

64 Rosebery Road

Heritage Assessment

Version Draft V1.2
29 September 2022



for
Ku-Ring-Gai Council

by
Hector Abrahams Architects

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1. Introduction

The following report is to determine if 64 Rosebery Road, Killara has heritage significance and if the place should be listed. The assessment includes a description of the site, history, physical analysis, comparative analysis, significance assessment, listing recommendations and management recommendations.

The report was prepared by Sioned Lavery, Tristan Ryan and Hector Abrahams of Hector Abrahams Architects. Sioned Lavery and Tristan Ryan visited the place in August 2022.

2. Description of Site

The subject site is 64 Rosebery Road, Killara and the boundary of the site is Lot 2 DP 1048632. The property faces both Rosebery Road and Montah Avenue.



Figure 1 64 Rosebery Road indicated in red. Source Nearmaps with HAA overlay.

3. History

The following history describes the development of Killara and is based on Dictionary of Sydney article, *Killara*, by Zeny Edwards and Joan Rowland (2008).

In 1805, a convict timber getting camp was established near today's Fiddens Wharf Road and Lady Game Drive. The camp was closed in 1819 and the first land grants were granted in 1821 by Governor Macquarie. The first land grants were issued with the conditions that 20 acres would be cultivated and the land would not be resold for five years. Following these land grants, a second timber getting era developed in the 1820s and 1830s. Blackbutt, ironbark, stringybark and blue gum were the primary trees felled with the latter two being considered good for building and flooring.

A sixth land grant, known as Springdale, was given to Jane McGillivray in 1839. McGillivray ran a boarding house on the land but her death in 1861 delayed development of the area, as her family, who inherited the land, were scattered across Australia. The land was eventually subdivided and sold in the early 20th century.

George Edwards of the Progress Association, campaigned for the railway which opened in 1899 and for Killara to be established as a garden suburb with no shops and a retreat from the city. Subdivision of the area began in the 1880s and Killara developed as a middle to upper middle-class suburb.

Small retail began opening in Killara in the early twentieth century including a chemist, grocer, bank and post office. Today there are few shops in Killara with the primary shopping destination being Gordon. During the interwar period more modest houses on smaller blocks were built and apartment buildings along the highway were built in the post war period.

A site on Eleanor Oatley's Land Grants

The subject place is located on land originally granted to Eleanor Oatley in 1840.

Eleanor Oatley was the daughter of Francis Johnson Pass and Constable John Foster. Following the death of her first husband, that left her and her seven children destitute in England, Frances Johnson Pass, in 1815, was sentenced to seven years penal servitude in NSW for stealing two aprons, two caps, and a £10 note.¹ She was assigned to Constable John Foster to whom she had two children, William (b. 1818) and Eleanor (1820-1864). John Foster died in 1823 and Frances moved to the household of William Foster. She later married Capper Pass, and owned property in George and Sussex Street.²

¹ Allan Rost, "Frances Johnson Pass nee Mills (1780-1837), businesswoman and landowner, and Ellinor/Eleanor Johnson Oatley (her daughter (1820-1864), early North Shore landowner," *The Historian*, (2013).

² Allan Rost, "Frances Johnson Pass nee Mills (1780-1837), businesswoman and landowner, and Ellinor/Eleanor Johnson Oatley (her daughter (1820-1864), early North Shore landowner," *The Historian*, (2013).

Foster owned 70 acres of land in Killara, 10 of which were placed under Eleanor Johnson's name in 1828.³ These 10 acres included the Greengate Hotel. Located on Pacific Highway the first publican license in the North Shore was issued to the Greengate Hotel. In 1829, William Foster was granted an additional 50 acres north east of his initial grant. In 1837 the grant was issued under the name of Capper Pass which was transferred to his second wife, Ann, after his death. Foster contested Ann's title of the land and in 1840 the court granted the title to Eleanor Oatley.⁴ It is unclear why the court issued the title to Eleanor Oatley rather than William Foster. It is on this land that 64 Rosebery Road is located.

In 1838 Eleanor Johnson had married James Oatley, later mayor of Sydney and member of the Legislative Assembly. Prior to their marriage Eleanor entered into a Deed of Marriage Settlement that ensured her land would pass to her children. However, in 1853 Eleanor Oatley sold her 60 acres in Killara to Thomas Waterhouse, a timber merchant, for £250.⁵

The 10 acres containing the Greengate passed to Waterhouse's son John and the 50 acres to his other three sons Henry, Joseph and Thomas. The three sons sold the land in 1885 and was purchased by Arthur Bruce Smith in 1891.⁶ Smith was a lawyer and also served as the member for Glebe under the Parkes Government.⁷

Subdivision and construction of a large house for James Alexander Ronald Patrick

Ernest Robert Yates purchased 14 acres of the land from the Australian Joint Stock Bank in 1911.⁸ It is unclear when the land had been transferred from Smith to the Bank. Yates subdivided and sold the land between Wattle Street and Clopton Drive as the Nyora Estate in 1913. William Barrat Haworth purchased lots 1, 2, and 3 on Rosebery Road.⁹ In 1925 Haworth sold lots 2 and 3 to John, Violet, and Irene Nason of Killara.¹⁰ Lot 3, the site of 64 Rosebery Road, was sold to James Alexander Ronald Patrick in 1935 who also purchased lot 2 in 1938.¹¹

³ Allan Rost, "Frances Johnson Pass nee Mills (1780-1837), businesswoman and landowner, and Ellinor/Eleanor Johnson Oatley (her daughter (1820-1864), early North Shore landowner," *The Historian*, (2013).

⁴ Allan Rost, "Frances Johnson Pass nee Mills (1780-1837), businesswoman and landowner, and Ellinor/Eleanor Johnson Oatley (her daughter (1820-1864), early North Shore landowner," *The Historian*, (2013).

⁵ Allan Rost, "Frances Johnson Pass nee Mills (1780-1837), businesswoman and landowner, and Ellinor/Eleanor Johnson Oatley (her daughter (1820-1864), early North Shore landowner," *The Historian*, (2013).

⁶ Allan Rost, "Eleanor Oatley and the Green Gate Hotel," *The Historian* 42 no. 1 (2013); Certificate of Title Vol 1018 Folio 156.

⁷ Allan Rost, "Frances Johnson Pass nee Mills (1780-1837), businesswoman and landowner, and Ellinor/Eleanor Johnson Oatley (her daughter (1820-1864), early North Shore landowner," *The Historian*, (2013).

