INTRODUCTION

Strengthened by the partnership of Gibson and Baldwinson, Arthur Baldwinson began to re-establish himself in Sydney’s post-war creative milieu. He became an active member of the Contemporary Art Society where he introduced architecture into their visual arts exhibition programme and coincidentally discovered a group of adventuresome clients in the arts community sympathetic to his modernist residential architecture. These clients, drawn from the membership of the Contemporary Art Society, were Sydney’s most progressive artists and designers. They supported one of his most notable creative periods through the design and construction of a group of suburban homes best grouped and described as “the Artists’ Houses”. This chapter examines the architecture that Baldwinson produced for this unique clientele.

BALDWINSON AND THE CONTEMPORARY ART SOCIETY

On his return to Sydney in 1946, Baldwinson began to revive his significant contacts amongst the artistic elite. In addition to Baldwinson’s architectural commitments in the post-war period, he became an active member (as an artist as well as an architect) of the Contemporary Art Society (CAS) in the post-war period.\(^\text{670}\)

The first chapter of the Contemporary Art Society (CAS) opened in 1938 in Melbourne with George Bell as President and John Reed, Vice-President (later President in 1943-47). Haese, in his *Rebels and Precursors*, describes the Society’s initial aims as “free development of art unhampered by any denomination, the stimulus of public interest in a living art, the removal of customs duties on imported works of art and a more enlightened attitude toward censorship and an educational role for members and the public.”\(^\text{671}\) The Melbourne CAS also provided a radical alternative to the academic alliances of the Victorian Artists Society (VAS) through its support of abstract painting as well as a political association with the Australian leftist movements of the day.

The Sydney CAS was formed during a meeting in 1940 at the new Teachers’ Federation Building, Phillip Street, Sydney, following the arrival of the former Melbourne *Herald* journalist Peter Bellew.\(^\text{672}\) A family friend of Melbourne CAS founders John and Sunday Reed, Bellew had been the 1939 Secretary of the Melbourne CAS before his move to New South Wales. Rah Fizelle (Reginald Cecil Grahame Fizelle) was elected as the first President of the Sydney CAS. Fizelle had trained at the Julian Ashton School as an abstract painter and started an independent art school in Sydney before the 1939-45 war with fellow abstract painters Grace Crowley and Frank Hinder.\(^\text{673}\)

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\(^\text{670}\) Baldwinson’s name appears in the Contemporary Art Society’s 1949 exhibition catalogue introducing the “Architectural Section of the Exhibition”, *Contemporary Art Society, Fifth State Exhibition*, 5-16 March 1949. The CAS was located at 41 Rowe Street, Sydney.


\(^\text{672}\) The Teachers Federation had earlier hosted the Teachers Federation Art Society with Sam Lewis, a member of the Communist Party as its President. Charles Merewether, *Art & Social Commitment*. Art Gallery of NSW, 1984, p.101 passim.

\(^\text{673}\) Hinder was a member of the pre-war 1939-45 camouflage group of artists and architects that included Arthur Baldwinson. See Appendix for a summary of the camouflage group.
Bellew, Fizelle and the other members organised their first Sydney exhibition in mid-1940 which was opened by John D. Moore, a member of the MARS group. While the CAS in Sydney and Melbourne were constantly embroiled in torturous quarrels (typically, socialist realist approaches vs. abstraction) through the 1939-45 war years, the Sydney CAS had emerged with its “radical democracy” intact. A 1945 election struggle between the Communist CAS members led by Baldwinson’s former partner John Oldham (member of the CAS by 1944) against Bellew’s ideologically non-aligned CAS saw the communists lose their hold on the management committee.674 The organization, however, retained its radical standing in the community.

Haese’s study of the CAS movement concluded that after 1945, the Sydney CAS “was almost totally informal”.675 By 1946, the émigré painter Desiderius Orban had become President of the CAS (1946-49). In the post-war period, the Society’s membership was a roll call of Sydney’s avant-garde, amongst them Desiderius Orban, William Dobell, Elaine Haxton, Douglas Annand, the surrealist painter James Gleeson, Frank Hinder, Russell

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674 Haese, op. cit., p.150-152. The socialist realist painters amongst the group withdrew from the CAS and organised an alternative group, the Studio of Realist Art (SORA). Membership records for the CAS are in the State Library of NSW, MLMSS 2440/17.
675 ibid., p.255.
Drysdale, David Strachan, Justin O’Brien, Gerald Lewers, Paul Haefliger and other modernists of the era. Many of these progressive artists became clients of Baldwinson.

Figure 9-2. The architect and CAS member John D. Moore’s visual summary of Sydney’s suburban planning. “Chaos.” [View of Sydney from the inner city suburb of Erskineville], 1923. Art Gallery of New South Wales.

What was modernism for Sydney’s Contemporary Art Society? With such a diverse group including figurative painters, including Baldwinson, as well as abstract modernists, a single point of view would have been near impossible. Young artists exhibited alongside senior figures. The CAS contained committed Communist Party of Australia members as well as the politically non-aligned. Their meetings can only be imagined.
Despite its post-war lack of crusading zeal, the Sydney Contemporary Arts Society remained intact as an active exhibiting modernist group while the Melbourne CAS imploded into warring factions. It was the Sydney CAS’s informality that allowed Baldwinson to broach the topic of contemporary architecture to the CAS exhibitions programme.

While he maintained his artistic practice in watercolour and sketching with the CAS, Baldwinson was instrumental in introducing modern architecture into the exhibition schedule and by 1949, this section included architectural renderings, sketches, designs and models. In his catalogue introduction to the first CAS’s Architectural Section, Baldwinson wrote:

*Though in other countries it is customary to exhibition the three principal visual arts [painting, sculpture, architecture] together (e.g. London Royal Academy, New York Museum of Modern Art), it is only with the recent local broad development of the arts that the Australian Art Societies have become aware that architecture is a very important visual art, indeed, that it is the art most closely bound up with the necessities of life.*

*It is the most comprehensive of arts, embodying the two dimensional surface (painting) and three dimensional form (sculpture), architecture is specially distinguished for another three-dimensional quality, spatial expression. The Contemporary Art Society believes that it has*
reached a state of development where it is desirable to incorporate in its exhibitions architectural design in the form of drawings and models.  

Figure 9-4. Sydney Ancher. CAS members Margel and Frank Hinder House, Gordon, 1949. Images of the house were exhibited with the Contemporary Art Society Exhibition of 1949. *Architecture*, January-March 1952.

In the first 1949 CAS State Exhibition’s “Architectural Section” Baldwinson and his selectors included illustrations of works by Sydney Ancher (house at Gordon for the artists Margel and Frank Hinder) and the K. Le Lievre house, Mosman, Bunning & Madden (ANZAC House, Sydney), Edith Wall (shopping centre, Nowa-Nowa), and Derek Wrigley (residence at Dee Why). Later in 1949, Harry Seidler made his first appearance in the CAS’s Interstate Exhibition architectural section with five works.

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677 *Contemporary Art Society* [exhibition catalogue], 1949.

Baldwinson’s membership in the CAS soon led him to clients drawn from the membership. His client list soon took in the 1949 President Orban, Mitty Lee-Brown, Dobell, Drysdale, Haxton, Annand, Harold Abbot and others. 679 Prominent creative clients from outside the field of painting included the photographer James Andriesse, advertising agency creative director Harold Clay, graphic designer Alistair Morrison, photographer Max Dupain and the designers and filmmakers Geoff and Dahl Collings.

The membership list of the Contemporary Art Society provided Baldwinson with a clientele that encouraged him to produce some of his most successful domestic commissions. It is unclear whether these successes were the result of the exchange of ideas between the artists and the architect or whether the accomplishments came from the freedom the artists allowed. The job files from some jobs bristle with correspondence while others are sparse. It could be argued, however, it seems that Baldwinson’s best work came from actively engaged clients.

679 A 1968 design for a residence for Orban at 23 Northwood Road, Northwood was one of Baldwinson’s last commissions. Baldwinson papers, MLMSS 7792, Job File, 1968, Desiderius Orban, 23 Northwood Rd, Northwood.
Gibson and Baldwinson’s first Contemporary Art Society client was Mitty Lee-Brown, the owner of “The Grey Cabin”. This “cabin”, in reality, a sprawling coastal home at 6 Pacific Highway, Palm Beach was originally designed by Ellice Nosworthy.680 Nosworthy was amongst the first women in the new 1919 Faculty of Architecture under Professor Leslie Wilkinson at Sydney University and graduated in 1922. After graduation, she worked with Waterhouse and Lake and in 1923, Nosworthy was one of the first women to be registered as a NSW architect.681 Baldwinson undertook alterations and additions on this important Sydney house.

Mitty Lee-Brown was also an art student, one of a loose and reputedly dissolute association of artists, actors and musicians living in the Woollahra mansion “Merioola” owned by the former Melbourne arts patron Chica [Somers] Lowe.682 One of the “Merioola” residents at this time included one of Baldwinson’s Geelong friends, Henry Tatlock Miller, the former publisher of the journal Manuscripts and the publisher of Baldwinson’s 1930s London woodcuts.

The Dobell Residence, Tauren Point, 1947

One of Gibson and Baldwinson’s most admired and reproduced designs is a residential commission for William Dobell that was never built. While it is not clear from the Baldwinson papers how he and William Dobell became acquainted, Dobell was a highly visible artist in Sydney in 1948.683 His many prizes and his active leadership in the CAS made him a major figure amongst the young modernists. During this monumental year, Dobell had won the Art Gallery of NSW’s Archibald Prize for portraiture for the second time with a portrait of Margaret Olley as well as the Wynne Prize for landscape. Perhaps Dobell’s prize money encouraged him to persist in a commission for a residence and studio in Eastview Road, Church Point.

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680 Job file. Repairs, alterations and additions to “The Grey Cabin”, Residence at 6 Pacific Highway, Palm Beach, for Miss Lee Brown. 1949-1950. This file includes a 2 February 1949 blueprint and a 1938 account for earlier alterations to “The Grey Cabin” by Nosworthy. Baldwinson papers, MLMSS 7792. No image of the house has been found to date.


683 Dobell and Baldwinson were on friendly terms. A 3 February 1948 letter to Dobell makes reference to their mutual friends Douglas Annand and Margaret Lord. “Just before Christmas we were turned out of our primitive offices in Jameson Street and Margaret Lord kindly gave us refuge in her flat.” [Elspeth and Arthur were living in Watsons Bay]. Baldwinson papers, MLMSS 7792, Job File. 1948, William Dobell.
While Dobell was almost ten years older than Baldwinson, he had also worked in London during the emerging period of English modern architecture. In his youth, Dobell had served an eight-year architecture apprenticeship in the office of W. J. Porter of Newcastle NSW. This ensured that Dobell was an informed and articulate client, a situation that often proved to be the catalyst for some of Baldwinson’s best work.

Working as the partnership Gibson and Baldwinson, the sketches and designs for the Dobell House show a difficult site on a steep and rocky slope. Typically, the Dobell project began with site visits, even a wind rose study suggesting Baldwinson’s close observation of the site followed by some sketches on tracing paper. Baldwinson’s methodology was a careful study of the topography of the site using the surveyor’s levels and plotting out the topography, an earlier stone wall, trees and views of the place. This is suggested in the rough sketch shown in the figure below.

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Figure 9-7. Arthur Baldwinson. Detail of topographic sketch of features, survey level points and trees showing an earlier stone wall and stairs on the site, 1948. Baldwinson papers, MLMSS 7792. Dobell House job file.

Baldwinson wrote in 1947, “It was felt that the beauty of the wild, rocky timbered environment should be preserved, or rather, played up to. The building, terracing, and planting should harmonise with the natural terrain, both in colour and texture. To this end the abundant stone on the site was chosen as the principal building material.”

“Design emphasis,” he continues, “[...] is toward easy romanticism rather than formalism, the composition based on an asymmetrical grouping, pivoted about a massive chimney wall. Long parallel lines of terrace, pergola and main form of building are contrasted in direction and mass by the boldly jutting living room wing, with its further emphasis of vertical raking stone piers.”

The importance of the integration of the house into the landscape is clear from the published description as well as the job file specifications for the work. “All stone shall be sound, hard sandstone quarried and gathered from the site…” Except slabs for sills and paving […] as the stone of the site is not suitable for splitting.686

Drawing on some of the landscaping lessons of Raymond McGrath’s St Ann’s Hill house of 1936-38 (illustrated in Chapter 3) with its gardens designed by the British landscape architect Christopher Tunnard, Baldwinson extends the visual reach of the house well beyond its somewhat modest floor space with the stone columns of a quarry-faced stone pergola. This compositional strategy was also employed by Melbourne architect Frederick Romberg for his Miller/Short House (1945-47), Upwey, Victoria. Baldwinson’s use of rusticated stone makes a strong contrast to McGrath’s formed and finished concrete design and underlines the reinforcement of the regional qualities of Dobell’s site.

As the figures illustrate, it would also seem that Baldwinson may have seen some of Frederick Romberg’s planning and elevations for the 1945 Miller/Short House during his wartime work in Melbourne and the house was also published in the homemaker magazines. There are clear parallels in siting, the use of massive rusticated stonework and the extension of the plan through treillage. The detailing of the houses, however, is quite different.

Baldwinson’s open plan living and studio area takes full advantage of views to the wooded terrain to the north and south and the massive fieldstone buttress and chimney provide a contrast to the generous use of glass. Internally, the Baldwinson plan used a well-lighted hall facing into a window-wall providing access to the clerestory-lighted private areas, a living and dining area defined by a dramatic curved hearth and monumental sandstone chimney acting as a pivot for the composition to curl itself around the topography of the site. As Baldwinson said in a 1947 address to the CAS, the design role of “emotion” as a counterweight to “function” is a trait rarely articulated but much needed. “Design with scientific reasoning,” he told the group, “but at the same time temper the new forms with fantasy.” 687

Figure 9-10. Frederick Romberg. Miller/Short House (1st scheme), 1945. Edquist. *Frederick Romberg, The Architecture of Migration*. p.25

CHAPTER 9. BALDWINSON'S ARTISTS' HOUSES

Although Gibson and Baldwinson had designed and documented the house and prepared a contract for signature, the work was never taken up. Dobell fell ill and settled in a conventional family-owned home in Wangi Wangi NSW near Port Macquarie where he died in 1970.

Baldwinson wrote to Dobell at Lake Macquarie on 3 February 1948 and enclosed the plans and specifications; this suggests that Dobell had paid his bill for the design work. “As I have completed the working drawings and specifications for your studio for some time, I thought is best that I should now send them to you. I did not send them earlier as the last time we met you said that you would quite likely put off building for a while, until you felt fitter [...] I have a little news of you through Jimmy Cook and am glad to know that you are regaining your old strength.”688 This letter brought the curtain down on what would have been one of the more exciting Sydney projects of the 1940s.

The Dobell House design created a stir in the architectural press where Architecture chose to print the sketch design and a few paragraphs describing the project in their June 1947 issue as a “Proposed Studio for Mr William Dobell.” The romanticism of the site and materials combined with the modernist distribution of space and the importance of light was reinforced by Baldwinson’s descriptive term of “easy romanticism” in Architecture. His design for the Dobell project contained the elements of a regional modernism that was topographically dependent. It relied on carefully site-adjusted plans characterised by a permissive approach to landscape that embraced the topography and literally parted the Australian bush for the site, allowing the shrubbery to spring back into place on completion.

The Clay House, Narrabeen, 1947

Louis Clay was Gibson and Baldwinson’s next client in the Artists’ House series. The Clay House was commissioned and underway from 1947.689 Clay was a commercial artist working for Lintas (later SSC&B Lintas), an international advertising agency for Lever Bros and other major commercial clients.690 Lintas was the in-house advertising agency formed in the 19th century by British soap maker Lever Brothers.691

The house survives on the corner of Mactier and O’Keefe Streets, Narrabeen, opposite the War Veterans Home. According to Harold Clay, the son of the former owner, the Clay House was built by a boat builder in the area and sits upon a concrete slab suspended on concrete-filled water pipes and a centre brick pier. It was constructed with a gabled Malthoid membrane roof on one section and a flat roof over the bedroom areas.

Figure 9-12. Arthur Baldwinson, Clay House, Narrabeen, 1947. The light blue bands show as white in this photograph. *Australian Home Beautiful* [cover], March 1951.

The Clay House was published in colour on the cover of *Australian Home Beautiful* in 1951. Like the 1939 Collins House in nearby Palm Beach, the exterior walls were clad with oiled weatherboard in a dark mahogany hue and the strip windows were treated with canopies formed by white-painted timber slats. Baldwinson traced the composition of the house with a moulding band of light blue at the top and bottom of each elevation.

Unlike the Dobell design, the Clay House was forced to cooperate with the conventional Narrabeen subdivision pattern of the 1950s but Baldwinson created a panoramic view to the Narrabeen Lakes and the Pacific Ocean by lifting a single storey residence atop its supports. The unique coastal scrub of the Narrabeen area has scarcely been altered. The floor plan provided two zones, one for public activities such as living and dining and the second, private zones for three bedrooms and bath. The functions of these two zones are captured in identical scale rectangular modules linked by an internal hall and a generous terrace. The affinities with the 1939 Collins House, Palm Beach, are obvious with the large verandah forming an additional exterior room. The terrace, shaded by a 2500 mm roof overhang, is

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693 ibid.
accessible by an external white-painted timber stair. As a concession for a family, however, Baldwinson provided an internal hall to act as the spine for the private zone of the interiors.

Internally, Baldwinson continued his exploration of colour. The *Australian Home Beautiful* article described the interiors with a range of yellow-tinted ceilings, terracotta internal doors with light blue architraves and green and ivory employed in the adult bedrooms.\(^{694}\)

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**Figure 9-13.** Arthur Baldwinson. Floor plan, Clay House, Narrabeen, *Australian Home Beautiful*, March 1951.\(^{695}\)

**The Wilkinson House, Church Point, 1947**

Gibson and Baldwinson’s design for an “Artist’s Small House”, as it was described in the journal *Architecture*, incorporated elements of the Clay House such as the ramped stair and pier supports on a steep site but with a more spartan floor plan that suggested the bush week-enders of this decade. Little can be discovered to date of the client “D. Wilkinson” who was described as an artist in the reportage on the house. Baldwinson had carried out some work an earlier house for Wilkinson near Liverpool, NSW.

\(^{694}\) ibid.

\(^{695}\) A 1954 photo of the Clay House is in the Commonwealth Archives, image A1200/18.
The Wilkinson house was sited on a steep wooded lot on the western slopes of Church Point, Pittwater, north of Sydney. The fall of the land allowed Baldwinson to suspend the house above the slope with only the rear elements and the massive masonry of the freestone chimney in contact with the earth. His floor plan placed great emphasis on the verandah that provides a generous link between the living and kitchen areas. A similar plan had been used in the Collins House of 1939 but at Church Point, the Wilkinson House uses an internal hall to connect two modest bedrooms similar to the Dobell designs. Strip timber casement windows were used in all of the northern and western-facing elevations and despite the site orientation, Baldwinson provided an extensive northern exposure with an offset fireplace and window wall in this direction.

![Wilkinson House](image)


The exterior is painted white while the timber cladding of the verandah and stair ramp are varnished Sydney blue gum, a regional eucalyptus species. Completing the week-ender atmosphere, the interior ceilings and enclosed soffit of the verandah were painted in “sage green” a colourway strategy that was part of Baldwinson’s Sydney signature in the late 1940s.

The balustrade leading to the verandah was fully enclosed unlike the Clay House, Narrabeen or the pre-war Collins House, Palm Beach. This enclosed stair ramp style was used by his British employer Maxwell Fry in the 1930s and also appeared in Harry Seidler’s Rose Seidler House in 1949. The Wilkinson House verandah also provided direct access to the kitchen for outdoor dining.

The Andriesse House, Mona Vale, 1947

The professional photographer James Andriesse was Gibson and Baldwinson’s client for this Mona Vale residence at 25 Waterview Street. He had photographed Baldwinson’s Collins House for George Beiers’ 1948 publication *Houses of Australia*. Andriesse was described in Baldwinson’s job file as a “camera specialist” with an address 147a Elizabeth Street, Sydney but further details on his career have not emerged. A professional photography shop still operates near this Elizabeth Street address.

The house is formed of stone to the west end, white-painted bagged brick to the south and timber-framed weatherboard elsewhere. Like aspects of the Kingsford-Smith roof plan of 1938, the Andriesse house was initially designed with a flat roof. Baldwinson’s job files show that his formula for a flat roof consisted of hardwood beams, covered with Woodtex®, and then three layers of bituminous felt laid in hot bitumen. This felt was then to be covered with protective gravel.

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Figure 9-16. Arthur Baldwinson. Andriesse House, Front elevation, 1947. No perspective drawings of the house have been located. Baldwinson papers, PXD 356, f.1557b

Figure 9-17. Arthur Baldwinson. Andriesse House, Northern elevation, 1947. Baldwinson papers, PXD 356, ff.1557b
The Warringah Shire Council passed Baldwinson’s design but the Council’s inspector J.A. Chasten put a red pencil through his flat roof design. Deeply offended by the rejection, Baldwinson wrote to the Secretary of the RAIA (NSW) on 11 January 1950 asking for their assistance. “...[T]he drawing has been stamped approved subject to ‘roof being full pitched hip or gable and being covered with tiles or corrugated fibre cement...’. [...] I have advised my client that to comply with this condition would ruin the design aesthetically. A flat roof is essential to the harmony of style of this design.” 697

A similar struggle had been fought in 1947 between Sydney Ancher and Warringah Shire Council over a flat roof for an Ancher-designed house at Curl Curl. The case had gone to the NSW Land and Evaluation Court (now the NSW Land and Environment Court) where the Judge had over-ruled the Council’s decision banning Ancher’s flat-roofed house. It appears that Baldwinson and his client sought to avoid the delay and expense of a court case by applying pressure from the RAIA (NSW). The RAIA Secretary, J.D. Storrier, wrote to the Warringah Shire Clerk on 19 January 1950: “The Committee (RAIA President and the Chair of the Local Government Association) will be pleased to receive a written statement outlining your Council’s view on those aspects of the application that do not meet your approval.” 698

The Council’s statement must have been received by 16 March, as the RAIA Secretary wrote to arrange an inspection of the site on the 23rd at 7.30 pm. On the reverse of the building plan brought to the site for this meeting, the following hand-written annotations from the Building Inspector appear: “Special conditions of consent approved subject to roof being fully pitched, hip or gable and being covered with tiles or corrugated fibre and ventilated to the satisfaction of the building inspector. Signed Building Inspector [J. A. Chaston].”

The next entry in the Andriesse job file illustrates the outcome of the meeting between the RAIA and the Council officials.

[To the builder] Amendments to specifications at Mona Vale

Delete and substitute

H13. Main Roof Construction. Frame up for pitched roof with trusses (concealed gutter to be formed with 1-in. rough boards.

K1. Roof Covering. Provide and fix 5 ¾-inch pitch corrugated asbestos cement sheeting. 699

Unlike Sydney Ancher and later, Harry Seidler, Baldwinson and his client had capitulated to the Council.

698 ibid., Storrier to Warringah Shire Council, 19 January 1950.

The Andriesse House was turned away from the road axis and used a monumental stonework wall for an elevation that shielded the house from the street. The massive stonework has affinities with the Dobell project. Unlike the earlier artists’ houses, this design used a retaining wall to form the footings for much of the ground level of the house and suspends 50 percent or more of the concrete slab on steel piers overlooking bushland. The northern elevation is formed almost entirely of glass panes, some fixed into French doors. The aerial suspension of the house was dramatic and the contrast between white-painted bagged brick, weatherboard and sandstone is extreme.

The floor plan illustrated that the pivotal axis of the house is the kitchen and like most of the Baldwinson houses of this era, it opened directly to the outside terrace that followed the land contour. The front and rear entrances were paved with flagging. The kitchen is also designed in a galley configuration reflecting his enthusiasm for the “scientific kitchen”.

The Morrison House, Roseville, 1948

The Morrison House was a commission developed from Baldwinson’s long-term association with Alistair Morrison. Morrison’s history gave him three opportunities to encounter Baldwinson. Morrison had studied at the National Gallery School, Melbourne during Baldwinson’s time at the Gordon and like Baldwinson, he departed for London in the mid-1930s where Morrison was involved in the London design practice of Laszlo Moholy-Nagy who was engaged by Simpson’s, Piccadilly. Here, he encountered Dahl Collings, another Australian also employed by Moholy-Nagy and a later client of Baldwinson.


Morrison returned to Australia in 1939 and settled in Sydney to begin a career in graphic design and abstract painting. He worked first for the Reserve Bank of Australia and had a celebrated career in the graphic arts. Along with Baldwinson, he was an early member of the Contemporary Art Society (later President) and designed some of their earliest catalogues and invitations in the 1940s and 1950s. Morrison was also the Chair of the Commonwealth’s Currency Note Design Group established for the proposed decimal notes of 1966. Morrison died in 1998 and was unfortunately (for the design field) eulogised for his humorous writings

on Australian dialect (“strine”) as "Professor Afferback Lauder”, rather than his design work in the graphic arts.\textsuperscript{701}

Morrison had married in 1940 and together with his partner Aimee acquired a steep, woodland site in Chase Avenue, Roseville.\textsuperscript{702} A photograph from 1948 showed the location as bushland with northern views into the upper reaches of Middle Harbour and Garingal National Park. The challenge of the topography was managed through the assistance of Gibson’s reinforced concrete work. Gibson and Baldwinson typically gave precedence to the site and sited the house along the horizontal contours of the hillside. An open plan in the public areas of the living room and dining terrace was provided with sliding timber panels partitioning the living and dining areas.\textsuperscript{703} Sliding panels were an unusual design element for Baldwinson.

\textbf{Figure 9-20.} Arthur Baldwinson. Floor plan. Morrison House, 1951, Baldwinson papers, ff.1525-1527.

The house was constructed in bagged brick with a skillion roof constructed with timber-framed glazing above the glass doors and windows. The proportions of this roof cantilevering over floor-to-ceiling glass walls and doors gave the elevations a severe geometry uncommon amongst the early post-war Baldwinson work. The brickwork was painted stark white.

\textsuperscript{701} Alex Buzo’s 1998 obituary of Morrison (1911-1998) suggests that the artist was on intimate terms with the painter, Elaine Haxton, a later architecture client of Baldwinson. Morrison later in life formed a relationship with the painter Joan Brodsgaard. “Alistair Morrison. Time and Tide” [obituary]. \textit{The Australian}. 7 April 1998, p.15.

\textsuperscript{702} Job file. A. Morrison residence, 1948-51 (includes correspondence with Alistair and Aimee Morrison). Baldwinson papers, MLMSS 7792.
Accessible outdoor space was at a premium considering the rock ledges of the site and a suspended north-facing terrace created an outdoor living space over the edge of the escarpment. This was balanced with a southern terrace subtracted from the inner volumes of the interiors. Distinctions between public and private zones were also made in the divided roof plan of the house with the skillion roof of the public area lifting to the northern sun, while the roofline of the private areas of the bedrooms is raised to the south.

**Figure 9-21.** Arthur Baldwinson. South elevation, Morrison House, 1951. No perspective drawings of the house have been found. Baldwinson papers, PXD 356, ff.1525-1527. The stone-paved north and south terraces form a breezeway and dining area between the living area and the private spaces.

**Figure 9-22.** Arthur Baldwinson. North elevation, Morrison House, 1951. Baldwinson papers, PXD 356, ff.1525-1527.

The Morrison House illustrated Baldwinson’s continuing use of the outer room/terrace with a strongly divided plan with strong delineations of separated functions. This created a spatial
flow of sandstone paving that moved through the house to a terminating vista of bushland through floor-to-ceiling glazing. The spatial dissection forming what can only be described as a “breezeway” was becoming a defining element in Baldwinson’s floor plans.

**Figure 9-23.** Arthur Baldwinson. East elevations of the Morrison House showing opposing skillion roofs, parallel ceiling and corner window treatment following the angle of the roofline, 1951. Baldwinson papers, PXD 356, ff.1525-1527.

**The Davies House, Willoughby, 1951**

Built as a family home in 5 Kendall Street, Willoughby, the client has been tentatively identified as Roy Davies, a notable woodcut artist who was appointed the first principal of Sydney’s National Art School (NAS) in 1961. The NAS had opened in 1921 within the East Sydney Technical College campus in the former Darlinghurst Gaol.

The Davies house was sited within a conventional subdivision in Willoughby, a residential suburb in North Sydney. It was one of Baldwinson’s experiments with the L-plan employed as a Bunning-like suntrap. The allotment has a well-defined physical boundary within the grid street plan. With the exception of the orientation into the north-facing courtyard, there were no notable landscape views. Unusual asymmetrically projecting bay windows acknowledging Alvar Aalto’s 1938 Villa Mairea window treatments supply natural light into the bedrooms arrayed along the hallway.\(^{704}\)

The Gibson and Baldwinson roof plan is, once again, unconventional and features two skillion roofs in corrugated fibrous cement falling inward to the rear courtyard. In the entrance driveway photograph, the composition suggests a butterfly roof but this is an illusion. The elevations are irregularly laid sandstone, bagged brick painted white with natural colour cypress pine tongue-and-groove board used as timber accents. The monumental stone corner, the radical angles of the roof plan and the contrasts of

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\(^{704}\) A device also appearing in Baldwinson’s former residence in Melbourne, Romberg and Shaw’s Glenunga Flats of 1941 as well as Gropius and Fry’s Impington College.
Baldwinson’s materials palette gave this suburban house considerable drama and Baldwinson had it carefully photographed.


Returning to the design of a massive sandstone wall employed in the Andriesse and Dobell commissions, Gibson and Baldwinson used a similar scale of masonry wall to terminate the corner of the lounge and dining area. Internally, this stonework forms a hearth and firewood storage area in the corner of the living area. Floor-to-ceiling glass panels surround the front door sheltered by a steel-supported canopy. Baldwinson’s extended long, narrow window to the streetscape that terminates in tongue and groove timber at the top and bottom is an unusual device that mimics the cladding of the skillion roof elevations.
The Uren House, Pymble, 1951

Although little personal information can be discovered regarding R. (Ron) F. Uren, this adventuresome client allowed Gibson and Baldwinson to design and build a radical residential design for a site at Lot 25, Lawley Crescent, Pymble. The suburb is a hilly and heavily treed location but lacks the eroded rocky outcrops found nearer the harbour. While Uren’s job file opens in 1948, major works were not underway until 1951.

Baldwinson was presented with a trapezoidal lot with a narrow frontage addressing the street. For his composition, he elected to ignore the street alignment and adapted the house plan to the northern light and the unusual shape of the allotment. The expanded public and private zones were well-defined but rather than the extended, lengthy elevations that characterise this suburb, folding the front elevation around a sandstone boulder that marks the central entrance and hall fractured the plan. The entrance hall defined a neutral buffer zone between the bedrooms and bath and the living areas of the house.
Folded plans that create two internal axes is an unusual diversion for Baldwinson at this time but modernist L-shaped plans can be found in Walter Bunning’s 1945 “suntrap house” designs in *Homes in the Sun* but perhaps more significantly, the “cranked plan” device imported from Britain appeared in the late 19th century in the Australian Arts and Crafts Movement. As Edquist observes, “…new [Arts and Crafts] plan types survived the transition into modernism…”

The use of a bisecting entry court or what is often described as a “breezeway” was also a notable feature of a number of Neil Clerehan’s designs for the Royal Victorian Institute of Architects’ Small Homes Service (SHS) in the mid-to-late 1950s. Baldwinson had used this bi-nuclear device for his dual-purpose internal courts in the Andriesse House (1947), the Max Dupain House (1948), the Morrison House (1951) and other commissions. Clerehan had been Assistant to the SHS Director Robin Boyd from 1947 and taken up the role of director in

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706 ibid., p.35.
1953. There is a strong likelihood that Baldwinson and Clerehan were acquainted and the work of the Small Homes Service was well known.


Clerehan’s “inner court” planning for the SHS designs is similar to Baldwinson in their consistent use of a receding alignment for the entrance that visually divides the front and rear elevation into two structural forms. Clerehan, however, designs elevations for the bi-nuclear houses that emphasise their detachment while Gibson and Baldwinson prefer a visually integrated elevation. Both architects, of course, make full use of a hard-floor entrance area with its distinct texture and materials as a transitional zone between public and private areas.

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Figure 9-28. Arthur Baldwinson. East elevation of Uren House showing weatherboard-clad clerestory and vertical strip window with weatherboarding to the upper section. Detail. Blueprint of Uren House plan (dwg no. 252.1), 1948. Baldwinson papers, MLMSS 1993, Box Y4405.

In the Uren House, Baldwinson also continues to use timber cladding over narrow vertical casement windows to extend the fenestration pattern into the roofline. A weatherboard-clad clerestory also introduces another light source into the living areas. Baldwinson’s generous use of glass to selected aspects of the elevation suggests something of the restricted privacy of the site and the relative density of the suburban subdivision.

The Dupain House, Castlecrag, 1948

Few architects practicing in the 1940s would have been unaware of the architectural photography of Max Dupain. George Beiers’ 1948 landmark book, Houses of Australia, used Dupain’s work to illustrate much of the book. The Houses of Australia photograph of Baldwinson’s Kingsford-Smith House (1940), for example, was taken by Dupain.

Max Dupain was the foremost modernist Sydney photographer of the mid-20th century with substantial credentials in architectural photography.\(^{708}\) He began his career with an apprenticeship to a “pictorialist photographer”, later studying painting and drawing at Sydney’s Julian Ashton School and East Sydney Technical College (ESTC). ESTC taught architecture and Dupain entertained the idea of becoming an architect in his youth.\(^{709}\) The college trained many of Sydney’s architects including Sydney Ancher and Bunning.

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\(^{708}\) Berlin-born Wolfgang Sievers was the Melbourne counterpart to Dupain in the 1940s. He arrived in Australia in 1938.

Establishing a private studio in 1934, Dupain became one of the architectural photographers favoured (Russell Roberts and Athol Smith were the others) by Sydney Ure Smith’s *The Home* and *Art in Australia*. Ure Smith’s offices were conveniently located in the same building. By as early as 1937 Dupain was called upon for product photography for contemporary modern appliances such as Kelvinator refrigerators, Hoover appliances and wireless manufacturers.

**Figure 9-29.** John D. Moore. McCulloch House, Whale Beach, 1948. Photograph Max Dupain. “Max Dupain, Modernist.” State Library of NSW.

