

# SA Heritage Register

Nomination form

## South Australian HERITAGE COUNCIL

To help your nomination be successful, please fill out this form with as much information as possible.  
Feel free to expand the answer fields as much as you require or append information to the form.

Please note that places which have been nominated during past three years will not be reconsidered by the South Australian Heritage Council unless you can provide significant new information not provided through the previous nomination and assessment.

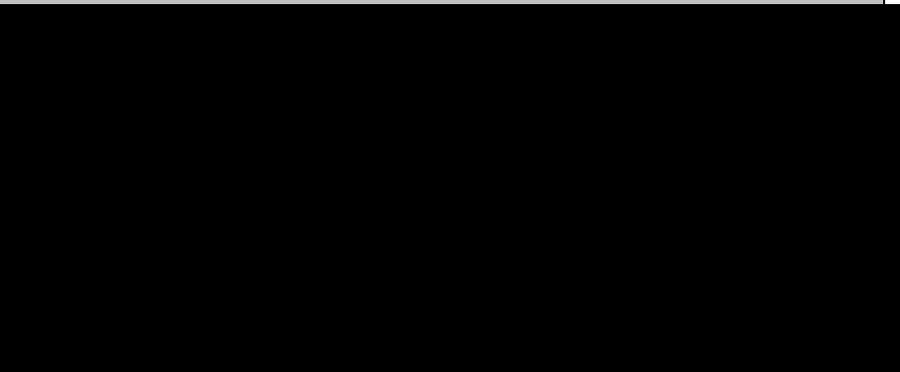
*For assistance with this form you may contact:*

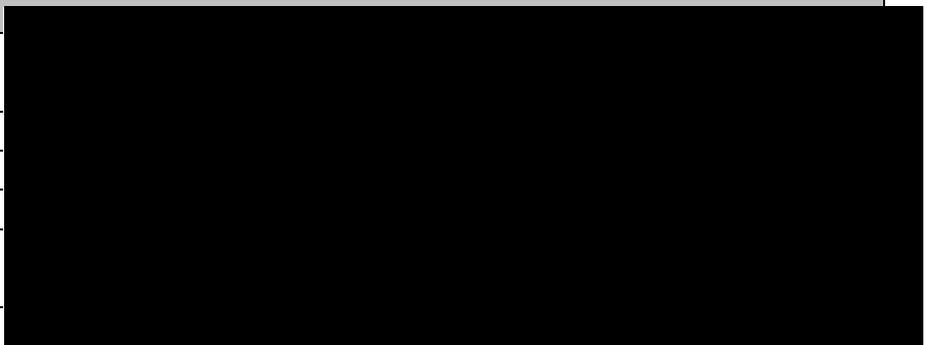
Your local historical society or heritage adviser may be of assistance OR you may telephone an assessment officer in Heritage South Australia on (08) 8124 4960.

### A. Nominated Place

1. Name	
Name of Place / Object:	'Woodgate'
Any other or former name(s):	none
Is the place already on another heritage list?	no

2. Location					
Street Address:	5 Fitzroy Terrace				
	Suburb / Town: THORNGATE			Post Code: 5082	
Local Council Name:					
Land Description: (if known)	Title: CT	Volume: 5781	Folio: 436	Parcel Type:	Parcel No:
	Plan Type:	Plan No:	Section:	Hundred:	
GPS Location/s: (If known)	Longitude / Easting / X		Latitude / Northing / Y (Datum = )		

3. Ownership	
Name of Owner(s):	
Contact person: (if different from owner explain relationship)	
Postal Address:	
Phone Number:	
Ownership History:	

4. Nominator (your details)	
Your Name/s:	
Organisation/Position:	
Daytime Phone:	
Fax:	
Postal Address:	

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HERITAGE COUNCIL**

Email Address:



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## B. Description

5. Description of nominated place or object	
<b>Description of the nominated place or object and its current condition:</b>	C.1912-13 'Old English' design by architects F. W. Dancker & Son. Recent site visit has determined the original c.1912 floorplan, including almost all internal and external features and fittings, are entirely intact and in good condition.
<b>Are you aware of any modifications or additions to the place or object?</b> Can you provide dates for these changes?	No evident modifications, c.1912-13 floorplan and design appears entirely intact.
<b>Do you believe there may be historical items under the ground?</b> Should an archaeological investigation be considered?	No.
<b>Date you inspected the place or object:</b>	15/02/2022
<b>Have you had any contact with the Owner?</b>	Yes but not in regards to State Heritage nomination. Would prefer my name not be associated with the listing process.
<b>Current use of the place or object:</b>	Residence
<b>Original or former use(s):</b>	Lisle Johnson and family
<b>Are there any current or long term threats to the nominated place or object?</b>	Potentially yes. This residence is currently for sale and does not have any heritage protection or legislation that would prevent rapid demolition or subdivision plans following the sale. Provision State Heritage listing while during the nomination report process is strongly recommended.
<b>Name of Builder:</b>	Unknown
<b>Any other information:</b>	See provided nomination report

## C. History

6. Origins and history	
<b>Years of Construction:</b>	<b>Start:</b> 1912 <b>Finish:</b> 1913
<b>Name of Designer / Architect:</b>	F. W. Dancker & Son; specifically Eric Phillipps Dancker (1890-1953)
<b>History of the nominated place or object:</b>	See nomination report

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**Historical sources used to support  
your nomination:**

Please attach copies of pages from publications or newspaper articles as appropriate.

See nomination report

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## D. Heritage Significance

### 7. Statement of State Significance - Why is the place or object important to South Australia?

See nomination report.

### 8. Significance Criteria

The South Australian *Heritage Places Act 1993* lists seven criteria by which places are assessed as 'State significant.' Please tick the criteria you feel the place demonstrates and explain your reasons.

- |  |                                   |
|--|-----------------------------------|
| <input type="checkbox"/> It demonstrates important aspects of the evolution or pattern of the State's history.   |                                   |
| <input type="checkbox"/> It has rare, uncommon or endangered qualities that are of cultural significance.  |                                   |
| <input type="checkbox"/> It may yield information that will contribute to an understanding of the State's history, including its natural history.  |                                   |
| <input type="checkbox"/> It is an outstanding representative of a particular class of places of cultural significance.   | Applicable, see nomination report |
| <input type="checkbox"/> It demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics. | Applicable, see nomination report |
| <input type="checkbox"/> It has strong cultural or spiritual associations for the community or a group within it.  |                                   |
| <input type="checkbox"/> It has a special association with the life or work of a person or organisation or an event of historical importance.  | Applicable, see nomination report |

## E. Additional Information

### 9. Images/Maps/Diagrams/Site Plans

**A full range of images including maps, site plans, and photographs will help your nomination.**

**Please provide:**

- a clear outline of the place or object being nominated within any maps or plans provided
- high quality images of the place or object (please list the total number of images being provided)
- the subject of each image
- the date each image was created
- the author of each image, and
- the copyright holder of each image (if known)

**Paste images here:**

**See nomination report. Recent photographs have already been provided to Heritage South Australia**

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## South Australian HERITAGE COUNCIL

The South Australian Heritage Council is committed to transparency in relation to the listing process and wishes to enhance public confidence in the nomination, listing and decision-making process. The Council's policy is to make nominations for State heritage listing and submissions on provisional entries publicly available via webpage or to interested parties. The Council will adhere to the Privacy Principles and your name and personal details will not be released.

I/we, [REDACTED]  
to be heritage listed.

nominate 5 FITZROY TERRACE THORNGATE

The information I/we have provided is correct to my/our knowledge.

Your Signature/s: [REDACTED]

Date: 19/2/2022

### Nomination Form Checklist

#### Please check that your nomination includes:

- A clear indication of the location of the place or object (including map/s). Where a number of features are nominated, show the location of each and/or a boundary surrounding the significant elements of the site.
- A history of the place or object explaining important aspects relevant to the nomination.  
This should generally help support arguments of cultural significance.
- A clear description of the nominated place or object/s.
- A statement of significance and indication on how the place or object satisfies one or more of the significance criteria.
- Have you taken the opportunity to discuss the nomination with a heritage assessment officer? It is strongly advised you to do so prior to submitting this nomination.

Email: [DEWHeritage@sa.gov.au](mailto:DEWHeritage@sa.gov.au)

Post: Executive Officer, South Australian Heritage Council

Department for Environment and Water

GPO Box 1047, Adelaide SA 5001



## ‘WOODGATE’, 5 Fitzroy Terrace, Thorngate (1912-13)

Nomination report for inclusion on the South Australian Heritage Register

19<sup>th</sup> February, 2022



'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) (photo taken by author)

## 1.0 HISTORY

### 1.1 Assessment History

The heritage significance of 5 Fitzroy Terrace, Thorngate was previously assessed within the 1989 Prospect Heritage Survey and the 1996 City of Prospect Heritage Survey Review; undertaken by Historical Consultants Pty Ltd and Weidenhofer Architects respectively.

Both surveys acknowledged a lack of available historical detail at the time of writing; the 1996 Survey appears to have adopted historical research undertaken for the 1989 Survey verbatim. Identified as likely built in 1920-30s, both Surveys identified 'Woodgate' as being of Local Heritage value; the 1989 Survey described the building as a good example of the 'tudor' style, stating: "This early twentieth century example shows the influence of building trends in Adelaide at the time."<sup>1</sup> It is unknown why the residence was not heritage listed following these surveys but may have related to owner objections or perhaps a perceived lack of heritage significance at the time.

### 1.2 Current history of 'Woodgate', 5 Fitzroy Terrace

The 1989 and 1996 Surveys noted that Section 2064, upon which 'Woodgate' is located, was granted to John Thorngate of Gosport, England in November 1837. Both Surveys noted that following the death of the last Thorngate family member, the Section was acquired by Emanuel Churcher in 1868,<sup>2</sup> though no Certificate of Title documenting this transaction has been identified. A 1943 newspaper article identifies that wheat used to be grown on the Thorngate Estate (now comprising the suburb of Thorngate) before the first residential allotments were subdivided and sold in 1913.<sup>3</sup> William

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<sup>1</sup> Historical Consultants, 1989, Prospect Heritage Survey, p. 233-4.

<sup>2</sup> Prospect Heritage Survey, 1989, p.233.

<sup>3</sup> Thorngate Family Reaps Big Profits, The Mail, Sat 27 Nov 1943, p.7.

Emanuel Churcher's & George Churcher's 1913 Certificate of Title<sup>4</sup> shows that nos. 2,3,5 & 6 Fitzroy Terrace were the first allotments to be subdivided in October 1913, with subsequent subdivision occurring to the rest of the vacant 'suburb'.<sup>5</sup>The allotment of 'Woodgate', 5 Fitzroy Terrace, Thorngate (double the size of the other Fitzroy Terrace allotments subdivided in October 1913) was acquired by Marjorie McMillan Johnson, wife of Lisle Johnson of North Adelaide, gentleman, on October 25<sup>th</sup> 1913.<sup>6</sup>

Lisle Johnson, the great grandson of George Fife Angas, one of South Australia's founding fathers, is described as a pastoralist and businessman who managed his father James Angas Johnson's estate. Residing at his father's property 'St Catherines', Prospect (now part of Blackfriars Priory School), Johnson married Miss Marjorie Henderson, daughter of Mrs. James Henderson of 'Duntocher', East Terrace (157 East Terrace, Adelaide) in February 1911. It is recorded that following the wedding the Johnsons undertook an extensive tour of China, Japan, Canada, Europe and Great Britain.<sup>7</sup> Upon their return it would seem the Johnsons quickly commissioned a new family home sited near the Johnson's 'St Catherines' estate, executed in the popular 'Old English' (English vernacular) style now identified by Apperley, Irving & Reynolds as part of the 'Federation Arts & Crafts' style.<sup>8</sup> It would appear that the Johnsons had made arrangements with the Churcher family (their close neighbours) to acquire one of the new Thorngate allotments prior to the 1913 subdivision, as architects F. W. Dancker & Son advertised tenders for a 'Residence at Robe Terrace, Fitzroy' by November 1912.<sup>9</sup> This evident arrangement between the Churchers and the Johnsons may suggest that 5 Fitzroy Terrace was among the first residences (if not the first) to be completed within the new suburb of Thorngate.

It is understood that 'Woodgate' was deliberately designed to occupy the western portion of the allotment with gardens to the east should the need for easy subdivision ever arise. The Johnsons would reside at 'Woodgate' until 1966, when the property passed to the Johnson's youngest daughter 'Patty' Enid Lisle Verco (nee Johnson) and her husband; Patty Verco occupying the residence until her death in 2020. 'Woodgate' has been continuously owned and occupied by the same family since construction in 1913; an association of nearly 110 years.

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<sup>4</sup> CT 974/152

<sup>5</sup> CT 974/152

<sup>6</sup> CT 974/149

<sup>7</sup> Approaching Marriage, Chronicle, Sat 24 Dec 1910, p.55.

<sup>8</sup> Richard Apperley, Robert Irving, Peter Reynolds, 1989, A Pictorial Guide to Identifying Australian Architecture, Styles and Terms from 1788 to the Present, Angus & Robertson Publishers, Darlinghurst NSW, p.

<sup>9</sup> Tender, The Register, Wed 20 Nov 1912, p.3.



'Little Thakeham', West Sussex (c.1902) by architect Edwin Lutyens, a superb example of late 19<sup>th</sup>/early 20<sup>th</sup> century 'Old English' design ([https://en.wikipedia.org/wiki/Little\\_Thakeham](https://en.wikipedia.org/wiki/Little_Thakeham), accessed 18/2/2022).

## 2.0 'OLD ENGLISH' ARCHITECTURE & 'WOODGATE', 5 FITZROY TERRACE, THORNGATE (1912-13).

### 2.1 Definition of the 'Old English' architectural style

'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) has been identified by the Royal Australian Institute of Architects as the "paradigm of English vernacular revival domestic architecture in Adelaide."<sup>10</sup>

'English vernacular revival domestic architecture', more commonly referred to as 'Old English', first arrived in Australia from Great Britain at the end of the 19<sup>th</sup> century and was a popular domestic architecture style (particularly in the eastern states) before the onset of the First World War. The pre-WWI 'Old English' style should not be confused with post-WWI developments (defined as 'Inter-War Old English' (see Section 2.5).

Closely associated with the British mid-19<sup>th</sup> century Arts & Crafts, Gothic Revival and Queen Anne Revival movements (the latter of which largely inspired Australia's 'Federation Queen Anne' style) 'Old English' can be best described as artistic 'modern' reinterpretations of traditional English vernacular architectural forms, particularly the vernacular styles of regional English localities such as Sussex, Kent and East Anglia etc. Prominent British practitioners included Edwin Lutyens, William Eden Nesfield, C. E. Voysey and Edward Ould, etc. Like the 'Arts & Crafts' movement, 'Old English' work embodied the desire for a return to quality and craftsmanship using historical forms, with the skilled and expressive use of quality materials and a general atmosphere of artistic integrity and 'wholeness', extending to both the interior and exterior. Fine quality interior design, including use of internal 'half-timbering', custom designed fireplaces, nooks, bay windows, ornamental ceilings, built-in furniture etc., were important stylistic considerations.

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<sup>10</sup> University of South Australia Architecture Museum, RAIA Collection S301/2, RAIA South Australian Significant 20<sup>th</sup> Century Architecture: Card Index, Item H. I. 4.,



'Wightwick Manor', Wolverhampton (1887) designed by architect Edward Ould (1852-1909) in the 'Old English' style (<https://www.laurasbeau.co.uk/tag/edward-ould/>, accessed 18/2/2022); (right) Deanery Garden, Sonning, Berkshire (1899-1901) designed by Edwin Lutyens.



Examples of 20<sup>th</sup> century additions by Edwin Lutyens to earlier residences: (left) 1910 additions to 'Great Dixter', East Sussex (<https://www.phaidon.com/agenda/architecture/articles/2018/march/29/how-edwin-lutyens-created-great-dixter/>, accessed 18/2/2022); (right) c.1906-12 additions to 'Folly Farm', Sulhamstead, West Berkshire (<https://www.lutyenstrust.org.uk/portfolio-item/folly-farm-sulhamstead/>, accessed 18/2/2022).