⁸ Certificate of Title Vol 2167 Folio 82.

⁹ Certificate of Title Vol 2410 Folio 193.

¹⁰ Certificate of Title Vol 3778 Folio 147.

¹¹ Certificate of Title Vol 4714 Folio 86; Certificate of Title Vol 4979 Folio 25.

Figure 2 Subdivision of the Nyora Estate. The subject place is shown in red at lot 3. Source SLNSW Z/PS/K2/45.

The house at 64 Rosebery Road was designed by the prominent north shore architect Frank Bloomfield for James Alexander Patrick and his wife, and was built by T. Beer between 1935-1936.

The house is an adaption of the English Domestic style, and was featured in no less than four published articles: in *Decoration and Glass* (1 March 1936), the *Sydney*

Morning Herald (15 September 1936), *Building* (24 March 1938) and *Construction and Real Estate Journal* (13 April 1938).

The *Sydney Morning Herald* article, entitled *Features of an Unusual Home: Colourful Stone*, gives this detailed description of the house.

The style of architecture chosen for this home is an adaption of the English domestic type, and the design... has been planned with the object of obtaining the maximum of sunshine and fresh air throughout...

An attractive feature of the exterior is a wide terrace... [which] has a remarkably spacious atmosphere about it... and commands an extensive view... There is also another terrace on the north side, which opens into an unusual courtyard. This is enclosed by a wall with arched opening on the terrace and has in the centre a fountain and fish pond. A stone seat catches the sunshine against the inner wall, and there are small flower beds and hanging ferns to give perfume and colour...

The dining room can be opened up into the drawing-room by means of wide connecting doors, and the far end has glass doors on the fountain court. This plan gives delightful vistas through the two rooms and provides for an unlimited supply of light and air...

Upstairs... the ceilings... have the quaint slopes which are inseparable to this particular type of house. They give the rooms attractively unexpected angles and... useful recesses.

The terraces are, perhaps, the outstanding [part] of the plan. They give a touch of Australian open-air spaciousness to the fundamentally English design... in a delightful setting of trees, the home gives an impression of comfort and appropriateness to its surroundings, which is becoming a marked feature of our Australian domestic architecture.

The neighbouring lot, purchased by Patrick in 1938, was made use of for a driveway loop (Figure 2).



Figure 3 64 Rosebery Road shortly after it was built. Source Building (24 March 1938).

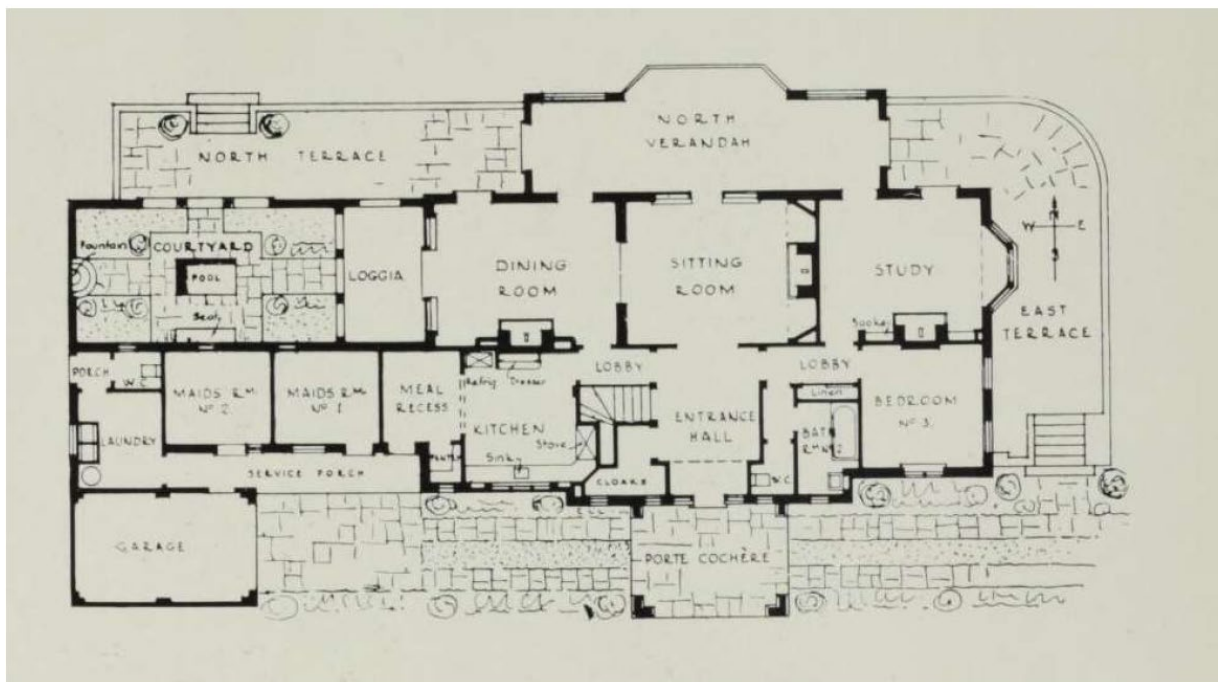


Figure 4 The original published floor plan. Source Decoration and Glass 1 March 1936.



Figure 5 The courtyard shortly after the house's construction. Source Sydney Morning Herald (15 September 1936).



Figure 6 Mrs. J.A.R. Patrick enjoying the sun in the courtyard with garden beds and fish pond.



Figure 7 1943 aerial showing the neighbouring lot being used as a circular driveway to 64 Rosebery Road. Source Sixmaps with HAA overlay.

The Patrick Family

James Alexander Ronald Patrick (1905-1971) was the son of Captain James Ronald Patrick, shipowner and founder of Patrick's Steamships Co Ltd. James Patrick & Co., known today as Patrick Terminals, is one of Australia's largest container terminal operators. Captain James Patrick was born in Bothwell Scotland and ran away from home, aged 13. In 1901 he began working on steamships and by 1908 he was given command of a ship for the Currie Line. He later commanded ships trading between Australia, Java and India. After his marriage to Margret Reed he settled in Sydney.¹² During WWI he served in the Australian Navy and in 1919 founded the Patrick's Steamship Co Ltd.¹³ James Patrick and Margret Reeds first son, James Alexander Ronald Patrick was born in 1905, and their second Kenneth Joseph Patrick was born in 1907.¹⁴ James Alexander Patrick served in the Royal Australian Navy during WWII as

¹² "“Craigend”—house and interiors, grounds, gardens, stoneworks - Full LEP listing in Further Comments," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2711243>

¹³ "“Craigend”—house and interiors, grounds, gardens, stoneworks - Full LEP listing in Further Comments," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2711243>

; "Patrick: A 100 years in Australia," Patrick, <https://patrick.com.au/about/history/>

¹⁴ "James Patrick (Shipowner)," Wikipedia, [https://en.wikipedia.org/wiki/James_Patrick_\(shipowner\)](https://en.wikipedia.org/wiki/James_Patrick_(shipowner))

Lieutenant-Commander.¹⁵ At the time Cpt James Patrick's death, his two sons, James Alexander and Kenneth Joseph Patrick, were on the company's board.¹⁶

Frank Bloomfield

The following biographical account of the architect is based on Kathie Rieth's (of Ku-Ring-Gai Historical Society) Frank l'Anson Bloomfield's biography (2022).

