

HERITAGE ASSESSMENT REPORT

NAME: Shandon (flats)

PLACE: 26560

ADDRESS: Karna Country

88 Moseley Street, Glenelg South

This heritage assessment considers that the place meets criteria (a), (b), (d) and (e). Refer to Summary of State Heritage Place for final approved wording, including criteria statements.



Shandon (flats), 88 Moseley Street, Glenelg South 5045

Source: DEW Files, 27 September 2023

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

Shandon (flats) demonstrates an important evolution in the way South Australians lived during the twentieth century. The development of purpose-built flats began to reshape the suburbs after the First World War, providing the middle class with a popular alternative to conventional detached housing. Developed by Edith Duncan

as owner-occupier, Shandon (flats) further demonstrates that women were actively involved in the rise of flats as a new way of living during the interwar period.

Constructed in 1940 in Glenelg South, Shandon (flats) is an uncommon example of this new, modern way of living, as the Second World War brought a halt to the construction of dwellings. Shandon (flats) is an outstanding example of purpose-built interwar flats, demonstrating many of the principal characteristics of the class. Shandon (flats) is also an outstanding representative of interwar streamlined architecture, articulating many of the key attributes of the style such as bold, asymmetrical massing, clean lines and rounded corners, and horizontal emphasis with contrasting vertical relief.

Relevant South Australian Historical Themes

4. Building Settlements, Towns and Cities

4.3 Shaping the suburbs (pre and post WW2)

4.8 Making homes for South Australians

Comparability / Rarity / Representation:

Shandon (flats) is associated with purpose-built interwar flats, with South Australian architect Ron Golding and his prolific architectural practice and building firm, Architectural Homes Company, and with interwar streamlined architecture. Each is considered in turn below.

Purpose-built interwar flats

Purpose-built flats emerged during the interwar period in South Australia (1914-1945) as a popular alternative to conventional detached housing, satisfying middle-class demand for modern, low maintenance and conveniently located self-contained accommodation. At least 50 purpose-built flat blocks were built in metropolitan Adelaide and regional centres.

Three purpose-built interwar flats are listed as State Heritage Places, namely:

- Woodlands Apartments, 1939-1940, 125 Jeffcott Street North Adelaide, criteria (e) (SHP 26299, listed 2013),
- Dwelling ('Deepacres' Apartments) and Garage at rear, 1942, 283-291 Melbourne Street North Adelaide (SHP 13555, listed 1986).
- Everard Court (flats), 1939, 46-48 Anzac Highway, Everard Park (SHP 26529).

One early purpose-built flat that precedes the interwar period is listed as a State Heritage Place:

- Ruthven Mansions, 1911-1915, 15-27 Pulteney Street, Adelaide (SHP 13368, listed 1986),



Woodlands Apartments (SHP 26299)

Source: Google Maps



Deepacres Apartments (SHP 13555)

Source: Google Maps

Purpose-built interwar flats attached to the former Semaphore Water Tower, 40 Blackler Street, Semaphore (SHP 10883) and built in 1938 are considered to be excluded from the Water Tower's extent of listing.

Numerous purpose-built interwar flats are listed as Local Heritage Places, namely:

- Haigh Mansions, 1921,¹ 323 Esplanade Henley Beach,
- Sunningdale, 1935, 12 Barnard Street, North Adelaide,
- Rogart (now Millswood Apartments), 1936, 4 Malcolm Street, Millswood,
- Beacon Lodge, 1937, 101 Moseley Street, Glenelg South,
- Burnleigh, 1937, 385 Esplanade, Henley Beach,
- Beachleigh and Secourt, 1937, 20-22 Phillipps Street, Somerton Park,
- Pennsylvania, c1938-1939, 32 Weewanda Street, Glenelg South,
- Everard Court, 1939, 46-48 Anzac Highway, Everard Park (subject of this assessment),
- Beverley, 1939, 40 Anzac Highway, Everard Park,
- Greenway, 1939, 41-51 King William Road, North Adelaide,
- Dwelling and fence (Cranbrook Flats), 1939, 178-180 Goodwood Road, Goodwood,
- Shandon, 1940, 88 Moseley Street, Glenelg South,
- Bruceden Court, 1941, 2 Deepdene Avenue, Westbourne Park,
- Windsor, n.d., 317 Esplanade, Henley Beach,
- Apartments and Fence, n.d, 63-65 Thomas Street, Unley.

Several notable examples of interwar flats not listed in the Register, include:

- Retten, 1938, 8 Giles Avenue Glenelg, Harold T. Griggs (architect),
- Shoreham Flats, 1938, 18A South Esplanade, Glenelg, William Lucas (architect),
- Felicitas, 1940, 75 Wellington Square, North Adelaide, Ron Golding (architect),
- West Linton, 1940, 55 Tarlton Street, Somerton Park, Ron Golding (architect),
- Mornington, 1943-44, 32 Broadbent Terrace, Whyalla, F. Fricker (owner and builder).



Retten, Giles Avenue, Glenelg

Source: Google Maps



Shoreham, South Esplanade Glenelg

Source: www.realestate.com.au



Felicitas, Wellington Sq. North Adelaide

Source: www.realestate.com.au



West Linton, Tarlton Street, Somerton Pk.

Source: DEW Files

Typical elements of purpose-built interwar flats include:

- flats arranged in a multi-storey block to minimise the building footprint while maximising financial return on investment,
- design features to secure privacy, including acoustic measures, spatial arrangement of spaces and views and features to disperse circulation, including rear exits and stairs,
- design features to facilitate access to natural light and ensure adequate ventilation, such as the arrangement of windows, and provision of openable windows and a balcony,
- design features to mitigate domestic labour and enhance convenience, such as built-in furniture,
- provision for sheltered car parking and associated vehicle access, reflecting rising private vehicle ownership,
- communal facilities such as laundries,
- landscaping, including fences,
- architectural expression emphasising modernity, in response to the attitudes, values and aspirations associated with flat living,
- amenity through visual conformity to surrounding residential context.

No purpose-built interwar flats are known to retain complete original kitchen and bathroom fitouts and associated services.

The Australian Institute of Architects South Australian Chapter has identified Dwelling ('Deepacres' Apartments) (SHP 13555), Woodlands Apartments (SHP 26299), Everard Court (SHP 26529) and West Linton (unlisted) as significant examples of twentieth century architecture in South Australia.

Ron Golding

After working in partnership with his architect father Leonard Golding during the early 1930s, Ron Golding independently established the Architectural Homes Company, a combined architectural practice and building firm, in 1933. Ron Golding is best remembered today for designing and building a large number of modern houses and purpose-built flats in affluent suburbs such as Glenelg, Somerton and North Adelaide. Golding was South Australia's most prolific builder of purpose-built flats during the interwar period.

There is one State Heritage Place and five Local Heritage Places entered in the Register associated with Ron Golding, namely:

- Everard Court (flats) (SHP 26529), 1939, 46-48 Anzac Highway, Everard Park, designed and built,
- Beverley, 1939, 40 Anzac Highway, Everard Park, designed and built,
- Shandon, 1940, 88 Moseley Street, Glenelg South, designed and built (subject of this assessment),
- Brucceden Court, 1941, 2 Deepdene Avenue, Westbourne Park, built only, designed by G. Beaumont Smith,
- Apartments and Fence, n.d, 63-65 Thomas Street, Unley, designed and built.
- Golding House, 1939, 4 Bickford Terrace, Somerton Park, designed and built.

Interwar streamlined architecture

Internationally, no consistent terminology exists surrounding the various styles of popular modern-idiom architecture created during the interwar period.² In 1989, Apperly et al identified three modern Australian architectural styles which appeared between 1914 and 1940, which they called 'Interwar Art Deco,'³ 'Interwar Functionalism'⁴ and 'Interwar Skyscraper Gothic.'⁵

Subsequently in 2009, Carol Cosgrove completed the first and to date only comprehensive study of the popular architecture of the interwar period in South Australia. Cosgrove's findings were published in the report 'Art Deco: its place in South Australia's architectural heritage'⁶ and the monograph *Moving to the Modern: Art Deco in South Australian Architecture*.⁷

Most scholarly writers including Cosgrove, Apperly et al, Thorne⁸ and Meikle⁹ identify at least two key, consecutive strands of popular interwar architecture. The first strand appeared in the mid-1930s and was characterised by vertical emphasis and extensive use of stylised decoration not derived from any one historical precedent.¹⁰ The Frontage of Shop (former Sands & McDougall Pty. Ltd. building) (1934, SHP 26202) is an exemplar of this strand. The second strand appeared in the mid-to-late 1930s and was

characterised by horizontal emphasis, 'sweeping curves'¹¹ and clean lines with minimal decoration. This strand is exemplified by the former Port Adelaide Council Chambers, (1938, SHP 10931). Shandon (flats) (subject of this assessment) is consistent with this second strand.

Cosgrove implicitly refers to the first, predominantly vertical strand as 'Art Deco,' corresponding with Apperly et al's Interwar Art Deco and explicitly refers to the second, predominantly horizontal strand as 'Streamline Moderne' or 'Moderne', corresponding loosely with Apperly et al's Interwar Functionalism.

Likely drawing on the work of Freeman,¹² Apperly et al consider Interwar Functionalism to be an emergent form of Modernism informed by contemporary avant-garde architecture in Europe, and imply that deliberately expressed tiled roofs are antithetical to the style.¹³ Cosgrove on the other hand considers tiled, hipped roofs a distinguishing feature of Streamline Moderne architecture in a South Australian domestic context, identifying Everard Court (flats) (SHP 26529), as a defining example of the style.¹⁴



Everard Court (flats) c1939

Source: Giles Walkley, "Adelaide's Supreme Flats", *Spirit of Progress* (Summer 2016)

Some writers including Cosgrove also use the phrase Art Deco as an umbrella term for both the vertical and streamlined styles. Meanwhile *Encyclopedia of Australian Architecture* features conflicting entries on both Art Deco¹⁵ and Moderne;¹⁶ the latter entry also considers Moderne to be an umbrella term for both.

