Mortlock & Murry as a partner in 1964. Upon attaining a directorship in 1969, it became Archer Mortlock Murray & Woolley, before once again morphing in 1983 into Archer Mortlock & Woolley. It was during this latter phase, with Woolley now chairman and design director, that his personal 'stamp' prevailed within the practice's design approach. By 2006, he had departed the firm to set up Woolley Consulting.

⁴ Unless otherwise noted, the following derives from Peter Webber, 'Woolley, Ken', in Philip Goard and Julie Willis, eds., *The Encyclopedia of Australian Architecture* (Cambridge: Cambridge University Press, 2012), pp.775-6

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

Over his career, Woolley was responsible for a myriad of projects in both Australia and internationally—to name a few: the Australian Embassy in Bangkok, ADFA Cadets Mess, Parramatta Federal Court, navy buildings at Garden Island, Park Hyatt hotel, Town Hall House and Sydney Square, Australia's Pavilion at Exp 88, the State Library of Victoria, the ABC Radio building and Goosens Hall, 2000 Olympics Sports Hall, Homebush Hockey Stadium, the Agricultural Society Dome and the Control Town at Sydney Airport. His ambit, interest and skillset ranged far beyond domestic design, although between 1962 and 1977 some 3,500 of Woolley's commissioned project house designs for Pettit & Sevit were built in Australia (mainly on Sydney's north shore). Between 1972 and 1983, over 600 of his house designs were built in Canberra.⁵

He also achieved distinction for leadership and educational activity in the field of Australian architecture and was the recipient of several prestigious architectural and Australian awards.

Foremost amongst Woolley's domestic portfolio were the houses he designed for his family—Woolley House I, the two in Paddington (1980, 1987) and a Palm Beach holiday house (1985-6). Typical of his idiosyncratic approach, all were notably different in form and expression, although unified by their sensitive response to their bushland settings. The varied nature of his work is an acknowledged challenge in categorising his work, which only appears achievable in broad-brush strokes:

The architecture of Ken Woolley is memorable because of the integrity of its structure and form, its exquisite refinement of detail and materials, and its urbanity. Woolley has never been hostage to stylistic ideology; he has never been captive to the dogma of modernism or obscure Postmodern rhetoric. His work cannot be categorised, and indeed is so diverse that few buildings could readily be identified as the architecture of Woolley by the uninformed observer.⁶

Woolley saw himself as a 'late modernist', influenced by several diverse transnational sources: Alvar Aalto, Mies van der Rohe, Le Corbusier, regionalism, the 'New Brutalism', etc.⁷ It is not irrelevant in the context of what is being argued that Woolley explicitly stated that he did not consider himself to be associated with, never mind a 'founder' of, the so-called 'Sydney School',⁸ or discuss it at all in any of his many publications, or the obituary for the *Sydney Morning Herald*, which he co-authored.⁹

6.0 Heritage Potential

The IHO was recommended because Council's officers believed that the Eastment House had:

high potential as a local heritage item for its architectural significance as a very intact example of the Late Twentieth Century Sydney Regional architectural style designed by renowned architect and one of the founders of the Sydney School of architecture Ken Woolley. [*Preliminary Heritage Assessment*]

⁵ Ken Woolley, *Australian architects: Ken Woolley* (Red Hill, ACT: Royal Australian Institute of Architects, Education Division, 1985), p. 32

⁶ Webber, 'Woolley, Ken', p. 176

⁷ Ken Woolley with Harriet Vetch, 'Ken Woolley: Early-onset atheist's designs attained heritage status', *Sydney Morning Herald* [obituary], 11 December 2015, <www.smh.com.au/national/ken-woolley-early-onset-atheists-designs-attained-heritage-status-20151211-g1l1h3.html>, para. 11

⁸ 'Interview with Ken Woolley', *Transition*, vol. 21, September 1987, passim

⁹ Woolley and Vetch, 'Ken Woolley: Early-onset atheist's designs attained heritage status', para. 20

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

As part of the *Preliminary Heritage Assessment*, a 'brief' assessment against the NSW heritage assessment criteria was made and a draft Statement of Significance prepared. The latter states: The house at 6 Springdale Road, Killara may have local or state cultural significance based upon the historical association with the designer architect Ken Woolley, aesthetic significance as a representative example of the Late Twentieth-Century Sydney Regional architectural style and be potentially rare due to its mostly intact interior.

The following discussion examines the Council's argument and applies the criteria, with a focus on those specified, to the subject site.

Intactness

Prevalent in the *Preliminary Heritage Assessment* is the judgement that the Eastment House, in particular its interior, is intact—although to what level varies ('high level of intactness', 'mostly intact', 'very intact'). An accurate assessment of the integrity of the subject building is vital and underpins both its perceived aesthetic, representative and rarity value.

A review of the original approved architectural drawings shows that the preliminary assessment of intactness made by Council is overstated, particularly in regard to the interior.

Following is a summary of the changes that have occurred from the Council stamped plans for the subject building since approval:

- external western red cedar timber roof cladding was replaced in 2015 by an inexpensive finished timber from Bunnings,
- loss of original partial timber and vinyl flooring throughout and replacement with carpet,
- replacement of vinyl floor to kitchen (vinyl floors only last, on average, ten to twenty years),
- loss of original owner-selected/installed kitchen configuration, joinery, including benchtops, most appliances etc.—replaced in circa 1986 with existing,
- multiple adjustments and alterations have occurred to the original level 2 'En-suite bath' to Master Bedroom, including in the secondary bathroom,
- loss of original 'Cloaks' room, converted into a singular toilet area,
- alterations to original 'Cellar' walls, tiled flooring and later introduction of a bar area,
- alterations of original level 1 'WC',
- loss of the original 'Games' parquet timber flooring,
- loss of original 'Gallery' to 'Dining Room' balustrade to level change (now non-compliant),
- introduction of a new balustrade to the stairs to and from the 'Dining Room', 'Sunroom', 'Living Room' and 'Study',
- addition of the spa to the court yard, and extension (and likely replacement) of timber deck area,
- alterations to original timber joinery to bedrooms and 'Family Room',
- modification of original laundry configuration,
- later installation of some customised/built-in elements and several lighting fittings,
- replacement of rear timber deck and supports (now rotting and non-compliant),
- alterations to the level 3 façade and windows,
- alterations to multiple external timber sliding doors, and
- tilt garage door alteration.

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

Collectively, this degree of modification rises above that of small-scale, incremental change and exceeds what one would typically expect for a residence occupied, until recently, by a single family, over only four decades. The originality of the interior is, at best, moderate. This realisation, coupled with the lack of Woolley's involvement regarding the internal design product selection, joinery, finishes and materials, finished paint colour schemes and construction (refer to the following section), extinguishes the supposition of the *Preliminary Heritage Assessment* that the interior is uncommon or rare for its high intactness an architect-designed 1970s space (Criterion [g]).

I also stress Margaret's instruction that it was always the intention of theirs and Woolley's to paint the external brickwork and erect a masonry fence to the front boundary, as designed, submitted and approved by Council. The fact that these design aims were never realised does, in fact meaningfully reduce the integrity of the existing exterior. Put plainly, the Eastment House does not present in the way it was designed and approved.

These findings concerning intactness are problematic for any existing or future argument that the Eastment House expresses a degree of importance commensurate with individual heritage status, be it local or state. This diminishment of integrity is, even more, worrying for a late 20th-century suburban house. In my opinion, any building that derives from the relatively recent past and from the class of 1970s suburban housing must be *remarkably* intact in order to justify its recommendation as an individual heritage item.

I note that the majority of internal additions and alterations are not easily reversible and would result in a raft of complicated issues, the introduction of a tract of new fabric and unreasonable burden on the occupants. Ironically, the fulfilment of the uncompleted design intention to the exterior (white paint and front fence) is readily achievable.

Criterion (b)—Associational

The *Preliminary Heritage Assessment* argues that the subject building has a strong association with a 'renowned' Australian architect, Ken Woolley. The pertinent definition of this criterion states:

An item has strong or special association with the life or works of a person, or groups of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area).

The importance of Ken Woolley is not disputed. The pertinent issue is whether the subject building is assessable as demonstrating a 'strong' or 'special' link with Woolley's role as an outstanding architect. I discuss the issue of the so-called 'Sydney School' in conjunction with aesthetic significance (see below).

I believe it a self-evident proposition that not every house designed by Woolley can be ascribed with heritage value or deemed worthy of proscriptive conservation. At the domestic level solely, the number of designs he was *directly* involved with is staggering. The establishment of a high bar is necessary. Such an instrument would have to revolve around a detailed comparative understanding of Woolley's work in order to 'rank' his surviving examples. This is admittedly difficult to complete on a state-wide basis but could be achieved at the municipality scale.

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

If the Council is concerned with exploring the identification of late 20th-century architect-designed houses, then it should tackle the issues holistically and collectively by examining Woolley and other architects of his ilk/significance production in the area. I submit that this is the *only* effective way of analysing this layer properly from a heritage management perspective. Doing it ad hoc, on a site by site basis, is not supportive of sound-built heritage management. Such an exercise is doubly important for a relatively recent and popular architect, one who's architectural work and influence has been predominantly scrutinised by his generally respectful contemporaries.

A cursory search shows that multiple Woolley designed houses are already included under Schedule 5 of the KLEP (for instance: 15A and 23 Richmond Avenue, St Ives). It is possible that Council officers may know of more. I also note that a house Woolley designed for Brian Pettit (of Pettit & Sevvitt) at 35A Lochville Street, Wahroonga that was recommended for heritage listing in 2011 by the *Review of Kuring-gai Potential Heritage Items from the Post-War Period*, has not been carried out. In another case, an outwardly intact house at 20 Campbell Drive, Wahroonga is also known to be a rare example of Woolley's MkV project home model for Pettit & Sevvitt (built in 1967). This model was the 'largest and most expensive' available from the company—few were built, and only 15 are known to survive in NSW and the ACT. It is not subject to an LHO or known to be undergoing heritage assessment despite its recent sale.¹⁰ I proffer that upon comparison with the subject site, any of these listed or unlisted examples are more significant specimens of Ken Woolley's work.



(Above) Photograph of western elevation (façade) of Woolley's design for Brian Pettit at 35A Lochville Street, Wahroonga. Note restrained and elegant roof line and landscaped setting.

(Source: realestate.com.au, 2012)

(Left) Contemporary aerial of 35A Lochville Street, indicated by the red arrow.

(Source: EagleView, November 2019)

¹⁰ ModernHouse, <www.modernhouse.co/listings/pettit-sevitt-mkv/>

Touring the Past

HISTORY • HERITAGE • INTERPRETATION



Photograph of 20 Campbell Drive. Note bushland setting.
(Source: ModernHouse,
<www.modernhouse.co/listings/pettit-sevitt-mkv/>)



Undated original drawing of the MkV model, used at 20
Campbell Drive. (Source: ModernHouse,
<www.modernhouse.co/listings/pettit-sevitt-mkv/>)

The above is not put forward to irk, but rather reinforce that examining the creative/aesthetic output of a practitioner on a state or municipal basis has to be done contextually and comparatively. I think it is also reasonable to pose the question whether enough of a single architect's production is protected within one locality to sufficiently safeguard his or her (and its most him) legacy.

Leaving aside these comparative issues, in the case of the subject site, the evidence does not support a reading of Woolley having been closely involved in the design or construction of the Eastment House. The most that can be said is that he—as a Director of Archer Mortlock Murray & Woolley—collaborated sporadically with Barry Eastment, a professional contract builder, in the development of the house's form and external presentation periodically over the early 1970s. As discussed, Woolley played no role in the design of the interior or selection/placement of finishes, detail, etc. Little is known of Barry's career; however, the strong likelihood is that it would not rise to a level considered heritage noteworthy at either the local or state level.

The exterior of the Eastment House is not an exemplar of Woolley's residential design output—far from it. The subject building does not display his defining restrained/low-key character, for instance, the quiet ensemble of forms that compose his four award-winning family houses.

Instead, the voluminous form and 'busy' character of the roofscape, especially when viewed from the rear yard, is interpretable as the result of an architectural practice attempting to meet the brief set out by a client with a determined vision of realising a substantial abode; albeit, one likely loosely referencing the previous work of Ken Woolley and other so-called 'Sydney School' practitioners, which by the early 1970s was well-established, popular and much-replicated idiom (in no small part due to the publicising of Woolley House I and Woolley's extensive collaboration with Pettit & Sevitt in the mass production of project homes).

This in itself is not unusual. Once novel and distinctive approaches in house design—often established by architects—typically permeate the general market over time they become

Touring the Past
HISTORY • HERITAGE • INTERPRETATION

conventionalised/mainstreamed. In line with this process, the Eastment House offers some of the visual attributes but little of the logic or authentic character of the design approach at its finest.

I have also not found or reviewed any evidence or indication that the design or completion of the Eastment House signalled any milestone, innovation, change in direction, maturation, etc. in the approach of Woolley or Archer Mortlock Murry & Woolley. Nor has this been demonstrated by the *Preliminary Heritage Assessment*. There also does not appear any indication that in the wake of the subject building's construction that any contemporary observer of matter believed it influential or innovative. Beyond the *Preliminary Heritage Assessment*, the same claim appears true for architectural historians, even those engaged in reassessing late 20th-century architecture.

This lack of contemporary recognition may not be a fair point to make for every historical architect, but by the mid-1970s, Woolley was in his early 40s and widely regarded by his peers and the public. The best of his work had long attracted attention. Again, I consider this lack of contemporary scrutiny, celebration or otherwise as telling of Woolley's slender involvement with the design. All indication points to the Eastment House as a run-of-the-mill project for Woolley and the practice; reflective of the fact that even the top-tier regularly up took more ordinary projects to ensure commercial operation.

In the case of Criterion (b), the case that the subject building has a 'strong' or 'special' link with Ken Woolley at either the local or state level is precarious. Taking into account the new evidence considered by this report and the various points raised, I do not see a viable avenue by which the threshold for Criterion (b) could be met.

Criterion (c) and Criterion (g)—Aesthetic significance and Representativeness

The *Preliminary Heritage Assessment* contends that the subject building has aesthetic significance (c). The relevant definitions for these criteria are:

[Aesthetic] An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area).

[Representativeness] An item is important in demonstrating the principle 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.)

Firstly, it is difficult to reconcile how a house is supposed to be, on the one hand, aesthetically 'important' or innovative and on the other, broadly illustrative of a particular class of place (in this case, a late 20th-century suburban house). Typically, for potential individual heritage items, it is one or the other.

Instances of a single house—particularly one barely a generation old—being proposed for individual listing on the basis that it is generally expressive of its type/class are uncommon.

Placing this issue aside, the *Preliminary Heritage Assessment* appears to suggest that the Eastment House is a good example of the 'Sydney School', sometimes referred to as the Late Twentieth-Century Sydney Regional style. I do not agree.