Frank l'Anson Bloomfield was born in Paddington, Sydney 15 July 1879 to Amelia l'Anson and Clement Bloomfield. He was one of seven children and likely attended Sydney High School.

In 1901 Bloomfield served in the Boer War as part of the British light horse unit Rimington's Guides (Damant's House). In 1902, he worked for the Military Stock Department of South Africa as a Quartermaster before returning to Australia in 1903.

On return to Australia, he worked as a clerk and studied architecture with B. J. Waterhouse and at Sydney Technical College. In 1908, he started work as an architectural draftsman with NSW Department of Works and transferred in 1908 to work on the housing board as part of Public Works. The following worked as an assistant Engineer on railway construction and qualified as an architect in 1916. He also worked as an assistant teacher at Sydney's Technical College.

In 1916, during WWI, Bloomfield enlisted in the 1st Battalion unit which was mainly tasked with constructing bridges, trenches and dugouts. He trained in Sydney and Liverpool before being posted in France in January 1918.

Following the end of the war, Bloomfield studied at the Architectural Association School in London and took town planning courses. He also travelled in the UK and Europe. He returned to Australia in 1920 and passed an exam to become an associate of the RIBA. In that same year he also joined the War Service Scheme as the chief architect. The scheme constructed houses, primarily 2–3-bedroom cottages, for returned servicemen in metropolitan Sydney, Newcastle and country centres.

Bloomfield worked for the scheme for two years before setting up a private practice. One of his first commissions was at Tudor House, Moss Vale designing pavilions, dormitories, classrooms and the master's residence. He also undertook some of his most notable works during this period, namely NSW's first crematorium in Rookwood cemetery and the Northern Suburbs Memorial Garden and Crematorium. Prior to the construction of the Rookwood crematorium, Bloomfield was sent to Europe by the NSW Crematorium Company Limited, to tour existing crematoria. The influence of this trip can be seen in the Rookwood and Northern Suburbs crematoria which are of a Mediterranean design.

Bloomfield was also known for his domestic architecture. Most notably in 1935, he designed Craigend in Darling Point for Captain James Ronald Patrick. In the same year

¹⁵ "Dynamic Personality: Captain James Patrick, Senate Candidate," *Dynamic Personality*, 05 September 1940, 3, <https://trove.nla.gov.au/newspaper/article/132621936>

¹⁶ "Death of Captain J. R. Patrick," *Daily Commercial News and Shipping List*, 16 May 1945, 1, <https://trove.nla.gov.au/newspaper/article/162858523>

he also designed 64 Rosebery Road for Captain James Patrick's son, James Alexander Patrick. Both houses are of a very different design. Craigend is art deco and Rosebery Road, English domestic.

At the end of 1935 Bloomfield entered into partnership with Roy McCulloch. Together Bloomfield and McCulloch designed private homes and factories. An interview with a previous employee revealed that the firms work was generated by Bloomfield, who was described as "a very good designer" and McCulloch as "a magnificent draftsman."¹⁷

The partnership dissolved during WWII. McCulloch joined the RAAF and Bloomfield joined the Commonwealth Government's Department of Interior, Works and Service.

After the war Bloomfield entered into another partnership with John Raymond Spencer in a firm they called *Spencer, Spencer and Bloomfield*. The firm worked on the Ryde Housing Scheme constructing houses for middle income owners.

Bloomfield retired in 1938 due to ill health and died 4 October 1949.

¹⁷ Kathie Reith, "Frank l'Anson Bibliography," 4, 09 August 2022.

4. Physical Analysis

64 Rosebery Avenue is a two-storey English domestic style house.

It is built of face brick of varied tones, set on a base of Sydney sandstone, multi-toned brown face brick and roofed in multi-coloured terracotta tiles of Marseilles pattern. The house faces both Rosebery Road and Montah Avenue, but it is set back and elevated above both streets. Its grounds are bounded by a substantial sandstone wall to Rosebery Road and a sandstone retaining wall and high sandstone wall with an arched gate to Montah Avenue. The sandstone wall to Rosebery Road also extends No. 62, which was historically part of the subject place. The top of the retaining wall was historically stepped but now slopes with the natural fall of the land. The high sandstone wall adjacent the house is not original but it is unclear if the most western end with the arched gate is also a later addition.

The house is approached via a steep driveway from the Rosebery Road entrance, which is marked by two sandstone piers topped with metal lamps. A second entrance, a footpath and steps entered via a small decorative gate, faces the street corner.

The front garden is intact, with level terraces formed by extensive sandstone retaining walls. The terraces primarily face Rosebery Road and continue around the corner. The terraces towards the street are planted with small and medium sized shrubs and trees. Some terraces adjacent the house are not planted, enabling a view of the eastern elevation from the street. There are views of the northern elevation across an elevated lawn with limited plantings to Montah Avenue. Behind the high sandstone wall on Montah Avenue is a picturesque cluster of large and mature trees.

The northern front of the house, facing Montah Avenue, is particularly elevated and prominent. Its original semi-enclosed verandah, with multi-coloured shingle balustrade, has been fully enclosed. A stone paved terrace extends on either side of the verandah accessed by doors with white wooden shutters with a Scottish thistle motif. To the east, the terrace wraps around the corner of the house. To the west the terrace reaches a wall with three arches with decorative metal gates leading to a walled garden room. The gates are a later addition.

Above the northern verandah is a large central roof gable enclosing a recessed balcony accessed via a door in the gable. On either side of the gable are skillion roof dormer windows and east of the gable is a single brick chimney. The house originally had three chimneys two of which have since been demolished, though one original fireplace remains.