This assessment draws upon the findings of both Apperly et al and Cosgrove. It adopts descriptive terminology namely 'interwar streamlined architecture' instead of Streamline Moderne to avoid confusion between Cosgrove's term 'Moderne' and Modernism. This assessment also recognises that in a South Australian context, flat roofs, tiled roofs with boxed eaves and tiled roofs concealed by parapets may all be associated with interwar streamlined architecture.

Interwar streamlined architecture is understood to have borrowed uncritically from Modernist aesthetics, materiality, form and planning where expedient, but did not draw upon a sophisticated awareness of Modernist design philosophy.

The key features of interwar streamlined architecture in South Australia include:

- bold, asymmetrical massing of simple geometric shapes,
- clean lines and minimal decoration,
- plain surfaces, light-toned cement and face brick,
- horizontal emphasis with contrasting vertical relief
- wrap-around bands and rounded corners,
- long horizontal spandrels or balconies,
- cantilevered elements including balconies or hoods,
- stairs expressed by vertical emphasis,
- corner windows,
- porthole windows,
- steel or bronze window frames,
- hipped, Marseille terracotta-tiled roofs in a domestic context,
- architecturally integrated lettering.

While not listed as examples of interwar streamlined architecture, the following State Heritage Places exemplify the style:

- Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence [Greenaways], c1938, 3 Prospect Road, Prospect, criteria (e) (SHP 26301, listed 2010), identified by Cosgrove as a defining example of Streamline Moderne in a domestic context,
- Town Hall [former Port Adelaide Council Chambers], 1938, 163 St Vincent Street, Port Adelaide (SHP 10931, listed 1980),
- Woodlands Apartments, 1939-1940, 125 Jeffcott Street, North Adelaide, criteria (e) (SHP 26299, listed 2013),
- Forum Cinema [Piccadilly Cinema], 1940, 181-189 O'Connell Street, North Adelaide (SHP 13496, listed 1986),
- Capri Cinema (former New Goodwood Star, later New Curzon), 1941, 141 Goodwood Road, Goodwood (SHP 10670, listed 1990).



**Dwelling and Flat [Greenaways]
(SHP 26301)**

Source: Google Maps



**Port Adelaide Enfield Council Offices
(SHP 13555)**

Source: Google Maps

**Assessment against Criteria under Section 16 of the *Heritage Places Act 1993*.
All Criteria have been assessed using the 2020 Guidelines.**

(a) it demonstrates important aspects of the evolution or pattern of the State's history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.

Places will not normally be considered under this criterion if they are of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.

Shandon (flats) is associated with the historic theme, Building Settlements, Towns and Cities and specifically, Shaping the suburbs (pre-WW2).

Modern flat living emerged as an entirely new lifestyle, predominantly for the very wealthy, in the early twentieth century in South Australia. The first bespoke multistorey flats built in South Australia was Dwelling – Ruthven Mansions (SHP 13368), constructed in the City of Adelaide in two stages, 1912 and 1915. The impacts of the First World War subsequently halted the further construction of flats and only a few examples of bespoke flats were built before the 1930s. After the war the reconfiguration of existing homes into flats emerged as an expedient means to provide more affordable homes for people in desirable locations. However, these conversions while conveniently located did not necessarily provide the conveniences associated with modern living.

Purpose-built interwar flats, most of which were built between 1935 and 1942, democratised modern flat living, bringing the new lifestyle within reach of middle-income earners in line with social change. Purpose-built interwar flats responded to demand for housing in popular areas and on transport routes and represent the first wave of urban infill to occur in South Australia. The designers and financiers of purpose-built interwar flats sought to increase the number of occupants that could be housed on a suburban block while simultaneously improving the quality of life of those occupants. Shandon (flats) demonstrates an important evolution in the way South Australian's lived in the twentieth century and the reshaping of the suburbs that began to take place in the interwar period only to be halted by the Second World War.

Compared with other places with similar associations, Shandon (flats) demonstrates particularly strong associations with the theme due to its construction in the Glenelg area, which underwent accelerated suburbanisation beginning in the mid-1930s. This process occurred as a result of rising private motor vehicle ownership and the redevelopment of Anzac Highway in 1937, which made Glenelg and its seaside

location a convenient and desirable place to live for city workers. Suburbanisation opened Glenelg to middle-class residents and resulted in the construction of new houses and purpose-built flats.

Additionally, commissioned and owned by and the primary residence of Edith Duncan for approximately 35 years, Shandon (flats) demonstrates that women were actively involved in the rise of flats as a new way of living during the interwar period, including as owner-occupiers.

It is for these reasons that Shandon (flats) is considered to fulfil criterion (a).

It is recommended that the nominated place **fulfils** criterion (a).

(b) it has rare, uncommon or endangered qualities that are of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses both places which were always rare, and places which have become scarce through subsequent loss or destruction.

Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in the future.

Shandon (flats) is associated with purpose-built interwar flats and with modern flat living.

Purpose-built flats emerged during the interwar period as the first popular alternative to conventional detached housing for middle income earners. Purpose-built flats also brought profitable real estate investment within reach of the middle classes and were predominantly built as infill development to satisfy demand for modern accommodation on public transport routes and / or in desirable residential areas such as seaside suburbs. At least 50 purpose-built flat developments were built in metropolitan Adelaide and regional centres before the Second War World halted the construction of dwellings. It is the introduction of this new modern way of living that is considered to be of cultural significance to South Australia.

Due to the halt imposed on the construction of dwellings by the second World War, purpose-built interwar flats are uncommon in South Australia, with only 50 known developments occurring between 1912 and 1942. With the passage of time purpose-built interwar flats have become increasingly endangered, as a result of their positioning on transport corridors and in seaside suburbs. These popular sites are now again prime locations for redevelopment and urban densification, and only 35 purpose-built interwar flats are known to remain. Of these 35 flats, Shandon (flats) is one of only a few that remain highly intact.

It is recommended that the nominated place **fulfils** criterion (b).

(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.

Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.

Shandon (flats) was built on a corner property in Glenelg South that was previously the site of a single-story house and, prior to that, Our Lady of Victories Catholic Church (built 1869). Owing to the construction of the house and then the flats, it is unlikely that anything remains of the church, including its footings. Further, there is documentary evidence available to provide sufficient information about the Church. Therefore, there is nothing to suggest that the place as it now exists may yield further information that will contribute meaningfully to an understanding of the State's history.

It is recommended that the nominated place **does not fulfil** criterion (c).

(d) it is an outstanding representative of a particular class of places of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.

Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.

Shandon (flats) is associated with the class of place known as purpose-built interwar flats.

Flats emerged during the interwar period as an alternative to conventional detached housing. Hundreds of existing homes were converted into flats during the interwar period to satisfy demand. However, unlike converted flats, which were typically constrained by the envelope of the existing buildings they were created from, the plan, form, features and fittings of purpose-built flats directly addressed the values, aspirations and lifestyles associated with modern living.

To be considered an exceptional example of a class, the place must display a large number or range of characteristics that is typical of the class, at a higher quality, intactness or historical relevance than are typical of places of the class (see Purpose-built Interwar Flats, Comparability/Rarity/Representation). Shandon exhibits the following characteristics of the class 'purpose-built interwar flats':

- four flats arranged in a multi-storey block to minimise the building footprint,
- design features to secure privacy, including acoustic measures, spatial arrangement of spaces and views and features to disperse circulation, including rear exits and stairs,
- design features to facilitate access to natural light and ensure adequate ventilation, such as the arrangement of windows, and provision of openable windows and a balcony,
- design features to mitigate domestic labour and enhance convenience, such as built-in furniture,
- provision for sheltered car parking and associated vehicle access, reflecting rising private vehicle ownership,
- communal facilities such as laundries,
- landscaping, including a fence,
- architectural expression emphasising modernity, in response to the attitudes, values and aspirations associated with flat living,
- amenity through visual conformity to surrounding residential context.

Shandon is highly intact. Changes that have occurred, such as new bathroom and kitchen fitouts, and the installation of replica window frames, have not diminished the place's ability to demonstrate the principal characteristics of the class.

Shandon (flats) can be considered an exceptional example of purpose-built interwar flats.

It is recommended that the nominated place **fulfils** criterion (d).

(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. Breakthroughs in technology or new developments in design would qualify, if the place clearly shows them. A high standard of design skill and originality is expected.

Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement, while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.

Designed by Ron Golding and constructed in 1940, Shandon (flats) is an outstanding and highly intact example of interwar streamlined architecture in South Australia, demonstrating a high degree of aesthetic and creative accomplishment. Shandon (flats) finely articulates many of the style's key attributes, namely:

- bold, asymmetrical massing of simple geometric shapes,
- clean lines, rounded corners and minimal decoration,
- plain surfaces, light-toned cement (now painted) and face brick,
- horizontal emphasis, achieved through contrasting bands of brick and render, exaggerated with alternating striped coursing of standard red and yellow Roman vermiculated bricks, and long balconies,
- contrasting vertical relief, expressed through brick towers containing chimneys,
- internal stairs expressed externally by the vertical emphasis of brick towers,
- cantilevered elements, in this instance balconies,
- corner windows,
- steel casement window frames,
- hipped, Marseille terracotta-tiled roofs,
- architecturally integrated lettering, in this instance 'Shandon' in welded steel, shaped to follow the curves of the facing elevations.

Architecturally, Shandon (flats) is highly intact. Modifications such as replacement of kitchens and bathroom fitouts have not compromised the integrity of the building's architectural expression, nor diminished its ability to illustrate the main attributes of interwar streamlined architecture. Three upstairs window frames have been replaced with double-glazed aluminium recreations, but these have been implemented sympathetically and with close attention to detail and do not undermine the integrity of the place.