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

The very idea of the 'Sydney School' is contentious. Academic Stanislaus Fung, writing in 2008. Although it has been more than 20 years now since the first publication on this subject appeared, there is no general agreement as to whether a Sydney School ever existed, and what its characteristics are.¹¹

In particular, Fung and others, have critiqued the work of architectural historian Jennifer Taylor—who specialised in post-World War II architectural history and did more than any other to advance the idea of a 'Sydney School'—as unjustified, arbitrary and seeking in exceedingly general concepts the gestation of a new style practised by a cadre of Sydney-based architects.¹²

At this point, the best that can be said accurately of the 'Sydney School' is that:

The Sydney School was not a style, a unified movement or a School with a leader and followers ... at this particular time [the 1950s and 1960s], there appeared to be a confluence of commonly held beliefs and ideas, even if the aesthetic bases from which architects were working may have been different.¹³

This regional trend—emergent from the early 1950s and mature by the early 1960s with the completion of Woolley House I and the Johnston House—flowered (allegedly) in opposition to the universalising impersonality of the International Style.¹⁴ This approach was predominantly directed at the personal residences of interested architect or predominantly upper-middle-class clients, although by the late 1960s, it had deep roots also within the project home industry.



Distinguished form of Woolley House I, 1962.
(Source: DOCOMOMO Australia,
<[https://docomomoaustralia.com.au/dcmn/
woolley-house->](https://docomomoaustralia.com.au/dcmn/woolley-house-))



The Johnson House, Chatswood—designed by
occupant the noted architect Richard N. Johnson,
built 1963.
(Source: Author's collection)

The hallmarks of the design are often discussed as:

- modestly scaled buildings,

¹¹ Stanislaus Fung, "The 'Sydney School'?", in Andrew Leach, Antony Moulis and Nicole Sully, eds., *Shifting Views: Selected Essays on the Architectural History of Australia and New Zealand* (St Lucia, University of Queensland Press, 2008), p32
¹² For instance, Jennifer Taylor, *An Australian Identity: Houses for Sydney 1953-63* (Sydney: University of Sydney, 1972)
¹³ Jacqueline Urford, 'The Sydney School', in Philip Goad and Julie Willis, eds., *The Encyclopedia of Australian Architecture* (Cambridge: Cambridge University Press, 2012), pp.p.675
¹⁴ Davina Jackson, 'How the 'Sydney School' changed postwar Australian architecture', *The Conversation*, 28 June 2019, <<https://theconversation.com/how-the-sydney-school-changed-postwar-australian-architecture-114367>>, para. 27

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

- tailor-designed buildings within a natural landscape setting, which achieve minimal site disturbance (often incorporating *cascading* split-level arrangements),
- employment of materials and building forms that respond to native vegetation and natural terrain,
- a material palette sympathetic to a bushland setting—white painted or clinker brick, tiled roofs, unpainted/oiled/stained timber, glazed tiles,
- self-effacing character and muted streetscape presence (battle-axe properties were well-represented), and
- complicated but studied open-plan interiors with minimal use of corridors, low-level of privacy (employment of screens), and custom-built detail (shelves, tables, beds, cabinets).¹⁵

The *Preliminary Heritage Assessment* identifies several elements in the design of the Eastment House that are apparently of importance. (At times, perhaps employing overly emotive/subjective language to emphasis such points to the reader—‘soaring high cedar-clad ceilings’, ‘rich cedar coupled with dramatic high [sic] ceilings’, ‘the warmth of wood fireplaces’). Distilled, the character-defining elements—according to Council—are the split-level of the house, timber post-and-beam construction, a responsiveness of the design to the site, honest expression of structure, clerestory window, rugged external palette (brown face brick, timber cladding, tiled roof), open-plan interior featuring exposed brick and oiled/stained timber beams, the fireplace, and a relaxed/informal character. A number of other internal elements were also specified, but as several of these are now identified as later addition/modifications and, in general, not the outcome of Ken Woolley’s design, they are not dealt with below.

In the context of 1970s, these identified components of value at the subject building are too common to underlie any level of distinctiveness or high-quality craftsmanship. By this period, such elements were conventional

Furthermore, the design of the Eastment House lacks the crucial site-hugging quality illustrated by the exemplars of the ‘Sydney School’. The nature of the subject allotment—only faintly undulating and historically deriving from the landscaped grounds of 4 Springdale Road in a highly suburban/established streetscape—prevented any authentic attempt on behalf of the designer to harmonise with or sensitively respond to a ‘natural’ setting. This lack of a challenging site for the design to tackle and blend into poses a major impediment to an interpretation of the subject building as a worthy example of the ‘Sydney School’. Such a facet is intrinsic within all of its celebrated examples. It cannot be said that this design was meaningfully influenced by the qualities of the site. Particularly telling in this respect is that the split-level nature of the house (hardly pronounced—compared to the Johnson House or Woolley House I) is perpendicular to the slight fall of the subject land. Its siting then is opposed to the remnant natural quality of the topography and not responsive to it at all. Simply, a mid-1970s infill house was situated between the retained tennis court and established suburban street.

At a pinch, the subject building’s external materiality could be described as ‘earthy’, consisting as it does of brown brick and timber. However, it lacks the tactile and textured character of the more rough/strong-featured ‘Sydney School’ examples. Nonetheless, in the complete deficiency of an even

¹⁵ Jennifer Taylor, *Australian architecture since 1960* (Sydney: Law Book Co., 1986), *passim*

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

vaguely bushland setting, it is difficult for the casual observer to interpret this palette as consciously responsive. Arguably, in the absence of such a surround, with the prevailing environ decidedly suburban, the palette is at risk of being 'read' by the casual observer as low in quality and selected for reasons of economy.

The Eastment House is backwards-looking and critically deficient in, amongst other elements, the key component of being more than a tokenistic reaction to a 'natural' environment. For these reasons, I do not consider the subject site meets the threshold for Criterion (c).

As discussed, representative significance alone is rarely pursued alone with this typology to substantiate an individual heritage listing. If it was, the onus would be on those making the argument to convincingly demonstrate why the Eastment House displays the principal characteristics of a mid-1970s suburban house better than any of the multitude of compatible houses, but also why this class/typology is considered important to the built landscape and 'narrative' of the municipality or state in the first place.

Other criteria

The *Preliminary Heritage Assessment* does not refer to Criterion (a), (d) or (e). This is understandable, as patently a 43-year old suburban house of this nature would face profound issues in definitively revealing historical, community or research significance at a sufficient level to meet either the relevant state or local thresholds.

Further study is unlikely to yield information that makes applying Criterion (a), (d) or (e) viable.

7.0 Summarised Issues

Council's preliminary findings have been included on the State Heritage Inventory (SHI) as part of the IHO process in an entry on the Eastment House. The following corrections/issues/key points are noted:

Eastment House SHI	Correction
<i>1970 house designed by Ken Woolley and built for Mr and Mrs Eastment</i>	The house was designed periodically over the early 1970s between Ken Woolley and his clients Barry and Margaret Eastment, who exercised a dominant influence on the visual outcome, including the design and completion of all internal spaces.
<i>Representative example of the Sydney School Architectural movement</i>	It is uncritical to refer to the 'Sydney School'—a far from proven or accepted 'style'—as an architectural movement. More accurately, the design of the house is describable as an example of a broad and difficult to pin down late 20 th -century regionalism. Further, the 1977 construction date of the subject building situates it well outside the gestation of this approach (the late 1940s and 1950s) as well as

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

	its maturation over the 1960s. Upon closer inspection, the house is not found to be a 'representative example' of the so-called 'Sydney School'. While it could be said to exhibit a limited array of visual attributes similar to the excellent and earlier examples often associated with the 'style' it lacks its principal characteristics (site responsiveness, bushland setting, modesty of scale, rough/textured surfaces, etc.).
<i>High level intact exterior and original interiors – a rarity</i>	The original design intent of the exterior was never fulfilled (paint brick walls white, construct front boundary fence), which reduces the integrity of the Eastment House. What was built to the exterior has generally survived, although timber elements have been replaced. The interior has been subject to widespread change. It is not pristine. Further, the interior is not rare but rather a modified example of a typical mid-1970s living space that was thought up and implemented by the original occupants.
<i>Located within Springdale Road Heritage Conservation Area (KLEP 2015 C1) but overlooked in a heritage study that was predominately [sic] on Federation and Inter-War residences</i>	Clarification is needed for this comment. Was the Eastment House ignored completely by the review? Was it classified as a non-contributory or neutral property to the Springdale Road HCA? If no comment was made, why was no note or recommendation for future study made by the engaged/independent consultant about the apparently visually distinctive and 'Sydney School' representative house at 6 Springdale Road?
<i>6 Springdale Road, Killara (also known as the Eastment House) is a c.1976 split-level Sydney School style house designed by renowned architect, Ken Woolley.</i>	The house was constructed in 1977. Ken Woolley was not the sole designer at the subject site. He did not design the interior of the house.
<i>The dwelling is predominately single storey with high ceilings but contains an office and an additional bedroom in the roof space, and a rumpus room, garden shed and bar in the lower level. It is constructed of smooth brown face brickwork with timber infill panels above, timber framed windows, timber cladding and a grey brown skillion tiled roof with copper gutters. It has asymmetrical massing with a split-level design that features a prominent clerestory window, which maximises the light to the interiors and integrates the indoor/outdoor entertaining spaces.</i>	Several of these specified elements are not original or have been replaced (with similar cost-effective/low-quality materials). See Section 6.0 above. I would dispute the description of 'prominent' for the clerestory window. Their location within the design is based on design logic rather than an attempt to gain attention. Nor can they alone be considered as instrumental in integrating 'indoor/outdoor entertaining spaces'. Clerestory windows were not an unusual feature during the heyday of the 'Sydney School' and certainly not by the mid-1970s.

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

<i>The property retains its original gourmet kitchen fitted with rock maple and European beech cabinetry, as well as striking original light fittings, soaring high cedar-clad ceilings, exposed brickwork and solid cedar entry door</i>	Whether the original kitchen met the standard of a 'gourmet kitchen' (which I take to mean as a state-of-the-art culinary setup with a range of special features) is open to interpretation. However, fortunately that line of debate is unnecessary as the kitchen has been heavily modified/changed—including kitchen tops and cabinetry. It is not clear which light fittings are deemed 'striking' (surely an adjective with a high bar?) but the more exotic lights to the interior are later additions. Outside the fire place, there is no exposed brickwork to the interior.
<i>It has a striking visual character and presence with its use of rich cedar coupled with dramatic high ceilings, curved forms and the warmth of wood fireplaces.</i>	The interior may have been 'striking' if it was constructed in the 1950s or 1960s and was substantially intact. As a product of the mid-1970s, it is decidedly standard. Are the ceilings 'dramatically' high for a late 20 th -century house in an upper-middle-class context? I would describe the interior as more angular than curved. Do not all working fireplaces offer warmth?
<i>Rooms include a master suite with dressing room, ensuite and access to jacuzzi courtyard, children's wing with three double bedrooms and original family bathroom, upper and lower-level home offices with custom-built fixtures/drawers, entertainer's deck overlooking a grass tennis court in need of refurbishment, and court-side games room with wet bar and wine cellar.</i>	Such a configuration is typical for a late 20 th -century house. The 'jacuzzi courtyard' is the result of a modification. Both bathrooms have been altered. Some of the custom-built fixtures/drawers are later additions and do not compare well to the rustic/bespoke/textured internal built-in elements that characterise earlier and better examples of the 'Sydney School'. The rear outside deck has likely been replaced. The tennis court preceded the house. The bar is a later addition.
<i>There is no fence to the front of the property with low perimeter plantings and garden beds. There is a double garage to front of the property with brick paved driveway.</i>	The original design/approved plans show that there <i>should</i> be a masonry front fence.
<i>Historical Notes</i>	In brief, the house was constructed in 1977, and it cannot be described as 'highly intact' as there have been numerous internal modifications. See discussion throughout this report.

8.0 Conclusion

As the conclusions I draw on the subject are based on the foundation of previously unseen evidence, they understandably run counter to those made in Council's *Preliminary Heritage Assessment*. In my estimation, the closer analysis allowed by this material proves—and amply so—that the subject building does not meet *any* of the 'tests' interwoven into the NSW heritage assessment criteria.

Respectfully, I submit that the Eastment House does not reach the threshold for inclusion as an individual item of environmental heritage to either the NSW State Heritage Register or the KLEP.

At the risk of stating the obvious, the subject site is already practically affected by heritage controls due to its location in the Springdale HCA and near encirclement by individual heritage items. This context means that any future external work would trigger an assessment of heritage impact. 'Heritage' would not be silenced at the Eastment House if the subject site was not declared an individual heritage item.

If one of the critical motivations behind the decision of the Council to applying for the IHO was the protection of what was perceived as a highly intact architect-designed interior so that further assessment could be undertaken, then this action has served its statutory purpose. The interior has now been established as fashioned entirely by its original occupants, Barry and Margaret Eastment, and not by Ken Woolley. Nor, in any sense, can this internal space be assessed as remarkably or even largely intact. As noted, any argument that the interior of a mid-1970s suburban house is generally representative of its type/period is not, in isolation, reasonable justifiable for listing a place as an individual heritage item so as to apply internal controls. If that were the case, a veritable tide of broadly representative late 20th-century interiors would overwhelm the NSW heritage management system.

Lastly, we must be wary of falling into the trap of the aesthete and seek to promote/popularise buildings that some of us believe to look 'nice', or are currently in vogue, or linked—however shallowly—to a 'renowned' architect.

Patrick Wilson

PATRICK WILSON

B.A (Hist. Hons.), M. Cultural Heritage

M. ICOMAS, Pro Hist PHA (NSW + VIC), M. IAIA, M. SAHANZ, M. Interps Aus, M. Nat Trust (NSW)

Heritage Consultant & Professional Historian

Touring the Past

APPENDIX A—Correspondence received from Margaret Eastment

Touring the Past

HISTORY • HERITAGE • INTERPRETATION

APPENDIX B—Stamped/Original Plans

Just a few notes on 6 Springdale

Ken Woolley drew up the plans for our home
He did not supervise or visit the site during construction
The house was built by our family building company
All joinery was also manufactured by our building company except for the kitchen
All internal finishes were selected by us – tiling, colours, paintwork, kitchen
cabinetry, floor coverings, light fixtures etc.
It was intended the common brickwork be either rendered and painted or just
painted
Spa was added about 1988



With Compliments

Margaret,

3/2 Milray Street
Lindfield NSW 207
4 March 2020

Ku-Ring-Gai Council
Heritage Department
Attn: Anthony
Pacific Highway
Gordon NSW 2071

Dear Sir

Re: 6 Springdale Road Killara 2071

I note the new owners of my family home wish to cosmetically update the existing house by painting the brickwork white, painting timber windows and doors white, spraying the roof tiles dark grey and painting the garage door and gable cladding.

It was always intended that the brickwork be either rendered and painted or just painted, hence the choice of common rather than face bricks. and that the original architect designed (and I believe Development Approved) brick fence be erected.

I wish to point out that the home was designed by our architect with all the plans and associated paperwork, but that construction was by our own building company and the architect was not engaged to supervise the build and was not on site. Choices of internal fittings, finishes and colours were selected by us.