The eastern elevation presenting to Rosebery Road has a jerkinhead roof above a large asymmetrical bay window. Further to the composition is a large window, the opening is likely original but the window is more recent, and smaller multi-paned window with white wooden shutters and Scottish Thistle on the ground floor.



Figure 8 The northern elevation with sandstone retaining wall and level lower terrace of lawn. The higher sandstone wall can be seen to the right of the image in the background.



Figure 9 The eastern elevation and driveway entrance.



Figure 10 The arched doorway to Montah Avenue.



Figure 11 The north western terrace, the white timber shutter doors lead of the former verandah.

The southern elevation is, in general, not quite as architecturally bold as the elevations facing the street, but contain many diverse small features. The driveway leads to a porte-cochere which covers the main entry. The port-cochere is connected to an original garage by a car port, which is a later addition. The former service porch and maids' rooms are adjacent the carport. There are large areas of concrete pavements adjacent the south elevation which are not original. Above the port-cochere, a small gable is decorated with multi-coloured terracotta shingles to match those on the north elevation and there are small casement windows below. A flat roof intersects with the gable on its western side. To the west of the flat roof is a skillion dormer window and a recent skylight. There are small multi-paned windows along the ground floor. On the exterior wall of the kitchen are three small milk delivery doors, two of which appear as windows. Two windows on either side of the port cochere are recessed and bordered by polychromatic brick, with a chevron pattern above.

The western elevation, which faces the rear garden, is plain. A face brick wall, which forms the exterior wall to the courtyard abuts a single storey laundry with a hipped roof. The laundry is accessed by an original door and there are two multi paned windows. A verandah, which is a later addition, is adjacent the laundry.

The rear garden continues the terraced landscaping of the front on a smaller scale. A crazy paving path leads to the main entrance and there is an elevated lawn with a short retaining wall. In the south western corner is a small terraced garden with sandstone retaining wall. It is planted with small trees. Along the back walls of the rear garden is a mix of trees, small shrubs and grasses. Much of the landscaping appears to be original.



Figure 12 The southern elevation.



Figure 13 The western elevation.

The interior of the house has been designed to have a strong and constant relationship to the garden. The plan form is linear, with all principal rooms arranged to address the northern terraces and former verandah, principal rooms also link to form a long axis terminating in the loggia and walled courtyard. In a clear division on the ground floor, is a full set of service rooms located off the kitchen. They are primarily accessed from the outside and comprised of two maids' rooms, laundry and a water closet. The first floor accommodates three main bedrooms and bathrooms worked intricately into the big gabled roof. The interior style of the house is Georgian inspired with some art deco elements.

A boarded cottage door with strap hinges and Georgian revival back opens into a foyer. Three arches are located to the west of the foyer leading to a cloak room, the stairwell and kitchen. The well resolved dramatic modern linear plan is accessed through a central stair hall off the foyer. A corridor leads to the eastern part of the house where there is a study, bedroom and bathroom.

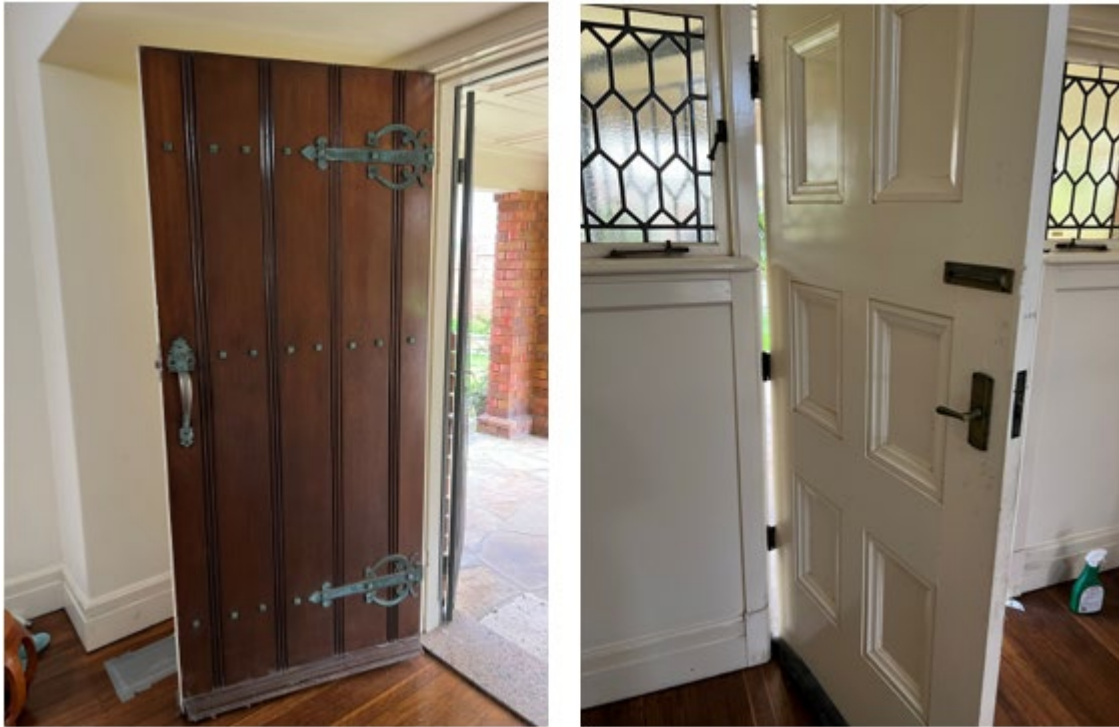


Figure 14 The front door with boarded front and Georgian revival back.



Figure 15 The three arches in the foyer.

The kitchen has been refurbished and extended into the former meal recess which has been converted into a hall. It features an electric service bell, unusual for the 1930s, above the kitchen door and two cupboards on either side of the multi-paned windows were used for milk delivery. A third delivery cupboard visible from the exterior is concealed behind the kitchen cabinets. A wall between the kitchen and dining room has been demolished creating an open plan space. The converted meal recess leads to the former service porch with original tiling and two small maids' rooms. The maids' rooms contain a picture rail, a small rippled glass window to the courtyard and double hung multi-paned windows to the porch. The window facing the courtyard in the western maid's room has been enlarged. At the end of the former service porch is the laundry and separate toilet. The space is highly intact with original tiling, doors, porcelain laundry basins and a fold-down table which may have been used for ironing.



Figure 16 The service bell in the kitchen.



Figure 17 The original laundry with porcelain basins.