When compared with Everard Court (flats) (SHP 26529), which Shandon is based on, and Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence (SHP 26301), both listed in the Register under criterion (e), Shandon (flats) demonstrates a similarly outstanding degree of aesthetic, creative and technical accomplishment.

It is recommended that the nominated place **fulfils** criterion (e).

(f) it has strong cultural or spiritual association for the community or a group within it.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.

Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.

Shandon (flats) has cultural associations for members of the South Australian architectural community and in particular people who appreciate and celebrate interwar architecture. It is also may have associations for the people who have lived there. For instance, Shandon (flats) has been recognised by the Adelaide Chapter of the Art Deco and Modernism Society of Australia Inc. whose social media group has over 2,000 followers. The group does have regular interactions with Shandon (flats), featuring the building in social media posts, publications, and on tours. However, Shandon (flats) is only one of many places to which this group has an attachment. Many other architecturally important buildings are also celebrated and promoted by them in a similar manner.

Shandon (flats) has also provided residential and short-stay accommodation for a limited number of people since its construction in 1940. While it is possible that some individuals who have lived there may have a strong cultural and/or spiritual attachment to the place, there is no evidence to suggest that they form a group that would be broadly recognised by the South Australian community as being historically important.

As the place does not fulfil the second threshold test for criterion (f) with regard to past residents the remaining tests for this aspect of the assessment have not been considered further.

It is recommended that the nominated place **does not fulfil** criterion (f).

(g) it has a special association with the life or work of a person or organisation or an event of historical importance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.

Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association cannot be demonstrated. Generally the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.

Shandon (flats) is associated with South Australian architect and builder Ronald (Ron) Leslie Golding, founder and owner of the Architectural Homes Company. Golding's work was predominantly residential and he specialised in purpose-built flats. Golding was South Australia's most prolific builder of flats in the interwar period.

Ron Golding has received limited critical recognition aside from his designs for West Linton and Everard Court (flats), both of which are recognised by the Australian Institute of Architects South Australian Chapter as significant examples of twentieth century architecture.

As a lesser-known architect who practiced for a relatively short period of time he had been largely forgotten until recently. Insufficient detailed research has thus far been undertaken to critically evaluate Golding's role, influence and significance within the broader context of South Australian architectural practice during the interwar period. While future research may demonstrate that Ron Golding has made a strong, notable or influential contribution to South Australian history, there is currently insufficient evidence to demonstrate that this is the case.

It is recommended that the nominated place **does not fulfil** criterion (g).

PHYSICAL DESCRIPTION

Shandon (flats) consists of one two-storey block of brick and reinforced concrete flats with tiled hipped roofs and boxed eaves. The building is situated on a corner block facing Moseley Street and Bath Street in Glenelg South.

The block contains four self-contained stacked, single storey 'simplex' flats. The layout of each storey is similar, comprising one two-bedroom flat at the front and one single-bedroom flat at the rear. The main entrances are accessed from an internal porch. Each flat also has a back entrance, with timber staircases leading to the upstairs flats. These staircases are located on the southern side.

The exterior walls of the flats are comprised of contrasting bands of smooth render and brick in a Flemish bond pattern, with alternating headers. A reinforced concrete bullnose balcony is cantilevered from and integrated with the rendered bands while window openings, including curved and corner windows, punctuate the bands of brick. The window openings are supported by pipe columns and contain steel casement window frames with integrated rendered sills. Some upstairs window frames have been replaced with double-glazed aluminium replicas.

Towers on the northern elevations contain chimneys and are decorated with narrow vertical niches, contrasting with predominantly horizontal banding elsewhere on the elevations. The tower facing Bath Street also contains doorways leading to the internal porch and balcony.

A single-storey brick and timber building at the rear of the block comprises three private garages, two laundries and one lavatory.

There is an original brick front fence with a non-original brush fence on top.

Typical original interior features include:

- ceiling roses,
- cornices and ceiling mouldings,
- built-in shelves and cupboards,

- fireplaces including unpainted face brick details, fireboxes and grates,
- skirtings and architraves,
- doors, including flat plywood doors and glazed doors, with sandblasted glass details, and door handles,
- floorboards,
- timber staircases and rails.

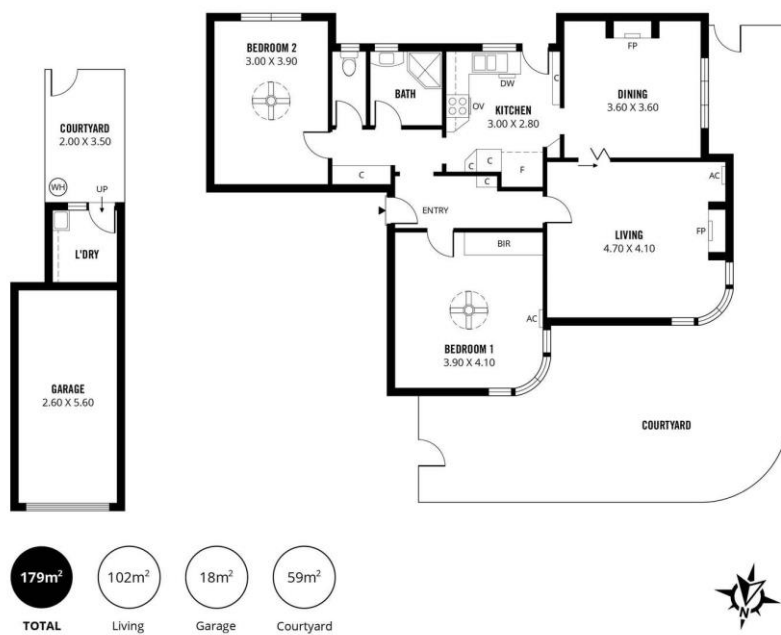
Elements of Significance:

Elements of heritage significance include (but are not necessarily limited to):

- Shandon (flats),
- Outbuilding comprising garage, laundries and toilet block/s,
- Original exterior material finishes, including terracotta tiled roof; face brick and rendered walls [excluding paint],
- Steel casement window frames,
- Original layout of internal rooms,
- Original interior details, fittings and finishes including concrete blockwork walls, steel rails to stairwells; ceiling roses, cornices and mouldings; built-in shelves and cupboards; fireplaces, including unpainted face brick details, fireboxes and grates; skirtings and architraves; original floorboards; staircases and rails; and doors, door handles, and door glass,
- Brick front fence.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Non-original kitchen and bathroom fitouts,
- Non-original interior paint and floor coverings,
- Reverse cycle air conditioning units,
- Upstairs double-glazed window frames,
- Hot water services,
- Television aerials,
- Trees, shrubs and landscaping,
- Non-original subdivision fences,
- Brush fence.



Shandon (flats), floorplan of unit 1 (downstairs) with external garage, laundry, and courtyard

Source: www.realestate.com.au



Shandon (flats), floorplan of unit 4 (upstairs) with garage, laundry, toilet, and courtyard

Source: www.mccammonrealestate.com.au

HISTORY

Flats emerged during the interwar period in South Australia (1914-1945) as an alternative to conventional detached housing, predominantly for the suburban middle classes.¹⁷

Nineteenth-century multiple unit housing in South Australia typically comprised a series of attached houses, with standardised floorplans, extending across the street frontage and commonly known as row cottages and terrace houses.¹⁸ Unlike these nineteenth-century types, purpose-built interwar flats comprised two or more self-contained dwellings built on a single allotment, typically stacked to form a freestanding, multi-storey block and usually set back from the allotment boundaries. Purpose-built flats were designed with flexible plans that considered light, ventilation, privacy and exterior communal open space or gardens. Individual self-contained flats within a block could be spread across a single floor, known as a simplex flat, or across two floors, known as a duplex flat.

During the interwar period the terms 'flats' and 'maisonettes' were sometimes used interchangeably, however the term 'maisonette' typically refers to a pair of single-storey, self-contained and usually symmetrical flats sharing a common party wall.¹⁹ The term 'apartment' was seldom used in South Australia during the interwar period.

The emergence of flats in South Australia

South Australia's first purpose-built flat development was Ruthven Mansions (15-27 Pultney Street, SHP 13368), commissioned by English developer²⁰ R. F. Ruthven Smith,²¹ designed by Adelaide architects A. Barham Black and H. E. Fuller and built in 1912, with a second stage designed by Black and built by Walter Torode²² in 1915. When completed Ruthven Mansions represented a national watershed²³ in the development of apartment buildings and introduced modern flat living into South Australia. Unlike the purpose-built flats of the late 1930s, Ruthven Mansions was designed for a relatively wealthy clientele and boasted numerous innovative features which remained unusual or unique for flats built throughout the interwar period, such as automatic doors, mechanical ventilation, central vacuum cleaning and an electric lift.²⁴

Ruthven Mansions was created in response to a nation-wide contemporary trend away from large 'mansion' home ownership by the wealthy, which began in the first decade of the twentieth century.²⁵ This trend was driven by several factors, including the rising value of city and metropolitan land,²⁶ changing aesthetic values away from 'ponderous Victoriana' in favour of modern American and European styles and evolving lifestyle preferences towards 'simplicity and convenience'²⁷ facilitated by rapidly advancing technology.

The abandonment of large mansions was accelerated during and after the First World War due to the 'servant problem.'²⁸ Depletion of men from the local labour pool due to the war relaxed social barriers to women finding employment in traditionally male

domains such as shops, factories²⁹ and offices, work environments which came to be preferred by women to domestic service.

By 1919, the Register noted that the dearth of servants was having 'a decidedly slumping effect' on the values of 'all big residential properties' in Adelaide, alleging that some of Adelaide's 'wealthiest families' were living in hotels or flats.³⁰ Many large homes sold off from the late 1910s onwards were converted to other uses including boarding houses,³¹ private hospitals, rest homes and flats,³² a process that accelerated into the 1920s and 1930s.