By 1938, Dupain was photographing commercial architecture by Samuel Lipson such as the Erich Mendelsohn-inspired Hastings Deering Motors Building, Riley Street, Woolloomooloo. In 1948, he published his first monograph, *Max Dupain Photographs* in a limited edition of 1000. These images established his reputation. By the late 1940s, Dupain

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710 ibid., p.18.
711 Max Dupain. Introduction by Hal Missing. *Max Dupain Photographs*. Ure Smith, 1948. The Riley Street building is now a Ford dealership. Lipson’s work included Art Déco-style coffee shops such as the “California Coffee Shop” in Kings Cross.
712 Baldwinson and Max Dupain were also early members of the camoufleurs group associated with Sydney University. See appendix for additional information on the camoufleurs.
had photographed the work of such architects as Samuel Lipson, John D. Moore, Walter Bunning, Sydney Ancher, Harry Seidler and Baldwinson.713

Although it is certain that Baldwinson was acquainted with Dupain through photography commissions in the 1940s, his contractual involvement with him began in 1950 when Dupain engaged him for alterations and additions to the Newport residence of G. (George) Z. Dupain, Max Dupain’s father. Z. Dupain’s 1934 book Diet and Physical Fitness, was a significant Australian text in the physical education and “body culture” movement of the early 20th century.714


Design development for the Max Dupain project at lots 432 and 433, The Scarp, Castlecrag began in 1948 but the contract was not signed until 17 January 1951.715 A surviving letter from Dupain to Baldwinson in October 1948 enclosed five black and white proof sheet photographs taken by Marcel Seidler (Harry Seidler’s brother) of an Existenzenminimal flat in Point Piper designed by “the young Canadian architect Harry Seidler”.716 These images of

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714 G.Z. Dupain. Diet and Physical Fitness. A Popular Treatise on Nutrition as a means to Greater Efficiency, A Finer Physique, Better Health, and a Longer Life. Briton Publications, 1934. More recently, several writers have suggested that G.Z. Dupain was an advocate of eugenics.
Seidler’s one-room flat (at 4 Wolseley Crescent, Point Piper) with its built-in wall cabinetry were one of the starting points for the design development of the Dupain commission.\footnote{Philip Goad has reviewed this studio in detail. “The Architect’s Studio, 1948-59. An Interview with Penelope Seidler.” \textit{Modern Times}. Powerhouse Publishing, 2008, pps.114-119.}

This early nexus between Baldwinson and Seidler suggests the impact that Seidler’s earliest design work was to have in Sydney in the next decade. At the time of Dupain’s suggestion, however, Seidler’s work on the Rose Seidler House was not at the construction phase. Coincidentally, Gibson and Baldwinson’s builder B. R. Lake was ultimately engaged to construct Seidler’s first commission.\footnote{Seidler’s biographer states that Sydney Archer recommended Lake. Spigelman, op. cit., p.177.}

Dupain was closely involved with the design development as well as the construction of the house. The job file is thick with letters of complaint to and from Dupain, Gibson and Baldwinson and the builder. Dupain’s frequent appearance at the job site and his alarming habit of photographing what he considered poor quality building work produced considerable tension amongst Lake’s builders and bricklayers on the job.\footnote{One of the many building issues began with what Dupain perceived as substandard brick and concrete work. He wrote to Baldwinson complaining about the brick quality and concrete work in a letter (no longer in the job file), enclosing a contract sheet of black and white photographs of the “poor work” taken on the site. Mr Lake, the builder, responded to Dupain’s photographs and Baldwinson’s letter (also missing) in a white-hot temper: “I consider your complaint trivial and irritating to say the least but would like to make an appointment with you, and the owner, should you so desire, [...] to discuss the above complaints and also to reconcile a number of contradictions which exist between your plans and the engineer’s [Gibson] detailing which are far from trivial…”.}

A short time afterward, Lake announced his imminent departure [probably to take up the Rose Seidler House job] and Dupain wrote to Baldwinson, “[your staff] advises not making any more photographs for contractor’s consumption until Lake has finished his work; this sounds like a good idea…”\footnote{Dupain to Baldwinson, 7 August 1952. Max Dupain Job file, 1948-1956. Baldwinson papers, MLMSS 7792.}

The design work, like most Baldwinson projects, began with a methodical study of the site and the survey. An early sketch of the site took special note of the massive sandstone escarpment of the lot and noted the opportunity for a position on two cantilevered sandstone shelves on the site. Lots 433 and 432 were extremely shallow parcels of land.

To address the lack of depth in the allotments, Baldwinson developed a design extending and adjusting the footprint and plan of the house along the width of Dupain’s lots and provided a dramatic suspension of the house above the escarpment. Baldwinson’s skillion roofs lifted to the southern vistas of Sydney’s Middle Harbour.

Although Baldwinson had always favoured a definitive demarcation between public and private spaces, his radical design for the Dupain house treated the living room as a separate single-storey pavilion while the two-storey unit contained the bedrooms on the upper level and the kitchen and dining areas at ground level. A generously glazed flagstone-floored terrace, a Baldwinson signature, formed the central entrance by bridging the living room and the kitchen and dining areas.

Like the Morrison House and to some extent, the Andriesse House, the structure was divided by a void that extends through the residence to the views beyond. There are also affinities with the voids created by his earlier “cranked plan” designs.
Figure 9-34. Arthur Baldwinson. The Dupain House, 1948. The precarious siting is accentuated by a bay window in the living area. Dupain House from the north-east. *Architecture in Australia.* April 1954, p.149.

The connecting terrace was spacious and could be used for additional living and dining space when weather permits. The near-by kitchen was designed as a galley-style cooking area with its storage and work-surfaces closely aligned. Early interior photographs from this period also show Clement Meadmore furniture in abundance. Baldwinson also detailed built-in wardrobes, storage units and bookshelves for the residence as Dupain had suggested.\(^{721}\)

Like most of the Baldwinson houses of this period, the “substandard” brickwork that disturbed Dupain was bagged and painted white while selected projections of the house were clad in vertically laid tongue-and-groove timber punctuated with sash windows. Landscape treatment was minimal with the native trees and shrubbery dominating the location. Although some adjustment of the topography was required, the physical impact of the footprint of the Dupain house appeared negligible.

Figure 9.35. Arthur Baldwinson. “House at Castlecrag for Mr and Mrs Max Dupain,” 1948. Photograph by Max Dupain, 1952. State Library of NSW, No. a1422002r.

Baldwinson’s description of the house written in December 1950 outlines what he considered the central issues of the Dupain House:

*The composition of the building has been based on the combination of two levels of mass set at a subtle angle to each other and linked with the hollow form of the terrace roof. The materials are common brick, washed white, sandstone and glass in metal frames. The planes of the skillion roofs contrast with the hillside slope and help dramatise the mass of building perched along the cliff edge. A harmony of proportion between elements such as window and wall masses has been sought by keeping a constant diagonal angle through all shapes; the resulting effect being one of quiet repose.*

The Haxton/Foot House, Clareville, 1949

The Haxton/Foot House was designed for the artist Elaine Haxton and her husband Richard Foot, an import/export agent. Haxton had trained at the East Sydney Technical College where she had studied sculpture with Raymond McGrath’s sister Eileen McGrath. This

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acquaintance led to her friendship with Raymond McGrath and when Haxton moved to London in 1932, the friendship continued. A portrait of Raymond McGrath by Haxton is illustrated (see below) in McGrath’s biography written by his son-in-law.

![Portrait of Raymond McGrath](image1.png) ![Photograph of Elaine Haxton](image2.png)


The Haxton/Foot House, like so many other Gibson and Baldwinson houses was sited on a steep sandstone-faced slope at Riverview Road, Clareville Beach, Pittwater; a precarious location that most builders would dismiss. To solve this problem, Gibson and Baldwinson designed a house that makes a virtue of the slope by stepping down the fall of the hill in two levels. Baldwinson’s preliminary sketches in soft pencil have survived in the job file for the Foot/Haxton house and illustrate that he began his conceptual work with a stepped multilevel concept. The stepped building plan for managing radical (and geologically stable) slopes is a favourite waterfront strategy for weekenders in the Sydney region. During this era, Walter Bunning employed the “stepped” strategy for a residential commission in his Quaker’s Hat Bay House of 1952-54.

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724 ibid., p.147

**Figure 9-38.** Arthur Baldwinson. Interior of the Haxton/Foot House, 1949. *Architecture.* October-December 1951, p.112.

A long, over-hanging skillion roof in a single plane externally unifies the external composition of the completed house. Internally, the multiple levels of the interior flow vertically through open balustrades. An open-riser steel stair (a type rarely seen in Sydney
until the 1960s) leads from the public area of the living room up to Haxton’s studio and bedrooms on a second level. This open-riser stair also contributes to the transparency of the internal elements.

![Diagram of a house interior](image)

**Figure 9-39.** Cross-section of the Haxton/Foot House. *Architecture.* October-December 1951, p.112.

Beginning with a concept for a three level house, Baldwinson reduced the plan to two levels. A skillion roof that Baldwinson seems to have adopted, rather than battle with the conservative Councils, covers both levels of the multistorey residence. Adopting a skillion roof with a two level elevation produces an inner volume of cathedral-like height and reduces the upper storey to a mezzanine level within this space. The open balustrade of the upper level mezzanine gave unobstructed views into the living area and the garden beyond, while generous glazing framed the extensive views beyond of the harbour-side setting.

The generous height of the lower level of the Haxton/Foot house allowed Gibson and Baldwinson to design a monumental fireplace and chimney of local sandstone laid in a random rubble pattern. This massive masonry construction in a rusticated Arts & Crafts style was carefully scaled to the proportions of the inner space.

Baldwinson maintained his association with the Haxton/Foot house and in 1952, the Secretary of the NSW RAIA, J.D. Storrie, nominated the house for the Sulman Award.\(^\text{727}\) The nomination was unsuccessful and the Sulman went to Peddle Thorp and Walker’s Swedish Embassy building, Canberra. In 1956, Baldwinson was invited back to design a garden for the Haxton residence and site.\(^\text{728}\)

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\(^\text{728}\) See Baldwinson papers, PXD 356, ff.1484-1518.
Figure 9-40. The Haxton/Foot House from the north-eastern elevation. *Architecture.* October-December 1951, p.112.

The Collings House, Castle Crag, 1950

Although their careers began in industrial and graphic design, the Australian designers Geoff and Dahl Collings are best known today as documentary film-makers. During the 1939-45 War, they were involved in propaganda films as the “docu-drama” *The Overlanders* (1946) and a Civil Constructional Corp documentary, *Airstrip* (1944). Immediately after the war, they completed five films for the Australian National Film Board including *Watch over Japan* (1947) and what appears to be Australia’s first film on design, *By Design* (1950). Their films on Sidney Nolan, Russell Drysdale and William Dobell were shown at the Venice Biennale in 1963. 

In 1936, the Collings had sailed to London for work and adventure. Although their London acquaintance is not supported by correspondence in the Baldwinson papers, the familiarity of their letters suggests a close personal friendship. In 1938, Geoff and Dahl Collings and Alistair Morrison were given an exhibition at the Lund Humphries Gallery, London. When they returned to Sydney in 1939, they soon became members of the newly formed Contemporary Art Society.


Their cinema-photography took them to Japan in the late 1940s but by 1947-48, Arthur Baldwinson was first engaged for alterations and additions to their residence at 18 Bay View Road (now Bay View Place), Bayview. This suburb is located on the south-west shore of Pittwater. The working drawings for this Collings project at Bayview illustrated studios as well as a film projector box. A number of perspective sketches in this job file were labelled “Drawn from model designed by G. Collings,” indicating the couple were actively involved in the design.

By 1950, the Collings were employed by the Commonwealth and were ready to build a new home at Lot 14, Edinburgh Road, Castlecrag, the suburb designed by Walter Burley Griffin and Marion Mahoney Griffin in the 1920s. At the time of the commission, the Collings were working in New York for the United Nations as well as the Australian Trade Commission. They would not return until 1953.

Their prolonged absence and Baldwinson’s 1952 appointment as a Sydney University lecturer led to substantial delays in the construction of the Collings house and an increasing terseness in the correspondence between the clients and Baldwinson. The Collings returned to Sydney in 1954 and established the Film and Television Centre in North Sydney. As would be expected from designers of their stature, they had much to say about Baldwinson’s design.

Unlike the earlier works of the 1940s, the siting of the Collings house makes few concessions to the landscape. Although the house overlooked bushland and the harbour, it is sited on a rising slope with a rigidly geometric composition on a single concrete slab supported by two sandstone plinths at either corner. Greg Holman remarked on “…a remarkable change in approach” and suggested that Baldwinson is recalling English modernist architecture of the 1930s.

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733 Holman, op. cit., pps.180-181.
British modernism was never far from Baldwinson’s mind as the Collings House integrated many of the elements of Baldwinson’s earlier houses with its full-length verandah supporting the flow of interior space from the interior to the edge of the bush. The house also features four of Baldwinson’s signature elements, the L-shape floor plan, a stark white brick fireplace (without a defined chimney breast or mantel) with an adjacent fuel alcove, a bench-height balustrade for sitting around the verandah and an internal ceiling carrying to the exterior in a single unbroken plane.

While the scale of the house recalls the *Existenzminimal* movement popularised in Britain by Wells Coates, the generosity of the house’s internal spaces, the expanse of glazing and its embrace of the landscape is very much in the Baldwinson manner of the Artists’ Houses era.
Figure 9-44. Arthur Baldwinson. Floor plan, the Collings House, Castlecrag, 1950. 

The job file, while extending over the delays of six increasingly tense years, includes evidence of the significant level of detail applied to this project including colour specifications, sketch plans, working drawings, perspectives and considerable correspondence on the design of the house between the Collings and Baldwinson.

**The Annand House, 1949**

Douglas Annand and Baldwinson had been acquainted since his tenure with Stephenson and Turner in the late 1930s. Annand had designed the original interiors for Stephenson and Meldrum’s 1937 Spirit of Progress train for the Victorian Railway and was appointed Art Director for the Australian Pavilion for the 1939 New York World’s Fair. Baldwinson used Annand’s design skills for the British Empire Trade Exhibition (1946-48) and for the touring exhibition for the Trans-Australia Airlines Exhibit (TAA) that opened in Brisbane in 1947. Annand was also an early member of the Contemporary Art Society.

Annand was an exuberant character whose personality is evident in the many letters to Baldwinson in the Annand House job file. He described himself as an industrial designer as well as an artist but in reality, he was a graphic artist, painter and sculptor. As Annand’s career matured, he became increasingly interested in architectural-scale sculpture and enjoyed major commissions for the Colonial Sugar Refinery (CSR) Building, Sydney, the John James-designed (the son of R. Haughton “Jimmy” James, Reader’s Digest Building of 1967 and the 1961 Sulman Award-winning Liner House, Sydney by Bunning & Madden.

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The Annand site was on Lady Game Drive, Killara, a more traditional Sydney suburb than Castlecrag or Pittwater. In keeping with this setting, Baldwinson designed a more traditional residence. The house was sited among native trees and shrubbery and the early site survey sketches illustrate that every mature planting on the site was recorded and incorporated into the design.

The house is composed of two conventional gable-roof structures joined with a glazed breezeway that provided the formal entrance. One structure grouped bedrooms while providing Annand with an isolated private studio while the other section of the house served his family. The job file shows that Annand involved himself in virtually every element of detailing including doorknobs, push plates for doors, taps, the door knocker and drinks cabinet.

There are many decorative flourishes including window surrounds, a decorative tile hearth and other elements that make it clear that Annand essentially designed of the house and its interiors while Gibson and Baldwinson developed the working drawings. Annand and his family were travelling during much of the project and air letters, complete with marginal sketches, arrived in a steady stream.\(^735\) Geoffrey Twibill, a youthful member of Baldwinson’s

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practice at the time of this commission remarked in an interview “Douglas Annand had a strong say in the design of his house, so it was not very typical of Baldwinson’s own philosophy of the time.”

It is a conventional gabled and tiled roof example of a mid-20th century suburban house with the modest fenestration, dark halls and decorative details that Baldwinson avoided in his practice. The Annand House has importance for its association with the artistic community rather than its display of the Baldwinson aesthetic.

The Abbot House, 1951

The Abbot House was designed in 1951 for the Abbot family associated with Harold Abbot (also Abbott), an artist who had studied at Sydney’s Julian Ashton School as well as the Royal Academy, London. Abbot was a modernist of the 1930s and 1940s and was to be associated with “Left” politics in the Sydney scene through his design work for the Independent Theatre. During the 1939-45 War, he was an official war artist. In 1964, Abbot became the head of the National Art School.


The Abbot house, like most of Baldwinson’s commissions of this era, sat on a steep site in The Bulwark, Castlecrag. A concrete slab that rested on piers formed the foundation and

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736 Holman, op. cit., p.178.
excavation was required for the footings for the slab construction. Bagged brick formed the white-painted external walls. The flat roof was constructed with bitumen lining, protected by white quartz gravel.

The interior flow of the floor plan began in the northern terrace and continued through the centre of the living area onto the southern terrace overlooking native bush. A studio with generous northern light is positioned on the northeast corner and can be entered from the terrace or through the laundry. The Castlecrag bushland surrounds the site on all sides.

The Abbot House design, siting and floor plan provide a summary of Baldwinson’s artists’ houses period with its formally divided private and public zones. The interior are divided by a large public space, generally described in Baldwinson’s other houses as a living room or dining room leading onto an exterior terrace, balcony or verandah. A brick fireplace with adjacent fuel storage cavity is supplied and a low, rectangular chimney appears just above the roofline.

**Figure 9-48.** Arthur Baldwinson. The Abbot House, floor plan, 1951. Phyllis Shillito, *60 Beach and Holiday Houses*, 1954, p.53.

The house is constructed in brick, bagged and painted white with timber detailing used throughout, even in the window framing and sashes. Tallowwood is used for the interior flooring and the window timbers are varnished leaving a natural timber colouring.

While the house is modest (1320 square feet or 122 square metres) and Phyllis Shillito’s architectural guide *60 Beach and Holiday Houses* of 1954 cites its costs at £3500, it provides its owners with an relatively intact site, impressive views from all of the public areas, generous outdoor spaces, solar sensitivity and orientation for the best natural light and a building form that sits lightly in the landscape.

CONCLUSION

The partnership of Gibson and Baldwinson, while not financially successful, was one of Baldwinson’s most creative periods. Gibson made little or no aesthetic contribution to Baldwinson’s work but supplied him with valuable engineering advice and direction for the demanding topography of the artists’ houses commissions. The immediate post-war period
also provided Baldwinson with six years (1945-51) of uninterrupted work before he began his teaching career in the Faculty of Architecture at Sydney University.

Baldwinson’s membership in the Contemporary Art Society had paid major dividends by locating him among Sydney’s foremost modernist artists, exhibiting CAS architects and designers. The CAS members were eager supporters of the post-war concepts of modernism. As exemplified in their respective artistic practices and in the modernist homes that Baldwinson designed for them, they had no hesitation in abandoning historicist references.

While Baldwinson designed modernist houses within an international idiom, he also helped articulate regional references in Sydney for an Australian modernism that made use of local timbers and stone, responded sensitively and romantically to site, acknowledged the climate of the Sydney basin and translated the spaciousness of earlier Australian verandahs into generous terraces and patios that flowed effortlessly into the living areas of these mid 20th century homes.

In a 1947 lecture to the CAS, he had said that, “The principal elements which together constitute the [New] Architecture are Function, Structure and Appearances.” “Function,” he said, was ultimately “the reason for building”.

Baldwinson paid particular attention to the use of “Rational planning”. His floor plans typically provide zoned or divided areas of activity that insured that the functions of his domestic spaces guided the symmetry of the external envelope as well as the internal plan. The more extreme examples of rational planning are the Clay House (1947), the Dupain House (1948) and the Abbot House (1951) where two activity zones of public and private space are offset to control sunlight, introduce an open terrace within the building envelope and adapt the plan to sloping sites.

The Morrison House (1948) follows a similar philosophy but separates the public and private areas with a wide terrace that penetrates through the house dividing the public and private zones with the introduction of stone flooring and north and south walls of glass. This provides what Baldwinson described in his 1947 lecture as “Appreciation of sunlight and out of doors, resulting in [the late 1940s equivalent of] walls of glass”.

This radical division of the house plan with the insertion of stone floors, terraces and radical expanses of glass is one of Baldwinson’s most distinctive strategies in the late 1940s. The division of these spaces also provides an opportunity for developing alternative roof plans by employing low pitch skillion roofs that often fall to opposite sides of the structure. This device is used in the Morrison House that used two skillion roofs, one lifting to the northern sun while the other lifts to the south.

Baldwinson’s views on function also included the necessity to “plan for new social habits”. Baldwinson’s domestic designs fully embraced the out-of-doors ethos that had featured in formally designed Australian domestic buildings since the Arts and Crafts era. Generous exterior spaces were assigned to the architectural vocabulary of what were eccentrically
described as terraces, patios, balconies, piazzas, “open-air rooms”, porches and verandahs.\textsuperscript{739} In many Australian locations, the climate allows outdoor living for six to nine months of the year.

A relatively open plan for the living and dining spaces of Baldwinson’s domestic commissions were also a response to “new social habits” by dissolving the conventional wall between the living and dining area found in most suburban architecture of the period. Baldwinson did not, however, employ the more radical “Free Plan” advocated by Le Corbusier. The domestic kitchen, although a “scientific” design, remained a separate room in his residential designs in this period.\textsuperscript{740}

The post-war ubiquity of the motorcar was accommodated into the Gibson and Baldwinson plans and when the site allowed, garages were typically integrated into the structure. Motorcars were essential in the northern suburbs of Sydney where many of Gibson and Baldwinson’s clients lived. In the case of the Dupain House, the design began with a carport. In the final design, an enclosed garage was fully integrated into the plan and elevations of the finished dwelling.

The “Structure,” Baldwinson had said, “must be adequate to solve the building function…”. The architect’s principles drive him to “adapt [the] building to its site” and he was particularly adept in developing buildings for difficult sites. This would seem to be one of the particular advantages of the Gibson and Baldwinson partnership. Gibson was a skilled engineer with significant experience and his expertise allowed Baldwinson to take on difficult sites. The Dupain House of 1948, one of the more extreme of Baldwinson’s commissions, precariously aligns the house along the summit of a sandstone escarpment without significant excavation. Throughout the Artists’ Houses period, his palette of material was largely unchanged from concrete, white-painted bagged brick, sandstone and naturally coloured timber (usually regional species) cladding.

As Baldwinson had said to the CAS, the New Architecture provided an “…emphasis on planes, extension of visual boundaries though open framework and large windows” and provides “structural lightness”. The modernist flat roof was one of Baldwinson’s principal concerns although he often resorted to very low pitch gable roofs and/or low pitch skillion roofs to avoid conflicts with local councils. The process can be seen through his disagreement with the Warringah Shire Council over the Andriesse House (1947).

Notable attention is paid to the structural role in “spatial outlook” through all of Gibson and Baldwinson’s commissions in the immediate post-war period beginning with the elevated Clay House in Mona Vale to the Abbot House in Castlecrag. Most of the commissions illustrate Baldwinson’s use of large windows along the entire northern elevation or bush overlook and the use of strip windows along less significant elevations while presenting a largely blank façades to the street elevation. This is a device that he commonly employed in


\textsuperscript{740} See Michael Bogle. \textit{The Domestic Revolution}. Historic Houses Trust of NSW, Sydney for a discussion of the “Scientific Kitchen”.

subdivisions where asymmetrical elevations addressed the street with prominent entrance approaches and modestly sized windows for privacy and sound control.

Finally, Baldwinson stressed the role of “Appearances”. “Emotional sensibilities […],” he said, “fashions buildings to produce visual effects in harmony with […] the cultural development of the time”. His introduction of design development for the role of “emotion” as a counterweight to “function” is a trait rarely articulated amongst his contemporaries. “Design with scientific reasoning,” he said, “but at the same time […] temper the new forms with fantasy.” During this Artists’ Houses period, he wrote of the Dobell design, “It was felt that the beauty of the wild, rocky timbered environment should be preserved, or rather, played up to. […] Design emphasis, if any, is toward easy romanticism rather than formalism […]” 741 Aided by Gibson’s engineering skills in managing demanding siting with column-supported floor plates, cantilevered structures and the direct insertion of housing into scarcely altered bushland settings, Baldwinson was able to bring his designs closer to nature.

Baldwinson’s post-war work in the partnership of Gibson and Baldwinson established a consistent methodology for site study and design that persisted long after the conclusion of the practice. Large sections of his floorplans are devoted to outdoor space. Skillion roof plans are commonly employed with occasional flat roof plans. A masonry and timber materials palette had evolved and sandstone work had become an element in most of his post-war domestic work.

While he favoured asymmetric elevations and massing, internal balanced plans and symmetry characterises much of his Baldwinson’s domestic work. In general, Baldwinson’s residential designs for this extraordinary group of modernist-admiring clients illustrated his characteristic modesty of scale, his restrained materials and his unique sensitivity to the Australian landscape and climate. As he stated in his address to the CAS, it is necessary to “adapt [the] building to its site, climate and environment. It is often impossible to repeat a design successfully on a different site […].” This principle produced an ever-changing response to the issues of Australian residential design in the immediate post-war period.

INTRODUCTION

Baldwinson worked as a sole practitioner from 1950 until his 1952 appointment as a lecturer at Sydney University. Although he carried a full academic teaching load in the Faculty of Architecture, his University colleagues noted that he was anxious to maintain his architecture practice.\(^{742}\) Under the pressures of his teaching duties, he formed a series of partnerships throughout the decade. Initially, he practiced as Baldwinson and Booth (1953) later expanded to Baldwinson, Booth and Peters. On the acrimonious conclusion of these partnerships, he formed another arrangement with Geoffrey Twibill (1958) that carried him to 1959. By 1960, the Twibill partnership had lapsed and Baldwinson took a much-needed sabbatical, returning to private practice as “Arthur Baldwinson, Architect”.

During these partnerships, Baldwinson continued to develop his domestic architecture within the context of an evolving Sydney modernism practised by architects such as Ancher, Derek Wrigley, H.P. Oser and Seidler. The state of Sydney’s domestic work in the mid-1950s was encapsulated by an architecture exhibition held under the auspices of the arts programme of the 1956 Olympics. Melbourne. The Melbourne exhibition featured two works by Baldwinson, the Dupain House (1948) and the Mandl House (1953). Although his partners led the practice into commercial architecture, this was not an area of interest to Baldwinson. The architect continued to refine his residential work and his new residence, the Baldwinson House (1953) and the Simpson-Lee House (1957) provide the most representative examples of his work from this period.

BALDWINSON IN THE 1950s

In the two years following the suspension of the Gibson and Baldwinson partnership in 13 July 1950 until his June 1952 appointment as a Senior Lecturer in the Faculty of Architecture at Sydney University, Baldwinson maintained his office as a sole practitioner. At the time of his appointment to the Faculty, Baldwinson had a number of continuing projects on his books. These projects included a number of domestic commissions as well as a routine commercial project for the NSW Department of Works project for the Murwillumbah Telephone Exchange.\(^{743}\)

Amongst the characteristic residential commissions of this interim period from 1950-52 are the Adnam House, Avalon, 1950, the Gilmore House, Forrest, ACT, 1951 and the Baird House, Whale Beach, 1951. These designs represent the continuum of Baldwinson’s practice and incorporate the developments of the immediate post-war period.

His active commissions, plus his new appointment as a lecturer, made it impossible for him to maintain an efficient practice and devote the necessary time to his new duties as a lecturer. Accordingly, he entered a partnership with Charles Sylvester-Booth in January 1953. Although Arthur Baldwinson exclusively designed the 1950-1952 commissions, most of this work was completed under the partnership of Baldwinson and Booth.

\(^{742}\) Interviews with Ross Thorne, Sergei Malnic, and Geoffrey Twibill confirm the priority that Baldwinson directed to his residential practice.
\(^{743}\) No images for this commission have been located to date.
The Adnam House, Avalon, 1950

This commission was undertaken for Gwendoline Adnam on Lot 107, Eloura Avenue (now 2 Eloura Avenue), Avalon, a beachside suburb north of Sydney.\textsuperscript{744} At present, nothing is known of the client Gwendoline Adnam or the Adnam family of Avalon. The house designed in the post-war Baldwinson style with two skillion roof planes falling to opposing angles at the front and rear similar to the composition of the Clay House, Narrabeen. In the 1950, an element of asymmetry was increasingly incorporated into Baldwinson’s floor plans.

![Image of Adnam House, Avalon, 1950](image)

**Figure 11-1.** Arthur Baldwinson. The Adnam House, 1950. Baldwinson papers, MLMSS 1993. SLNSW No.1422008r

The Adnam House is set on a difficult partially excavated bush site and supported by sandstone piers. The building is clad in horizontal tongue-and-groove timber and features an angular verandah across two-thirds of the woodland-facing elevation of the residence. Stylistically, it belongs to the Gibson and Baldwinson era of his practice in its use of unfinished weatherboard cladding, unpainted vertical timber cladding of the external balustrade and the opposing skillion roof plan. The asymmetrical verandah is a relatively new feature in Baldwinson’s work.

\textsuperscript{744} Baldwinson papers, PXD 356, ff.1586-1599.
CHAPTER 10. THE LATER PARTNERSHIPS, 1953-1960

The Gilmore House, Forest, ACT, 1951

Very little can be determined about the client for the 1951 Gilmore House at Lot 19 Tennyson Crescent, Forrest, an exclusive suburb in the vicinity of the Prime Minister’s residence, The Lodge, in Canberra. The client was a resident of Canberra at the time of building and from the lack of supervision noted in the job file, Baldwinson’s client may have been an owner-builder.  

Mr Gilmore had produced an initial sketch plan for Baldwinson as well as sketches of furniture and built-in storage units. The innovative floorplan shows a bi-nuclear house on a L-shaped plan in a conventional Canberra suburb. The entry faces the street corner.

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**Figure 11-2.** Arthur Baldwinson. The Gilmore House, Forrest, ACT, 1951. Floor plan. No perspective located. Gilmore job File, Baldwinson papers, MLMSS 7792.

Baldwinson was using a cranked or L-plan around this time (Uren House and Davies House commissions of 1951), but in this case, his floorplan provides a generous public space for recreation and living room embracing an enclosed terraced garden. Baldwinson’s design means that unlike the L-plan Uren and Davies houses where a hallway leads to bedrooms, the Gilmore House avoids the conventional hallway and a “recreation” space gives access to four bedrooms.

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The Baird House, Whale Beach, 1951

Baldwinson had an active clientele amongst the Northern Beaches area of Sydney where the topography was often challenging but the visual rewards of the coastline were significant. Like most of his clients in this early 1950s era, very little Baird family background was recorded in the job files.

The residence, designed for a steeply sloped site, has a cantilevered balcony with a gable roof plan that is surprising on a Baldwinson house of this era. Behind the use of the conventional gable roof plan, one senses the avoidance of another local council squabble over “flat roofs”.

The Baird House employs Baldwinson’s use of quarry-faced ashlar sandstone for a podium, rendered masonry above and an asymmetrical timber-faced verandah or balcony along two-thirds of the coastal elevation. It is a modestly scaled, but expensively finished holiday house.

THE BALDWINSON AND BOOTH PARTNERSHIP

In the following year, Baldwinson took up a partnership with an architect whose primary interest was commercial architecture, as opposed to Baldwinson’s consistent interest in residential practice. The registration of the Baldwinson and Booth partnership took place on 1 January 1953.

Charles Sylvester-Booth (professionally known as Charles Booth) had previously been employed as an assistant with Baldwinson in 1951-52 but returned to the practice as a full partner the following year. As Booth had been involved in the profession in Sydney for some time, he and Baldwinson would have been acquainted.

Charles Sylvester-Booth

Charles Sylvester-Booth was born in England and attended University College and the Architectural Association, London from 1932-38. Following war service, he immigrated to Australia, later studying at the Sydney Technical College from 1948-51 where he would have encountered Baldwinson in his role as an Architecture Examiner at the Sydney Technical College in 1949. Baldwinson had employed him as an assistant in 1951-52 before taking him on as a partner in 1953.

In a 2005 interview, Pamela Jack explained that when she was employed as a young architect with Baldwinson and Booth, Booth was in charge of the office during Baldwinson’s absence. Booth also tried to put some “discipline into the billings” but was not entirely successful. Baldwinson’s direct involvement in the daily routine of the practice began with a flying visit to the office in the morning on his way to the University, followed by an afternoon visit on his return home. These late afternoon visits could extend into the evening.

The office staff deferred to Baldwinson, then to Booth for major design decisions. Pamela Jack estimates that Baldwinson was in the office 20 percent of the time. Booth was an authoritative figure, a highly skilled technical draughtsman and initially a sound office manager. He also had a preference for commercial buildings that he integrated into the practice. This interest, which also Booth shared with a third partner, Charles Peters, led to the practice pursuing more industrial-scale commissions.

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746 Documents regarding the Baldwinson and Booth partnership, later the Baldwinson, Booth and Peters partnership are located in Baldwinson papers, MLMSS 1993, Box Y4401 and Box Y4409.
747 Holman, op. cit., p.192
748 Holman, op. cit., p.196
749 The Sylvester-Booth career is summarised in four lines in Clive Carney, International Interiors and Design, 1959 and in a résumé in the Baldwinson and Booth File No. 1, Baldwinson papers, MLMSS 1993, Box Y4401. Additional information from Anne Higham, NSW RAIA, December 2005.
750 Interview with Pamela Jack, 12 October 2005.
751 This observation is also verified by Greg Holman’s study and in a November 2005 interview with Sergei Malnic, a former assistant in the practice.
Booth was related to the Sylvester-Booth family who managed the Australian firm Balm Paints; they also held the Australian licence for British Paints.\footnote{This allowed their practice to specify a wide range of custom colours for their clients, this was useful in the office in developing colourways. Pale hues were commonplace in residential use and Jack explained that Baldwinson and Booth wanted to move to bolder secondary colours during their partnership.} This allowed their practice to specify a wide range of custom colours for their clients, this was useful in the office in developing colourways. Pale hues were commonplace in residential use and Jack explained that Baldwinson and Booth wanted to move to bolder secondary colours during their partnership.

Baldwinson’s preferred residential projects continued, but there was a major change in the mix of design work. The job files show a significant increase in commercial projects with sign-offs by the new partner. As Booth laboured on the practice’s commercial projects, Baldwinson began to design his personal residence on a small allotment in the harbour suburb of Greenwich.

**The Baldwinson House, Greenwich, 1953**

Greenwich is one of the many peninsula communities found in the harbour suburbs of North Sydney. The allotments are often small by conventional standards and the terrain can be challenging. Baldwinson’s house, which gained considerable media attention, is sited on a narrow block that falls steeply away, providing unobstructed water views of the harbour.\footnote{Booth photograph from Clive Carney, *International Interiors and Design*, 1959.}

\footnote{Interview with Pamela Jack, 12 October 2005.}
The eastern entrance to the house is through a street-level courtyard enclosed by a bagged brick wall. The house makes a modest contribution to the streetscape presenting a garage door, a gate and a white-painted wall to Carlotta Street.

Figure 11-5. Arthur Baldwinson. Baldwinson House, Greenwich, 1953. Entrance and garage at 79 Carlotta Street. Signed decorative tiles and mail slot (to left of entrance) by CAS member Douglas Annand. October 2007.

The steep slope, like so many Baldwinson houses, suggested a two-level design, stepping down the slope to the west. The principal entrance to the house through the private courtyard leads directly into an open-plan living and dining area with framed and expansive water views. This living area is terminated by a deep-set and full-width cantilevered verandah to the western elevation.

An elevated verandah overlooking the harbour is bordered by the Baldwinson signature-style seat-level railing that provides the necessary enclosure for this suspended setting. The proportions of the verandah provide the house with a second generous living space.
A single internal wall assigned two-thirds of the modular volume to entertaining and one-third to private functions. It also isolates the bed-and-bath areas on the primary level. An internal stair leads down to a second bedroom and two additional studio spaces. This studio space was important for Baldwinson’s later career when he returned to private practice. These lower level spaces also share in the framed western views provided by the steep slope of the site.

The roof plan consists of two planes of a skillion roof appearing as a flat roof from the street and the western elevations. The two planes taper internally to meet over the western verandah where they exhaust into a box gutter. There is little or no design development of the roofline from either side of the house and the Carlotta Street eave fascia is reduced to a thin line of approximately 150 mm. An exaggerated western roof fascia originally concealed canvas blinds.
The finishes are bagged brick on internal and external walls, tallow-wood external siding in a varnished natural finish and tallow-wood internal cladding with a waxed finish. The concrete slabs are laid with tongue-and-groove tallow-wood flooring with a decorative hexagonal tile used on the verandah floor surface.

Baldwinson continued the use of flat lustre feature colours in the interior, painting the living area walls and ceilings light grey-blue, a single wall of the entrance hall in dark red, the main bedroom in pink and feature walls (or ceilings) of green in the lower level study, sewing room and bath. The entrance door was originally yellow.

Baldwinson, finally designing a residence for himself and Elspeth, was able to clarify his designs without recourse to clients’ demands. This singular fact suggests that his Carlotta Street design incorporates the concepts that he had refined since his residential practice began in 1937. But Baldwinson found that there was one more client to service; the Lane Cove Council.

