

# Heritage Data Form

ITEM DETAILS							
Name of Item	33 Young Street, Wahroonga						
Other Name/s Former Name/s	Wainberg House						
Item type (if known)	Built						
Item group (if known)							
Item category (if known)							
Area, Group, or Collection Name							
Street number	33						
Street name	Young Street						
Suburb/town	Wahroonga					Postcode	2076
Local Government Area/s	Ku-ring-gai						
Property description	Dwelling House						
Location - Lat/long	Latitude				Longitude		
Location - AMG (if no street address)	Zone		Easting		Northing		
Owner	Private						
Current use	Residential						
Former Use	Residential						
Statement of significance	<p>As a good example of International style architecture, 33 Young Street Wahroonga has historic and aesthetic significance and representative value at a Local level. These same values are evident internally through the building's strong association with the designer of its high-quality interiors, Paul Kafka, as a fine and intact example of the work of the famed émigré designer and furniture maker. The planning of the house is also significant at a Local level as it demonstrates the planning of a house designed to accommodate live-in servants for the wealthy immigrant Middle Class.</p> <p>In addition to aesthetic significance, the interior of 33 Young Street Wahroonga demonstrates rarity as a particularly intact and high-quality example of the interior design of Paul Kafka still located in its original setting, of which there appear to be few comparable known examples. This significance is potentially at a State level with regard to intact post-war interiors designed/constructed by émigré designers.</p> <p>33 Young Street, Wahroonga, has historical significance at a local level for its ability to demonstrate patterns of European immigration in the inter-war and post-war periods following the series of conflicts in Europe.</p>						
Level of Significance	State <input type="checkbox"/>				Local <input checked="" type="checkbox"/>		

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DESCRIPTION	
<b>Designer</b>	Hugo Stossel?
<b>Builder/ maker</b>	Paul Kafka interiors
<b>Physical Description</b>	<p>The site is a corner allotment on the south-east corner of Young and Randolph Streets (Young Street on the west and Randolph Street along the north boundary of the site) and falls from the high point along Young Street down to the east end of the site. The site has an area of 980.9m<sup>2</sup>. The main pedestrian entry to the site is from the corner of the site at the intersection of the two streets, giving access to a sandstone-paved path leading to the front porch (also paved in sandstone) and front door. The original vehicle entry was on the south end of the Young Street frontage and gave access to the steeply sloping driveway (bounded by sandstone retaining walls) leading down to the original tandem double garage (the door of which has now been replaced with a glazed window wall). The current vehicle access is from the north of the site with a double carport accessed from Randolph Street.</p> <p>The site has no boundary fencing along the two street frontages but has sandstone gate pillars at the driveway and a sandstone box flanking the tradesman's entrance that contains the gas meter. In lieu of a fence, the two street boundaries are defined by sandstone flagging mounted on edge used as a haphazard garden bed edging. There is a side yard along the north side of the house with a terrace outside the Lounge Room windows. Along the south side of the house is a concrete path leading to a set of stairs up to the tradesman's entry porch. From the porch level the concrete stairs descend to the continuation of the concrete side path leading down to the lower level of the rear yard.</p> <p>At the rear of the house there is a sandstone terrace accessed from the Kitchen and Lounge Room. The terrace is paved in regular sandstone paving and there is a steel post-supported clear fibreglass roof over the terrace. Whilst the current terrace is not original it would appear that some form of paving existed outside the Kitchen &amp; Lounge Room doors. The site slopes steeply down from the terrace to the rear lawn and swimming pool and this slope would appear to be original as it is retained along its south edge by a rendered, painted retaining wall that is continuous with the lower masonry balustrade at the south end of the terrace which is, in turn, continuous with the south wall of the house.</p> <p>The house is a two-storey Post-War International Style rendered brick residence with a tile roof and timber windows and doors. There is a Lower Ground Floor level under the south part of the house containing the original Garage and Laundry, with concrete floor slabs, and concrete slab ceiling with supporting beams that displays the grain and imprint of the timber boards of the original concrete formwork.</p> <p>The windows are an important design feature of the house and they comprise large timber casement hung sashes with no central meeting mullion. This allows the windows to be thrown open to create large openings that connect the interior to the exterior. The casement sashes are hung on Whitco friction stays and the sashes are held closed by casement window catches. The windows in the former Basement Garage &amp; WC are new replacement aluminium windows and the windows of the First Floor Living Room are frameless glass sliding sashes on steel guide tracks.</p> <p>The large windows of Bedroom 4 on the First Floor have a much lower sill height than the other First Floor windows and the window is further emphasised and given importance by the protruding rendered "architrave" around the exterior of the window. The double-height window wall illuminating the Entry Foyer and Stair Hall is the major feature of the west façade. The original First Floor verandah has been enclosed to form a Living Room and its mullion-less and frameless Cowdroy sliding glass sashes are a prominent feature of the front façade. There is a low rendered wall forming what was probably the base of the original verandah balustrade and there would appear to be a small drainage hole at the east end of the verandah, indicating that the Living Room was intended to be an open verandah.</p> <p>One original exterior wall light fitting remains above the landing of the service entrance on the south side of the house. The Ground Floor floor finishes are: Polished hardwoods floor boards in the Entry/Stair Hall, clear-finished timber parquet in the Lounge and Dining Rooms, carpet on hardwood boards in the office/Study, carpet on pine boards in Bedroom 5, vinyl on the Hall floor, non-original parquet in the Kitchen and ceramic tiles in the WC and Ensuite off Bedroom 5. The ceilings are</p>