Figure 18 The former service porch terminating in the laundry. The former maids' rooms are to the right of the image.

The lounge is at the centre of the ground floor and has a 1980s mantle and fireplace on the eastern wall. The purposeful axial ground floor plan creates a dramatic vista through the house from the sitting room, to the dining room, the former loggia and terminating at the Mediterranean inspired courtyard. The sitting room and dining room can be separated by sliding doors which when open are concealed within the door frame.

The dining room is now an open plan living space combined with the kitchen and the former loggia, now enclosed. The arches of former loggia have been enclosed to function as windows and a door. The demolition of the wall between kitchen and dining, including its fireplace, and demolition of the walls between dining room and loggia has somewhat altered the original plan. The procession of spaces from the sitting room to the courtyard, with the vista of the courtyard visible through the large openings connecting these spaces has, however, been retained. Shelving, a later addition, surrounds the dining room's eastern doorway, which retains its original concealed doors.

The courtyard is in some disrepair, but highly intact. It is contained by two brick walls to the south and west and two sets of three arches to the north and east. The western wall is stepped and contains a central recessed arch with small lion's head and stone basin. There is a central disused fish pond and disused garden beds in each corner. There is also a remnant of a former stone bench - a leg with grotesques.



Figure 19 View from the dining room to the sitting room.



Figure 20 View to the courtyard from the dining room.



Figure 21 The Mediterranean style courtyard where the axial plan of the house terminates.

The formerly open verandah can be accessed from the dining room, sitting room and study. The space is largely intact but it has been enclosed by windows.

The study contains the only original fireplace with brick chimney piece which was presumably polychromatic as with the exterior decoration, but is now painted white with the hearth enclosed. On either side of the fireplace are original recessed bookshelves. French doors to the north open onto the terrace and bay windows look out to Rosebery Road. A fifth downstairs bedroom contains a more recent wardrobe. The arrangement of the downstairs bathroom with a separate toilet is original but both have been refurbished. There are also original built-in cupboards in the hallway.

The first floor contains three bedrooms and separate bathroom and toilet. The western bedroom contains an original built-in wardrobe and wooden seat under the multi-paned casement windows. A balcony overlooking the courtyard leads off the bedroom. French doors open into the middle bedroom and a second door opens onto the northern balcony overlooking Montah Avenue. The eastern bedroom is the largest and contains two built-in wardrobes, one original and the other recent.

The first-floor bathroom and toilet are a highly intact elaborate 1930s bathroom. The basin of the bath is tiled and there are two Levithan spouts and built-in soap holder. The wash basin is a later addition and there is an original vanity cupboard above the basin.

There is a recent built-in wardrobe in the first-floor hallway.

Downstairs there are original floorboards except in the sitting room and study where there is a floating floor. The timber floor in the former loggia is unlikely original but designed to match the dining room. Upstairs is carpeted. There are also original cornices, skirting boards and doors throughout.



Figure 22 The former verandah.



Figure 23 The study with an original fireplace, now enclosed and original bookshelves.






Figure 24 Original built-in cupboards in the downstairs hallway.




Figure 25 The upstairs 1930s bathroom.

5. Comparative analysis

Image	Address	Description
Works by Bloomfield		
 <p>Figure 26 Rookwood Crematorium. Source Google images.</p>	Memorial Avenue, Rookwood	<p>Rookwood Memorial Gardens and Crematorium is part of Rookwood cemetery and is a state listed item as part of the cemetery (A00718).</p> <p>Constructed 1924-1929 Bloomfield designed the Spanish Mission style crematorium after his tour of European crematoria.</p>
 <p>Figure 27 Northern suburbs crematorium. Source Google images.</p>	197 Delhi Road, North Ryde	<p>The Northern Suburbs Memorial Garden and Crematorium is locally listed (No. 46). It is listed for its historical significance, associational significance with Frank l'Anson Bloomfield, its aesthetic, social, research, rarity and representative value.¹⁸</p> <p>It was built in 1933 and like Rookwood it is of a Mediterranean Style.</p>
 <p>Figure 28 86 Darling Point Road. Source Google Street View.</p>	86 Darling Point Road, Darling Point	<p><i>Craigend</i> was built by Bloomfield for Captain James Patrick, the father of James Alexander Patrick. It was completed in 1935 the same year that construction of the subject place began.</p> <p><i>Craigend</i> is in the moderne style with some Moorish inspired elements and demonstrates the very different architectural tastes within the Patrick family and</p>

¹⁸ "North Suburbs Crematorium," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/View/Item?itemId=2340067>

		<p>different design skills of the architect.</p> <p>The place is locally listed (102) for its historical and aesthetic significance and for its associations with James Ronald Patrick and Frank l'Anson Bloomfield.¹⁹</p>
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Works by Bloomfield and McCulloch		
 <p>Figure 29 41 Nelson Street. Source: https://www.realestate.com.au/property/41-nelson-st-gordon-nsw-2072</p>	<p>41 Nelson Street, Gordon</p>	<p>41 Nelson Street is locally listed as both an item (I215) and as part of the Love East, Thorne Grant HCA. There is no information in the State Heritage Inventory detailing its reasons for listing.²⁰</p> <p>Bloomfield designed the house and put out tenders for its construction in November 1935. The tender was awarded by Bloomfield and McCulloch, shortly after the partnership was formed.²¹</p> <p>The house presents as a single storey face brick work in the Georgian Revival style. A lower second storey takes advantage of the sloping land to the rear.²²</p>

¹⁹ ““Craigend”—house and interiors, grounds, gardens, stoneworks - Full LEP listing in Further Comments,” State Heritage Inventory,




<https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2711243>

²⁰ “Dwelling House,” State Heritage Inventory,

<https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=1882336>

²¹ Kathie Rieth, “No.41 Nelson Street, Gordon,” Ku-Ring-Gai Historical Society, 2007.


²² Kathie Rieth, “No.41 Nelson Street, Gordon,” Ku-Ring-Gai Historical Society, 2007.