Flat conversions

Improvised flats resulting from dwelling conversions were inevitably less satisfactory than purpose-built flats and were widely considered to be 'regressive and anti-modern.'³³ Floorplans were more or less constrained by the external envelope of the building, reducing the penetration of natural light and limiting the efficacy of ventilation. Floors and walls were not soundproofed, readily transmitting sound between flats. Converted flats were typically accessed from doors leading off an internal corridor³⁴ directly into the living areas, offering less privacy than purpose-built flats, where individual, external front and back entrances were preferred.³⁵ Unlike purpose-built flats, converted flats did not always possess a self-contained kitchen and/or bathroom and toilet facilities, further compromising privacy.

Reliable statistics are not available; however, it is understood³⁶ that most flats built during the interwar period were conversions of existing dwellings rather than new flats built for purpose. While fewer in number than converted flats, it was purpose-built flats which became most strongly associated with modern flat-dwelling lifestyles in the public consciousness.

Purpose-built flats in the 1920s

After Ruthven Mansions and prior to the mid-1930s, few purpose-built flat developments occurred in South Australia. Notable exceptions included Victor Mansions at Glenelg (1919, demolished),³⁷ built as an investment by builder George A. Rule and Haigh Mansions at Henley Beach (LHP, 1921),³⁸ built for Alfred Haigh, proprietor of Haigh's Chocolates.

The First World War curtailed new construction in South Australia and afterwards, new private home ownership was encouraged and subsidised throughout the 1920s through numerous government and private initiatives including the Commonwealth War Service Homes Scheme; the state government's Thousand Homes Scheme; and the construction industry's 'Own Your Own Home' publicity campaign, which encouraged home ownership over renting.³⁹

Thus the 'overwhelming demand for homes'⁴⁰ which helped fuel the 1920s construction boom⁴¹ was largely satisfied through mass construction of suburban bungalows for middle income earners and to a lesser extent, an abundance of older housing stock suitable for conversion into flats.

In 1928, realtors Wilkinson, Sando & Wyles Ltd reported a demand for 'high-grade' flats suitable for new arrivals to Adelaide accustomed to 'first-class' flat accommodation in cities elsewhere in Australia and overseas.⁴² However, before this emerging demand could be satisfied with new purpose-built flats, the Depression (1929) brought the South Australian construction industry to a halt.⁴³

The flat debate

Flats represented the first serious 'challenge' to the 'Australian dream' of house ownership and suburban living,⁴⁴ and 'vied' with new detached housing as 'symbols of modernity.'⁴⁵ Conservative voices believed that 'new modes of living heralded by the advent of flats' would soon 'overwhelm family values symbolised by a house and garden.'⁴⁶

In South Australia, flats offered a counterpoint to the prevailing trend of detached dwellings on large suburban blocks espoused by the contemporary garden suburb movement. Purpose-built flat developments were nevertheless informed by garden suburb principles, with provision of some common open space or gardens within most purpose-built flat developments.

The emerging popularity of flats generated 'vigorous debate'⁴⁷ in Adelaide's newspapers, a debate which had 'a pronounced impact on the form and function of interwar flat developments.'⁴⁸

In light of precedents interstate and overseas,⁴⁹ the critics of flats argued that flats and even semi-detached houses would lower the 'tone' of residential suburbs⁵⁰ and become the 'slums of tomorrow.'⁵¹ They feared a vicious cycle of property depreciation and lowered rents followed by the arrival of 'an undesirable class of resident,' lowering property values still further.⁵² Critics believed flats would 'dwarf' detached buildings, degrading their architectural appearance while also invading the privacy of neighbouring backyards; meanwhile traffic generated by medium-density living would destroy the 'tranquillity and quietness of a district.'⁵³

Flats were also widely considered to be 'hostile' to family life,⁵⁴ and were even blamed for a declining birth-rate.⁵⁵ In 1923, the Adelaide the *Mail* newspaper warned potential tenants of the troubles awaiting flat-dwellers:

...from the viewpoint of children flats are an abomination ... they are either cooped up in the box-like apartments or permitted to wander the streets irrespective of the influence of chance playmates and traffic dangers ... children become peevish and their little quarrels tend to upset the equilibrium of the home ... there is nothing to interest the housewife beyond the preparation of odd meals and cleanliness ... no odd jobs await the husband on wet Saturday afternoon or Sunday.⁵⁶

Some local councils, under pressure from concerned electors, unsuccessfully⁵⁷ attempted to introduce by-laws⁵⁸ to control flat-building in affluent areas, like Glenelg,

where such developments were popular. Valuers, estate agents and builders protested flat 'bans' citing need and demand for flats from young married couples and 'the better type of middle-class man'⁵⁹ and demanded that applications to build flats should be considered on merit.⁶⁰

The heyday of purpose-built interwar flats 1935-1942

Over 50 developments of purpose-built interwar flats have thus far been identified as being built (1919-1943) in South Australia, with the majority constructed after 1935 when improving economic conditions coincided with demand.⁶¹ Flat-building was further spurred during the late 1930s due to a 'severe' shortage of housing caused by the Depression⁶² and reluctance of financial institutions to approve second mortgages to pay for housebuilding, a practice which had been widespread in the 1920s.⁶³ Purpose-built flats continued to be built until building restrictions during the Second World War brought an end to all non-essential construction.

Purpose-built flats, which allowed multiple dwellings to fit into a typical suburban block, were predominantly built as a response to land shortages in desirable areas.⁶⁴ Thus, most purpose-built flats were sited along public transport corridors, including on train, tram and bus routes and on main roads such as the redeveloped Bay Road that became Anzac Highway; in the band of suburbs around the city, such as North Adelaide, Unley and Kensington, close to city employment opportunities; and in seaside resorts such as Glenelg, Somerton and Semaphore, where flats supported a transient seasonal population.⁶⁵

Glenelg was 'founded by high society' in the mid-nineteenth century.⁶⁶ Although Adelaide's premier beach destination for decades, the presence of local tourists was seasonal and temporary prior to the 1930s, and the majority of Glenelg's permanent residents remained upper-class families.

Rising car ownership, the development of Anzac Highway and new public transport routes made transportation to and from Glenelg far easier, both for visiting and commuting.⁶⁷ Throughout the 1930s and 1940s, Glenelg was opened to middle-class residents who could commute to work from their new homes by car.⁶⁸ The popularity of Glenelg led to the emergence of new subdivisions around Glenelg from the 1930s onwards and numerous blocks of flats were built throughout the area.

Because stacked flats could not be sold on individual Certificates of Title,⁶⁹ blocks of flats were normally owned by a single investor or syndicate of investors, with most of the flats in a block let out to tenants. During the late 1930s flats represented profitable and reliable investment opportunities for both owner-occupier and non-occupier landlords,⁷⁰ and for builders.⁷¹

Women's Involvement in the rise of interwar flats

Commonwealth Census data for house and flat ownership in South Australia during the interwar period shows that the number of houses far exceeded the number of flats. However, as elsewhere in Australia and unlike with house ownership, women

participated strongly in the rise of flats in South Australia, 'whether as occupants, owners, investors or developers.'⁷² In South Australia women owned flats in almost equal numbers to men with 45% of flats owned by women by 1947 (see Table 1). In comparison women only owned 15% of houses. While numerically women still owned far greater numbers of houses than flats, the figures do suggest that flat ownership was as readily accessible a home-ownership option for women as for men.

Table 1: Female and male owner-occupiers in 1933 and 1947

	1933	1947
Flat Ownership		
<i>Female</i>	89	391
<i>Male</i>	111	476
House Ownership		
<i>Female</i>	9,303	10,957
<i>Male</i>	48,115	60,303

The above data is derived from the 1933 and 1947 Commonwealth Censuses. While the 1921 Census was the first to differentiate between male and female home ownership, it did not differentiate between houses and flats. The first to do so was the 1933 Census.

Notable flat developments built for women as investments include Banyanah Flats (1939), 18 Esplanade cnr Bickford Terrace, Somerton Park (heavily modified), for Kathleen Martin of Minlaton and Shandon, 88 Moseley Street, Glenelg South (subject of this assessment), built for Edith Duncan as owner-occupier.

Offering a greater return on investments than detached houses⁷³ or maisonettes, the emergence of flats as a new housing type helped to make real estate investment a profitable economic activity for middle income earners during the 1930s and provided a reliable income stream for some women.

Living in purpose-built flats

Purpose-built flats were usually smaller and required less maintenance than a typical detached bungalow and garden⁷⁴ and were marketed to and bought or rented by middle-class⁷⁵ people who could not afford a detached house on a large allotment in a desirable area. This included single people, especially single women, and young married couples attracted to the flexibility, independence or glamour⁷⁶ of the flat lifestyle – many who would otherwise have remained in the family home or lived in a boarding house, possibly deferring marriage, until they could afford ownership of their own detached dwelling.⁷⁷

Typically, purpose-built flats featured 'up-to-date'⁷⁸ appliances and services, including gas, electrical and telephone connections, built-in furniture and other 'labour saving' features.⁷⁹ These modern conveniences facilitated low-maintenance lifestyles, especially for middle-class people who could not afford servants.⁸⁰ Less housework and garden maintenance also meant more leisure time, especially for women. For those moving out of the family home for the first time, built-in furniture meant considerably less outlay on furniture.⁸¹

Flat-living represented 'a distinctively modern, twentieth century lifestyle'⁸² very different to that of the typical 'suburban house-and-garden-dweller.'⁸³ Purpose-built flats came to be considered 'as much a part of the modern world as the automobile and moving pictures'⁸⁴ and their occupants were considered 'moderns.'⁸⁵

Designing purpose-built flats

South Australian purpose-built interwar flats were typically designed in modern styles featuring strong horizontal lines and streamlined curves announcing the modernity of flat life. However, most had conventional terracotta-tiled hipped roofs, instead of the flat roofs usually associated with European Functionalist⁸⁶ architecture. Sometimes tiled hipped roofs were concealed behind parapets, as in the case of Woodlands Apartments (SHP 26299). More commonly such roofs were deliberately expressed with overhanging, boxed eaves, reflecting prevailing trends in domestic architecture throughout the interwar period.⁸⁷

The dominance of pitched, tiled roofs in the domestic architecture of the 1930s to some extent reflects the conservatism of South Australia's architectural profession during the interwar period,⁸⁸ but also technological limitations of the time. While known in South Australia in the 1930s, flat roofs were still somewhat experimental, prone to leaking,⁸⁹ and not all builders were expert in their construction.⁹⁰ Some commentators also questioned the value of flat roofs on houses with large gardens.⁹¹ Tiled roofs, by contrast, were familiar, functional⁹² and reliable, and thus a sound investment for businesspeople commissioning purpose-built flats during the interwar period.