I appreciate that the home, which is now 44 years old, needs updating to meet the needs of a young growing family.

Yours sincerely
Margaret Eastment

*2 Milray Street
Lindfield. NSW. 2070*

5 February 2020

Mr Josh Leahy
6 Springdale Road
Killara NSW 2071

Dear Josh,

6 SPRINGDALE ROAD, KILLARA

As requested, I am writing to confirm that I have not had any communication with Kuring-gai Council regarding any heritage matter or assessment relating to the above mentioned property.

I can also confirm that at no time have I, or any member of my family, spoken to or communicated with Council in relation to any heritage matter relating to 6 Springdale Road, Killara. Nor have I offered an invitation to anyone from Kuring-gai Council to inspect the property in relation to any heritage issue regarding the property.

I understand Council has concerns about your planned works including painting the exterior of the property. I would like to inform you that when the house was built 43 years ago, it was always the intent, by us as the owner/builder, and the architect's wish, that the external 'common bricks' be painted and for a front fence to be erected.

I hope this clarifies the situation and I hope you can commence your works to refresh to property as soon as possible.

Regards,



Margaret Eastment

**APPENDIX NO: 10 - ATTACHMENT A10 - REPORT BY TOURING
THE PAST FOR 6 SPRINGDALE ROAD PROPERTY OWNERS -
HERITAGE STATEMENT OF FACTS AND SUBMISSIONS FOR 6
SPRINGDALE ROAD, KILLARA (2 MARCH 2020)**

ITEM NO: GB.11

KU-RING-GAI MUNICIPAL COUNCIL
Building Application No. **71/230**. Approved subject to the requirements of the Local Government Act, 1919, and Ordinances, and to the conditions specified hereunder, and such additional conditions as may be imposed from time to time.
The approval of Council is valid for 12 months from **7-4-1971**.

For **F. E. NEWTON** Building Surveyor.
Per **[Signature]** Clerk.

(1) PORTION OF BUILDING TO BE FIXED ON THE SITE BY COUNCIL'S BUILDING SURVEYOR.
(2) The approved plan must not be departed from except when written permission is obtained from the Council.
(3) Builder's shed NOT to be erected until building operations have been commenced. Shed must be demolished when building operations have been completed.
(4) No building or structure of any kind, including garages, will be permitted to be erected in front of the building alignment.
(5) Provide a suitable crossing and covering protection over Council's gutter and footpath as directed by the Building Surveyor.

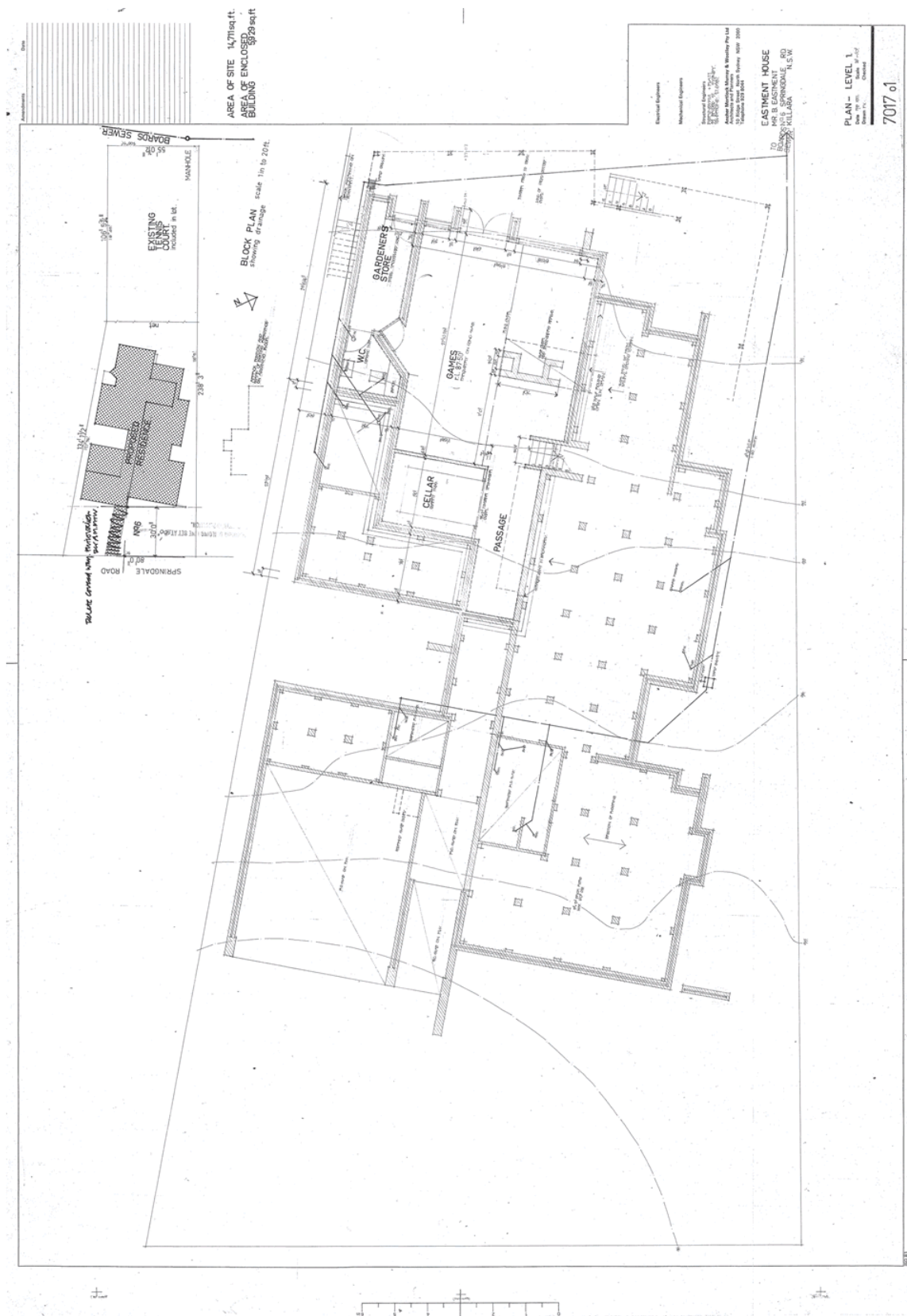
Notes:
a. Place levels to be obtained from Council's Engineer prior to erection of some.
b. Application to be made for Council to construct an access crossing at a cost as assessed by the Engineer.
c. All road opening fees as assessed by Council's Officers.
(6) Front fence and side boundary fences to the building alignment of the dwelling, or a distance of 30 feet, whichever be the less, to be erected in brick, stone, concrete, post and rail with chain or strand wire, or other material approved by Council. The height of the fence to be erected shall be in accordance with the schedule for corner blocks which should be obtained from Council prior to such fence being erected.
(7) Concrete footings under 11" and 9" walls to be not less than 24" x 12" and under 4 1/2" walls, not less than 18" x 12". Concrete footings under 7 and 5 rods, 3" diameter to each respective footing with 1/2" diameter stirrups at 3' 0" centres.
(8) Concrete beam footings to 11" and 9" walls to be 16" x 14" on edge and under 4 1/2" walls, 14" x 12" on edge. Concrete beam footings under 7 and 5 rods to be 16" x 14" on edge and under 4 1/2" walls, 14" x 12" on edge.
(9) Brick footings under 11" and 9" walls to be 1/22 1/2" x 2/18" courses, and under 4 1/2" walls, 1/18" courses.
(10) Foundations to be constructed in concrete with 1/2" diameter reinforcement bars at 2' 0" centres.
(11) Lay foundations to have a base course all through stones 27" x 12" thick and stone walling to have 25 per cent. of through stones.
(12) All footings under 4 1/2" walls to timber framed dwellings to be 1/14" course, and 2/9" courses set in cement.
(13) All rooms to have a window with a glass area of not less than 1/10th respective floor area, or 10 sq. feet.
(14) Provide a proper structure as temporary closet accommodation for workmen, in accordance with the requirements of Council's Officers.
(15) Root water to be taken to street gutter in sealed pipes where possible. Otherwise to be dealt with as directed by Council's Officers.
(16) Provide a proper structure as temporary closet accommodation for workmen, in accordance with the requirements of Council's Officers.
(17) Waste water from kitchen sink to discharge directly into a grease strainer and thence into a gully trap.
(18) The walls of any main building (including any garage, etc., which forms part of or is attached thereto) shall be constructed of brick or concrete. The walls of any main building shall be no closer than 2' 0" to fence boundaries.
(19) All sewage water to be dealt with as directed by Council's Officers. 48 hours' notice in writing to be given to Council for appointment on the site with Council's Officer to give such direction.
(20) All drainage and plumbing work to be of the standard required by the Metropolitan Water Sewerage Board. All drainage and plumbing work to be installed in accordance with the requirements of Council's Chief Health Inspector and the Board of Health relating to the installation of drains and sewers. Pipelines involved in the special inspection shall be laid subject to the requirements of Council's Chief Health Inspector and the Board of Health relating to the installation of drains and sewers. Waste water from kitchen sink to discharge directly into a grease strainer and thence into a gully trap.
(21) A separate application, plans, block plans and specifications to be submitted in triplicate and approved before a septic tank may be installed and prior to building operations commencing.

SPECIAL NOTICE: BE GIVEN 48 HOURS' NOTICE IN WRITING TO THE BUILDING SURVEYOR BEFORE DAMPCOURSE Laid, ROOF TIMBERS FIXED IN POSITION, BRICKS COMPLETED AND BEFORE DRAINS ARE COVERED IN, FOR THE PURPOSES OF INSPECTION IN ACCORDANCE WITH THE PROVISIONS OF ORDINANCE 71.

Chief Health Inspector
[Signature]

**APPENDIX NO: 10 - ATTACHMENT A10 - REPORT BY TOURING
THE PAST FOR 6 SPRINGDALE ROAD PROPERTY OWNERS -
HERITAGE STATEMENT OF FACTS AND SUBMISSIONS FOR 6
SPRINGDALE ROAD, KILLARA (2 MARCH 2020)**

ITEM NO: GB.11



ITEM NO: GB.11

[illegible]

10

[illegible]

SEE US FOR THE LATEST AT 3.50 O' CLOTHES

[illegible][illegible]

M. W. S. & D. B.
SEWER IS NOT AVAILABLE

M. W. S. & O. B.
APPROVED CONDITIONAL TO THE AIR LOCK
BEING VENTILATED TO EXTERNAL AIR

graduates, medical officers
McLay
- 8061 -

SUBJECT TO INVESTIGATION

Midwestern States, Savings & Loans
 Board
 400 WEST WASHINGTON STREET, CHICAGO
 ILL. 60601
 Date: 10/15/88
 To: Mr. J. J. [illegible]
 From: [illegible]
 Subject: [illegible]

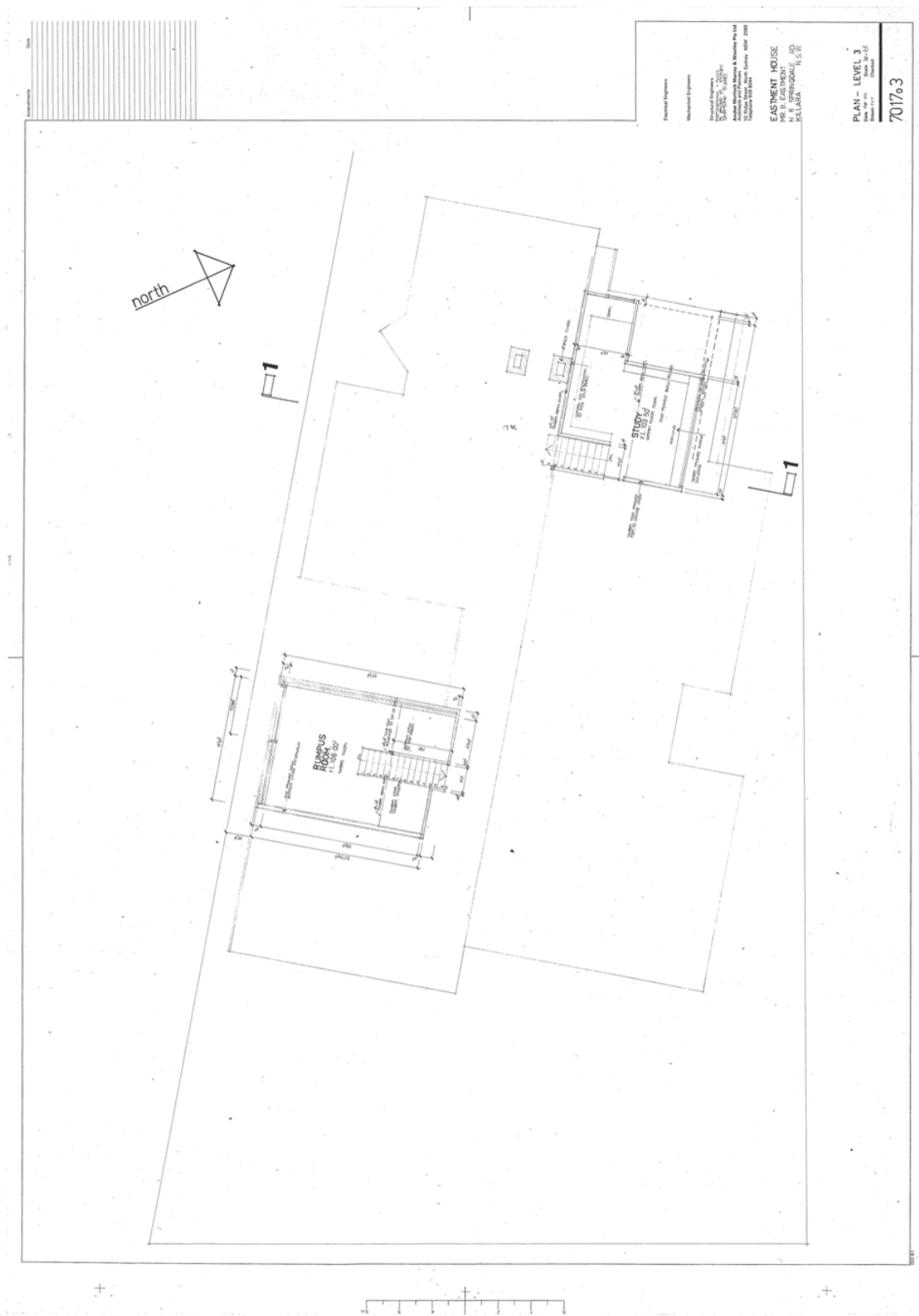
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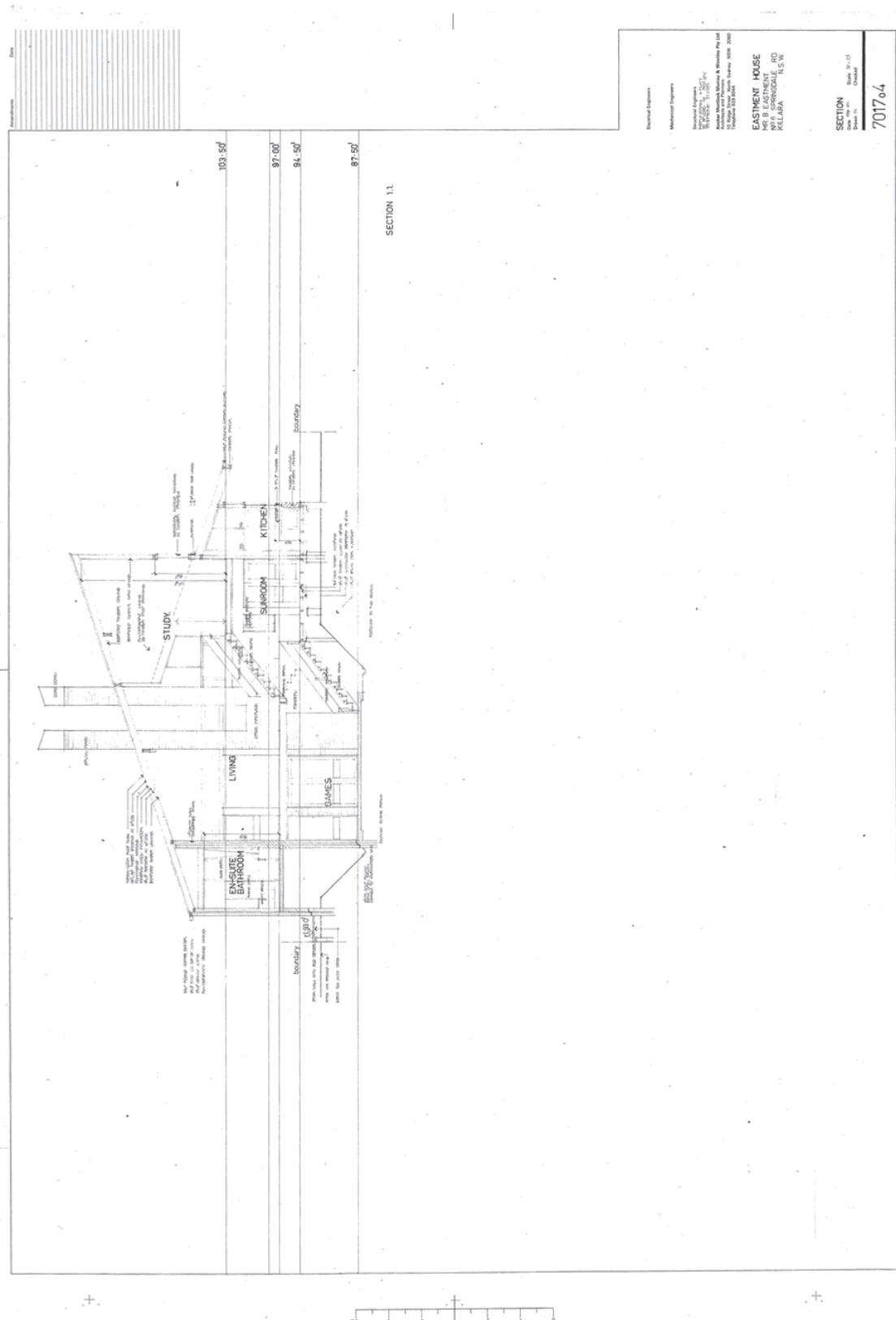
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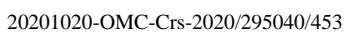