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	sheeted with fibrous plaster with scotia plaster cornices. The First Floor floor finishes are the First Floor Bathroom and WC comprise tiles on concrete slabs, the Living Room (former open verandah) is paved with terrazzo tiles of three colours (black, cream and a lighter cream), and the other rooms are finished with carpet on timber boards. The owner states that the floors had never been clear-finished which would indicate that they have always been carpeted. The ceilings are sheeted with fibrous plaster with scotia plaster cornices.					
<b>Physical condition and Archaeological potential</b>						
<b>Construction years</b>	<b>Start year</b>	1951	<b>Finish year</b>		<b>Circa</b>	
<b>Modifications and dates</b>						
<b>Further comments</b>						

## HISTORY

<b>Historical notes</b>	<p>This land was part of an early 2000-acre (809 ha) Crown grant to John Terry Hughes in 1842. A substantial residential subdivision of land around the subject site occurred in 1922 under DP 11230, into large acre lots. In September 1923, the NSW Realty Co Limited acquired lots 16 to 33 of this estate, totalling over 17 acres (6.9 ha) in size. NSW Realty Co Limited re-subdivided the land under the current deposited plan, DP 12371, known as the "Brundah Park Estate." The subject site officially came into being at this point, as lot 32 DP 12371, at a size of 39 perches (986.42m<sup>2</sup>).</p> <p>Lot 32 was not transferred to a new owner until January 1943, when it was first acquired by brothers Alexander and Michael Wainberg, both of Annandale, Dyers, as joint tenants. The 1948 aerial photograph shows the vacant site and the sparse development in the vicinity of the site. In July 1949, the lot was transferred to the said Michael Wainberg of Annandale, Dyer, as sole proprietor. In 1950, M. Wainberg lodged a Building Application (No. 1713) for a brick dwelling on Lot 32 Young Street, Wahroonga. The Building Application gave the following information:</p> <p><i>Owner and applicant: M. Wainberg,</i>  <i>Owner's address: 5 Oliver Street, Roseville,</i>  <i>Cost of building: £9,200,</i>  <i>Date application lodged: 23/11/50,</i>  <i>Date application approved: 30/11/50,</i>  <i>Material of outer walls: brick,</i>  <i>Material of roof: tiles.</i>  <i>No builder's name was given.</i></p> <p>The drawings relating to this 1950 Building Application are no longer in Council's archives. In March 1951 the Metropolitan Water Sewerage &amp; Drainage Board noted the construction of a "Brick residence and garage, Young Street, [Ku-ring-gai] M. Wainberg" which indicates the house was under construction at that time. Although the architect of this house is presently unknown, the manufacturer (and possible designer) of the interior joinery and built-in furniture for this residence was Paul Kafka, a highly significant designer and furniture maker.</p> <p>In January 1971, the property was transferred to Terence Joseph Wilson of Mosman, Dental Surgeon and Veronica Maxine Wilson, his wife as joint tenants. In 1972 application was made to Council to erect the current brick and timber double carport. The application noted that the construction of the carport was tied to the construction of pool safety fence around the existing pool, implying that the pool fence was either inadequate or non-existent. In May 1974, the property was transferred to John Fisher of Wahroonga, Company Director and Gladys Cynthia Fisher, his wife as joint tenants. In June 1979, the property was transferred to Cedric George Holden of Wahroonga, chartered accountant and Patricia Mary Holden, his wife as tenants in common. No further transfers were recorded before a new (inaccessible) certificate of title was issued in 1979.</p>
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The identity of the architect of the house is currently not known but, because of the commissioning client's Central European background, the use of Paul Kafka for the joinery, and the design of the house itself, it would appear that the architect was most likely an émigré from either Central Europe or Eastern Europe.