Perhaps more importantly, tiled roofs helped modern flats conform to the neighbouring suburban context and meet community expectations surrounding appropriate domestic architecture.⁹³ For businesspeople commissioning flat buildings, visual amenity was an important consideration in affluent suburbs, where wealthy neighbours might defend their investments from the perceived threat of depreciation by complaining to local government authorities.⁹⁴

Like purpose-built flats elsewhere in Australia, South Australian examples were typically:

...stylish buildings designed to blend in with the streetscape by giving the appearance of large double storey homes ... set back from the road in alignment with other houses in the neighbourhood [and with] attractive garden settings.⁹⁵

Purpose-built flats were designed to create a home-like environment 'according to contemporary notions of modernity and progress,'⁹⁶ avoiding design features that may have drawn comparisons to converted flats. Privacy was achieved through spatial planning that considered the placement of rooms and provision of separate entrances and setbacks to protect views. 'Soundproof' concrete floors were also a common feature that reduced noise transmission while also making buildings 'fireproof.'⁹⁷

Health, hygiene and cleanliness were contemporary preoccupations⁹⁸ that led to the inclusion of features to encourage ventilation, increase penetration of natural light and expedite cleaning, resulting in features such as narrow wings; large windows, including corner windows; balconies, sunrooms and sleepouts; adequate space around buildings; outdoor courtyards; landscaping;⁹⁹ and plain, flat or streamlined surfaces which did not collect dirt or dust, especially surfaces made from newly-available materials such as stainless steel and plywood.

Newspaper features typically drew attention to the location of flats with regard to main roads and public transport. After rising steadily in the 1920s then falling away during the Depression, private car ownership 'flourished' briefly in the late 1930s,¹⁰⁰ though it remained out of reach for most middle- and working-class South Australians.¹⁰¹ Most purpose-built flat developments were designed with garages, driveways and open space to manoeuvre vehicles, although less car accommodation was typically provided in flats built near public transport routes.¹⁰²

Ronald (Ron) Leslie Golding

One of four brothers, Ron Golding was the second son of Adelaide architect-builder Leonard Golding. Ron Golding demonstrated an early talent for design, with a scheme for a 'cozy and comfortable dwelling'¹⁰³ published in the *Advertiser* while still a teenager. Subsequently he contributed numerous home plans to *Building and Construction* and worked in partnership with his father before launching the Architectural Homes Company (AHC) in 1935,¹⁰⁴ aged 25, with a stated ambition to build only his own designs through AHC without tendering for work from the profession.

While Golding ultimately found it necessary to occasionally tender for building work from other architects such as Lawson & Cheesman and Gordon Beaumont Smith, most AHC projects were designed by Ron Golding,¹⁰⁵ sometimes with input from Ron's brother Keith, also an architect-builder who offered structural engineering expertise.

As well as building numerous private residences for businessmen, Ron Golding emerged as South Australia's most prolific designer and builder of purpose-built flats, typically designing in interwar functionalist or streamlined styles with or without flat roofs, depending on the tastes of the client. Notable projects include Everard Court, Morea Flats at 9 Weewanda Street, Glenelg (1938), Felicitas Flats, Wellington Square, North Adelaide (1939) and his own home at 4 Bickford Terrace, Somerton, in sawn basket range stone.

After wartime building restrictions curtailed private construction, Golding secured a government contract to build a pumping station on the Adelaide-Morgan pipeline. From 1942 until the end of the Second World War Ron Golding switched to shark fishing from Beachport, then revived AHC 'modestly' during the 1950s. Later he established the 'wholly profitable' Paringa Pressed Brick Co. at North Brighton, 'taking advantage of a state-wide shortage of clay bricks,' opened a similar factory at Whyalla and served on the board of the South Australian Hollostone franchise before resigning in

1961. Afterwards he managed Golding Industries, a business specialising in road transport, before his death 1978.¹⁰⁶

A lesser-known architect,¹⁰⁷ Ron Golding's life and work had been largely forgotten prior to biographical research conducted by Giles Walkley for the University of South Australia Architecture Museum in 2016.

Shandon (flats)



Shandon (flats)

Source: Giles Walkley, 'Adelaide's Supreme Flats', *Spirit of Progress* (Summer 2016).

The history of Shandon (flats) is interwoven with Everard Court (flats) (SHP 26529). Everard Court is a purpose-built two-storey block of flats featuring two parallel wings situated along Anzac Highway in Everard Park. Designed by Ron Golding, Everard Court was completed in December 1939. The *Mail* described Everard Court as 'a forward step in flat construction in Adelaide' and refuted fears that flats such as Everard Court would create slums.¹⁰⁸ Meanwhile, the owner advertised Everard Court in the classified pages of the *Advertiser*, described as 'Adelaide's Supreme Flats ... handy to both city and beaches'.¹⁰⁹ Golding's design for Everard Court was widely admired after its completion.¹¹⁰

Inspired by Everard Court (flats) (SHP 26529), Edith Duncan commissioned Ron Golding to design a block of flats to replace the house she owned on the corner of Moseley and Bath Streets, Glenelg South.¹¹¹ Prior to the construction of Shandon (flats) the allotment was the site of the first Catholic Church of Our Lady of Victories, built in c.1859. This church was later closed and replaced by a church hall in High Street, Glenelg, built in 1897.¹¹² A house was subsequently built to replace the church.¹¹³

Edith Eliza Emily Duncan (nee Dadswell), married draper Harry Duncan¹¹⁴ in May 1914, and their only son, Harry Lewis, was born in November that year.¹¹⁵ Edith Duncan purchased the Shandon allotment with existing home in September 1925, with the property transferred in her name alone.¹¹⁶ It seems that Edith Duncan held a number of real estate investments also owning the home where she lived with Harry on Penzance Street, Glenelg (acquired July 1922),¹¹⁷ and two allotments on Brighton Road, Hundred of Noarlunga (purchased in June and December 1922) all as sole proprietor.¹¹⁸

By 1939, the Duncan's lived at Da Costa Park (now Glenelg East) in a house that was owned in Harry Duncan's name.¹¹⁹ Council records list Edith's occupation as 'home duties'.¹²⁰ In c.1939, Edith Duncan approached Ron Golding to design a block of flats to replace the house on the corner of Moseley and Bath Streets, Glenelg South.¹²¹ The design was based on the southern wing of Everard Court (flats (SHP 26529) and was intended as the family residence and as a source of reliable income. Shandon (flats) was completed in 1940.¹²²

Shandon comprises simplex (single-storey) flats over two stories, compared with Everard Court's fourteen flats spread over two stories and two detached wings, including a pair of two-storey 'duplex' flats.

As he had done for Everard Court, Golding adapted the 'cascading' plan and form he first adopted for Morea Flats at 9 Weewanda Street, Glenelg.¹²³ Morea Flats was in turn most likely informed by Lawson and Cheesman's innovative¹²⁴ 1936 plan for Rogart Flats, 4 Malcolm Street, Millswood (LHP). Other features carried over from Everard Court and Morea include a cantilevered balcony and chimneys integrated into feature towers.

Exterior windows on both sides of the block allowed each flat to be effectively cross-ventilated, while it also increased penetration of daylight through exterior windows on both sides of each flat. The 'cascading' plan allowed each tenant a clear view of both Moseley and Bath streets while affording privacy, windows were protected from the neighbouring flats by the setbacks of successive projecting steps. The common balcony provided additional opportunities for access to fresh air and daylight for upstairs tenants. Entries located under the balcony and the internal common staircase offered protection from the weather. As with Everard Court, Golding specified steel casement window frames for all street-facing elevations.

Privacy-oriented features of Everard Court were carried over to Shandon: Golding designed each flat to have an individual entry hall with main rooms accessed from a central passage; 'soundproof' concrete ceilings in the downstairs flats, with timber second-storey floors laid on top; rooms and common stairwells arranged to limit movement of sound between the living spaces of adjacent flats; and individual rear entries and staircases to the upstairs flats.

Like Everard Court, Shandon was also designed with enclosed parking spaces for motor vehicles and provided three private garages with two shared laundries and a

toilet all under one roof. Based on the understanding that not all residents of the flats at Shandon would own a car, assigned parking was only provided for three-quarters of the flats.