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HERITAGE STATEMENT OF FACTS AND SUBMISSIONS FOR 6
SPRINGDALE ROAD, KILLARA (2 MARCH 2020)**

ITEM NO: GB.11



ITEM NO: GB.11





20 May 2020

Mills Oakley
ABN: 51 493 069 734

Your ref:
Our ref: CYCS/AJWS/3433627

All correspondence to:
PO Box H316
AUSTRALIA SQUARE NSW 1215

Contact
Clare Collett +61 2 9121 9027
Email: ccollett@millsOakley.com.au

Partner
Anthony Whealy +61 2 8035 7848
Email: awhealy@millsOakley.com.au

Ku-ring-gai Heritage Advisory Committee
c/o Antony Fabbro
Manager Urban Planning
Ku-ring-gai Council
Locked Bag 1006
Gordon NSW 2072

Dear Heritage Advisory Committee,

Written Submission to Heritage Advisory Committee regarding 6 Springdale Rd, Killara

We act for Mr Josh Leahy and Ms Emily Keenan, the new owners of 6 Springdale Rd, Killara (purchased in November 2019). As you know, the Heritage Advisory Committee is considering the merits of listing our client's property at 6 Springdale Rd, Killara as a heritage item. We have recently been provided with a copy of a Heritage Assessment Report prepared for Ku-ring-gai Council (**Council**) by Robertson & Hindmarsh Pty Ltd (**Robertson Report**). We would like to address a number of inaccuracies in the Robertson Report and to inform the Heritage Advisory Committee of some key facts of which they may not be aware.

Origins of Interim Heritage Order

The origin of the interim heritage order (**IHO**) and the manner in which the IHO was imposed was unusual, hasty and not based on any formal inspection. The IHO was not imposed after Council contacted either the previous or current owner and arranged to formally inspect the property. Rather, Council's Heritage Advisor attended a public 'open for inspection' session when the property was on the market to be sold. At the time of the open for inspection, the Council officer did not introduce him or herself to the real estate agent and no attempt to inform any relevant party of the inspection was made in the period following the inspection.

It was not until after Mrs. Keenan (Mr Leahy's wife) had purchased the property (14 November 2019), moved in and submitted a minor works application (4 December 2019) that our clients became aware that Council was seeking to have the property listed as a heritage item. On a meeting on 10 December 2019, Council resolved to have the property listed with an IHO. The resolution was made on the basis of a short walk-through during an open for inspection as well as photographs taken from real estate advertisements (www.realestate.com.au).

The open for inspection was utilised by Council's Heritage Advisor to carry out a cursory heritage assessment (carried out without the consent of the owner) upon which Council then proceeded to act.

Robertson Report

Our client provided Council and their heritage consultant with copies of original DA approved plans as well as letters from Mrs Eastment (the original owner of the property who engaged Mr Woolley to design the family house). However, The Robertson Report fails to address or give adequate consideration to a number of important issues which impact on the heritage assessment:

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- The Robertson Report does not consider the evidence of Mrs Eastment regarding the involvement of Mr Woolley and various design elements of the house (see further information below). Mrs Eastment was present for the design and building of the house and has firsthand evidence as to the involvement of Mr Woolley;
- The Robertson Report does not properly consider the approved plans for the property. For example, the Robertson Report places importance on the lack of a front street fence in terms of the Woolley design when in fact the original design included a front street fence which was approved by Council (although never constructed);
- The Robertson Report does not acknowledge the large number of changes that have been made to the property by the Eastment family since approved by Council. The Robertson Report is premised on the property being intact and in original condition. However, as outlined in the Touring the Past Report (page 8) a large number of changes were made. These include the replacement of timber roof cladding, alterations to external window locations, updated window framing, alterations to the bathrooms and kitchen, replacement of the rear deck, alterations to level façade and windows, removal of cloak room and conversion to toilet, removal of balustrades and erection of new balustrades in different locations, demolition of internal walls, replacement of feature lighting and loss of all original flooring including parquet timber flooring.

Heritage Criteria

As the Committee would be aware, our client's property should only be given heritage status if it meets the heritage criteria. As a starting point, we note that the threshold for individual heritage significance is high. We also provide the following response to the Robertson report's assessment of the property against the heritage criteria.

a) Criterion (a) An item is important in the course or pattern of NSW's cultural or natural history

- o The Robertson Report concludes that 6 Springdale Rd shows evidence of significant activity and is associated with a significant activity or historical phase (being post WW2 subdivision of the grounds of large suburban houses).
- o The design of the Eastment House was initiated in 1970. The house itself was not built until 1977. The decade of the '70s occurred 25 years after the cessation of the Second World War. It is more historically accurate to describe the Eastment House as belonging to the late twentieth century period. Material shortages, which suggest austerity modes of design and construction that this substantial house does not reflect, are far more associated with building projects of the late 1940s and early '50s.
- o The progressive break-up of larger estates and their intensive development in the municipality is a common/consistent theme across Ku-ring-gai's 20th-century history. The subject place does not exemplify or demonstrate this theme of the areas historical development with any greater clarity than a wide range of already included heritage items and conservation areas.
- o No evidence has been produced to suggest why the McKee family subdivided their large holding in the early 1960s, creating the subject allotment. Ascribing such a decision to 'economic downturns' is conjecture.
- o Every single-family residence constructed between the mid-19th century to date speaks to the pronounced cultural preference of Australians for a suburban lifestyle. The Eastment House is not of any historical note for being an example of a late 20th-century freestanding house situated in a suburban context.
- o The application of 'brick only' covenants was widespread across 20th-century suburban landscapes. While it was intended to ensure quality houses, historians also recognise the exclusive class undertones of such covenants. In many cases, they were implemented to preserve a middle-class character for certain areas. The absence of any adequate comparative study of the influence, location or effect of 'brick only' areas on the built character municipality makes it difficult to accredit the

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Eastment House as being of any importance in this regard. It is one of imaginably thousands of detached brick houses built during the municipality's late 20th-century consolidation.

- o The requisite threshold for the Eastment House to meet as an individual heritage item, under Criterion (a), has not been reached.

b) Criterion (b) An item has strong or special association with the life or works of a person or group of persons

- o The Robertson Report claims a 'strong association' between the Eastment House and Mr Woolley. This connection—which to attain the threshold for Criterion (b) *must* be profound or 'special'—has not been sufficiently established. The evidence does not paint a picture of Mr Woolley having been intimately involved in the design or completion of the Eastment House. Woolley's involvement was limited to the exterior of the house, his plans for which were diluted by the decision of Council to not approve the planned for porte cochere (which appears to have been intended as a defining feature of the façade) and also due to direction from the Eastment building company. The Eastment family were solely responsible for the design of the interior and the construction of the house. Mr Woolley was also not involved during construction. Mr Woolley is associated with thousands of buildings sites in New South Wales and further afield. Accordingly, for such a connection to be deemed of heritage significance, it should be more than tangential. The case that Mr Woolley's presence at the Eastment House is pronounced or that his constrained involvement in its composition had any meaningful impact on his career, views, or approach has simply not been made.
- o That Mr Woolley's planned formulation for the Eastment House, as articulated by the drawings of his office's draughtsman, were not wholly implemented, as acknowledged by the Robertson Report, is not an insignificant detail. The curtailment of the original plans further weakens the case that the Eastment House has a special/profound connection with Mr Woolley.
- o That the Eastment family is of historical importance to the municipality has not been adequately established. Imaginably, there were other local families involved in the construction industry over the 20th century, including the latter part. Many of whom likely adopted the term 'Master Builders' (a common appellation for professional contractors, predominantly utilised in a promotional sense) and were responsible for 'quality work' and 'honesty', qualities which the Robertson Report assigns to Barry Eastment on the basis of an obituary prepared by a colleague. The relevance of the Eastment family wishing to live within 'an existing suburban area' (i.e. Killara) appears immaterial to an assessment of associational significance.
- o The requisite threshold for the Eastment House to meet as an individual heritage item, under Criterion (b), has not been reached.

c) Criterion (c) An item is important in demonstration aesthetic characteristics and/or a high degree of creative or technical achievement.

- o Planning qualities attributed to the Eastment House (separating spaces on the basis of function, split-level, clerestory windows, solar orientation, long corridor, air flow, openness etc.) were not innovative or unusual by the 1970s.
- o That the design of the Eastment House 'merged' with the topography of the subject allotment—formerly part of 4 Springdale Road's lawn with a slight drop in land level—in a symbiotic relationship has not been substantiated.
- o The so-called 'Sydney School' style of architecture (which is a far from accepted idiom that is critiqued by numerous architectural historians) is acutely associated with bushland contexts and settings, not inter-war period suburban streetscapes. As stated within the heritage report prepared by Touring the Past dated 6 March 2020: *'Particularly telling in this respect is that the split-level nature of the house (hardly pronounced—compared to the Johnson House or Woolley House I) is perpendicular to the slight fall of the subject land. Its siting then is opposed to the*

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remnant natural quality of the topography and not responsive to it at all. Simply, a mid-1970s infill house was situated between the retained tennis court and established suburban street.'

- The conclusion reached in the Robertson Report that the Eastment House is 'visually recessive' within the Springdale Streetscape is contestable. The relationship formed by its angular/geometric form, mass of uniform common brown brick, brown tiling, brown paint, small setback, large garage door, and lack of fence with surrounding inter-war buildings is stark. This is not a design that fades into the background.
 - The Robertson Report does not make plain what the 'hallmarks' of the architectural design mode the subject place is associated with (variously described as the 'so-called Sydney School' and a 'regional form of modernism', both of which are nebulous conceptions). Unpainted external brickwork, weatherboard, clerestory windows, 'complex, broken roof forms' (noting that we contest the description of the roof form as 'complex'), and split-level were all—by the 1970s—too common/conventional across the housing industry to provide any level of distinctiveness for the subject place.
 - The Robertson Report assertion that the palette of the Eastment House, which it acknowledges was downgraded from the intended employment of face brick to an economical common brick, demonstrates the approach of the firm Archer, Mortlock, Murray & Woolley is questionable. Again, the employment of brown brick in the late 20th-century Sydney/Ku-ring-gai suburbia is not uncommon. Mr Woolley is also frequently associated with the designs of painted brick and other softer external colour palettes, including a lot of his individual one-off house designs (i.e. not for volume Building clients), such as his own houses in Paddington and Palm Beach. The submission that the Eastment illustrates the firm's 'construction method' is inaccurate. The Eastment's were solely responsible for the erection of the residence.
 - The fireplace is a notable internal element. However, without an adequate comparative study of others of its type, the suggestion that it is anything other than a typical 1970s brick/concrete fireplace is not reasonably makeable.
 - The Robertson Report does not make plain what the 'key hallmarks' of Mr Woolley's approach were or why the Eastment House, compared to the many other residential designs he was involved with, is exemplary.
 - The Eastment House was not the recipient of any architectural award or subject to any contemporary architectural coverage, both elements that characterise many of Mr Woolley's designs. It has also never, to our knowledge, featured in any publication concerning the practice of Mr Woolley or general expositions on late 20th century architecture.
 - That there is a dedicated number of passionate individuals in the current era captivated by the work of Mr Woolley means little to an assessment of the Eastment House's aesthetic significance.
 - That the Eastment House illustrates or was the inspiration for a sufficiently high degree 'creative or technical innovation or achievement' for an individual heritage item, as required by Criterion (c) has not been demonstrated.
- d) **Criterion (d) An item has strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.**
- The Robertson Report does not provide details of an identifiable concrete group who have formed a special attachment to the Eastment House prior to the decision of the real estate agent to highlight Mr Woolley's involvement in the design of the place in an effort to boost interest during the 2019 sale.
 - Proving that such a group is definable (who belongs to the 'architectural community of NSW') and has an important association with the item—the conditions which must be met in claiming Criterion (d)—would not appear likely.

e) Criterion (f) An item possesses uncommon, rare or endangered aspects of NSW's

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cultural or natural history (or the cultural or natural history of the local area).