 <p>Figure 30 60 Nelson Street. Source: Google Street View.</p>	<p>60 Nelson Street, Gordon</p>	<p>60 Nelson Street is part of the Love Estate, Thorne Grant HCA. There is no inventory on the State Heritage Inventory for the HCA.</p> <p>The house was constructed in c.1938 and was designed by Bloomfield and McCulloch.²³ The house is of a more traditional English style than 64 Rosebery Road with the double gabled roofs evoking the English Cottage Revival style. Like the subject place, here Bloomfield used multi-toned bricks.</p>
 <p>Figure 31 19 Station Street shortly after it was built. Source https://trove.nla.gov.au/newspaper/article/222857430?searchTerm=Bloomfield%20and%20McCulloch</p>	<p>19 Station Street, Pymble</p>	<p>The place is listed as an item (I626) and is listed for cultural, architectural and municipal significance.²⁴</p> <p>The rendered brick house was constructed c. 1940 and has a distinctive gable to the front porch. It was built for Bloomfields brother, Lindsay I'Anson Bloomfield, a local real estate agent.²⁵</p>
 <p>Figure 32 975-986 Pacific Highway. Source: Google Street View.</p>	<p>975-985 Pacific Highway, Pymble</p>	<p>This well detailed moderne shop building was constructed between 1939-1940. It is not listed as an item nor as part of a HCA.</p>

²³ <https://trove.nla.gov.au/newspaper/article/222925627?searchTerm=Bloomfield%20and%20McCulloch>


²⁴ "Dwelling House," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=1880350>.

²⁵ Kathie Reith, "The Sutton stores in Pymble: No 975-985," Ku-Ring-Gai Historical Society. 2008.

 <p>Figure 33 2 Railway Avenue. Source: Kathie Rieth of the Ku-Ring-Gai Historical Society.</p>	<p>2 Railway Avenue, Wahroonga</p>	<p>These art deco shops were constructed in 1937.²⁶ The cream and green bricks emphasise the distinctive art deco stepped and zigzag motifs. The place is locally listed as the <i>Red Leaf Chambers</i> (1977) for its architectural and municipal significance.²⁷</p>
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AIA Listings

The AIA has compiled a list of 20th century buildings which the institute considers to be notable. The lists are broken down by state and identified as the either public or residential. An AIA listing is non-statutory.

Nearby AIA listings		
 <p>Figure 34 8 Rosebery Road. Source Google Images</p>	<p>8 Rosbery Road, Killara</p>	<p>The house is part of the Springdale Conservation Area. In addition to the subject place, it is one of three places on Rosebery Road listed on the Australia Institute of Architects <i>Register of Significant Buildings</i>.</p> <p>It was built c. 1930-1935 in the interwar Spanish Mission style.²⁸ The architect is unknown.</p>

²⁶ "Tenders and contracts," *The Daily Telegraph*, 11, 30 March 1937, <https://trove.nla.gov.au/newspaper/article/247128858?searchTerm=Bloomfield%20and%20McCulloch>

²⁷ "Red Leaf Chambers," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=1880183>

²⁸ Australian Institute of Architects, "Register of Significant Buildings," 25, https://www.architecture.com.au/wp-content/uploads/NSW-Chapter_Australian-Institute-of-Architects_Register-of-Significant-Architecture_February2021.pdf; Richard Apperly, Robert Irving and Peter Reynolds, *Pictorial Guide to Identifying Australian Architectural Styles and Terms from 1788 to the Present*, (Angus&Robertson: 1995), 178.

	<p>66 Rosebery Road, Killara</p>	<p>66 Rosebery Road, is listed as a local item (I361) and on the Australia Institute of Architects <i>Register of Significant Buildings</i>. It is listed on the Ku-Ring-Gai LEP for its architectural and municipal significance.²⁹</p> <p>It was constructed in c. 1930 in a Mediterranean style.³⁰ The architect is unknown.</p>
	<p>3 David Street, Clifton Gardens</p>	<p>3 David Street designed by Edwin R Orchard. It is not locally or state listed but is listed in the Australian Institute of Architects <i>Register of Significant Buildings</i> (4702998).</p> <p>The place was built c.1915 in an English domestic style. Though the place is more traditional than 64 Rosebery Road, some similarities include the shingle detailing to the bay windows.</p>
	<p>24 David Street, Clifton Gardens</p>	<p>24 David Street is not locally or state listed but is included on the Australian Institute of Architects <i>Register of Significant Buildings</i> (4703004).</p> <p>The place was designed by Edwin R Orchard and built in 1917. It is an English style house and like the subject place, uses a mix of jerkinhead and gable roofs. The place has had some alterations including new front door and windows on the first-floor bay window.</p>

Figure 35 66 Rosebery Road.

Figure 36 3 David Street. Google Street View.

Figure 37 24 David Street. Source Google Street View.

²⁹ "Rosedene, dwelling house," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/View/Item?itemId=1880564>

³⁰ Australian Institute of Architects, "Register of Significant Buildings," 26, https://www.architecture.com.au/wp-content/uploads/NSW-Chapter_Australian-Institute-of-Architects_Register-of-Significant-Architecture_February2021.pdf

Listed houses of a similar style		
 <p>Figure 38 33 Shellcove Road. Source: https://www.realestate.com.au/property/33-shellcove-rd-kurraba-point-nsw-2089</p>	<p>33 Shellcove Road, Kurraba Point</p>	<p>33 Shellcove Road, <i>Ailsa</i>, is locally listed (I0690) and is part of the Kurraba Point HCA. It is listed for its historical, aesthetic and representative value.³¹</p> <p>The place was built in 1908 and was designed by B J Waterhouse.³² The house has similar architectural elements to the subject place, most notably the former verandahs, with balconies on top, and the shingle detailing on the balustrades and skillion dormers. Waterhouse has also used a mix of gable and jerkinhead roofs.</p>
 <p>Figure 39 Source 5 Warrawee Ave. Source: https://www.realestate.com.au/property/5-warrawee-ave-warrawee-nsw-2074</p>	<p>5 Warrawee Avenue, Warrawee</p>	<p>5 Warrawee Avenue is listed as an item (I1074) and is part of the Warrawee HCA.</p> <p>Designed by noted architect B. J. Waterhouse, the place is larger and grander than the subject place. It is also of a modern Arts and Crafts style, rather than an English domestic, whilst it has some modernist sensibilities in its design, has a more traditional plan.³³</p>

Comparative Analysis Conclusion

64 Rosebery Road is a rare and distinctive North Shore house of the 1930s. It is among the largest known of the domestic output of the prominent North Shore architect, Frank Bloomfield. His domestic practice worked across a range of styles and sizes, this place

³¹ "Ailsa," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2181250>

³² Ailsa," State Heritage Inventory, <https://www.hms.heritage.nsw.gov.au/App/Item/ViewItem?itemId=2181250>

³³ "5 Warrawee Avenue," realestate.com.au, <https://www.realestate.com.au/property/5-warrawee-ave-warrawee-nsw-2074>

is much larger and more elaborate than his other residential designs and includes a full landscape development of terraces and walls as part of its concept. It was extensively published on completion.

