

## HERITAGE ASSESSMENT REPORT

---

**NAME:** Rogart (flats)

**PLACE:** 26579

---

**ADDRESS:** Karna Country

4-6 Malcolm Street, Millswood

---

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



**Rogart (flats)**

Source: Realestate.com.au, February 2023

### ASSESSMENT OF HERITAGE SIGNIFICANCE

#### Statement of Heritage Significance:

Rogart (flats) demonstrates an important evolution in the way South Australians lived during the twentieth century. Rogart (flats) is a high-quality example of the purpose-built flat developments that began to reshape the suburbs after the First World War, providing the middle class with a popular alternative to conventional detached housing. Designed by Adelaide architects Lawson and Cheesman and constructed in 1936, Rogart (flats) marks a turning point in the development of purpose-built interwar flats in South Australia. Rogart (flats) was the first to be designed with a 'cascading' front elevation, a feature that was widely emulated, and the first designed in a modern style, in this case, an interwar streamlined style. Rogart (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. Rogart (flats) is also an outstanding example of interwar streamlined architecture articulating many of the key attributes of the style such as bold, asymmetrical massing, 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:**

Rogart (flats) is associated with purpose-built interwar flats, with South Australian architecture firm Gavin Lawson and Cheesman, 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.

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

- Everard Court (flats), 1939, 46-48 Anzac Highway, Everard Park, criteria (a), (b) and (e) (SHP 26529, listed 2023),
- Shandon (flats), 1940, 88 Mosely Street, Glenelg South, criteria (a), (b), (d) and (e) (SHP 26550, provisionally entered 2023),
- Woodlands Apartments, 1939-1940, 125 Jeffcott Street North Adelaide, criterion (e) (SHP 26299, listed 2013),
- Dwelling ('Deepacres' Apartments) and Garage at rear, 1942, 283-291 Melbourne Street North Adelaide (SHP 13555, listed 1986).

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,<sup>1</sup> 323 Esplanade Henley Beach,
- Sunningdale, 1935, 12 Barnard Street, North Adelaide,
- Rogart (now Millswood Apartments) (subject of this assessment), 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,
- 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,
- 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 are not listed in the Register, namely:

- 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](http://www.realestate.com.au)



**Felicitas, Wellington Sq. North Adelaide**

Source: [www.realestate.com.au](http://www.realestate.com.au)



**West Linton, Tarlton Street, Somerton Pk.**

Source: DEW Files

Typical site elements of purpose-built interwar flats include:

- Flats arranged in a multi-storey block or blocks to minimise 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 as appropriate,
- design features to facilitate access to natural light and ensure adequate ventilation, such as arrangement of windows, and provision of openable windows and balconies,
- 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, drying areas, roof terraces, and tennis courts,
- landscaping, including plantings, paths, and 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.

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.

### **Gavin Lawson and Cheesman**

The South Australian architectural firm Gavin Lawson and Cheesman (1933-1945; practice subsequently continued under other names) was responsible for a series of notable early modern buildings constructed during the interwar period in South Australia.

There are no places designed by the firm Gavin Lawson and Cheesman listed in the Register as State Heritage Places. However, the former Adelaide Steamship Company Office Building, 1936, 2 McLaren Parade, Port Adelaide, is located within the boundaries of the Port Adelaide State Heritage Area (SHA 13252).

The Ridley Memorial Gates, 68 Goodwood Road, Wayville (Local Heritage Place) were designed by the firm in 1933, but the place was rejected by the South Australian Heritage Council on 7 June 2018 due to reduced intactness and integrity as a result of the removal and redesign of portions of the structure.

Additionally, two State Heritage Places were designed by Gavin Lawson prior to the establishment of the firm Gavin Lawson and Cheesman, namely:

- Hartley Building, originally Adelaide Teachers College), University of Adelaide, 1927, Kintore Avenue, Adelaide (SHP 13652, listed 11 September 1986),
- Kirribilli – House, Garage and Gate Posts, 1930, 7 The Common, Beaumont, criteria (e) and (g) (SHP 26300, listed 2013).

Meanwhile, the Former Royal Adelaide Hospital (South-West Precinct) [including ... Bice Building ...], 1927, North Terrace, Adelaide, criteria (a), (d), (e), and (f) (SHP 26413, listed 2014), designed by the Architect-in-Chief's Department was likely influenced by Lawson, who was employed by the Department at the time.

Besides the Ridley Memorial Gates, other Local Heritage Places designed by the firm Gavin Lawson and Cheesman include:

- Cooperative Insurance House, 1934, Bentham Street, Adelaide
- Rogart (flats), 1936, 4-6 Malcolm Street, Millswood (subject of this assessment)

Notable unlisted places associated with the firm Gavin Lawson and Cheesman include:

- Dr. A. L. Tostevin House, 1935, 6 Herbert Street, Medindie,
- House, 1940, 12 A Williams Avenue, Glenelg East, featuring a pioneering flat roof.

## Interwar streamlined architecture

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

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"<sup>6</sup> and the monograph *Moving to the Modern: Art Deco in South Australian Architecture*.<sup>7</sup>

Most scholarly writers including Cosgrove, Apperly et al, Thorne<sup>8</sup> and Meikle<sup>9</sup> identify at least two key 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.<sup>10</sup> 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'<sup>11</sup> and clean lines with minimal decoration. This strand is exemplified by the former Port Adelaide Council Chambers, (1938, SHP 10931) and Everard Court (flats) (SHP 26529). Rogart (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.

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 Deco<sup>12</sup> and Moderne;<sup>13</sup> 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. 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 may 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,
- curved glass,
- glass bricks,
- flat roofs or conventional roofs concealed by parapets,
- 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.*

Rogart (flats) is associated with the historic theme, Building Settlements, Towns and Cities and specifically, Shaping the suburbs (pre-WW2) and making homes for South Australians.

In the early twentieth century modern flat living emerged as an entirely new lifestyle in South Australia, albeit one predominantly for the very wealthy. The first bespoke multistorey flat complex was Dwelling – Ruthven Mansions (SHP 13368), constructed in the City of Adelaide in two stages, 1912 and 1915. The disruptive impacts of the First World War subsequently halted the further construction of flats and only a few 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 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 who could be housed on a suburban block while simultaneously improving the quality of life of those occupants.

Rogart (flats) marks a turning point in the development of purpose-built interwar flats in South Australia. Rogart (flats) was the first to be designed with a 'cascading' front elevation, which was widely emulated, and the first known to have been deliberately designed in a modern style, in this case, an interwar streamlined style, reflecting the promise of a 'modern' lifestyle which interwar flats offered.

Rogart (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. It is for these reasons that Rogart (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.*

Rogart (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 between 1912 and 1942, when 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.

With the passage of time purpose-built interwar flats have become increasingly uncommon, 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. Owing to such pressures, only 35 purpose-built interwar flats are known to remain. Of these 35, Rogart (flats) is one of only a few that remain highly intact making it an uncommon example of this way of living in South Australia.

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.*

Rogart (flats) was built on land which was previously the back garden of Dwelling – ‘Coonawarra’ on the corner of Malcolm and Woods Streets, Millswood, which was, in turn, previously farmland. The land is not believed to contain any archaeological deposits beyond the remains of discarded and/or buried household waste, which is considered commonplace in a suburban context. The physical fabric of Rogart (flats) is well-documented in photographs and newspaper and journal articles. There is no evidence (documentary, oral history or physical) to suggest that the place may yield information that will contribute meaningfully to an understanding of the State’s history beyond what is readily available.

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.*

Rogart (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 and possibly thousands 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 flat 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. Rogart (flats) demonstrates many of the principal characteristics of the class ‘purpose-built interwar flats’ (see Comparability/Rarity/Comparison). However, in comparison to other places with similar characteristics Rogart (flats) is not considered to be an outstanding representative due to the loss or replacement of key elements such as most original built-in furniture, the original rear timber-framed stairs, laundries and drying areas and the original front fence.

It is recommended that the nominated place **does not fulfil** 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.*

Rogart (flats) marks a critical turning point in the development of South Australian interwar flats, demonstrating an outstanding degree of creative accomplishment. Rogart (flats) was the first South Australian interwar flat development designed with a 'cascading' front elevation, an innovation facilitating privacy, that was widely emulated in subsequent flat developments. Rogart (flats) was the first South Australian purpose-built flat development designed in an interwar streamlined style, of which it is also considered an outstanding representative. Rogart (flats) also represents an early example of the transposition of emerging European Modernist design ideas to South Australia, which occurred in this case as a result of Cheesman's international travel to Europe and drew directly on his first-hand experience of emerging Modernism in the Netherlands.