- That the Eastment House performed as a design 'trial' for project homes he prepared for Pettit & Sevvitt (which had been designing since 1962, several years prior to the Eastment House) has not been satisfactorily proven.
- The appearance of an architect-designed exterior in the suburbs in 1970s Ku-ring-ai is not in itself remarkably, historically or otherwise. Between 1962 and 1977, some 3,500 project homes designed by Mr Woolley were constructed in Australia, predominantly in New South Wales. The presence of his designs is hardly infrequent.
- Margaret Eastment recalls her husband Barry, who knew Mr Woolley, engaged him on the basis of a 'favour'. This likely indicates that Barry, a professional builder intended to always design/construct his own house and sought the assistance of an architect he knew personally in 'signing off' on the plans. This was a matter of convenience. The Eastments did not engage Mr Woolley or his firm because they sought to make an architectural statement or develop a ground-breaking design
- The requisite threshold for the Eastment House to meet as an individual heritage item, under Criterion (e), has not been reached.

f) Criterion (g) item is important in demonstrating the principle characteristics of a class of the local area's cultural or natural places:

- Claiming aesthetic and rarity significance (i.e. the place is of 'exceptional interest' and outstanding design merit) would seem to be undercut by pursuing Criterion (g), or vice versa. It is difficult to reconcile how a potential heritage item can be both unrivalled/special and also broadly representative of a designer's approach.
- The link between the Eastment House and Mr Woolley's design work on project homes has not been clearly established.

Evidence from Original Owner

The Robertson Report contains a number of factual errors regarding the original design and Woolley's involvement. This is confirmed in a document signed by Mrs Eastment, who for clarity was the original owner, original client and original builder. Mrs Eastment was intimately involved in the design and construction of the home and her evidence should be given significant weight. Please see the **attached** letter (subsequent to previous letters) and detail file notes from two recent phone calls between Mrs Eastment and Mr Leahy confirming Mrs Eastment's view. In summary, Mrs Eastment's comments include the following:

- a) There is no connection between the existing brown roof tiles, mission-brown timber and common bricks. To say it was Mr Woolley's aesthetic desire and design intent is factually incorrect.
- b) The common brick façade was chosen by the Eastment's at the time because it was cheaper to build. The Eastment's always intended to paint the bricks white.
- c) The street fence was designed and approved and to built in-line with the height of the neighbouring properties.
- d) Mrs Eastment's view is that the design of the house was not significant to Mr Woolley &/or his firm. Mrs Eastment notes that Mr Woolley took the initial job and was partially involved as a "favour" as a "mate" of Mr Eastment. Whilst Mrs Eastment obviously enjoyed her house, in her view the design of the house was predominantly dictated by the Eastment building company and is in no way close to Mr Woolley's best work.
- e) Mrs Eastment disagrees with the statement in the Robertson Report that the commissioning of Mr Woolley (or the firm) by the Eastment family demonstrates a design of exceptional interest as it embodies the Client's brief.
- f) The exterior materials and colour palette were chosen by Mr and Mrs Eastment, not Mr Woolley.
- g) The interior of the property was fully designed by the owners and not Mr Woolley. Mr Woolley was not involved in selecting any finishes, colour palettes, products or interior design elements.

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- h) Mrs Eastment has expressed deep concern at Council's actions, it's unfounded consultant report that dismisses her in depth involvement in the project, Mr Eastment personal relationship with Mr Woolley and the way that her property was accessed without her consent during an open house inspection.

Mrs Eastment has stated to the new owners over a number of phone calls that she is happy to be contacted by Mayor Jennifer Anderson or anyone else from the Heritage Advisory Committee to provide further information, historical facts or respond to queries.

Original DA Approved Plans & Conditions:

It should be noted that Mrs Eastment provided what appears to be the only existing and original DA approved plans and stamped conditions to the new owners to assist them in carrying out any appropriate renovations as discussed at the time of purchase. The DA plans and conditions clearly demonstrate a number of key items that also contradict The Robertson Report:

- External Timber Colour: If the weatherboards are not western red cedar or Canadian redwood, treated with a heavy body stain, they are to be painted with a pigmented paint and not oiled, stained, varnished or similarly treated.
- Street Fence: The height of the brick street fence on the front boundary is not to exceed 6'0" above footpath level.

There is no notation &/or condition anywhere in the original documentation provided by Mrs Eastment that specifies any particular external &/or internal colouring, other than the previous condition of Consent above, being a heavy natural stain &/or any pigment paint.

Recommendation

The case that the Eastment House meets or exceeds any of the thresholds for heritage listing has not been made by its heritage assessment as an individual heritage item. The interim IHO has served its statutory purpose and should be revoked and the item should not be listed as an item of local heritage significance.

The property is already within the local Springdale Conservation Area and any future development applications will appropriately be assessed in this context.

If you have any questions, please call Anthony Whealy on direct line +61 2 8035 7848 or Clare Collett on direct line +61 2 9121 9027.

Yours sincerely



Anthony Whealy
Partner

Accredited Specialist — Local Government and Planning

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3/2 Milray St,
Lindfield NSW 2070
May 19, 2020

Mr Josh Leahy,
6 Springdale Road,
KILLARA NSW 2071

Dear Josh,

6 SPRINGDALE ROAD, KILLARA 2071 – INTERIM HERITAGE ORDER

Following our conversation the other day I am pleased to confirm some of the items we discussed to assist understanding of the degree of involvement of the architect Ken Woolley in the design and construction of our home at 6 Springdale Road.

1. My husband was the managing director of a construction and joinery company F T Eastment & Sons. He knew Mr Woolley through their association in the construction industry. It was through this connection that Mr Woolley was engaged to prepare concept and detailed design plans and specifications suitable for Building Approval for our home. We did not engage Mr Woolley for site supervision services and he did not attend the site during the construction phase. We had our own project manager and my husband supervised construction on a daily basis.
2. External finishes for the house were determined mostly by us. You have reminded me that the approved DA documents prepared by Mr Woolley did not specify a external timber colour for the house. My specific recollection is as follows:
 - a. that the mission brown colour for timberwork and roof tiles was our choice (it was a common choice at the time), and
 - b. that the house bricks were always intended to be painted. For this reason, common house bricks were selected. These were not thoughtfully arranged, as would be expected of intentional face brick masonry work, because they were to be painted.
3. Detailed internal layouts, fittings and fixtures were designed by my husband and, mostly, fabricated in the joinery. The kitchen was an off-the-shelf Danish joinery design. Soft internal furnishings, materials, products and colour palettes were selected by my husband and me.
4. The approved BA drawings included a front boundary fence designed by Mr Woolley. It was our intention at the outset to construct the fence, however, for various reasons this has not happened.

I hope the above is helpful. Please contact me if you have any other questions or require further clarifications.

Kind Regards,



Margaret Eastment

**Robertson & Hindmarsh Pty Ltd comments on
"Written Submission to Heritage Advisory Committee regarding 6 Springdale Rd, Killara",
Letter from Mills Oakley dated 20 May 2020**

Response prepared by
Dr Scott Robertson,
Robertson & Hindmarsh Pty Ltd
Architects
on behalf of
Ku-ring-gai Municipal Council
4 June 2020

Introduction

On 2 June 2020, Robertson & Hindmarsh Pty Ltd was engaged to provide a response to the letter dated 20 May 2020 from Mills Oakley regarding 6 Springdale Road, Killara.

Referenced documents:

This report is to be read in conjunction with the following documents:

- Heritage Assessment Report: Potential Heritage Item: "Eastment House" 6 Springdale Road, Killara prepared by Robertson & Hindmarsh Pty Ltd, dated 16 April 2020 (referred to as the "Robertson Report" in the Mills & Oakley letter and as "R&H report" in this response).

Note, the architectural firm responsible for the design of the Eastment House is **Ancher, Mortlock, Murray & Woolley** (AMMW) and not Archer, Mortlock, Murray & Woolley as referred to in the Mills & Oakley letter (on its unnumbered page 4).

Preamble:

Dr Scott Robertson has been in private practice as an architect since completing his undergraduate architecture course in 1977. He gained a Master's Degree in Building Conservation from the UNSW, was part-time practice Director of the RAIA (NSW), was a National Councillor of the RAIA and served as Honorary Treasurer whilst on the Executive of the RAIA. He has travelled widely and toured many significant works of Modern architecture in Europe, Asia and the USA as well as in Australia. He is the current President of Docomomo Australia, is a member of the Docomomo International Advisory Board and is the English Editor of its Journal. He also organised the Architect Talks in conjunction with the then NSW Historic Houses Trust at Rose Seidler House, which were recorded for posterity.

Dr Scott Robertson has had considerable interaction with Ken Woolley and two of his significant projects. Dr Scott Robertson was involved with the Woolley House I (designed by Ken Woolley and listed on the State Heritage Register as a heritage item of State significance) at Mosman for over a decade, assisting the second owners of the house. During this time Dr Robertson spoke with Ken Woolley a number of times regarding the house. The house is now owned by its third owner, the University of NSW.

More recently, Dr Robertson interviewed Ken Woolley and the project architect, Dr John Cooke, regarding Town Hall House designed by Ancher, Mortlock, Murray & Woolley for the Sydney City Council (opened 1977). The interview was conducted as part of the preparation of the Conservation Management Plan of Town Hall House prepared by Robertson & Hindmarsh Pty Ltd in 2016. Town Hall House was the project listed in the AMMW job list immediately preceding the Eastment House and the Eastment building company was involved with Ken Woolley as the contractor for the Town Hall/St Andrews shopping and public square adjoining the Sydney Town Hall.

Response to Mills & Oakley letter dated 20 May 2020:

In order to respond to the relevant points made in the letter by Mills & Oakley we have tabulated the Mills & Oakley comments in the first column with our response in the second column.