Compared to houses in a similar style his design for this house demonstrates a conscious development of the English type of house to Australian conditions. Its main rooms open out into the garden, centred on a verandah, worked into terraces for a complete functional integration. It also incorporates distinct features of the 1930's such as balcony sleepouts, a modern axial plan, art deco details, brickwork detailing, leaded glass, modern bathrooms and service hatches. It is a feature of the North Shore of Sydney that these are blended with traditional English domestic roof forms. Although appropriate for a quality house of its size, the full provision for staff service is an unusual feature of the 1930s in Sydney.

6. Assessment of Significance

6.1. Ability to demonstrate

Guidelines from the NSW Heritage Office emphasise the role of history in the heritage assessment process. A list of state historical themes has been developed by the NSW Heritage Council, in *New South Wales Historical Themes Table showing correlation of national, state and local themes, with annotations Dated 4 October 2001*.

The table below identifies fabric, spaces and visual relationships that demonstrate the relevant historic themes in evidence at [address].

Australian Theme	NSW Theme	Discussion
4 Building settlements, towns and cities	Towns, suburbs and villages	In the late 19 th and early 20 th century Killara developed as middle to upper middle-class suburb. 64 Rosebery Road is an expensive and ambitious house representing the upper-middle class status of Killara's residents through its dramatic plan and service quarters.
4 Building settlement, towns and cities	Land tenure	James Alexander Patrick owned both 64 Rosebery Road and the neighbouring lot at 62 Rosebery Road which was used as large circular driveway. The stone wall to Rosebery Road stretches across both lots providing evidence of their previous relationship.
4 Building settlement, towns and cities	Accommodation	The place is a large detached upper-middle class house and its scale is typical of the western parts of Killara. The place provided accommodation for both owners and maids.
5 Working	Labour	The former service quarters of 64 Rosebery Road are highly intact and demonstrate the live in services provided to the owners. These include the two maids' rooms, laundry and service porch, and elements within the kitchen specifically the service bell.
8 Developing Australia's cultural life	Domestic life	The arrangement of interior rooms reveals the how the household functioned. In particular, the separation of the main house and the service quarters. There is also a purposeful relationship between the interior and exterior spaces with most rooms having direct access either a verandah (now enclosed), balcony or terrace.

Australian Theme	NSW Theme	Discussion
8 Developing Australia's cultural life	Creative endeavour	64 Rosebery Road is a highly distinctive architectural piece. Its use of the English domestic style evokes a sense of traditional architecture but the linear plan with strong axial vistas is a modern and dramatic device. Other elements, such as the courtyard and large verandah represent the adaptation of the English style for Sydney's warmer climate. In general, the interior spaces also have a purposeful relationship between to the outdoors further demonstrating the adaption of the English domestic style to the Australian context.

6.2. Assessment against NSW heritage assessment criteria

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)

64 Rosebery Road is associated with the middle and upper middle-class development of the Killara. It was constructed well into the development of the suburb and is therefore not considered an important place in the development of Killara.

The place does not meet the criterion for historical significance.

Inclusion Guidelines	Check
Shows evidence of a significant human activity	No
Is associated with a significant activity or historical phase	No
Maintains or shows the continuity of a historical process or activity	No
Exclusion Guidelines	
Has incidental or unsubstantiated connections with historically important activities or processes	Yes
Provides evidence of activities or processes that are of dubious historical importance	No
Has been so altered that it can no longer provide evidence of a particular association	No

Level of Significance: Not Applicable

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)

64 Rosebery Road is associated with the architect Frank l'Anson Bloomfield. Bloomfield is a notable architect of Sydney's North Shore. He primarily designed houses but some of this most notable work is early New South Wales Crematoria. Bloomfield was closely associated with the cremation movement in NSW designing the first crematorium in the state, located in Rookwood Cemetery, and another in North Ryde. One of his most notable residences is Craigend, Darling Point which he designed for James Ronald Patrick, the father of the James Alexander Patrick, the owner of the subject place.

Bloomfield does not appear to have a specialised style but the influence of his early training with B J Waterhouse, training at the AA School, and European travels is evident in much of his work. The subject place is much larger and more architecturally distinctive than much of Bloomfield's other domestic work.

Inclusion Guidelines	Check
Shows evidence of a significant human occupation	No
Is associated with a significant event, person, or group of persons	Yes
Exclusion Guidelines	
Has incidental or unsubstantiated connections with historically important people or events	No
Provides evidence of people or events that are of dubious historical importance	No
Has been so altered that it can no longer provide evidence of a particular association	No

Level of Significance: Local

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

64 Rosebery Road is architecturally distinctive and displays a high degree of creative achievement. The place is seated on a high elevation and its landscaping, eastern and, in particular its northern elevations makes a strong contribution to the streetscape. The application of the architectural elements and detailing, the jerkinhead and gable roofs, enclosed verandah, terraces, sandstone and multi-toned bricks and shingle tiling, create a distinctive English domestic style house.

Internally, elements of the English domestic style continue but within a modern axial plan. The axial arrangement on the ground floor creates a dramatic planned vista from the sitting room, terminating in the courtyard. The internal spaces of the house have a close relationship to external spaces with many of the rooms having direct access to the balconies, terraces, the courtyard or the former verandah. The integrity of the house plan, particularly the relationship between the main house and former service quarters, also demonstrates the live-in services of wealthy households.

The interior detailing, such as (but not limited to) arches, built-in wardrobes, and doors are highly intact throughout the house. The upstairs bathroom and toilet retain their 1930s tiling, bath spouts and built-in soap holders. The front door to the house also has a distinctive design with a boarded leaf and ornamental strap hinges to the exterior and colonial revival back.

Inclusion Guidelines	Check
Shows or is associated with, creative or technical innovation or achievement	Yes
Is the inspiration for a creative or technical innovation or achievement	Unknown
Is aesthetically distinctive	Yes
Has landmark qualities	Yes
Exemplifies a particular taste, style or technology	Yes

Exclusion Guidelines	
Is not a major work by an important designer or artist	No
Has lost its design or technical integrity	No
Its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded	No
Has only a loose association with a creative or technical achievement	No

Level of Significance: Local

Criterion (d) *An item has strong or special association with a particular community or cultural group in NSW (or local area) for social, cultural or spiritual reasons*

The place does not meet the criterion for social significance.