'Blackwell', Bowness-on-Windemere, Cumbria (1899-1900) by architect Mackay Baillie Scott (left) elevation of 'Blackwell'; (right) historical photo of hall interior of 'Blackwell' (<http://www.voysey.gotik-romanik.de/Baillie-Scott,%20%20Thumbnails/Thumbnails.html>, accessed 18/2/2022).

Resisting easy categorization, 'Old English' work in Australia can perhaps be best understood as subcategory of Apperley, Irving & Reynolds' definition of the identified 'Federation Arts & Crafts' style (1890-1915); closely related to these author's definitions of 'Federation Queen Anne' and 'Federation Bungalow' (1890-1915). Apperley, Irving and Reynolds describe 'Federation Arts & Crafts' style as integrating "...art into everyday life through the medium of craftsmanship...a strong flavour of morality, with stress on the truthful use of materials and the honest expression of function...unpretentious and informal, evoking an atmosphere of comfortable familiarity."<sup>11</sup> British architects C. F. A. Voysey, Philip Webb, Edwin Lutyens and Baillie Scott are identified as leading practitioners with characteristic features including a 'timeless' appearance with picturesque facades designed 'in-the-round', dominant hipped and gabled roof forms with prominent eaves and tiled roofs with tiled walls with traditional masonry and timber construction. Residences are often integrated into substantial and carefully-planned landscaping and gardens.

## 2.2 'Old English' vs. 'Federation Arts & Crafts' (1890-1915) in Australia

Perhaps the chief characteristic that distinguishes 'Old English' from 'Federation Arts & Crafts' design in Australia is the intention in 'Old English' work to use English vernacular forms as an expressive vehicle for the creation of an artistic, organic 'whole' extending from exterior to interior; as opposed to 'Federation Arts & Crafts' where 'Old English' elements were used in a selective manner to realize an eclectic (yet not necessarily displeasing) façade that is generally disconnected artistically from the interior.

In order to demonstrate the distinction between the 'Old English' and 'Federation Arts & Crafts' styles, good South Australian examples of 'Federation Arts & Crafts' design incorporating 'Old English' stylistic elements are provided:

- 'Pine Hill', 30 Birch Road, Stirling (1891-2, designed by F. W. Dancker) (Local HID 15112)
- 'Partridge House', 38 Partridge Street, Glenelg (c.1899, presumed to be the work of architects English & Soward) (Local, HID 4529)
- 'Buxton Manor', 67-75 Buxton Street, North Adelaide (1908-9 designed by F. W. Dancker) (State, ID13472)
- 123 Kensington Road, Norwood (1910, English & Soward) (Local, HID 5800)



(left) 'Pine Hill', 30 Birch Road, Stirling (1891) (F. W. Dancker, 1904, 'Modern Dwellings'); (right) 'Partridge House', 38 Partridge Street, Glenelg (1899) (<https://www.naturalfuneralcompany.net/partridge-house/>, accessed 18/2/2022)

<sup>11</sup> Apperley, Irving, Reynolds, 1989, p. 140.

### 2.3 Pre-WWI 'Old English' design in South Australia

Good examples of 'Old English' design in South Australia prior to 1915 are very rare; no identified examples are currently placed on the SA Heritage Register. This rarity could be due to limited client exposure (an appreciation of 'Old English' work generally required extensive travel in Great Britain to see 'modern' examples) and issues of costliness associated with the style's innate craftsmanship and 'custom-built' nature. These considerations may also explain the greater prominence of 'Old English' work in the wealthier, more cosmopolitan eastern Australian states prior to WWI.

While 'Woodgate' has been recognized as South Australia's leading example, one other example includes 'Brig House' (or St Laurences' now Anglicare SA Grange), 56-58 High Street Grange (1914), commissioned by the Fisher family in the 'Old English' style (the Fishers also commissioned F. W. Dancker's 'Pine Hill', Stirling (1891-2) and 'Buxton Manor', North Adelaide (1908)). This residence is attributed to architect C. H. Marryat, who advertised tenders for the "Erection of large residence at Grange" in January 1914.<sup>12</sup>

'Brig House' was nominated as a Local Heritage place by Danvers Architects' 1993 *Heritage Survey of the City of Henley and Grange*<sup>13</sup> though this residence is also currently unlisted and is now surrounded by extensive late 20<sup>th</sup> and 21<sup>st</sup> century additions.

A recent site inspection at 'Woodgate' has confirmed that F. W. Dancker & Son's original 1912 design remains almost entirely intact to both the interior and exterior, with the retention of all custom-designed interior elements such as fireplaces, 'half-timbered' ceilings, built-in storage and other features demonstrated on the original floorplan. As such, 'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) remains the earliest, the finest and the most intact example of 'Old English' design in South Australia before WWI.



The Fisher family's 'Brig House', Grange residence (c.1914) photographed in 1917, now heavily modified (Critic, Wed 16 May 1917, 12).

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<sup>12</sup> Tender, *The Advertiser*, Thu 29 Jan 1914, p 6. The Sands & McDougall directory of 1914 also shows that C. H. Marryat, sharing office space with architect H. A. Dunn, had adjoining offices with F. W. Dancker & Son in Cavendish Chambers, Grenfell Street at this time.

<sup>13</sup>Danvers Architects, 1993, *Heritage Survey of the City of Henley and Grange*, Item No. 8, p.143

## 2.4 Pre-WWI 'Old English' design in Australia

As 'Woodgate' has been identified as South Australian's most exceptional example of pre-WWI 'Old English' design with few other examples for comparison, it is useful to provide a comparative sample of pre-WWI 'Old English' works from other Australian states. Identified examples are provided as follows:

- 'West Maling' (also 'Weigall House') 663-665 King Georges Road, Penshurst, New South Wales (1889, thought to be the work of Richard Norman Shaw, executed by Sydney architect Charles Halstead) (NSW State Heritage Register, Listing No. 00269) (predominantly an example of the 'Queen Anne Revival' style)
- 'Tay Creggan', 30 Yarra Street, Hawthorn, Victoria (1889-1893, architect Robert Guyon Purchas) (VHR H2210) (elements of 'Old English' with 'Elizabethan Tudor' & "Queen Anne Revival").
- 'High Peak', Neika, Hobart, Tasmania (1891, placed on the Tasmanian Heritage Register, ID not identified)
- 'Edzell House', 76 St George's Road, Toorak (c.1893, VHR 0691, predominantly an example of the 'Queen Anne Revival' style)
- 'Iandra Station & Mount Oriel Homestead, Greenthorpe, New South Wales (completed by 1900 (unclear in placed on NSW Heritage Register).

Surprisingly, very few of the identified examples in Australia appear to be 'pure' examples of 'Old English' work, as embodied by the careers of prominent late 19<sup>th</sup>/early 20<sup>th</sup> century British architects. Identified examples generally incorporate an eclectic variety of 'Queen Anne Revival' or 'Elizabethan Tudor Revival' features with 'Arts & Crafts' or 'Federation Queen Anne'; few demonstrate the degree of internal and external artistic 'wholeness' embodied by the 'Old English' style to the same degree that 'Woodgate', 5 Fitzroy Terrace, Thorngate does, despite 'Woodgate' being a significantly-smaller building than the above examples.

It would appear therefore that 'Woodgate', 5 Fitzroy Terrace, Thorngate may be among the leading and most intact Australian examples of late 19<sup>th</sup>/early 20<sup>th</sup> century 'Old English' design; as embodied in the ethos established by British architects Edwin Lutyens, Philip Webb etc. at this time.



(left) 'Tay Creggan', Hawthorn Victoria (1889-1893); an eclectic yet pleasing mix of 'Old English', 'Elizabethan Tudor' & 'Queen Anne Revival' detailing (<https://federationhome.com/2018/06/18/tay-creggan-hawthorn/>, accessed 18/2/2022); (right) 'High Peak', Neika, Hobart, Tasmania (1891); one of Australia's best and earliest examples of 'Old English' design (<http://tasnationaltrust.blogspot.com/2016/10/high-peak-neika.html>, accessed 18/2/2022)

## 2.5 Pre-WWI 'Old English' (1890-1915) vs. 'Inter-War Old English' (1915-1940)

As previously noted there is a significant distinction between 'Old English' work in Australia executed before and after the First World War. This distinction is primarily determined by aesthetic aims and quality of 'Old English' work before and after this period.

Prior to 1915, 'Old English' work in Australia was an expression of the culture, wealth and cosmopolitan outlook of elite citizens (usually with strong connections to Great Britain) who commissioned them; resulting in artistic, high-quality and ultimately very expensive homes. During the Inter-War period, the prestige and elite nature of the pre-WWI 'Old English' style was recognized and capitalized by the 'nouveau-riche' and upper middle classes, resulting in an 'explosion' of 'Tudor' and 'Old English' homes throughout suburban Australia in the 1920s-1930s; generally considered by 20<sup>th</sup> century architectural historians as being of dubious artistic merit.<sup>14</sup> While numerous examples of good quality 'Inter-War Old English' (1915-1940) (as defined by Apperley, Irving and Reynolds) design can be found, pre-WWI examples of 'Old English' design are generally considered superior expressions of the style in terms of quality, materials and artistic intent.

Selected examples of 'Inter-War Old English' (1915-1940) currently placed on the SA Heritage Register are provided for comparative analysis between the pre-WWI and post-WWI interpretations of the 'Old English' style in South Australia:

- 10 Stannington Avenue, Heathpool (described as 'Inter-War Old English 'Stockbroker's Tudor') (Local, HID 5909)
- 186 Kensington Road, Marryatville (described as an 'Inter-War Old English dwelling') (Local, HID 5803)
- 7 Talbot Grove, Marryatville (described as an 'Inter-War Old English Sandstone dwelling') (Local, HID 5924)
- 36 Grandview Grove, Toorak Gardens (described as c.1925 Inter-War Old English residence) (Local, HID 8329)
- 22 Victoria Avenue, Unley Park (c.1930, Contributory, HID 21924).
- 16 Grandview Grove, Toorak Gardens (c.1925, Contributory, HID 20215)



Good South Australian examples of 'Inter-War Old English'; (left) 16 Grandview Grove, Toorak Gardens (c.1925) (<https://www.federation-house.com/tudor-revival-in-australia>, accessed 18/2/2022); (right) 'Stockbroker's Tudor' at 10 Stannington Avenue, Heathpool (c.1920s) (Google Maps. 2021).

<sup>14</sup> Apperley, Irving, Reynolds, 1989, p. 202.



Photographs of F.W. Dancker & E. P. Dancker; (left) Frederick William Dancker photographed in 1897 in front of his newly completed design for Our Boys Institute, Wakefield Street (SLSA PRG 631/2/497); (right) Eric Phillipps Dancker photographed at Queen's School, Barton Terrace, North Adelaide in c.1902 (approximately age 12 or older), standing at rear of photograph (SLSA, B 29751).

### **3.0 F. W. DANCKER & SON (1880-1944)**

#### **3.1 Proof of identification**

'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) is documented as the design of F. W. Dancker & Son, a prominent and well-respected Adelaide architecture firm specializing in residential design in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

As the name indicates, F. W. Dancker & Son consisted of 'father and son' team Frederick William Dancker (1852-1936) and Eric Phillipps Dancker (1890-1953). F. W. Dancker established a successful sole practice in 1880; Eric joined his father as an articled pupil in 1906 (at age 16), becoming full partner by 1914 though the practice operated as 'F. W. Dancker & Son' from June 1910.<sup>15</sup> Until 1944, the firm enjoyed a reputation for quality, internationally-influenced residential design, particularly in regards to 'Old English' and 'Spanish Mission' revival styles which are well-documented in architectural publications of the period.

The 'Old English' design of 'Woodgate', described by the Royal Australian Institute of Architects as "the paradigm of English Vernacular Revival domestic architecture in Adelaide"<sup>16</sup> is now identified as being primarily the design of Eric Phillipps Dancker, who was known during his lifetime as "...an acknowledged authority upon design and domestic architecture, especially of the English and Latin styles, many interesting examples of which he has carried out."<sup>17</sup> Eric Dancker would have been 22 years old when 'Woodgate' was constructed; a prodigious achievement that effectively demonstrates the young architect's abilities at that time.

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<sup>15</sup> An architectural tender of 2<sup>nd</sup> June 1910 is the first to use the company name 'F. W. Dancker & Son' rather than 'F. W. Dancker.' (Tender, The Advertiser, Thu 2 Jun 1910, p.2).

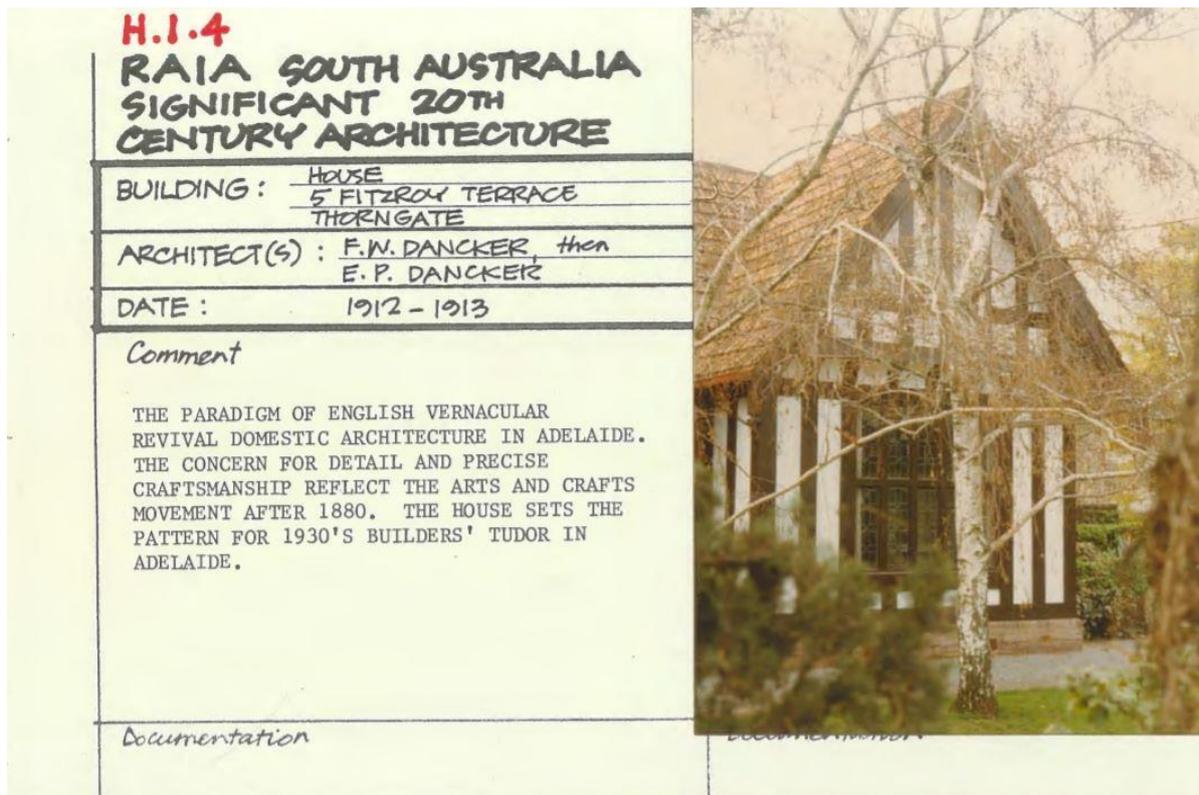
<sup>16</sup> RAI South Australian Significant 20<sup>th</sup> Century Architecture, item H. I. 4.

<sup>17</sup> 'Who's Who in Adelaide, South Australia, 1921-1922', p.62

Several sources have now identified 'Woodgate' as the work of Eric Phillipps Dancker. Firstly, the Royal Australian Institute of Architects' (RAIA) 'Significant 20<sup>th</sup> Century Architecture' card index identifies 5 Fitzroy Terrace, Thorngate as the work of architects "F. W. Dancker, then E. P. Dancker."<sup>18</sup> Secondly, the South Australian Institute of Architects' Roll Book records E. P. Dancker as the designer of 'Lisle Johnson's House, Prospect'; as stated by architect Guy St Makin's membership reference for E. P. Dancker within the RAIA membership registrations of both F. W. & E. P. Dancker on 25<sup>th</sup> February 1921.<sup>19</sup> No reference to 'Lisle Johnson's House, Prospect' is made within architect Alfred Well's professional reference for F. W. Dancker.