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<p>Un-numbered p. 1:</p> <p><i>Our client provided Council and their heritage consultant with copies of original DA approved plans as well as letters from Mrs Eastment (the original owner of the property who engaged Mr Woolley to design the family house). However, The Robertson Report fails to address or give adequate consideration to a number of important issues which impact on the heritage assessment:</i></p>	<p>Responses to this generalised statement by Mills & Oakley (MO) are given below.</p>
<p>Un-numbered p. 2:</p> <ul style="list-style-type: none"> <i>The Robertson Report does not consider the evidence of Mrs Eastment regarding the involvement of Mr Woolley and various design elements of the house (see further information below). Mrs Eastment was present for the design and building of the house and has firsthand evidence as to the involvement of Mr Woolley;</i> 	<p>The short letter dated 4 March 2020 from Mrs Margaret Eastment was considered in the R&H report of 16 April 2020 as it was included at Appendix A in the referenced letter by Touring the Past dated 6 March 2020.</p> <p>Mrs Eastment's letter of 4 March 2020 confirmed that the house was designed by Ken Woolley, that the construction was by the Eastment's own building company and that, in the absence of Ken Woolley as supervising architect on site, changes were made by the Eastment's during construction.</p> <p>None of these points were ignored or denied in the R&H report dated 16 April 2020.</p>
<p>Un-numbered p. 2:</p> <ul style="list-style-type: none"> <i>The Robertson Report does not properly consider the approved plans for the property. For example, the Robertson Report places importance on the lack of a front street fence in terms of the Woolley design when in fact the original design included a front street fence which was approved by Council (although never constructed);</i> 	<p>This statement by MO is not supported by the facts and the claim is not substantiated by reference to any particular part of the R&H report.</p> <p>The approved plans by Ancher, Mortlock Murray & Woolley were included in the R&H report at Appendix B and were thoroughly examined as part of the preparation of that report. Section 6.2 of the R&H report details the important changes from the approved plans to the built reality. Not all the changes were listed but an explanation for the changes made was included as expressed by a practising architect (Dr Scott Robertson) who is well aware of the architectural design and construction process.</p> <p>At no point in the R&H report of 16 April 2020 does it "place importance on the lack of a front fence in terms of the Woolley design" as stated by MO.</p> <p>The R&H report only mentions the fence in section 8.1 (R&H p.26) in passing and in discussion of the importance of the front boundary trees. Its absence with respect to the original Woolley design is never mentioned.</p> <p>MO are making unsubstantiated claims with regard to the contents of the R&H report.</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<p>Un-numbered p. 2:</p> <ul style="list-style-type: none"> <i>The Robertson Report does not acknowledge the large number of changes that have been made to the property by the Eastment family since approved by Council.</i> <p><i>The Robertson Report is premised on the property being intact and in original condition.</i></p> <p><i>However, as outlined in the Touring the Past Report (page 8) a large number of changes were made. These include the replacement of timber roof cladding, alterations to external window locations, updated window framing, alterations to the bathrooms and kitchen, replacement of the rear deck, alterations to level façade and windows, removal of cloak room and conversion to toilet, removal of balustrades and erection of new balustrades in different locations, demolition of internal walls, replacement of feature lighting and loss of all original flooring including parquetry timber flooring.</i></p>	<p>Again, the MO letter is making unsubstantiated claims about what was allegedly stated in the R&H report without making any specific references.</p> <p>As stated above, the R&H report discusses some of the changes in particular and the nature of architectural drawings and the construction process more generally (in R&H section 6.2)</p> <p>The R&H report is not premised on anything but documentary and physical evidence. Inspection of the BA drawings and of the house confirms that Woolley's "primary planning, form, spatial layout and flow all remained intact" and that the changes that were made were made to "secondary elements". It is important to distinguish the essence of the house as expressed in the planning, three-dimensional modelling of space and volumes (both external and internal), the flow of space through split levels and openings, the penetration of daylight and sunlight, and the major details that survived on-site changes during construction (the fireplace mass being the major example).</p> <p>Architectural quality is one of the key considerations in relation to the significance of the Eastment House. However, an analysis of the architectural essence of the Eastment House is totally missing in the Touring the Past assessment of the house as it concentrates on the changes to minor details to the fabric of the building.</p> <p>The MO letter has ignored the tabulation of the significant elements listed in Section 8.0 of the R&H report as well as the Management recommendations. These recommendations include the changing of elements in the house (such as the kitchen and bathrooms) which were listed amongst the divergences from the original Woolley design that could be upgraded to meet modern demands and/or current owner's tastes.</p>
<p>Un-numbered p. 2:</p> <p>a) Criterion (a) An item is important in the course or pattern of NSW's cultural or natural history</p> <p><i>o The Robertson Report concludes that 6 Springdale Rd shows evidence of significant activity and is associated with a significant activity or historical phase (being post WW2 subdivision of the grounds of large suburban houses).</i></p> <p><i>o The design of the Eastment House was initiated in 1970. The house itself was not built until 1977. The decade of the '70s occurred 25 years after the cessation of the Second World War. It is more historically accurate to describe the Eastment House as belonging to the late twentieth century period. Material shortages, which suggest austerity modes of design and construction that this substantial house does not reflect, are far more</i></p>	<p>The subdivision of larger estates into small collections of allotments reflects National Historical Theme: 4. Buildings, settlements, towns and cities, State Historical Theme: Towns, suburbs and villages.</p> <p>The period after WW2 was characterised by a series of economic booms and busts as well as the closer settlement of cities through the subdivision of larger estates. Whilst this process is not unique to any particular period of history, the economic decline of owners of large estates (through one, or a combination, of numerous causes such as financial difficulty, bankruptcy, death, distribution of greater</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<p><i>associated with building projects of the late 1940s and early '50s.</i></p> <p><i>o The progressive break-up of larger estates and their intensive development in the municipality is a common/consistent theme across Ku-ring-gai's 20th-century history. The subject place does not exemplify or demonstrate this theme of the areas historical development with any greater clarity than a wide range of already included heritage items and conservation areas.</i></p>	<p>funds to beneficiaries, etc) does result in the subdivision of larger allotments into smaller allotments.</p> <p>It is correct to state that the period under consideration (ie the period of the 20th century after World War 2) was characterised by a series of serious and devastating economic recessions that severely affected the building industry, including the profession of architecture. Whilst the Eastment House was commissioned in 1970 its construction being completed in 1977 followed an extremely severe economic recession (1974-77) that saw many building companies fail and many architects leave the profession. The stripping out of details and changes of materials by the Eastments can be seen in this light as reflecting the economic austerity of this period and the need to reduce costs. Common bricks are a fraction of the price of face bricks.</p> <p>Therefore, it is correct to state that economic austerity was a relevant factor as it applied to a number of time periods in the 20th century after World War 2, not just the period of rationing and austerity immediately after the war.</p>
<p><i>o No evidence has been produced to suggest why the McKee family subdivided their large holding in the early 1960s, creating the subject allotment. Ascribing such a decision to 'economic downturns' is conjecture.</i></p>	<p>The reason for subdivision in 1961 after the McKee Family sold the property is not known.</p> <p>Further research could reveal the reason for the subdivision but the fact remains that the estate was subdivided in a period of economic recession lasting from 1959-1962.</p>
<p><i>o Every single-family residence constructed between the mid-19th century to date speaks to the pronounced cultural preference of Australians for a suburban lifestyle. The Eastment House is not of any historical note for being an example of a late 20th-century freestanding house situated in a suburban context.</i></p>	<p>As stated before, this reflects the National and State Historical Themes and is discussed in the R&H report but it is not included in the R&H Statement of Significance under Criterion (a).</p>
<p><i>o The application of 'brick only' covenants was widespread across 20th-century suburban landscapes. While it was intended to ensure quality houses, historians also recognise the exclusive class undertones of such covenants. In many cases, they were implemented to preserve a middle-class character for certain areas. The absence of any adequate comparative study of the influence, location or effect of 'brick only' areas on the built character municipality makes it difficult to accredit the Eastment House as being of any importance in this regard. It is one of imaginably thousands of detached brick houses built during the municipality's late 20th-century consolidation.</i></p>	<p>The condition from Ku-ring-gai Council regarding the treatment of the exterior woodwork on the house is relevant in that the two large and visually prominent timber roof-top rooms in the Eastment House were permitted to be constructed in timber rather than in brick (although, it should be noted that the south wall of the front roof-top room was originally intended to be constructed in brick).</p> <p>Brick covenants were a severe restriction on design creativity until they were overturned by the planning system's overhaul of planning controls.</p>
<p><i>o The requisite threshold for the Eastment House to meet as an individual heritage item, under Criterion (a), has not been reached.</i></p>	<p>No reason for reaching this conclusion is given in the MO letter.</p> <p>The R&H report gives succinct reasons for the inclusion of each of the criteria (Criterion (a)'s is given on R&H p.18).</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<p>Un-numbered p. 3: Criterion (b) An item has strong or special association with the life or works of a person or group of persons</p> <p><i>o The Robertson Report claims a 'strong association' between the Eastment House and Mr Woolley. This connection—which to attain the threshold for Criterion (b) must be profound [R&H emphasis] or 'special'—has not been sufficiently established.</i></p> <p><i>The evidence does not paint a picture of Mr Woolley having been intimately involved in the design or completion of the Eastment House. Woolley's involvement was limited to the exterior of the house, his plans for which were diluted by the decision of Council to not approve the planned for porte cochere (which appears to have been intended as a defining feature of the façade) and also due to direction from the Eastment building company. The Eastment family were solely responsible for the design of the interior and the construction of the house.</i></p> <p><i>Mr Woolley was also not involved during construction. Mr Woolley is associated with thousands of buildings sites in New South Wales and further afield. Accordingly, for such a connection to be deemed of heritage significance, it should be more than tangential. The case that Mr Woolley's presence at the Eastment House is pronounced or that his constrained involvement in its composition had any meaningful impact on his career, views, or approach has simply not been made.</i></p>	<p>MO have misrepresented the wording of Criterion (b). The wording is "strong or special association". Nowhere in the NSW Heritage Manual is there mention of a "profound" association. This is true for assessment for items at a State level of significance as well as at a Local level.</p> <p>MO have misunderstood the process of architectural design in general and of designing within an architectural practice in particular. Moreover, the MO letter does not seek to acknowledge the passionate involvement of Ken Woolley in all of his designs. As stated in the Preamble to this report, Dr Robertson's interview of Ken Woolley regarding the contemporaneous Town Hall House revealed an architect passionate about the craft of architecture.</p> <p>It is an incredulous statement for MO to state that "Woolley's involvement was limited to the exterior of the house ...". This statement shows a complete lack of understanding of the architectural design process. The house is designed as a whole with the arrangement of the interior spaces and volumes (single height, double height, split level, etc) determining the exterior modulation and amassing of the building which, in turns feeds back into the interior arrangement so that both the interior spaces and the exterior massing are pleasing and satisfying.</p> <p>It is nonsense to state that Woolley designed the exterior and the Eastments designed the interior. This also relates to the involvement of the client in the design process. The client gives a brief of requirements to the architect in terms of accommodation, etc. and one assumes that the aesthetic treatment of that brief and its resolution into a house would have been Woolley's domain and that aesthetic resolution would have been agreeable to the Eastments as evidenced by them commissioning Woolley in the first instance and then by constructing the house he had designed.</p> <p>It is normal practice for clients to be involved in the selection of the interior finishes. This is not unusual. The involvement of the Eastments in such selections is not doubted and the change of documented materials is noted in the R&H report. Inspection of the 24 extant working drawings in the archives of Anchor, Mortlock, Murray & Woolley has revealed that the firm was involved in detailing the construction of the Eastment House and, moreover, detailing the Kitchen, Bathroom & Ensuite. The latter two drawings are dated 1975 which indicates a documented on-going</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
	<p>involvement of the firm in the Eastment House during its construction.</p> <p>Woolley's involvement with the Eastment House is not tangential because of his non-involvement on site as supervising architect. As stated in the R&H report of 16 April 2020 (on page 18 and at Appendix A) <u>the Eastment House was one of only a few individual houses undertaken by the firm in this period when large-scale projects were the norm for the practice.</u> Practices only undertake individual commissions for clients or for projects that are of potential interest to the architect. The fact that the Eastment House was designed by Woolley within the firm, was one of only two individual houses designed by the firm in 1970, and had 11 drawings allocated to it is an indication of the importance of the Eastment House to Woolley and, therefore, his association with the house is "strong".</p>
<p>Un-numbered p. 3:</p> <p><i>o That Mr Woolley's planned formulation for the Eastment House, as articulated by the drawings of his office's draughtsman, were not wholly implemented, as acknowledged by the Robertson Report, is not an insignificant detail. The curtailment of the original plans further weakens the case that the Eastment House has a special/profound connection with Mr Woolley.</i></p>	<p>This matter is addressed fully elsewhere in this report and that such changes are not unusual but, rather, the norm in the architectural design process.</p>
<p>Un-numbered p. 3:</p> <p><i>o That the Eastment family is of historical importance to the municipality has not been adequately established. Imaginably, there were other local families involved in the construction industry over the 20th century, including the latter part. Many of whom likely adopted the term 'Master Builders' (a common appellation for professional contractors, predominantly utilised in a promotional sense) and were responsible for 'quality work' and 'honesty', qualities which the Robertson Report assigns to Barry Eastment on the basis of an obituary prepared by a colleague. The relevance of the Eastment family wishing to live within 'an existing suburban area' (i.e. Killara) appears immaterial to an assessment of associational significance.</i></p>	<p>The obituary was not written by a "colleague" but by an architect, Mr John James, for whom the Eastments constructed the Readers Digest Building in Surry Hills.</p> <p>The fact that a number of Eastment family members, involved in the industry, lived in Killara is an indication of their long-term association with the area.</p>
<p>Un-numbered p. 3:</p> <p><i>o The requisite threshold for the Eastment House to meet as an individual heritage item, under Criterion (b), has not been reached.</i></p>	<p>No reason for reaching this conclusion is given in the MO letter.</p> <p>The R&H report gives succinct reasons for the inclusion of each of the criteria (Criterion (b)'s is given on R&H p.18).</p>
<p>Un-numbered p. 3:</p> <p>Criterion (c) An item is important in demonstration aesthetic characteristics and/or a high degree of creative or technical achievement.</p> <p><i>o Planning qualities attributed to the Eastment House (separating spaces on the basis of function, split-level, clerestory windows, solar orientation, long corridor, air</i></p>	<p>MO have misrepresented Criterion (c).</p> <p>The planning of the building with its clear and logical separation of functions, the use of the double-height</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<i>flow, openness etc.) were not innovative or unusual by the 1970s.</i>	gallery, the use of the subtle cross-fall of the site to introduce a split level (with its consequent spatial interest, visual flow, etc) are handles, in this writer's opinion (informed by over 40 years of architectural practice and experience of other architects' works of different periods ranging from the 1830s to the present), does demonstrate a mastery of architecture and warrants recognition of Woolley's high degree of creative achievement.
<p>Un-numbered p. 3:</p> <p><i>o That the design of the Eastment House 'merged' with the topography of the subject allotment—formerly part of 4 Springdale Road's lawn with a slight drop in land level—in a symbiotic relationship has not been substantiated.</i></p>	<p>The R&H report was clear in stating that the house utilised its difficult site that was constrained by boundaries that were not parallel, a pre-existing tennis court and setback from Springdale Road to respond to the topography of the site. The site slopes from the street down to the pre-existing tennis court and it also slopes across the site from south down to the north. It is this cross-fall that Woolley recognised opened up possibilities for the spatial disposition of rooms that could add interior interest as well as afford vistas across the lower spaces out to the garden.</p> <p>In other words it relates to its site sympathetically.</p>
<p>Un-numbered p. 3:</p> <p><i>o The so-called 'Sydney School' style of architecture (which is a far from accepted idiom that is critiqued by numerous architectural historians) is acutely associated with bushland contexts and settings, not inter-war period suburban streetscapes.</i></p> <p><i>As stated within the heritage report prepared by Touring the Past dated 6 March 2020: 'Particularly telling in this respect is that the split-level nature of the house (hardly pronounced—compared to the Johnson House or Woolley House I) is perpendicular to the slight fall of the subject land. Its siting then is opposed to the remnant natural quality of the topography and not responsive to it at all. Simply, a mid-1970s infill house was situated between the retained tennis court and established suburban street.'</i></p>	<p>MO do not acknowledge that the buildings of the so-called Sydney School (a term which Woolley vehemently rejected for his work and which I prefer to label as Regional Modernism – see R&H report page 20) were predominantly built on suburban blocks.</p> <p>The State Heritage Register-listed Woolley House I is constructed on a similar suburban allotment. On its south side is a large Federation house and close by on its north side is an interwar bungalow. The iconic David Moore photographs of the Woolley House I in a treed bushland setting were taken from the tennis court of the Federation house. Most of the trees in the photographs were located on the two neighbouring blocks of land.</p> <p>This statement is not correct. As stated above (and in the R&H report of 16 April), the Eastment House site falls in two directions, from the street down to the tennis court and across the site from the south down to the north. The fall across the site is less pronounced than the fall down the length of the site. Woolley took advantage of both these falls to create spatial interest within the house and to accommodate a room at the lower level opening onto the tennis court.</p> <p>The Johnson House at Chatswood is organised around the central timber staircase, with each functional area located at half-floor intervals to the north and south of the stair.</p> <p>The Woolley House I at Mosman is arranged on a series of platforms that step down and across the site, as the site there also falls in two directions. The</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
	<p>difference in platform floor levels was half-a-floor and the plan was staggered because of the steeply tapering shape of the triangular site. There is no upper level above the platforms.</p> <p>The level difference in the split of the Eastment house is one-third/two-thirds. This permits a person standing on the upper level of the split to look under the floor of the mezzanine study without bending over; a very subtle manipulation of the land-fall to obtain a visual and spatial flow within the house.</p>
<p>Un-numbered p. 4:</p> <p><i>o The conclusion reached in the Robertson Report that the Eastment House is 'visually recessive' within the Springdale Streetscape is contestable. The relationship formed by its angular/geometric form, mass of uniform common brown brick, brown tiling, brown paint, small setback, large garage door, and lack of fence with surrounding inter-war buildings is stark. This is not a design that fades into the background.</i></p>	<p>We are not sure why our statement: "The palette of unpainted, predominantly brown, brick, Mission Brown coloured timberwork and dark brown roof tiles causes the house to be visually recessive ..." (R&H page 19) is "contestable". The fact is that dark colours are more recessive than light colours.</p> <p>The combination of the house's colours, materials and the front boundary trees do screen the house. It is not something that is noticed without deliberately looking for it.</p>
<p>Un-numbered p. 4:</p> <p><i>o The Robertson Report does not make plain what the 'hallmarks' of the architectural design mode the subject place is associated with (variously described as the 'so-called Sydney School' and a 'regional form of modernism', both of which are nebulous conceptions). Unpainted external brickwork, weatherboard, clerestory windows, 'complex, broken roof forms' (noting that we contest the description of the roof form as 'complex'), and split-level were all—by the 1970s—too common/conventional across the housing industry to provide any level of distinctiveness for the subject place.</i></p>	<p>The MO out-of-hand dismissal of accepted architectural terms such as "The Sydney School" and "Regional Modernism" as being "nebulous" indicates a lack of understanding. The accepted reference to Australian architectural styles Apperley, Irving & Reynolds' 1999 book, <i>Identifying Australian Architecture</i>, uses "Sydney School" and "Sydney Regionalism" (as well as "Melbourne Regionalism" and "Perth Regionalism" etc for other capital cities' version of regional modernism). "Regional Modernism" is an internationally accepted architectural term whose current meaning was coined by Kenneth Frampton in his 1983 essay <i>Towards a Critical Regionalism: Six Points for an Architecture of Resistance</i>.</p> <p>MO are dismissing the "architectural essence" of the house by reducing it to its constituent materials and finishes and ignoring the mastery of space and light.</p>
<p>Un-numbered p. 4:</p> <p><i>o The Robertson Report assertion that the palette of the Eastment House, which it acknowledges was downgraded from the intended employment of face brick to an economical common brick, demonstrates the approach of the firm Archer, Mortlock, Murray & Woolley is questionable.</i></p> <p><i>Again, the employment of brown brick in the late 20th-century Sydney/Ku-ring-gai suburbia is not uncommon.</i></p> <p><i>Mr Woolley is also frequently associated with the designs of painted brick and other softer external colour palettes, including a lot of his individual one-off house designs (i.e. not for volume Building clients), such as his own houses in Paddington and Palm Beach.</i></p>	<p>MO are, again, misrepresenting the R&H report. The R&H report never stated that the "palette of the Eastment House ... was downgraded". The R&H report acknowledges that the exterior brickwork was changed and that other changes occurred to the house. "Changed" but not "downgraded". The colour palette, however, remained as broadly intended.</p> <p>A sweeping statement without acknowledgement of how the material was used in each instance.</p> <p>Of course Woolley is associated with the design of the Pettit & Sevitt project homes which primarily were bagged and painted white with dark stained timberwork. As stated elsewhere, face bricks are expensive compared to commons and Woolley</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<p><i>The submission that the Eastment illustrates the firm's 'construction method' is inaccurate. The Eastment's were solely responsible for the erection of the residence.</i></p>	<p>devised a system of using cheap bricks bagged and painted to enable the houses to be mass produced and affordable. Face bricks were not only expensive, they were often in short supply and, in order to obtain a consistency in a mass-produced product, face bricks were not used.</p> <p>It should be noted that the Palm Beach was not originally painted. Subsequent owners have unsympathetically changed the original aesthetics of the house by painting the stained timberwork.</p> <p>Again, MO are misrepresenting the R&H report. What the R&H report stated on page 22 was: "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."</p> <p>The drawings, and especially the annotations in pencil, indicate the normal interaction between builder and architect regarding the construction method for the house.</p> <p>Moreover, the numerous drawings produced by the AMMW office indicate an on-going and continuing relationship between the Eastments and Woolley during the house's construction. Within t in the archives of Ancher, Mortlock, Murray & Woolley there are the following:</p> <p>5 large-scale cross sections showing the construction of the building (drawing No 04 and four unnumbered drawings of Section 2, 3, 4 & 5), 6 sheets of numerous construction details (drawings, 06A, 07A, 08A, 09A, 10A & 11A), An undated set-out section giving the builder heights of the building elements so they can be set out and constructed, A 1975 sheet of details regarding the fireplace and chimney construction, An undated plan of floor relative Levels used to set out the house, An undated plan showing the floor structure, An undated plan showing the roof structure, and An undated sheet showing large-scale sections and details of the stairs.</p> <p>In addition to these construction drawings there are three sheets of Kitchen, Bathroom and Ensuite details.</p>
<p>Un-numbered p. 4: <i>o The fireplace is a notable internal element. However, without an adequate comparative study of others of its type, the suggestion that it is anything other than a typical 1970s brick/concrete fireplace is not reasonably makeable.</i></p>	<p>As stated in the Preamble to this report, Dr Robertson has had considerable experience in over 40 years as a practising architect. He has visited hundreds of buildings in Australia and overseas and has never encountered a fireplace design like the one in the Eastment House.</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
	<p>Dr Robertson contends that it is not a "typical 1970s brick/concrete fireplace" and MO have not produced any evidence or professional experience to justify that statement.</p> <p>The detailed drawings of the fireplace and chimney indicate its unusual nature in that it is detailed (rather than being a standard element that did not require detailing).</p>
<p>Un-numbered p. 4:</p> <p><i>o The Robertson Report does not make plain what the 'key hallmarks' of Mr Woolley's approach were or why the Eastment House, compared to the many other residential designs he was involved with, is exemplary.</i></p>	<p>The R&H report on page 16 clearly states in the last paragraph of Section 6.1 the characteristics of this period of Woolley's house designs (of which the Eastment House was the culmination), the characteristic of his other houses of that period and the changing characteristics of his later houses for himself.</p>
<p>Un-numbered p. 4:</p> <p><i>o The Eastment House was not the recipient of any architectural award or subject to any contemporary architectural coverage, both elements that characterise many of Mr Woolley's designs. It has also never, to our knowledge, featured in any publication concerning the practice of Mr Woolley or general expositions on late 20th century architecture.</i></p>	<p>Many architects have significant projects that are not published. Their non-publication could be for one of any number of different reasons including: Clients not wanting their house publicised, or Architects not wanting to be known to be undertaking such work (eg a firm undertaking large commercial, governmental or other projects might not want to be known as designers of single houses), etc.</p>
<p>Un-numbered p. 4:</p> <p><i>o That there is a dedicated number of passionate individuals in the current era captivated by the work of Mr Woolley means little to an assessment of the Eastment House's aesthetic significance.</i></p>	<p>This misrepresents the R&H report. The R&H report does not cite "passionate individuals" or "captivated" anywhere in the report.</p> <p>On page 20 of the R&H report under Criterion (d): "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."</p> <p>It is inaccurate of MO to suggest that the interest in the firm's work by the Art Gallery of NSW, the Australian Institute of Architects and Docomomo Australia means little to the esteem with which the firm's work is held by educated people in the visual arts field.</p>
<p>Un-numbered p. 4:</p> <p><i>o That the Eastment House illustrates or was the inspiration for a sufficiently high degree 'creative or technical innovation or achievement' for an individual heritage item, as required by Criterion (c) has not been demonstrated.</i></p>	<p>No reason for reaching this conclusion is given in the MO letter.</p> <p>The R&H report gives succinct reasons for the inclusion of each of the criteria (Criterion (c)'s is given on R&H p.20).</p>
<p>Un-numbered p. 4:</p> <p>Criterion (d) An item has strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.</p> <p><i>o The Robertson Report does not provide details of an identifiable concrete group who have formed a special</i></p>	<p>This misrepresents the R&H report.</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<i>attachment to the Eastment House prior to the decision of the real estate agent to highlight Mr Woolley's involvement in the design of the place in an effort to boost interest during the 2019 sale.</i>	<p>On page 20 of the R&H report under Criterion (d): "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."</p> <p>The architectural community of NSW is a definable group under this criterion. Moreover, the cultural group could easily be expanded to Australia given Ken Woolley's awards by the profession (in 1993) and the Australian community through the Federal Government (in 1988).</p>
<p>Un-numbered p. 4:</p> <p><i>o Proving that such a group is definable (who belongs to the 'architectural community of NSW') and has an important association with the item—the conditions which must be met in claiming Criterion (d)—would not appear likely.</i></p>	<p>No reason for reaching this conclusion is given in the MO letter.</p> <p>The R&H report gives succinct reasons for the inclusion of each of the criteria (Criterion (d)'s is given in the R&H report on p.20 in the discussion on this criterion).</p>
<p>Un-numbered p. 4:</p> <p>e) 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).</p> <p><i>o That the Eastment House performed as a design 'trial' for project homes he prepared for Pettit & Sevitt (which had been designing since 1962, several years prior to the Eastment House) has not been satisfactorily proven.</i></p>	<p>This misrepresents the R&H report. On R&H report page 21 it is stated that: "... the architect was trialling for his work on the project homes designed for Pettit & Sevitt." The use of the past continuous tense was deliberate as the designs of the Pettit & Sevitt houses evolved over the years.</p> <p>Architectural historians recognise the consistency of Woolley's work and development of details, as stated on R&H page 15.</p>
<p>Un-numbered p. 5:</p> <p><i>o The appearance of an architect-designed exterior in the suburbs in 1970s Ku-ring-gai is not in itself remarkably, historically or otherwise. Between 1962 and 1977, some 3,5000 project homes designed by Mr Woolley were constructed in Australia, predominantly in New South Wales. The presence of his designs is hardly infrequent.</i></p>	<p>The appearance of the Eastment House in Springdale Road was remarkable as urban infill in an established suburb of earlier houses. It was unlike any of the other Springdale Road houses that were visible from the street. Other houses in established areas of Ku-ring-gai, such as houses by Harry Seidler or Russell Jack were usually located on battle-axe sites and were not visible from the public realm.</p> <p>Many of the "project homes", constructed by Pettit & Sevitt for instance, were based on a small number of prototypes that were designed by notable architects such as Ken Woolley. A key example of this is the <i>Low Line B</i> in St Ives, which is listed as a local heritage item on Schedule 5 of the Ku-ring-gai LEP along with the other Pettit & Sevitt Group Project Homes in Richmond Avenue (items 1728-1732 & 1734) and as recognised on the RAIA Register of Significant 20th Century buildings.</p> <p>The presence of Woolley's one-off houses for individual clients was, indeed, infrequent. Refer to the</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
	list of the firm's houses for individual client in Appendix A of the R&H report of 16 April 2020.
<p>Un-numbered p. 5:</p> <p><i>o Margaret Eastment recalls her husband Barry, who knew Mr Woolley, engaged him on the basis of a 'favour'. This likely indicates that Barry, a professional builder intended to always design/construct his own house and sought the assistance of an architect he knew personally in 'signing off' on the plans. This was a matter of convenience. The Eastments did not engage Mr Woolley or his firm because they sought to make an architectural statement or develop a ground-breaking design</i></p>	<p>This statement by MO is not only conjecture but is preposterous.</p> <p>Nowhere in the two letters by Mrs Eastment are any of these claims supported.</p> <p>I know that Ken Woolley and his fellow partners would have been appalled and outraged at the imputation that the house was designed by Mr Eastment and that Woolley merely "signed the plans off". He was an architect of integrity and was totally involved in the design of his projects.</p> <p>Mrs Eastment's letters clearly state that Woolley "was engaged to prepare concept and detailed design plans and specifications suitable for Building Approval for our home." This contradicts the conjectural statement by MO. Moreover, none of the written documentation produced to date indicates that the Eastments engaged Woolley to not "make an architectural statement or develop a ground-breaking design" as stated by MO. The documents produced indicate that Woolley was engaged to design the house and prepare "detailed design plans". The Eastments would have known the type of house that Woolley would design and would have agreed with the design approach, otherwise they would have engaged another architect or, if Mr Eastment did, in fact, design the house he could have employed a draughtsperson to draw the plans as the use of an architect was (and is) not compulsory.</p> <p>As stated previously in this report, the 24 extant working drawings in the AMMW archives indicate the house was thoroughly detailed by the architect and was not the creation of Mr Eastment that was merely signed off by the architect.</p>
<p>Un-numbered p. 5:</p> <p><i>o The requisite threshold for the Eastment House to meet as an individual heritage item, under Criterion (e), has not been reached.</i></p>	<p>No reason for reaching this conclusion is given in the MO letter.</p> <p>The R&H report gives succinct reasons for the inclusion of each of the criteria (Criterion (f)'s is given on R&H report p.21).</p>
<p>Un-numbered p. 5:</p> <p>f) Criterion (g) item is important in demonstrating the principle characteristics of a class of the local area's cultural or natural places:</p> <p><i>o Claiming aesthetic and rarity significance (i.e. the place is of 'exceptional interest' and outstanding design merit) would seem to be undercut by pursuing Criterion (g), or vice versa. It is difficult to reconcile how a potential heritage item can be both unrivalled/special and also broadly representative of a designer's approach.</i></p>	<p>This statement is not correct.</p> <p>A building can be of exceptional interest in its own right and can be representative of an architect's oeuvre. R&H report page 22 states "The Eastment House ... demonstrates the firm's use of similar details in houses at the upper end of the real estate</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
	market as were then modified and used in the firm's work for the project home market."
<i>o The link between the Eastment House and Mr Woolley's design work on project homes has not been clearly established.</i>	No reason for reaching this conclusion is given in the MO letter. The R&H report gives succinct reasons for the inclusion of each of the criteria (Criterion (g)'s is given on R&H report p.22 in the discussion).
Un-numbered p. 5: Evidence from Original Owner <i>The Robertson Report contains a number of factual errors regarding the original design and Woolley's involvement. This is confirmed in a document signed by Mrs Eastment, who for clarity was the original owner, original client and original builder. Mrs Eastment was intimately involved in the design and construction of the home and her evidence should be given significant weight. Please see the attached letter (subsequent to previous letters) and detail file notes from two recent phone calls between Mrs Eastment and Mr Leahy confirming Mrs Eastment's view. In summary, Mrs Eastment's comments include the following:</i>	For clarity's sake, Mrs Eastment's letter of 20 March 2020 does not confirm that the Robertson Report contains a number of factual errors. This is a misrepresentation. Mrs Eastment's second letter of 19 May 2020 also does not mention, or refer to, the R&H report of 16 April 2020.
Un-numbered p. 5: <i>a) There is no connection between the existing brown roof tiles, mission-brown timber and common bricks. To say it was Mr Woolley's aesthetic desire and design intent is factually incorrect.</i>	The MO letter misrepresents what the R&H report of 16 April stated. On page 15 of the R&H report we quote an excerpt from a catalogue of the exhibition at the Art Gallery of NSW which refers to "Some of the individual houses and most of the project houses shared brown bricks, brown tiles and particular sharp-pointed forms". (Saunders & Burke, p.6) On page 17 of the R&H report we state: "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." It is a statement of fact that unpainted brown common bricks maintained the aesthetic of unpainted face bricks. Brown coloured exterior woodwork, regardless of who made the final colour selection, is also within Ken Woolley's colour palette for houses of that period. On page 19 of the R&H report we again acknowledge the substitution of common bricks for the specified face bricks. We also state how this achieves what Woolley intended for the exterior of the house in terms of a recessive colour palette. It is not incorrect to state that face bricks and brown stained/painted exterior woodwork was desired by Woolley at that time as they were common finishes for the few houses that the firm undertook for individual clients.