In addition to the cascading front elevation, Rogart (flats) finely articulates many of the other key attributes of interwar streamlined architecture, namely:

- bold, asymmetrical massing of simple geometric shapes,
- clean lines, rounded corners and minimal decoration,
- plain face brick (now painted),
- horizontal emphasis, achieved through horizontally raked pointing, reinforced concrete perimeter beams, parapet walls, and cantilevered balconies;
- contrasting vertical relief, expressed through brick stairwell towers and vertically-proportioned window openings,
- internal stairs expressed externally through the presence of brick stairwell towers,
- cantilevered elements, in this instance balconies,
- corner windows,
- steel casement window frames,
- gently sloping 'flat' roofs concealed by parapets.

While a number of minor changes have occurred to Rogart (flats), most are either reversible or have had a limited impact on the architectural integrity of the place. One non-reversible change has been the removal and replacement of the original

welded-steel balcony balustrades. While this change has had some impact on the architectural integrity of Rogart (flats), it has not diminished the place's architectural integrity to the extent that its heritage values can no longer be understood and appreciated.

Modifications such as replacement of kitchens and bathroom fitouts and removal of site features such as laundries, drying areas, and timber-framed rear stairs have not compromised the integrity of the building's architectural expression, nor diminished its ability to illustrate the main attributes of interwar streamlined architecture.

When compared with Woodlands Apartments (SHP 26299) and Everard Court (flats) (SHP 26529), both listed in the Register under criterion (e), Rogart (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.*

Rogart (flats) has cultural associations for members of the Unley community who appreciate and value local history, as reflected in its status as a Local Heritage Place. While the Unley community as a whole may be considered a group that resonates broadly across the state, there is no evidence to suggest that all members of this group collectively have a strong cultural or spiritual connection with Rogart (flats). Any subset of the larger group, with such a connection, would not be considered to resonate broadly across the State as a group of significance to South Australia.

Rogart (flats) has provided residential accommodation for a limited number of people since its construction in 1936. While it is possible that some individuals who have lived in the building 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.

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.*

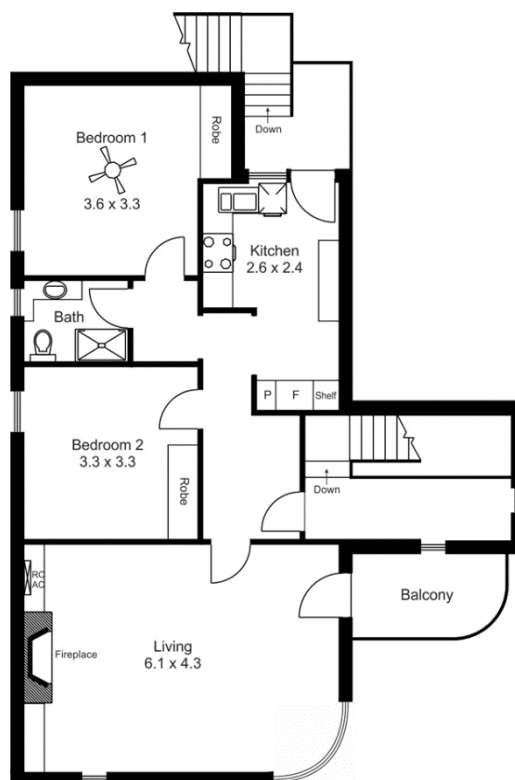
*Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed 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.*

Rogart (flats) is associated with the prolific South Australian architectural practice Gavin Lawson and Cheesman, which played an important role in the emergence of modern architecture during the interwar period in South Australia, largely through the influence of Jack Cheesman. However, at this point in time insufficient detailed research has been undertaken to critically contextualise the role of the practice Lawson and Cheesman within the broader context of South Australian architectural practice during the interwar period, and the emergence of modern architecture in particular.

Individually, Gavin Lawson is known for his work in the Dutch Colonial style, while Jack Cheesman made a notable contribution to South Australian history through his association with town planning in South Australia during the post-war period. While future research may demonstrate the practice Gavin Lawson and Cheesman has made a strong, notable or influential contribution to South Australia's architectural history and in particular the introduction of Modern architectural styles, 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



**Typical upstairs flat, Rogart (flats)**

Source: Realestate.com.au

Rogart (flats) is a two-storey block of brick and reinforced concrete flats, built on a suburban street allotment. Structurally, Rogart (flats) is constructed from load-bearing cream bricks (now painted), tied together by reinforced concrete perimeter beams which also serve as window lintels. Rogart (flats) comprises three adjoining, skillion-roofed, two-storey building units, with each unit stepped back from the street creating a 'cascading' front elevation. Each building unit is covered by a skillion roof concealed from the street by integrated parapets and has a curved south-eastern corner. The western and centre building units also possess square-footed stairwell towers, with flat roofs concealed by parapets at a lower level from the main roof and parapet. The stairwell towers are located in corners of the cascading front elevation and are structurally integrated into the main structure through the perimeter beams. Two recent garage buildings are located to the north.

Additional exterior features include:

- steel-framed casement corner windows with terracotta-tiled sills (now painted),
- narrow, vertical window openings in eastern side of stairwell towers containing steel window frames,
- narrow, vertical window openings containing glass bricks,
- quarter-round, reinforced concrete cantilevered balconies in corners between eastern facades and stairwell towers, with steel balustrades (balustrades not original fabric),
- semi-enclosed reinforced concrete staircases in stairwell towers,

- horizontally-raked pointing,
- terracotta vents positioned at intervals,
- timber-framed sash windows on elevations facing away from street,
- semi-enclosed steel rear staircases,
- cantilevered reinforced concrete awning over door at north-eastern corner.

Original interior features include:

- coved cornices,
- fireplaces, including unpainted, glazed brick,
- built-in shelving adjacent to fireplaces,
- skirtings and architraves,
- hollow-core plywood doors,
- original fixed mirrors,
- floorboards.

### **Elements of Significance:**

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

- Block of flats,
- Original exterior materials, including cream brick with horizontally-raked pointing, terracotta tile and glass bricks,
- Steel window frames,
- Original layout of internal rooms,
- Original interior details, fittings and finishes where remaining, including fireplaces, built-in furniture, cornices, architraves, floorboards and doors.

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

- Balcony balustrades,
- Kitchen and bathroom fitouts,
- Non-original interior paint and floor coverings,
- Reverse-cycle air conditioning units, hot water services, and television aerials,
- Trees, shrubs and landscaping,
- Garages,
- Non-original subdivision fences, street fence and security gate.

## 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.<sup>14</sup>

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.<sup>15</sup> 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.<sup>16</sup> 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 developer<sup>17</sup> R. F. Ruthven Smith,<sup>18</sup> 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 Torode<sup>19</sup> in 1915. When completed Ruthven Mansions represented a national watershed<sup>20</sup> 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.<sup>21</sup>

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.<sup>22</sup> This trend was driven by several factors, including the rising value of city and metropolitan land,<sup>23</sup> changing aesthetic values away from 'ponderous Victoriana' in favour of modern American and European styles and evolving lifestyle preferences towards 'simplicity and convenience'<sup>24</sup> facilitated by rapidly advancing technology.