Lastly, c.1912 original floorplans and illustrations displayed within the residence are signed 'F. W. Dancker & Son'. An original watercolour perspective (shown below) is signed 'E. P. Dancker, 20/9/12'. Hand-writing on the floorplans matches later handwriting known to be that of E. P. Dancker with the identified handwriting of F. W. Dancker located to technical planning aspects only.

Considering that E. P. Dancker became full partner by 1914 (the company operating as 'F. W. Dancker & Son' from June 1910), it could be understood that E. P. Dancker's design for 'Woodgate', a prestigious and likely costly commission, was intended as the 22-year-old journeyman's 'masterpiece'; ie. a high-quality piece of work produced at the end of an apprenticeship that demonstrated acquired skill and knowledge before the commencement of professional life.



RAIA South Australian Significant 20<sup>th</sup> Century Architecture: Card Index, Item H. I. 4.

The paradigm of English vernacular revival domestic architecture in Adelaide. The concern for detail and precise craftsmanship reflect the arts and crafts movement after 1880. The house set the pattern for 1930's Tudor in Adelaide.

<sup>18</sup> University of South Australia Architecture Museum, RAIA Collection, S301/2, item no. H.I.4

<sup>19</sup> See University of South Australia Architecture Museum, SAIA roll book, Cheesman Collection, S347/2.

Gentlemen -

I have the honour to inform you that my acquaintance with Eric Phillipps Dancker of Cavendish Chambers, Adelaide who is desirous of being admitted as a Fellow of the South Australian Institute of Architects commenced in the year 1908 and that from the knowledge of his work I consider that he has had a sound professional education

I am also acquainted with some of the works executed under the candidate's superintendence, viz:- Mr. Tom's house, N. A.  
 Mr. H. Gill Williams house, Walkerville. Mr. Lisle Johnstone's house, Prospect.  
 Dr. S. J. Burns' house, Lower North Adelaide. &c.

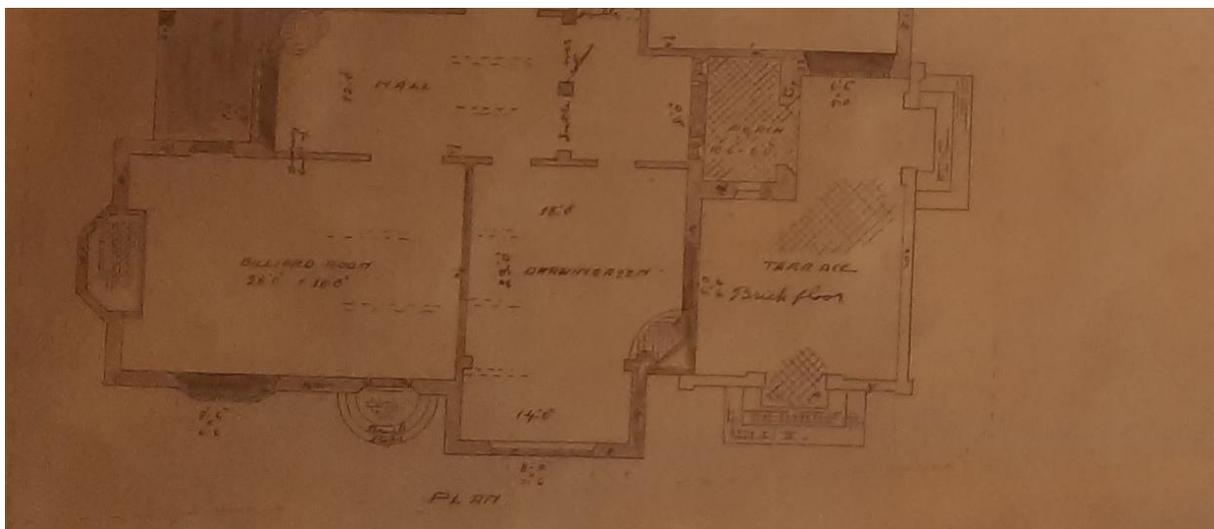
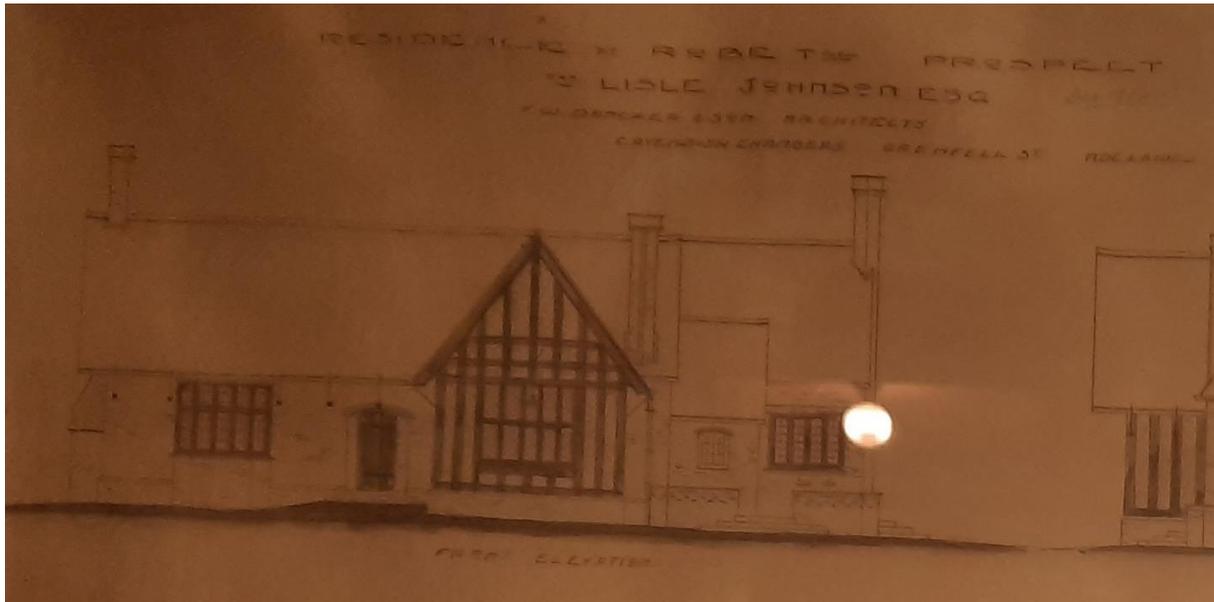
Further, I believe that he is a fit and proper person to be admitted a Fellow of the South Australian Institute of Architects.

Signature of Proposer *Guy St. J. Makin* FELLOW

Guy St Makin's reference for Eric Phillipps Dancker's application for membership with the South Australian Institute of Architects, dated 6<sup>th</sup> December 1920. Makin identifies E. P. Dancker as the design of "Mr. Lisle Johnstone's house, Prospect." (University of South Australia Architecture Museum, SAIA roll book, Cheesman Collection, S347/2).



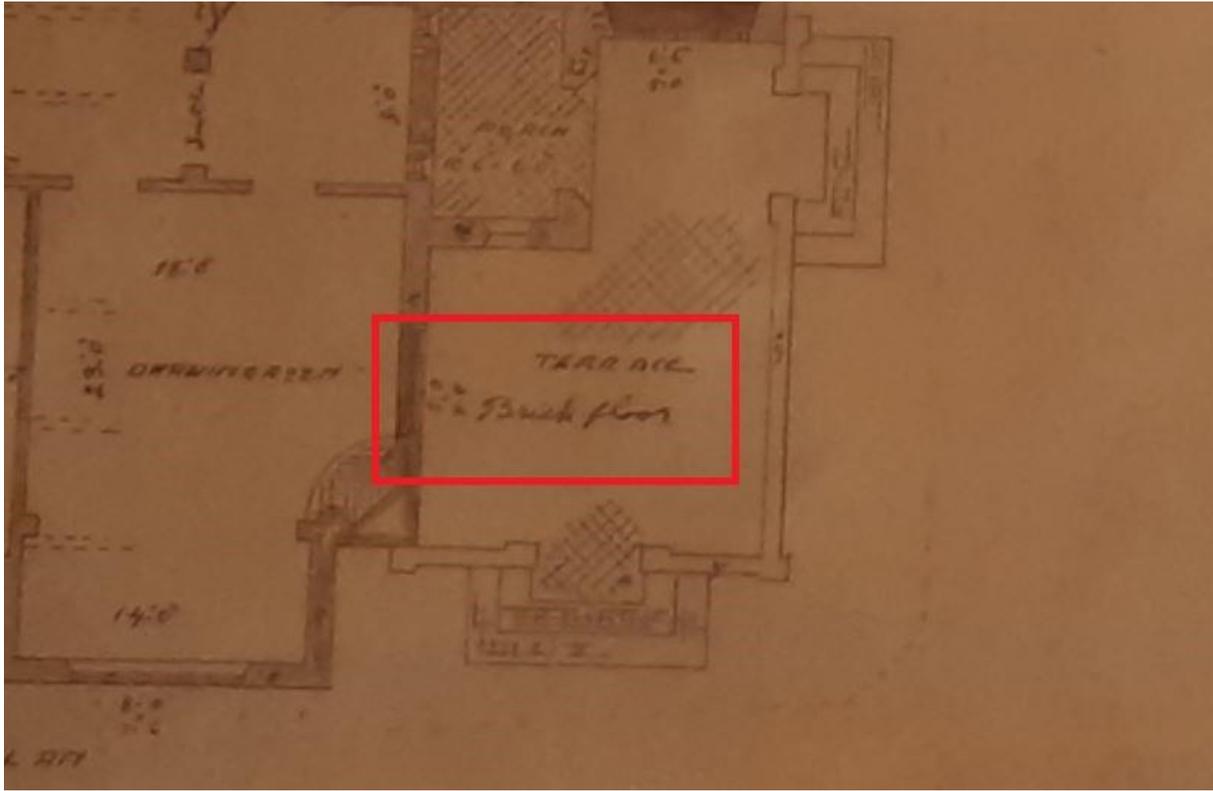
Perspective illustrative watercolour signed by E. P. Dancker on 20<sup>th</sup> September 1912



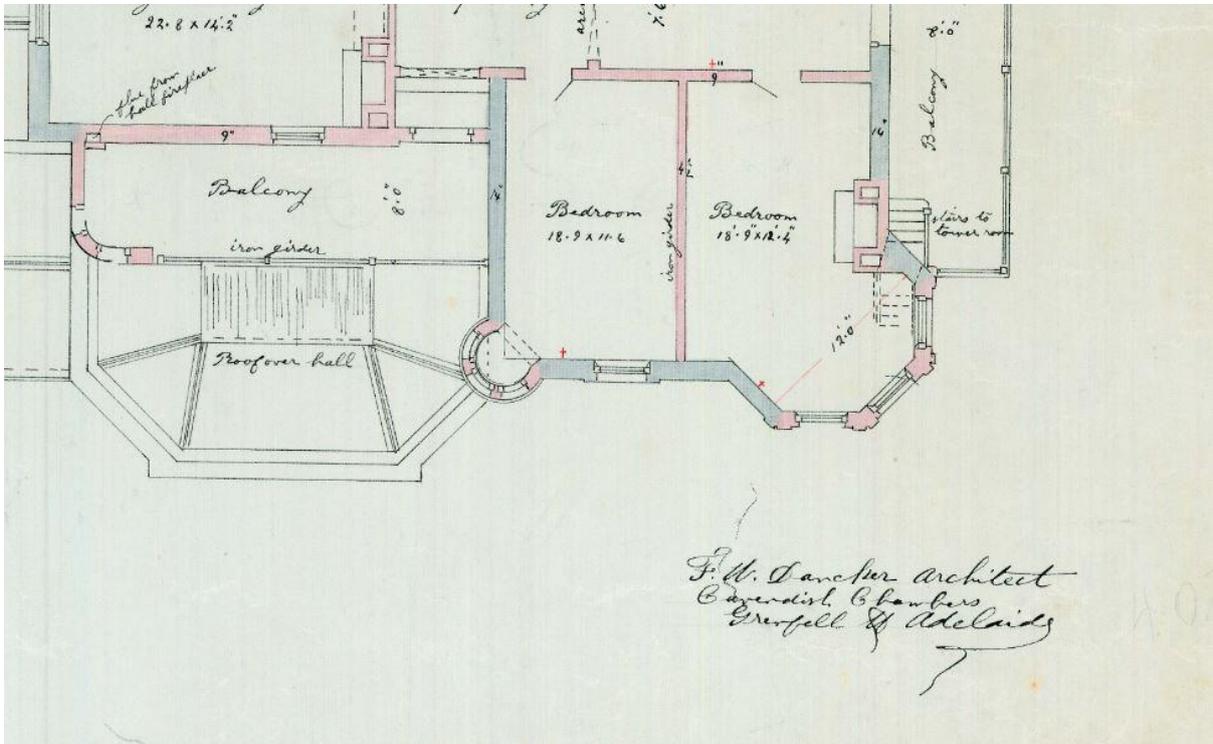
C.1912 floorplan and elevation for 'Woodgate', 5 Fitzroy Terrace, Thorngate executed in E.P. Dancker's handwriting with technical notes in F.W.Dancker's handwriting. (photograph by author)



The handwriting and signature of E. P. Dancker in 1914; note similarities to handwriting to majority of 'Woodside' c.1912 floorplan and elevations (courtesy of UniSA Architecture Museum, Dancker Collection) Compare with other examples of E. P. Dancker's handwriting within UniSA Architecture Museum's Dancker Collection as required.



Examples of F. W. & E. P. Dancker's handwriting on the 'Woodgate' floorplan; F. W. Dancker has written 'Brick floor' underneath E. P. Dancker's notation 'Terrace'; a technical note demonstrating the materials for the client or builder.



F. W. Dancker's signature and handwriting on the floorplans for 'Adare House', Victor Harbor (1893); compare with handwriting above. (courtesy of Uniting Church Synod)



(left) 'Jacobean Fireplace' design by F. W. Dancker (Building, Vol. 36, No. 214 (12 June 1925), p. 157); (right) this fireplace mantle installed in the hall of 'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13).



Detail of fireplace surrounds, photograph taken by author

### 3.2 The 'Dancker' confusion – who did what?

South Australian architectural historians and heritage practitioners seem to have experienced trouble differentiating works by Frederick William Dancker from those of Eric Phillipps Dancker; if indeed the existence of two separate individuals ('F. W. Dancker & Son') was even noticed. Eric Phillipps Dancker's name even seems to have been forgotten for much of the 20<sup>th</sup> century. This can perhaps be explained by the prominence of F. W. Dancker's sole practice prior to 1910 and the understandable confusion of works by Eric Phillipps Dancker executed under the practice name of 'F. W. Dancker & Son'. Additionally, E. P. Dancker's well-documented public 'disgrace' in 1944 (see Section 4.2) seems to not only have closed the practice but may have encouraged disuse (or perhaps even deliberate 'forgetfulness') of E. P. Dancker's name; reference to his works after 1944 usually occur under the more respectable 'umbrella' of Dancker senior's name and former practice.

Understandably, these misunderstandings have now resulted in a large number of State and Local Heritage listings of works identified as designed by F. W. Dancker (particularly in the late 19<sup>th</sup> century), a few State and Local examples are vaguely identified as the work of 'F. W. Dancker & Son' and no current State or Local Heritage places specifically associated with Eric Phillipps Dancker at the time of nomination and registration, though association have been recognized after registration.