The interior joinery and built-in furniture was manufactured by Paul Kafka. The following biography of Paul Kafka by Michael Bogle has been excerpted from the Design and Art Australia online database. The son of a Viennese furniture maker Paul Ernst Kafka was born in Vienna on 1 July 1907. Experience in his father's factory and an apprenticeship in another Viennese furniture factory gave him a good grounding in the more practical aspects of furniture making, but he is also said to have studied furniture and interior design at the University of Applied Arts in Vienna.

During the 1930s Kafka worked as a furniture and interior designer with a furniture retail store in Vienna and in 1939 he and his wife emigrated to Australia. Kafka worked for the redoubtable Ralph Symonds, an entrepreneurial Sydney plywood manufacturer, before establishing a small furniture factory in 187 William Street, Darlinghurst, in 1941. About 1945 Kafka moved to larger premises at 161 Botany Road, Waterloo where he employed four tradesmen, two Italians and two Australians. His company was listed in 1948 directories as a 'Manufacturer of Modern Exclusive Furniture' and from 1951 to 1967 was registered with the New South Wales Furniture Manufacturers' Guild (formed 1948) as 'Paul Kafka Exclusive Furniture Pty Ltd'.

In the 1950s and 60s Kafka exhibited regularly at the Ideal Homes Show and the Building Information Centre in Sydney and at the height of his business in the late 50s was employing about 40 staff. During the 1960s, as imports competed with locally-made furniture, Kafka concentrated on work for hotels such as the Sheraton and the Chevron and for the Travelodge motel chain. He died in Sydney on 15 May 1972.

Kafka's clientele ranged from private home owners to architects and interior decorators to corporations, but what distinguished many of his clients were their European origins. Like Kafka, many were also Jewish refugees from war-torn Europe and there was a particular concentration of these clients in Sydney's eastern suburbs. Apart from their common European heritage what attracted many to Kafka's work was its stylishness and fine craftsmanship, qualities that were part of a strong tradition in European cabinet-making, but were less common in Australian post-war furniture.

Kafka produced furniture, particularly built-in cabinet work, for a number of Sydney's European-born architects, themselves amongst the small group of pioneering modernists practising in Australia at the time. Harry Seidler was a notable early client. Like Kafka, Seidler and his parents, Max and Rose, were Viennese and no doubt these shared origins, as well as a common interest in modernist concepts, helped reinforce their professional relationship.

Kafka completed built-in and freestanding furniture for Seidler's landmark 'Rose Seidler' house (Wahroonga, 1948-50, now managed by the Historic Houses Trust of New South Wales) and for several other Seidler projects. Kafka also worked with the late Hugh Buhrich, a German-born architect whose idiosyncratic form of modernism is belatedly receiving the recognition it deserves. Henry Epstein, another of Sydney's early émigré modernists, commissioned Kafka to create furniture for a number of his houses, notably the Chaim and Florence Hillman house in Roseville in 1950 (4). Kafka's cabinet work for this radical, flat-roofed cubic design was largely intact when the house was sold in 1995 amid much media attention. Kafka's own house, a flat-roofed, concrete and glass essay in modernism in suburban Roseville, was designed about 1950 by Hungarian-born Hugo Stossel. Described as a 'functional house that is different' in the May 1952 issue of *Australian House & Garden*, it featured much beautifully-detailed cabinet work by Kafka.

According to Neil Sear, a cabinet-maker who worked for Kafka from 1948 to 1966, Kafka was a very astute businessman and played an important entrepreneurial role in the operation of the company. He was also very fastidious and insisted on traditional construction techniques and a high level of hand finishing. While Kafka had some training in design it seems he employed designer/draftsmen to produce art work for the firm and to draw up designs for interiors and individual pieces.