The abandonment of large mansions was accelerated during and after the First World War due to the 'servant problem.'<sup>25</sup> Depletion of men from the labour pool due to the war relaxed social barriers enabling more women to gain employment in traditionally



male domains such as shops, factories<sup>26</sup> 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.<sup>27</sup> Many large homes sold off from the late 1910s onwards were converted to other uses including boarding houses,<sup>28</sup> private hospitals, rest homes and flats,<sup>29</sup> 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.'<sup>30</sup> 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 corridor<sup>31</sup> directly into the living areas, offering less privacy than purpose-built flats, where individual, external front and back entrances were preferred.<sup>32</sup> 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 understood<sup>33</sup> 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),<sup>34</sup> built as an investment by builder George A. Rule and Haigh Mansions at Henley Beach (LHP, 1921),<sup>35</sup> 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.<sup>36</sup>

Thus the 'overwhelming demand for homes'<sup>37</sup> which helped fuel the 1920s construction boom<sup>38</sup> 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.<sup>39</sup> 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.<sup>40</sup>

### *The flat debate*

Flats represented the first serious 'challenge' to the 'Australian dream' of house ownership and suburban living,<sup>41</sup> and 'vied' with new detached housing as 'symbols of modernity.'<sup>42</sup> 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.'<sup>43</sup>

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'<sup>44</sup> in Adelaide's newspapers, a debate which had 'a pronounced impact on the form and function of interwar flat developments.'<sup>45</sup> In light of precedents interstate and overseas,<sup>46</sup> the critics of flats argued that flats and even semi-detached houses would lower the 'tone' of residential suburbs<sup>47</sup> and become the 'slums of tomorrow.'<sup>48</sup> 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.<sup>49</sup> 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.'<sup>50</sup>

Flats were also widely considered to be 'hostile' to family life,<sup>51</sup> and were even blamed for a declining birth-rate.<sup>52</sup> In 1923, the Adelaide *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.<sup>53</sup>

Some local councils, under pressure from concerned electors, unsuccessfully<sup>54</sup> attempted to introduce by-laws<sup>55</sup> to control flat-building in affluent areas 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'<sup>56</sup> and demanded that applications to build flats should be considered on merit.<sup>57</sup>

#### *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.<sup>58</sup> Flat-building was further spurred during the late 1930s due to a 'severe' shortage of housing caused by the Depression<sup>59</sup> and reluctance of financial institutions to approve second mortgages to pay for housebuilding, a practice which had been widespread in the 1920s.<sup>60</sup> 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.<sup>61</sup> 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.<sup>62</sup>

Because stacked flats could not be sold<sup>63</sup> on individual Certificates of Title, 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<sup>64</sup> investment opportunities for both owner-occupier and non-occupier landlords, and for builders.<sup>65</sup>

As elsewhere in Australia, women participated strongly in the rise of South Australian purpose-built flats, 'whether as occupants, owners, investors or developers.'<sup>66</sup> 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 (SHP 26560), built for Edith Duncan as owner-occupier. Offering a greater return on investments than detached houses<sup>67</sup> 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.

#### *Living in purpose-built flats*

Purpose-built flats were usually smaller and required less maintenance than a typical detached bungalow and garden<sup>68</sup> and were marketed to and bought or rented by middle-class<sup>69</sup> 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 glamour<sup>70</sup> 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.<sup>71</sup>

Typically, purpose-built flats featured 'up-to-date'<sup>72</sup> appliances and services, including gas, electrical and telephone connections, built-in furniture and other 'labour saving' features.<sup>73</sup> These modern conveniences facilitated low-maintenance lifestyles, especially for middle-class people who could not afford servants.<sup>74</sup> 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.<sup>75</sup>

Flat-living represented 'a distinctively modern, twentieth century lifestyle'<sup>76</sup> very different to that of the typical 'suburban house-and-garden-dweller.'<sup>77</sup> Purpose-built flats came to be considered 'as much a part of the modern world as the automobile and moving pictures'<sup>78</sup> and their occupants were considered 'moderns.'<sup>79</sup>

### *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 Functionalist<sup>80</sup> 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.<sup>81</sup>

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,<sup>82</sup> but also technological limitations of the time. While known in South Australia in the 1930s, flat roofs were still somewhat experimental, prone to leaking,<sup>83</sup> and not all builders were expert in their construction.<sup>84</sup> Some commentators also questioned the value of flat roofs on houses with large gardens.<sup>85</sup> Tiled roofs, by contrast, were familiar, functional<sup>86</sup> 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.<sup>87</sup> 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.<sup>88</sup>

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.<sup>89</sup>

Purpose-built flats were designed to create a home-like environment 'according to contemporary notions of modernity and progress,<sup>90</sup> 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.'<sup>91</sup>

Health, hygiene and cleanliness were contemporary preoccupations<sup>92</sup> 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;<sup>93</sup> 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,<sup>94</sup> though it remained out of reach for most middle- and working-class South Australians.<sup>95</sup> 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.<sup>96</sup>

#### *Gavin Lawson and Cheesman*

The South Australian architectural firm Gavin Lawson and Cheesman was established in 1933, when established Adelaide architect George Gavin Lawson (b. 27 May 1882 – d. 9 June 1953) invited Jack Denyer Cheesman (b. 2 January 1905 – d. 8 July 1994) to join him in partnership, following Cheesman's return to Adelaide from overseas. The 'thriving' firm Gavin Lawson and Cheesman played an important role in the emergence of modern architecture in South Australia, largely through the influence of Jack Cheesman.

George Gavin Lawson was born in Scotland and completed his articles in Edinburgh. He migrated to South Africa in 1905 and thence to Brisbane, prior to enlisting in the First World War and serving in the AIF. After the war, he settled in Adelaide from 1921, was employed as Assistant Chief Draughtsman in the Architect-in-Chief's Department and later established an Adelaide office of the Melbourne firm Marcus and Barlow, which became known as Barlow, Hawkins and Lawson. The partnership was dissolved in 1929 and Lawson became a sole practitioner.<sup>97</sup>

Cheesman was born in Adelaide and studied architecture at the SA School of Mines and Industries and School of Arts, and concurrently, worked as an articled pupil for the Architect-in-Chief's Department under Gavin Lawson from 1923 to 1926. Cheesman was 'heavily influenced' by the American architecture, design and drafting journal *Pencil Points*, and wrote to its editor Ralph Reinhold to arrange work in New York. From 1929 to 1931, Cheesman worked in the large office of York and Sawyer in New York while studying architecture at the New York University and the Beaux-Arts Institute of Design at Atelier Hiron, until the Depression forced him to leave the United States. Following a further six months' study and sketching in Europe, where he experienced emerging architectural Modernism first hand in France, the Netherlands and Germany, Cheesman returned to Adelaide in 1931.<sup>98</sup>

During the 1920s the architectural profession in South Australia was highly conservative and professional discourse was 'actively discouraged' by senior practitioners. By the mid-1930s, the South Australian profession was 'slowly becoming aware' of modern trends through interstate and overseas publications and the experiences of young local practitioners who had worked and travelled overseas. These included Jack Cheesman and Colin Hassell,<sup>99</sup> another South Australian-born architect, who travelled to Europe on an Orient Line Scholarship during 1935-1936.<sup>100</sup>

In 1937, Jack Hobbs McConnell arrived in Adelaide from Melbourne to work for local architectural firm Philip R. Claridge and Associates. There he became colleagues with Colin Hassell and Russell S. Ellis, another member of the younger generation of architects and another 'pioneer' of Modernist architecture in South Australia.<sup>101</sup> McConnell emerged as a 'leading figure' among younger Adelaide architects during the late 1930s and was highly influential in 'introducing and disseminating' modern architectural ideas, in particular through an organisation called the Young Architects Association, also known as the Architects' Club, which he helped establish.<sup>102</sup>