### 3.3 F. W. Dancker, F. W. Dancker & Son and E. P. Dancker on the SA Heritage Register

Places listed on the SA Heritage Register identified as the work of F. W. Dancker include:

- 'Adare House', 7-27 Adare Avenue, Victor Harbor (1893, State ID 16342)
- 'Attunga', 120 Kensington Road, Toorak Gardens (1899-1900, State ID 12764)
- 'Our Boys Institute', 221 Wakefield Street, Adelaide (1897, State ID 10890)
- 'Olivet House' (formerly 'Wachenappee') 46 Ayers Hill Road, Stirling (1900, State ID 13966)
- 'St Paul's Lutheran Church, 10 Mount Barker Road, Hahndorf (1889, State ID 13133)
- Queens Home, Former Queen Victoria Hospital, 161 Fullarton Road, Rose Park (1901>, State ID 12728).
- Macclesfield Institute, 33 Venable Street, Macclesfield (1881, Local HID 18400)
- 52 Finnis Street, North Adelaide (1885, Local HID 825)
- Prospect Town Hall, 126 Prospect Road, Prospect (1895, Local HID 3172)
- 44 Fourth Avenue, St Peters (1897-8, Local HID 6339)

Places listed on the SA Heritage Register identified as the combined work of F. W. Dancker & Son include:

- Former Savings Bank of South Australia, 240 Port Road, Hindmarsh (c.1912, State ID 11786)
- Angaston Town Hall, 2 Sturt Street, Angaston (c.1912, State ID 12220)
- Reconstruction of 'Mount Breckan', Renown Avenue, Victor Harbor (c.1880, reconstructed in 1913, State, ID 13176).
- Portland Hotel, 286 Commercial Road, Port Adelaide (1913-14, Local HID 3044)
- 'Cramond House', (formerly 'Clovelly') 2 Prescott Terrace, Toorak Gardens (c.1910-12, Local HID 8336)

As mentioned, no current entries on the SA Heritage Register were documented as the work of Eric Phillipps Dancker at the time of nomination and registration. However, a number of State, Local and Contributory places have been subsequently identified as this architect's work, including:

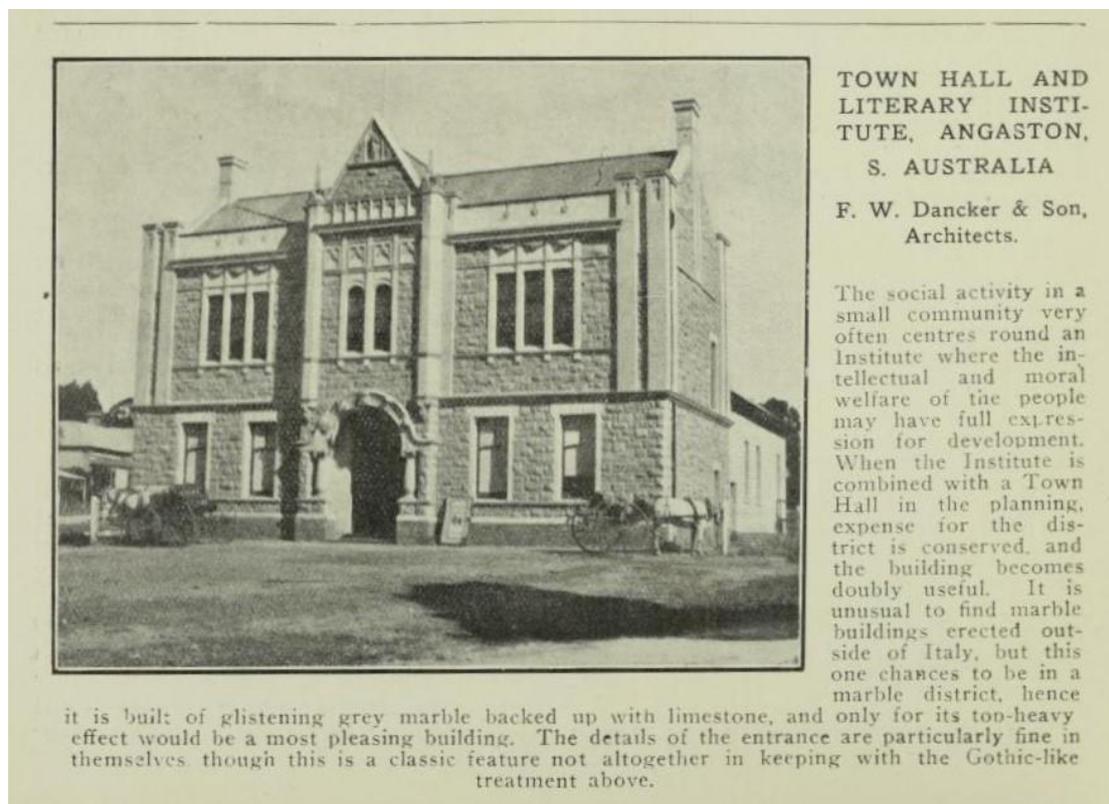
- 'Sera House', formerly 'Duguid House', 33 Dequetteville Terrace, Kent Town (1915) (State, ID 13590)
- Dwelling ('The Cedars') & Hans Heysen's Studio, Heysen Road, Verdun (State ID 13938)
- 138 Watson Avenue, Toorak Gardens (1919) (Local HID 8346)
- 114 Hewitt Avenue, Toorak Gardens (1922) (Local HID 8333)
- 8-10 Davenport Terrace, Richmond (Contributory, HID 21619)
- 12-14 Davenport Terrace, Richmond (Contributory, HID 21618)
- 16-18 Davenport Terrace, Richmond (Contributory, HID 21616)
- 33 Milner Road, Richmond (Contributory, ID 21670)

### 3.4 Commentary

The above documentation suggests the work of F. W. Dancker and subsequently F. W. Dancker & Son is well-known and well-represented on the SA Heritage Register.

Buildings now identified as the work of Eric Phillipps Dancker, including some highly significant early 20<sup>th</sup> century buildings in South Australia, are not acknowledged as the architect's work on the SA Heritage Register.

This is both representative of the historical 'forgetfulness' that has occurred in relation to E. P. Dancker's name for much of the 20<sup>th</sup> century and reflects the current misunderstanding of this important architect's role within South Australian architectural history.



Angaston Town Hall, 2 Sturt Street, Angaston, designed by F. W. Dancker & Son in 1911-12 (Building, Vol. 32, No. 187 (12 March, 1923), p.96).



C.1914 watercolour illustration of an unidentified 'Old English' residence, signed 'E. P. Dancker, 16/9/14.' (UniSA Architecture Museum, Dancker Collection).

### 3.5 F. W. Dancker & Son and 'Old English' design in South Australia

F. W. Dancker & Son have been historically identified as among the leading designers of residential architecture in South Australia during the first half of the 20<sup>th</sup> century. Known for local interpretations of popular international styles sourced from British & North American books, journals and other publications, extensive published documentation relating to the residential works of F. W. Dancker & Son is available (much of which is shown in Section 3.6). Available documentation primarily relates to the firm's reputation for 'Old English' and 'Spanish Mission' style dwellings, of which the firm was likely the leading practice in South Australia.

While no surviving intact examples of the company's few 'Spanish Mission' style dwellings have been identified, numerous surviving yet generally unprotected 'Old English' residences, dating between 1910 to 1930, have been identified within this documentation.

Available documentation clearly demonstrates both the quality and quantity of 'Old English' work produced by F. W. Dancker & Son between 1910-1930, though as mentioned very few examples are currently protected by State or Local Heritage legislation. Illustrated examples of the Dancker's 'Old English' work, including both dwellings and interior fittings, is provided in Section 3.6. It is understood that a majority of these designs were produced by Eric Phillipps Dancker after 1910 with technical support from his father Frederick William Dancker, who was nearing retirement age by this time.

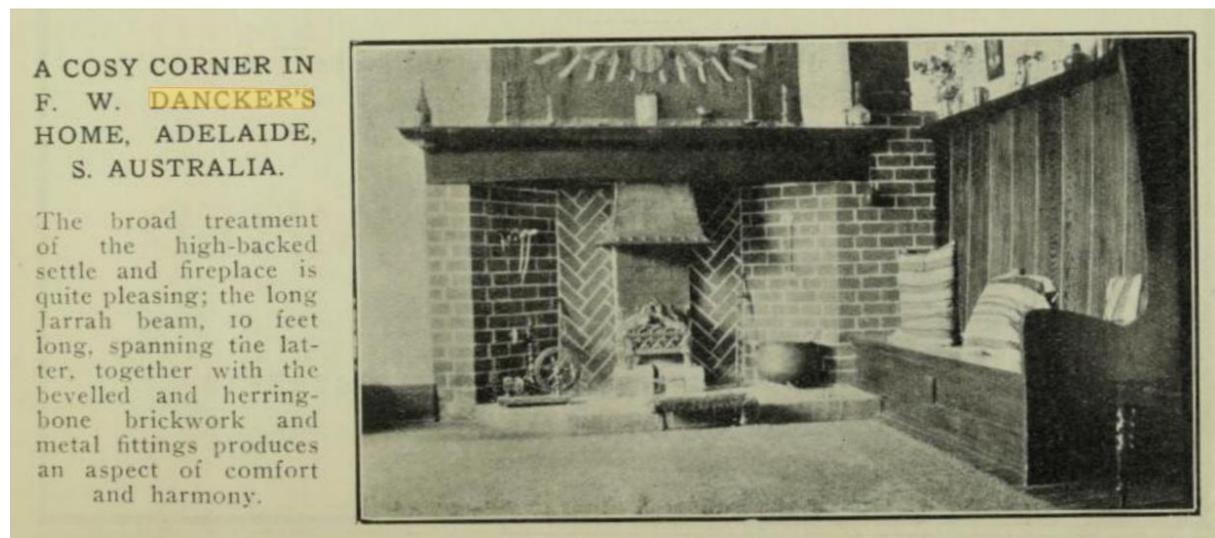
Identified 'Old English' designs by F. W. Dancker & Son include:

- Dancker residence, 112 Hewitt Avenue, Toorak Gardens (1908-10, demolished)
- 'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13)
- 335 Portrush Road, Toorak Gardens (1912-13)
- 337 Portrush Road, Toorak Gardens (1912-13)
- 'Mararoa', 324 Portrush Road, Marryatville (1916)
- G. Williams residence, 28 Northcote Terrace, Walkerville (now 24-26 James Street, Gilberton) (1918, demolished)
- 138 Watson Avenue, Toorak Gardens (1919-1920)
- 'Ambleside' ('The Cedars'), Heysen Road, Verdun (1919-1921)
- 114 Hewitt Avenue, Toorak Gardens (1922)
- 3 Arthur Street, Medindie (c.1920)
- 13 Stannington Avenue, Heathpool (1927)
- 1 Woodland Road, Springfield (1929-1930)

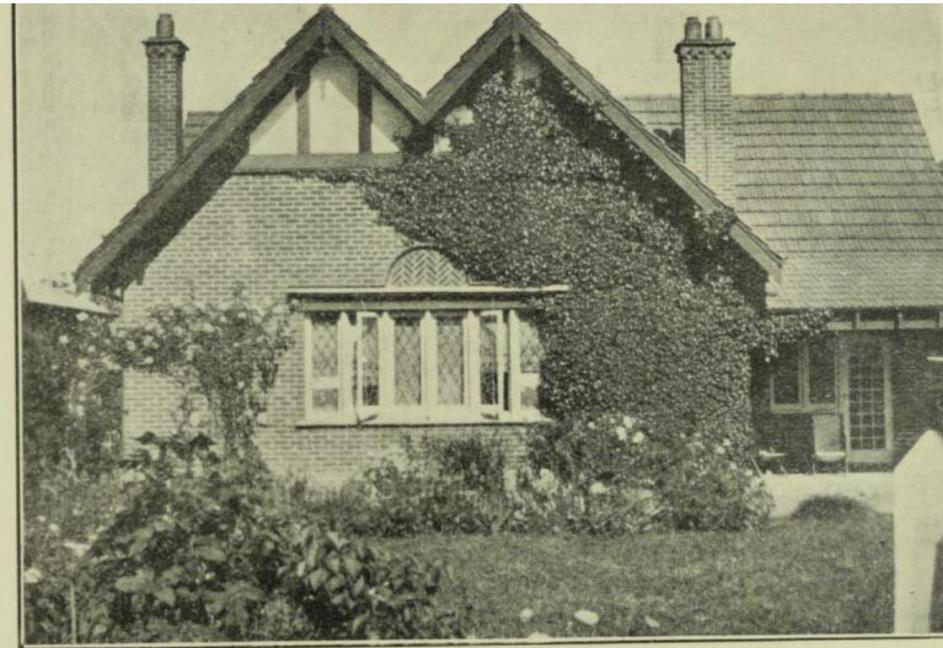
### 3.6 Documentation of 'Old English' designs by F. W. Dancker & Son (1910-1930)



Only known image of the Dancker residence at 112 Hewitt Avenue, Toorak Gardens (c.1908-10), now demolished. It is likely the Dancker undertook considerable additions over time (The Mail, Sat 3 Dec 1921, p.10). After suing a client in 1921 and losing the court case, the Danckers briefly advertised their home for sale; resulting in the survival of this image.



Interior from the Dancker residence, 112 Hewitt Avenue, Toorak Gardens (now demolished) (Building, Vol. 34, No. 203 (July 12, 1924), p. 153).



**ENGLISH  
VILLA,  
MARRYATT  
VILLE, S.A.**

**F. W. Dancker  
Architect.**

A quaint English effect has been aimed at in this restful building, with its excellent proportion of brick wall. The bay window filled with diamond-paned leadwork, is relieved above with a small arch the tympanum of which is filled with herringbone brickwork. The double gable, though most effective in appear-

ance, and in keeping with the English design, was probably introduced to reduce the span over the front portion, though in practice it is a feature that cannot be recommended.

335 Portrush Road, Toorak Gardens (c.1912); while this article attributes this residence to F. W. Dancker, this is understood to likely be a misattribution, the 'Old English' style most likely being executed by E. Phillipps Dancker. Detailing also matches other identified E. P. Dancker designs of the period. (Building, Vol. 31, No. 186 (12 February 1923), p.60.)

**OLD ENGLISH  
COTTAGE DESIGN.**

**F. W. Dancker & Son,  
Architects, S.Aust.**

Though the design is typical of English country life, with heavy diamond-paned windows and welcome porch, the gable on the latter appears to be rivalling and detracting from the main gable. The surroundings exhibit nature in her kindest moods.



337 Portrush Road, Toorak Gardens (c.1912), identified as the work of F. W. Dancker & Son (Building, Vol. 32 No. 188, (12 April, 1923), p.65.)



Architects: F. W. DANCKER & SON.

THE attractive Adelaide residence illustrated above is built of dark burnt brick in the English style. It is strongly reminiscent of a type familiar in the domestic architecture of Surrey. On one side of the deep inset arch of the porch is an ornamental rain-water head, and on the other an Elizabethan wrought-iron bell-pull. Numerous half-timbered gables relieve the roof, and the small gable to the front is covered with shingle tiles. The porch floor is brick, radiating round an old millstone, as is also the base of the sun dial.

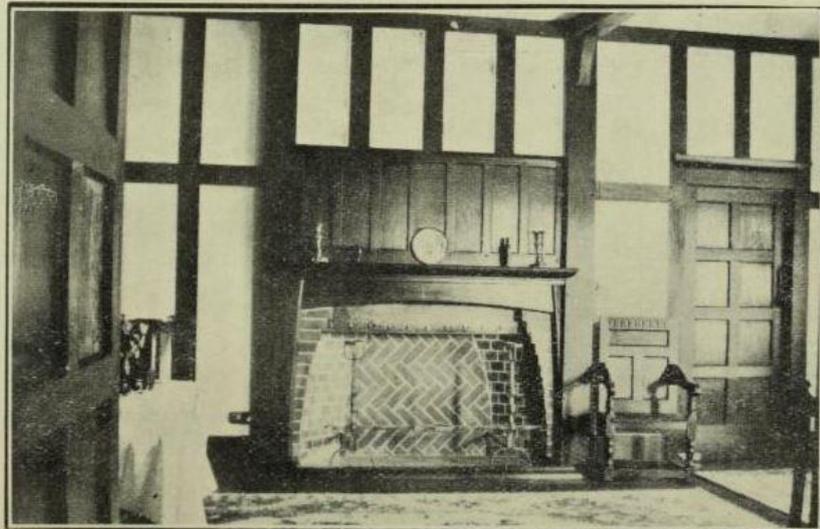
The house contains nine rooms. A square entrance hall, with a Gothic fireplace, reaching to the ceiling, gives access to a living room, 25ft. long, with brick ingle-nook and high-back settle. A long seat is also set in the great mullioned window to the south. Double doors open into the diningroom, which has a wide farmhouse fireplace with wrought-iron dogs.