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<p>Un-numbered p. 5: <i>b) The common brick façade was chosen by the Eastment's at the time because it was cheaper to build. The Eastment's always intended to paint the bricks white.</i></p>	<p>Our previous comments that the house was constructed at the end of a very severe economic recession are relevant here, with regard to the change of materials in order to reduce costs.</p> <p>In addition, whilst I do not doubt Mrs Eastment's statement that their intention was to paint the house white, it never was painted and we must assess this against the original architect's design intent to have the house clad in face bricks (ie unpainted bricks).</p>
<p>Un-numbered p. 5: <i>c) The street fence was designed and approved and to build in-line with the height of the neighbouring properties.</i></p>	<p>We do not deny that the fence was and the porte-cochere were designed by Woolley to be constructed. However, the porte cochere was refused by Council and the front fence was never built.</p> <p>Again, the existing situation is that the house, which is within a Heritage Conservation Area, does not have a front fence and has not had a front fence since the date of the house's construction.</p>
<p>Un-numbered p. 5: <i>d) Mrs Eastment's view is that the design of the house was not significant to Mr Woolley &/or his firm. Mrs Eastment notes that Mr Woolley took the initial job and was partially involved as a "favour" as a "mate" of Mr Eastment. Whilst Mrs Eastment obviously enjoyed her house, in her view the design of the house was predominantly dictated by the Eastment building company and is in no way close to Mr Woolley's best work.</i></p>	<p>The MO letter is twisting the actual wording of Mrs Eastment's letter dated 19 May 2020 which states: "My husband was the managing director of a construction and joinery company FT Eastment & Sons. He knew Mr Woolley through their association in the construction industry. It was through this connection that Mr Woolley was engaged to prepare concept and detailed design plans and specifications suitable for Building Approval for our home. We did not engage Mr Woolley for site supervision services and he did not attend the site during the construction phase. We had our own project manager and my husband supervised construction on a daily basis."</p> <p>There is no mention in any written documentation presented by Mrs Eastment of the house being designed by Woolley as a "favour" as a "mate". Mrs Eastment clearly states that Woolley was "engaged to prepare concept and detailed design plans and specifications suitable for Building Approval". This is a formal arrangement that every architect understands as a commission to design the house.</p> <p>The R&H report did state (at page 23 and at Appendix A on p.36) that, as so few houses were undertaken by the firm at that time, because the firm primarily undertook large commercial and education commissions, each house that was designed was considered to be a major commission. To downplay the importance of the house to the firm is not correct.</p> <p>What is the basis for the MO statement that the house "is in no way close to Mr Woolley's best work"? Where is the comparative analysis? Where are the better houses within the Ku-ring-gai Local Government Area? The MO statement is simply an unsubstantiated personal opinion.</p>