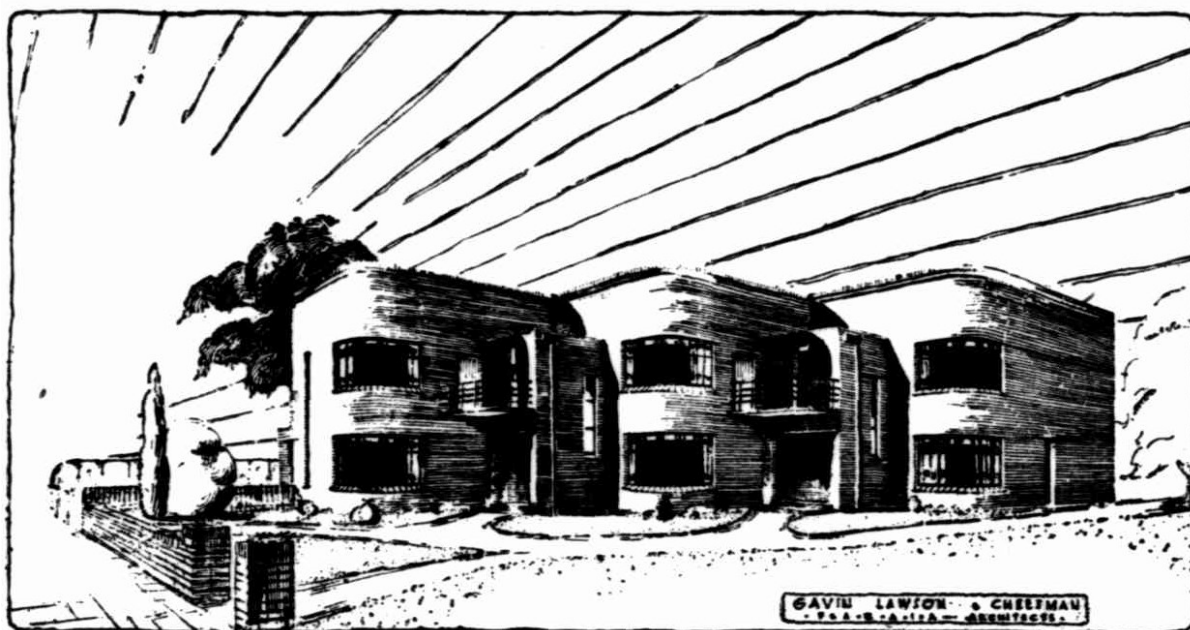
Meanwhile during the 1930s and early 1940s, the firm Gavin Lawson and Cheesman designed a string of highly innovative buildings informed by Cheesman's experiences in the United States and Europe, beginning prior to the arrival of Jack McConnell in South Australia and before Colin Hassell's return from Europe, both of which occurred in 1937. These buildings included a house for Dr. A. L. Tostevin at 6 Herbert Street, Medindie (1935); offices for Thomas H. Webb and Son (1936, demolished), including a façade comprised largely of glass bricks, reportedly the first time this material was employed in Australia;<sup>103</sup> an administration and store building for the Adelaide Steamship Company at Port Adelaide (1936); Rogart (flats) (1936, LHP, subject of this assessment), drawing upon emerging Modernist architecture seen by Cheesman on his travels through the Netherlands; and a house at Somerton (1940) featuring a pioneering flat roof.<sup>104</sup>

After Lawson's death in 1953, the practice continued as Lawson, Cheesman, Doley and Partners from 1954; Cheesman, Doley, Brabham and Neighbour from 1960; and Cheesman, Doley, Neighbour and Raffin Pty Ltd from 1971. In 1979, Cheesman, Doley, Neighbour and Raffin Pty Ltd was 'amicably' split creating three new firms:

Raffen Maron Architects, Haddrick, Harris & Wyman and KMH Neighbour & Lapsys Architects Pty Ltd, while Cheesman retired around this time.

Jack Cheesman is especially remembered as a 'leader' in the trend towards Modernism in South Australia, and also for the role he played in the professionalisation of architecture in South Australia during the 1930s and 1940s.<sup>105</sup> Gavin Lawson is remembered for bringing the South African Dutch Colonial style to South Australia in the 1920s and for establishing the firm of Gavin Lawson and Cheesman.<sup>106</sup>

*Rogart (flats)*

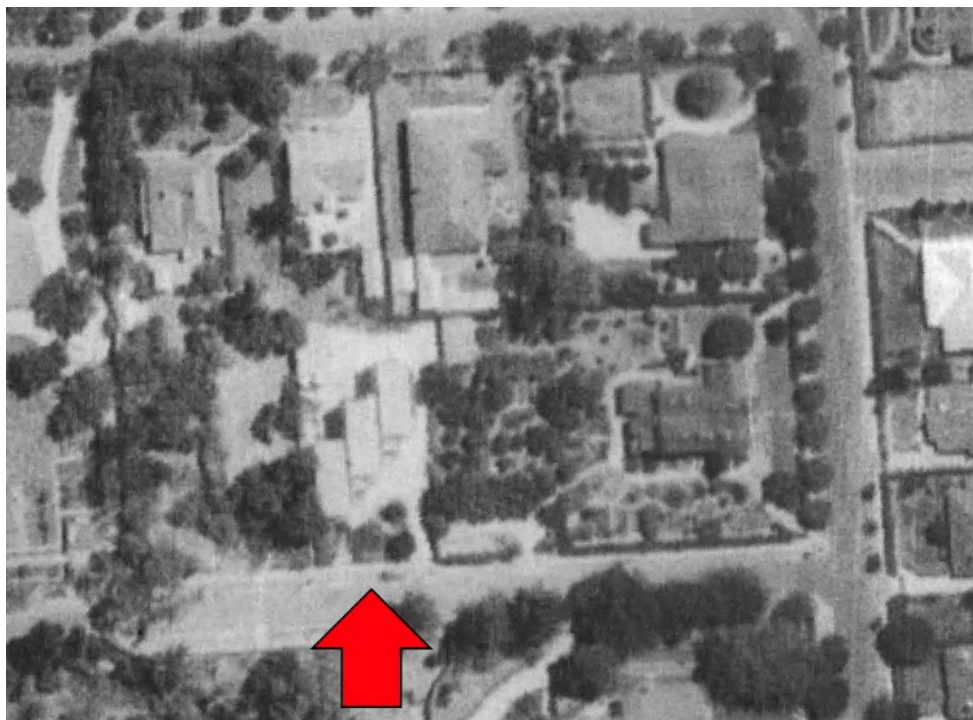


**Architect's perspective drawing of Rogart (flats)**

Source: "Features of Modern Flats at Millswood" in *Mail* 11 July 1936 p. 25

In April 1918, Stella MacKay, the wife of Broken Hill doctor John Gilbert MacKay, acquired Allotments 77-80 of Section 223, laid out as Millswood.<sup>107</sup> Six years later in 1924, John MacKay sold his Broken Hill medical practice. Afterwards, he and Stella relocated to Adelaide,<sup>108</sup> where they lived in a large house, Dwelling - 'Coonawarra' (SHP 10751), which stood on Stella's Allotments 79 and 80 at Millswood, on the corner of Malcolm and Wood Streets. Dwelling - 'Coonawarra' was built in 1898 for explorer David Lindsay, who explored 'extensively' in the Northern Territory and surveyed the town of Stuart, later known as Alice Springs.<sup>109</sup>

Rogart (flats) was designed by Adelaide architectural firm Gavin Lawson and Cheesman and built in 1936, in what was previously the back garden of Dwelling - 'Coonawarra'. While Allotments 77-80 were owned in Stella's name only, the Adelaide *Mail* newspaper implied that Rogart (flats) was commissioned by John MacKay.<sup>110</sup> Rogart (flats) was possibly named after the Highland village of Rogart in Sunderland, Scotland, reflecting John Gilbert MacKay's Scottish family background.



**Aerial view of Rogart (flats), built in the former back garden of 'Coonawarra' (large house on right), 1949.**

Source: ENVMaps

Jack Cheesman considered emerging Dutch Modernism to be 'a very beautiful and original style... simple, practical and straightforward' and drew on some of its key features in his design for Rogart, including 'elevation dealt with in mass [as] a truthful expression of the plan'; the elimination of 'petty detail'; the use of yellow brick; the use of glass brick; and a pattern to the façade, achieved through raked-out horizontal mortar joints.<sup>111</sup> The *Adelaide Mail* newspaper also reported that Rogart was 'so modern, in both plan and elevation' that the architects had 'applied for copyrights,'<sup>112</sup> however, this claim cannot be substantiated.<sup>113</sup>

Rogart (flats) was the first block of purpose-built interwar flats in South Australia to employ a 'cascading' front elevation, an innovative feature that allowed each tenant a clear view of the garden and street while affording privacy to windows and balconies through setbacks. Balconies provided additional opportunities for access to fresh air and daylight for the upstairs tenants.

Lawson and Cheesman also considered privacy by:

- designing each flat with a main entrance leading onto the central passage rather than living space;
- providing 'soundproof' concrete ceilings to the downstairs flats, with timber second-storey floors laid on top;
- arranging rooms and common stairwells to limit movement of sound between the living spaces of adjacent flats; and
- the provision of individual rear entries and staircase to the upstairs flats.



External features in common areas included rotary clothes lines, paved drying areas and lock-up fuel bins. Laundries are understood to have been located in two freestanding garage buildings, which provided parking space for approximately six vehicles. Some existing trees on the site were deliberately left intact, including a 'fine old fig tree' which had grown into a local landmark.<sup>114</sup>

Despite the limited available space, each flat was planned like a small house, with main rooms accessed from a central passage, meaning it was not necessary to pass through one room to reach another. The flats featured an unusually extensive suite of built-in furniture and amenities (see Table 1).