In order to leave the western views and vistas intact, Baldwinson shifted all of the service elements to the eastern side of the site plan. This meant that the garage and laundry were on the street- façade of the house. This was contrary to tradition amongst the Lane Cove Council inspectors and Council rejected the design for having the laundry in the “front” of the house as well as the perennial complaints from neighbours “…on grounds of design and public interest.” Rather than legal confrontation, Baldwinson responded by summoning (once again) the NSW RAIA to make an approach to the Lane Cove Council and following representations from the NSW RAIA and a judicious leak of the controversy to the press, the Council reversed its decision and the construction of the house began.

The influence of the Hungarian émigré architect and designer Marcel Breuer in the 1953 Baldwinson House is suggested by the simplicity of its cantilevered verandah and the use of weatherboard cladding flowing without interruption from the interior of the living area onto the walls of the exterior. During his practise in the north-eastern United States with Walter

Gropius in the 1940s, Breuer regularly employed raw timber cladding, irregular ashlar podiums and irregular roof plans. This cantilevered typology was employed by Harry Seidler in his Castlecrag House of 1959 (illustrated below). 757

Baldwinson’s knowledge of Breuer would have been second-hand but readily available from international and Australian magazines and journals. The Baldwinson papers do not suggest that the architect was acquainted with Breuer while he was in partnership with F.R.S. Yorke in England from 1935-1937 and Baldwinson did not travel to North American until the 1960s. But with the arrival of Harry Seidler in 1948, an architect who had worked in Breuer’s New York practice in 1946-1948, local knowledge of the European (now American) architect increased rapidly. Seidler was a frequent guest lecturer in Sydney’s architecture faculties and the “East Coast Bauhaus” (Philip Goad’s term) and the work of Breuer was a feature of his illustrated lectures.


The Baldwinson house received considerable media attention including the cover of *Architecture* in April-June, 1955 and a generous spread in the June 1955 *Australian Home Beautiful*. While press references continued regarding the architect’s tussles with Council, much of the coverage dealt with the innovations of the house. The media coverage in the architectural press suggests that the house was much admired amongst the profession.

The Baldwinson House characterises the development of his practice to the mid-1950s as he refined his designs in the modest scale that exemplifies his residential work. Working with a modular grid and extended ceiling planes that flow without interruption to the exterior, his interiors enhance the feeling of spatial flow. There is minimal separation from nature.

Although there was some excavation of the Carlotta Street site, the western elevation of the house sits lightly within the allotment. He continued his extensive use of glass with timber mullions and door frames and his materials palette of freestone, rendered brick and unpainted timber. Baldwinson also retained the use of colour (yellow courtyard entrance door) that began his practice with the Collins House of 1938. As a summary of Baldwinson’s position by the mid-20th century, it confirms his vision of architectural form for the Sydney modernist house as well as his modesty of scale and materials.

**The Mandl House, Wahroonga, 1953**

The Mandl house, one of the first residential commissions of the new partnership, also received considerable media attention on its completion. It was later chosen by Baldwinson
and Booth to be illustrated in the 1956 Melbourne Olympic Arts Festival architectural exhibition. Unlike early residential commissions, this job file also contains some sketches by Booth suggesting that he played a role in the design. The degree of his involvement cannot be determined although Baldwinson often used the L-plan prior to Booth’s partnership. Following the Baldwinson methodology, the Mandl House was notably sited in bushland with careful consideration of mature trees.

The floorplan of the dwelling embraces the landscape with floor-to-ceiling windows and timber-framed sliding doors to the bush setting while presenting an essentially blind façade to the street elevation. The entrance is reached through a sheltered passageway leading to the front door and the terrace beyond.


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758 K. Mandl Residence, Job file 1953, Baldwinson papers, MLMSS 1993, Box Y4406.
Baldwinson and Booth’s plan design unites two distinct pavilions for (1) a conventional two-bedroom residence and (2) a bachelor’s quarters under a single roof. The private areas for bedroom 1 and 2 are carefully segregated from the public areas. A massive irregular ashlar-laid sandstone wall divides the house’s two residential structures while the S-curve division directs the visitor’s path to the courtyard entry terrace. A similar sandstone blade wall forming a fireplace is also used to divide the living room area from the kitchen and laundry area.

Figure 11-13. Baldwinson and Booth. Mandl House, 1953. Eastern view of the interior from the living area to the dining room, 1954. State Library of NSW, No a1422001r.

The Simpson-Lee House, Wahroonga, 1957

Baldwinson’s client for the property at 23 Roland Avenue, Wahroonga was the late Professor Geelum A. J. (Simpson-) Lee, a lecturer in political economy at Sydney University and his partner, Ms Sheila Simpson-Lee.759 The Simpson-Lees were patrons of modern architecture and after commissioning this residence in 1957; they commissioned Glen Murcutt in 1994 to design another Simpson-Lee residence in an isolated woodland setting at Mt Wilson,
NSW. Although this project began under the Baldwinson and Booth partnership and continued after Peters was made a partner in 1956, Baldwinson’s papers illustrated that he maintained strict control over its design and the liaison with the clients.

Ms Simpson-Lee, who was residing in their Wahroonga house in 2008, explained that she and her husband had engaged Baldwinson to build their first house by meeting him at the University and seeing his earlier work. The two-level house was designed in 1957 to proceed in stages to suit the clients’ finances. In 1962, they were able to ask Baldwinson back to complete the garage, basement study and patio.

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761 24 May 2004 interview, Ms Simpson-Lee, Docomomo tour.

762 Baldwinson papers, MLMSS 1993, Box Y4396. The Builder was Kock and Kolos. Also see Job file. G.A.J. Simpson-Lee house, contract of 1962 including specifications, plan, for extensions of garage, study and patio. Baldwinson papers, MLMSS 7792.
Like most of the Baldwinson houses constructed in bushland, the house was sited amongst the mature trees with a minimum of excavation required to anchor the house atop its footings. While the house was aligned to the street, it straddled a depression that may be associated with a former waterway. One side of the building was set into the terrain while the other side was built up to the ground level.

**Figure 11-15.** Baldwinson, Booth and Peters. The Simpson-Lee House, 1957-1962. Rear Elevation. (The roof is flat although the photomontage suggests a gabled plan) March 2004.

**Figure 11-16.** Baldwinson, Booth and Peters. The Simpson-Lee House, 1957-1962. Rear deck, ca. 1964. Photo Max Dupain, Courtesy of the Max Dupain Studios, no. 6121.
A balcony with tallow wood decking carried across most of the western elevation to the rear and cantilevers into the bush while the verandah was enclosed with Baldwinson’s trademark bench railing. Both living and private zones were accessible from the decking with a minimum of a hallway provided. Views from the living and private zones are unobstructed and a lower level served as an additional study and library.


Baldwinson’s choice of materials and use of accent colours also remains consistent on this site. Sandstone is notably absent in many of his later commissions and does not appear in Greenwich or the Simpson-Lee House.

The approach to the house follows a short driveway leading to a partially enclosed garage positioned above the grade of the house. The house is accessible through a garage courtyard and a set of masonry steps that features tread and riser elements similar to a Romberg and Shaw stair designed for their Glenunga Flats, Melbourne (1941) where Baldwinson lived during the 1939-45 War years.


The Baldwinson, Booth and Peters’s design for the Simpson-Lee House drew on Baldwinson’s well-developed sense of spatial flow through the living areas of his residences and his practice of confining the private zones of bedrooms and studies into discrete modules. Like his residence at Greenwich, entering through the front door immediately led to an uninterrupted visual connection with the physical setting. In the case of the Simpson-Lee House, its private bush setting allowed the visual journey to begin outside the glass wall of the entrance court.
But unlike his somewhat severe Greenwich composition of 1953, the Simpson-Lee House of 1957 was a more adventuresome design with a detached garage integrated into the total residential composition by a bagged brick blade wall, a generous paved entrance court and an L-shaped verandah cantilevered over the site. Both houses, however, responded to their respective sites with building forms and compositions appropriate to their setting. The Greenwich House is in the midst of a densely settled suburb while the Simpson-Lee House sits within a generous bushland block in a far-flung suburb.

At the completion of this commission in the early 1960s, Baldwinson’s creative journey is well developed in his architectural compositions, the use of glazing and his choice of materials and colours.

Selected Commercial Work at Baldwinson and Booth

While Baldwinson continued with his residential work, Booth’s interest in commercial projects led to large commissions, notably, the Cecil Box Company, Ryde, 1953, the President Consolidated Industries headquarters and factory Alexandria, 1954 and the North British and Mercantile Insurance Company building, Sydney. Although these factory buildings were efficient examples of commercial architecture, few of them differed from the aircraft structures that Baldwinson had designed during the 1939-45 War. The sole exception was a 1953 commission for Arrow Motors, Double Bay.

In the Baldwinson and Booth job files and correspondence, the dealings with the Cecil Box Company, Ryde, the President Industries Consolidated Limited, Alexandria and the North British and Mercantile Insurance Company went out over the name of Charles Sylvester-Booth. The signatures clarify the lines of responsibility for the commercial architecture within the partnership. While it seems likely that Baldwinson played some design oversight role in the commercial section of the Baldwinson and Booth organisation, his main work continued to be residential design.

The Cecil Box Company. Ryde, 1953

The Cecil Box Company building was the first major commission of the Baldwinson and Booth partnership. The site was adjacent to industrial lands in a former naval dockyard area (active in the 1939-45 War) in the upper reaches of the Parramatta River.

The Cecil Box Building, drawing on the US Navy’s Quonset Hut design, used laminated timber truss arches to complete the span of the building.\textsuperscript{763} \textsuperscript{764} Steel Quonset huts constructed during wartime were once commonplace along the Parramatta River, Sydney, in this former defence area. The Cecil Box Company was the first major commercial commission of the Baldwinson and Booth partnership.

\textsuperscript{763} Peter Dejongh and Otto Brandenberger of Quonset, Rhode Island in the United States developed this design, derived in part from the Nissen Hut, in 1941 for the US Navy.

\textsuperscript{764} Photographs of the Cecil Box Co. timber trusses are found in Baldwinson papers, PXD 736, no.1 – 124.
**Figure 11-20.** Baldwinson and Booth. Sketch, Cecil Box Company, Belmore and Wells Street, Ryde, 1953. Baldwinson papers, PXD 356, f.286.

**President Consolidated Ltd Headquarters, Waterloo, 1954**

President Consolidated was a major manufacturer of white goods in the mid-20th century. Baldwinson and Booth were engaged to construct their corporate headquarters on an industrial block in the industrial suburbs of South Sydney. It was their second commercial-scale commission. On completion, this President site included a landmark administration building, factory areas and ancillary structures such staff amenities, gatehouse and shipping. As President Consolidated was in an expansion phase of their business, work on the site continued (to 1957) for some time after the original commission was completed in 1955.

The drawings and contemporary photographs show that the President Industries buildings were conventional steel-framed structures with masonry cladding with steel-trussed roofing. The exception to this functionalist approach was the composition of the President Consolidated administration building that drew on the Australian variant of the 20th century Dutch tradition in functionalist buildings.\(^{65}\) This building also received some attention in the architectural press for its post-tensioned concrete circular stair that occupied the prominent corner on Botany Road and Harcourt Parade, Waterloo.\(^{66}\) The stair is visible in the illustration below.

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Figure 11-21. Baldwinson and Booth. President Consolidated. Administration Building [demolished], 1954. *Architecture in Australia*, July-September 1955. The post-tensioned stair can be seen through the corner glazing.

The scale and importance of this industrial commission was noted by the printed invitation to attend the opening of the plant and “Head Office” to be opened by R.H. Holt, Minister for Labour and National Service on 29 April 1955.767 The economically hazardous nature of expansive building programmes can also be assessed from the collapse and liquidation of President Consolidated Limited’s liquidation and de-listing in 19 December 1961.768 The entire site was later demolished and cleared for new construction in the later years of the 20th century.

Like the Cecil Box Company project at Ryde, Charles Sylvester-Booth oversaw this commercial project. He consistently initials the drawings, often in the distinctive Sylvester-Booth style.

Arrow Motors, Double Bay, 1953

The exceptional Arrow Motors commission was a project commissioned by Lionel Jacobs of Dover Heights, who had acquired a prominent site at the intersection of New South Head Road and Manning Road, Double Bay for the location of a Holden dealership and with some foresight, a television sales room. The first broadcast of television in Australian did not take place until 16 September 1956.

![Image of a car](https://mcellansautomotive.com/photos/B21.21)

**Figure 11-22.** The 1951 Skoda 1200. mcellansautomotive.com/photos/B21.21 December 2005.

This was Baldwinson’s second motorcar showroom project on this heavily trafficked route into Sydney’s Eastern Suburbs. In 1951, Baldwinson had been engaged to carry our renovations for Halifax Motors, 102 William Street, Darlington. No illustrations have been located to date. The eastern continuation of William Street leads into New South Head Road, Double Bay. The dealership in William Street specialised in imported Terraplane and Skoda motorcars. The Skoda, imported from Czechoslovakia, had used Harry Seidler’s 1948 Rose Seidler House for a marketing and publicity photograph for an earlier Skoda model and the dealership sought to promote its vehicles as “modern”.

The design of Arrow Motors was a project that especially excited Baldwinson. A few years later, after Baldwinson, Booth and Peters had won the 1956 NSW RAIA Sulman Award, Robin Boyd, the Australian correspondent for *The Architectural Review* (AR) wrote to Baldwinson asking for images of the award-winning Belmont Hotel. Baldwinson supplied
images of the Hotel, his new Greenwich house and Arrow Motors, but wrote to Boyd stating that “I, personally, prefer Arrow Motors, the Belmont Hotel, though neat enough is conventional modern by comparison.”


The Arrow Motors building was certainly unprecedented in Baldwinson’s practice. The site featured a showroom featuring a revolving display platform, an outdoor sales yard, offices, a cable-stayed television antenna as well as a theatrette.

The émigré architect Sergei Malnic, an experienced Sydney University student intern (and mature age student) in the Baldwinson office during the Arrow Motors job stated in an interview that he oversaw the Arrow Motors project, especially in the technical detailing and acted as supervising architect on the site. Although Lionel Jacobs, the client, is described as “excitable”, it proved to be an interesting job. Malnic notes that Jacobs also played a major role in the design-work associated with the project.

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770 Interview with Sergei Malnic, 16 November 2005.
771 ibid.
The building featured a dramatically curved skillion roof tilted at a radical angle to address the corner of New South Head Road and Manning Road. Beneath this curving corner, a gleaming Holden turned slowly on a revolving display. Atop the building a tall television antenna mast carried the illuminated letters HOLDEN. Baldwinson and Booth’s mast draws on the Philip Powell and Hildalgo Moya’s “Skylon” fantasy erected in 1951 for The Festival of Britain (see below).

The showroom employed a curtain wall of curved and flat sheet plate glass to the street elevations, while internally; a timber and steel stair led to private offices. The design and construction of the building was to coincide with the release of the 1954 Holden.

The extravagance of the Arrow Motors showroom employed the popular American commercial vernacular style re-vitalised by Robert Venturi and Denise Scott Brown in works such as *Complexity and Contradiction in Architecture* and the later work, *Learning from Las Vegas.* This modernist exuberance was a strategy also employed by General Motors in the USA (see Chevrolet dealership below) The unveiling of the 1954 Holden was a local celebration as it was the first General Motors Holden re-design of the original 1948 Holden vehicle. A history of the Holden motorcar has noted:

*[The 1954 Holden] was glamorised, it was Americanised. It looked just a little bit bold and brassy with one single, toothy bar grill that really stood out - you couldn't mistake it for anything else - and it came with chrome, stainless steel trimmings and two-tone paint (optional). None of the other popular makes had marketed a car with two-tone paint. It meant that Holden assumed a new status symbol.*

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CHAPTER 10. THE LATER PARTNERSHIPS, 1953–1960

The 1956 Double Bay Holden dealership was “bold and brassy”. With its television antenna, its TV showroom and rotating platform for vehicle displays, it represented an image of unprecedented modern progress. Although Baldwinson was very enthusiastic about the Arrow Motors design, the commission was unprecedented in his work and his fanciful venture into what later critics like Venturi and Brown called “Main Street Architecture” was his first and last experiment in this area.


**Pioneer Sugar Mills Administration Building, Pioneer, Queensland**

In 1954, after a five-year hiatus following the 1948-49 building surveys carried out by Gibson and Baldwinson, the Pioneer Sugar Mills in Queensland renewed contract with Baldwinson regarding the design and construction of an administration building. There was a modest brief from the company and the primary responsibility for designing the new headquarters was taken up by Pamela Jack within the Baldwinson and Booth practice. The well-known painter Donald Drysdale, who was acting for the family’s interest in Sydney, reviewed her presentation of the building design.

The building was designed specifically for tropical conditions and contained a number of innovations for shading (brise soleil) air circulation. The recent graduate Pamela Jack employed a modular concept for the plan and left a number of internal and external voids within it to encourage shading, airflow and provide natural light. The design was considered a successful commission and was reported favourably in the 1958 Pioneer Sugar Mills Annual Report. When compared to Booth’s design for the President Industries,

774 Interview with Pamela Jack, 12 October 2005.
775 ibid.
headquarters, Pamela Jack’s design illustrates the shift from a Dudok-based modernism to the New Architecture of modernism within the Baldwinson and Booth practice.

![Image of Hotel Belmont](image)


**The Hotel Belmont, Belmont, NSW, 1954**

In 2006, Belmont is considered a suburb of the southern Newcastle, NSW metropolitan area, but in 1954, Belmont was an independent tourist resort on the Pacific Highway on the shore of Lake Macquarie. The Hotel Belmont was a mid-20th century synthesis of the motor hotel and a country pub that included a public bar, saloon, dining room, guest units and a large outdoor area for recreational drinking. In 1956, Baldwinson, Booth and Peters won the NSW RAIA Sulman Award for the Hotel Belmont.

Baldwinson, Booth and Peters’s two-storey masonry hotel building offered a lower level for the conventional hotel functions while the guest rooms, manager’s unit and staff accommodation occupied an upper level cantilevered over the ground level pedestal. The architects also designed the interiors, furniture and decorations. Colour was used generously and the masonry dividing walls of the guest room terraces were painted in the vivid secondary hues of the 1950s.

The jury for the 1956 Sulman Award included F.E. Towndrow (UNSW), T.E. O’Mahony (former MARS member), Russell (R.C.) Jack, B.D. Loder, James Gleeson, Gerald Lewers and Hal Missingham.777 The artists, Gleeson and Lewers, amongst the jury were associates of Baldwinson at the Contemporary Art Society while O’Mahony was one of Baldwinson’s oldest friends.

777 *Sydney Morning Herald*, 10 July 1957. “Sir John Sulman Award for Hotel Belmont.”
Baldwinson’s former MARS colleague Morton Herman’s essay on the Sulman Award in the July-September 1957 edition of *Architecture in Australia* very tentatively praises the building finding more to admire in the interiors than the exterior.

No one would complain of the colour scheme, which is graded in artistic scale from bright and lively in the bars, quiet and pleasing in the dining room, soothing in the bedrooms. The whole of the bedroom floor has pastel walls, natural wood trim and really good modern furniture. Greys and blacks for furniture for the guests’ lounge would certainly not be everyone’s first choice for a colour scheme but it was the architects’ last and most happy choice.\(^778\)

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\(^{778}\) Morton Herman. “Sir John Sulman Award Buiding.” *Architecture in Australia*, July-September 1957, p.48. Herman was one of the original members of Baldwinson’s and Bunnings’ MARS group.
While Baldwinson was clearly pleased with the Sulman Award, he too was tentative about the design of the Hotel Belmont.779 Baldwinson’s assessment matches Morton Herman’s written critique that concludes, “The design philosophy of the [Belmont Hotel] building […] rests firmly on the concepts of the immediate past, refines and develops them, and executes them with considerable skill.”780

It is surprising that following the earlier Sulman Award nomination for the Haxton House in 1949-50, Baldwinson’s sole professional award for his design work should come from a public building commission rather than the residential work that represents a lifetime of practice. The Belmont is a commission very much outside his architectural interests. While it is impossible to determine his precise role in the development of the Hotel Belmont design within the Baldwinson, Booth and Peters partnership, his 1958 letter to Boyd stating his preference for the Arrow Motors commission suggests that his personal engagement with the Hotel was modest.

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780 Morton Herman, op. cit., p.48.

North British and Mercantile Insurance Company Building, 1956

In 1955, Baldwinson, Booth and Peters were approached regarding the design and construction of the North British and Mercantile Insurance Company building on the corner of 259 George and Jamison Street in central Sydney. This insurance company, now known as National Mutual Life, was seeking a signature building for their South Pacific headquarters. At the time of commissioning, their third principal, Edward (Ted) Peters had not become a formal partner in the firm.781

The job file begins in September 1955 when the firm was asked to prepare a report on the proposed building, submit fee proposals and initiate a Development Application. At a projected 14 storeys, this was the first building on this scale for Baldwinson and Booth. The report was accepted and a Council Development Application was prepared for the City of Sydney.

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In July 1956, Edward Charles Pietzker (Peters) became a partner in the firm. Known as “Ted” within the practice, he had been employed at Baldwinson and Booth since 1953. Although the partnership was not formalised until 1957, Booth and Peters maintained the day-to-day practice with a rotating group of architectural assistants.

Peters had earned a Bachelor of Architecture (1953) from Sydney University and registered with the RAIA on 23rd May 1953. Lack of media and professional citations suggest that Peters had a lacklustre career until his death in 1980. He was very young and perhaps too inexperienced to be part of the Baldwinson and Booth partnership. Based on the correspondence files, Peters was actively involved in the commercial side of the practice with very few residential projects attracting his attention.

Peters’ involvement in the practice coincided with a series of neighbourhood bank commissions for the Rural Bank, the Commonwealth Bank and the Bank of NSW. These projects seem to have occupied much of Peters’ time at the practice. They included the Rural Bank, 311 Anzac Parade, Kingsford, (1955)784, the Rural Bank, 244 William Street, Kings Cross (1956)785 and the Commonwealth Bank, 46 Pacific Highway, St. Leonards (1957).786

The principal correspondence for the North British and Mercantile Insurance Company Building project went out over the signatures of Charles Booth and/or Ted Peters. The work on the building continued until mid-1958 when ructions within the new partnership of Baldwinson, Booth and Peters caused the withdrawal of the commission. In a memorandum of 17 April 1958, Baldwinson describes a telephone conversation with the North British and Mercantile Insurance Company executive Mr Hawley, stating that Mr Hawley had telephoned Charles Peters at the firm’s offices and found him seemingly “intoxicated”. Baldwinson records that “Mr Hawley’s confidence was badly shaken”.787

Following the dissolution of the Baldwinson, Booth and Peters partnership in June 1958, it was agreed with Mr Hawley of the North British and Mercantile Insurance Company that Baldwinson would personally take up the design of the building while the new partnership of Booth and Peters would administer the works.788 Ultimately, this arrangement lapsed and they were asked to “take no further action” on the project.789 The proposed building was never constructed.

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783 NSW RAIA Architects Bibliographical Information. Application Executive Meeting No.6 19th May & 1st June 1953.
784 Baldwinson papers, MLMSS 1993, Box Y4406, Y4409.
785 Baldwinson papers, MLMSS 1993, Box Y4406.
786 Baldwinson papers, MLMSS 1993, Box Y4405.
787 Baldwinson memorandum 17 April 1958, Baldwinson, Booth and Peters, File no. 2, Baldwinson papers, MLMSS 1993, Box Y4409.
788 The drawings are found in Baldwinson papers, PXD 356, ff.128-130.
789 Booth and Peters to Baldwinson, 23 April 1958, citing North British and Mercantile Insurance Company’s instructions. Baldwinson papers, MLMSS 7792.
CHAPTER 10. THE LATER PARTNERSHIPS, 1953-1960

Katoomba High School, 1956

The school was a commission through the NSW Government Architect’s office and was handled largely by Booth and Peters. The design is conventional institutional architecture of the era and uses a curtain wall of glass supported by aluminium mullions atop *pilotis*. A complementary school hall followed the high school commission in 1960. Although the Baldwinson papers do not elaborate on the commission, the work may have arisen from Booth’s previous employment with the NSW Government Architect’s office.

![Image of Katoomba High School, 1956]


When Baldwinson and Booth were selected by the 1956 Melbourne Olympics Arts Festival to exhibit in their architecture section, it is worth noting that, despite the Sulman Award for the Belmont Hotel in 1954, no selections were made from Baldwinson’s commercial architecture portfolio.
Baldwinson and Booth and the 1956 Olympic Games Art Festival

In 1956, an Arts Festival organized to accompany the 1956 Olympic Games in Melbourne presented an exhibition on Australian architecture at Wilson Hall, University of Melbourne. Baldwinson’s status as a notable Sydney architect was acknowledged by the selection committee’s invitation to exhibit work. As an invitee, Baldwinson and his new partnership with Charles Booth (est. 1953) chose to be represented by the Mandl House, Wahroonga, 1953 and the Dupain House, Castlecrag, 1948. This 1956 peer-reviewed selection of architecture provides a mid-20th century assay of the work of nation-wide modernist practitioners and places Baldwinson squarely at the centre of the Sydney modernist milieu.

Figure 11-32. Baldwinson and Booth. Mandl House, 1953. Exhibited in the 1956 Olympic Festival. SLNSW No. a1422006r.

The Melbourne Olympic Arts Festival exhibition included the Sydney-based domestic architects Ross Thorne (a Baldwinson student) (1 work), [Sydney] Ancher Mortlock and Murray (2 works), F.J. Zipfinger (1 work), Harry Seidler (3 works), Derek Wrigley (1 work) H.P. Oser and Associates (2) and Douglas Snelling (1). The selection illustrated Baldwinson and his Sydney colleague’s use of divergent roof planes, generous floor-to-ceiling glazing, timber cladding that contrasted with sandstone or rendered brick masonry blade walls and floor plans that provided open passageways (or spatial flow) that divided the residences into public and private zones. Their widespread use of adjusted site plans embraced the Sydney topography with enthusiasm.

791 Although Booth and Booth were presented in 1956 as a joint practice, the job files illustrate that Booth had no role in the design of these two residences.
Within this grouping, the more challenging the terrain, the more adventurous were the architectural forms and structures. As the 1950s continued, the materials of the much-discussed modernism such as concrete and steel would establish a greater presence in Sydney modernist houses and allow more dramatic support systems andittings.

Sydney architecture in the early 1950s was dominated by the personalities of Walter Bunning, Harry Seidler, Sydney Ancher and Arthur Baldwinson.792 The popular magazines such as Australian House and Garden, Australian Home Beautiful and the daily press relied on these architects for populist commentary on domestic and commercial architecture. In his survey of the 1950s, Philip Drew identifies Seidler as a major media performer.793

Figure 11-33. Gibson and Baldwinson. Dupain House, 1948. Exhibited in the 1956 Olympic Festival. Photograph 1953, SLNSW No. 1422002r.

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The skeletal strength of steel and improved steel-reinforced concrete posts allowed some of the emerging architects such as Bill Lucas and Russell Jack to free their houses from the concrete floor plates and the somewhat cumbersome masonry piers of the early modernist period represented by architects as Baldwinson, Ancher and Bunning (and later Derek Wrigley and H.P. Oser).

The Sydney modernists in the Olympic Festival exhibition included Derek Wrigley, a British-trained architect who had arrived in Australia in 1947. He was, like Baldwinson, a founding member of the Sydney chapter of the post-war Society of Designers for Industry. His architecture quickly adapted to the emerging regional style of the Sydney basin. Wrigley moved to Canberra in 1957 to work with the industrial designer Fred Ward on the “Total Integrated Design” programme for the Australian National University (ANU).704

The Wrigley work selected for the Melbourne Olympics Arts Festival suggests the influence of Baldwinson’s Andriesse House of 1947, the year of Wrigley’s arrival in Australia. Like Baldwinson, Wrigley used a column-supported concrete slab construction partly supported on the crest of falling terrain to develop a floor plan on a single level.


In addition to the vertical timber cladding, generous timber-framed glazing and contrasting masonry found amongst Sydney’s post-war modernists, Wrigley also employed the complex skillion roof plan formed from contrasting planes with an asymmetrical intersection. This
roof plan appears in Baldwinson’s own Greenwich house of 1953 while the suspended floor slab from a fill base also has resonance with the Andriesse House and other Baldwinson commissions.

Hans (H.P.) Oser was also asked to exhibit in Melbourne in 1956 and he provided another site-adjusted design clad in raw oil-treated timber. His Wollongong House also features the coloured eaves and primary colour detailing earlier adopted by Baldwinson and his associates in Sydney and Melbourne. Oser’s design, however, illustrates the use of a more angular plan and asymmetrical decking beginning to appear amongst the new generation of architects including Baldwinson’s later partner, Geoffrey Twibill.


Ross Thorne, a young architect, former student and employee of Baldwinson was also invited to participate in the Olympics exhibition. In his Wahroonga House of 1956, Thorne employed the flat roof and the bagged brick vocabulary commonly employed amongst the first generation of Sydney modernists. His floor plan, however, demonstrates a complexity that was to become a feature of the next generation of modernists.

795 Later practising as H.P.Oser Fombertaux & Associates.
Figure 11-38. Ross Thorne. Wahroonga House, 1956. Journal of the RAIA, July September 1956. This house was sited on a very steep block. Exhibited in the 1956 Olympic Festival.

The Decline of Baldwinson, Booth and Peters

The partnership of Baldwinson, Booth and Peters concluded on 30 June 1958 following several months of unpleasantness. The files on the last chapter of the partnership are rich with accusations and recriminations regarding the conduct of Booth and Peters and their management of the office. The Baldwinson, Booth and Peters file on the dissolution of the partnership records much office unpleasantness, threats and active legal action, with some suggestions of misappropriated funds, drinking and other misdemeanours recorded in a personal memo from a former staff member.\footnote{Staff Memorandum [name restricted], 30 June 1958. Baldwinson, Booth and Peters, File No.2. Baldwinson papers, MLMSS 1993, Box Y4409.} The episode was clearly an emotional strain for all concerned. Although Baldwinson was determined to dissolve the partnership, Booth and Peters resisted the decision. This disagreement over the dissolution of the partnership led to a court case in the Equity Court of the Supreme Court of NSW, Case No. 539 of 1958.\footnote{Baldwinson, Booth and Peters, File 2, Baldwinson papers, MLMSS 1993, Box Y4409. This file outlines the development of the difficulties within the practice.}

The Baldwinson case was carefully prepared with the assistance of solicitors and an accounting firm and the statements of evidence remain in the Baldwinson papers. These statements record charges of intoxication, failure to supervise staff, administrative and
architectural incompetence and the failure to account for expenditures. Fortunately, the case was settled out-of-court before the matter was formally heard before the Equity Court. Although the Booth and Peters Equity Court summaries of evidence are not within the Baldwinson papers, the Baldwinson statements of evidence suggest that this settlement was a wise decision for all concerned. Following the dissolution of the partnership of Baldwinson, Booth and Peters in 30 June 1958, they practised as Booth & Peters from Room 711, 50 Miller Street, North Sydney and later, the NRMA House, 26 Ridge Street, North Sydney until 1963 when they recede from view.

Some of the agreements following the dissolution of this partnership on 30 June 1958 illustrate some of the inner workings of the practice. For example, a letter from Baldwinson to Booth & Peters at the end of July 1958 divides the spoils of the 1956 Sulman Medal by giving Booth & Peters the bronze Sulman Medallion for the Hotel Belmont while Baldwinson kept the Sulman Certificate. This suggests that Baldwinson did not play an exclusive role in the design and development of the Hotel Belmont and it also suggests why he was somewhat reticent in promoting the commission (preferring the Arrow Motors project) through Robin Boyd’s connections with The Architectural Review.

**Baldwinson & Twibill Partnership**

Following the legal dissolution of the Baldwinson, Booth and Peters partnership, eight days later Baldwinson immediately formed a new partnership with the Sydney University architecture graduate Geoffrey Twibill on 8 July 1958. Baldwinson had too much work to return to work as a sole practitioner (along with his lectureship responsibilities) and this was a new partnership of convenience rather than a sharing of goals and aspirations. Baldwinson & Twibill conducted their new practice from 40 Miller Street, North Sydney.

Twibill, some twenty years younger than Baldwinson, had been a gifted student in the Faculty of Architecture at Sydney University. On graduation, he won a scholarship to study in London in 1951 and on his return to Australia; he worked with Bunning and Madden before establishing a private practice. He had some casual experience with the Baldwinson and Booth practice before he was asked to become a partner.

While Twibill has said that he respected Baldwinson’s style, the two men had little in common in the stylistic sense. Twibill found himself attracted to the mid-20th century international style of practitioners such as Richard Neutra and Harry Seidler, rather than Baldwinson’s earlier modernist vocabulary. “Arthur was an “emerging modernist” architect; he was a pre-war modernist,” Twibill says. “He was one of the few who continued to practise in the pre-war style in the post-war period. But he wasn’t a ‘copyist’ either.”

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798 Baldwinson, Booth and Peters, File 2, Baldwinson papers, MLMSS 1993, Box Y4409.
800 Holman, op. cit., p.244
802 Interview with Geoffrey Twibill, 6 December 2005.
803 ibid.
More than twenty years younger than Baldwinson, Twibill represented a new generation of architects. As he states, “Most of my work was “Sydney School” in the end. Clinker bricks and copper.” Twibill said of his era “[T]here were two distinct schools, there was the Sydney School, with the ‘Nuts and Berries’ people and there was the International School. But we were all using the same elements, courtyards, sun-screening on the western face, a volumetric thing, entering beneath and coming up.” Although he admired Baldwinson’s work, Twibill considered that his senior partner made too modest a contribution to the organisation and responsibility of the practice and their partnership was amicably dissolved in August 1959.

Despite the 11-month partnership, Twibill carried out a number of commercial projects such as the Film Australia studios in Roseville for the Commonwealth of Australia (1959) and a series of modular residences for the Overseas Telecommunications Commission (O.T.C.). The residential design work of the practice shows some of the immediate influence of the “new modernist” Twibill on the “old modernist” Baldwinson practice.

The Collis House, (Castle Cove) Willoughby, 1959

This was Baldwinson’s second commission from the Collis family as he had designed an earlier residence for the family in Lane Cove. The Castle Cove commission (near Castlecrag) gave Baldwinson a site in the irregular topography typical of Castlecrag. On sloping terrain, the practice provided an unusual trapezium (two sides parallel) floor plan that illustrated the methodology of Geoffrey Twibill who later developed a signature style that favoured trapezoid-shaped plans. The composition suggests that it should be considered a Twibill design.

The house design confined three bedrooms and a kitchen and dining room to a single level while placing the living area slightly below grade (another Twibill device). This living area led to an external terrace at ground level. An upper-level studio, on a mezzanine accessible through an internal stair, provided extensive views. The Collis house also provided a generous but unshielded balcony extending along two elevations.

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804 Ibid., Sydney University Associate Professor Jennifer Taylor’s 1972 essay, An Australian Identity: Houses for Sydney 1953-1963, provides the definitive description of the “Sydney School” that Twibill mentions. The “Sydney School” is discussed in detail in the concluding chapter.

805 Geoffrey Twibill. Transcript from an address to Docomomo, 1 September 2002. Transcript, Resource Centre, Historic Houses Trust of NSW.

806 Holman, op. cit., p.259.

In order to compress three levels, studio, kitchen and bedrooms, and living area under a single roof, Baldwinson & Twibill provided a dramatic over-scaled skillion roof plan that gave him the height required for his mezzanine. In the private zones of the bedrooms, the architects reduced the roof height to a single storey. In the street elevation, this skillion roof adds a dramatic element to the streetscape.


**Figure 11-40.** Baldwinson & Twibill. Section, The Collis House, Castle Cove, 1959. Baldwinson papers, PXD 356, f.2009.
Chinaman’s Beach House, Mosman, 1959

This house for an unidentified client overlooks an arm of Middle Harbour, Sydney and received considerable press. The drawings in the style of Geoffrey Twibill cannot be found within the Baldwinson collection at the State Library of NSW and may have remained with the Twibill practice. The familiar trapezoidal plan favoured by Twibill makes its appearance again as well as the increasingly exposed asymmetrical decking that also features in some Melbourne-based Mockridge, Stahle and Mitchell designs of the 1950s. A modular system of planning continues to apply and one section of the upper level of the plan has been removed to accommodate a mature tree on the site.