Harry Duncan died in 1946.¹²⁵ Edith lived at Shandon (flats) until c.1974 and owned the property until her death in 1979. It is likely that Edith Duncan received a rental income from tenants of Shandon (flats) between 1940 and 1979.¹²⁶

Chronology

Year Event

- 1869 The first Our Lady of Victories Catholic Church is built at the corner of Moseley Street and Bath Street in New Glenelg.
- 1897 The Second Our Lady of Victories Catholic Church is built on High Street in Glenelg.
- 1910 16 December, Ronald (Ron) Leslie Golding born.
- 1912 First stage of Ruthven Mansions, Adelaide's first modern flat development, completed for R. F. Ruthven Smith.
- 1914 Edith Eliza Emily Dadswell marries Harry Duncan on 16 May.
Lewis Harry Duncan is born in November.
- 1915 Second stage of Ruthven Mansions completed.
- 1919 Charles W. Rutt designs Victor Mansions, Glenelg, for A. Rule
June, the *Register* newspaper reports on the 'servant problem.'
- 1921 Subdivision of Everard Park
Haigh Mansions completed for Alfred Haigh.
- 1924 Bay Road renamed Anzac Highway.
Thousand Homes Scheme announced.
- 1925 **Edith Duncan (née Dadswell) purchases property on the corner of Moseley Street and Bath Street in Glenelg South.****
By this time, the Our Lady of Victories Church had been relocated and the building demolished. A house had been erected in its place.
- 1926 The third Our Lady of Victories Catholic Church (LHP) is built on High Street in Glenelg.
- 1928 Ron Golding publishes first project in the *Advertiser* aged 18.
October, Wilkinson, Sando and Wyles report shortage of 'high-grade' flats.
- 1929 South Australian Railways' Glenelg line converted to electric tramway.
- 1935 January, *News* reports modern flats in demand.
June, *Mail* newspaper reports modern flats 'scarce' in Adelaide.
8 August, Ron Golding announces establishment of Architectural Homes Company (AHC), aged 25.

August, Glenelg Council attempts to ban semi-detached houses and flats in new subdivisions.

- 1937 *Anzac Highway Agreement Act 1937* authorises the reconstruction of Anzac Highway into a 'modern four-track highway'.
- 6 October, Roxy Theatre opens on Anzac Highway.
- (approximate date) Fred Irwin Worthley acquires land on Anzac Highway, Everard Park.
- 1938 Ron Golding completes Morea Flats for C. Westwood.
- 1938 Ron Golding completes Beverley (flats) for Fred Irwin Worthley.
- 1939 Ron Golding completes Everard Court (flats) for Fred Irwin Worthley.**
- 9 December, Everard Courts Flats largely occupied.**
- 1940 Ron Golding completes Shandon Flats for Mrs. Edith Duncan of Glenelg.**
- 1941 Ron Golding completes Bruceden Court Flats for architect G. Beaumont Smith.
- 1943 Fred Fricker completes Mornington Flats, Whyalla, last known purpose-built flat development of the interwar period.
- 1950s Ron Golding revives AHC, later establishes Paringa Pressed Brick Co., serves on board of local Hollostone franchise.
- 1961 Ron Golding resigns from board of local Hollostone franchise, establishes Golding Industries.
- 1978 Death of Ron Golding.
- 2014 Shandon is listed as a Local Heritage Place**

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- 'N.S.W. to Regulate Building of Blocks of Flats'. *News* 2 April 1938 p.5 <http://nla.gov.au/nla.news-article131557162> accessed 15 November 2022
- 'Work on the Anzac Highway'. *Chronicle* 14 April 1938 p.29 <http://nla.gov.au/nla.news-article92498674> accessed 15 November 2022
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CT 1242/29

CT 1259/17

CT 1389/41

CT 4156/272

Strata Plans (SP):

SP 6681

Land Title Office (LTO):

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SITE RECORD

NAME:	Shandon (flats)	PLACE NO.:	26560
DESCRIPTION OF PLACE:	One two-storey block of purpose-built flats made of brick and reinforced concrete featuring rendered walls and brick towers, with an outbuilding containing garage spaces, laundries, and toilet block/s.		
DATE OF CONSTRUCTION:	1940		
REGISTER STATUS:	Identified 8 December 2022 Provisionally entered tbc		
LOCAL HERITAGE STATUS:	LHP, listed 13 February 2014		
CURRENT USE:	Flats 1940-present		
ARCHITECT:	Ron Golding, Architectural Homes Company 1940		
BUILDER:	Ron Golding, Architectural Homes Company 1940		
LOCAL GOVERNMENT AREA:	City of Holdfast Bay		
LOCATION:	Street No.:	88	
	Street Name:	Moseley Street	
	Town/Suburb:	Glenelg South	
	Post Code:	5045	
LAND DESCRIPTION:	Title	CT 5014/565 S6681 U1; CT 5014/566 S6681 U2; CT 5014/567 S6681 U3; CT 5014/568 S6681 U4; CT 5014/569 S6681 UCP	
	Reference:		
	Hundred:	Noarlunga	
MAP REFERENCE	-34.9903936, 138.5141551		

PHOTOS

NAME: Shandon (flats)

PLACE NO.: 26560

All the images of the building's exterior in this section are from DEW Files and were taken on 27 September 2023, unless otherwise noted. All the images of the building's interior in this section have been sourced from publicly available online real estate listings.



Shandon (flats) at the corner of Moseley Street and Bath Street, Glenelg South, note original masonry front fence.



The front of Shandon (flats) facing west.

PHOTOS

NAME: Shandon (flats)

PLACE NO.: 26560



The northern side of Shandon (flats), showing lower chimneys and garage.



Southern elevation of Shandon (flats), showing timber staircases at rear.

PHOTOS

NAME: Shandon (flats)

PLACE NO.: 26560



'Shandon' name plate and steel-framed casement windows.



Northern elevation showing one of the chimney towers with Flemish bond coursework.



Northern elevation, with eastern elevation on left.



Garage and laundry building on Bath Street.

PHOTOS

NAME: Shandon (flats)

PLACE NO.: 26560



Lounge room of western downstairs flat, showing original fireplace, shelving and concrete beams supporting second storey floor.

Source: realestate.com.au, July 2022



Dining room of western downstairs flat, showing the original fireplace.

Source: realestate.com.au, July 2022

PHOTOS

NAME: Shandon (flats)

PLACE NO.: 26560



Typical kitchen, showing renovations. Original cupboards are visible in the hallway shown to the left.

Source: realestate.com.au, July 2022



Typical bathroom, showing renovations.

Source: realestate.com.au, July 2022

PHOTOS

NAME: Shandon (flats)

PLACE NO.: 26560



View of garden area looking westwards towards Moseley Street, showing steel-framed casement windows.

Source: realestate.com.au, July 2022



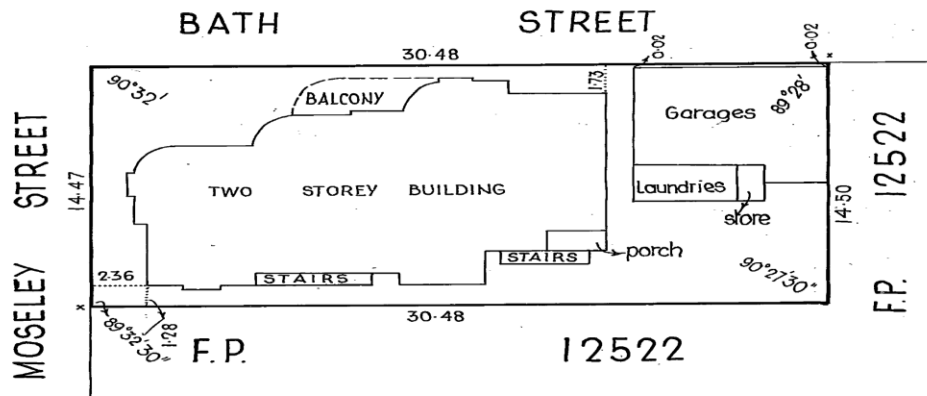
View of garden area looking eastwards, showing the cantilevered balcony towards the middle.

Source: realestate.com.au, July 2022

PHOTOS

NAME: Shandon (flats)