#### **Features of each flat at Rogart (flats)<sup>115</sup>**

- Rug box seat, telephone table and wall light with integrated mirror in entry
- Bookshelves flanking living room fireplace
- Two wall lights in living room
- Linen press outside bathroom
- 'Sanitary' terrazzo drainboard and tiled splashback, with cupboards below
- 'Cooled' pantry
- Dining table with shelves above
- Kitchen dresser unit convertible to breakfast table
- Trades hatch in kitchen
- Linoleum floor in kitchens
- Electric cooker
- Space for refrigerator
- Triple wardrobe in main bedroom
- Wall light in bedroom above space for dresser
- Bedside wall plug
- Second bedroom/dining room
- Tiled and coloured enamelled bathrooms
- Built-in bath and basin
- 'Instantaneous' hot water heater
- Recessed shaving cabinet
- 'Silent-flushing' cistern
- Terracotta-tiled internal passageway
- Polished hardwood floors in living areas
- 'Rolscreen' flyscreens
- 'Fireproof' concrete ceilings to downstairs flats
- Metal insulation under roofs of upstairs flats

NB. With the exception of the bookcases, most of the original built-in furniture at Rogart (flats) is understood to have been removed or replaced.

Each flat was designed as a modular unit, so that additional bays could be added, 'as far as the land permits, without any alterations to existing work.'<sup>116</sup> Unlike later flat developments such as Woodlands (1940, SHP 26299), Rogart possessed gently sloping skillion roofs, not conventional tiled, hipped roofs concealed by parapets.

Rogart (flats) is one of two examples of early South Australian Modernism selected and discussed by historian Michael Page in *Sculptors in Space: South Australian Architects 1836-1936*, a history of the architectural profession in South Australia. Page discusses Rogart (flats) and the earlier Dr A. L. Tostevin House at Medindie (1935) in the context of the firm Gavin Lawson and Cheesman's role in the emergence of modern architectural ideas during the mid-1930s in South Australia.

## Chronology

### Year Event

- 1837 The Millswood area is first surveyed by Colonel William Light, as part of his broader survey of the district of Adelaide.
- 1839 Samuel Mills arrives in South Australia.
- 1840 Samuel Mills establishes Ravenswood Farm encompassing parts of the present-days suburbs of Goodwood, Millswood and Clarence Park.
- 1882 27 May, George Gavin Lawson born in Leith, Edinburgh, Scotland.  
Millswood, named for Samuel Mills, is laid out on the southern portion of Section 223, in the Hundred of Adelaide, by D. Tweedie and G. Horrell.
- 1898 Dwelling – 'Coonawarra' is built on Allotments 77-80 of Section 223, Hundred of Adelaide, for explorer David Lindsay.
- 1905 2 January, Jack Denyer Cheesman born in Adelaide, South Australia.  
George Gavin Lawson migrates to South Africa.
- 1912 First stage of Ruthven Mansions, Adelaide's first modern flat development, completed for R. F. Ruthven Smith.**
- 1915 Second stage of Ruthven Mansions completed.
- 1918 April, Stella MacKay, wife of Broken Hill doctor John Gilbert MacKay, acquires 'Coonawarra' on Allotments 77-80 of Section 223, laid out as Millswood.**
- 1919 Charles W. Rutt designs Victor Mansions, Glenelg, for A. Rule.  
June, the *Register* newspaper reports on the 'servant problem.'
- 1921 Haigh Mansions completed for Alfred Haigh.  
George Gavin Lawson settles in South Australia.
- 1924 Thousand Homes Scheme announced.  
**John MacKay sells his Broken Hill medical practice and relocates to Adelaide.**
- 1928 October, Wilkinson, Sando and Wyles report shortage of 'high-grade' flats.
- 1929 George Gavin Lawson becomes a sole practitioner after dissolution of architectural partnership Marcus and Barlow.  
Jack Cheesman works in the large office of York and Sawyer in New York.
- 1931 Jack Cheesman returns to Adelaide following six months' study and sketching in France, Holland and Germany.
- 1933 South Australian architectural firm Gavin Lawson and Cheesman is established.
- 1935 January, *News* reports modern flats in demand.  
June, *Mail* newspaper reports modern flats 'scarce' in Adelaide.

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

House for Dr. A. L. Tostevin completed at Herbert Street, Medindie, to a design by Gavin Lawson and Cheesman.

- 1936 January, remodelling of premises completed for Thomas H. Webb Ltd, grain merchants, to a design by Gavin Lawson and Cheesman; the first building in South Australia to employ glass bricks.

Administration and store building for the Adelaide Steamship Company at Port Adelaide completed, to a design by Gavin Lawson and Cheesman.

**Rogart (flats) completed, to a design by Gavin Lawson and Cheesman.**

- 1953 9 June, death of George Gavin Lawson.
- 1954 Architectural firm Gavin Lawson and Cheesman continues as Lawson, Cheesman, Doley and Partners.
- 1960 Lawson, Cheesman, Doley and Partners becomes Cheesman, Doley, Brabham and Neighbour.
- 1971 Cheesman, Doley, Brabham and Neighbour becomes Cheesman, Doley, Neighbour and Raffin Pty Ltd.
- 1979 Cheesman, Doley, Neighbour and Raffin Pty Ltd is 'amicably' split creating three new firms: Raffin Maron Architects, Haddrick, Harris & Wyman and KMH Neighbour & Lapsys Architects Pty Ltd.

**1997 27 June, Rogart (flats) is listed as a Local Heritage Place.**

## References

### Books and Chapters

- Richard Apperly, Irving and Reynolds, *A Pictorial Guide to Identifying Australian Architecture* (1989) North Ryde NSW: Angus and Robertson
- Louise Bird, Russell S. Ellis: *Pioneer Modernist Architect* (2007) Adelaide SA: Louis Laybourne Smith School of Architecture and Design, University of South Australia
- Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky: apartment living in Australia* (2007) Carlton VIC: Miegunyah Press
- 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
- Peter Donovan, "Motor cars and freeways: measures of a South Australian love affair" in Bernard O'Neil, Judith Rafferty and Kerry Round (eds), *Playford's South Australia: essays on the history of South Australia, 1933-1968* (1996) Adelaide: Professional Historians Association
- J. M. Freeland, *Architecture in Australia: a history* (1968) Ringwood, VIC: Penguin Books
- Roy Lumby, "Art Deco" in Philip Goad and Julie Willis (eds), *Encyclopedia of Australian Architecture* (2012) Port Melbourne VIC: Cambridge University Press
- 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

- Jeffrey Meikle, *Twentieth Century Limited: industrial design in America, 1925-1939* (2001) Philadelphia PA: Temple University Press
- Michael Page, *Sculptors in Space: South Australian Architects 1836-1986* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter)
- 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
- J. N. Presse, *House Styles in Adelaide: a pictorial history* (1981) Adelaide SA: Australian Institute of Valuers/Real Estate Institute of South Australia
- Ross Thorne, *Cinemas of Australia VIA USA* (1981) Sydney NSW: University of Sydney, Department of Architecture
- Peter Timms, *Private Lives: Australians at Home Since Federation* (2008) Carlton VIC: Miegunyah Press
- Julie Willis, "Moderne" in Philip Goad and Julie Willis (eds), *Encyclopedia of Australian Architecture* (2012) Port Melbourne VIC: Cambridge University Press

### Reports and Theses

- Helen Bennett, *Interpreting the Modern: Flatland in Brisbane 1920-1941: living in multiple-occupancy dwellings in interwar Brisbane* (2010) Griffith University Thesis
- 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)
- 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)
- Danvers Architects Pty Ltd, "Heritage Survey of the City of Henley and Grange" (May 1993)
- Donovan and Associates, "City of Unley Heritage Survey 1985 Re-assessment" (August 1985)
- Bridget Jolly "Unley Park, South Australia: selected twentieth century and later domestic architecture Vol. 1" (2012)
- McDougall & Vines Conservation and Heritage Consultants, "Unley Heritage Research Study for the City of Unley Volume 1" (2001)
- Town Planning Committee *South Australia, Report on the Metropolitan Area of Adelaide* (P. P. 95) (1965) Adelaide SA: Government of South Australia