In planning terms, the interior spaces and the use of a deck rather than a partially shielded verandah identifies this house as a Twibill-derived design. This has been verified by an interview with the architect. The article that accompanies the residence in Architecture and Arts also notes, “The architect was Geoffrey Twibill (now in partnership with Arthur Baldwinson in the firm of Baldwinson & Twibill).”


**Overseas Telecommunications Commission (O.T.C.), 1958**

In 1958, Baldwinson & Twibill were commissioned to provide “Married Housing” for the O.T.C. staff on the Cocos Islands, Indian Ocean, to the northwest of Broome, Western Australia. The location and scarcity of building materials meant that prefabricated designs were the only realistic option for design and construction on this resource-poor island grouping. Twibill confirmed in a December 2005 interview that the design and construction of these works were entirely his responsibility.\(^{809}\) Although Baldwinson had extensive experience in prefabrication, the design and construction phase meant that Twibill visited the locations, a requirement that Baldwinson’s responsibilities as a lecturer could not allow.

“The Overseas Telecommunications Commission (OTC) was formed by Act of Parliament on August 7, 1946, its responsibility being the maintenance and operation of Australia's

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\(^{809}\) Holman also assigns Twibill the responsibility for the OTC commissions, op. cit., p.259
overseas telecommunications services [...].”810 “At that time the OTC acquisition began with the communications assets of AWA, which had operated the overseas wireless services, and of Cable and Wireless (C&W) overseas telegraph facilities, with C&W retaining ownership of the cables themselves, while the cable stations in Australia and Norfolk Island came under the ownership of OTC. When the sovereignty of Cocos-Keeling Islands transferred from the United Kingdom to Australia in November 1955, the C&W cable station was sold to OTC.” 811 This set the stage for the commission.

Figure 11-43. Baldwinson & Twibill. O.T.C. Married Housing, Cocos Islands, 1958. National Archives of Australia, 1959. No.11668083.

The transfer of these wireless services from a private entity to the Australian Commonwealth meant that Australia had to establish new facilities for the O.T.C. personnel. This included twelve married staff quarters in timber and fibrous cement. These structures were designed for tropical conditions with elevated floors, low pitch gabled roofs, generous verandahs and sunshades to the necessary orientations.

Baldwinson & Twibill also received other commissions from the O.T.C including a Receiving Station in Port Moresby, PNG (1959) and a Cable Station at Direction Island

811 ibid.
(1958). Twibill has described these later commissions as little more than sheds when compared to the Cocos Island commission. This work was amongst the last of Twibill’s final projects with Baldwinson & Twibill.

**Geoffrey Twibill in post-Baldwinson Private Practice**

Twibill’s residential work immediately after the partnership illustrates his self-described “Sydney School” work. “We hated things like paint and concrete. We only wanted to build in rough-sawn timber and copper downpipes,” Twibill says. “We let trees grow around the houses, in fact, through the houses. […]” Imagining that his generation of Australian architects were the first to respond holistically to the site, he said, “[W]e thought about space, we thought about the third dimension, […] creating an environment which related to integrated architectural landscape.”

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**Figure 11-44.** Geoffrey Twibill. Downes House, Northbridge, 1961. *Architecture in Australia*, December 1962.

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812 Interview with Geoffrey Twibill, 6 December 2005.
While Twibill’s description of Baldwinson as an “emerging modernist” suggests that he considers that the senior architect’s work was no longer relevant, it is clear that Twibill’s work was developed well within the parameters established by Baldwinson and some of his peers.

Twibill’s timber-clad Downes House of 1961 provides an example of the continuity of this methodology. The Downes House is sited on a steep slope, balancing on substantial masonry piers amongst carefully preserved native vegetation. Sandstone extracted from the site is used in the masonry. A deck suspended on skeletal steel beams extends an open plan living area into the natural setting like a tree house. There are, of course, variations in internal planning and materials. The debt to the work of W.E. and Ruth Lucas is equally clear.

CONCLUSION

In an introductory essay, “Architecture”, for the architectural section of the 1956 Olympic Arts Festival publication, Professor Brian Lewis used his forum to deliver a homily to the emerging 1950s modernists:

The fact that well-designed houses are now common makes them appear commonplace and a minority of architects seek notice by carrying contemporary trends to exaggerated conclusions. An appearance of stark simplicity is obtained by intricate construction; easy functioning is distorted into a geometric play shape, a spurious dramatic effect is achieved by unnecessary engineering supports when usual construction would be cheaper and more effective. [...]  

The great number of houses built since the war, whether on designs prepared by architects or not, show more enterprise and are more efficient than those of earlier periods. Materials are lighter, furnishings simpler, and plans more direct in the great mass of housing; it is surely here that the true measure of progress should be judged.814

The inclusion of Baldwinson’s Mandl House and the Dupain residence in the 1956 exhibition illustrates that Baldwinson’s work in the mid-1950s provided what Lewis called a “true measure of progress”. But the emerging generation of Sydney modernists, many of whom Baldwinson had had a role in training, were pursuing Lewis’s “geometric play shapes” and “dramatic effects”.

Throughout the 1950s, Baldwinson remained true to his modernist principles of simplicity of composition and the uncomplicated choice of materials that he had discovered in British modernism in the 1930s. To these basic principles must be added his preference for “modesty” in scale and scope. When asked to work beyond a self-imposed envelope of restraint, he found it difficult to respond.

His sensitive response to sites is a consistent feature of his practice and established many precedents for the developing regional characteristics of Sydney’s new generation of

modernists. When the site required it, he could employ the L-shaped composition or the “cranked” plan but his plans were always dictated by terrain and outlook rather than stylistic considerations.

Perhaps under the influence of the younger members of his staff at Baldwinson and Booth, his designs also began to illustrate some of Lewis’s asymmetrical “play shapes”. With the rise of Harry Seidler’s practice, a small number of sketch-plans of the Baldwinson and Booth era also show the direct influence of the “East Coast Modernism” introduced by Seidler. These were, no doubt the product of his student employees. This asymmetry was a transient feature of his short-lived partnership with Geoffrey Twibill and dissipates after his return to private practice in 1960 and a well-earned sabbatical in 1961.

Baldwinson’s partnerships throughout his career illustrate that while he needed the assistance that partners could provide, he was unable to manage the relationships that hold a partnership together. Former employees describe him as an amicable employer who preferred informality to an autocratic management style but in the Baldwinson, Booth and Peters partnership, it appears that his good nature was exploited.

He greatly underestimated the responsibilities of a lecturer in the Faculty of Architecture and the demands of managing a private practice and his teaching career proved to be onerous. His achievements of the 1950s such as the Mandl House and the Simpson-Lee House make it clear, however, that he remained, first and foremost, an architect rather than a teacher.
INTRODUCTION

As Baldwinson struggled to recover from the collapse of the partnership of Baldwinson, Booth and Peters in June 1958, he continued to pursue his residential commissions. He was now freed from the commercial work that his previous partners preferred. His 1959 partnership with Geoffrey Twibill was brief and Twibill had a modest influence on elements of Baldwinson’s later works. Unfortunately for Baldwinson, none of these partnerships lifted the burden of his professional responsibilities in his practice and at Sydney University.

At this stage in his career, after eight years of teaching, the legal battle over in the termination of the Baldwinson, Booth and Peters practice, the brief and unsuccessful Twibill partnership and a return to private practice, Baldwinson was tiring. His former partner Geoffrey Twibill describes him as having “a kind of breakdown”. In 1960 he closed his practice at the Medical Centre, Pacific Hwy, St Leonards and Sydney University lecturer Ross Thorne took up some of his commissions and bought the office furniture.

As he struggled to complete his independent projects through 1960-1961, Sydney University granted him a year’s sabbatical. This was Baldwinson’s first trip overseas since his time in Britain and it developed into a tour of international architecture with Elspeth in tow. Five years later, he asked and received another sabbatical from the Faculty of Architecture in 1966-1967. While he continued to design and construct domestic architecture for selected clients, he was withdrawing from an active architectural practice. His sudden death in 1969, however, at the age of 61 was a surprise to his colleagues and his family.

TRAVEL

Freed from active architectural commissions, Arthur and Elspeth Baldwinson garaged their 1956 granite and sky grey Holden Special sedan and left for Europe for a university sabbatical in 1960. It was Baldwinson’s first European visit since the 1930s. On their travels, Arthur and Elspeth followed the conventional “Grand Tour” of major European cities and their travels are documented in an annotated diary of photo descriptions and captions intended for the Sydney University’s Faculty of Architecture’s slide library. Using hire cars and trains, the Baldwinsons visited England, Scotland, Sweden and Denmark, Brussels, the Netherlands, France, Portugal, Spain, Italy, Switzerland and Germany during 1960-61.

Most significantly, however, he visited Jørn Utzon at his Hellebaek studio in response to the architect’s earlier request for assistance with the Sydney Opera House project. Prior to their departure, Baldwinson wrote to an unidentified correspondent, “Jørn Utzon has asked me to work in his office for a few weeks helping with notations on the drawings. So we will see something of Denmark in the spring.” His photography collection shows that while travelling in this region, he took a special interest in the works of Utzon, Asplund and Arne Jacobsen.

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816 Interview and correspondence with Ross Thorne, 10 March 2004.  
817 Undated annotation in Correspondence File. Baldwinson papers, MLMSS 7792.
Baldwinson’s second extended university sabbatical in 1966-1967 took them to Hong Kong, Hawaii, the west, central area and east coast of the USA, then north to Canada. As they returned to Australia, they visited Greece, Egypt, Turkey, Lebanon, Israel, Syria, India and Malaysia. The result was a great deal of visual experience and a travel diary of heavily annotated photograph captions for his lecturing work and a sketchy notation of dates and visits to the major architectural sites of these regions. In any event, Arthur Baldwinson returned for another demoralising rejection for promotion by the Sydney University Promotions Committee.

As expected, Baldwinson’s trip in company with Elspeth meant visiting and viewing architecture. After Baldwinson’s death, his family bequeathed over 16,000 mounted colour transparencies taken during these sabbaticals to the University of Sydney Faculty of Architecture. These images have been catalogued in the audio-visual collection and their subjects documented (often partially identified).

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818 Set of 11 slides from ML S71/1 has a slide of Rhodes (October 1966 and Malacca in Malaysia (March 1967) Baldwinson papers, MLMSS 1993.
819 On the second trip, an unidentified mature-age female traveller occasionally appears in some of the more candid photographs.
Figure 12-2. Wurster Hall, The College of Architecture, University of California, Berkeley. 2000. Baldwinson visited the campus while he was in the San Francisco Bay area.

Baldwinson’s photographic diaries display the broad interests of an architectural historian rather than a dedicated modernist architect, suggesting that his teaching had become his creative focus rather than contemporary architecture. For example, during his visit to Germany in 1960-1961, accessible Bauhaus modernism (the Stuttgart _Weissenhofsiedlung_ for example) was ignored while the Brandenburg Gate is generously photographed. This is a consistent element in his travels. While in the San Francisco Bay area, he took as many photographs of the harbour and Fisherman’s Wharf as he did of San Francisco architecture. Although Baldwinson took photographs of Wurster Hall (not designed by William Wurster) and the College of Architecture at the University of California, Berkeley campus, there are no images of Bay Area regional domestic styles.

It is important to note that Baldwinson’s 1930s recorded travel experiences appear limited to England with some poorly documented overland travel (Italy and Normandy noted to date). As a consequence, he and Elspeth set out to see the European “Grand Tour” sights. There are hundreds of Baldwinson photographs of Italian churches from the medieval to the rococo from their 1960-1961 travels, for example, but only a modest number of the E.U.R  (_Esposizione Universale Roma_ ) development. Aside from actively seeking out works by Le Corbusier (suggesting he had not seen the early Le Corbusier work in the 1930s), much the same could be said of their travels in France.

His later sabbatical in 1966-1967 took them through the Middle East and the Far East and the photographic recording of landmark architecture continued without a notable interest in contemporary 20th century architecture.
New Interests

Baldwinson began to develop a new interest in civic planning issues in the 1960s following his years of association with the planning pioneer Professor Denis Winston and the two trips to Europe in the 1960s. 820 Professor Winston and Baldwinson team-taught a 24-lecture course in the Faculty of Architecture, “Architecture as Related to Planning”. After developing some expertise in planning, he began to expand his role in this area. 821 The course description outlined the study of “Principles of architectural planning and design; Form, an expression of function; Formal and informal composition; Choice of materials; Geographic and other influences; Architectural grouping; Principles of site planning and Preservation of buildings of historical and architectural importance.” 822

In 1967, Baldwinson gave an interview to The Australian’s Arts Editor Laurie Thomas on the state of the Australian city. 823 Thomas dramatically declared that Australian cities were dead, or at best, dying. Baldwinson’s views were more sanguine, preferring to discuss planning

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821 Baldwinson had been involved in a large-scale urban planning proposal for a new campus for the Melbourne Technical College (RMIT) in 1945.
822 Calendar of the University of Sydney for the year 1955, p.1025.
policies drawing from the host societies. “If you ask people the right questions,” he told Thomas, “they often come up with the answers themselves. What do you want of your city?”

While Baldwinson is full of praise for the rebuilding of the city centre of Stockholm, he cautions against uniformity. “[…] You must have diversity. There is even a virtue in untidiness in places, in rambling roads as well as clean-cut grids. And you need to preserve the old while building the new.”

Baldwinson also began to assume an expanded role in the heritage and preservation movement in New South Wales. He increased his activities within the Historic Buildings Committee of the National Trust of Australia (NSW), visiting rural settlements such as Mudgee, Gulgong and Berrima NSW on study tours with Sydney University students and continued his honorary advisory work for heritage buildings such as the “Parish Gothic” St Stephens Anglican Church, Newtown.

**Recreation Planning and the Dora Creek Holiday Camp, 1960**

In 1960, Baldwinson undertook a major planning role in the creation of the large scale Dora Creek Holiday Camp, near Lake Macquarie, NSW. His interest in holiday cabins and camps was consistent throughout. The Dora Creek area has been a resort area since the early decades of the 20th century when the Sydney artists J. J. Hilder and Sydney Long’s series of landscapes of the region popularized it. The Dora Creek Holiday Camp commissioned by an organization known as “Holidaywise” was intended to revive this popularity.

Baldwinson’s contribution to the scheme was the planning of the encampment with administration facilities and the design of the barracks and ancillary structures along the Dora Creek waterway. This area was prone to flooding until flood mitigation works got underway in the 1970s and Baldwinson’s topographical studies associated with the project show a critical awareness of this issue. The central spine connecting a series of skillion-roofed barracks begins at 48 feet above sea level and continued up a slope to 58 feet above sea level.
Figure 12-4. Aerial view of Dora Creek in the left foreground, NSW, 1958. Lake Macquarie City Library, No. LAK1958.

Figure 12-5. Arthur Baldwinson. Plan detail for setout of Dora Creek Holiday Camp, 1960, PXD 356, ff. 237-270.
Figure 12-6. Arthur Baldwinson. Elevation and plan of a barracks at the Dora Creek Holiday Camp, 1960. PXD 356, ff. 237-270.

Although Baldwinson’s sketch plans for the project remained elemental, the overall design reveals an interest in large scale planning. This project, like so many Baldwinson commissions during the 1960s, ended badly with litigation about the payment for services for the Holidaywise client Mr Morisset.824

Urban Planning and the Ulladulla and District Civil Centre, Ulladulla, NSW, 1964

The Shoalhaven City Council (former Shire Council) was Baldwinson’s next major client. Baldwinson appears to have a network of friends on the south coast of NSW as several of his last projects were in this part of the state. He was informally asked by local acquaintances to provide some sketches in 1964 for a new civic centre for the NSW South Coast town of Ulladulla. Baldwinson’s Ulladulla contact was the owner of the Jackson’s Garden Motel, Burrill Street, Ulladulla, Bertie (Bert) Jackson.

The Ulladulla and District Civic Centre job file opens in October 1964 and the last letter in the job file is dated 15 August 1969. Although much of the initial planning work appears to be pro bono, Baldwinson proceeded to building specifications.825

The Civic Centre reflected the design and planning of the wave of new cultural precincts that Baldwinson saw in the United States during his second sabbatical. The Ulladulla Civic Centre reflected the planning of the 1963-67 Los Angeles cultural precinct of the Dorothy Chandler Pavilion (monumental colonnade on a curved façade) and the Mark Taper Forum (circular with low sculptural relief work) sited on a block as well as that of Lincoln Centre in New York (1961-65) with performance spaces by Philip Johnson, Eero Saarinen and

Skidmore, Owings and Merrill (more colonnades). Baldwinson had visited and photographed these works during his sabbatical in 1960-1961.

Figure 12-7. Welton Becket. The Dorothy Chandler Pavilion, Los Angeles, California. 1962. 2006.

Figure 12-8. Ulladulla and District Civic Centre Perspective, 1964. PXD 356, f.1193.
Baldwinson’s university commitments and his solo practice meant that the Ulladulla project proceeded slowly. This may have been the Council’s preference. In 1966-67, Baldwinson and his partner Elspeth left for another globe-circling overseas trip and the architect Bob Woodward of Woodward, Tattanio and Wallace was asked to oversee the Ulladulla job in their absence. The job developed to specification stage but did not proceed. Bob Woodward, now a noted designer of water features cannot recall the project. Council ultimately abandoned the Ulladulla project.

**Society of Sculptors and Associates**

Continuing his involvement in the arts that had begun as a student at The Gordon, Geelong, Baldwinson became actively involved in the Society of Sculptors and Associates in the 1960s. The Society was a New South Wales organisation of professional sculptors and supporters that also acted as a lobbying force (and occasional jury) for public sculpture in NSW. This increasing interest in sculpture also reveals itself in Baldwinson’s 35 mm colour transparency collection in Faculty of Architecture where the number of civic sculpture images radically increases with the overseas sabbaticals in 1960-1961 and 1965-1966.

In 1962, Baldwinson acted as the Trustee for the Society of Sculptors and Associates’ “Sculptor’s Fighting Fund” established to support the sculptors Leonard Hessing and Michael Nicholson in their legal struggle against a capricious Commonwealth Government cancellation of a contract to provide a sculptural installation in the lift lobby of the Commonwealth Centre Building (now demolished), Chifley Square, Sydney.

An appeal to the arts community by the Society on behalf of this injustice raised a significant sum of money and Baldwinson carefully kept a ledger recording donations and answered correspondence regarding the lawsuit. The case was eventually settled out of court, leaving Baldwinson to write to all the contributors regarding refunds. His files reveal that this task was carried out with thoroughness. The commission was never completed. Baldwinson’s role in orchestrating this appeal was greatly appreciated by the Society and in 1963, he allowed himself to be elected as President of the Society of Sculptors and Associates. It appears, however, that Baldwinson did not actively practise sculpture as no images of formal sculpture works are found amongst his drawings.

As the President of the Society of Sculptors and Associates, Baldwinson began to take on a more public role in the field of sculpture and architecture. In 1963, for example, he broadcast a talk on the ABC on architecture and followed this ABC programme with a talk on J.F. Archibald, the late editor of *The Bulletin*, patron of public sculpture and the patron of the Archibald Portrait Prize held annually at the Art Gallery of NSW.

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827 Sculptor’s Fighting Fund file. Baldwinson papers, MLMSS 7792.
829 J. F. Archibald Radio Script, Sydney University Correspondence file. Baldwinson papers, MLMSS 7792.
Figure 12-9. The entrance portico to the Commonwealth Centre, Chifley Square, 1963. Australian Archives, No. A12111.

**Domestic Commissions in the 1960s**

Although working as a sole practitioner, Baldwinson maintained a reduced practice with the help of architects-in-training, recent graduates and clerical assistance. After the Baldwinson and Twibill partnership was dissolved in August 1959, Baldwinson continued to service some of the active jobs remaining from this partnership. 830 From 1959 to 1969, his job files as a sole practitioner lists only 46 entries, most of these entries are alterations and additions or domestic and/or commercial projects that did not proceed. By comparison, the brief partnership (less than a year) of Baldwinson and Twibill carried 29 jobs on their books suggesting that Twibill was the more active member of the partnership. Baldwinson, however, continued to design and construct new houses through the 1960s and his more notable works from this period continue to display consistent elements of his aesthetic.

**The Hauslaib House, Point Piper, completed 1960**

Although the Hauslaib House, Point Piper began in December 1957, the work continued into 1960. In scale, this was one of the largest residential commissions of Baldwinson’s career. The commission was extravagant, the allotment was generous and the client was prosperous. The Hauslaib family’s extensive correspondence with Baldwinson shows that he had many discussions regarding revisions in the design, the rate of progress, payments to the builders, professional fees, and many other vexing issues.

When Elspeth Baldwinson donated the first collection of Baldwinson papers to the State Library of NSW, she wrote on the outside of the Hauslaib job file box expressing her views, that “This man was the worst client my husband ever had.” This commission was unfortunate timing for Baldwinson’s professional equilibrium.

Baldwinson carried the commission to completion first working as Baldwinson and Twibill, then as a sole practitioner again, but the files and the voluminous correspondence illustrate that this formidable client had commandeered the design role for the residence. It is notable that Baldwinson, in this delicate stage of his career, persevered with the commission. As the figures below illustrate, the Point Piper house began modestly but as the design evolved, the house grew from the restrained 1957 sketch design to near-monumental proportions.

![Figure 12-10. Arthur Baldwinson. Hauslaib House, 1957. The elevation to the north. PXD 356, f.1905. Later elevations have not been located.](image)

The contrast between the original floorplan and the 1960 floorplan is significant. A relatively modest 1957 Point Piper residence with a full width front terraced verandah based on Baldwinson’s modular proportions has become a large scale residence requiring large-scale excavations of sandstone, removal of mature trees and an extensive landscaping programme on the allotment. The architect’s trademark siting sensitivity has been obliterated.

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831 Baldwinson papers, MLMSS 1993, Box Y4400. This grouping includes extensive files on the Hauslaib House (demolished), 20 Wyuna Rd, Point Piper.
Figure 12-11. Arthur Baldwinson. First sketch design of the Hauslaib House upper level floorplan. The dramatic circular stair leads to a lower level service plinth. PXD 356, f.1905.

Figure 12-12. Arthur Baldwinson. Final floorplan, Hauslaib House, 1960. PXD 356, f.1902
The Pennington House, Whale Beach, 1960

The Pennington House, one of several Baldwinson houses on the Palm Beach peninsula was commissioned by K. W. Pennington, a General Practitioner. Located on the twisting Whale Beach Road on the Pacific Ocean side of the peninsula, the house is sited on a north/south axis. Baldwinson worked with the site by anchoring one side of the house into the terrain while elevating the other end to provide storage and vehicle access. This was a siting strategy he had initially developed in his Andriesse House of 1947.

While the elevations, floor plan and the flat roof of the house show the modular approach of repetitious fenestration employed and refined by Baldwinson, the drawings are in the style of Geoffrey Twibill suggesting that he continued to work with Baldwinson after the partnership was terminated. Most significantly, the floorplan’s angular projections for the eastern terrace suggest the lingering influence of Twibill rather than Baldwinson.

A modest synthesis between the now-formalised modular plans and elevations favoured by Baldwinson and the asymmetrical compositions of Geoffrey Twibill and the younger architects of the partnership characterises Baldwinson practice in the transitional years of 1959-1960. At times, the more contemporary elements appear to be unconventional additions to a conventional Baldwinson residence.

The Sofer-Schriber House, Bellevue Hill, 1960

Although the design of the Sofer-Schriber House, Bellevue Hill was never finished, the progress of this job is important in Baldwinson’s architectural career as it suggests something of the fragility of Baldwinson’s mental state following the tensions of the break-up of the partnership and the unfortunate Hauslaib commission. The Sofer-Schriber house project began in May 1960 and the Baldwinson job file shows sketches of a kitchen elevation, plan and some cursory drawings of furniture. The Sofer-Schreibers and the commission were proving increasingly troublesome and as the design work began, Baldwinson applied for his first university sabbatical. He attempted to pass the work to the firm of John Allen and Russell Jack as architects-in-association.

Baldwinson resigned from the Sofer-Schrieder project in a letter that remains in the job file, stating to Mr Sofer-Schriber “Our tastes were too divergent for satisfactory conduct of the
work. And that this lack of sympathetic collaboration and quarrelsome manner rocked the boat…” 833 This was unprecedented plain speaking for a reticent character like Baldwinson.

There were only a few satisfying commissions from Baldwinson’s private practice in the post-sabbatical 1960s. The only major project of this period to proceed to a mutually satisfying conclusion was the Robinson House, Castle Cove.

The Robinson House, Castle Cove, 1963

By the late 1950s, Baldwinson developed a reputation amongst the residents of Castlecrag and nearby Castle Cove as an architect able to produce accessible designs in near-inaccessible locations. The Robinson house, produced for the astronomer, Dr. B. J. Robinson and his partner Sydney University Professor J.O. Robinson, is another design on a sloping site. The southern elevation of the house faces Willowie Road while the northern elevation faces into the bushland of Robb Reserve and Middle Harbour.


The Robinson House is similar in its siting to the Dupain House in nearby Castlecrag and it rests on a sandstone escarpment that Baldwinson took some care to keep intact. As a result the northern building line edges up and over the edge of the escarpment (now concealed by foliage and a new retaining wall) supported by concrete columns that carry the lower floor and the upper level terrace.

The clients had considerable input into the floorplan of the house and the design proved to be highly eccentric. It contained especially generous floor space distributed along a lengthy horizontal composition, two substantial studies on two levels and a single bedroom of very modest proportions.

CHAPTER 11. THE CLOSING YEARS, 1960-1969


Figure 12-17. Arthur Baldwinson. Lower level, the Robinson House, 1963. An early scheme for the house provided designs for recessed windows and precast concrete panels set into the wall at ground level. The scheme was amended. PXD 356, f.2140.
Figure 12-18. Arthur Baldwinson. The Robinson House, 1963. The typical stained timber modular window framing and door frame detailing shown on the ground level has been replaced on the 1st level by aluminium framed windows and sliding doors. 2007.

Baldwinson designed a balcony-width terrace that extended around three elevations of the house and provided a wall of sliding doors overlooking the terrace and the surrounding landscape. The trademark Baldwinson bench balustrade was used to enclose this outdoor terrace area. A single module of space was excised from the 1963 floorplan to create a glazed void that allows light to fall into an internal stairwell. This recessed module also provided an external private space suitable for dining.

By the late 1960s, the Robinsons required modifications to the house and the contract for their alterations and additions is the last project that Baldwinson added to his books before his death in 1969.834

Figure 12-19. Arthur Baldwinson. The Robinson House, 1963. This scheme was later adjusted to eliminate the central corridor and turn the stair on a north-south axis to provide an even larger open plan living area. The void in the plan is shown inside the dotted line. PXD 356, f.2140.

The Orban House, Northwood, 1968

This 1968 house was designed for the painter Desiderius Orban (1884-1986), a well-established figurative painter. (D.) Orban had come to Sydney as a 1939-45 War refugee, perhaps joined by an Orban relative (with an initial T., the relationship is unclear).

This Orban relative, perhaps encouraged by Desiderius, an active member of the Contemporary Art Society, had acquired an allotment in Northwood and commissioned Baldwinson to build a residence in 1956 at 21 Northwood Road. This commission included waiting and consultation rooms and for 1957, an eccentric floorplan of trapezoidal rooms (shown on floor plan below) on the lower level.

In 1968, Desiderius Orban commissioned Baldwinson to design a residence at 23 Northwood Road. Orban was well-acquainted with Baldwinson from his earlier participation in the Contemporary Art Society as Orban assumed the President’s role from 1946 to 1949. By the 1960s, Orban’s career was somewhat secure and after travel in Asia, he began to settle into the northern suburbs.

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835 Orban immediately enlisted as a private in the Australian Army on his arrival.

The 1968 (D.) Orban house was sited on the same gradient as its earlier neighbour but unlike the 1956 (T.) Orban house, it required a significant excavation to gain extra rooms on the lower podium level. The 1968 client devoted the entire upper level to a painting studio and the fully excavated lower level was required for living space. This lower level contained a bedroom and living room leading onto a generous terrace and retaining wall formed from local sandstone. A kitchen, laundry and generous storage are also provided.

Figure 12-21. Arthur Baldwinson. The (T.) Orban House floor plan, Northwood, 1956. Lower level (right) with trapezoidal rooms. PXD 356, f.2310c.
The floor slabs are concrete on the first and second levels and supporting walls of unadorned Besser blocks carried their mass. The views are extensive to the south and provided a vista and the filtered light that Orban preferred for this painting. The house employed the long asymmetrical sloping roofline that Baldwinson favoured in these suburbs. The house was bagged and painted Besser blocks with conventional ceramic roof tiles.

Figure 12-23. Arthur Baldwinson. The (D.) Orban House, south elevation, 1968. Detail of adjoining (T.) Orban residence at 21 Northwood Road. PXD 356, f. 2260

The section shown in the figure above illustrates that while Baldwinson continued to use sliding glass doors for his terrace and verandah openings to the north and south, he was now
favouring the vertical strip windows outlined with vertically-laid weatherboard and batten cladding that were gaining favour in Sydney domestic architecture in the 1960s.

![Image of Arthur Baldwinson's house](image.png)

**Figure 12-24.** Arthur Baldwinson. (D.) Orban House, 1968. A detail of the T. Orban House (1957) is shown on the left. 2007.

**The Collings House, Kilcare Beach, 1968**

Geoff and Dahl Collings were amongst Baldwinson’s oldest friends. They had become acquainted in London in the 1930s and later in Australia while preparing Stephenson and Turner’s interior design and displays for the Australian pavilion for the New York World’s fair in 1939. Baldwinson had designed one complete house for the Collings family and done major alterations and additions for an earlier residence. Now, the Collings were moving to the coast.

By 1968, Sydney families in search of seaside real estate were moving north of Pittwater or south of the Sutherland shire in search of waterfront allotments at affordable prices. Kilcare Beach remains a small seaside community with few amenities and in the late 1960s there were a number of properties available for purchasers who were not afraid of difficult terrain.

The Collings would have expected a lengthy discussion to inform his designs for their holiday house. The job file for the Collings House, Kilcare was opened in August 1968 and shows that the design work had not proceeded beyond sketches of floor plans before Baldwinson’s sudden death in August 1969 from non-specific “heart failure”.
**Figure 12-25.** Arthur Baldwinson. Collings House, level 1, Kilcare Beach, 1968. This is one of Baldwinson’s first “Open Plan” living spaces that integrates a galley style kitchen into the living space. PXD 356, f.2276 b.

**Figure 12-26.** Arthur Baldwinson. Collings House, Kilcare Beach, 1968. North elevation. The design and building of this house was probably completed by the Collings. Collage photograph, January 2006.
The Collings House site is a heavily wooded lot with a steep fall directly to the south of the house. Baldwinson relied on the lower level to provide a podium for the upper level of generous living space and a studio. The lower level of the house was not completed by his death. Baldwinson’s generous verandahs linking internal rooms have been eliminated in favour of his first truly open-plan interior. The roof is clad in cement tiles while the external walls rely on bagged and painted besser blocks. Vertical strip windows are found at all of the significant elevations.

A site visit suggests that Baldwinson did not complete the design of the Collings House at Kilcare Beach as the plan (deduced from an exterior inspection) does not match any of the proposed designs. Geoff Collings, who had earlier produced designs and models for one of Baldwinson’s alterations and additions of an earlier house, may have carried the design and construction to partial completion. It is certain that Baldwinson did not survive to see its construction. As a consequence, Baldwinson’s last residential design is not a work that could embellish his career.

**Baldwinson’s Death**

Twelve months after opening the job file on the Collings House, Kilcare Beach, Arthur Baldwinson suffered a heart attack at home at 5.30 am and died in the Royal North Shore Hospital that afternoon at 2.15 pm. Elspeth Baldwinson records in a diary entry some four years after the event that “When Arthur died in [25] August 1969 it was a frightful shock, he
had a heart attack at 5.30 am and died in North Shore Hospital 2.15 pm. I do not think he suffered as he was heavily drugged. The last thing he said was ‘I am so very sleepy.’ I can look back over our life together (37 years) as mostly very happy. Arthur was a good companion at all times.”

Elspeth Baldwinson survived her husband by many years and died in 26 October, 1995 at the age of 91 years. She made two bequests of vetted Baldwinson material to the Mitchell Library, State Library of NSW. At her death, her surviving family released additional Baldwinson material belonging to her estate. These three bequests currently form the Baldwinson papers at the State Library of NSW

EULOGIES FOR BALDWINSON

Baldwinson’s sudden demise drew extended responses in the architecture and arts press from three of his long-time friends and associates, Tom O’Mahony, Walter Bunning, and Harry Seidler. All the writers remarked upon his university career and generously attributed great success to him in his teaching role. Baldwinson’s character was consistently described as “mild”, “self-effacing”, “gentle” and “modest”. His active roles in the visual arts and his drawing skills were uniformly praised.

While his obituaries recorded his distinguished career in modernist architecture, Seidler and Bunning emphasised his role as a pioneer of Australian modernism. Seidler accurately noted that his career really began after the 1939-45 War when “He built some remarkably uncompromising houses for that time.” Like Bunning’s eulogy identifying Baldwinson’s “translations” of modernism into regional “Australian terms”, Seidler observed that “Aesthetically he shared the mainstream development of Europe and America but translated this into Australian terms. […] He developed a local technical vocabulary for building with minimal but direct construction systems. He built the first long ribbon windows, the deeply recessed verandahs with glass-walled rooms opening out onto them. He used long, shading overhangs.”

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841 A visual tribute to Baldwinson was also published in Architecture in Australia. February 1970, pps.125-135.
Tom O’Mahony, a lifelong friend of Baldwinson concluded that upon his death, “One became suddenly aware that, due in part to his own innate modesty, his achievements were not sufficiently acknowledged during his lifetime.”\(^{842}\)
CHAPTER 12. BALDWINSON’S TYPOLOGIES

TYPOLOGIES

Throughout his career, Baldwinson paid particular attention to the discipline of rational planning. His designs provided carefully delineated areas of activity that insured the functional qualities of his domestic spaces guided the internal plans. Baldwinson’s views on function stressed the necessity to “plan for new social habits”. Baldwinson’s domestic designs fully embraced the “Open Air” ethos that had been a feature of formal Australian domestic buildings since the Arts and Crafts era. Generous exterior spaces were designed and described in his architectural vocabulary as terraces, patios, balconies, porches and verandahs.

Rather than a reliance on “type”, Baldwinson’s plans can be seen as design “strategies” or “expressions” developed to meet an individual client’s needs. responding to the site’s topographical qualities and suburban settings. This chapter groups his plan typologies and/or strategies and assesses their career development.

The terminology of plan programmes varies widely from author to author. Much of the Baldwinson plan terminology used in this chapter is drawn from the vocabulary used in Richard Black’s plan atlas included in Harriet Edquist and Richard Black’s The Architecture of Neil Clerehan as well as others sources identified in the text below. Philip Goad offers another vocabulary of plans in his discussion, “Planning and Type”.

Baldwinson’s residential work provides planning strategies that can be divided into a series of six programmes: the Linear plan; the Pinwheel plan; the Bi-nuclear plan (or Zone plan), the Rectangular terrace plan, the L-plan and finally, the Pavilion plan, a more abstract approach he had begun to experiment with in later years. Illustrations including perspectives and photographs of these commissions can be found in the relevant chapters.