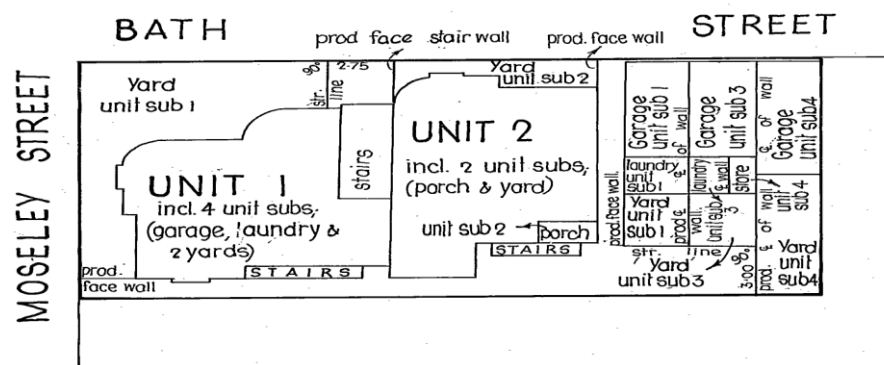
PLACE NO.: 26560



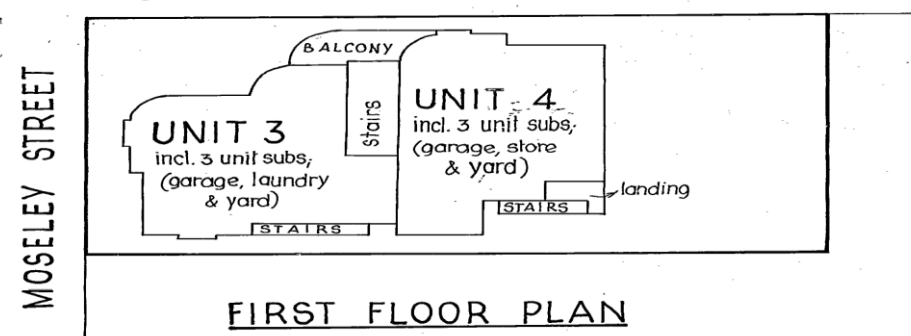
Shandon (flats), subdivision plan

Source: LTO SP6681

GROUND FLOOR PLAN



FIRST FLOOR PLAN



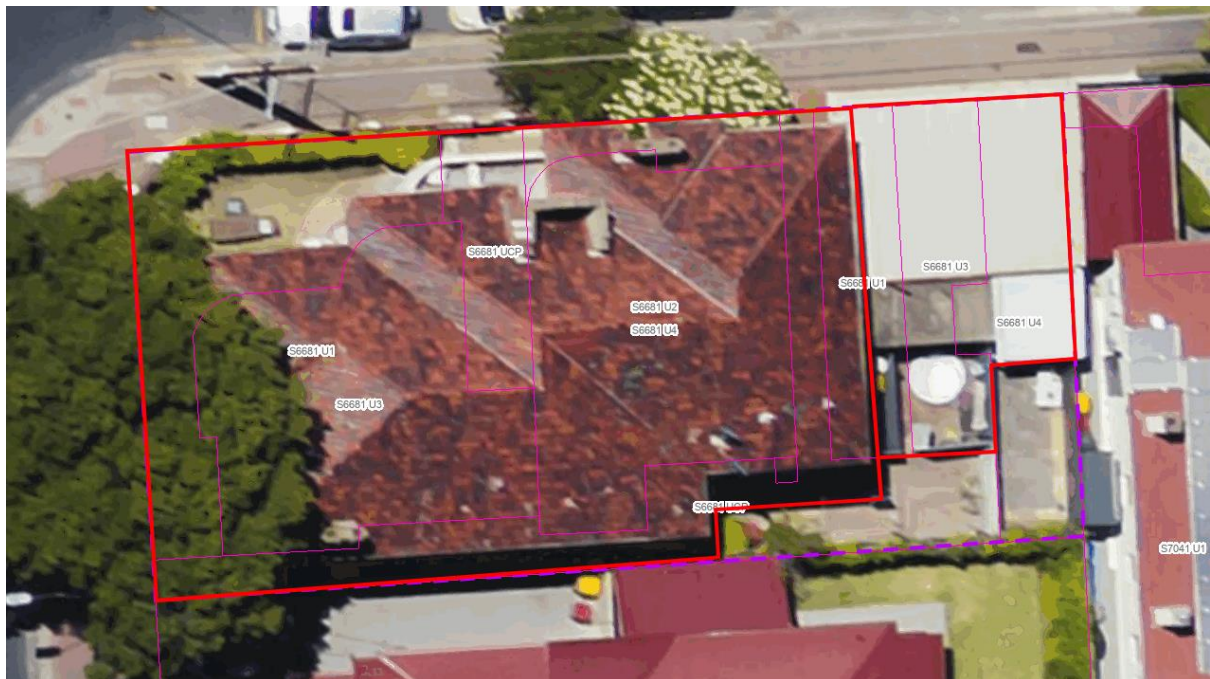
Shandon (flats), ground and first floor subdivision plan

Source: LTO SP6681

SITE PLAN

NAME: Shandon (flats)

PLACE NO.: 26560





Shandon (flats), 88 Moseley Street, Glenelg South 5045, CT 5014/565 S6681 U1; CT 5014/566 S6681 U2; CT 5014/567 S6681 U3; CT 5014/568 S6681 U4; CT 5014/569 S6681 UCP, Hundred of Noarlunga.

- Original exterior material finishes, including terracotta tiled roof; face brick and rendered walls [excluding paint],
- Steel casement window frames,
- Original layout of internal rooms,
- Original interior details, fittings and finishes including concrete blockwork walls, steel rails to stairwells; ceiling roses, cornices and mouldings; built-in shelves and cupboards; fireplaces, including unpainted face brick details, fireboxes and grates; skirtings and architraves; original floorboards; staircases and rails; and doors, door handles, and door glass,
- Brick front fence.

N ↑

LEGEND

-  Parcel boundaries (Indicates extent of Listing)
-  Outline of Elements of Significance for State Heritage Place

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- ¹ No title in *Mail* 8 October 1921 p. 8 <http://nla.gov.au/nla.news-article63853911> accessed 15 November 2022
- ² Jeffrey Meikle, *Twentieth Century Limited: industrial design in America, 1925-1939* (2001) Philadelphia PA: Temple University Press p.xiii
- ³ Richard Apperly, Irving and Reynolds, *A Pictorial Guide to Identifying Australian Architecture* (1989) North Ryde NSW: Angus and Robertson pp. 188-191
- ⁴ Apperly et al *Identifying Australian Architecture* pp.184-187
- ⁵ Apperly et al *Identifying Australian Architecture* pp.192-193
- ⁶ Caroline Cosgrove, 'Art Deco: its place in South Australia's architectural heritage', Department for Environment and Heritage South Australian Built Heritage Research Fellowship Report 2007/2008 (2009)
- ⁷ Carol Cosgrove, *Moving to the Modern: Art Deco in South Australian Architecture* (2009) Adelaide SA: Louis Laybourne Smith School of Architecture and Design, University of South Australia
- ⁸ Ross Thorne, *Cinemas of Australia VIA USA* (1981) Sydney NSW: University of Sydney, Department of Architecture pp.34-40
- ⁹ Jeffrey Meikle, *Twentieth Century Limited* p. xiii
- ¹⁰ Chris Burns, 'Beacon of Modernity: a new façade for Sands & McDougall Pty Ltd, Adelaide', *Spirit of Progress* Winter 2020 pp.24-26
- ¹¹ Chris Burns, *Art Deco in South Australian Architecture* (2018) Adelaide SA: Art Deco and Modernism Society of Australia Inc. Adelaide Chapter
- ¹² J. M. Freeland, *Architecture in Australia: a history* (1968) Ringwood, VIC: Penguin Books pp.252-263
- ¹³ Apperly et al *Identifying Australian Architecture* pp.184-187
- ¹⁴ Carol Cosgrove, *Moving to the Modern* p.49
- ¹⁵ Roy Lumby, 'Art Deco' in Philip Goad and Julie Willis (eds), *Encyclopedia of Australian Architecture* (2012) Port Melbourne VIC: Cambridge University Press pp.42-43
- ¹⁶ Julie Willis, 'Moderne' in *Encyclopedia of Australian Architecture* p.462-463
- ¹⁷ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'? Architects, builders and the construction of flats in interwar Perth' in Frank Broeze (ed) *Private Enterprise, Government and Society: Studies in Western Australian History XIII* (1992) p.81
- ¹⁸ Stefan Pikusa, *The Adelaide House 1836 to 1901: the evolution of principal dwelling types* (1986) Netley SA: Wakefield Press pp. 35-54, 92-118; J. N. Presse, *House Styles in Adelaide: a pictorial history* (1981) Adelaide SA: Australian Institute of Valuers/Real Estate Institute of South Australia
- ¹⁹ J. N. Presse, *House Styles in Adelaide* pp.36-37
- ²⁰ Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of Adelaide: an illustrated guide* (1990) Adelaide SA: Corporation of the City of Adelaide p.119
- ²¹ 'Additions to Ruthven Mansions. Well up to Date.' in *Register* 7 May 1915 p.10 <http://nla.gov.au/nla.news-article59602578> accessed 15 November 2022
- ²² 'Additions to Ruthven Mansions. Well up to Date'.
- ²³ Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of Adelaide* p.119
- ²⁴ Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of* p.119
- ²⁵ Michael Page, *Sculptors in Space: South Australian Architects 1836-1986* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter) p.119
- ²⁶ Michael Page, *Sculptors in Space* p.119
- ²⁷ Michael Page, *Sculptors in Space* p.119
- ²⁸ Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky: apartment living in Australia* (2007) Carlton VIC: Miegunyah Press p.36
- ²⁹ Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p.37
- ³⁰ 'The Passing of the Mansion Home'. in *Register* 12 June 1919 p. 5 <http://nla.gov.au/nla.news-article62197068> accessed 15 November 2022; see also Bridget Jolly "Unley Park, South Australia: selected twentieth century and later domestic architecture Vol. 1" (2012) p.272