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
	At no time has the R&H report of 16 April 2020 stated that the Eastment House is Woolley's best work. What we have stated is that the house is a significant house at a Local level within the context of the Ku-ring-gai Local Government Area.
Un-numbered p. 5: e) <i>Mrs Eastment disagrees with the statement in the Robertson Report that the commissioning of Mr Woolley (or the firm) by the Eastment family demonstrates a design of exceptional interest as it embodies the Client's brief.</i>	The MO letter is again twisting the actual words of the R&H report. On page 21 of the R&H report we state: "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." As stated previously, Ken Woolley's firm was undertaking large-scale projects and so individual houses for individual clients is of interest and importance within the architect's oeuvre. Our statement reflects this duality of the architect's work, ie accepting individual briefs from clients for a large house whilst also undertaking mass housing for the middle class through his project homes. On the one hand a brief for individual requirements and on the other, designs without an individual brief.
Un-numbered p. 5: f) <i>The exterior materials and colour palette were chosen by Mr and Mrs Eastment, not Mr Woolley.</i>	This is not contradicted by the R&H report. The palette of materials chosen by the Eastments reflected those detailed by the architect (ie unpainted bricks and stained/painted timber).
Un-numbered p. 5: g) <i>The interior of the property was fully designed by the owners and not Mr Woolley. Mr Woolley was not involved in selecting any finishes, colour palettes, products or interior design elements.</i>	The MO letter ignores the importance of the architect's contribution to the design of the house. At the top of page 17 in our report we clearly discuss the primary importance of the design of the house undertaken by Woolley: "...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 architecture of the Eastment House is undoubtedly Ken Woolley's. On the same page of our report we acknowledge the changes made during construction (with regard to materials and finishes, etc) but none of these changes alter the essential architectural creation of the house by Woolley.
Un-numbered p. 6: h) <i>Mrs Eastment has expressed deep concern at Council's actions, it's unfounded consultant report that dismisses her in depth involvement in the project, Mr Eastment personal relationship with Mr Woolley and the way that her property was accessed without her consent during an open house inspection.</i>	At no point in either of Mrs Eastment's two letters does she "express deep concern at Council's actions, it's unfounded consultant report that dismisses her in depth involvement ..." Perhaps MO could be specific as to where the R&H report is "unfounded".

Mills & Oakley letter dated 20 May 2020	Robertson & Hindmarsh Pty Ltd comment
<p>Un-numbered p. 6: <i>Original DA Approved Plans & Conditions:</i> <i>It should be noted that Mrs Eastment provided what appears to be the only existing and original DA approved plans and stamped conditions to the new owners to assist them in carrying out any appropriate renovations as discussed at the time of purchase. The DA plans and conditions clearly demonstrate a number of key items that also contradict The Robertson Report:</i></p> <ul style="list-style-type: none"> • <i>External Timber Colour: If the weatherboards are not western red cedar or Canadian redwood, treated with a heavy body stain, they are to be painted with a pigmented paint and not oiled, stained, varnished or similarly treated.</i> • <i>Street Fence: The height of the brick street fence on the front boundary is not to exceed 6'0" above footpath level.</i> <p><i>There is no notation &/or condition anywhere in the original documentation provided by Mrs Eastment that specifies any particular external &/or internal colouring, other than the previous condition of Consent above, being a heavy natural stain &/or any pigment paint.</i></p>	<p>Conrad Gargett Architects, the successor firm to Ancher, Mortlock & Woolley were contacted on 3 April 2020 by R&H regarding accessing the complete set of extant drawings for the Eastment House. The extant drawings have now been made available (4 April 2020) to R&H and they comprise a set of 24 drawings.</p> <p>The statement by MO that the following points contradict the R&H report is unclear. It is arguable that the BA drawings contradict what is stated in the R&H report. [Please note that the approved drawings are BA drawings and not DA drawings as DAs were not required at that time].</p> <p>The BA notation regarding treatment of the external woodwork refers to the protection of the timberwork from rot as well as for aesthetic reasons. Western Red Cedar (WRC) and Canadian Redwood are considered to be durable timbers that do not require a paint film for protection and they were usually stained (with Cabot's or similar stains) for aesthetic reasons (ie no raw timber). The range of colours in the 1970s comprised various shades of brown and black; Mission Brown being the most common. The reference to timbers other than WRC or Redwood having to be painted with a pigmented paint has a two-fold meaning. Firstly, other timbers require protection because they are less durable. Oils and stains do not provide the same level of protection as "pigmented paint" (ie an oil-based paint as plastic-based paints were not then readily available for use on timber). The prohibition on varnish is interesting in that varnishes would provide adequate protection (for approximately 12 months before requiring renewal) but, because varnish is a clear finish the natural colour and grain of the timber would be visible. So, the intention of BA condition 4 was primarily an aesthetic condition.</p> <p>Regarding the front fence, the R&H report states clearly in Section 8.1 (R&H p. 26) that the fence was approved but never constructed. This is not a contradiction of the BA drawings.</p> <p>The MO letter makes such generalised statements that the R&H report errs in its facts and yet the MO letter fails to pinpoint the precise location of such errors, primarily because they do not exist.</p>

Dr Scott Robertson
BSc (Arch), BArch (Hons), MBEEnv (Blg Cons), PhD.

Robertson & Hindmarsh Pty Ltd
4 June 2020

16

APPENDIX I

List of extant working drawings in the archives of Ancher, Mortlock Murray & Woolley.

Numbered drawings:

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
7017-06A	Eastment House, [un-named but depicting large-scale roof details]	
7017-07A	Eastment House, [un-named but depicting large-scale roof details]	
7017-08A	Eastment House, [un-named but depicting large-scale roof details]	
7017-09A	Eastment House, [un-named but depicting large-scale roof details]	
7017-10A	Eastment House, [un-named but depicting large-scale construction details]	
7017-11A	Eastment House, [un-named but depicting large-scale construction details]	

Un-numbered drawings:

7017	Eastment House, Section 2-2	
7017	Eastment House, Section 3-3	
7017	Eastment House, Section 4-4	
7017	Eastment House, Section 5-5	
7017	Eastment House, Stair Details	
7017	Eastment House, Set-Out Section	
7017	Eastment House, [un-named but depicting Ground Floor set-out plan]	
7017	Eastment House, [un-named but depicting Basement floor structure]	
7017	Eastment House, Roof Framing Plan	
7017	Eastment House, 6 Springdale Road, Killara	Fireplace and Chimney Details, 20.5.1975
7017	Eastment House, 6 Springdale Road, Killara	Kitchen & Laundry Layout
7017	Eastment House, 6 Springdale Road, Killara	Bathroom, 10.10.1975
7017	Eastment House, 6 Springdale Road, Killara	Ensuite, 10.10.1975

Weir Phillips Heritage and Planning

24 June 2020.

Attention: **The General Manager**

Ku-ring-gai Council
818 Pacific Highway, Gordon NSW 2072

Re: **6 Springdale Road, Killara**

Dear Sir/Madam,

The following concerns the proposed heritage listing of No. 6 Springdale Road, Killara as a heritage item of local significance by Schedule 5 Part 1 of the *Ku-ring-gai Local Environmental Plan 2015*. The site is currently subject to an Interim Heritage Order (IHO 152 gazetted).

Council notes in its Preliminary Heritage Assessment, undated, that, to “protect the property from deleterious changes that will greatly impact on the cultural significance and relative intactness of the house,” an Interim Heritage Order be sought from the Minister. That the building might be in danger, is not in any way substantiated by the actions of the owner or by the statutory protection already afforded to the building, which is as follows:

- The house lies in the Springdale Conservation Heritage Area. As such an Interim Heritage Order has been issued by the Minister as the house is currently afforded protection by the Conservation Area and an IHO cannot be issued by Council.
- The owners submitted an application to Council, openly seeking to carry out certain works. Council are at liberty to refuse such an application or work with the owners to seek a satisfactory outcome in relation to the Conservation Area.

Council chose the heavy-handed alternative of seeking an IHO causing considerable distress to the current owners, who were seeking permission from Council for some simple works that in no way threatened the house, when there was the option of consulting with them.

Ku-ring-gai Council commissioned Robertson + Hindmarsh to carry out a heritage assessment of the property. The subsequent report prepared by them is dated 16 April, 2020. This report has been reviewed, together with additional information provided by the owner of the property, including a heritage assessment commissioned by the owner and prepared by Patrick Wilson dated 6 March, 2020.

The owner of the property has also provided information from Mrs. Margaret Eastment that was not available to Robertson + Hindmarsh. The Eastments commissioned Ken Woolley, who was a friend and colleague, to design the house and occupied it until its recent sale. The late Mr. Barry Eastment was a builder and was responsible for construction of the house. Mrs. Eastment has stated that the building works did not involve participation by Ken Woolley as supervising

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architect and that many of the detailed design decisions were made by the Eastments. This alone diminishes the Woolley design when compared to other houses and buildings designed by him and for which he fully supervised construction.

The following concerns are raised with regard to the conclusions drawn in the Robertson + Hindmarsh report:

1. The comparative analysis in the report is not sufficient to draw the conclusion that the property is a fine example of the work of Ken Woolley. The report provides a list of houses designed by Woolley, but no descriptions or illustrations of these houses to enable meaningful comparisons to be drawn. It is noted that the site has not been identified in any previous heritage studies carried out by Council, notably the *Review of Ku ring gai Potential Heritage Items from the Post War Period* (2011), which included a number of Woolley houses. It was also not mentioned in the assessment for the creation of the Conservation area in 2015. In that process houses within the conservation area were not categorized as Contributory, Neutral or Intrusive.

Given this omission, a more thorough process to establish the status of Woolley's work and to enable the significance of No. 6 Springdale Road to be fully understood is required. This would include a comparison in greater depth to the award-winning examples listed by Robertson + Hindmarsh in their report and considered by his peers to be the best examples of his work. Where the theme of listing is the work of a particular architect, a survey should be made of as many of the buildings by that architect that are known. Based on such a survey, a full and informed comparative analysis can be made. With regard to a particular architect, such a survey should not be confined to a particular Local Government Area. There is no real understanding where No. 6 Springdale Road sits within the lexicon of Woolley's work.

The house is described as being a 'Sydney School' house. Accepting that there is discussion as to whether this is a particular style of architecture, I concur with the analysis provided by Patrick Wilson that the house lacks the

'...crucial site-hugging quality illustrated by exemplars of the 'Sydney School'. The nature of the subject allotment- only faintly undulating and historically deriving from the landscape grounds of 4 Springdale Road in a highly suburban/established streetscape- prevented any authentic attempt on behalf of the designer to harmonise with or sensitively response to a 'natural setting.' This lack of a challenging site for the design to tackle and blend into poses a major impediment to an interpretation of the subject building as being a worthy example of the 'Sydney School.' Such a facet is intrinsic within all of its celebrated examples. It cannot be said that this design was meaningfully influenced by the qualities of the site.'

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The fact that the house backs onto a tennis court, previously part of the heritage-listed No. 4 Springdale Road, makes the rear elevation awkward and without the finesse created in those examples where the rear of Woolley's houses look down into a bushland gully.

2. The information provided by Mrs. Eastment calls into question the extent to which Woolley was involved beyond the initial Application phase. Mrs. Eastment states that Woolley was not involved in the construction. The house needs to be compared to those commissions that Woolley saw through to completion. How this lack of involvement beyond the initial design phase impacted upon how complete an example it is of Woolley's work and whether the houses that he oversaw the construction of better are examples of his work should be thoroughly questioned.
3. If the listing for No. 6 Springdale Road should proceed, the current owners should have the opportunity to provide input into the information and conclusions drawn by the listing sheet, as this will become the document that guides the future management of the site. There are some concerning conclusions as to what should and shouldn't occur to the house in the Hindmarsh + Robertson report. For example:
 - The report places great weight on the retention of the face brickwork. Among the information provided by Mrs. Eastment is that it was intended by the Eastments and by Woolley to paint the brickwork, as opposed to leaving it face brick as indicated by the only available plans that survive. While common bricks could have been used to save money, no builder building his own house would accept the quality of the brickwork, notably the use of chipped bricks and a lack of random placing of "doughboys", bricks with a dark red heart. These bricks appear in concentrated areas on the front elevation as opposed to being randomly mixed into the brickwork. Those houses designed by Woolley where it was intended that the brickwork remain exposed show a higher level of craftsmanship in the execution of the brickwork regardless of the use of common or face bricks.
 - The report also places weight on the use of mission brown stain to the woodwork. The original documentation is not so prescriptive and states:

'If the weatherboards are not western red cedar or Canadian redwood, treated with a heavy body stain, they are to be painted with a pigmented paint and not oiled, stained, varnished or similarly treated.'

The original exterior timber work was replaced by the owner in 2015 with pine and stained. Woolley's houses demonstrate the use of other colours, the importance being their tonal relationship with their, usually, bushland settings.
 - The original plans specified a brick fence on the front boundary up to 6 ft in height.

Such a fence is consistent with the range of fences in the area and has the two practical aspects of providing safety in the front yard for children and preventing headlights from penetrating the front bedroom on an otherwise busy corner.

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The owners respectfully request that the process of listing their property at No.6 Springdale Road, Killara be deferred pending Council carrying out a proper survey and comparative analysis of the work of Ancher Mortlock and Woolley (in its various guises) and of Ken Woolley in particular to determine the precise status of the Eastment House in relation to the other works of both the architectural firm and that of Woolley himself. Such a study should include direct contact with Mrs Eastment as original owner of the house to establish the roles of owner and architect in its design and construction. It is our understanding that Mrs Eastment is quite happy to participate in such an undertaking.

The owners are also happy to provide any information that is at their disposal.

Should you have any questions, please call me on (02)8076 5317.

Yours faithfully,



James Phillips
B.Sc.(Arch.), B.Arch., M.Herit.Cons.(hons)
Director