### Journals

- Chris Burns, "Beacon of Modernity: a new façade for Sands & McDougall Pty Ltd, Adelaide" in *Spirit of Progress* Winter 2020 pp. 24-26
- 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)
- 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)
- Fran Smith, "Adelaide's interwar flats: a new form of housing for a new world" in *Bibliofile* (2, 2021)

## Newspapers

- "Additions to Ruthven Mansions. Well up to Date." in *Register* 7 May 1915 p. 10 <http://nla.gov.au/nla.news-article59602578>
- "Victor Mansions, Memorial Flats for Glenelg. A Splendid Project." in *Mail* 7 June 1919 p. 10 <https://trove.nla.gov.au/newspaper/article/63761604>
- "The Passing of the Mansion Home." in *Register* 12 June 1919 p. 5 <http://nla.gov.au/nla.news-article62197068>
- No title in *Mail* 8 October 1921 p. 8 <http://nla.gov.au/nla.news-article63853911>
- "Flats, Undesirable" in *News* 5 September 1923 p. 5 <http://nla.gov.au/nla.news-article129841614>
- "Flats on Albert Terrace. 'Building Not Ornate Enough.' Cr. Lee Protests." in *Glenelg Guardian* 10 April 1924 p. 1 <http://nla.gov.au/nla.news-article214723942>
- "Dr. MacKay Leaving, Has Disposed of Practice" in *Barrier Miner* 9 September 1924 p. 2 <http://nla.gov.au/nla.news-article45897469>
- "Shortage of Flats" in *Mail* 27 October 1928 p. 12 <http://nla.gov.au/nla.news-article58563309>
- "Kingsmead Flats, Comfort and Convenience, Up-to-date Appointments" in *News* 1 May 1929 p. 6 <http://nla.gov.au/nla.news-article129139518>
- Jack Cheesman, "Architecture and Building in Other Lands." in *Building and Construction* 26 May 1932 pp. 6, 8
- "Study Science of Living, Hint to Architects by Judge, Exhibition Lesson" in *News* 16 January 1935 p. 7 <http://nla.gov.au/nla.news-article128908307>
- "Modern Flats Still Scarce in Adelaide, Several Schemes Under Discussion, Show Contest Suggested" in *Mail* 1 June 1935 p. 10 <http://nla.gov.au/nla.news-article57008293>
- "Glenelg Ban on Certain Flats, Semi-Detached Not To be Allowed, Areas Affected" in *News* 29 August 1935 p. 12 <https://trove.nla.gov.au/newspaper/article/128422816>
- "Protest Against Ban on Flats" in *News* 13 September 1935 p. 4 <http://nla.gov.au/nla.news-article129296885>
- "Australia's First Glass Wall, Adelaide Gives Building Lead" in *Mail* 18 January 1936 p. 12 <http://nla.gov.au/nla.news-article55724069>
- "Features of Modern Flats at Millwood, Additions Possible" in *Mail* 11 July 1936 p. 25 <http://nla.gov.au/nla.news-article55828667>
- "Acute Housing Shortage, Problem for City" in *News* 21 January 1937 p. 4 <http://nla.gov.au/nla.news-article131405718>
- Hope Cooper, "Smart New Flats" in *Murray Pioneer and Australasian River Record* 9 September 1937 p. 18 <http://nla.gov.au/nla.news-article124803675>
- "Housing Shortage Still Acute, Tendency Towards Rise in Rents, Flats Popular" in *Advertiser* 14 March 1938 p. 25 <http://nla.gov.au/nla.news-article74211430>
- "N.S.W. to Regulate Building of Blocks of Flats" in *News* 2 April 1938 p. 5 <http://nla.gov.au/nla.news-article131557162>
- "Furnishing Small Flats for Comfort" in *Mail* 9 July 1938 p. 34 <http://nla.gov.au/nla.news-article55942513>
- "Modern Homes, Flat Roof Heat Bogy Disproved, Somerton House Has Attractive Features" in *Mail* 27 April 1940 p. 22 <http://nla.gov.au/nla.news-article54808786>

## **Pamphlets**

Chris Burns, *Art Deco in South Australian Architecture* (2018) Adelaide SA: Art Deco and Modernism Society of Australia Inc. Adelaide Chapter

## **Websites**

Julie Collins, "Cheesman, Jack Denyer" in Architects of South Australia Database  
[https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=65](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=65)

Julie Collins, "Lawson, George Gavin" in Architects of South Australia Database  
[https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=43](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=43)

Julie Collins "McConnell, Jack Hobbs" in Architects of South Australia Database  
[https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=46](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=46)

Christine Sullivan, "Hassell, Frank Colin (Colin)" in Architects of South Australia Database  
[https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=23](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=23)

North Sydney Council, *At Home in North Sydney: an architectural history of a locality*  
<https://www.athomeinnorthsydney.com.au/domestic-help1.html>

AU1029319A Ernest Grant Walsh, An improved bracket for holding rods for supporting curtains and drapings (20 January 1920), Google Patents  
<https://patents.google.com/patent/AU1029319A/en?inventor=Grant+Walsh+Ernest>

## **Archival**

CT 618/59

## SITE RECORD

---

**NAME:** Rogart (flats)

**PLACE NO.:** 26579

---

**DESCRIPTION OF PLACE:** Two-storey brick and reinforced concrete flats

**DATE OF CONSTRUCTION:** 1936

**REGISTER STATUS:** Identified 8 December 2022  
Provisionally entered 14 March 2024

**LOCAL HERITAGE STATUS:** Listed 26 June 1997

**CURRENT USE:** Flats  
1936-Present

**ARCHITECT:** Gavin Lawson and Cheesman  
1936

**LOCAL GOVERNMENT AREA:** City of Unley

**LOCATION:** **Street No.:** 4-6  
**Street Name:** Malcolm Street  
**Town/Suburb:** Millswood  
**Post Code:** 5034

**LAND DESCRIPTION:** **Title** CT 6003/893 U1; CT 6003/894 U2;  
**Reference:** CT 5005/480 U3; CT 5005/481 U4;  
CT 5005/482 U5; CT 5005/483 U6;  
CT 6003/895 COMMON PROPERTY  
SP 8068  
**Hundred:** Adelaide