The walls of these rooms are heavily half-timbered, pegged together with wooden pins in true constructional fashion, and rough-finished plaster between. Each of the other rooms possesses distinctive characteristics, all in harmony with the general scheme of design.

The Blackler residence 'Mararoa', 324 Portrush Road, Marryatville (1916-17), identified as the work of F. W. Dancker & Son, specifically E. Phillipps Dancker who has been identified as the designer of this residence. No heritage listing currently applies to this building. (The Australian Home Builder, No.3 (February 1923, p.59).

Dining room in the home of Mr. W. Blacker, Marryattville, South Australia.

This room, designed by F. W. Dancker, is in the Cheshire style. A variety of effects has been obtained in the brickwork by the herring-boning and corbelling, and all is artistically linked into the framework of cut timber, whilst a wrought-iron canopy serves as a smoke arrester; large fire dogs and a Jacobean chair preserve the middle-age effect.



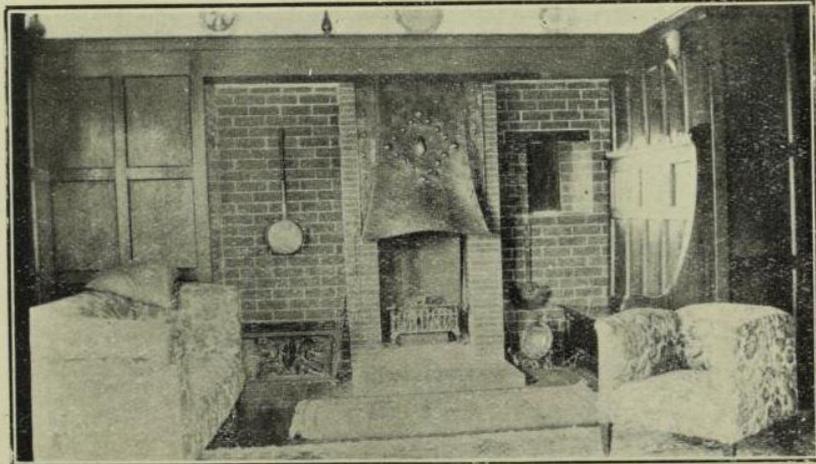
'Old English' dining room interior to 'Mararoa', Marryatville (Building, Vol. 33 No. 195 (12 Nov 1923), p.153).

**FIREPLACE IN  
MRS. G. WILLIAMS'  
HOUSE AT  
WALKERVILLE,  
S. AUSTRALIA.**

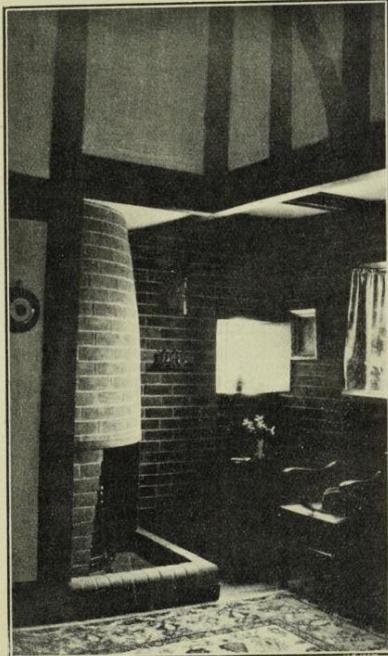
**F. W. Dancker & Sons,  
Architects.**

Ancient and modern arts and utensils here commingle into an agreeable ensemble. The dog grate of ancient use, and the radiator of modern application are open rivals contributing to the comforts of life. The scones or thin bricks forming the chimney jambs contrast with the normal bricks of the surround. The high metal canopy

is a modern contrivance adapted from the low combustion stove.



Interior from Mrs. G. William's House (now identified as 28 Northcote Terrace, Walkerville (now 24-26 James Street, Gilberton)) of 1918, now demolished. (Building, Vol. 33, No. 194 (12 October 1923), p.153)



**AN INGLE IN THE HALL OF MR.  
WILLIAMS' HOME, ADELAIDE.**

**(F. W. Dancker & Sons, Architects.)**

The hall itself is elevated, going up one and a half storeys in height, with an Old English effect, whilst the ceiling of the ingle is kept low, so as to conserve the heat and preserve cosiness; for the idea of the cosy ingle, where a visitor can wait in front of the fire out of direct view of the entrance door and the stairway (if any) is excellent. Simplicity and appropriateness are the outstanding qualities in this design, but though the corner curb may be more fitting from an aesthetic point of view, when "safety first" enters the question it might be better to have a circular curb, and in this case particularly it would not be amiss, since it would conform to the circular breast of the chimney.

Interior from Mrs. G. William's House (now identified as 28 Northcote Terrace, Walkerville (now 24-26 James Street, Gilberton)) of 1918, now demolished. (Building, Vol. 33, No. 193 (12 September 1923), p.157).

**CORNER OF HANS HEYSON'S HOUSE AT AMBLESIDE, S. AUSTRALIA.**

**F. W. Dancker & Son, Architects.**

The old-world effect is often produced by the introduction of suitable materials, and the use of square-dressed uncoursed rubble as a base imparts the quality of ruggedness to the building; this is further emphasised when the rubble is carried up to the under side of the window-sills. A picturesque and cool aspect is afforded by Nature's protecting leafy shelter overhead.



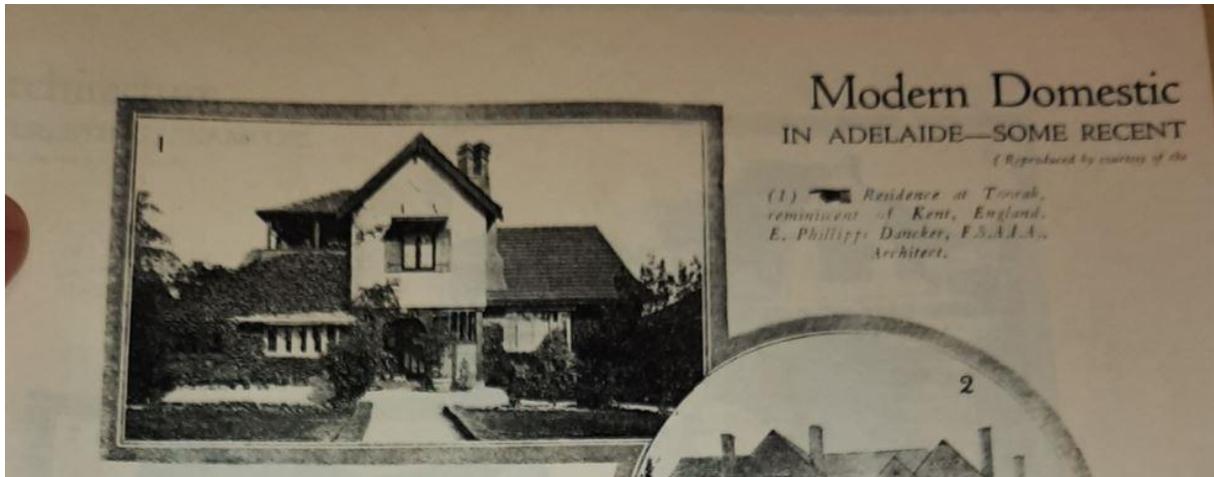
'Ambleside', the home of Hans Heysen with additions designed by Eric Phillipps Dancker in 1919-1921 (Building, Vol. 32 No.188, 12 April 1923, p.153.

*One end of the dining room showing the fireplace and part of the curved red gum door frame designed by Heysen.*

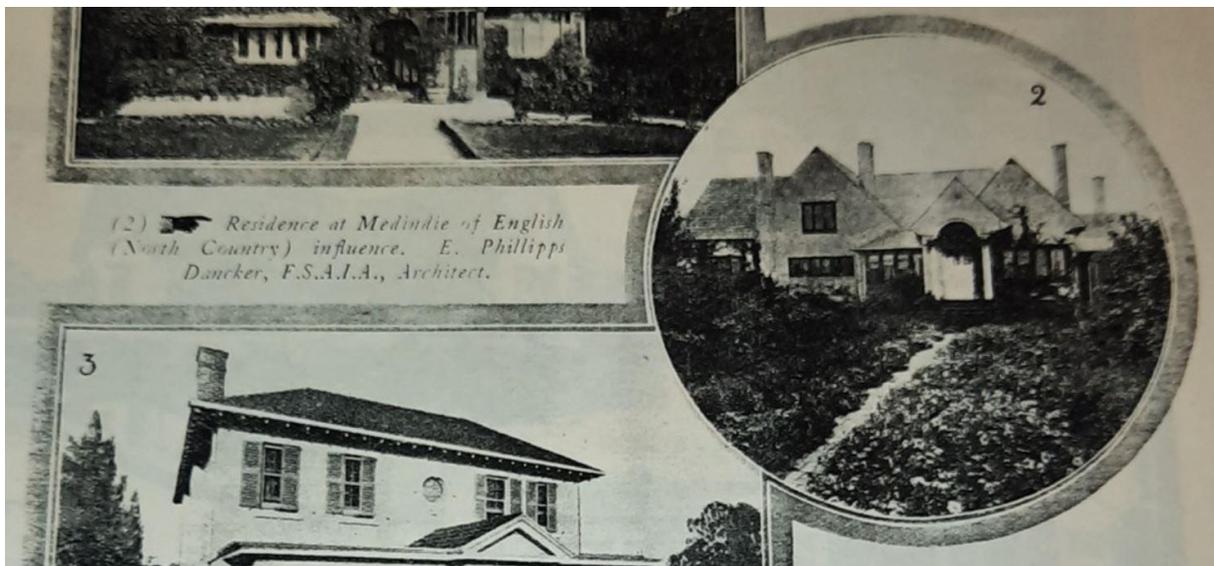
*This picture of the living room shows the original one-sided fireplace with patterned bricks, designed by Dancker. On the left is the high-backed settee next to a door opening on to the sun parlor.*



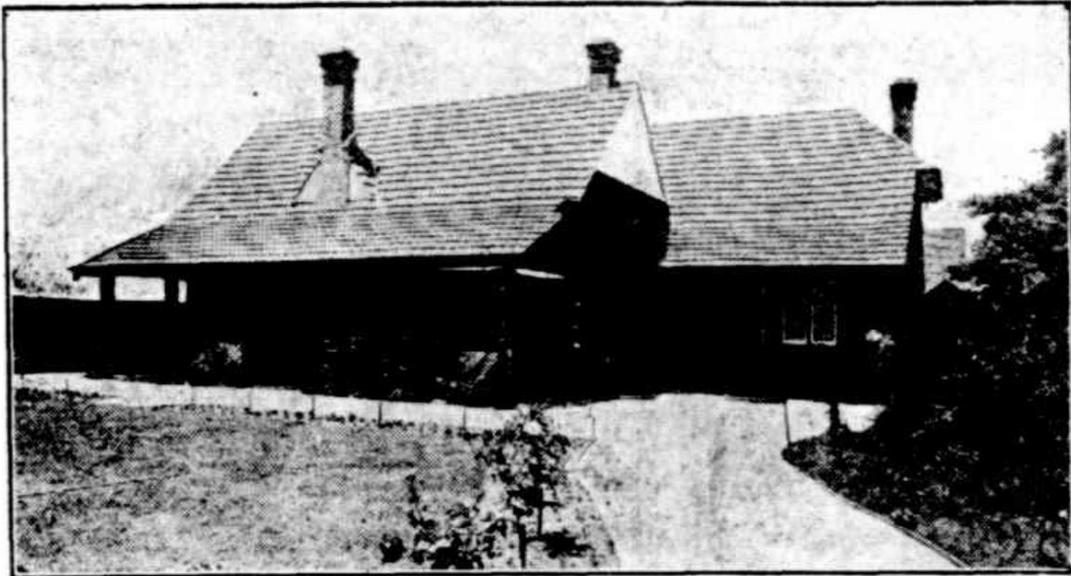
Illustration of the living room of 'The Cedars', Heysen Road, Verdun, designed by E. Phillipps Dancker (The Australian home beautiful, Vol. 9 No.6 (2 June 1931), p.10). Note similarity of design to the Dancker's own fireplace example illustrated above.



E. Phillipps Dancker identified as the architect of 138 Watson Avenue, Toorak Gardens (1919-1920) in Wilkinson, Sando & Wyles Ltd. 1928 catalogue "Springfield, a beautiful setting for beautiful homes..." (State Library of South Australia, Item No. 919.42310442 W687, SA Ready Ref Pamphlets)

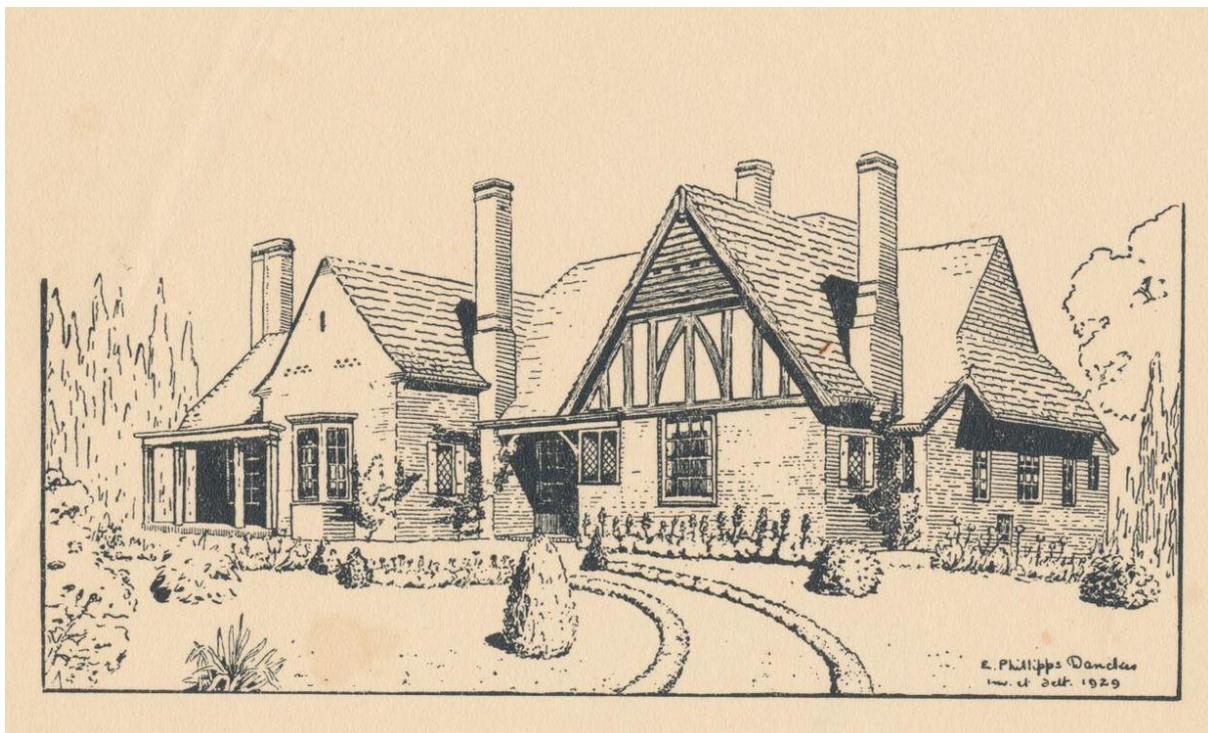


E. Phillipps Dancker identified as the architect of 3 Arthur Street, Medindie (c.1920) in Wilkinson, Sando & Wyles Ltd. 1928 catalogue "Springfield, a beautiful setting for beautiful homes..." (State Library of South Australia, Item No. 919.42310442 W687, SA Ready Ref Pamphlets)