In addition to these six plan types I have added the “Rectangular terrace plan” to describe a purposeful programme that Baldwinson developed for the steep sloping topography of the Sydney area. The plan form begins with a single-storey rectangular plan form arranged on a concrete slab resting on piers and occasionally, on a discrete under-storey podium. At times, Baldwinson connected the under-storey level to the main level via an internal stair. This under-storey could also function as an isolated level accessible by an external entrance. But one of his central motivations for the Rectangular terrace plan was to provide a cantilevered or supported terrace suspended above a falling slope. The visual effects of this elevated terrace were reinforced by the dramatic height of the outdoor area and the minimalism of Baldwinson’s knee-high protective railing.

843 Philip Goad warns of the danger of categorising the housing “type” in his assessment of Robin Boyd’s 1947 classifications of Victorian architecture, preferring “purpose” or “expression” in his discussion of domestic architecture. Goad, op. cit., pps.1/37-1/42.
His plans illustrate the importance of “spatial outlook” and most of the commissions illustrate Baldwinson’s use of floor-to-ceiling height windows along entire elevations and the use of strip windows along less significant outlooks. The use of dramatic column-supported and/or cantilevered floor plates and the direct insertion of housing into scarcely altered bush settings brought his designs close to nature. The architect was particularly adept in developing buildings for difficult sites. As Baldwinson had said to the CAS in 1947, the “New Architecture” provided an “…emphasis on planes, extension of visual boundaries though open framework and large windows” and “structural lightness”.

While the architect endorsed a form of “regional” modernism by the adaptation of buildings to their sites, climate and environment, he maintained a number of strategies employed at different time during his career. Baldwinson stated categorically, “It is often impossible to repeat a design successfully on a different site […]” and this remained a guiding principle in all of his work.846

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Linear plan

Baldwinson’s Linear plans were organised as a series of single bay enclosures leading to terminating elements such as *treillage*, pools or terraces that provided elements of integration with the topography and/or the vistas of the natural setting. The single bay depth of the plan allows natural light to penetrate deep into the public spaces of the living areas as well as the bedrooms. The hallways leading to the private zones are generously glazed. The flexibility of the linear plan allowed Baldwinson to “bend” his floor plans to the site and integrate terraced stone walls to anchor the elevations. While the Linear plans represent some of Baldwinson’s most profound engagements with the site, unfortunately, no Linear plans were built.

![Diagram of a Linear plan](image)


Baldwinson’s development of the linear plan begins with his competition-winning 1938 Timber Development Association £2000 House project. This plan and its accompanying model were published in a number of journals (see Chapter 4 for discussion and further illustrations) following the announcement of the winners. Despite the advanced design development of the £2000 House, it remained a project design. Although the elevated terrace, the strip window fenestration and the timber cladding invite comparisons with the elevations
of the Gropius and Fry’s Donaldson House, Sevenoaks, Shipbourne of 1936, the British house (illustrated in Chapter 3) featured an L-shaped plan.

The £2000 House project featured a fully glazed open plan living and dining area that could be divided by a bi-fold partition. The living area is separated from the service areas by a blade wall and a “bend” in the plan. On the first floor, this “bend” is translated into a terrace that communicates directly with a sheltered “sleep out” and the bedroom hallway.

**Figure 12-2.** Arthur Baldwinson. The elevation of the Linear plan, £2000 House project, 1938. Timber Development Association. *Australian Home Beautiful.* 1 August 1938, p.29.

**Figure 12-3.** Arthur Baldwinson. The Linear plan and elevation, Dobell House project, 1947. “Proposed Studio for Mr William Dobell.” *Architecture.* 35: June 1947, p.20.
Baldwinson’s Linear plan for the Dobell House project was designed for the client’s wooded site with earlier stonework terracing and pathways over the area. While the description of the Dobell House plan could easily be categorised as an L-plan design strategy, the elaborate development of the lineal axis through the treillage and terminating in the pool forms a series of outdoor rooms. The exterior “room” is a common element in a number of Baldwinson plans.

The architect designed an open plan living and studio area that provided multi-level views to the wooded terrain to the north and south. The massive fieldstone buttress and chimney acts as a fulcrum for the architect’s expansive terrain-shaped floorplan that flows into the garden at one direction and onto a terrace at the other end. Generous glazing extends the view at every axis. The Baldwinson plan used a fully glazed hallway leading to the kitchen, bath and bedrooms. A generously glazed hallway looking onto a terrace or verandah is a device that Baldwinson also favours in his other lineal compositions such as the L-plan.

**Pinwheel plan**

A number of Baldwinson’s early single story residences were organised on the general principle of the “Pinwheel” plan described by Sigfried Giedion as a Gropius development in his 1938-39 Norton Lectures “Space, Time and Architecture”. Baldwinson’s Pinwheel plan develops as a horizontal composition with two wings and turns on the central axis of the living area. The Pinwheel plan has the advantage of being able to be turned or “flipped” to suit the topography or views.

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**Figure 12-4.** Arthur Baldwinson. The Pinwheel plan, £850 House project, 1938. Timber Development Association. Baldwinson papers, PXE 778, Volume 4.

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While the Pinwheel plan composition features in several of his earlier designs, it is a design strategy largely abandoned by the mid-20th century.

Baldwinson’s 1938 competition-winning £850 house for the Timber Development Association competition pinwheels around the living and dining area and uses the arms of the pinwheel to compose space for a series of bedrooms for one wing while confining the kitchen and laundry to another wing. Spatial flow continues from the entrance, through the living area and onto the exterior “sleep out” and the terrace beyond. The abbreviated wings shelter the entrance as well as the terrace to the rear. There is a gesture toward the open plan and a tentative step toward the outdoor “room” (here a “sleep out”) that will become part of Baldwinson’s design vocabulary.

Figure 12-5. Arthur Baldwinson. Pinwheel plan, Kingsford Smith House, 1940. *Australian Home Beautiful*, April 1944.

The 1940 Kingsford-Smith House was Baldwinson’s first built Pinwheel plan design and the multi-storey design was complicated by the site’s steep gradient. Baldwinson dealt with the slopes by the construction of two terraces stabilised by a series of back-filled sandstone retaining walls. The plan was produced by two intersecting rectangles extending to the north and east that extends the plan to define the terraces. While the living area was book-ended by two terraces, a convenient entrance and extensive glazing were restricted to one side of the room. The smaller bedrooms and an adjacent “sun terrace” were on the upper level and accessed by a corner stair and landing.
The Kingsford-Smith House was Baldwinson’s second building commission and a substantial amount of site work disturbed the all-important setting. He was also unable to introduce his typical generous glazing and access to the large paved terraces from the living and dining areas. It remains his only house design that includes the isolated upper level terrace or “sun terrace” that was such an integral part of early English modernism. Most of the design difficulties of the Kingsford-Smith House were far more resolved in his later houses.

![Diagram of the Kingsford-Smith House](image)

**Figure 12-6.** Arthur Baldwinson. The Pinwheel plan, Clay House, 1947. *Australian Home Beautiful*, March 1951.

The 1947 Clay House is a variation on the Pinwheel plan with the axis centred on the entrance from the ramped terrace, but unlike the Kingsford-Smith House, the outdoor area has become a sheltered extension of the living area. The generous terrace that forms an external room formed by the entrance corner and a roof plan that over-sails the terrace by 2500 mm. The Pinwheel plan features public and private zones where the functions are captured in identical scale rectangular modules and linked by an internal hall. The bedrooms, bath and hallway can be isolated from the north-facing L-shaped living and dining area and its fireplace.

In 1949, Baldwinson returned to a two-storey Pinwheel plan to maximise internal volumes on a difficult graded site in Pittwater for the Contemporary Art Society member Elaine Haxton. This Pinwheel plan creates a sheltered entrance alcove that defines the boundaries of a large stone-flagged terrace.

The lower level of the Haxton House provides the entrance to the living area and adjacent galley kitchen dominated by a ceiling extending over two levels and a soaring stone fireplace. A stair leads to a mezzanine level overlooking the living area and providing an
elevated passage to a generous bath (by the standards of the era), the artist’s studio (with a second fireplace) and bedroom on the upper level. Generous glazing captures the northern light in the studio and living room. A long, over-hanging skillion roof sails over the composition of the completed house as it steps down the hillside.


Figure 12-8. Arthur Baldwinson. Section, the Haxton House, 1949. Architecture. October-December 1951, p.112.
Bi-nuclear plan (Zone plan)

With his particular attention to “rational planning”, Baldwinson’s Zone plans typically divided areas of activity that insured that the functions of his domestic spaces directed the symmetry of the external envelope as well as the internal plan. The most pronounced examples of this form of planning are the Dupain House (1947), the Morrison House (1948) and the Abbot House (1951) where two activity zones of public and private space are separated and offset to introduce an open terrace within the actual building envelope.

The radical division of the house plan by the insertion of stone floors inside a glazed “gallery” that flows through the centre of the house onto exterior terraces is one of Baldwinson’s most distinctive strategies in the late 1940s. The centre passages provide an entrance as well as the division between Baldwinson’s living and dining areas and the private zones of the bedrooms. The use of stone paving minimises the transition from the out-of-doors to the interiors and encourages movement toward the vistas to the rear of the floorplans. Baldwinson’s minimalist horizontal railings provide continuity with the bush beyond and coupled with the raised terraces that he favoured, they evoke the visual illusion of a landscape Ha-Ha.


Baldwinson wrote of the Dupain House that its “principal feature […] [is] a sort of terrace entrance hall which links two wings [he wrote “masses” but crossed through it] of buildings.
[...] The composition of the building has been based on combination of two levels of mass set at a subtle angle to each other and linked with the hollow form of the terrace roof.” The two buildings are bonded by the expansive stone paving of the entrance that leads to the living area to the left and the dining area and adjacent kitchen to the right. A partly enclosed stair placed at one end of the dining area accesses the bedrooms of the upper level. Baldwinson’s design for the Dupain house treated the living room as a separate single-storey pavilion while a two-storey pavilion contained the bedrooms on the upper level and the kitchen and dining areas at ground level. This pavilion-like composition is revived and refreshed later in Baldwinson’s career.

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**Figure 12-10.** Arthur Baldwinson. The Bi-nuclear plan, Andriesse House, 1947. Baldwinson papers, PXD 356, ff.1557b.

A similar bi-nuclear strategy is developed for the Andriesse House designed in the same year. The pivotal axis of this Zone plan of the Andriesse House is the kitchen and like most of the Baldwinson houses of the era, the kitchen opens directly to an outside terrace extending to the allotment boundary. The front and rear entrances and the terracing were paved with flagging from local stone but do not carry into the interiors.

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The freestanding garage and workshop is linked to the plan by a masonry wall that forms part of the entrance enclosure. Once again, there is a suggestion of a two-structure “Pavilion” plan that appears later in the architect’s career.

The living area and its fireplace looks onto a stone-flagged verandah that is also accessible through the kitchen and this zone can be isolated from the bedrooms by an accordion partition. The fenestration to the north is sheltered by an extended roofline that protects the French doors that open outward from the bedrooms. The plan is developed on a concrete slab suspended on steel piers providing what Baldwinson calls a “balcony” outside the bedrooms. The northern elevation is formed almost entirely of glazing.

The Bi-nuclear plan strategy adopted by Baldwinson consistently supplements the variously described porches, terraces or verandahs by anchoring his plan on the generous space provided by the entrance axis and physically and visually extending this passage directly through the house.


The 1948 Morrison House used a similar Bi-nuclear plan philosophy with a wide terrace paved by stone flooring that penetrates through the house to the terrace and terminates in north and south walls of glass. The axis of this composition is a dining room that opens to north and south terraces. This provides what Baldwinson described in his 1947 lecture as “Appreciation of sunlight and out of doors, resulting in [the late 1940s equivalent of] walls of glass”.

The Morrison House site was untamed bush with northern views into the upper reaches of Middle Harbour and Garingal National Park. Baldwinson’s composition used a suspended north-facing terrace creating an outdoor living space that hovers over the edge of the escarpment below. This was balanced with a southern terrace subtracted from the volumes of
the interior plan to form an outdoor room that can be closed with sliding doors. Similar to other Baldwinson designs, this elevation is sheltered by a deep overhanging roof plan.

The sheltered entrance leads to a glazed gallery that forms the Morrison House dining room with the living area to the right and the kitchen to the left. An internal passage leads to the bedrooms and service areas.

![North Elevation Diagram]

**Figure 12-12.** Arthur Baldwinson. The Zone plan, north elevation, Morrison House, 1948. Dwgs 1951. Baldwinson papers, PXD 356, ff.1525-1527.

**The Rectangular terrace plan**

The Rectangular terrace plan proved to be one of Baldwinson’s most popular plan strategies. Typically, the architect developed a single-storey rectangular plan that featured an elevated terrace suspended by piers or cantilevers on a steep slope. The visual effects of this suspended terrace were reinforced by the height of the outdoor area and the minimalism of Baldwinson’s protective railing.

These elevated terraces typically used timber flooring, low railings and harmonious colour schemes (light grey, blue, grey-green) for the soffits of his open eaves and verandah roofs to produce an enclosed space that carried the colours of the surroundings. The exterior colourways produced a visual integration with the immediate environment.

Baldwinson’s Australian career began with the Rectangular terrace plan for the Collins House of 1938 and his fondness for the plan continued throughout his career. The Rectangular terrace plan was developed on a rectangular floor plate and composed to form an outdoor “room” enclosed by living, dining, kitchen and bedroom areas. This terrace was accessible from a number of private and public areas. Typically, an over-sailing skillion roof completed the sense of enclosure for the terrace. In the case of the Collins House, the architect was also able to eliminate an internal hallway by providing access to bedrooms via the terrace.
Beginning with the Collins House, Baldwinson’s plan used an extension of the living room to create a shallow L-shape that formed one boundary of the verandah or terrace. The kitchen, bedroom and living area was accessible from the verandah and generously illuminated with glazing.

In the immediate postwar period, Baldwinson returned to the Rectangular terrace plan for a steep bush site design for the 1947 Wilkinson House. While this plan did not incorporate the full width verandah of the 1938 Collins house, it provided generous visual and physical access to the living area and kitchen extending the flow of space by means of floor-to-ceiling glazing and French doors. The kitchen is the true centre of the house and French doors opened onto the deep and wide verandah.

The bedrooms and bath were accessible along a glazed internal hall with a northern orientation that provided light to the passageway. Although the bedrooms were not accessible from the verandah, they were well-lighted with windows to the southern elevation that overlooked the bushland.
The 1951 Abbot house, like most of Baldwinson’s Rectangular terrace plan commissions of this era, also occupied a steep site in The Bulwark, Castlecrag. The interior flow of the Abbot House plan began in the northern terrace entrance and continued uninterrupted through the centre of the living area onto a cantilevered southern terrace suspended above the native bush. With extensive glazing, the visual effects are uninterrupted whether the sliding doors of the terrace are open or closed.


The kitchen adjoins the living area and is also accessible via a servery. The artist’s studio is grouped with the service areas such as the kitchen and laundry to the eastern side while the bedrooms and bath are located on the west side of the living room area. The Abbot House artist’s studio is furnished with generous northern light by its position on the northeast corner and can be entered privately from the terrace or through the interior. A free-standing *brise soleil* shelters the entrance and a portion of the southern terrace.

![Diagram of Adnam House](image)

**Figure 12-16.** Arthur Baldwinson. The Rectangular terrace plan, Adnam House, 1951. Baldwinson papers, MLMSS 1993. SLNSW No.1422008r.

The Adnam House was Baldwinson’s second major commission during 1951. Resembling the typical T-plan identified by Richard Black and others, the plan is developed on a rectangular floor plate supported by sandstone piers. The Adnam Rectangular terrace plan provides a suspended angular verandah across two-thirds of the woodland-facing elevation. While an asymmetrical verandah is a relatively new feature in Baldwinson’s work, the suspension of the verandah (here called a balcony) high above the earth is a continuing design element.

Returning to earlier strategies that sought to eliminate the hallway from the plan, the master bedroom is accessible via the balcony through French doors. The living and dining areas are arranged around a free-standing fireplace and also communicate directly with the balcony. A generous skillion roof overhang shelters the outdoor area.

In 1955, Baldwinson designed his own house in the harbour suburb of Greenwich where he used a variation of the Rectangular terrace plan atop a podium that contained small studios and an occasional bedroom. The site is a steep slope, stepping down to the west. The principal entrance to the house through an isolated private L-shaped courtyard formed by the garage wall. The house is entirely hidden from the streetscape. The courtyard entrance leads
directly into an open-plan living and dining areas framing expansive water views. The drama of the view is further enhanced by the cantilevered verandah.

A galley kitchen is confined to a tight corner of the plan with the living room and dining areas assigned priority in the distribution of light and space. An internal hall lined with built-in wardrobes provides access to the single bedroom and bath. The bedroom, like many Baldwinson plans, also communicates with the verandah.

**Figure 12-17.** Arthur Baldwinson. The Rectangular terrace plan, Baldwinson House, 1955. *Architecture and Arts and the MODERN HOME*, June 1955, p.25.

The verandah overlooking the harbour is secured by the Baldwinson signature-style seat-level railing that provides the necessary enclosure for this suspended setting and also provides the house with a generous exterior room sheltered by the extended roof plan and originally, a series of canvas blinds. Despite the special effects of the cantilevered suspension high above the earth, two levels and the framed views, the house was modestly scaled and appointed.

Baldwinson’s next Rectangular terrace plan design, the 1960 Hauslaib House, Point Piper, was a commission that went dreadfully wrong with arguments with the client, lawsuits threatened and the original designs distorted (described in detail in Chapter 11). It deserves consideration, however, as it shows the architect’s management of a generous floor plan and allotment on a scale that he had not previously encountered.
Baldwinson’s original design shown in the Figure above was ultimately discarded and a more
grandiose house was constructed to the client’s requirements. The original design, however,
was Baldwinson’s Rectangular terrace plan set on a masonry podium (similar to his own
house in Greenwich) that elevated the upper level to correspond to the sandstone escarpment
(shown in the drawing) behind the house. A cantilevered verandah running the full width of
the composition was suspended over a height of more than one storey. The street elevation
featured full glazing, looking north across Sydney harbour from the city’s eastern suburbs.

The original composition confined the living areas to a single level with a circular stair rising
from the building podium entrance to the upper level and a series of bedrooms. The living
room had access to the full-width terrace as well as an adjoining timber deck. The service
areas accessible through an inner hallway were confined to the rear of the plan. It was a
grand terraced scheme ultimately frustrated by the client’s interventions.

Following the Hauslaib House commission, the Rectangular terrace plan had coalesced into a
consistent strategy for developing plans. But dramatic sites in the convenient harbour suburbs
were now at a premium. This meant that Baldwinson’s Rectangular terrace plan variations
were employed in areas where impressive vistas and bush surroundings were not always
available. The later cantilevered verandahs remained dramatic but the new settings lacked
visual power.

**Figure 12-18.** Arthur Baldwinson. The Rectangular terrace plan, Hauslaib House, 1960
(original plan, later modified). PXD 356, f.1905.
Baldwinson’s last known use of the Rectangular terrace plan provided a full-width verandah that wrapped around the upper level of the two-storey Robinson house in the suburb of Castlecove. The commission began in 1961 but was amended as late as 1964. Once again the site was a steep slope and the building line to the north was set along the edge of the sandstone escarpment.

The upper level terrace (similar in width to the Hauslaib design) was supported by concrete columns rather than a cantilever. The Robinson House provided generous living space (as near to an open plan as the architect ventured) distributed along a lengthy horizontal composition with two substantial studies for the two clients (scholars), on two levels and a single bedroom of very modest proportions.

![Figure 12-19. Arthur Baldwinson. The Rectangular terrace plan, Robinson House, 1961 (amended plan, 1964). PXD 356, f.2202.](image)

**The L-plan**

Baldwinson’s L-plans had begun early in his pre-war career with design projects for the Sydney MARS exhibition of 1940. The L-plans typically enclose an area of outdoor space (often denoted as “terrace”) directly addressed by a living and dining area, a covered verandah and occasionally, a hallway leading to the private zone of the residence. His L-plan compositions have well-defined perimeters and provide an enclosure for privacy and/or sun-capture. Baldwinson occasionally used this L-plan composition to frame views or vistas. Rarely does the L-plan enclosure address the streetscape.
The use of a single-level L-plan design usually requires a level site or excavation and levelling to prepare the site and as a consequence, most of the Baldwinson L-plan designs appear in orthodox subdivision suburbs where the street alignments are conventional and the terrain is consistent.

![Diagram](image_url)


The architect’s “Home for £780” designed in 1940 illustrates the activity zone potential of the L-plan for the smaller house. The terrace enclosed by the extension of the L-shape is visually and physically accessible from the “verandah” that acts as a passageway to the two bedrooms. Similar to Walter Bunning’s 1945 “Sun Trap” houses (see Chapter 8), the terrace provides light, solar heat gain in winter and enhances the visual space of the interiors.

This house, although modest in scale, provides views and ventilation for the small kitchen and isolates the laundry with an external entry from the terrace.

In 1948, Baldwinson returned to the L-plan strategy for the Collings House where his trademark full-width verandah continues the flow of interior space from the entrance to the edge of the adjacent bush where his chair-height balustrade defined the physical boundaries of the plan.

The Collings House site was steep and the architect constructed the house on an elevated concrete slab anchored at the suspended corners by sandstone stairs. The floor plate provided the raised verandah similar to the Rectangular terrace plan but the restricted site was not wide enough for the floorspace required. The use of an L-plan provides enough floorspace for a bedroom and bath wing that extended toward the street.
Sensitive to the artists’ demand for good north light, the studio faces northwest with a masonry wall shielding the studio from the terrace. The studio space flows into the living area with its free-standing fireplace. Glazing extends along much of the suspended verandah where extensive glazing and access is provided through the galley kitchen and the master bedroom.

The extension of the foot of the L-shape plan provides an internal hall leading to two additional bedrooms, bath and laundry. The orientation of the L-shape toward the approach does not enhance the spatial dimension of the interiors but should be seen as an accommodation to the plot size and position.

**Figure 12-21.** Arthur Baldwinson. L-plan, Collings House, 1948. *Architecture*, April-June 1954, p.69.

Unlike the Collings House, the 1951 L-plan Davies House is aligned to the streetscape of a conventional suburb. Baldwinson’s plan makes very little contribution to the street but reserves its fenestration for a shallow stone-flagged terrace and a large lawn “court” raised to the single level of the house. A long hall leading to the bedrooms and service areas is enlivened and lighted by Alto-style windows adopted from the Finnish architect’s L-plan Villa Mairea (1937-39). The extensive fenestration in the “court” is shielded, in part, by an over-sailing roof plan.

Unlike the houses designed for the bush settings of a number of his clients, Baldwinson uses the L-plan to capture and enclose the visual and physical space that is so rare in a suburban setting. The massive scale of the sandstone hearth is the axial focus of the living area and forms a shielding external corner of the street elevation.
The kitchen, lighted by glazing looking into the “court”, is clearly designed in response of the client’s brief and features a sewing area (but no natural light) in a single corner.

Figure 12-22. Arthur Baldwinson. L-plan, Davies House, 1951. Shillito, 60 Beach and Holiday Houses, 1954. p.64.

The 1951 Gilmore House in Forrest, a Canberra suburb, uses a L-plan but in contrast to the Davies House of the same year, provides an extensive glazed-walled internal hallway that opens directly into the terrace enclosure formed by the equilateral arms of the L-plan.

The Gilmore L-plan conspicuously divides the house into zones for “recreation” and for living and dining. Although little is known of the client, the provision of four bedrooms of varying sizes and a “recreation” area suggests a large family. Correspondingly, the terrace area provides enclosure and security for a play area.

The kitchen and service areas such as the laundry are isolated from the living and dining area and suggest a provision for domestic help. The character of the suburb near the Prime Minister’s Lodge implies the wealth and status that would require the use of a housekeeper.
Figure 12-23. Arthur Baldwinson. The L-plan, Gilmore House, 1951. Gilmore job File, Baldwinson papers, MLMSS 7792

The last L-plan design in this series, the Mandl House of 1956 is a deceptive composition that offers many of the features of the L-plan but contains the seed of an idea that Baldwinson begins to develop in some of his last innovations.

In the Mandl house, Baldwinson begins to experiment with what can be described as a Pavilion plan that places two distinct structures in the landscape (similar to the two-storey Dupain House of 1947) but joins them with abstract plans and devices that include linear or curved masonry blade walls guiding the approaches and visually linking the free-standing pavilions together.

In the Mandl House, the visitor’s approach from the street is guided along a stone-flagged pathway, through a curved masonry-walled passage and across a broad paved terrace to a corner entrance sheltered by the internal corner of the L-plan. The plan is adjusted around mature trees and distributed along a graded platform that, once clear of the courtyard, falls to a woodland beyond. Floor-to-ceiling windows and timber-framed sliding glazed doors face the bush setting while an essentially blind façade is presented to the street elevation.

The north-facing living and dining area are entirely focussed on the courtyard area with modest fenestration to the other orientations. The kitchen (and laundry area) is enclosed and, unusual for Baldwinson’s small houses, does not communicate with the courtyard or the living and dining areas.
The bedrooms and bath lighted by a set of strip windows are accessible via a short internal hallway. A third bedroom, accessible through the entrance passage, is integrated into the free-standing garage structure but united into the house composition by the roof plan.


The free-standing garage and third bedroom suggest Baldwinson’s move toward a two-part Pavilion plan that begins in the mid-1950s and integrates two distinct structures for a two-bedroom residence and physically separated bachelor’s quarters.

**The Pavilion plan**

The development of Baldwinson’s Pavilion plan expression was a late development and drew on his earlier bi-nuclear plans such as the Dupain House but omitted the shared zone in the centre of the composition in order to explore the creation of two distinct structures on a single site. It was not a bi-nuclear plan, zoned according to function but a two pavilion strategy.

Typically, there was the primary residence and the secondary structure was a garage or carport on in the case of the Mandl House, a separate bedroom. Tied into the composition by placement proximity and blade walls, the secondary forms often relied on the use of discontinuous walls, often with open corners. Open corners added a dynamic tension to the enclosures as well as providing a passageway through the Pavilion plan.

The Davies House project designed in 1959 illustrates some of the concepts explored in the earlier Mandl House. A L-plan is adapted to form a composition that provides a stand-alone masonry garage tied into the main house by a discontinuous wall. In the design sketch, the void between the structures forms a private courtyard visible from two bedrooms through fully glazed window walls. The open corner device is used for the garage corner and reappears in the living room and the sun terrace adjacent to the living and dining areas.

A free-standing fireplace divides the living and dining areas that are paralleled in the plan by a sun terrace and sunroom. The terrace and sunroom are precisely sited to capture the apogee of the northern sun and some of this light is funnelled into the hallway by a spayed wall. An internal hallway leads to two bedrooms, a walk-in wardrobe and the bath. The Davies House project (1959) did not proceed to construction.

The Baldwinson papers suggest that only two Pavilion plan houses designed by Baldwinson were constructed, the 1954 Mandl House (which can be described as an L-plan strategy) and the Simpson-Lee House (1958).

The Simpson-Lee House is sited in a heavily wooded area in Wahroonga, one of Sydney’s northern suburbs. The house was designed in 1957 and working drawings carry the date of
January 1958. The clients had requested that the house be built in two stages with the garage composition and some terracing constructed later.

The Simpson-Lee site occupies a shallow depression, perhaps an earlier watercourse, and the ground level of the house bridges this topographical feature atop a lower level podium. An L-shaped terrace extends across much of the rear elevation and extends into space at one point through a dramatic cantilever. There are unobstructed views over the elevated terrace and the bush from the living and private zones. The lower ground level serves as a second study and library.


The approach to the house entrance is guided by a tall masonry wall that continues through the exterior wall of the house to the alignment of the chimney-breast in the living area. This planar wall forms an elevation of the partially enclosed garage that is accessed by a single unadorned doorway. The wall also forms the northern boundary of the south-facing front terrace. Unobstructed views from the living areas of the interiors look directly into this stone-flagged terrace to the east and to the timber terrace suspended above the bush to the west.
An adjacent small terrace that also leads to the garage enhances the volumes of the kitchen and dining areas. Both rooms have views onto neighbouring bushland. The cantilevered rear terrace was enclosed with Baldwinson’s bench-level railing and views are unobstructed. The site was found with mature trees and remains heavily wooded.

The ongoing development of this commission continued into the early 1960s and at the time of the final work on the Pavilion-plan Simpson-Lee House, Baldwinson’s creative journey was reaching an end.

CONCLUSION

Much of Baldwinson’s residential work can be divided into a series of six programmes: the Linear plan; the Pinwheel plan; the Bi-nuclear plan (or Zone plan), the Rectangular terrace plan, the L-plan and finally, a Pavilion plan, an approach he had begun to experiment with in his later years. Illustrations including perspectives and photographs of these commissions can be found in the relevant chapters.

The Linear plan and the Pinwheel plan were early experiments and soon abandoned. The Bi-nuclear plan was his next development and this strategy allowed him to concentrate household activities into the public and private zones and separate them by means of a common area resembling the classic “breezeway”. These common areas contained the primary entrances and visually and physically led the resident through the structure onto a terrace with an unobstructed view of the natural setting.

The Rectangular terrace plan also appeared early in his career and remained one of his favoured strategies for dealing with the terrain of the Sydney area. It allowed him to economically manage steep sites and produce great drama from the cantilevered terraces that were so much a part of this design expression.

His L-plan houses appeared most often in well-developed suburbs where subdivisions favoured level terrain and conventional street alignment. It was a strategy, however, where he was able to introduce a number of innovations into the Sydney architectural milieu such as the glazed internal hallway or the Aalto-inspired windows.

Late in his career, he began to explore the Pavilion plan, a concept that he had begun to explore as early as 1947 in the Bi-nuclear Dupain House; it was a design methodology that created an ensemble of structures in the landscape, often connected by abstract elements such as curved walls or open-corner walls that created visual excitement. It is best realised in the Simpson Lee House, Wahroonga.

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CHAPTER 13. BALDWINSON’S CAREER AND CONTRIBUTION

INTRODUCTION

Baldwinson’s death in 1969 initiated a re-appraisal of his career in the architectural press. Eulogies by Walter Bunning, Tom O’Mahony and Harry Seidler stressed his role as a pioneering modernist who was consistently attracted to difficult building sites. Bunning reviewed Baldwinson’s syntheses of modernism into regional “Australian terms” to emphasise that “…Baldwinson was in love with nature […] He understood the complexities of the natural and the man-made environment and brought them into harmony. One senses that he was happiest when he was meeting the challenge of planning a house in natural rocky bush hillsides […].”850 Seidler’s summary of his career observed that his career really began after the 1939-45 War when “He built some remarkably uncompromising houses for that time. Aesthetically he shared the mainstream development of Europe and America but translated this into Australian terms […].”851

Baldwinson’s “translations” of early British modernism into domestic architecture places him amongst the first practitioners to use this new architectural vocabulary to develop a regional response for residential housing in New South Wales.

Regionalism

The literature on the role of regional values in architecture is extensive.852 While the topic of regionally based domestic architecture in the English-speaking press was notably activated by Lewis Mumford in a “Sky Line” column in the New Yorker in October 11, 1947, the earliest essay in Vincent Canizaro’s authoritative compilation, Architectural Regionalism, is taken from translated lectures delivered by Le Corbusier in 1929.853 Mumford’s 1938 Culture of Cities had earlier identified regionalist issues when he wrote, “The grasp of the region as a dynamic social reality is a first step toward a constructive policy of planning, housing and urban renewal […]. One may define a regional approach by working upward from the smallest unit of human habitation or by working downward mainly in terms of land mass, climate and physical interactions. […]”854

In a direct criticism of the expression of formal modernism in an issue in the 1947 New Yorker, Mumford described the regional mode of architecture [specifically the San Francisco Bay area practitioners] as a “…native and humane form of modernism … and … far more truly an international style than the international style of the 1930’s because it permits regional variations.” […] He suggested, “… the change that is now going on in both Europe and America means only that modern architecture is past its adolescent period, with its quixotic purities, its awkward self-consciousness, its assertive dogmatism. The good young architects today are familiar enough with the machine and its products

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and processes to take them for granted, and so they are ready to relax and enjoy themselves a little. That will be better for all of us ….”

Mumford’s comments have parallels in an address given by Baldwinson in 1952 to the NSW Society of Sculptors and Associates where he observes “On visiting England and Europe in 1932 I had my first experience of the New Architecture […].”

*We reacted; we turned from the schooling and groped for fundamentals. We caught on to ideas such as “functionalism”, “A House is a Machine for Living in”. “Structural Truth”. These were clear-lit roads down which we hastened and they served their purpose. But the first fruits of these new ideas were not quite satisfactory; there was barrenness, an emotional immaturity about those first designs. The desire to humanise was urgent and various new idioms of expression evolved. The principal influences being social [and] economic. New ideas developed in other visual arts, as well as new aesthetic experiences made possible by new structural inventions.*

Canizaro’s introduction to the *Architectural Regionalism* essays offers expanded contemporary definitions for regionalism developed in the debates that followed the original controversy stirred by Mumford’s observations. Canizaro’s definition insists that:

*Regionalism is the pre-eminent discourse in architecture that focuses on design in terms of particularity and locale. It suggests that local experience [...] should serve as the basis for architectural design. [...] It must foster connectedness to that place and should be a response to the needs of local life, not in spite of global concerns and possibilities but in order to take better advantage of them. [...] It should open up possibilities for understanding where and with whom one lives. It should encourage awareness of local climate and the changing of seasons. [...]”* 

Kenneth Frampton, another prominent theorist of regionalism reprinted in *Architectural Regionalism*, describes the development of site-specific design as a struggle between “typology” and “topography”. Typology, for Frampton, is the building form, the product of systems of measurement and cultural practices. “Topography,” he writes, “is unequivocally site-specific. It is, so to speak, the concrete appearance of rootedness itself. Nature, even the manipulated man-made nature, is the precondition for its being.”

**Regionalism in England**

Baldwinson had seen the British responses to regional landscape settings particularly in Raymond McGrath’s hilltop-sited essay in concrete for St Anne’s Hill house (1935-38),

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McGrath’s elm-clad weatherboard and masonry Land’s End house, Leicester (1935-39) and Chermayeff’s jarrah-weatherboarded Bentley Wood (1937). All three residences were integrated and designed within the landscape designer Christopher Tunnard’s designs. Acknowledging the importance of the setting, Tunnard wrote of McGrath’s Land’s End, “The view […] extends across thirty miles of typical shire landscape.” Baldwinson’s direct involvement in the Gropius and Fry residential commission, Sevenoaks, Shipbourne (1936) also demonstrated how an extended L-shaped floorplan could embrace the ambience of a rural site. The complex skillion roof plans employed at Gropius and Fry’s Sevenoaks and McGrath’s Land’s End also illustrated how complex architectural forms could complement the topography.

Figure 13-1. Raymond McGrath. Land’s End (Carrygate), 1935-39. O’Donovan, God’s Architect, p.177. Date unknown.

J.M. Richards, the British author of the 1940 volume, An Introduction to Modern Architecture, a text used by Baldwinson in his Sydney University architecture survey classes, was also strongly supportive of a regionalist methodology (described by Richards as “protective colouration”) for modern architecture. He has a great deal to say about regionalism and modernism that was integrated into Baldwinson’s personal philosophy of modernist architecture. Richards writes:

The landscape designer, however, was not a doctrinaire regionalist although the architectural responses by McGrath and Chermayeff to his landscape work were fully integrated into the sites. See his Gardens in the Modern Landscape, Architectural Press, 1938. Land’s End is currently known as Carrygate.


The new architecture, in that it is a way of approaching architectural problems based on reason instead of on sentiment, is not concerned with frontiers. It has grown simultaneously in many different countries [...] and a modern hospital might be interchangeable with one in Belgium, Australia or California. The kind of civilisation that has produced modern architecture, as well as the social needs that provide the occasion for it, is much the same [...] but countries also have their own different temperaments and ideals and different climates, habits and raw materials. They also have a past [...].