**MAP REFERENCE** 34°57'33.10"S 138°35'47.91"E

## PHOTOS

**NAME:** Rogart (flats)

**PLACE NO.:** 26579



**Front view looking north**

Source: Realestate.com.au, November 2017



**Upstairs balcony showing horizontal raked pointing**

Source: Property.com.au, April 2020



## PHOTOS

---

**NAME:** Rogart (flats)

**PLACE NO.:** 26579

---



**Rear view looking south-east**

Source: Property.com.au, December 2021



**Rear view looking south-west**

Source: Realestate.com.au, December 2019

## PHOTOS

---

**NAME:** Rogart (flats)

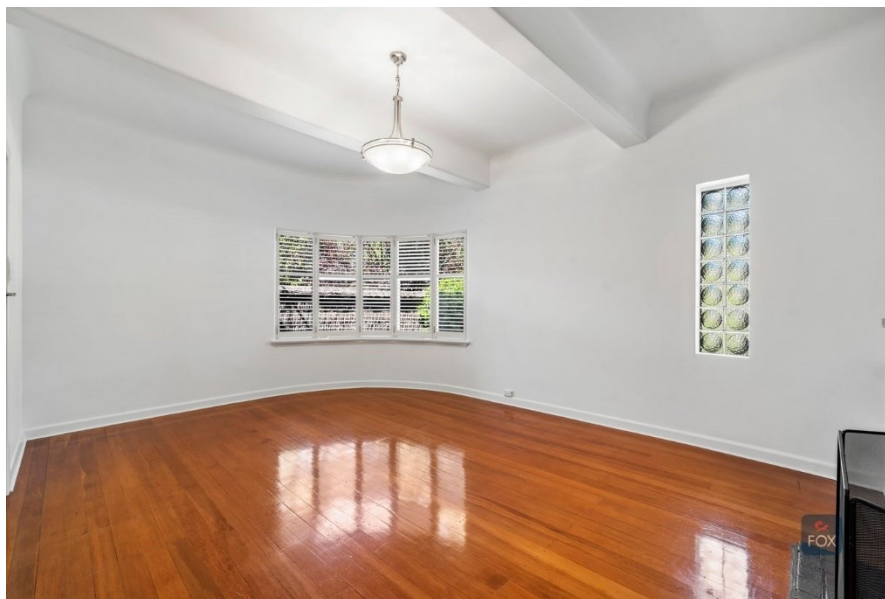
**PLACE NO.:** 26579

---



**Typical living room interior showing fireplace and built-in shelving**

Source: Realestate.com.au, March 2023



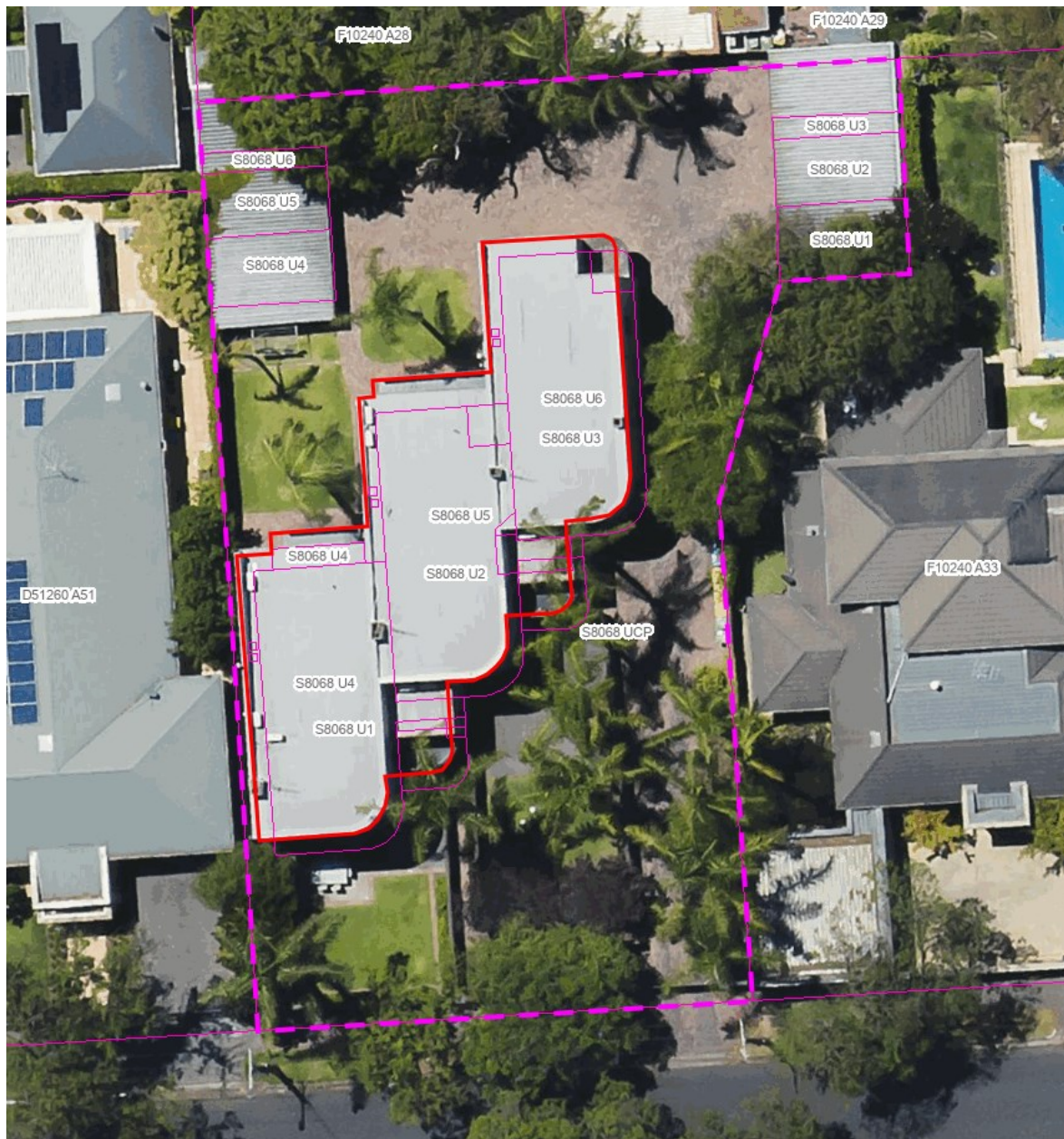
**Typical living room interior showing glass bricks (on right)**

Source: Realestate.com.au, March 2023

# SITE PLAN

**NAME:** Rogart (flats)


**PLACE NO.:** 26579



**Rogart (flats) (CT 6003/893 U1; CT 6003/894 U2; CT 5005/480 U3; CT 5005/481 U4; CT 5005/482 U5; CT 5005/483 U6; CT 6003/895 COMMON PROPERTY SP 8068 Hundred of Adelaide)**

**N** ↑

## LEGEND

 Parcel boundaries (Indicates extent of Listing)

 Outline of Elements of Significance for State Heritage Place

## SITE PLAN

---

**NAME:** Rogart (flats)

**PLACE NO.:** 26579

---

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

- Block of flats,
- Original exterior materials, including cream brick with horizontally-raked pointing (now painted), terracotta tile and glass bricks,
- Steel window frames,
- Original layout of internal rooms,
- Original interior details, fittings and finishes where remaining, including
- Original interior details, fittings and finishes where remaining, including fireplaces, built-in furniture, cornices, architraves, floorboards and doors.

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

- Balcony balustrades,
- Kitchen and bathroom fitouts,
- Non-original interior paint and floor coverings,
- Reverse-cycle air conditioning units, hot water services, and television aerials,
- Trees, shrubs and landscaping,
- Garages,
- Non-original subdivision fences, street fence and security gate.

- 
- <sup>1</sup> No title in *Mail* 8 October 1921 p. 8 <http://nla.gov.au/nla.news-article63853911>
- <sup>2</sup> Jeffrey Meikle, *Twentieth Century Limited: industrial design in America, 1925-1939* (2001) Philadelphia PA: Temple University Press p. xiii
- <sup>3</sup> Richard Apperly, Irving and Reynolds, *A Pictorial Guide to Identifying Australian Architecture* (1989) North Ryde NSW: Angus and Robertson pp. 188-191
- <sup>4</sup> Apperly et al *Identifying Australian Architecture* pp. 184-187
- <sup>5</sup> Apperly et al *Identifying Australian Architecture* pp. 192-193
- <sup>6</sup> 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)
- <sup>7</sup> 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
- <sup>8</sup> Ross Thorne, *Cinemas of Australia VIA USA* (1981) Sydney NSW: University of Sydney, Department of Architecture pp. 34-40
- <sup>9</sup> Jeffrey Meikle, *Twentieth Century Limited* p. xiii
- <sup>10</sup> Chris Burns, "Beacon of Modernity: a new façade for Sands & McDougall Pty Ltd, Adelaide" in *Spirit of Progress* Winter 2020 pp. 24-26
- <sup>11</sup> Chris Burns, *Art Deco in South Australian Architecture* (2018) Adelaide SA: Art Deco and Modernism Society of Australia Inc. Adelaide Chapter
- <sup>12</sup> 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
- <sup>13</sup> Julie Willis, "Moderne" in *Encyclopedia of Australian Architecture* p. 462-463
- <sup>14</sup> 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
- <sup>15</sup> 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
- <sup>16</sup> J. N. Presse, *House Styles in Adelaide: a pictorial history* (1981) Adelaide SA: Australian Institute of Valuers/Real Estate Institute of South Australia pp. 36-37
- <sup>17</sup> 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
- <sup>18</sup> "Additions to Ruthven Mansions. Well up to Date." in *Register* 7 May 1915 p. 10 <http://nla.gov.au/nla.news-article59602578>
- <sup>19</sup> "Additions to Ruthven Mansions. Well up to Date."
- <sup>20</sup> Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of Adelaide* p. 119
- <sup>21</sup> Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of* p. 119
- <sup>22</sup> Michael Page, *Sculptors in Space: South Australian Architects 1836-1986* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter) p. 119
- <sup>23</sup> Michael Page, *Sculptors in Space* p. 119
- <sup>24</sup> Michael Page, *Sculptors in Space* p. 119
- <sup>25</sup> Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky: apartment living in Australia* (2007) Carlton VIC: Miegunyah Press p. 36
- <sup>26</sup> Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 37
- <sup>27</sup> "The Passing of the Mansion Home." in *Register* 12 June 1919 p. 5 <http://nla.gov.au/nla.news-article62197068>; see also Bridget Jolly "Unley Park, South Australia: selected twentieth century and later domestic architecture Vol. 1" (2012) p. 272
- <sup>28</sup> Fran Smith, "Adelaide's interwar flats: a new form of housing for a new world" in *Bibliofile* (2, 2021) p. 10
- <sup>29</sup> "The Passing of the Mansion Home."
- <sup>30</sup> Helen Bennett, *Interpreting the Modern: Flatland in Brisbane 1920-1941: living in multiple-occupancy dwellings in interwar Brisbane* (2010) Griffith University Thesis p. 6