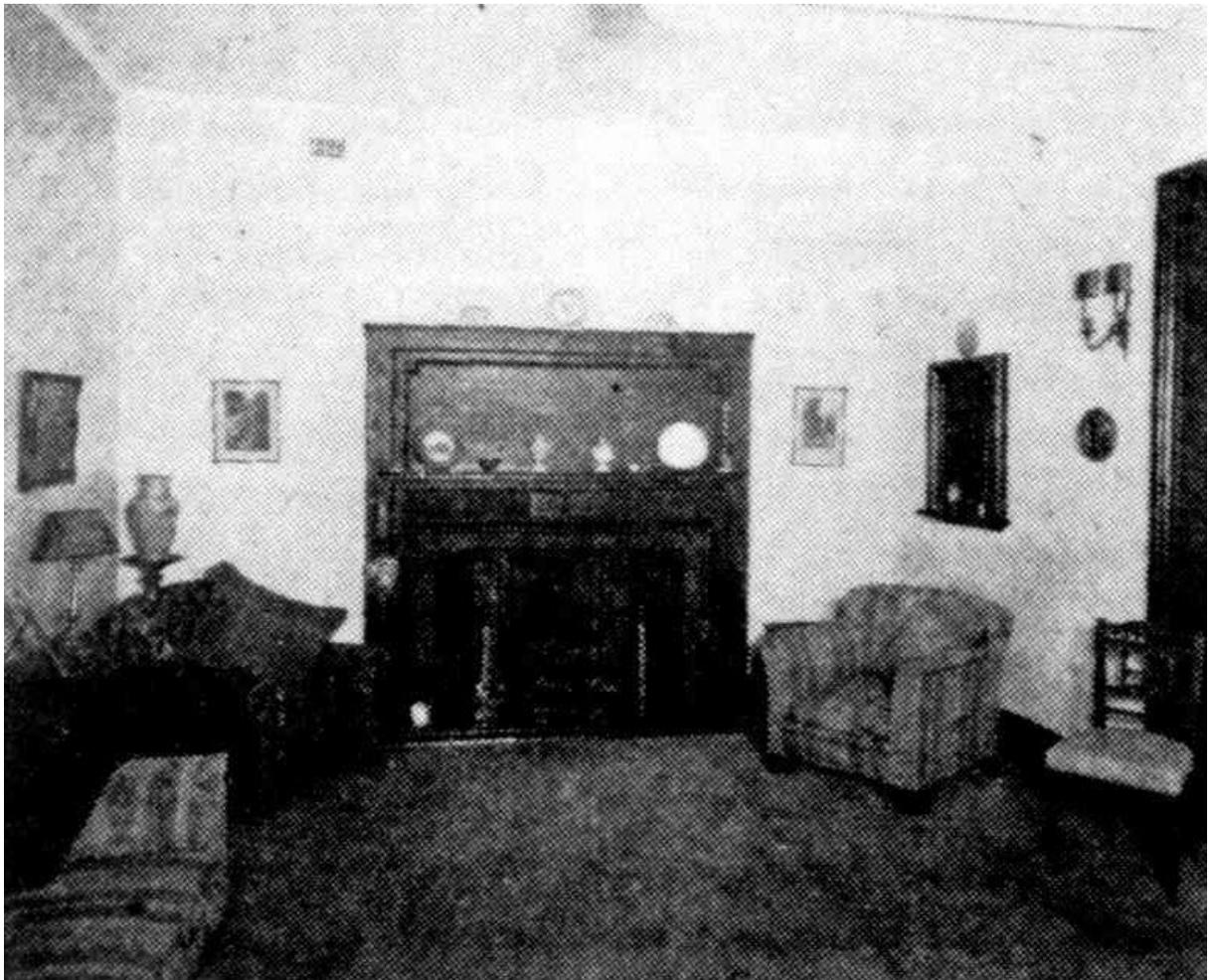
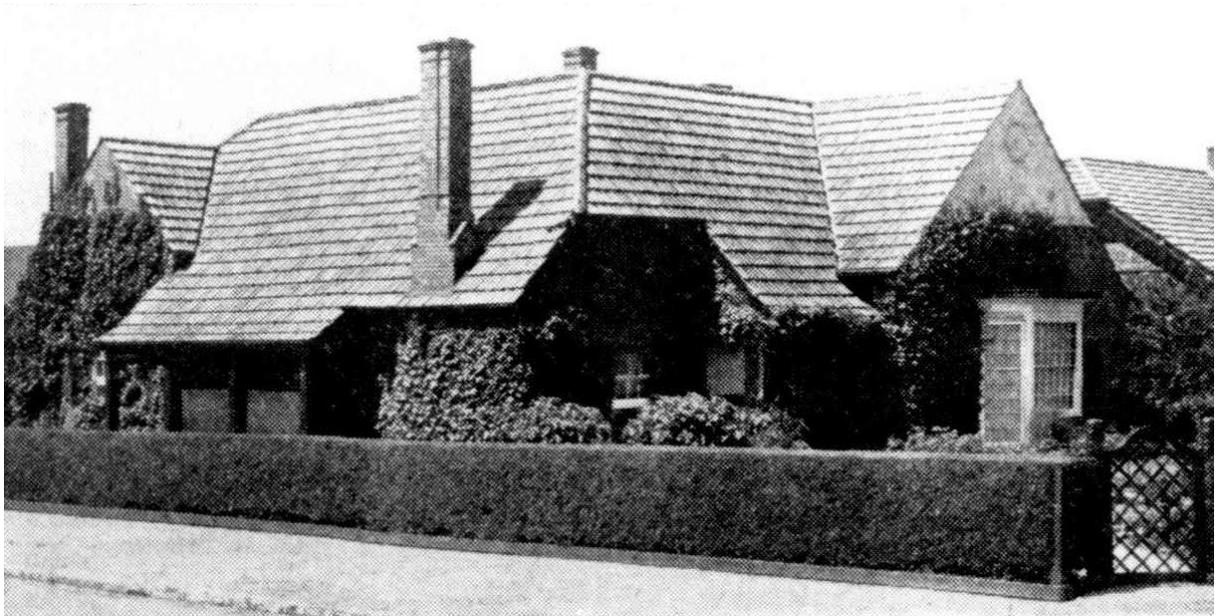


This delightful property is situated in Hewitt avenue, Toorak, surrounded by fine homes. Built under the supervision of Messrs. F. W. Dancker & Son, architects, it is of attractive English design, with tiled roof, deep verandah, artistic windows, with pretty outside wooden shutters, and a particularly quaint and pleasing entrance porch. From a wide hall with beamed ceiling open (through bevelled glass doors) the pretty living room (17 x 15), with artistic open fireplace, beamed ceiling and built-in box settee, and the delightful dining room. There are three bright master's bedrooms, a good bathroom, a perfectly fitted kitchen, servery with glass and plate cupboards, cellar, linenpresses, cloakroom, and maids' bedroom. The woodwork and fittings throughout are artistic and complete in every detail. Outbuildings include garage and laundry. The house stands back in a well-kept garden, and the outlook across a mass of foliage in the neighbouring garden is particularly pleasant and secluded. Inspection may be arranged by appointment with Wilkinson, Sando, & Wyles, Limited, of 20 Waymouth street.

1925 real estate advertisement for 114 Hewitt Avenue, Toorak Gardens (next door to the Dancker's own residence at 112 Hewitt Avenue, Toorak Gardens), designed by E. Phillipps Dancker in 1922 (The Register, Thu 8 Oct 1925, p.5).



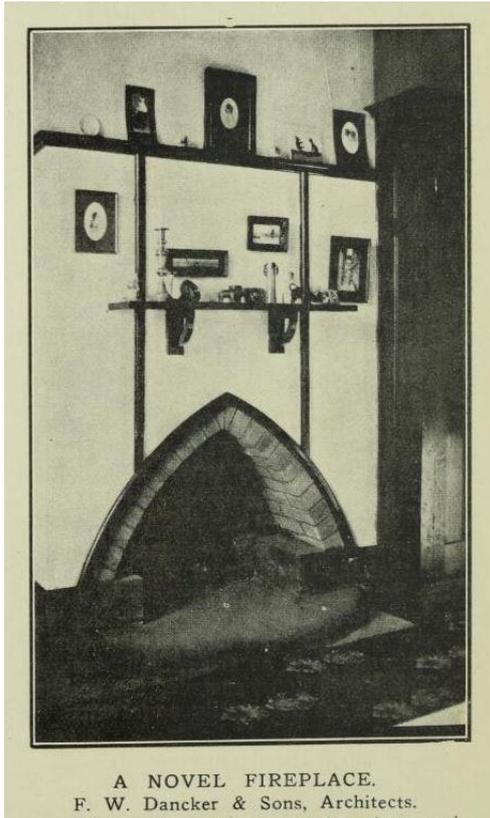
One of Eric Phillipps Dancker's last 'high-end' 'Old English' designs executed for builder Arthur Owen at 1 Woodland Drive, Springfield immediately before the Wall Street Crash of 1929 (1929-1930) (UniSA Architecture Museum, Dancker Collection)



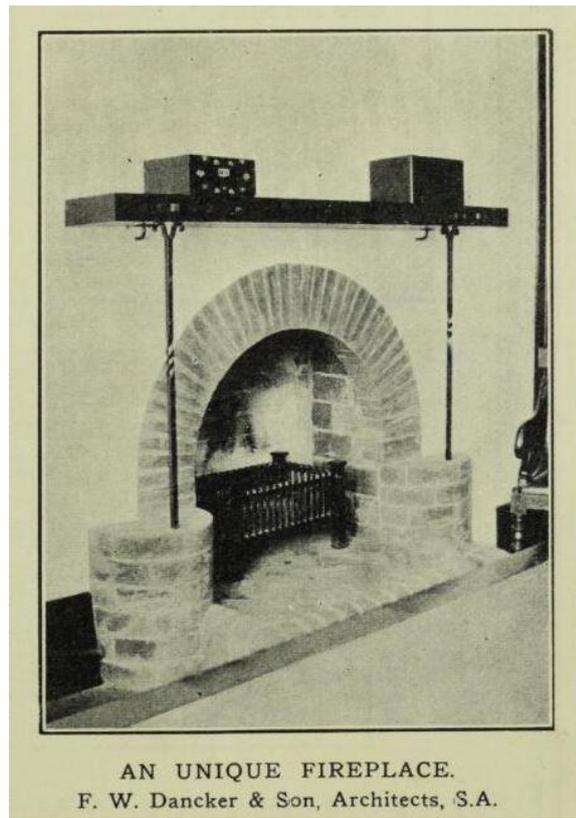
Photographs from a 1940 newspaper article identifying 13 Stannington Avenue, Heathpool (1927) as the work of Eric Phillipps Dancker. (*Atmosphere of Restfulness Achieved*, *The Mail*, Sat 22 Jun 1940, p.24).



Exterior and interior of an unidentified 'Sussex'-style residence in Walkerville, likely constructed in 1927 (likely demolished), designed by Eric Phillipps Dancker (Modern Homes; Roof Suggests Sussex Tradition, The Mail, Sat 4 May 1940, p.24.)



A NOVEL FIREPLACE.  
F. W. Dancker & Sons, Architects.



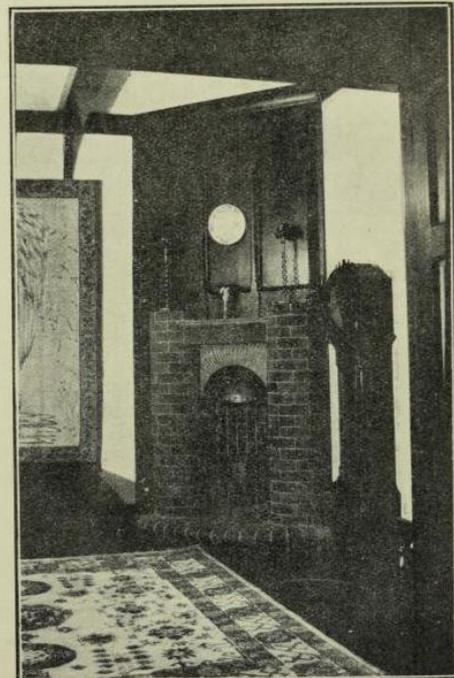
AN UNIQUE FIREPLACE.  
F. W. Dancker & Son, Architects, S.A.

'Novel' and 'unique' fireplaces by F. W. Dancker & Son (probably E. Phillipps Dancker) (left: *Building*, Vol. 33, No. 194 (12 October 1923), p.158), (right: *Building*, Vol. 34, No. 201 (May 12, 1924), p. 153.)

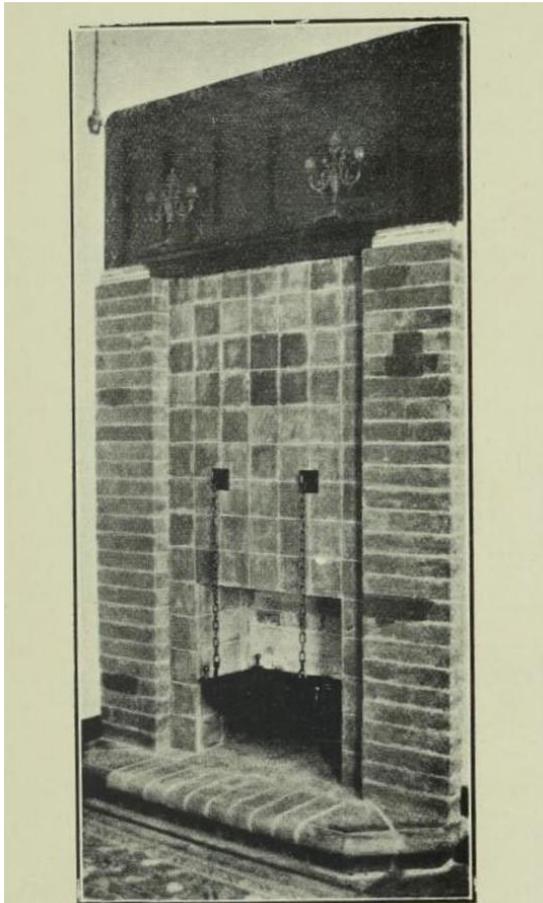
AN ENTRANCE HALL FIREPLACE,  
ADELAIDE.

(F. W. Dancker & Sons, Architects.)

A fireplace in an entrance hall, if successful, reflects something of the hospitality of the establishment, and it is questionable whether any architectural feature is more capable of doing this than is the fireplace. The above is designed in keeping with the particular position indicated, the simplicity of treatment being its chief charm. The rich colour effect of the brickwork with the neat joints and panelling above, in conjunction with the metal of the grate, and its canopy of copper or brass, and the absence of dust-catching shelves and ledges, shows an understanding on the part of the architect of both materials and the fitness of things. The arch over the canopy is obtained by red clay tiles 6 inches by 6 inches by three-quarters of an inch thick, built in on edge, and the whole spanned over above by one single brick, such as is used in the kiln doors of brickworks. Notice the fire basket hanging on chains, which greatly facilitates cleaning.

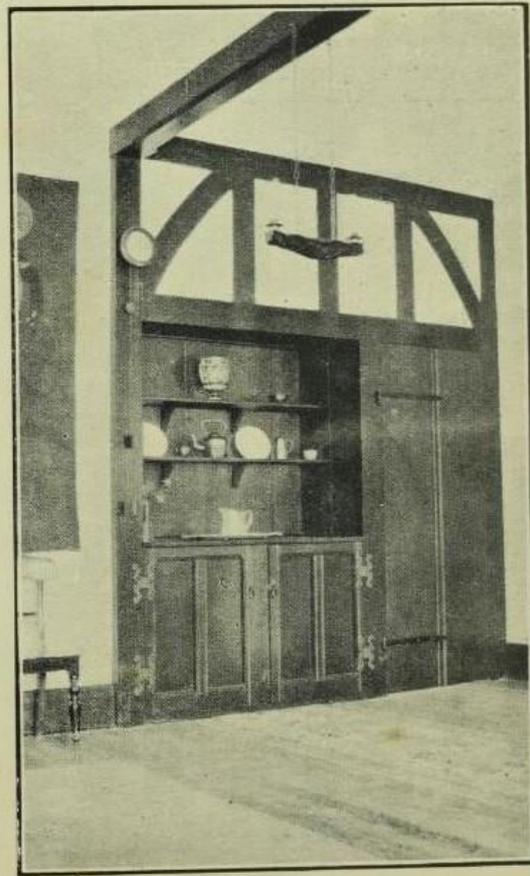


An unidentified entrance hall fireplace by F. W. Dancker & Son (*Building*, Vol. 36, No. 216 (12 August 1925), p.157).