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	<p>During the 1950s a Dutch designer, Alfons Worms, worked for Kafka and in the 1960s he employed George Surtees, a Hungarian-born designer. Kafka's working method, according to Surtees, was to meet with clients and then provide the designer with a rough sketch of the client's requirements for further interpretation and development.</p> <p>While Kafka's furniture can often be identified by a company label, his distinctive use of highly-figured veneers is also a characteristic distinguishing feature. Kafka's favoured timbers included Italian walnut and burr elm, stripy zebrana, Macassar ebony and sapele wood, as well as sycamore, Queensland maple and silver ash. Borders of distinctive crossbanding were a common feature of both built-in and freestanding cabinet work with the occasional inclusion of marquetry patterns and decorative motifs, as in the Powerhouse Museum's stylish cocktail cabinet of 1954.</p> <p>Kafka's love of patterned veneers was no doubt influenced by the strong Austrian tradition of using highly figured woods to enliven otherwise relatively plain, functional designs, a tradition that extended from the Biedermeier period of the first half of the 19th century through to furniture designed by members of the Wiener Werkstätte in the early years of the 20th century and the Art Deco style of the inter-war years. Indeed, the strongly geometric design of much of Kafka's furniture of the 1940s and 50s remained firmly rooted in the European Art Deco or 'art moderne' style prevalent during the late 1920s and 1930s when his career in Austria was just emerging. Furniture such as the cocktail cabinet and Kafka's tiered, mirror glass-topped coffee tables, and interiors like the Vaucluse dining room of the late 50s with its dramatic asymmetrical geometry owe an obvious debt to the inter-war 'modernist' aesthetic. Kafka's Austrian heritage and his penchant for decorative veneers largely inured him to the fashion for the blonde timbers and organic forms of Scandinavian design in the post-war years.</p> <p>Paul Kafka's furniture may not have reflected the latest international design trends and may have been subject to a certain 'overstatement' at times, but it nevertheless contributed immeasurably to the richness of Australia's post-war furniture industry. In a country only just beginning to emerge from its pre-war isolation, Kafka's stylish, sophisticated and well-crafted cabinet work acted as an important conduit for the transmission of European styles and standards of craftsmanship to Australia.</p>
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THEMES	
<b>National historical theme</b>	4. Building settlements, towns and cities
<b>State historical theme</b>	Towns, suburbs and villages
<b>National historical theme</b>	4. Building settlements, towns and cities
<b>State historical theme</b>	Accommodation
<b>National historical theme</b>	8. Developing Australia's cultural life
<b>State historical theme</b>	Creative endeavour

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APPLICATION OF CRITERIA	
<b>Historical significance</b> SHR criteria (a)	The Wainberg House is of local historical significance in demonstrating the patterns of European immigration in the inter-war and post-war periods and the successful integration of those migrants into the business community and into Australian society.
<b>Historical association significance</b> SHR criteria (b)	The Wainberg House at 33 Young Street, Wahroonga is of at least local associative significance because of its strong association with renowned furniture designer and maker, Paul Kafka, and its owners, Mr & Mrs Michael Wainberg for their participation in the Jewish and business communities of Sydney.
<b>Aesthetic significance</b> SHR criteria (c)	The Wainberg House is of local aesthetic significance as its design exhibits the features of the European Modernism translated to the Australian context and climate. The interior timber joinery and built-in furniture is possibly the best extant example of Paul Kafka's work still in its original context.
<b>Social significance</b> SHR criteria (d)	The Wainbergs were prominent members of Sydney cloth and clothing manufacturing business community as well as being prominent philanthropists within Sydney's Jewish community.
<b>Technical/Research significance</b> SHR criteria (e)	
<b>Rarity</b> SHR criteria (f)	The Wainberg House has rarity value as possibly the most intact, high quality Kafka interior still in its original setting.
<b>Representativeness</b> SHR criteria (g)	The Wainberg House demonstrates the key characteristics of European Modernism for well-to-do Middle Class business people. It has a relatively stark exterior but a richly decorated interior along the lines espoused by Adolf Loos.
<b>Integrity</b>	

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HERITAGE LISTINGS	
Heritage listing/s	Interim Heritage Order dated 11 December 2020.

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: "Wainberg House" 33 Young Street, Wahroonga	2021	Ku-ring-gai Council

RECOMMENDATIONS	
Recommendations	See <i>Heritage Assessment Report: Potential Heritage Item: "Wainberg House"</i> , 33 Young Street,, Wahroonga (2021) 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: "Wainberg House" 33 Young Street, Wahroonga for Ku-ring-gai Council	Year of study or report	2021
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	VH	Date	April 2021

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IMAGES - 1 per page



Image caption	33 Young Street, Wahroonga. Entry to property.				
Image year	2021	Image by	Robertson & Hindmarsh Pty Ltd	Image copyright holder	Robertson & Hindmarsh Pty Ltd

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Image caption	33 Young Street, Wahroonga. Looking from lower to upper living room.				
Image year	2020	Image by	Realestate.com	Image copyright holder	Realestate.com

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<b>Image caption</b>	33 Young Street, Wahroonga. Formal dining room.				
<b>Image year</b>	2020	<b>Image by</b>	Realestate.com	<b>Image copyright holder</b>	Realestate.com

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Image caption	33 Young Street, Wahroonga. Looking from upper to lower living room.				
Image year	2020	Image by	Realestate.com	Image copyright holder	Realestate.com

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<b>Image caption</b>	View of bar at the end of upper living room.				
<b>Image year</b>	2020	<b>Image by</b>	Realestate.com	<b>Image copyright holder</b>	Realestate.com

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<b>Image caption</b>	P.E Kafka Modern Exclusive Furniture - Marking template.				
<b>Image year</b>	2021	<b>Image by</b>	Robertson & Hindmarsh Pty Ltd	<b>Image copyright holder</b>	Robertson & Hindmarsh Pty Ltd