This process of re-nationalization of a common architectural idiom is not in any case a new one. [...]” —[T]he modern equivalent of this kind of development should be described as regionalism [author’s emphasis] rather than nationalism, to suggest that the geographical boundaries are the most important ones, not the political boundaries, and to discriminate against the symbolic nationalism fostered by fascist countries [i.e. German architecture of the National Socialist period].

Regionalism in Victoria and NSW

When Baldwinson revived his practice after the 1939-45 War, he began to further refine the place-centred approach to domestic architecture that he had initiated with the Collins House (1938) and the Kingsford-Smith House (1940). He continued to develop a synthesis of the modernism he had encountered in Britain in the 1930s with an over-the-shoulder glimpse at some of Melbourne’s modernist variants that had begun in the same era. As Robin Boyd, Winsome Callister, Doug Evans and other scholars have shown, the Victorian work of the early modernists Best Overend, Roy Grounds, Frederick Romberg, Fritz Janeba and Boyd demonstrate that a regionally based architectural response was a prominent feature in the Melbourne milieu of the 1930s and 1940s.

Initially, the Victorian version of regionalism was developed in the picturesque lower catchments of the Yarra River in the north-eastern suburbs of Melbourne. The topography of the north-east has high scenic values as well as the low land prices that fostered the development of creative communities associated with the Melbourne intelligentsia.

The demands, opportunities and economics offered by this Victorian geography have parallels in the Sydney basin.

The work of Best Overend and Fritz Janeba at Koornong School in the rugged bushland setting of Warrandyte (ca.1940) featured stained weatherboard cladding, opposing skillion roof plans and inventive sitings that have echoes in Baldwinson’s work. The hillside site of Roy Grounds’ Quamby Flats overlooking the Yarra River basin and the

862 ibid., pp.79-80.
regionally responsive work of Romberg and Shaw’s Pettifer House project (1943) also assumed an informed role in Baldwinson’s design methodology.

In NSW, a place-centred domestic modernist architecture was an unusual approach in the 1940s and Baldwinson emerges as a transitional figure in the development of a Sydney regional modernism in his Collins House, Palm Beach (1938) and the Kingsford-Smith House, Taylors Point (1940). While Sydney Ancher’s Prevost House of 1937 is appraised as the watershed event in Sydney modernism, when it is shorn of its landscaping and seen within the grid of its suburban setting (see Chapter 4), the house differs little from the “Moderne” architecture of John Brogan’s Wydefel Gardens (1936) or Winsome Hall’s perspective of a domestic project (1938) reproduced in R.M. Edmunds’s 1939 *Architecture. An Introductory Study.* Although much admired within the profession, Ancher’s later work rarely enjoyed the dramatic sites that Baldwinson’s clients were able to provide.

Like Baldwinson, Ancher was sensitive to the failings of early modernism. Although in the 1930s, Ancher had a great deal to say about the “modern spirit” and the “New Architecture” in a series of articles in the journal *Architecture*, he withdrew from the formal arena of criticism after the 1939-45 war. According to an interview with David Saunders and Catherine Burke recorded in their booklet on the Ancher Mortlock Murray and Woolley practice, Ancher said [echoing Mumford’s earlier views], “The 1930s [including his own “repudiated” Prevost House of 1937] were a period of “nothing, nothing, nothing.”

As Sydney architects drifted back to their professions at the conclusion of the 1939-45 War, local interest in modernism was immediately rejuvenated by the 1945 Sulman Award for Sydney Ancher’s gable-roofed PoyntsfieId House, 3 Maytune Avenue, Killara. The leading modernist practitioners in the Sydney region during the post-war period included Ancher, John D. Moore, Walter Bunning, G. H. B. McDonell and upon his arrival in Australia in 1948, Harry Seidler. Some of these architects articulated a position on regionalist ideas through their work, writings and public addresses.

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Figure 13-2. Sydney Ancher, 6 Maytone Avenue, 1948-50. Photo 2005.

Ancher is ranked amongst the most significant early modernist architects practising in the Sydney region. His early writings on architecture were a condition of his NSW Board of Architects travelling scholarship; by the post-war period, he adopted a cavalier anti-intellectual pose, preferring to rely on his designs rather than assume a public role. For example, the MARS records (incomplete to date) do not record Sydney Ancher’s membership. Ancher’s surviving writings on international modernism indicate that he did not have an articulated position on a regionalism as defined by Canizaro or Frampton. When Ancher’s early work (notably the five Maytone Avenue commissions) is compared to the siting of Baldwinson’s commissions, Ancher’s structures are well-imbedded “in” the sites (requiring significant excavations) and settings rather than “upon” them. His work in Maytone Avenue has been described as the “… International Style’s defiance of nature […] with affection for the site and deference to some chosen elements in it.”\(^\text{870}\)

Despite the distinct differences in approach, Ken Woolley has isolated both Ancher and Baldwinson as regional practitioners in an interview, noting that “…the [Sydney] building is different, and the [Sydney] sites are different.”\(^\text{871}\) Woolley suggests consistent responses to site by both architects. Ancher, however, did not articulate a position on place-centred regionalism in his published writings preferring to support International Modernism.

John D. Moore, an early employer of Ancher, expressed strong regionalist views in his 1944 book, *Home Again*.\(^\text{872}\) As discussed in Chapter 8, Moore’s view of modernism was directed toward regional solutions. Prefiguring the contemporary regionalist positions of


Canizaro and Frampton, Moore (an active MARS member) held that the adoption of international modernism principles without regional considerations was inappropriate. “[T]o transplant the appearance of such a [flat-roofed and box-formed] building to some other and different country and people is false and cannot truly be called modern. In this case it becomes a sham and its designer is merely an imitator.”

“Therefore, if you were to take the true designer of one country and transplant him to another and dissimilar country, he, by applying the principles of true building which he had used in his own land, will produce a truly modern building in the land of his adoption,” Moore wrote. “His flat roof may become a pitched one, his large area of glass become smaller and his box-like wall shapes become flowing curved surfaces, or he may arrive at the conclusion that straight lines are superior to curves.” Although the positions taken in Moore’s writings are not carried through to his own residential design work, Moore came closest to the regionalist position articulated by Baldwinson’s lectures.

In *Home Again*, Moore spoke out strongly against an ill-considered use of the international modernist style in Australia concluding that “I believe we should design and build simply and faithfully, keeping to the problem in hand and working strictly within its limits; using the large areas of glass, not because they are an overseas feature, but strictly to satisfy a distinct want in a definite position planning the room and garden arrangements to suit our needs best, and seeing that the sections and elevations grow naturally out of the room plan; using the most suitable and available building materials and taking full advantage of what science has given and can give us in our use of the most efficient and appropriate fittings. We should take due regard and notice of the geographical nature of the building site […]”

*We should not be stampeded into imagining that conditioned air and total sound insulation are vital factors in our domestic lives until we have solved other and more fundamental factors […]. If all this can be done then the normal Australian house will stand a very big chance of fulfilling its true function for the normal Australian, and in time as his conditions change and he develops, so will his house come to express these things, and will take its place in a national architecture comparable with that of other lands, and be not as it is at present—largely the imitation of other nations’ houses, a transplanting of their appearances to Australia.*

Although Moore’s comments on a “national architecture” could be chilling to a post-war generation sensitised by the National Socialist (NSDAP) position on “Germanic” architecture, “national” architecture for Moore parallels Mumford’s and Canizaro’s positions on regionalism “that local experience, […] should serve as the basis for architectural design. […] It must foster connectedness to that place and should be a response to the needs of local life, not in spite of global concerns and possibilities but in order to take better advantage of them. […] It should open up possibilities for understanding where and with whom one lives. It should encourage awareness of local climate and the changing of seasons. […]”

The other prominent modernists of Baldwinson’s era such as G.H.B. McDonell (who published very little) and Walter Bunning (an active writer) did not establish a critical position on regionalist architecture. Bunning’s journalism for Sydney Ure Smith’s *The
CHAPTER 13. BALDWINSON’S CAREER AND CONTRIBUTION

Home, however, was consistently supportive of Baldwinson’s work. Harry Seidler (after 1948) was highly critical of the concept and emerged as the Sydney champion of “International Modernism” in a 1949 essay in Architecture and reaffirmed the position in a book published in 1952. 874

The withering tone of Seidler’s essay on modernism and regional values establishes his troubled views of regional themes in materials, siting and non-standardised elements in architectural composition. “All of us agree that architecture is a living thing and must change continually with our technological development pattern,” he writes. “Again, [all] will agree that any new technological development should be readily absorbed in architecture and contribute to its betterment.”

However, the opinions diverge on aesthetics. Organic architecture is concerned to a large extent with Nature as the source of the aesthetic formulation of building. Nature is considered the most perfect of creations, and architecture must blend, must become part of it. Buildings of this kind are usually difficult to distinguish from their surroundings. Where does Nature stop and architecture begin, and vice-versa? Does not such architecture seem rather weak, subservient and not very proud of itself?

Dismissing the regionalist position as a restrictive methodology, Seidler concludes, “Followers of this romantic philosophy will go to any extreme to use natural materials such as wood and stone, preferably grown on or dug out of the building site. Why should limit ourselves in such a way, particularly when we consider the immense possibilities of our machine age, of synthetic materials, their assembly and fast transportation […] Let us ask ourselves whether this approach allows for any change, something that we all agree to be desirable. Nature does not change essentially. Would the source of aesthetic inspiration not become exhausted […]” 875

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Baldwinson and Sydney Regionalism

The importance of the site topography is clear in Baldwinson’s practice through an examination of his job files while his surviving addresses and writings emphasise the development of his typology. A typescript of a 1947 Baldwinson lecture to the Sydney CAS states categorically that what he calls the “New Architecture” must “…adapt [the] building to its site, climate and environment. It is often impossible to repeat a design successfully on a different site […].”876 In practice, Baldwinson’s building forms and plans are not reproduced in other sites but are developed exclusively for their respective locales. Throughout his career, the architect did not develop a “typical” modernist building form. Sketches and notes prepared during the client site inspections (and follow-up visits) show that Baldwinson carefully analysed the site’s topographical levels, the prevailing winds, the location of significant trees and, of course, the compass orientation. Baldwinson’s consistent use of this “process” is an intrinsic part of the architectural methodology of regionalism.877

Baldwinson’s design work during his post-war Artists’ Houses period also illustrates something of Frampton’s proposed dialectic between typology and topography in his essay, “Ten Points on an Architecture of Regionalism. A Provisional Polemic.” 878 In 1947, Baldwinson writes on the natural tension between site and structure in his description of his William Dobell House project, “It was felt that the beauty of the wild, rocky timbered environment should be preserved, or rather, played up to. The building, terracing, and planting should harmonise with the natural terrain, both in colour and texture. To this end the abundant stone on the site was chosen as the principal building material.”879 The job files for the Dobell project show a systematic series of sketches of mature trees, stones, topography as well as a sketched compass rose of the prevailing winds that are centred in methodology of Canizaro’s “connectedness to place”. 880

This “connectedness” is a consistent theme in Baldwinson’s work. “I have a great sympathy for the use of natural materials,” he says, “such as polished or even unpolished woods, stone, brick (if the colour is suitable) and materials that weather graciously.”881 While Baldwinson had considerable empathy with local materials, however, he was never enticed by the vernacular traditions of Australian rural architecture such as corrugated steel roofing, fibrous cement sheeting or rusticated timber supports. While Baldwinson’s youthful exposure to provincial “homestead” styles in his homes in Western Australia, South Australia and Victoria was extensive, he did not respond to the rustic conventions of vernacular building. The “craft” values and detailing of his designs also remained modest. Although Baldwinson shaped his designs around the client, his work did not

878 Ibid.
reflect an expression of colonial architectural forms such as the traditional verandah, the hipped roof bungalow or vernacular tradecraft.\textsuperscript{882}

The “typology” of forms illustrated in Baldwinson’s houses in the immediate post-war period were synthesised from his British modernist legacy and the palette of materials such as concrete, rendered brick, timber cladding, hinged casement windows and extensive glazing prescribed by the modernism of the 1930s. Baldwinson’s design methodology, however, was too integrated to the idea of “place” for a formulaic modernism. “The mechanics of designing and the problems to be solved are indeed complex,” Baldwinson said in 1952, “and an over-emphasis of one condition considerably influences the design. The elements to be taken into account are economics, social influences, availability and suitability of materials, services and equipment, aspect, that is, arrangement to make the most of weather and sunlight control, prospect and environment, aesthetics that temper and unify all elements of the design [and] social influences. Our present day way of life is of tremendous importance and to the architects who are aware of this pioneer development through their architecture. It comes natural to me to design for free and informal living condition[s].”\textsuperscript{883}

Baldwinson’s practice embraced a number of “typological” consistencies in the development of architectural form. Frampton observes that regional building forms are the product of systems of measurement and cultural practices that inform what he describes as “the process”. Baldwinson developed an architectural “process” that informed a structural framework for his designs. As the architect had said to his audience at the Society of Sculptors and Associates, “I am interested in expression through construction, that is, the structural elements must play a very important part in the aesthetic effect. […] I am increasingly interested in the geometric framework of architectural design. To work over a modular grid helps to maintain a rhythm and unity. Unity and harmony may also be maintained throughout by carefully relating all proportions. […]”\textsuperscript{884} This address, one of two documented in the Baldwinson papers, was given while his design work was at its optimum.

In the post-war period, the engineering skills brought by Eric Gibson during the Gibson and Baldwinson partnership allowed Baldwinson’s domestic architecture to explore even more radical siting through column-supported floor plates, cantilevered extensions of the floor plan and the corresponding insertion of housing into relatively unaltered bushland settings. Site excavations became the exception rather than the rule.

Baldwinson also used what he called “Rational planning … resulting in asymmetrical layout and massing” to guide his floor plans. This led to plans that create “bi-nuclear” activity zones that guide the symmetry of the external envelope as well as the internal plan. His “process” of rational planning appears in a number of the Artists’ Houses such as the Morrison House (1948) and the Max Dupain House (1947) (illustrated in Chapter 9) where zones of public and private space are created to capture natural light, frame vistas and provide internal and external access by introducing a bisecting open terrace division within the building envelope. Baldwinson’s plans often divide the public and

\textsuperscript{882} He was, however, attracted to the documentation of Australian colonial architecture in his later years at Sydney University leading student field trips and working with the National Trust of Australia (NSW).


\textsuperscript{884} ibid.
private areas with a wide masonry-floored terrace flowing directly through the house on a single axis. These internal pathways typically terminate with floor to ceiling fenestration. This provides what Baldwinson describes in a 1947 lecture as an “appreciation of sunlight and out of doors, resulting in [the late 1940s equivalent of] walls of glass”.  

This spatial division of the plan with the insertion of zone-separating sandstone floors, terraces and radical expanses of glass is part of Baldwinson’s Artists’ Houses typology. These internal divisions also provide an opportunity for the variable pitch skillion roofs (often with opposing roof plans and angles of fall) favoured by the architect. These rooflines typically meld effortlessly into the landscape.

Baldwinson’s domestic commissions consistently employ large window areas along the northern elevations, the use of strip windows along less significant elevations while presenting blank façades to the street elevations that emphasise privacy rather than community. As Baldwinson observed in 1947, the “New Architecture” provides an “…emphasis on planes, extension of visual boundaries though open framework and large windows” that complement “structural lightness”.  

Ultimately, Baldwinson’s methodology for domestic design and regionalist aesthetics insists that every site demands a unique building to embrace the setting as well as the client’s needs. Baldwinson’s site-specific typology results in an ever-changing regional response to the issues of Australian residential design in the Sydney basin and his practice forms a transition between early modernism and the later modernist movement later known as the “Sydney School”.

Reappraisal of the “Sydney School”.

By the late 1950s, Sydney architecture was beginning a transition from the first phase of Australian modernism into a new direction. Later commentators and critics have sought to examine regional Sydney domestic architecture of this transitional late 1950s-early 1960s period through the lens of the “Sydney School”.  

The “Sydney School” is a term thought to have been coined in 1962 by Milo Dunphy, later formalised by Robin Boyd (1965) who wrote, “A strong regional branch developed […] in Sydney, where there was a sufficient number of younger architects with enough in common to constitute a school”. Unquestionably coined in the 1960s, the term is considered to describe the progressive domestic Sydney architectural practice of that decade.

886 ibid.
889 Winsome Callister has done the most to unravel the development of this term in “Response of the City. Melbourne Regionalism of the 1950s and 1960s.” Transition, vol. 33, Winter, 1989, pp.33-45.

The etymology for the term “Sydney School”, however, owes much to a 1961 Sydney exhibition held in Farmer’s [department store] Blaxland Gallery called “15 Houses by Sydney Architects”. This photographic exhibition ran from 23 August to 5 September 1961 and the grouping organised by the architect Bruce Robertson, featured the architects generally considered to be the earliest members of this “school”.

They are John Allen and Russell Jack, Ross Thorne, John James (son of Jimmy James), W.E. and Ruth Lucas, Ian McKay, Ancher Mortlock & Murray and Peter Muller. The others included in the exhibition were Bruce Rickard, Harry Seidler, Andrew Young, Max Collard & Guy Clarke, Neville Gruzman, Bruce Robertson (curator of the exhibition), Peter Kollar and James Kell. The work of this latter group falls outside of the category of “Sydney School”.

John Reed, the Director of the Museum of Modern Art of Australia (MoMA) was at the Sydney opening and arranged for the exhibition to tour to Melbourne and open at the MoMA in Tavistock Place. Osborn McCutcheon opened the show on 19 September. The Melbourne architect Neil Clerehan reviewed the exhibition in *The Age* in the RVIA’s “Small Homes Service” section. “The first thing to strike anybody with more than a passing interest in houses is their unfamiliarity,” Clerehan wrote. “They could not be local [Victorian] houses.”

“Sydney has always offered better sites, bigger trees, steeper slopes and full circle views. […] Everyday Sydney houses are very different from the Melbourne equivalents.” Clerehan then turns to regional differences observing, “Now there seems to have developed in NSW a distinct style. The houses on display will appear “foreign” to most visitors to this exhibition. […] Whereas Melbourne houses by comparison preserve tight trim shapes and sit immaculately on their pancake-flat blocks, the Sydney houses ramble everywhere between the eucalypts and poke windows at views or walled courts. They use heavily beamed frames, rough brickwork, varying roof levels, screens and huge stone fireplaces.”

While Clerehan does not use the term “school” in 1961, the premises for Milo Dunphy’s 1962 essay and Robin Boyd’s 1965 inferences about a Sydney-based “school” were set in place by Clerehan’s observations. Boyd’s 1965 book *The Puzzle of Architecture* includes parallel passages that suggest a very close reading of Clerehan’s original review of this exhibition.

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890 John Reed to Bruce Robertson, Letter of 30 August 1961. “…I had an immediate impression of an overall harmony and high quality as soon as I entered the gallery.” Sheridan Burke, “15 Houses” research collection, Sydney.


Finally, in 1972, Sydney University Associate Professor Jennifer Taylor’s extended essay on the “Sydney School” in An Australian Identity. Houses for Sydney 1953-1963 completed the foundation for the debate. It should be noted that while Stanislaus Fung has attacked the proposition of the “Sydney School” as a theoretical entity and/or a consistent regional style, the work of later scholars have ensured that Taylor’s “Sydney School” of shared architectural values survives as a regional expression.

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Taylor uses the “Sydney School” to describe Sydney domestic architecture typically found immediately north of Sydney Harbour in the steep broken terrain characterised by sandstone escarpments and mature trees from the often-serpentine branches of the *Angophora* species (*Angophora costata*, and *A. subvelutina*). In this region, local and arterial roads often follow a topography that resists the imposition of a grid pattern of subdivision. As Taylor says, the structures are “affiliated through the use of rough textured, self-finished materials” (notably un-rendered brick), and distinguished by their “relationship to the site; a deliberate attempt to blend with, and hide amongst the existing environment.” The interiors, she continues, are “spatially complex, often with several changes in level. Surprise and interest are generated by the internal expression of the expression of the pitch and structure of the roof…”. Taylor’s description (with the exception of Baldwinson’s rendered brick) is an accurate summation of the character of Baldwinson’s “Artists’ Houses” grouping.

Like Baldwinson’s work, most of the domestic architecture of the first generation architects associated with the “Sydney School” was sited in the northern suburbs of Sydney, where their early designs assumed little or no role in the suburban streetscape. The designs consistently offered muted walls to the street, preserving their fenestration and external openings for bushland views and verandahs.

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Cited by Jennifer Taylor as an early example of the “Sydney School”, the NSW RAIA 1957 Sulman Award-winning Russell Jack House is sited above a seasonal creek (shown in the sketch plan) that flows beneath the intersection of Jack’s “cranked” plan and suggests something of the topographical situation of the 1954 Grounds Romberg and Boyd house over the seasonal flow of Blackfriars Creek. Both residences are reached by crossing a bridge at the entrance.


Russell Jack trained at the East Sydney Technical College and travelled overseas following his graduation in 1952. He returned to Australia disillusioned with what he had seen of European modernism and began a professional career that culminated in the establishment of Allen Jack + Cottier.

With a number of analogies to the plan of Baldwinson’s 1938 Collins House, the Russell Jack house also uses an external terrace or deck as a passage between rooms, reducing the use of space-devouring hallways to a minimum. The “cranked” plan is also a common feature adapted by Baldwinson in his Uren House (1951) and the Gilmore House, Canberra (1951). The Russell Jack House of 1957 is described in the original literature as “designed in close collaboration with his architect wife” Pamela Jack.

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896 The Grounds Romberg and Boyd structure is suspended, however, by a steel truss system.
Although Jack’s blind façade of the street elevation is faced with patterned ornamental brickwork, the masonry is bagged and painted white in the Baldwinson-era style. The Jack house, however, sits well above the terrain suspended by small diameter reinforced concrete columns and a “skeletal” brown-stained timber post and beam construction. A change in floor levels responds to the descending slope of the site.

Trevor Howells’s 2003 study of the Allen Jack + Cottier firm surveys Russell Jack’s earlier work (ca.1954) as well as the Sulman Award-winning house of 1957 and mistakenly reaffirms that “Jack’s use of painted, bagged brick and oiled and stained timber joinery establishes the [1954-57] houses as forerunners of the ‘Sydney School’ of architecture.”

Jennifer Taylor also considers Bill and Ruth [Harvey] Lucas as early members of the “Sydney School”. The couple who also practiced as a partnership were Sydney University graduates of the Russell Jack generation. Their Castlecrag House was one of the first residential structures to fully commit to an all-steel support system formed from steel columns and threaded steel tension rods. The framing and minimal cladding for the house is rough-sawn timber relieved with glass.

Like the Russell Jack house, the floor plan responds to the site by stepping down the grade of the terrain. Completely suspended above the allotment and with seasonal watercourse flowing nearby, the entrance is formed by a ramp leading to the timber platform. Supported by four steel columns and accessed by a ramp, the Lucas House only touches the ground in five places.

Unlike many of his peers, Lucas did not travel overseas following his graduation. Taylor remarks, “He was sure that the solution to Australian architecture was to be found in Australia.” Like Baldwinson, Lucas was also sensitive to site: “The site is chosen for certain qualities and these should be retained or modified for the minimum.”

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900 Jennifer Taylor. op. cit., p.40.
CHAPTER 13. BALDWINSON’S CAREER AND CONTRIBUTION


As Taylor inconsistently observes, the “Sydney School” used rough textured, self-finished materials” and their structures are distinguished by their “relationship to the site; a deliberate attempt to blend with, and hide amongst the existing environment.”\(^{901}\) This proves an equally apt description of Ancher, Baldwinson,

Bunning, the early NSW modernists. The same can be said of the “Sydney School” interiors that Taylor describes as “spatially complex, often with several changes in level. Surprise and interest are generated by the internal expression of the expression of the pitch and structure of the roof…”. Baldwinson’s “split level” plan in the Haxton House (1949) is a notable innovation of the post-war era.

Amongst the “Sydney School” the work of Peter Muller is one of the most radical example of site integration. As Taylor says, “Ideally, this [architectural] setting is viewed as virgin bushland which the building respects, so to this it adapts its own form and texture.” Muller had trained as an engineer at Adelaide University graduating in 1948 with later study in architecture at the University of Pennsylvania in 1949-50.


Clearly driven by Frank Lloyd Wright’s vision of an organic architecture that “determines form by way of the nature of materials”, Muller’s second major commission of his career, the Muller House, Whale Beach, burrowed deep into the terrain rather than soar above it. Muller’s design integrated large *Angophora var.* tree branches within the internal walls as well as a primitive “fire pit” in rustic stone adjacent to the living areas. A later commission, the Patrick House of 1957 nestles beneath an overhang of the monumental sandstone escarpment of the Castlecrag peninsula. Despite Muller’s profound use of site, Taylor insists that his work makes no reference to a “conscious search for an Australian idiom”.

Trevor Howell’s survey of the 1950s work of Allen Jack + Cottier also surveys the work of Peter Muller under the rubric of the “Sydney School”. Howell concludes, without adequate reflection of the earlier work of Baldwinson and others, “Peter Muller’s use of

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902 ibid., p.15.
903 Jennifer Taylor. ibid., p.28.
unpainted timber in the Audette House (Castlecrag, 1953) and his own house at Whale Beach represented the earliest expression of natural materials in Sydney domestic architecture". [!] 904

**Figure 13-11.** Peter Muller. Muller House, Whale Beach, Rusticated brick, timber, 1955. Jennifer Taylor, *Australian Architecture since 1960*, p.16.

Harry Seidler’s arrival in Australia in 1948, for Jennifer Taylor, opens another chapter in the development of the post-war “Sydney School” by introducing the principles of the so-called “International Style” into the region. As Taylor and others have pointed out, Seidler’s early innovations made little or no compromise to site, complimented by “contrast rather than by integration”. 905 Philip Goad has described Seidler’s work as a feature of the “East Coast International Style” centred on Gropius’s Graduate School of Design at Harvard University. 906 Seidler had further refined his work while working with Gropius’s former associate Marcel Breuer in New York City.

After his Rose Seidler House claimed the 1952 Sulman Award, Seidler’s Australian status was assured but his position within the defined “Sydney School” is an arbitrary one. His 1954 publication *Houses, Interiors and Projects* and direct observation of his commissions illustrates that many of his houses of the mid-1950s cleared the sites to provide a level footings for concrete floorplates that sat on the site, rather than integrated within it. 907 While the locations for the domestic commissions of the era were often bush settings, his designs paid homage to the views and vistas of the sites through internal planning rather than site adjustments. Typically, the sites of his 1950s works were levelled and vegetation cleared around the house.

905 Ibid., p.20.
Seidler also made his position on regionalism quite clear in 1949 when he rhetorically posed the question: “Where does Nature stop and architecture begin, and vice-versa? Does not such architecture seem rather weak, subservient and not very proud of itself?” These remarks, clearly intended as a rebuke to the emerging “Sydney School” are often quoted. Seidler continued to challenge his Sydney contemporaries in this essay. “Followers of this romantic philosophy,” he says, “will go to any extreme to use natural materials such as wood and stone, preferably grown on or dug out of the building site. Why should limit ourselves in such a way, particularly when we consider the immense possibilities of our machine age, of synthetic materials, their assembly and fast transportation? Let us ask ourselves whether this approach allows for any change, something that we all agree to be desirable. Nature does not change essentially. Would the source of aesthetic inspiration not become exhausted, even if modified by changing technology?”

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Figure 13-12. Harry Seidler, The Waks House concept drawing, Northbridge, 1959. SLNSW PXD 613/60/.


Although Seidler’s handling of the modernist palette of materials such as white-painted bagged brick, quarry-faced sandstone, concrete and tongue-and-groove timber cladding had been present in Australia since the Overend, Romberg and Shaw, Ancher, Baldwinson, and Roy Grounds commissions of the late 1930s and early 1940s, Seidler’s deft handling of building forms and his engineered concrete slab solutions to difficult sites gave Sydney architects and Melbourne designers a new vocabulary of forms for “Sydney School” experiments. As Philip Goad points out, “[t]he houses of Seidler had provided the catalyst to legitimise a new architectural vocabulary…” 909

If the work of Seidler can be said to represent something of the “East Coast International Style”, the Sydney work of Douglas Snelling represents something of the “West Coast International Style” personified by Richard Neutra as well as Frank Lloyd Wright’s later western style. Snelling’s career is under investigation through a dissertation by Davina Jackson and she records that his formal architectural career begins in 1951 when he registered as an architect with the NSW RAIA. 910 As the photograph of the Hay House, (1949-1951) illustrates, Snelling was conversant with the mid-century modernist elements of freestone, exposed timber and generous glazing. Jackson believes Snelling to be a key founder of the “Sydney School”, but from images alone, while he is adept with its fundamental modernist vocabulary of forms and materials, his association with regionalist values and the “Sydney School” appears tentative. 911

911 ibid., Introduction, unpaginated. Courtesy of Davina Jackson.
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Baldwinson and the “Sydney School”

Baldwinson’s earliest interventions in the Australian bushland of the Sydney basin provide credible precedents for the emerging “Sydney School” of the late 1950s. The widely anthologised Collins House (1938) described by Bunning as “… a landmark in the development of contemporary architecture in Australia” and Baldwinson’s “Artists Houses” commissions such as the Dobell House project (1947), the Dupain House (1948), the Haxton/Foot House (1949) and the Collings House (1950) illustrated in the Australian professional press throughout the post-war period are essays in the vocabulary attributed to the “Sydney School” defined by Taylor in 1972. The aims Taylor assigned to “Sydney School” of the 1950s also correlate well with the most recent definitions of regionalism outlined by Frampton and Canizaro. Like Baldwinson’s regionalist work of the 1940s, they were the ultimate expression of Kenneth Frampton’s proposed dialectic between “typology” and “topography”.

![Image](image_url)


Baldwinson’s architectural practice also has associations with the “Sydney School” in that Pamela Jack was employed in the Baldwinson, Booth and Peters partnership from November 1954 to June 1958. The NSW RAIA in the Sulman Award-winning Jack House in contemporary citations identified Pamela Jack as “collaborator”.

The young architect Pamela Jack had designed the Pioneer Sugar Headquarters,

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913 op. cit., p.39.


915 Interview, Pamela Jack. 12 October 2005.
Queensland for the Baldwinson practice by 1954 and had it reviewed in the office by the senior architect. Pamela Jack’s design employed a modular concept for the plan and left a number of internal and external voids within it to encourage shading, airflow and provide natural light. Her perspective of 1954 invites comparison to the 1957 Jack House and suggests that the lineage of the Jack House begin within the Baldwinson office.

Ross Thorne, a participant in the 1961 Sydney “15 Houses by Sydney Architects” exhibition held in the Blaxland Gallery and a former colleague of Baldwinson at Sydney University has also described Baldwinson’s influence on his residential work in interviews, notably the pavilions of Thorne’s Wahroonga House (1956). Thorne also worked at the Baldwinson practice for six months in 1955 and continued to lecture at Sydney University until his retirement in 1998.

**Baldwinson. A Modernist Architecture of Quiet Dissent**

The first generation of the Sydney modernists capture what Philip Goad has described in an essay on Best Overend as the “modern” way of thinking. “Le Corbusier and Gropius,” Goad writes, “the titans of modernism, had shown that modernism was a position “… that had to be professed as well as built.”

Baldwinson had returned from England professing a modernism that had little to do with his education at the Gordon Institute. Until the 1939-45 War intervened, he won design competitions with his modernist vision, assumed leading roles in reform movements in Australian architecture and design and through two pre-war residential commissions introduced new timber-clad variants of British modernism into the Sydney milieu. Baldwinson came back to Australia as a dissenter. He wanted to do more than express the times. Baldwinson sought in his non-confrontational way to change the times. He created a regional typology for domestic modernism that provided a quiet protest against the conventions of suburban subdivisions, domestic architecture and construction.

Interviews with contemporaries and a close examination of the Baldwinson papers in the State Library of NSW demonstrates that he was an active participant in architecture’s social setting in Sydney. This becomes clear through his activism in MARS, The Designers for Industry Association of Australia, the Contemporary Art Society (CAS), the Society of Sculptors and the NSW RAIA. He was elected Vice-President of the Contemporary Art Society in 1950.

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921 Rory Spence’s essay, “The Concept of Regionalism Today,” stresses the regional approach to planning and design’s implicit quality of protest (Mumford) or resistance (Frampton). *Transition*. July 1985, pps.3-9.
922 Baldwinson was elected President of the Society of Sculptors and Associates in 1963.
Sydney University architecture students and staff recalled that he was a “quiet man” but the Faculty of Architecture meeting minutes demonstrate that Baldwinson was an active participant in staff committees and extra-curricular activities. Traditionally, lecturers shun routine faculty administration tasks. Despite the image of valued teacher created in the 1969 obituaries by Walter Bunning, Harry Seidler and Tom O’Mahony discussed in Chapter 12, interviews with former students (discussed in Chapter 10) indicate that generally, he is not remembered as an influential teacher. While he was not a demonstrative activist for the New Architecture in his later years, Baldwinson’s entire career illustrates a major commitment to developing modernist domestic architecture in his writings, speeches and actions. By the mid-1950s, however, the profile of the more vocal (and visible) campaigners for modernism, Sydney Ancher and Harry Seidler, overshadowed Baldwinson’s role.

Although Sydney Ancher wrote very little on modernism after the 1939-45 War, adapting the “Man of Action” persona in what Stuart Murray has called Ancher’s “anti-intellectual” position, it is Ancher who on his return from Europe in 1936, told the Sydney Morning Herald that “there were really no good British architects”. While combative in dealing in the courts with local government, the personable Ancher lectured widely and attracted a significant following of young architects. Seidler’s assertiveness, of course, is well known in Australian architectural circles and his writings in Art and Australia, his self-authored monographs, his courtroom appearances, lecturing and profile as a “public intellectual” enhanced his reputation in the profession and amongst the public.

The development of the narrative for Sydney modernism also played a part in the suppression of Baldwinson’s historical presence. Jennifer Taylor’s An Australian Identity. Houses for Sydney 1953-63 identified the principal combatants for the “battle” for Sydney modernism as Sydney Ancher and Harry Seidler. Taylor’s 1972 work established the central thesis for the “Sydney School”. As she wrote in her much-cited book, “…the battle was not fought and won until Sydney Ancher and Harry Seidler joined the cause.” Twenty-seven years of lecturing in architectural history in the Faculty of Architecture, Sydney University (1971-1998) gave immense prestige to Jennifer Taylor’s narration of Sydney modernism amongst regional students. In 1986, the introductory chapter to Taylor’s new Australian Architecture since 1960 reaffirmed the work of Ancher and Seidler as the founders of the “Sydney School” and once again ignored the work of Baldwinson.

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926 Taylor’s myopia has been critiqued thoroughly by Winsome Callister in Callister’s writings on the “Sydney School”. Taylor updated her argument in a Transition article, November 1979, pps.4-8, “Looking at the Sydney School” and included Baldwinson amongst Ancher and Seidler but cited no commissions or reproduced any images in this essay. Taylor retired in 1998 after teaching architectural history in the Faculty of Architecture, Sydney University from 1971-1998.
Although D.L Johnson’s *Australian Architecture 1901-51. Sources of Modernism* (1980) integrates Baldwinson’s work into the flow of Sydney modernism, Seidler and Ancher (the latter assigned a lesser role) maintain their position as the dominant figures in Sydney modernism.\(^{927}\) By 1985, the template for Sydney’s “battle for modernism” is routinely employed for that year’s architectural survey of modernism in a chapter in Irving and Apperly’s *The History and Design of the Australian House* titled “Between the Wars”. This essay written by Sydney University graduate Maisy Stapleton lists the pioneering Australian modernists “Between the Wars” as Roy Grounds, Norman Seabrook, G.H.B. McDonell, Sydney Ancher and Dudley Ward.\(^{928}\) Baldwinson’s work is neither sighted nor cited.