**TILED FIREPLACE DESIGNED BY  
F. W. DANCKER & SON, SOUTH  
AUSTRALIA.**

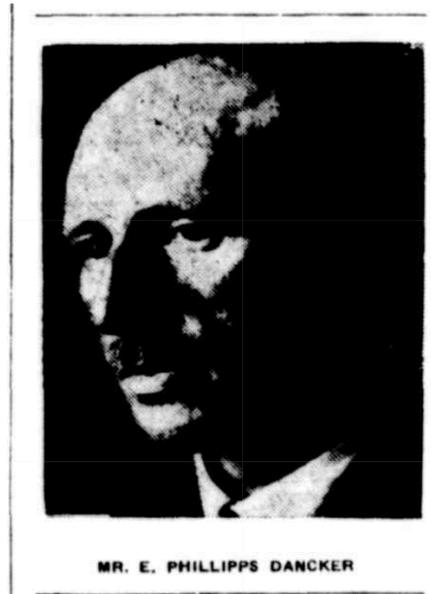
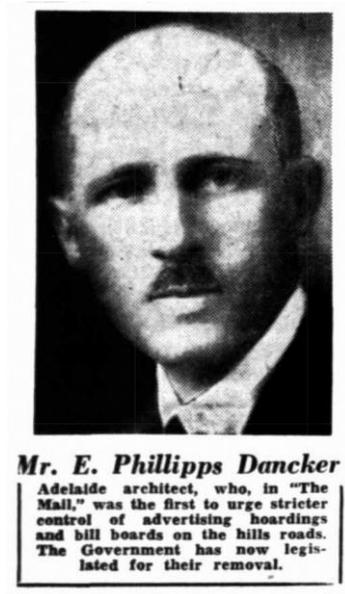
Though the conception is strikingly original and the tints of the multi-coloured tiles brightening to the interior of a room still, the severity of the plainness and absence of curves leave something wanting in this design; possibly a more impressive finish to the pilasters would have relieved this feeling. The wrought-iron fire basket suspended from chains conveys an idea of usefulness which is unique, as are also the hearth and the beaten iron ornamental smokeboard.



**A DINING ROOM FITMENT.  
F. W. Dancker & Sons, Architects.**

The direct simplicity and utility of a fitment of this kind render it more effective than any substitute in portable furniture. It can be made of the same material as the rest of the room's woodwork and treated in exactly the same fashion to suit the general decorative scheme of the room. A candlestick in lacquered brass of peculiar design, is suspended rather awkwardly from the centre beam.

(left) fireplace now identified as being located at 24 Old Mount Barker Road, Aldgate (Builder, Vol. 32, No. 187 (12 March, 1923), p.155); (right) unidentified dining room fitment (Building, Vol. 34, No. 197 (12 January 1924), p.48.)



Two images of Eric Phillipps Dancker (1890-1953); (left) photograph published in 1935 (The Mail, Sat 14 Sep 1935, p.11); (right) photograph published in 1929 (The Register News-Pictorial, Thu 21 Feb 1929, p.3).

#### 4.0 ERIC PHILLIPPS DANCKER (1890-1953)

##### 4.1 Current history

A little known but highly significant South Australian architect, the UniSA Architecture Museum's current biography regarding Eric Phillipps Dancker, written by John Schenk, is as follows:

*Eric Phillipps Dancker was recognised in the years between 1912 and the Second World War for his fine artistically proportioned and detailed houses and articles in the popular press on architecture and civic planning.*

*Eric Phillipps Dancker was born in Norwood, the son of architect Frederick Wilhelm Dancker (1852-1936) and Clara Anne (nee Phillipps) (d.1939). His mother was a sister of (Sir) William Herbert Phillipps (1847-1935), a prominent South Australian businessman and philanthropist who was in a position to introduce clients to his relatives. Dancker was educated at St Peters College and in 1906 was articled to his father, becoming a partner in the firm F.W. Dancker and Son in 1913. He was a member of the South Australian Institute of Architects, becoming a Fellow on 6 December 1920 (SAIA Roll Book, AM). He continued to practice under this name until 1939.*

*In keeping with the spirit of a new century, F.W. Dancker and Son changed the style of their designs from the elaborate mansions of the late Victorian period to simpler and smaller houses suited to the servant-less household. The inspiration however came not from Federation, but from designs published in American and English journals. The plainer, redbrick and tiled roofed house in Buxton Street, North Adelaide (1909) and Tudor styled house at 5 Fitzroy Terrace, Thorngate, completed in 1912, (RAIA card index 1986) marked this development. This was followed by two bungalows, influenced by the Californian arts and crafts style. One has been absorbed into new development at Loreto College, Marryatville and the other is at Dequetteville Terrace, Kent Town.*

*Dancker's enthusiasm for the arts and crafts ideals was documented in a letter he wrote to the artist Hans Heysen regarding further alterations and additions to the house at the Cedars, Hahndorf (1919) - Alfred Conrad had been responsible for the studio some six years earlier. His letter to Heysen read in part:*

*'In work of this sort it must "evolve" more than be "dropped out of the sleeve." I want to get a correct atmosphere about the place, and one which is local rather than exotic.....Do you think you could arrange to have the wood for verandah posts, half-timbering, beams etc., cut locally from red gum? If you could, we could use much heavier stuff at a reduced price, as well as having the satisfaction of knowing that it is what it is. We could leave this red gum to tone naturally without paint. The curved braces in the gable would be cut from curved branches, and everything pinned together with wooden pegs; in fact, the whole the whole thing constructed in the old fashioned way...'(Thiele 1968).*

*The development of new housing estates of Toorak Gardens, Springfield and Maxwell Terrace, Glengowrie, brought a number of new commissions. Toorak Gardens and Springfield had strict design standards which suited Dancker's preference for English vernacular revival styles. He built the house in Toorak Gardens that he shared with his sister, directly opposite Attunga, which had been designed by his father and the contrast in style and scale is significant. Two red brick, Tudor styled houses on triangular blocks are signature examples of picturesque design and siting. At Springfield, in the 1920s he was commissioned to design and illustrate the sales office, street signs and furniture to promote the estate as the epitome of the garden suburb (Wilkinson Sando and Wyles Ltd, c1920s). A decade later, in 1937, the developer engaged him to design six new houses at Maxwell Terrace, Glengowrie to set a standard for land buyers to emulate ('Six Houses for New Area' 1937: 29). These modest designs display his skill at achieving a fine domestic quality through well resolved proportions, good craftsmanship and accomplished detailing.*

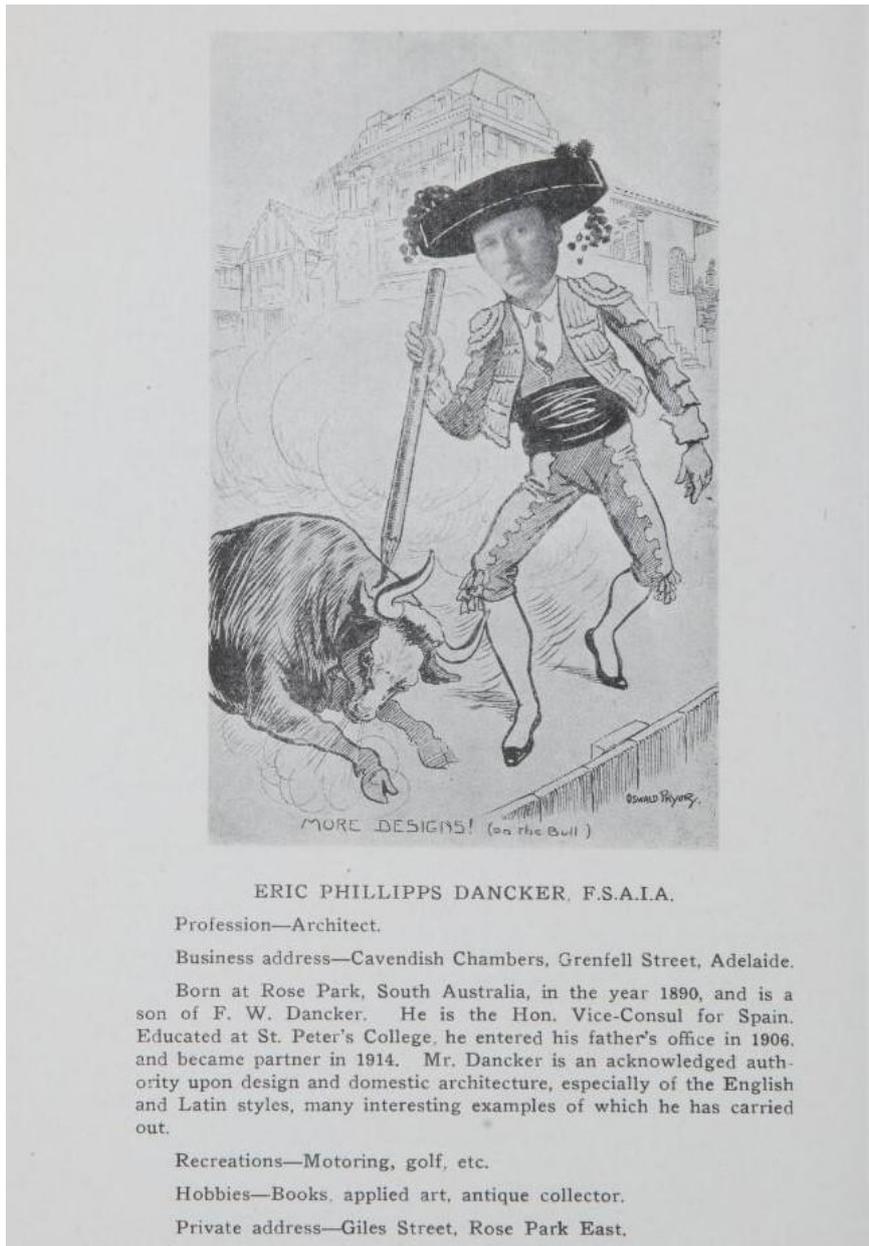
*Although most of his houses were for well-to-do clients in the Eastern suburbs, North Adelaide, Medindie and Walkerville, he was adept at designing on low budgets and won a competition for Adelaide Workmen's Homes competition at Hilton in 1929, adopting the 'Arts and Crafts picturesque cottage style' (McDougall 1998: 256). A house 'near Naracoorte' (Apsley) for Sir Magnus Cormack was an essay in exploring an Australian domestic style and was noted for its use of pier and beam foundations ('Passing By', 1937: 4; 'Pier and Beam System of foundations', 1939: 17 ). Melbourne historian, Professor Miles Lewis records that it was built using pise using suitable soil found on the property. It was rendered with a mixture of lime and animal fat (Lewis).*

*Judging by reports in the newspapers he was prominent in Adelaide society. As honorary Vice Consul of Spain, he regularly attended levees at Government House, was honoured by the King of Spain in 1929, receiving the Cross of the Order of Merit, Naval (Second Class) for services rendered ('Personal', 1929: 45) and this was authorized by King George V in 1930 ('Late King of Spain', 1941: 11). The Critic, under the banner 'Who's who in Adelaide', published a cartoon of him dressed as a bullfighter and noted his hobbies – books, applied art, antique collector and recreations as motoring and golf. He supported fashionable charity events as set designer for plays and fairs. At Moseley Square in Glenelg, he re-created an 'old English town,' to raise funds for a war memorial. For another fair he decorated the square as a 'quaint Chinese village' with pagodas, willow pattern tea gardens, temples and lanterns. The Mail, in a section headed 'Talk of the Town: Men, Women and Gossip' quoted Eric's favourable comments on Adelaide's climate and pretty girls, after returning from Melbourne ('Talk of the Town', 1935: 9).*

*His articles were not all frivolous. He wrote extensively on home design, showing examples of interior decoration and planning arrangements, campaigned successfully to have advertising signs removed from the Adelaide Hills roads, voiced opinions on town planning and civic design. He was critical of Light's plan for Adelaide, called for an Australian style of housing, and explored ideas for housing the poor.*

*His architectural work came to a sudden halt in 1944 when his practice was closed. His library is now held by the Flinders University Library (Russell 1997) although no architectural records have been located.*

(Schenk, John, 'Dancker, Eric Phillips', Architecture Museum, University of South Australia, 2013, Architects of South Australia  
[[http://www.architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=123](http://www.architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=123)]



Photograph and caricature of Eric Phillipps Dancker in c.1921 (Who's Who in Adelaide, South Australia, 1921-22, p.62).

## 4.2 Updated historical details

Since Schenk's 2013 biography, further information relating to the life and significance of Eric Phillipps Dancker has been identified.

Kerrie Round's 1995 PhD Thesis *Celebrating the Past: The Growth of Amateur History in South Australia* documents Eric Phillipps Dancker as the first South Australian citizen to advocate for the formation of an organization to protect South Australia's built heritage in the mid-1930s; some twenty years before the formation of the National Trust of South Australia in 1955 and more than forty years before the introduction of the South Australian Heritage Act of 1978. E. P. Dancker's efforts are described by Round in detail:

*In 1935, E. Phillipps Dancker, an Adelaide architect and former member of the South Australian Historical Society, proposed the formation of a Colonial Historical Society. Apart from lectures and research, he planned that the society would undertake the "recording and possible preservation of interesting old buildings, pioneer cottages, wind and water mills, and other landmarks connected with the early days...as to preserve them is our immediate duty to posterity." He referred to various societies in England as well as the National Trust in that country that worked to preserve England's past. He was the first South Australian to suggest the formation of an organization to preserve the built heritage and to realise that buildings were as important as documents and other relics as records of the past. But he was before his time and received little support.*<sup>20</sup>

It is also understood that the work of F. W. Dancker & Son, specifically the previously unidentified work of Eric Phillipps Dancker, is documented as having been a strong influence on the work of Australian architect Peter Muller (1927-), a leading 20<sup>th</sup> century Australian architect. Biographer Jacqueline Urford records in her 1993 MA thesis that Muller had always admired the work of local architect F. W. Dancker for his wonderful roof forms which "...were almost Japanese in a sense..." and "More like a Lutyens type of architecture...high, strong, slate roofs that sweep right down almost to head height." Urford also states that "...clearly the influence of this architecture has pervaded Muller's work. The essence of the strength and power of Dancker's houses is evident in the architecture that he (Muller) produced in the years 1958 to 1963."<sup>21</sup>

The description of the 'Lutyens type of architecture' by F. W. Dancker & Son is presumed to refer specifically to works now identified as designed by Eric Phillipps Dancker who is known to have incorporated many English vernacular (or 'Old English') features in his designs, often with a close similarity to works by British architect Sir Edwin Lutyens. Urford's description also documents the influence of an early 20<sup>th</sup> century Australian architect on a subsequent mid-20<sup>th</sup> century Australian architect of national prominence; a rarely documented occurrence in Australian architectural history.

Although Schenk's 2013 biography records that E. P. Dancker's career "came to a sudden halt in 1944", current research has shown that Dancker's career ended following a highly publicized lawsuit in which Dancker received a one-year prison sentence, having been found guilty of being "...a passive participant in an act of gross indecency with an 18-year-old member of the R.A.A.F."<sup>22</sup> In 1944, homosexual engagement remained an illegal activity. Dancker's conviction appears to have been legislated by the *Criminal Law Consolidation Act* of 1935, Section 58, which defines an 'act of gross indecency' as "Any person who, in public or in private- (a) commits an act of gross indecency with, or

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<sup>20</sup> Kerrie Round, PhD, 1995, *Celebrating the Past: The Growth of Amateur History in South Australia*, pp. 130-1.