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- ³¹ Fran Smith, 'Adelaide's interwar flats: a new form of housing for a new world', *Bibliofile* (2, 2021) p.10
- ³² 'The Passing of the Mansion Home'.
- ³³ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane 1920-1941: living in multiple-occupancy dwellings in interwar Brisbane* (2010) Griffith University Thesis p.6
- ³⁴ 'Modern Flats Still Scarce in Adelaide, Several Schemes Under Discussion, Show Contest Suggested', *Mail* 1 June 1935 p.10 <http://nla.gov.au/nla.news-article57008293> accessed 15 November 2022
- ³⁵ 'Modern Flats Still Scarce in Adelaide'
- ³⁶ 'Modern Flats Still Scarce in Adelaide'
- ³⁷ 'Victor Mansions, Memorial Flats for Glenelg. A Splendid Project', *Mail* 7 June 1919 p.10 <https://trove.nla.gov.au/newspaper/article/63761604> accessed 15 November 2022
- ³⁸ No title in *Mail* 8 October 1921 p.8
- ³⁹ Michael Page, *Sculptors in Space* p.134; Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p.40
- ⁴⁰ Michael Page, *Sculptors in Space* p.134
- ⁴¹ In South Australia, 1925-1926 were the peak years for subdivision and new house construction during the interwar period; Town Planning Committee *South Australia, Report on the Metropolitan Area of Adelaide* (P. P. 95) (1965) Adelaide SA: Government of South Australia p.31
- ⁴² 'Shortage of Flats', *Mail* 27 October 1928 p.12 <http://nla.gov.au/nla.news-article58563309> accessed 15 November 2022
- ⁴³ Town Planning Committee *South Australia, Report on the Metropolitan Area of Adelaide* p.32
- ⁴⁴ Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p.2
- ⁴⁵ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.2
- ⁴⁶ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p.90.
- ⁴⁷ Fran Smith, 'Adelaide's interwar flats', p.11
- ⁴⁸ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.5
- ⁴⁹ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.81
- ⁵⁰ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.82
- ⁵¹ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?".
- ⁵² 'N.S.W. to Regulate Building of Blocks of Flats', *News* 2 April 1938 p.5 <http://nla.gov.au/nla.news-article131557162> accessed 15 November 2022
- ⁵³ 'N.S.W. to Regulate Building of Blocks of Flats'
- ⁵⁴ Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p.2
- ⁵⁵ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.84
- ⁵⁶ 'Flats, Undesirable', *News* 5 September 1923 p.5 <http://nla.gov.au/nla.news-article129841614> accessed 15 November 2022
- ⁵⁷ 'Protest Against Ban on Flats', *News* 13 September 1935 p.4 <http://nla.gov.au/nla.news-article129296885> accessed 15 November 2022
- ⁵⁸ See for example 'Glenelg Ban on Certain Flats, Semi-Detached Not To be Allowed, Areas Affected', *News* 29 August 1935 p.12 <https://trove.nla.gov.au/newspaper/article/128422816> accessed 15 November 2022
- ⁵⁹ 'Protest Against Ban on Flats'
- ⁶⁰ 'Protest Against Ban on Flats'
- ⁶¹ 'Modern Flats Still Scarce in Adelaide'
- ⁶² 'Housing Shortage Still Acute, Tendency Towards Rise in Rents, Flats Popular', *Advertiser* 14 March 1938 p.25 accessed <http://nla.gov.au/nla.news-article74211430> 15 November 2022
- ⁶³ 'Acute Housing Shortage, Problem for City', *News* 21 January 1937 p.4 <http://nla.gov.au/nla.news-article131405718> accessed 15 November 2022
- ⁶⁴ 'Protest Against Ban on Flats'. Perth, purpose-built flats were typically built in response to demand rather than as a result of speculation, see Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.86
- ⁶⁵ 'Modern Flats Still Scarce in Adelaide'; Similar patterns emerged in interwar Perth; see Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.90.
- ⁶⁶ Brown, *Glenelg*, p.49.
- ⁶⁷ Brown, *Glenelg*, pp.65-72, esp. p.72.
- ⁶⁸ Brown, *Glenelg*, p.79.
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⁶⁹ Peter Timms, *Private Lives: Australians at Home Since Federation* (Carlton: Miegunyah Press, 2008), p.51

⁷⁰ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.84

⁷¹ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.82

⁷² Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.8

⁷³ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.82

⁷⁴ 'Modern Flats Still Scarce in Adelaide' p.10

⁷⁵ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 81

⁷⁶ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.343

⁷⁷ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p.84

⁷⁸ 'Kingsmead Flats, Comfort and Convenience, Up-to-date Appointments', *News* 1 May 1929 p.6 <http://nla.gov.au/nla.news-article129139518> accessed 15 November 2022

⁷⁹ Hope Cooper, 'Smart New Flats', *Murray Pioneer and Australasian River Record* 9 September 1937 p.18 accessed 15 November 2022

⁸⁰ It was not unusual for middle-class Australian homes to employ servants 'well into the twentieth century'; North Sydney Council, *At Home in North Sydney: an architectural history of a locality* <https://www.athomeinnorthsydney.com.au/domestic-help1.html> accessed 10 November 2022

⁸¹ 'Furnishing Small Flats for Comfort' gives advice to "business girls and students living away from home" with regard to furnishing flats', *Mail* 9 July 1938 p.34 <http://nla.gov.au/nla.news-article55942513> accessed 15 November 2022

⁸² Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.i

⁸³ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.339

⁸⁴ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.3

⁸⁵ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.27

⁸⁶ Apperly et al *Identifying Australian Architecture* pp.184-187

⁸⁷ J. M. Freeland, *Architecture in Australia: a history* p.257; Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence (SHP 26301), listed under criterion (e), an example of domestic architecture designed in an interwar modern idiom with a tiled, hipped roof.

⁸⁸ Louise Bird, Russell S. Ellis: Pioneer Modernist Architect (2007) Adelaide SA: Louis Laybourne Smith School of Architecture and Design, University of South Australia p.17

⁸⁹ Peter Bell, Carol Cosgrove, Susan Marsden & Justin McCarthy, 'Twentieth Century Heritage Survey, Stage Two 1928-1945 Volume 1, Report to Department for Environment and Heritage' (2008) p.28

⁹⁰ Peter Bell et al, 'Twentieth Century Heritage Survey, Volume 1', p.28

⁹¹ 'Study Science of Living, Hint to Architects by Judge, Exhibition Lesson', *News* 16 January 1935 p.7 <http://nla.gov.au/nla.news-article128908307> accessed 15 November 2022

⁹² J. M. Freeland, *Architecture in Australia* p. 257

⁹³ 'Flats on Albert Terrace. "Building Not Ornate Enough." Cr. Lee Protests', *Glenelg Guardian* 10 April 1924 p.1 <http://nla.gov.au/nla.news-article214723942> accessed 15 November 2022; these flats were deemed 'not ornate enough' and 'not in keeping with the many beautiful homes erected on the terrace'; compare Melbourne; Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* pp.66-68

⁹⁴ For example 'Glenelg Ban on Certain Flats'.

⁹⁵ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?", p. 83

⁹⁶ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.8

⁹⁷ 'Features of Modern Flats at Millswood, Additions Possible', *Mail* 11 July 1936 p.25 <http://nla.gov.au/nla.news-article55828667> accessed 15 November 2022

⁹⁸ Julie Collins, 'Fresh Air and Sunshine: the Health Aspects of Sleepouts, Sunrooms, and Sundecks in South Australian Architecture of the 1930s' in David Kroll, James Curry and Madeline Nolan, *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 38, Ultra: Positions and Polarities Beyond Crisis* (2022) p.157

⁹⁹ Julie Collins, 'Fresh Air and Sunshine' p.157-158.

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- ¹⁰⁰ Peter Donovan, 'Motor cars and freeways: measures of a South Australian love affair' in Bernard O'Neil, Judith Raftery and Kerry Round (eds), *Playford's South Australia: essays on the history of South Australia, 1933-1968* (1996) Adelaide: Professional Historians Association p.202
- ¹⁰¹ Peter Donovan, 'Motor cars and freeways: measures of a South Australian love affair', p.202
- ¹⁰² Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p.343
- ¹⁰³ 'Home Architecture', *Advertiser* 24 October 1928 p.22 <http://nla.gov.au/nla.news-article29309478> accessed 15 November 2022
- ¹⁰⁴ 'Architectural Homes Co. Formed', *Building & Construction* 8 August 1935 p.15
- ¹⁰⁵ Giles Walkley, 'Golding, Leonard, and sons - Ronald and Keith' in *Architects of South Australia Database* https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=131 accessed 15 November 2022
- ¹⁰⁶ Giles Walkley, 'Golding, Leonard, and sons - Ronald and Keith'
- ¹⁰⁷ Giles Walkley, 'Golding, Leonard, and sons - Ronald and Keith'
- ¹⁰⁸ 'Architectural Homes Co. – Erect Modern Flats at Everard Park, Anzac Highway, Now Open for Inspection', *Mail* 9 December 1939 p.28 <http://nla.gov.au/nla.news-article55755329> accessed 15 November 2022
- ¹⁰⁹ 'Flats and Rooms to Let, Adelaide's Master Flat or Residence', *Advertiser* 3 May 1939 p.6 <http://nla.gov.au/nla.news-article74418819> accessed 15 November 2022
- ¹¹⁰ Giles Walkley, 'Golding, Leonard, and sons - Ronald and Keith'
- ¹¹¹ Walkley, 'Adelaide's Supreme Flats', p.24
- ¹¹² 'Our Lady of Victories: Crowning the Efforts of Sixty-Seven Years at Glenelg', *Southern Cross* (Adelaide), 1 October 1926, p.13.
- ¹¹³ The 1939 Electoral Roll lists Edith's address as 3 Williams Av, Da Costa Park. The City of Glenelg's Assessment Book for 1939-1940 shows that the property had previously been described as a 'house'. See 1939 Electoral Roll, No. 3067 and no. 1592, pt. 295 in *Assessment Book for the Town of Glenelg, 1939-1940*, City of Glenelg, p.107.
- ¹¹⁴ 'Duncan, Harry', 259/664, Marriage Registrations, Genealogy SA.
- ¹¹⁵ 'Duncan, Harry Lewis', 949/55, Birth Registrations, Genealogy SA.
- ¹¹⁶ CT 1389: 41, 4 September 1925.
- ¹¹⁷ CT 1242/29
- ¹¹⁸ CT 1259/175; CT 1238/154
- ¹¹⁹ LTO Vol. 1523, Folio 146. A Da Costa Park property is listed with Edith Emily Duncan's name on the Historical Name Index: LTO Vol. 1342, Folio 114.
- ¹²⁰ 1939 Electoral Roll, No. 3067. Microfiche, City of Holdfast Bay History Centre.
- ¹²¹ Walkley, 'Adelaide's Supreme Flats', p.24
- ¹²² Giles Walkley, 'Adelaide's Supreme Flats', p.24.
- ¹²³ Giles Walkley, 'Adelaide's Supreme Flats', p.23.
- ¹²⁴ Michael Page, *Sculptors in Space* p. 188; "Features of Modern Flats at Millswood"
- ¹²⁵ 'Duncan, Harry', 698/1323, Death Registrations, Genealogy SA.
- ¹²⁶ Given that Edith's family inherited Shandon in its entirety in 1980 following her death in 1979 and that the current strata plan was not registered until 1985, it is likely that Edith received rental income from the other flats for decades, possibly as her primary source of income. See CT 4156/272 and SP 6681.