Inclusion Guidelines	Check
Is important for its associations with an identifiable group	No
Is important to a community's sense of place	No
Exclusion Guidelines	
Is only important to the community for amenity reasons.	No
Is retained only in preference to a proposed alternative	No

Level of Significance: Not applicable

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)*

The place does not meet the criterion for research value.

Inclusion Guidelines	Check
Has the potential to yield new or further substantial scientific and/or archaeological information	No
Is an important benchmark or reference site or type	No
Provides evidence of past human cultures that is unavailable elsewhere	No
Exclusion Guidelines	
The knowledge gained would be irrelevant to research on science, human history or culture	Yes

Has little archaeological or research potential	Yes
Only contains information that is readily available from other resources or archaeological sites	Yes

Level of Significance: Not applicable

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)

The places scale and siting is unusual and distinctive. The axial arrangement of the ground floor internal spaces and courtyard and the creation of a vista through the rooms of the house to the courtyard, is rare in houses of this style. .

The highly intact former service quarters, including maids' rooms, laundry, service porch, and the electric service bell (unusual for the 1930s) in the kitchen provide evidence of a largely defunct way of life among middle class households on the North Shore.

Inclusion Guidelines	Check
Provides evidence of a defunct custom, way of life or process	Yes
Demonstrates a process, custom or other human activity that is in danger of being lost	No
Shows unusually accurate evidence of a significant human activity	No
Is the only example of its type	No
Demonstrates designs or techniques of exceptional interest	Yes
Shows rare evidence of a significant human activity important to a community	No
Exclusion Guidelines	
Is not rare	No
Is numerous but under threat	No

Level of significance: Local

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

The house is a large elaborate example of the English domestic style and is representative of large architecturally designed houses found on the North Shore. The terraced garden is also typical of expensive houses.

Inclusion Guidelines	Check
Is a fine example of its type	Yes
Has the principal characteristics of an important class or group of items	Yes
Has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity	Yes
Is a significant variation to a class of items	Yes
Is part of a group which collectively illustrates a representative type	No
Is outstanding because of its setting, condition or size	Yes
Is outstanding because of its integrity or the esteem in which it is held	Yes
Exclusion Guidelines	
Is a poor example of its type	No
Does not include or has lost the range of characteristics of a type	No
Does not represent well the characteristics that make up a significant variation of a type	No

Level of Significance: Local

6.3. Statement of Significance

64 Rosebery Road is a highly intact English domestic style house with a distinctive arrangement of external elements and dramatic ground floor plan. Designed by Frank l'Anson Bloomfield, it exhibits a high degree of architectural ambition and successful resolution in blending modern planning with English domestic elements and is among the most distinctive of the architect's domestic work.

The houses interior is designed to have a constant connection with exterior spaces, most notably the ground floor axial arrangement that creates a planned vista from the sitting room to the courtyard. Despite later alterations including the enclosure of the loggia, the courtyard and this visual relationship is generally intact. Throughout the house there is a high degree of integrity particularly joinery, cornices and skirting boards. Some notable intact elements include the upstairs 1930s bathroom, archways, porcelain laundry skins and timber fold down table. These elements demonstrate the aesthetic qualities of the house.

It is an expensive and ambitious house that on its elevated siting prominently displays the wealth of its owners. Its less distinctive architectural elements, namely the service quarters, are highly intact and have historical significance by demonstrating the live-in services of an upper-middle class household.

The elevated terraced garden is also distinctive and typical of expensive architecturally designed houses.

7. Listing Recommendations

64 Rosebery Road has associational, aesthetic, rarity and representative value and should be listed as an item on the Ku-Ring-Gai LEP.

The recommended curtilage for the listing is the lot boundary and includes the sandstone boundary walls and piers, landscaping elements, and the house including internal elements.

8. Management Recommendations

The below recommendations are drawn solely from a consideration of the significance of the place. They do not consider, as similar recommendations in a Conservation Management Plan would, the owner's requirements or other factors such as financial implications.

8.1. Obligations arising from significance

The high cultural significance of the place identified in the statement of significance obliges its conservation and good management (Burra Charter Article 2).

The significance is embodied in the place. Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views. Place also includes fabric, setting, use, associations, meanings, records, related places, and related objects. (Burra Charter Article 1).

8.2. Conservation of fabric

All original internal and external elements contributing to the significance of the place, as an English domestic style house with a modern interior plan and strong relationship to the outdoors, should be retained and conserved.

The axial arrangement of the house and vista from the sitting room to the courtyard should be retained.

The existing relationship between the interior and exterior spaces should be retained and conserved. The courtyard, terraces and balconies should not be enclosed or removed.

All original joinery and other significant interior elements should be conserved. Where the opportunity arises the floating floors should be removed to reveal the original floor boards, or replace with more sympathetic flooring.

Where original interior or exterior fabric is to be demolished they should be replaced with similar or sympathetic material.

The main house including former service quarters is considered to have the greatest significance and must be retained (the tolerance for change is discussed below). The garage has lesser significance and can be altered.

The sandstone wall and piers adjacent the entry should be retained. The terraced form and sandstone walls and paving of the garden should be retained. Individual plantings are not considered significant they may be removed but the garden should continue to have plantings.

8.3. Tolerance for change

Given the high degree of intactness and significance of the planning there is a relatively low tolerance for change to the interior and main frontages of the existing house. Areas with a high tolerance for change include the downstairs bathroom and kitchen, though evidence of former lifestyles, particular the service bell and cupboards should be retained. Consideration should be given to fully or partially restoring the historical plan form.

There is a medium tolerance for change to the rear particularly the south west corner of the house, though the historical significance and intactness of the former service quarters should be respected. Any changes to the former service quarters should retain an understanding of the size, function and detachment of the quarters from the main house. The laundry should remain intact including the porcelain basins and fold out table and any changes to the former maids rooms should ensure their original scale is interpretable. Any proposed additions to the house should be located on the western side. Additions need not be hidden from the street, but should be subservient and compositionally considerate of the existing house and sympathetic to its planning and style.

There is a low tolerance for change to the garden. The terraced form should be retained and inclusion of new plantings is encouraged. Some alteration to the terraced form maybe appropriate for accessibility.

The sandstone walls and retaining walls along the boundary should be retained. The wall to Montah Avenue has some tolerance for change.

Architectural details should in general remain visible from the street.

The carport may be retained or demolished.

8.4. Future use

The place should continue to be used as a residence.