<sup>21</sup> McDougall & Vines, 2006, *Heritage Survey of the Town of Walkerville*, Volume 2, p. 30.

<sup>22</sup> Year's Goal for Architect, News, Fri 17 Mar 1944, p.3.

in the presence of, any person under the age of **sixteen years...**<sup>23</sup> Despite Dancker's participant being apparently technically of legal consenting age, the jury found Dancker guilty by a majority verdict.

Dancker's lawyer E. Millhouse pointed out the injustice of the verdict, stating that "...had the offence happened in a public place, the maximum sentence would have been six months imprisonment."<sup>24</sup> Millhouse also pointed out that the verdict had "...damned him (Dancker) socially and professionally, and the future held little, if anything, for him."<sup>25</sup> Justice Angas Parsons responded, saying "...It might not be that it was necessary for punishment to be inflicted for the purpose of the accused but it was necessary for the purpose of deterring others who held responsible positions in relation to young fellows. He (Parsons) accepted the verdict of the jury, although he was not disposed to say whether he agreed with it or not. He (Parsons) realized the terrible punishment that had overtaken Dancker socially and professionally, which Dancker had brought upon himself. He (Parsons) realized also that people who were disposed to be partie(d) to that kind of offence must expect to be punished, and that others might be deterred from its commission. The sentence would be 12 months' imprisonment."<sup>26</sup> It can be understood that Justice Parsons chose to make a public example of Dancker, convicting him using legislation that may technically not have applied to the circumstances to deter others from homosexual activity. The implication also is that Dancker engaged in sexual practices with a minor, although the individual's age of 18 years old should have precluded this conviction.

The decriminalization of homosexual offences in South Australia would not occur until the introduction of the *Criminal Law (Sexual Offences) Amendment Act* of 1975, following the murder of George Duncan, a gay Australian law lecturer at the University of Adelaide. While likely being one of many such examples, the tragedy of Eric Phillipps Dancker's spectacular fall from grace; from one of Adelaide's most talented and respected architectural practitioners in the early 20<sup>th</sup> century to becoming a social pariah until his death in 1953 (his conviction likely contributing to his current relative obscurity), is likely to be an important and well-documented example of LGBT-related misjustice within South Australian 20<sup>th</sup> century history.

#### **4.3. Documentation since 2013 biography.**

Since Schenk's 2013 biography, the Flinders University Library's collection of material relating to the life of F. W. Dancker & E. P. Dancker has been donated to the UniSA Architecture Museum, now forming the Architecture Museum's 'Dancker Collection'. The Flinders University Library's Architecture Collection, containing 10 box files and 6 folders arranged by topic, has been subsequently identified by the author as Eric Phillipps Dancker's library of reference material, sourced from various 20<sup>th</sup> century architectural catalogues and magazines, etc. It is the author's opinion that this material should be donated to the Architecture Museum to combine the two Collections, which originally comprised Eric Phillipps Dancker's personal library of architectural volumes and material.

Further material relating to Eric Phillipps Dancker's practice, including drawings, prints, artwork and speech notes, etc. were purchased by the author from an online auction in 2018 and have been

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<sup>23</sup> [http://classic.austlii.edu.au/au/legis/sa/consol\\_act/clca1935262/s58.html](http://classic.austlii.edu.au/au/legis/sa/consol_act/clca1935262/s58.html), accessed 15/2/2022.

<sup>24</sup> Year's Gaol for Architect, 1944, p.3

<sup>25</sup> Year's Gaol for Architect, 1944, p.3

<sup>26</sup> Year's Gaol for Architect, 1944, p.3

subsequently donated to the UniSA Architecture Museum, now comprising part of the Architecture Museum's Dancker Collection.

As noted in Schenk's 2013 biography, E. P. Dancker was noted during his lifetime for his articles in printed press, largely isolated to local Adelaide newspapers. Important articles include advocacy for the protection of trees, removal of hoardings on Mount Lofty Road, suggestions for the improvement of Adelaide's metropolitan layout and the search for a national Australian style of architecture. Other more widely distributed articles include a discussion regarding fireplace design for the Australian Home Builder magazine.

Important and interesting articles published by Eric Phillipps Dancker during his lifetime include:

- 'The Fireplace in Architecture, A Study in Designs' (Australian Home Builder, No. 5 (August 1923), pp. 36-37, 50).
- 'Spanish Architecture, Typical of a Sunny land,' (The Register, Thu Jul 24 1924, p.5)
- 'State Centenary, what of Robert Gouger?,' (The Register News-Pictorial, Wed 9 Jan 1929, p.8).
- 'Discovery of Australia, By a Spanish Captain,' (The Advertiser, Thu 29 May 1930, p.18).
- 'Robert Gouger, Great Work of South Australian,' (The Advertiser, Wed 25 Jun 1930, p.18).
- National Style in Architecture, Evolution in Australia, English Tradition,' (The Advertiser, Thu 8 Dec 1932, p.9).
- 'Arboriculture, Proposed League of Tree Lovers,' (The Advertiser, Tue 17 Oct 1933, p.18).
- 'Mount Lofty Road, A National Heritage,' (The Advertiser, Thu 11 Jan 1934, p.12).
- 'Light's Plan of City Attacked, "Lacking in originality and interest," (The Advertiser, Fri 2 Nov 1934, p.25).
- 'How Our City Can Be Improved, No.1 West Adelaide a Garden Suburb,' (The Mail, Sat 12 Jan 1935, p.8).
- 'How Our City Can be Improved, No. 2 – Seafronts and Foreshores, (The Mail, Sat 19 Jan 1935, p.10).
- 'How Our City Can be Improved, No.3 – Suburban Shops and Hotels,' (The Mail, Sat 26 Jan 1935, p.8.)
- 'How Our City Can be Improved, No.4 – Is There a Torrens Problem?,' (The Mail, Sat 2 Feb 1935, p.8).
- 'How Our City Can Be Improved, No. 5 – The Garden City, (The Mail, Sat 9 Feb 1935, p.10
- We Can Do More to Improve Main Roads in S.A., (The Mail, Sat 23 Mar 1935, p.10).
- Mount Lofty Road As National Reserve, Suitable Scheme for Centenary, (The Mail, Sat 30 mar 1935, p.10).
- Give Us Back Our Wayside Villages, (The Mail, Sat 6 Apr 1935, p.8).
- Historic Landmarks, Preservation of Pioneer Buildings, (The Advertiser, Sat 8 Jun 1935, p.24).
- Folk Museum Suggested – use for Disused North Terrace Building, (The Advertiser, Wed 12 Jun 1935, p.22).
- Deputation Says Living Conditions Shocking In City and Suburban Slum Areas, (News, Fri 9 Aug 1935, p.7),
- Centenary Park, Torrens Improvement Scheme, (The Advertiser, Mon 12 Aug 1935, p.18).
- Improving the Torrens, (The Advertiser, Fri 21 Feb 1936, p.24).
- Robert Gouger, Father of Our State, (News, Mon 29 Jun 1936, p.4).
- Move to Establish Folk Museum, Jacobean Building for Housing Relics, (The Advertiser, Sat 22 Feb 1936, p.21).

- Building Not suitable, (News, Mon 6 Apr 1936, p.4).
- Plans for Folk Museum, (News, Sat 25 Apr 1936, p.5).
- Cheap But Modern Housing for the Poor, Architect on Problem, (The Mail, Sat 2 May 1936, p.8).
- Proposals to Beautify River Torrens, (News, Thu 11 Mar 1937, p.9).
- S.A. Scottish Battalion, (The Advertiser, Sat 17 Jul 1937, p.26)
- Architect's Plan to End Slums, (The Mail, Sat 20 Jan 1940, p.8).

#### **4.4 Identified residential works by Eric Phillipps Dancker (1890-1953)**

Identified/attribution residential works by F. W. Dancker & Son now associated with the work of Eric Phillipps Dancker include:

- 42 George Street, Hawthorn (1911)
- 47 Northcote Terrace, Medindie (1911) (attributed)
- 335 & 337 Portrush Road, Toorak Gardens (c.1912-13)
- 91 Hewitt Avenue, Toorak Gardens (1915, demolished)
- 138 Watson Avenue, Toorak Gardens (1919)
- 212 Brougham Place, North Adelaide (1920, now modified)
- Kingscourt, Eudunda for Abraham Shannon (1921, attributed)
- 7 Victoria Avenue, Unley Park (1922, attributed)
- 114 Hewitt Avenue, Toorak Gardens (1922)
- 19-21 Grantley Avenue, Victor Harbor (1922, attributed)
- 9 Washington Road, Riverton (1923, attributed)
- 109 Watson Avenue, Toorak Gardens (1924)
- 47 Molesworth Street, North Adelaide (1924)
- Reconstruction of 1-5 Wellington Square, North Adelaide (1924)
- 28 Tusmore Avenue, Leabrook (1926)
- 'Spanish Cottage', Wattle Street, Brighton (1926, demolished)
- 'Mundy Bequest Homes', Glenelg (1926, demolished?)
- 13 Stannington Avenue, Heathpool (1927)
- 'Adelaide Workman's Homes', 8-10, 12-14, 16-18 Davenport Terrace, Hilton & 33 Milner Road, Richmond (1927)
- 1 Woodland Road, Springfield (1929)
- 'Koijak', for Sir Magnus Cormack, Apsley (1936)
- Lych gate, St Paul's Anglican Church, Naracoorte (1936)
- 'Six houses at Maxwell Terrace, Glengowrie', 40, 44, 45, 46, 47 & 48 Maxwell Terrace, Glengowrie (46 & 47 demolished)
- 46 Glenunga Avenue, Glenunga (1938)
- Australian Colonial Homestead, near Frances (1938, not located)
- Cadell Institute Hall, McGuire Terrace, Cadell (1939)



'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) (photograph by the author)

## 5.0 HERITAGE ASSESSMENT

### 5.1 *Heritage Places Act 1993* criteria assessment

An assessment of the heritage significance of 'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) has been undertaken against the criteria of *Section 16* of the *Heritage Places Act, 1993*.

This assessment has found that the heritage significance of the above property is applicable to definition of criterion **d), e) & f)** of the above legislation.

A description of these values against each criterion is provided as follows:

#### **d) it is an outstanding representative of a particular class of places of cultural significance;**

'Woodgate', 5 Fitzroy Terrace, Thorngate has been historically identified as South Australia's "paradigm of English vernacular revival domestic architecture", or 'Old English' vernacular design (c.1880-1915); a subcategory of the 'Arts & Crafts' movement where leading British architects (including architects Edwin Lutyens, C. E. Voysey and Edward Ould, etc.) interpreted historical English vernacular forms to create artistic 'modern' homes with a strong concern for artistry, detail and precise craftsmanship in the years prior to the First World War. The style is documented as having established the pattern and popularity for subsequent 'Old English' and 'Tudor' interpretations during the 'Inter-War' period.

Examples of 'Old English' design prior to WWI are exceptionally rare in South Australia. Aside from 'Woodgate', one other example has been identified ('Brig House', 56-58 High Street, Grange) though this example has been substantially altered with numerous 20<sup>th</sup> and 21<sup>st</sup> century additions. A recent inspection of 'Woodgate' has indicated that F. W. Dancker & Son's highly-significant 1912-13 design, clearly illustrated in surviving floorplans, remains almost entirely intact both internally and externally; an exceptionally rare occurrence in any early 20<sup>th</sup> century South Australian dwelling.

Few examples of 'Old English' design in Australia have been identified as demonstrating the aesthetic aims of the 'Old English' style prior to WWI (as established within the ethos of works by British architects such as Edwin Lutyens and C. E. Voysey etc.) as successfully as F. W. Dancker & Son's design for 5 Fitzroy Terrace, Thorngate does. These successful aesthetic aims, combined with the almost entirely intact nature of the c.1912-13 design, potentially suggest a residence of national

significance as an exceptional Australian representation of the 'Old English' style prior to the First World War.

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

'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) has been demonstrated to be an exceptional example of 'Old English' residential design work in both South Australia and Australia in the years prior to the First World War.

The design characteristics of the 'Old English' style, incorporating the reinterpretation of English vernacular forms, are clearly and effectively expressed in the design of architects F. W. Dancker & Son; inspired as they were by the work of British architects (particularly the work of architect Edwin Lutyens) published within international architectural journals and books of the period. Significant features of the 'Old English' style included within F. W. Dancker & Son's 1912-13 design include internal and external 'pegged' timber joinery, finely crafted interiors with 'Arts & Crafts' and 'Jacobean' fireplaces and expressive external brick coursework among other features.

F. W. Dancker & Son's exceptional design for 'Woodgate' has been identified as an outstanding representation of 'Old English' design in both South Australia and in Australia prior to WWI, establishing the design ethos of the popular (though perhaps less artistically successful) 'Inter-War Old English' style (1915-1940) to become prevalent in the years after the First World War.

**f) It has a special association with the life and work of a person or organization or an event of historical importance;**

'Woodgate', 5 Fitzroy Terrace, Thorngate has been identified as primarily the work of architect Eric Phillipps Dancker (1890-1953) a significant South Australian architect of the first half of the 20<sup>th</sup> century. Though largely forgotten after his death and 'eclipsed' by the well-known and better-documented achievements of his father Frederick William Dancker (1852-1936), E. P. Dancker has now been identified as an important South Australian residential designer and the leading exponent of 'Old English' and 'Spanish Mission' revival residential styles in South Australia. His prodigious 1912 design for 'Woodgate' is understood to have been his 'journeyman's masterpiece' before the commencement of his professional life; the first of many significant 'Old English' designs in South Australia by this architect.

Eric Phillipps Dancker is now also identified as the first South Australian to recognize the need for the establishment of an organization for the protection of South Australian built heritage during the mid-1930s; twenty years before the establishment of the National Trust in South Australia and more than forty years before the introduction of the *South Australian Heritage Act* of 1978. Dancker's public 'downfall' in 1944 due to homosexual proclivities, resulting in a questionable one-year jail sentence and the end of his professional and social life, can be understood to be a prominent and well-documented example of the 'shaming' and 'punishment' that awaited those convicted of LGBT-related 'transgressions' in early-to-mid 20<sup>th</sup> century South Australian life. This unjust legal system would remain until the decriminalization of male homosexuality within the *Criminal Law (Sexual Offences) Amendment Act* of 1975.

'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) has been owned and continuously occupied by only two generations of the Johnson and Verco families, two prominent families within South Australian history, since construction; a significant familial association of nearly 110 years.

## 5.2 Statement of Significance

Following the above findings, a Statement of State Significance is proposed:

*'Woodgate', 5 Fitzroy Terrace, Thorngate (1912-13) has been identified as the most important example of 'Old English' vernacular revival architecture in South Australia, designed by prominent Adelaide architects F. W. Dancker & Son. The late 19<sup>th</sup> century 'Old English' style, embodied in the works of British architects Edwin Lutyens, C. E. Voysey and Edward Ould among others, reinterpreted English vernacular forms to create well-crafted and artistic 'modern' homes in the years prior to the First World War, establishing the pattern for the subsequent 'Inter-War English Revival' style.*

*An outstanding and highly-intact representation of pre-WWI 'Old English' design within South Australia and in Australia, the prodigious design for 'Woodgate', incorporating highly-significant internal and external 'Old English' elements, is understood to be the 'journeyman's masterpiece' of the young architect Eric Phillipps Dancker (1890-1953); a prominent practitioner and leading exponent of 'Old English' and 'Spanish Mission' revival architecture in South Australia during the first half of the 20<sup>th</sup> century. Dancker is also significant as an early advocate for the protection of South Australia's built heritage decades before the formation of established heritage legislation and organisations; his 1944 conviction and subsequent jail sentence are understood to be an important and well-documented example of LGBT-related 'misjustice' prior to the de-criminalization of male homosexuality in South Australia in 1975.*

*'Woodgate' Thorngate (1912-13) is also strongly associated with the Johnson & Verco families, prominent Adelaide citizens, who owned and occupied the residence for nearly 110 years.*