- 
- 31 "Modern Flats Still Scarce in Adelaide, Several Schemes Under Discussion, Show Contest Suggested" in *Mail* 1 June 1935 p. 10 <http://nla.gov.au/nla.news-article57008293>
- 32 "Modern Flats Still Scarce in Adelaide"
- 33 "Modern Flats Still Scarce in Adelaide"
- 34 "Victor Mansions, Memorial Flats for Glenelg. A Splendid Project." in *Mail* 7 June 1919 p. 10 <https://trove.nla.gov.au/newspaper/article/63761604>
- 35 No title in *Mail* 8 October 1921 p. 8
- 36 Michael Page, *Sculptors in Space* p. 134; Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 40
- 37 Michael Page, *Sculptors in Space* p. 134
- 38 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
- 39 "Shortage of Flats" in *Mail* 27 October 1928 p. 12 <http://nla.gov.au/nla.news-article58563309>
- 40 Town Planning Committee South Australia, *Report on the Metropolitan Area of Adelaide* p. 32
- 41 Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 2
- 42 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 2
- 43 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 90.
- 44 Fran Smith, "Adelaide's interwar flats" p. 11
- 45 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 5
- 46 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 81
- 47 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 82
- 48 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?"
- 49 "N.S.W. to Regulate Building of Blocks of Flats" in *News* 2 April 1938 p. 5 <http://nla.gov.au/nla.news-article131557162>
- 50 "N.S.W. to Regulate Building of Blocks of Flats"
- 51 Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 2
- 52 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 84
- 53 "Flats, Undesirable" in *News* 5 September 1923 p. 5 <http://nla.gov.au/nla.news-article129841614>
- 54 "Protest Against Ban on Flats" in *News* 13 September 1935 p. 4 <http://nla.gov.au/nla.news-article129296885>
- 55 See for example "Glenelg Ban on Certain Flats, Semi-Detached Not To be Allowed, Areas Affected" in *News* 29 August 1935 p. 12 <https://trove.nla.gov.au/newspaper/article/128422816>
- 56 "Protest Against Ban on Flats"
- 57 "Protest Against Ban on Flats"
- 58 "Modern Flats Still Scarce in Adelaide"
- 59 "Housing Shortage Still Acute, Tendency Towards Rise in Rents, Flats Popular" in *Advertiser* 14 March 1938 p. 25 <http://nla.gov.au/nla.news-article74211430>
- 60 "Acute Housing Shortage, Problem for City" in *News* 21 January 1937 p. 4 <http://nla.gov.au/nla.news-article131405718>
- 61 "Protest Against Ban on Flats"; in 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
- 62 "Modern Flats Still Scarce in Adelaide"; Similar patterns emerged in interwar Perth; see Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 90.
- 63 Peter Timms, *Private Lives: Australians at Home Since Federation* (2008) Carlton VIC: Miegunyah Press p. 51
- 64 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 84
- 65 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 82
- 66 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 8
- 67 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 82
- 68 "Modern Flats Still Scarce in Adelaide" p. 10
- 69 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 81
- 70 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 343

- 
- 71 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 84
- 72 "Kingsmead Flats, Comfort and Convenience, Up-to-date Appointments" in *News* 1 May 1929 p. 6 <http://nla.gov.au/nla.news-article129139518>
- 73 Hope Cooper, "Smart New Flats" in *Murray Pioneer and Australasian River Record* 9 September 1937 p. 18 <http://nla.gov.au/nla.news-article124803675>
- 74 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>
- 75 "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>
- 76 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. i
- 77 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 339
- 78 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 3
- 79 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 27
- 80 Apperly et al *Identifying Australian Architecture* pp. 184-187
- 81 J. M. Freeland, *Architecture in Australia: a history* (1968) Ringwood, VIC: Penguin Books 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.
- 82 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
- 83 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
- 84 Peter Bell et al, "Twentieth Century Heritage Survey, Volume 1" p. 28
- 85 "Study Science of Living, Hint to Architects by Judge, Exhibition Lesson" in *News* 16 January 1935 p. 7 <http://nla.gov.au/nla.news-article128908307>
- 86 J. M. Freeland, *Architecture in Australia* p. 257
- 87 "Flats on Albert Terrace. 'Building Not Ornate Enough.' Cr. Lee Protests." in *Glenelg Guardian* 10 April 1924 p. 1 <http://nla.gov.au/nla.news-article214723942>; 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
- 88 For example, "Glenelg Ban on Certain Flats"
- 89 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 83
- 90 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 8
- 91 "Features of Modern Flats at Millswood, Additions Possible" in *Mail* 11 July 1936 p. 25 <http://nla.gov.au/nla.news-article55828667>
- 92 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
- 93 Julie Collins, "Fresh Air and Sunshine" p. 157-158
- 94 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
- 95 Peter Donovan, "Motor cars and freeways: measures of a South Australian love affair" p. 202
- 96 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 343
- 97 Julie Collins, "Lawson, George Gavin" in Architects of South Australia Database [https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=43](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=43)
- 98 Michael Page, *Sculptors in Space* pp. 162
- 99 Louise Bird, *Russell S. Ellis* p.14
- 100 Christine Sullivan, "Hassell, Frank Colin (Colin)" in Architects of South Australia Database [https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=23](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=23)
- 101 Julie Collins "McConnell, Jack Hobbs" in Architects of South Australia Database [https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=46](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=46)
- 102 Louise Bird, *Russell S. Ellis* pp. 16-17
-

- 
- <sup>103</sup> Julie Collins, "Cheesman, Jack Denyer" in Architects of South Australia Database [https://architectsdatabase.unisa.edu.au/arch\\_full.asp?Arch\\_ID=65](https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=65); see also "Australia's First Glass Wall, Adelaide Gives Building Lead" in *Mail* 18 January 1936 p. 12 <http://nla.gov.au/nla.news-article55724069> accessed 5 January 2023
- <sup>104</sup> "Modern Homes, Flat Roof Heat Bogy Disproved, Somerton House Has Attractive Features" in *Mail* 27 April 1940 p. 22 <http://nla.gov.au/nla.news-article54808786>
- <sup>105</sup> Julie Collins, "Cheesman, Jack Denyer"
- <sup>106</sup> Julie Collins, "Lawson, George Gavin"
- <sup>107</sup> CT 618/59
- <sup>108</sup> "Dr. MacKay Leaving, Has Disposed of Practice" in *Barrier Miner* 9 September 1924 p. 2 <http://nla.gov.au/nla.news-article45897469>
- <sup>109</sup> Donovan and Associates, "City of Unley Heritage Survey 1985 Re-assessment" (August 1985) p. 67
- <sup>110</sup> "Features of Modern Flats at Millswood"
- <sup>111</sup> Jack Cheesman, "Architecture and Building in Other Lands." in *Building and Construction* 26 May 1932 pp. 6, 8
- <sup>112</sup> "Features of Modern Flats at Millswood"
- <sup>113</sup> Patents lodged in South Australia from c.1919 onward and subsequently published are discoverable online, for example AU1029319A Ernest Grant Walsh, An improved bracket for holding rods for supporting curtains and drapings (20 January 1920) <https://patents.google.com/patent/AU1029319A/en?inventor=Grant+Walsh+Ernest>
- <sup>114</sup> "Features of Modern Flats at Millswood"
- <sup>115</sup> "Features of Modern Flats at Millswood"
- <sup>116</sup> "Features of Modern Flats at Millswood"