Baldwinson’s role, however, is far more significant than suggested by Taylor, Johnson, Stapleton and their followers. Privileged to work with two of the most progressive British architectural firms, Raymond McGrath and Gropius and Fry, he returned to Australia in 1937 with a vocabulary of international forms for domestic architecture quickly put to work in his first pre-war commissions. His timber-clad Collins House, Palm Beach (1938) should be considered more significant in the development of modernism in Sydney than Ancher’s Prevost House (1937), Bellevue Hill.

As mentioned earlier, Walter Bunning writing in *The Home* said of Baldwinson’s Collins House commission, “Taking this house as a whole, its level of aesthetic achievement will undoubtedly be branded by the future historian as a landmark in the development of contemporary architecture in Australia.”\(^{929}\) Bunning maintained this stance and in 1969 in a letter to *The Australian* correcting editing errors in a Baldwinson obituary, he writes, “Mr. Baldwinson was one of Australia’s most significant architects who was instrumental in the pioneering development of its modern architecture.”\(^{930}\)

In the typescripts of the speeches on his aesthetics, Baldwinson continually emphasises the importance of “emotional effect”, “drama” and “fantasy”. Using his modernist vocabulary of elemental forms, Baldwinson gently laid his houses amongst the trees and shrubbery of Sydney’s sandstone escarpments. Turning his fenestration away from the streetscape and into the landscape, he used as much glazing as the building techniques of his era would allow. It is possible to look back to the publication of Baldwinson’s earliest London mentor Raymond McGrath’s *Glass in Architecture and Decoration* (1937) to see precedents for this interest. McGrath’s introduction evokes the mysticism of glass. “That a solid should also be transparent,” he writes, “is [...] contrary to general experience.”\(^{931}\) Baldwinson’s devotion to transparency fostered a “space-consciousness” rarely seen in the Sydney domestic architecture of his era. As he said in an address to the Society of Sculptors and Associates:

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“[I am finding great interest in the] ideas of exploded mass with solid opaque planes connected with, but visually separated with transparent glass places. And the extension of plane surfaces into space.”  

The 20th century enhancement of transparency has been described by Colin Rowe and Robert Slutsky as “phenomenal transparency”. It is “the capacity of two figures to interpenetrate without optical destruction of each other [...]”, it can allow an object of the public realm and one hitherto relegated to the private realm suddenly appear on the same plane. Baldwinson, through his carefully chosen positioning and his place-centred designs also sought to integrate his houses, as far as possible, into the natural setting. “This [...] interpenetration,” Rowe and Slutsky write, “is made possible by the flat glass panel, which destroys not only the separation between the two but also the depth (distance) between them, placing them effectively in the same plane of perception. So suddenly, a unified space appears [...]”. 

This romantic integration of structure, space and site defines one of Baldwinson’s greatest contributions to Sydney modernist architecture. Working within the native bush of the northern suburbs of the Sydney basin, he quietly ignored the conventions of the typical suburban residence to develop, where site and client permitted, a calculated regionalist typology that would “… foster connectedness to that place and […] be a response to the needs of local life, not in spite of global concerns and possibilities but in order to take better advantage of them. […] It should open up possibilities for understanding where and with whom one lives. It should encourage awareness of local climate and the changing of seasons. [...]”. By the later years of the 1950s, these principles pioneered by Baldwinson were the principal aims of the earliest practitioners of the “Sydney School”.

934 Ibid.
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Mitchell Library, State Library of NSW


History of the Baldwinson donations at the Mitchell Library, State Library of NSW.

The papers of Arthur Baldwinson have entered the Mitchell Library, State Library of NSW in three lots. The first lot of drawings, plans, photographs and sketches entered the collection immediately following Baldwinson’s death in 1969. Ms Elspeth Baldwinson bequeathed the second lot in 1996. Following the death of Ms Baldwinson in 1996, a third group catalogued as “Further papers and architectural practice records 1934-1969” entered the library collections. The items in the two collections of “Further Papers” provide insight into Baldwinson’s personal approach to projects and his professional practice through letters, diaries and his annotations on drawings.


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REFERENCES


REFERENCES

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Interview with Harold Clay, Riverina, 2005.
Interview with Don Gazzard, Sydney, 2008.
Interview with Geoffrey Twibill, Sydney, 2005.
Interview with Sergei Malnic, Sydney, 2005.
Interview with Pamela Jack, 2005.
Interview with Michael Dysart, 2005.
Interview with Jeanette Bond Davis, 2007.
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Twelve Views of Kensal House. Peter Wyeth, director, 1987. 55 minutes. UK.


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These are our children. [Living conditions in inner-Melbourne suburbs] Realist Film Unit, Melbourne. Commissioned by Fr Gerard Tucker, Brotherhood of St Lawrence. Jack Fitzsimmons, Ken Coldicutt, and Bob Mathews, directors. 12 minutes. Australia, 1946-47.

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REFERENCES


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REFERENCES


**WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS.**

<table>
<thead>
<tr>
<th>Job No.</th>
<th>Project</th>
<th>Client</th>
<th>Location of Project</th>
<th>Date of Design</th>
<th>Drawings in Baldwinson Collection, PXD 356</th>
</tr>
</thead>
</table>

*NB: Jobs 1-9 are not itemised within the Baldwinson papers in the MLMSS but were undertaken during his London residence. The Job Numbers are assigned by the date of the project only.*

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APPENDIX 1. THE WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS

<table>
<thead>
<tr>
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<tr>
<td>[9]</td>
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<td>unknown client</td>
<td>Canada (unknown site)</td>
<td>1937</td>
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BALDWINSON AS SOLE PRACTITIONER

<table>
<thead>
<tr>
<th>10</th>
<th>House</th>
<th>Craig Talmadge, Cowdroy Ave., Folly Point, Cammeray</th>
<th>12.1938-39</th>
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<tr>
<td>11</td>
<td>House</td>
<td>W.C. Collins 1170 Barrenjoey Rd., Palm Beach</td>
<td>10.1938</td>
<td>ff.1304-1329</td>
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<tr>
<td>12</td>
<td>Alterations and Additions</td>
<td>Miss Clapham. (“Miss Clapham” noted as Baldwinson’s draughts-person) 163 Clifford St., Manly</td>
<td>1939</td>
<td>163 Clifford ff.1330-1336</td>
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<td>13</td>
<td>Flats</td>
<td>Lingham Ashburner St., Manly</td>
<td>1939</td>
<td>ff.2285-2295</td>
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<td>14</td>
<td>Flats</td>
<td>J. L. Clarke Fairlands, Ashburner St/ and E. Darley Rd.</td>
<td>1938</td>
<td>ff.2285-2295</td>
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<tr>
<td>15</td>
<td>House</td>
<td>Mrs C.F Cann Moree St., Gordon</td>
<td>ca. 1939</td>
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<td>16</td>
<td>Residence, John Monahan</td>
<td>5 Falls St., Cremorne (North Sydney)</td>
<td>3.1939</td>
<td>ff.1337-1339</td>
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<td>17</td>
<td>House</td>
<td>McGinn Torquay Point (Castlecrag)</td>
<td>1938</td>
<td>ff.1340-1347</td>
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<table>
<thead>
<tr>
<th>No.</th>
<th>Type of Work</th>
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<th>Location</th>
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<tr>
<td>18</td>
<td>Alterations and Additions(^2)</td>
<td>S. R. (Stan) Pike</td>
<td>Plaza Café, South Steyne, The Esplanade, Manly</td>
<td>1941</td>
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<td>20</td>
<td>House</td>
<td>Dr Brown</td>
<td>Lot 20 Stockton St., Morissett, NSW (cnr of Stockton and Park Sts.)</td>
<td>1938</td>
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<td>21</td>
<td>Letterhead design</td>
<td>L.J. Hooker Pty Ltd</td>
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<td>22</td>
<td>House</td>
<td>C.F. Baldwinson (ANB’s brother)</td>
<td>41 Roberts Terrace, Whyalla S.A.</td>
<td>1939</td>
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**IN PARTNERSHIP WITH JOHN OLDHAM, PRACTISING AS OLDHAM AND BALDWINSON FOR SOUTH COAST HOUSING COMMISSION ONLY.**

<table>
<thead>
<tr>
<th>Type of Work</th>
<th>South Coast Housing Commission</th>
<th>Parkes and Martin Sts., Port Kembla</th>
<th>1938-1939</th>
<th>Working as Oldham and Baldwinson for South Coast Housing Committee, ff.2296-2305, f.2496</th>
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</thead>
</table>

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\(^2\) Alterations and Additions are described as a generic class of Structural and/or internal modifications to an existing building.
### APPENDIX 1. THE WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS

#### BALDWINSON AS SOLE PRACTITIONER.

<table>
<thead>
<tr>
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<tr>
<td>23</td>
<td>Alterations and Additions</td>
<td>W. Dowset, Pennant Hills</td>
<td>1939</td>
<td>ff.1352</td>
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<td>24</td>
<td>Flats</td>
<td>J. Clarke, Lauderdale Ave., Manly</td>
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<td>29</td>
<td>House</td>
<td>J.L. Kyd, Culbert St., Dover Heights</td>
<td>9.1939</td>
<td>ff.1364-1367</td>
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<td>32</td>
<td>Furniture design</td>
<td>Stephenson &amp; Turner, Australian Pavilion, N.Y. World Fair</td>
<td>9.1939</td>
<td>ff.427-429</td>
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<tr>
<td></td>
<td>Trade display</td>
<td>Stephenson &amp; Turner, ACI Building Display, Williams St., Sydney</td>
<td>1939</td>
<td>ff.414-416</td>
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<td></td>
<td>Exhibition</td>
<td>Stephenson &amp; Turner, Australian Pavilion. Wellington, New Zealand</td>
<td>1939</td>
<td>ff.417-421</td>
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<tr>
<td>33</td>
<td>Duplex flat</td>
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<td>ca. 1939</td>
<td>f. 1369</td>
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<tr>
<td>36</td>
<td>House</td>
<td>Mrs E.L. and W. Kingsford-Smith</td>
<td>1.1940</td>
<td>ff.1369-1375</td>
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<tr>
<td>37</td>
<td>House</td>
<td>J.T. Tomasetti, Bayview Hill Rd., Vaucluse</td>
<td>1.1940</td>
<td>ff.1376-1380</td>
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<td>39</td>
<td>House</td>
<td>A.J. Whitmore, Parkes St. and Fox Valley Rd, Thornleigh,</td>
<td>2.1940</td>
<td>ff.1381-1384</td>
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<td>40</td>
<td>DIAA. Exhibition</td>
<td>(Designers for Industry Association of Australia, President R. Haughton James)</td>
<td>3.1940</td>
<td>ff.422-426</td>
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<thead>
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<tr>
<td>41</td>
<td>House</td>
<td>G.H. Levey</td>
<td>207 Military Road, Dover Heights</td>
<td>4.1940</td>
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<td>42</td>
<td>Cafe</td>
<td>Alistair and Aime Nancevivell</td>
<td>Café La France, King St., Sydney</td>
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<td>45</td>
<td>House</td>
<td>A.E. Jolly</td>
<td>Darwin, Northern Territory</td>
<td>1940</td>
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<td>Exhibition</td>
<td>Englishman’s Home Committee, Australian Red Cross</td>
<td>David Jones Gallery, Sydney</td>
<td>1941</td>
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<td>House</td>
<td>Captain Frank Anderson</td>
<td>Mullaburra, and Wallumatta Rds., Newport</td>
<td>3.1941</td>
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<td>50</td>
<td>Retail</td>
<td>Mavis Ripper</td>
<td>12 Barrack St., Sydney</td>
<td>4.1941</td>
<td>ff.14-21</td>
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<td>House</td>
<td>M. Swallow</td>
<td>21 Private St., Northwood</td>
<td>6.1941</td>
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### POST-WAR (1939-45) WORK AS SOLE PRACTITIONER

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<td>51</td>
<td>unknown</td>
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<td>St. Mary’s Munitions factory site</td>
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<td>52</td>
<td>Housing</td>
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<td>St. Mary’s Munitions factory site</td>
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<table>
<thead>
<tr>
<th></th>
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<th>Port Kembla</th>
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<tr>
<td>53</td>
<td>Factory</td>
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<td>Blackwattle Bay</td>
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<td>D. Hamilton &amp; Co</td>
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<td>1946</td>
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<td>A.E. Goodwin Pty Ltd</td>
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<td>A.E. Goodwin Pty Ltd</td>
<td>Lidcombe</td>
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### GIBSON AND BALDWINSON PARTNERSHIP FROM 25 JULY 1946

<table>
<thead>
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<th></th>
<th>Enterprise Engineering Co</th>
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<tr>
<td>58</td>
<td>Factory</td>
<td>A.R. Easton</td>
<td>Rocky Point Rd., Sans Souci</td>
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<tr>
<td>59</td>
<td>Additions</td>
<td>Col. A.H.L. Gibson of Enterprise Engineering</td>
<td>35 Wallace St., Toorak, Vic</td>
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<tr>
<td>60</td>
<td>House</td>
<td>R. Takhtar</td>
<td>Karachi, India</td>
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<td>60</td>
<td>House</td>
<td>John Bryce</td>
<td>East Doncaster, Vic.</td>
</tr>
<tr>
<td>61</td>
<td>Additions for conversion to flats</td>
<td>Dr. Dorothea Church</td>
<td>Narrak St., Balwyn, Vic</td>
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<tr>
<td>62</td>
<td>Wonderheat Pty Ltd</td>
<td>Standard Installations</td>
<td>11.1946</td>
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<td>62</td>
<td>House</td>
<td>J.A. Stevenson</td>
<td>Hobart, Ringwood, Vic.</td>
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<tr>
<td>63</td>
<td>Shopping Complex</td>
<td>Century Homes</td>
<td>Sorlie Village Shopping Centre, Forest &amp; Warringah Rds., Frenchs Forest</td>
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<td>Alterations and Additions convert residence to 2 flats</td>
<td>N. Roberts</td>
<td>11 Glyndenbourne Rd., Toorak, Vic.</td>
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<tr>
<td>64</td>
<td>Housing</td>
<td>A.E. Goodwin Pty Ltd</td>
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<td></td>
<td>Alterations and Additions</td>
<td>Industrial Management</td>
<td>136 Queen St., Melbourne</td>
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<td>65</td>
<td>House</td>
<td>W. Dobell</td>
<td>Lot 32, East View Rd., Church Point</td>
</tr>
<tr>
<td>66.</td>
<td>Exhibition</td>
<td>United Kingdom</td>
<td>R.A.S. Sydney</td>
</tr>
<tr>
<td>67</td>
<td>Additions</td>
<td>Viscose Products</td>
<td>27 Rosebery St., Rosebery</td>
</tr>
<tr>
<td></td>
<td>unknown</td>
<td>I. Braid</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>Factory</td>
<td>Meller shoes (Ted and Jack Meller)</td>
<td>Lots 482 - 484 Wattle St., Ultimo</td>
</tr>
<tr>
<td>70</td>
<td>House</td>
<td>Dick Wilkinson (see also Wilkinson House, 23 Bigge St., Liverpool, 1947)</td>
<td>Lot 48 Browns Rd., Church Point</td>
</tr>
<tr>
<td>Additions</td>
<td>Sir John Storey</td>
<td>Malvern, Victoria</td>
<td>7.1947</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------</td>
<td>------------------</td>
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</tr>
<tr>
<td>House</td>
<td>J. Lee Lewes</td>
<td>Lot 116, Kallaroo Rd., Tambourine Bay, Riverview</td>
<td>1946-1947</td>
</tr>
<tr>
<td>73</td>
<td>House</td>
<td>L. Clay</td>
<td>Mactier and O’Keefe St., Narrabeen</td>
</tr>
<tr>
<td>74</td>
<td>Exhibition</td>
<td>T.A.A.</td>
<td>R.A.S. Brisbane</td>
</tr>
<tr>
<td>75</td>
<td>Exhibition</td>
<td>Qantas, T.A.A.</td>
<td>R.A.S. Melbourne</td>
</tr>
<tr>
<td>77</td>
<td>Exhibition</td>
<td>T.A.A.</td>
<td>R.A.S. Hobart &amp; Launceston</td>
</tr>
<tr>
<td>78</td>
<td>Exhibition</td>
<td>Children’s Book Festival</td>
<td>Queen Victoria Bldg, George St., Sydney</td>
</tr>
<tr>
<td>79</td>
<td>Alterations and Additions</td>
<td>G.F. Collings</td>
<td>10 (18?) Bayview Rd., Church Point</td>
</tr>
<tr>
<td>81</td>
<td>Factory</td>
<td>E.T. Brown Pty Ltd (W.J. Bradshaw)</td>
<td>383 Bulwara Rd., Ultimo</td>
</tr>
<tr>
<td>82</td>
<td>House</td>
<td>W.H. Nicholson</td>
<td>Fleming St., Beverly Hills</td>
</tr>
<tr>
<td>84</td>
<td>House</td>
<td>Smailr &amp; McGarry</td>
<td>Lot 697, The Round Drive, Avoca</td>
</tr>
<tr>
<td>No.</td>
<td>Type</td>
<td>Name</td>
<td>Address</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
<td>-----------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>85</td>
<td>House</td>
<td>Mrs. C. Hansen (Cynthia Reed Hansen, later Mrs Sidney Nolan)</td>
<td>Lot 660, Cape Three Points Rd, Avoca</td>
</tr>
<tr>
<td>86</td>
<td>House</td>
<td>L.B. Rennie</td>
<td>48 Brown Rd., Bayview, Lot 4, Noolinga Rd, Bayview</td>
</tr>
<tr>
<td>87</td>
<td>House</td>
<td>Miss M. O. Swallow</td>
<td>Lot 14, Lancaster Cr., Collaroy</td>
</tr>
<tr>
<td>88</td>
<td>Chambers</td>
<td>Wentworth Council</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>Exhibition</td>
<td>Astor Radio Corp.</td>
<td>R.A.S. Sydney</td>
</tr>
<tr>
<td>90</td>
<td>Exhibition</td>
<td>T.A.A.</td>
<td>R.A.S. Sydney</td>
</tr>
<tr>
<td>91</td>
<td>House</td>
<td>J.G. Paterson</td>
<td>Anzac Pde., Collaroy</td>
</tr>
<tr>
<td>92</td>
<td>House</td>
<td>Harry and Elaine (Foot) Haxton</td>
<td>135 Riverview St., Clareville</td>
</tr>
<tr>
<td></td>
<td>Depot</td>
<td>A.N.A.</td>
<td></td>
</tr>
<tr>
<td>94</td>
<td>Alterations and Additions</td>
<td>T.P. Meller</td>
<td>265 Sussex St., Sydney</td>
</tr>
<tr>
<td>95</td>
<td>House</td>
<td>G.G. Badgery</td>
<td>Lot 21, Alexandria Cres., Bayview</td>
</tr>
<tr>
<td>96</td>
<td>House</td>
<td>G.R. (Russell) Drysdale  (also Donald at this address)</td>
<td>3 Bay View Hill Rd., Rose Bay</td>
</tr>
<tr>
<td>97</td>
<td>Housing and Sugar processing plant</td>
<td>Pioneer Sugar (Drysdale is client)</td>
<td>Inkerman, Qld.</td>
</tr>
<tr>
<td>No.</td>
<td>Work Type</td>
<td>Client/Partnership</td>
<td>Address/Location</td>
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<tr>
<td>-----</td>
<td>---------------------------</td>
<td>---------------------------------------------</td>
<td>--------------------------------------------</td>
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<tr>
<td>98</td>
<td>Welfare</td>
<td>Pioneer Sugar</td>
<td>Inkerman, Qld.</td>
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<tr>
<td>99</td>
<td>Additions</td>
<td>National Motor Springs factory</td>
<td>52 O’Riordan St., Alexandria</td>
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<tr>
<td>101</td>
<td>House</td>
<td>Gibson &amp; Baldwinson</td>
<td>Melbourne office</td>
</tr>
<tr>
<td>202</td>
<td>Alterations and Additions</td>
<td>East Asiatic Co. (H. Huttenmeier)</td>
<td>98 New South Head Rd., Vaucluse</td>
</tr>
<tr>
<td>203</td>
<td>House</td>
<td>A. Morrison</td>
<td>Lots 23, 24 Davidson Pde. and Faling Chase Ave., Roseville</td>
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<tr>
<td>205</td>
<td>Landscaping</td>
<td>G.R. Drysdale</td>
<td>3 Bayview Rd., Rose Bay</td>
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<tr>
<td>206</td>
<td>Cabins</td>
<td>Timber Development Association</td>
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<tr>
<td>207</td>
<td>House</td>
<td>R. Uren</td>
<td>Lot 25, Lawley Cr., Pymble</td>
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<tr>
<td>208</td>
<td>Industrial plant</td>
<td>Pioneer Sugar</td>
<td>Ayr, Qld.</td>
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<tr>
<td>209</td>
<td>unknown</td>
<td>unknown</td>
<td>unknown client</td>
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<tr>
<td>210</td>
<td>Alterations and Additions</td>
<td>M. Lee Brown</td>
<td>6 Pacific Rd., Palm Beach</td>
</tr>
<tr>
<td>211</td>
<td>House</td>
<td>Hacker</td>
<td>Kiamala Cres., Lindfield (Killara)</td>
</tr>
<tr>
<td>No.</td>
<td>Project</td>
<td>Client/Architect</td>
<td>Location</td>
</tr>
<tr>
<td>-----</td>
<td>---------</td>
<td>-----------------</td>
<td>----------</td>
</tr>
<tr>
<td>212</td>
<td>Renovation</td>
<td>Leon Phillips, acting for architect E. F. Billson, Melbourne</td>
<td>Caretakers Flat, Luna Park, NSW</td>
</tr>
<tr>
<td>213</td>
<td>Alterations and Additions</td>
<td>G. Z. Dupain</td>
<td>Calvert Pde., Newport</td>
</tr>
<tr>
<td>214</td>
<td>Alterations and Additions</td>
<td>Malcher</td>
<td>45 Strathallen Rd., Northbridge</td>
</tr>
<tr>
<td>215</td>
<td>Exhibition</td>
<td>Children’s Book Festival</td>
<td>Town Hall, Sydney</td>
</tr>
<tr>
<td>216</td>
<td>Industrial</td>
<td>Vokes (Australia) Ltd</td>
<td>55 James St., Rockdale</td>
</tr>
<tr>
<td>217</td>
<td>Factory</td>
<td>Namco</td>
<td>52 O’Riordan St., Alexandria</td>
</tr>
<tr>
<td>218</td>
<td>House</td>
<td>D.S. Annand</td>
<td>34 Lady Game Dr., Killara</td>
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<tr>
<td>219</td>
<td>Exhibition</td>
<td>Red Cross NSW</td>
<td>Flower Festival</td>
</tr>
<tr>
<td>220</td>
<td>Alterations and Additions</td>
<td>Repco Ltd</td>
<td>280 Castlereagh St.,</td>
</tr>
<tr>
<td>222</td>
<td>House</td>
<td>J. Andriesse</td>
<td>25 Waterview St., Mona Vale</td>
</tr>
<tr>
<td>223</td>
<td>Alterations and Additions</td>
<td>K.W. Knudsen</td>
<td>98 New South Head Rd., Vaucluse</td>
</tr>
<tr>
<td>224</td>
<td>House</td>
<td>Geoff and Dahl Collings</td>
<td>278a (Lot 14) Edinburgh Rd., Castlecrag</td>
</tr>
<tr>
<td>225</td>
<td>Clock Tower</td>
<td>L. Berger &amp; Sons Pty Ltd</td>
<td>The Corso, Manly</td>
</tr>
</tbody>
</table>
### APPENDIX 1. THE WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS

#### 226

| Alterations and Additions | V.M. Pike | 11 Hampden Ave., Darling Point | 12.1949 | ff.1575-1579 |

#### 229

| Prefabs | Overseas Corp. | 1.1950 | no dwgs listed |

### BALDWINSON IN PRIVATE PRACTICE FROM 31 MARCH 1950

#### 230

| Alterations and Additions | G. Herbert Brown | Anglo St. & Fullers Rd., Chatswood | 3.1950 | f.1580 |

#### 231

| Boatshed and residence | D.R. Jeffrey | The Pier, Wunulla Rd, Rose Bay | 1.1950 | no dwgs listed |

#### 232

| House | L. Swanton | 175 Riverview Rd., Clareville | 2.1950-1959 | f.2061 |

#### 233

| Furniture | A.N. Baldwinson | 9.1950 | no dwgs listed |

#### 234

| Prefabs | De Kroon Ltd | 6.1950 | no dwgs listed |

#### 235

| House | E. J. Baker | Waterview St., Mona Vale | 7.1950 | f.1581 |

#### 236


#### 237

| House | Gwendoline Adnam McDouall | (Lot 107) 2 Eloura Ave., Avalon | 11.1950 | ff.1586-1599 PXD 736, item 287 |

#### 237 A

| Alterations and Additions | J.M. Adnam | 5 Prince Rd., Killara | 11.1954 | f.1770, |

#### 238

| | Australia Hotel, Sydney | 1949 | no dwgs listed |

#### 239


<p>| Garage | F.H. Johnston | 24 Upper Cliff Rd., Northwood | no dwgs listed |</p>
<table>
<thead>
<tr>
<th>No.</th>
<th>Type</th>
<th>Name(s)</th>
<th>Address</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>495</td>
<td>House</td>
<td>C.G. Waters</td>
<td>Tallawalla St., Beverly Hills</td>
<td>5.1951</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td></td>
<td>Alterations and Additions</td>
<td>P. Haefliger</td>
<td>19 Conway Ave., Rose Bay</td>
<td>12.1952</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>244</td>
<td>House</td>
<td>Col. H. Baird</td>
<td>Lot 114 Binya Rd., Whale Beach</td>
<td>3.1951</td>
<td>ff.1600-1601</td>
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<tr>
<td>245</td>
<td>House</td>
<td>B. Abbot</td>
<td>38 (Lot 108) The Bulwark, Castlecrag</td>
<td>2.1951</td>
<td>ff.1601-1603</td>
</tr>
<tr>
<td>246</td>
<td>Alterations and Additions. Telephone exchange and Post Office</td>
<td>Commonwealth Dept of Works</td>
<td>Murwillumbah, NSW</td>
<td>2.1951</td>
<td>ff.1040-1061</td>
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<tr>
<td>247</td>
<td>House</td>
<td>A. Norwood</td>
<td>The Broadway, Killara</td>
<td>1951</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>248</td>
<td>Clubhouse</td>
<td>Coffs Harbour Golf Club</td>
<td>Coffs Harbour</td>
<td>4.1951</td>
<td>ff.1125-1128</td>
</tr>
<tr>
<td>249</td>
<td>House</td>
<td>D. Gilmore</td>
<td>Tennyson Cr., Forest, ACT</td>
<td>4.1951</td>
<td>ff. 1063</td>
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<tr>
<td>250</td>
<td>Alterations and Additions</td>
<td>Teece &amp; Mack</td>
<td>1 Goomerah Cr., Darling Point</td>
<td>8.1952</td>
<td>ff.1604-1609</td>
</tr>
<tr>
<td>251</td>
<td>House</td>
<td>J.A. Davies</td>
<td>5 Kendall St., Willoughby</td>
<td>7.1951</td>
<td>f.1617</td>
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<tr>
<td>252</td>
<td>House</td>
<td>R.F. Uren</td>
<td>25 Lawley Cr., Pymble</td>
<td>10.1951</td>
<td>ff.1625</td>
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<tr>
<td>253</td>
<td>Shopfront</td>
<td>W.H. Lober</td>
<td>188 George St., Sydney</td>
<td>6.1951</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>254</td>
<td>Showroom</td>
<td>Halifax Motors</td>
<td>102 William St., Darlinghurst</td>
<td>1951</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>255</td>
<td>Factory</td>
<td>Cawseys Pty Ltd</td>
<td>Short and Gibbes St., Chatswood</td>
<td>1952</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Address</td>
<td>Details</td>
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<td>-------------------------------------</td>
<td></td>
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<tr>
<td>256</td>
<td>Showroom</td>
<td>Mitchell &amp; Townsend</td>
<td>Sunnyholt &amp; Blacktown Rds., Blacktown</td>
<td>no dwgs listed</td>
<td></td>
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<tr>
<td>257</td>
<td>Alterations and Additions</td>
<td>C.W.A.</td>
<td>Oaks Ave., Dee Why</td>
<td>6.1952</td>
<td>no dwgs listed</td>
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<tr>
<td>258</td>
<td>House</td>
<td>McGinn</td>
<td>Dalmeny, NSW</td>
<td>8.1951</td>
<td>f.1626</td>
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<tr>
<td>259</td>
<td>House</td>
<td>E. Layton</td>
<td>Lot 16, Tristram Rd., Beacon Hill</td>
<td>11.1951</td>
<td>f.1627</td>
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<tr>
<td>260</td>
<td>Alterations and Additions</td>
<td>Kentex Investments</td>
<td>(office) 387 Kent St., Sydney</td>
<td>10.1952</td>
<td>ff.43-46</td>
</tr>
<tr>
<td>261</td>
<td>Alterations and Additions</td>
<td>V.G. Bayliss</td>
<td>Shop, 428 Pittwater Rd., Narrabeen</td>
<td>3.1952</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>262</td>
<td>House</td>
<td>L. Stephens</td>
<td>Clare Calpa, Booligal, NSW</td>
<td>4.1952</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>263</td>
<td>House</td>
<td>T. Martin</td>
<td>36 Braeside St., Wahroonga</td>
<td>4.1952</td>
<td>ff.1628-1630</td>
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<tr>
<td>264</td>
<td>Alterations and Additions</td>
<td>G.R. Drysdale</td>
<td>29 Sutherland Cr., Darling Point</td>
<td>5.1952</td>
<td>ff.1631-1633</td>
</tr>
<tr>
<td>265</td>
<td>Industrial</td>
<td>Cawseys Pty Ltd</td>
<td>Gibbes &amp; Short Sts., Chatswood</td>
<td>ff.49-51</td>
<td></td>
</tr>
<tr>
<td>265 A</td>
<td>Alterations and Additions</td>
<td>Cawseys Pty Ltd</td>
<td>Harwood &amp; Pyrmont Sts., Pyrmont</td>
<td>no dwgs listed</td>
<td></td>
</tr>
<tr>
<td>266</td>
<td>Alterations and Additions</td>
<td>N.A. Felton</td>
<td>8 Nyora St., Killara</td>
<td>1953</td>
<td>ff.1634-1635</td>
</tr>
<tr>
<td></td>
<td>House</td>
<td>A.N. Baldwinson</td>
<td>79 Carlotta Rd., Greenwich</td>
<td>1953</td>
<td>no dwgs listed</td>
</tr>
</tbody>
</table>
# APPENDIX 1. THE WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS

## BALDWINSON AND BOOTH PARTNERSHIP FROM 1 JANUARY 1953

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Address Details</th>
<th>Year</th>
<th>pp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>267</td>
<td>Alterations and Additions</td>
<td>J.A. Street, Sangrado St., Seaforth</td>
<td>3.1953</td>
<td>ff.1636</td>
</tr>
<tr>
<td>268</td>
<td>House</td>
<td>B. Shanahan, 246a Woolooware Rd., Cronulla</td>
<td>4.1953</td>
<td>ff.1637-1649</td>
</tr>
<tr>
<td>269</td>
<td>Factory</td>
<td>Cecil Box Co., Belmore &amp; Wells, Sts., Ryde</td>
<td>9.1953</td>
<td>ff.780-806</td>
</tr>
<tr>
<td>270</td>
<td>Alterations and Additions</td>
<td>H.E. Maude, 2 Netherby St., Wahroonga</td>
<td>2.1953</td>
<td>no dwgs listed</td>
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<tr>
<td>271</td>
<td>Alterations and Additions</td>
<td>R. Field, 58 Stanmore Rd., Enmore</td>
<td>3.1953</td>
<td>no dwgs listed</td>
</tr>
<tr>
<td>272</td>
<td>Renovation</td>
<td>Verey, “Arcadia.” Barrenjoey Rd., Palm Beach</td>
<td>1952</td>
<td>f.1657</td>
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<tr>
<td>274</td>
<td>House</td>
<td>K. Mandl, Boundary Rd., Wahroonga</td>
<td>6.1953</td>
<td>ff.1658-1666</td>
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<tr>
<td>275</td>
<td>Alterations and Additions</td>
<td>E. Buckwalter, 230 Elizabeth St., Sydney</td>
<td>3.1953</td>
<td>ff.100-107</td>
</tr>
<tr>
<td>276</td>
<td>Alterations and Additions</td>
<td>G. Builder, 7 Appian Way, Burwood</td>
<td>2.1953</td>
<td>ff.1667-1669</td>
</tr>
<tr>
<td>276</td>
<td>House</td>
<td>E. Hatchman, 19 Bennett St., Cremorne</td>
<td>6.1953</td>
<td>ff.1669-1671</td>
</tr>
<tr>
<td>278</td>
<td>Alterations and Additions</td>
<td>M.J. Graham, 158 Parramatta Rd., Ashfield</td>
<td>7.1953</td>
<td>ff.1672-1673</td>
</tr>
<tr>
<td>279</td>
<td>House</td>
<td>E.C.F. Evans, Lot 3, Narrabeen Park Pde., Warriewood</td>
<td>1954</td>
<td>ff.1678-1681</td>
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<tr>
<td>No.</td>
<td>Description</td>
<td>Architect(s)</td>
<td>Address</td>
<td>Date</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------</td>
<td>--------------------</td>
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<tr>
<td>281</td>
<td>Display</td>
<td>E. Buckwalter</td>
<td>Myer’s, Adelaide</td>
<td>9.1954</td>
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<tr>
<td>282</td>
<td>Alterations and Additions</td>
<td>Pickering</td>
<td>10 Village Lower Rd., Vaucluse</td>
<td>2.1954</td>
</tr>
<tr>
<td>283</td>
<td>House</td>
<td>L. Toothill</td>
<td>18 Hopetown St., Mosman</td>
<td>2.1954</td>
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<tr>
<td>284</td>
<td>Office Block</td>
<td>President Ind.</td>
<td>Botany Rd. &amp; Harcourt Pde., Alexandria</td>
<td>10.1954</td>
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<tr>
<td>285</td>
<td>Workshop</td>
<td>President Ind.</td>
<td>821 Botany Rd., Alexandria</td>
<td>5.1954</td>
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<td>286</td>
<td>Offices</td>
<td>T. Mitsos</td>
<td>150 Liverpool St., Sydney</td>
<td>11.1953</td>
</tr>
<tr>
<td>287</td>
<td>Plant</td>
<td>President Ind.</td>
<td>821 Botany Rd., Alexandria</td>
<td>2.1954</td>
</tr>
<tr>
<td>290</td>
<td>Furnace</td>
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<td>Northwood</td>
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### APPENDIX 1. THE WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS

#### BALDWINSON, BOOTH AND PETERS PARTNERSHIP FROM JULY 1956.

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<td>7.1956</td>
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<td>Garden</td>
<td>R. Foot</td>
<td>135 Riverview Rd., Clareville Beach</td>
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<td>D. Herman</td>
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<td>19 Windsor Rd., Northmead</td>
<td>Welfare Bldg</td>
<td>E. Buckwalter</td>
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<td>404</td>
<td>4.1957</td>
<td>4 North Pde., Hunters Hill</td>
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<td>T. P. S. Powell</td>
<td>ff. 1865-1871</td>
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<td>405</td>
<td>4.1957</td>
<td>50 Miller St., North Sydney</td>
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<td>Lister, Chester, Barnett</td>
<td>ff. 181-184</td>
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<td>406</td>
<td>4.1957</td>
<td>102/5 Manning St., Potts Point</td>
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<td>Wilson</td>
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<td>407</td>
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<td>Lot 149, Kippara St., W. Gordon</td>
<td>House</td>
<td>Major D. Davies</td>
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<td>Turramurra</td>
<td>House</td>
<td>Chas. Peters</td>
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<td>409</td>
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<td>House</td>
<td>MacCulloch</td>
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<td>410</td>
<td>5.1957</td>
<td>75 Miller St., North Sydney</td>
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<td>P. L. Ashley</td>
<td>ff. 185-188</td>
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<td>411</td>
<td>House</td>
<td>G.A.J. Simpson-Lee</td>
<td>23 Roland Ave., Wahroonga</td>
<td></td>
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<td>412</td>
<td>Housing</td>
<td>J. Hardie Pty Ltd</td>
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<td>413</td>
<td>House</td>
<td>Hauslaib</td>
<td>22 Wyuna Rd., Point Piper</td>
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<td>414</td>
<td>Alterations and Additions</td>
<td>North Sydney Club</td>
<td>153 Walker St., North Sydney</td>
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<tr>
<td>415</td>
<td>House</td>
<td>L.G. Wills</td>
<td>Dunois St., Longueville</td>
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<td>416</td>
<td>House</td>
<td>H.V. Birtles</td>
<td>4 Stanton St., Balmoral</td>
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<tr>
<td>418</td>
<td>Partitions</td>
<td>Shock Absorber and Steering Specialists Co Ltd</td>
<td>48 Riley St., Daringhurst</td>
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<td>419</td>
<td>Alterations and Additions</td>
<td>J. Moss</td>
<td>6 Arthur St., Moss Vale</td>
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<td>420</td>
<td>Alterations and Additions</td>
<td>T &amp; H Printing</td>
<td>Nixon St., Surry Hills</td>
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<td>12.1957</td>
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<td>Partitions</td>
<td>Lister, Chester, Barnett</td>
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<td>422</td>
<td>Exhibition</td>
<td>Faulding, Roche, Pfizer</td>
<td>Aust. Medical Congress, Hobart</td>
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<td>3.1958</td>
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<td>423</td>
<td>Flats</td>
<td>Middleton Estate</td>
<td>North Sydney</td>
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<td>424</td>
<td>Alterations and Additions</td>
<td>University of Sydney</td>
<td>Architecture Faculty Building, City Rd., Camperdown</td>
<td>11.1957</td>
<td>ff.1179-1189</td>
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<tr>
<td>425</td>
<td>House</td>
<td>P. Newton</td>
<td>Maroubra</td>
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<td>House &amp; Garden</td>
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<td>427</td>
<td>Dormitory</td>
<td>D. McMillan</td>
<td>Lake Burrill</td>
<td>1957</td>
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## APPENDIX 1. THE WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS

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<td>Drawing</td>
<td>A. Urbano</td>
<td>16 Ennis Rd., Milsons Point</td>
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<td>430</td>
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<td>Aust. Inst. Management</td>
<td>Sussex St., Sydney</td>
<td>3.1958</td>
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<td>433</td>
<td>Renovations</td>
<td>Laycock &amp; Nettleton</td>
<td>344 Sussex St., Sydney</td>
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<td>436</td>
<td>Industrial</td>
<td>Regent Shoe Co</td>
<td>Elaine St., Regents Park</td>
<td>1958</td>
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### NEW PARTNERSHIP AS BALDWINSON AND TWIBILL

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<tr>
<td>439</td>
<td>Cold Store</td>
<td>Barrett</td>
<td>Orian Rd., Lane Cove</td>
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<td></td>
<td>Film Studios (Film Australia)</td>
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<td></td>
<td>Public Works Dept. for the Dept</td>
<td></td>
<td>Roseville</td>
<td>3.1959</td>
<td>ff.552-661</td>
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<tr>
<td></td>
<td>of the Interior, Film Division</td>
<td></td>
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<td>440</td>
<td>House</td>
<td>Grigg</td>
<td>Armidale, NSW</td>
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<td>441</td>
<td>Alterations and</td>
<td>Huddart-</td>
<td>Bridge St.,</td>
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<td>Additions</td>
<td>Partner</td>
<td>Sydney</td>
<td>Date</td>
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<td>442 Housing</td>
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<td>443 Receiving Station</td>
<td>O.T.C.</td>
<td>Port Moresby, PNG</td>
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<tr>
<td>444 House</td>
<td>A.C. Christie</td>
<td>North Arm Rd., (Middle Cove) Harbour Heights</td>
<td>2.1959</td>
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<td>445 Industrial</td>
<td>Sonnerdale</td>
<td>Bankstown</td>
<td>1958</td>
<td>ff.1037-1039</td>
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<td>446 Aged Housing</td>
<td>Mowll Village</td>
<td>Castle Hill</td>
<td>1959</td>
<td>ff.2023-2025 (designed by G. Twibill)</td>
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<td>447 Factory</td>
<td>Marine Ind. Power</td>
<td>3 Short St., Willoughby</td>
<td>11.1958</td>
<td>no dwgs listed</td>
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<td>448 House</td>
<td>G. Mulray</td>
<td>Warrimoo St., St. Ives</td>
<td>12.1958</td>
<td>no dwgs listed</td>
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<td>449 Cable Station</td>
<td>O.T.C.</td>
<td>Direction Island</td>
<td>12.1958</td>
<td>no dwgs listed</td>
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<tr>
<td>450 House</td>
<td>W.T. Bray</td>
<td>Bungan Beach</td>
<td>1958</td>
<td>f.2026</td>
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<tr>
<td>451 Measured Dwgs</td>
<td>Permanent Trustees</td>
<td>O’Connell St., Sydney</td>
<td>1958</td>
<td>no dwgs listed</td>
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<tr>
<td>452 Board Room, Alterations and Additions</td>
<td>Fesq. &amp; Co. Pty Ltd</td>
<td>195 Gloucester St., Sydney</td>
<td>1.1958</td>
<td>ff.204-206</td>
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<td>453 Alterations and Additions</td>
<td>F. G. Proctor</td>
<td>3 Alexander Pde., Roseville</td>
<td>1958</td>
<td>ff.2100-2101</td>
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<tr>
<td>454 House</td>
<td>W. Ritchie</td>
<td>41 Minimbah Rd., Northbridge</td>
<td>1959</td>
<td>ff. 2097-2099</td>
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<td>455 Alterations and Additions</td>
<td>Moss</td>
<td>6 Harston Rd., Mosman</td>
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<td>H. E. Davies</td>
<td>87 William Edward St., Longueville</td>
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### APPENDIX 1. THE WORKS OF ARTHUR BALDWINSON AND PARTNERSHIPS

<table>
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<tr>
<td>457</td>
<td>Alterations and Additions</td>
<td>W. F. J. Maher</td>
<td>66 Miller St., North Sydney</td>
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<td>458</td>
<td>Alterations and Additions</td>
<td>F. J. Spakes</td>
<td>Rickard Ave., Mosman</td>
<td>3.1959</td>
<td>ff.1786 (b-f)</td>
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<td>O.T.C.</td>
<td>Direction Island</td>
<td>3.1959</td>
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<tr>
<td>460</td>
<td>Alterations and Additions</td>
<td>White Wings</td>
<td>50 Balfour St., Chippendale</td>
<td>11.1959</td>
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<tr>
<td>461</td>
<td>House</td>
<td>E.R. Davies</td>
<td>Cnr of Chorley Ave. &amp; Cheltenham Rd., Cheltenham</td>
<td>5.1959</td>
<td>ff.1810 (i-j)</td>
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<tr>
<td>462</td>
<td>Alterations and Additions</td>
<td>C. Lapin</td>
<td>4 (Lot c) Dumeresq Rd., Rose Bay</td>
<td>5.1959</td>
<td>ff.2027-2045</td>
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<td>463</td>
<td>Alterations and Additions</td>
<td>J.R. Davies</td>
<td>5 Kendall Rd., Willoughby</td>
<td>5.1959</td>
<td>ff.1610-1642</td>
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<td>464</td>
<td>Alterations and Additions</td>
<td>Tyson</td>
<td>Wyargine St., Balmoral</td>
<td>6.1959</td>
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<td>465</td>
<td>Flats</td>
<td>E. Boyd</td>
<td>Alfred St., North Sydney</td>
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<tr>
<td>466</td>
<td>Service Units</td>
<td></td>
<td>237 Miller St., North Sydney</td>
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**BALDWINSON AS SOLE PRACTITIONER.**

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<td>467</td>
<td>Site Development</td>
<td>M. Dunn</td>
<td>21 Redan St., Mosman</td>
<td>9.1959</td>
<td>ff.2046-2060</td>
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<td>468</td>
<td>Alterations and Additions</td>
<td>L. Swanton</td>
<td>175 Riverview Rd., Clareville</td>
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<td>f.2061</td>
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<td>469</td>
<td>Alterations and Additions</td>
<td>G.R. Spencer</td>
<td>34 Cross St., Double Bay</td>
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<td>472</td>
<td>Alterations and Additions</td>
<td>W.J. Wordsworth</td>
<td>10 Karloo Pde., Newport</td>
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<td>473</td>
<td>House</td>
<td>A. Dunn</td>
<td>21 Redan St., Mosman</td>
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<td>474</td>
<td>Assembly Hall</td>
<td>Public Works Dept.</td>
<td>Katoomba High School, Katoomba</td>
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<td>Alterations and Additions</td>
<td>C. Clarke</td>
<td>31 Killeaton St., St. Ives</td>
<td>1.1960</td>
<td>ff.2072-2075</td>
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<td>477</td>
<td>House</td>
<td>L.M.C. White</td>
<td>118 Roseville Ave., Roseville</td>
<td>1960</td>
<td>ff.2015 (b-g)</td>
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<td>479</td>
<td>House</td>
<td>A. Gemes</td>
<td>March St., Bellevue Hill</td>
<td>4.1960</td>
<td>F.2079</td>
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<td>481</td>
<td>Motel</td>
<td>Astor Hotel &amp; Motel</td>
<td>Wagga Wagga, NSW</td>
<td>5.1960</td>
<td>ff.207-236</td>
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<td>482</td>
<td>Home Units</td>
<td>S. Raper</td>
<td>10 Elamang Ave., Kirribilli</td>
<td>6.1960</td>
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<td>Alterations and Additions</td>
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<td>3 Alexander Pde., Newport</td>
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<td>Alterations and Additions</td>
<td>W.J. Knight</td>
<td>8 Collins Rd., St. Ives</td>
<td>5.1960</td>
<td>ff.2102-2103</td>
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<td>486</td>
<td>House</td>
<td>C.W. Mathews</td>
<td>32 Dural Rd., Hornsby</td>
<td>1960</td>
<td>ff.2104-2108</td>
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<td>489</td>
<td>Alterations and Additions</td>
<td>Avalon R.S.L.</td>
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<td>8.1960</td>
<td>ff.1190-1192</td>
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<td>490</td>
<td>Camp incl. dormitory, admin., toilets</td>
<td>Holidaywise, Holiday Camp</td>
<td>Dora Creek, NSW</td>
<td>7.1960</td>
<td>ff.237-270</td>
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<td>491</td>
<td>Alterations and Additions</td>
<td>M. Dupain</td>
<td>The Scarp, Castlecrag</td>
<td>9.1960</td>
<td>no dwgs listed</td>
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<td>494</td>
<td>Studio</td>
<td>D. Annand</td>
<td>34 Lady Game Dr., Killara</td>
<td>12.1962</td>
<td>ff.1530-1556</td>
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<td>495</td>
<td>Park</td>
<td>Pine Grove Pty Ltd</td>
<td>Rooty Hill</td>
<td>1.1963</td>
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<td>R.G.S. Rutherford</td>
<td>29 Kooba Ave., Chatswood</td>
<td>1.1963</td>
<td>ff.2137-2138</td>
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<tr>
<td>497</td>
<td>House</td>
<td>P. Westcott</td>
<td>Bilwarra Rd., Newport Heights</td>
<td>8.1963</td>
<td>f.2138 (g)</td>
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<td>House</td>
<td>B. J. Robinson</td>
<td>44 Willowie Rd., Castle Cove</td>
<td>1963</td>
<td>ff.2139-2251, see also Job No. 513</td>
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<td>499</td>
<td>Interior design and specs for furniture.</td>
<td>Irish Embassy</td>
<td>86 Dominion Circuit, Canberra</td>
<td>11.1964</td>
<td>f.2253</td>
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<td>500</td>
<td>Alterations and Additions</td>
<td>J. Gibson</td>
<td>Lot 31, Park Ave., Avalon</td>
<td>10.1964</td>
<td>f.2256</td>
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<td>501</td>
<td>Civic Centre</td>
<td>Ulladulla Council</td>
<td>Pacific Hwy., Ulladulla, NSW</td>
<td>10.1964</td>
<td>ff.1193-1265</td>
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<td>502</td>
<td>Civic Centre Church</td>
<td>Anglican Church</td>
<td>Ulladulla, NSW</td>
<td>5.1966</td>
<td>ff.1266-1268</td>
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<td>503</td>
<td>Renovation</td>
<td>St. Stephens Church</td>
<td>Newtown</td>
<td>1.1968</td>
<td>ff.1269-1272</td>
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<td>504</td>
<td>House</td>
<td>D. Orban</td>
<td>23 Northwood Rd., Northwood</td>
<td>1.1968</td>
<td>ff.2257-2276</td>
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### DEATH OF ARTHUR BALDWINSON 29 AUGUST 1969

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DEATH OF ARTHUR BALDWINSON 29 AUGUST 1969
APPENDIX 2. BALDWINSON AND SYDNEY UNIVERSITY

BALDWINSON AND SYDNEY UNIVERSITY

In February 1951, Baldwinson applied for a lectureship with the Sydney University’s Faculty of Architecture. From Baldwinson’s correspondence files and banking details in his papers, it is clear that the Gibson and Baldwinson partnership had not been financially rewarding. Baldwinson’s comment, “... small financial rewards for so much effort.”, seems accurate. After 13 years of architectural practice, he and Elspeth had been renting since their marriage in 1937 and with the exception of his wartime work with the Department of Aircraft Production, there had been no steady income.

After receiving an appointment to the Faculty, Baldwinson continued to teach until his untimely death in 1969. While Baldwinson kept an active architectural practice but he was compelled to form a series of partnerships to maintain the flow of work. He may have misjudged the time and creative commitment required for lecturing as students and faculty recall him as seemingly distracted by the responsibilities duties of his architectural partnerships.

Baldwinson served as Fourth Year Master and shouldered his Faculty of Architecture administrative commitments by serving on university committees, acting as a NSW Government advisor and other tasks. He also maintained his commitment to the profession through his involvement with the NSW RAIA exhibitions committee. The University’s promotions committee, however, did not reward Baldwinson’s industry, and he was passed over in 1964 and 1967. Although interviews with former faculty members and students have provided mixed reviews of his performance as a lecturer, these highly personal assessments have little bearing on his long-term contribution as an educator.

TEACHING AS A CAREER

Baldwinson was first initiated into lecturing while attending the Gordon Institute and he preserved his association with teaching at every opportunity. This early enthusiasm for teaching played a role in his later career. Teaching became an option immediately following the 1939-45 War, when he left the Department of Aircraft Production and registered as a part-time instructor for a 1946 course entitled “Design and Invention” at the Melbourne University Architecture Atelier.2

In Sydney, Baldwinson continued his involvement with teaching with a formal role as Architecture Examiner at the Sydney Technical College in 1949.3 This was followed by a casual position as design assessor for the architecture diploma at the NSW University of

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2 A file contains the outline of Baldwinson’s course “Design and Invention” for the Atelier. There is no supporting material and it appears that he may not have taught the course. Baldwinson papers, MLMSS 1993, Box Y4409.
Technology (precursor to the University of NSW). 4 On 3 June 1952, Baldwinson resigned from this assessor’s position to take up a lectureship at Sydney University. 5

![Sydney University, the Main Quadrangle and the Great Hall. 1953.](image)

**Figure Appendix 2-1.** Sydney University, the Main Quadrangle and the Great Hall. 1953. The Faculty of Architecture was in the western section (left) of this complex. State Library of NSW. No. 03263

It seems puzzling that a practising architect as well regarded as Baldwinson would seek a lectureship while his work was receiving such significant public exposure and acclaim. Pamela Jack, who worked in the Baldwinson and Booth practice from 1954 to 1958, considers that Baldwinson sought a lectureship to provide a stable income. 6 This hypothesis is supported by documentation that shows that he and Elspeth began to apply for a bank loan to purchase land and build a house in the Sydney suburb of Greenwich immediately after his university appointment. 7

Although he formed an architectural partnership with Charles Booth as Baldwinson and Booth (1 January 1953), shortly after his Sydney University appointment, his creative output

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4 The first correspondence regarding this appointment is 11 December 1950. The NSW University of Technology was established in 1949. Professor F. E. A. Towndrow was the Foundation Professor of Architecture and Building. In 1958, it became known as the University of NSW. Towndrow was on the RAIA Committee that awarded the Baldwinson practice the 1956 Sulman Award. Personal correspondence. Baldwinson papers, MLMSS 7792.

5 Baldwinson was a Sydney University lecturer from the first term of 1952. His initial application for the position was made in 1951.

6 Interview with Pamela Jack, 12 October 2005.

was significantly reduced. On the other hand, he could now enjoy a stable income. Although he maintained an architectural practice, his lecturer position remained his mainstay until his death in 1969.

**Baldwinson and the University**

In his initial application for the lectureship, the referees included T.E. O’Mahony, D.K. Turner (of Stephenson and Turner), the architect and planner Walter Bunning, the designer Douglas Annand and J. (John) B. Islip (Secretary of the RVIA). He wrote in his 21 February 1951 covering letter to the Faculty of Architecture stressing his architectural experience, noting “…a theoretical understanding only in teaching is too Platonic for the understanding of the art or the technical complexities of present-day building.”

![Figure Appendix 2-2. Two of Baldwinson’s referees for the university position. Tom (T.E.) O’Mahony (left). Architecture, May-June 1952, p.55. Douglas Annand in his camouflage uniform during the 1939-45 War. National Library of Australia. No.22752248.](image)

The architecture programme was only thirty years old when Baldwinson submitted his application. In 1918, the Sydney University Faculty of Architecture began to offer a four-year course leading to a Bachelor of Architecture degree. Professor Leslie Wilkinson, a former Professor at the University of London, was elected Dean of the Faculty of Architecture in 19 July 1920. There were three undergraduates enrolled by 1920 and the early meetings of the faculty chaired by Wilkinson shaped the role of the school.

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9 University of Sydney Archives. Faculty of Architecture Minute Books, G.3, Series 10, Item 1. 19 July 1920.
Wilkinson and the fledgling staff agreed that there was to be an atelier to be established for the study of advanced design. Amongst those eligible for admission to the atelier were “…(1) graduates in architecture of any university, (2) holders of the diploma [in architecture] of the Sydney Technical College, and (3) any other such other persons as are considered to be qualified for advanced work…” 10 Wilkinson continued to serve as Dean until his retirement in 1947.

![Figure Appendix 2-3. Professor H. I. Ashworth. (left) Announcement of his appointment as the second Dean of the Faculty. *Architecture*. January 1949. Town planning innovator Professor Denis Winston, later acting Dean (right). 1958. National Archives of Australia. No. A1501.](image)

When Baldwinson was appointed as a Senior Lecturer on 8 May 1952, Professor H. I. Ashworth, a 1929 University of Manchester graduate and like Wilkinson, a former Professor of Architecture at the University of London was Dean and “Chair of Architectural Design and History.” 11 12 The 21 May 1952 faculty minutes record that “The Dean [Ashworth] welcomed Mr Arthur Baldwinson who had recently been appointed to a Senior Lectureship in the faculty”. 13 Baldwinson was designated the Fourth Year Master.

Ashworth had a practice in Britain during the 1930s and was especially active in town planning and civic design. Like Baldwinson, Ashworth was a notable artist and had won the

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10 ibid., 18 November 1921.
11 Sydney University Registrar to Arthur Baldwinson, 8 May 1952. Salary was noted at £1,300 + £200 Allowance. Correspondence file, Sydney University. Baldwinson papers, MLMSS 7792.
12 “Professor H.I. Ashworth, MA, FRIBA, appointed to Chair of Architectural Design and History at University of Sydney,” *Architecture*, January 1949, p.4.
13 University of Sydney Archives. Faculty of Architecture Minute Books, G.3, Series 10, Item 1. 21 May 1952.
Manchester Society of Architects Measured Drawing Prize in the mid-1930s. It is almost certain that Ashworth and Baldwinson would have shared many acquaintances amongst British architects during the excitement of 1930s modernism.

Emeritus Professor Ross Thorne from the Faculty of Architecture recalled that Ashworth was actively recruiting architects who had significant design skills. “Baldwinson was one of the four or five top designers in Sydney,” Thorne recalls. “Ashworth recruited Arthur because he was one of the best.”

Figure Appendix 2-4. Roland Wakelin. “Picnic at the Rocks,” 1952. State Library of NSW, No. a1528074r. Wakelin was a studio lecturer in the architecture programme.

The University also drew on a host of casual lecturers and Baldwinson found himself amongst old friends and acquaintances like Walter Bunning, the former President of MARS as well as fellow Contemporary Art Society members and studio lecturers Lloyd Rees and Roland Wakelin. Baldwinson’s future partner in the late 1950s, Geoffrey Twibill was also a student and scholarship winner during the early 1950s.

The art historian Robert Hughes was enrolled in the Faculty of Architecture in 1957 and wrote warmly of the artist/teachers there. “Best of all was the Art course. We were, certainly,

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14 Interview with Professor Emeritus Ross Thorne, 26 February 2004.
I was, extremely lucky in having, for a teacher, Lloyd Rees, one of the pioneers of twentieth century Australian painting. A gently encouraging old man with a magnificent leonine head, the mane turned wispy white, Rees had been around seemingly forever, some of his best works, which rank among the finer drawings of the 20th century were the grandly sculptural landscapes of rocks and cliffs done, with a hard pencil, before the Second World War.[…] 

While there is no formal history of the Faculty of Architecture to date, the faculty meeting minutes of the early 1950s record that there was a concerted drive within the faculty to strengthen the area of town planning. The landmark planning document the *Cumberland Country Plan*, with its greenbelts and parks, had been released in 1948 and its legislative powers were enacted in 1951. The influential town planner, Professor Denis Winston, was a major figure in shaping this movement. In addition to Baldwinson’s responsibilities as Fourth Year Master, within two years of joining the faculty, Professor Winston and Baldwinson were team-teaching a 24-lecture course, “Architecture as Related to Planning”.

“Architecture as Related to Planning” explored the “principles of architectural planning and design; form: an expression of function; formal and informal composition; choice of materials; geographic and other influences [i.e. regionalism]; architectural grouping; principles of site planning and the preservation of buildings of historic and architectural importance.” The recommended texts included J. M. Richards, *An Introduction to Modern Architecture* (first edition, 1940) and H. M. Robertson, *Architecture Rising* (1944).

**Fourth Year Master**

Baldwinson was the Fourth Year Master in the five-year degree programme. Fourth Year courses included design; advanced construction; the history of architecture and free-hand drawing. As Fourth Year Master, Baldwinson taught the design course and oversaw the other elements of the programme. In addition to oversight of these courses, Baldwinson continued to team-teach “Architecture as Related to Planning” with Professor Denis Winston. The history of architecture was becoming Baldwinson’s sub-specialty within the faculty.

The outline of the planning course and the fourth year history of architecture study led Baldwinson to accumulate an archive of hundreds of colour and black and white transparencies that now form the “Arthur Baldwinson Collection” of images within the Faculty of Architecture’s Audio Visual Centre in the Denis Winston Library. Supplemented by his personal colour transparencies donated to Sydney University after Baldwinson’s death in 1969, many of these images (now in the form of high resolution scans) continue to provide the faculty with visual resources for lectures and study.

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18 Calender of the University of Sydney, Faculty of Architecture, p.1025, 1955.
19 Interview with Ross Thorne, 28 October 2005. Thorne was a former student and later, a faculty member in the Faculty of Architecture.

The Faculty of Architecture minutes show that Baldwinson assiduously attended faculty meetings, accepted committee appointments and participated in the examination of the increasing number of post-graduate degrees. He was not amongst the more contentious members of the faculty (notably the flamboyant George Molnar who was popular with students) and, in general, his motions and secondments in faculty meetings supported Ashworth, the Dean of the Faculty. 20 His Sydney University nomination for the Cumberland County Council Historic Buildings Committee was a particularly notable appointment. 21

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20 Baldwinson was not fond of the eccentric Molnar who was a disruptive presence in faculty meetings. A Baldwinson Letter to the Editor in Architecture in Australia, March 1965, attacks a Molnar article in an earlier issue as “buffoonery”, “nihilistic”, “sick thinking” and leading to “chaos”.

Figure Appendix 2-6. Texts for Baldwinson & Winston’s “Architecture as Related to Planning”. Richards, *An Introduction to Modern Architecture*, 1940, (left) and an illustration of the Museum of Modern Art (1939), New York from Robertson’s 1944 publication, *Architecture Rising*.

After Baldwinson’s appointment the Cumberland County Historic Buildings Committee in 1956, the architect made a significant contribution to the recording and preservation of architecture in the Sydney metropolitan area until he withdrew from the Committee in 1964. Baldwinson also acted as honorary architect for the parish Gothic Revival St Stephens Church, Newtown preparing a scope of works for drainage and other minor matters. When the Cumberland County Council planning code (1948-1968) began to collapse under the weight of political pressure for development, Baldwinson moved to the Historic Buildings Committee of the National Trust of Australia (NSW) where he continued his historical research, focussing on another Gothic Revival church, St Anne’s, Ryde. \(^{23}\)

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\(^{22}\) Correspondence files. 23 July 1956. Nomination by Sydney University to the Cumberland County Council Historic Buildings Committee and Cumberland County Council Historic Buildings Committee File. Baldwinson papers, MLMSS 1993, Box 2 (5).

\(^{23}\) Historic Buildings Committee, National Trust of Australia (NSW). Baldwinson papers, MLMSS 7792.
Figure Appendix 2-7. St Stephen’s Church, Newtown, Sydney. State Library of NSW, No. a325043

Figure Appendix 2-8. St. Anne’s Anglican Church, Ryde. State Library of NSW, No. a1062203.

Continuing the heavy administrative load, the Faculty of Architecture Dean, H. I Ashworth appointed Baldwinson in April 1962 to the NSW Department of Education’s Art Syllabus Committee. This committee was charged with reviewing the state secondary curricula in
visual arts. He remained on this committee until 1967. The Committee included Ashworth, artist and Faculty of Architecture studio lecturer Lloyd Rees, the artist and academic Ken Reinhardt, and the sculptor Frank Hinder.\(^{24}\)

As an artist, Baldwinson also continued to circulate within the Sydney arts community, maintaining his involvement in the Contemporary Art Society’s activities, especially exhibitions where the “Architectural Section” that he had begun in 1949 continued to feature.\(^{25}\) By 1950, Baldwinson was Vice-President of the Contemporary Art Society and an exhibiting member as well as a member of Sydney’s Society of Sculptors and Associates. The Society of Sculptors and Associates elected him President in 1963.\(^{26}\)

An increasing interest in civic sculpture is a late-career development for the architect. The colour transparency collections left by Baldwinson in the Denis Winston Library show that he was increasingly photographing and showing civic-scale sculpture in his architecture and town planning course offerings.

**Advancement**

In 1964, perhaps alerted by the forthcoming departure of his ally, Ashworth, Baldwinson applied for promotion to Associate Professor, marshalling references from Jorn Utzon, Maxwell Fry and Harry Seidler to support his promotion.\(^{27}\) Despite his international references, committee service, 1956 Sulman Award and publications, his application was unsuccessful.

Interviews with the Faculty of Architecture members reveal that promotions were referred to a formal Professorial Committee within the University of Sydney community rather than a committee from within the Faculty of Architecture. Publications were essential and Baldwinson, as a practising architect, had no scholarly publications to present. Although he could point to significant architectural commissions, a Sulman Award from the NSW RAIA and an active practice, these were not matters that could be fairly assessed by the Professorial Committee. An unsigned memorandum in Baldwinson’s Sydney University file reported on the Promotion Committee’s 1964 deliberations: “…Committee evidently was not too sure how important a Sulman Award is. A list of previous holders might help [in future applications]. […] Nobody seemed worried about [your] absence of a degree.”\(^{28}\)

At the end of 1964, Professor H. I. Ashworth accepted a position with the University of NSW and an advertisement for a new Dean was announced to the faculty.\(^{29}\) Ashworth had proposed

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\(^{25}\) Catalogues of the Contemporary Art Society’s March/April shows [known as the Autumn Show] at the David Jones gallery appear in the SLNSW collection as Exhibition Catalogues, MLQ707.409944 and subsequent citations.


\(^{27}\) Personal Correspondence. 1951-1969. 15 August 1964. Baldwinson papers, MLMSS 7792.

\(^{28}\) Sydney University file. Baldwinson papers, MLMSS 7792.

\(^{29}\) University of Sydney Archives. Faculty of Architecture Minute Books, G.3, Series 10, Item 2. 12 June 1964.
Baldwinson as an interim Dean but a faculty deputation led by George Molnar and Ron Myer opposed this appointment. Baldwinson’s close colleague, Professor Denis Winston was then appointed as interim Dean until a new appointment could be made. As Winston was a long-standing friend and supportive colleague within the faculty, Baldwinson returned to the Promotions Committee in 1967 after 15 years as a Senior Lecturer. This time, he presented references from Sydney Ancher, Harry Seidler and Jørn Utzon (the second reference from Utzon) to support his appointment to Associate Professor. His application was declined once again.

Winston acted as interim Dean for almost two years as the new Dean, R.N. (Peter) Johnson, one of the principals of the prominent architectural firm, McConnel Smith and Johnson, did not chair faculty meetings until 11 June 1968. Peter Johnson soon commenced a major reorganisation of the Faculty of Architecture and it was also a time of increasing student activism. In October 1968, the student organisation, the Sydney University Architectural Society, proposed that a student representative be appointed an *ex officio* member of the Faculty of Architecture and be allowed to attend meetings and raise student issues. This activism created much discussion within the faculty and represented the arrival of a cohort of architecture students inspired by the social upheavals of the 1960s.

For older faculty members, these events were unsettling. Anecdotal evidence from interviews suggests that Baldwinson had some difficulties with this 1960s generation of fourth-year students. The practising Canberra architect Josephine Cullis-Hall [now Martin], a classmate of Andrew Andersons, had Baldwinson as a fourth year lecturer in the early 1960s. In 2007, she remains incensed by the workload assigned by Baldwinson as Fourth Year Master. “He had a big reputation in the early years,” she said. “[…] Arthur Baldwinson had done some recognised work in earlier years, but not particularly interesting to us. He was famous for the Sulman Award but he didn’t grab me. He was a phenomenal taskmaster, the hardest. More work than the medical students. I led a revolt against it and staged a walk-out”. According to Cullis-Hall, Baldwinson relented following the walk-out.

Rodney Hayes (Professor of Architecture, University of Technology, Sydney), a former student took a Heritage Project with Baldwinson in Hayes’ final year of 1968. Hayes’s view from the design studio was full of praise for the University but observed “Ashworth [the Dean] was elderly and winding down. [Peter] Johnson dragged us into the 20th century. Arthur [Baldwinson] was serving out his time. We were more excited about the new things. Arthur was respected, but not ridiculed [by students] as was Clark, the lecturer in acoustics.”

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30 Interview with Ross Thorne, 28 October 2005.
32 University of Sydney Archives. Faculty of Architecture Minute Books, G.3, Series 10, Item 3, 10 October 1968.
33 Interview with Josephine Cullis-Hill [Martin] 19 September 2007. Her sister, Caroline Cullis-Hill, was also a Baldwinson student. Caroline said, “He was the only lecturer we had [at Sydney University] with practical experience.” Interview 19 September 2007.
34 Interview with Professor Rodney Hayes, 20 August 2004.
Baldwinson’s last appearance at a faculty meeting was recorded as 1 April 1969.\textsuperscript{35} In a faculty meeting on 6 November 1969, the following minutes were transcribed: “The Dean referred to the death on 25 August of Mr A.N. Baldwinson, Senior Lecturer in the Department of Architecture [sic] since 1 February 1960 [sic]. He said that Mr Baldwinson had made a valuable contribution to the work of the faculty over a number of years, particularly in relation to the history of architecture in this country. Professor Winston supported the Dean’s remarks and the faculty agreed to record its deep regret at Mr Baldwinson’s untimely death.”\textsuperscript{36}

\textbf{Figure Appendix 2-9.} Baldwinson was a 1952 Sulman Award juror. 1952 Sulman Award Winner, Royal Swedish Embassy Legation building, Canberra. Peddle Thorp and Walker and E.H.G. Lundquist. National Archives of Australia. A.A.1200 L16216.

\textbf{Baldwinson, the Architectural Profession and the University}

During Baldwinson’s full time lectureship appointment at the University, he remained actively involved in the profession. For example, from 1948 to 1955, he was the New South Wales RAIA correspondent for the RAIA’s national journal and the newsletter.\textsuperscript{37} Soon after the Gibson and Baldwinson partnership was dissolved, he was appointed to the 1950 Sulman Prize Jury who selected the “Top Dog Men’s Wear Production Centre”, Dee Why, designed

\textsuperscript{35} University of Sydney Archives. Faculty of Architecture Minute Books, G.3, Series 10, Item 3, 1 April 1969.

\textsuperscript{36} University of Sydney Archives. Faculty of Architecture Minute Books, G.3, Series 10, Item 3, 6 November 1969.

\textsuperscript{37} Architecture, April 1948, p.25 is the first issue with ANB’s name associated with the post of “Correspondent”.

by Spencer, Spencer & Bloomfield. A year after Baldwinson served on the Sulman Prize committee, his Haxton/Foot house was nominated for the 1952 Sulman Prize. Although the 1952 Sulman Award was given to the Royal Swedish Embassy Legation building in Canberra designed by Peddle Thorp and Walker and E.H.G. Lundquist, Baldwinson was elected as a Fellow of the RAIA in this same year.

![Architecture Today and Tomorrow](image)

**Figure Appendix 2-10.** *Architecture. Today and Tomorrow.* NSW RAIA, 1952. (left) Arthur Baldwinson and Ted O’Mahony (right) *Sydney Morning Herald* 6 June 1952.

Despite the pressures of lecturing (and maintaining a new partnership after 1 January 1953 with Charles Booth), Baldwinson continued to meet his professional obligations with the NSW RAIA. In March 1952, March, Baldwinson and Tom O’Mahony organised the RAIA NSW Chapter exhibition, “Architecture. Today and Tomorrow”, at the Blaxland Gallery in Farmer’s Department Store. The exhibition included domestic and commercial works by Morton Herman; H.S. Smith; Bunning and Madden; Fowell, Mansfeld and MacLurcan amongst others.

The following year, Ashworth appointed Baldwinson as the Chair of the national RAIA Exhibitions Committee for the forthcoming 1954 RAIA Convention in Sydney. The

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38 Andrew Metcalf, *Architecture in Transition*. Historic Houses Trust of NSW, 1997, p. 81. This commission was selected by Baldwinson, James Kerr, Frank Thorp, Peter Kaad, Erik Langker (painter), Lyndon Dadwell (sculptor) and Hal Missingham, Art Gallery of NSW Director.

39 The Haxton House was nominated by the NSW RAIA Secretary. 5 June 1952 letter. Personal Correspondence. Baldwinson papers, MLMSS 7792.

40 The Sulman Jury that rejected Baldwinson’s Haxton/Foot house included Baldwinson’s oldest friends Tom O’Mahony and Walter Bunning. Andrew Metcalf, op. cit., p.84.


42 Correspondence file on 1954 RAIA Convention. Baldwinson papers, MLMSS 1993, Box Y4395.
Faculty of Architecture played a pivotal role in the convention that included the Sydney Town Hall 1954 exhibition of Harry Seidler’s “House of the Future” concept explicitly drawn from the Robin Boyd 1948 Melbourne project, the “House of Tomorrow.” The David Jones [department store] Art Gallery, the scene of a number of architecture and design exhibitions, also provided a venue for an exhibition of photographs of architecture from some twenty countries. Baldwinson was at the centre of the activities.

![Home of the Future](image)


When the agenda for the 1954 RAIA Convention in Sydney was established, Walter Gropius, the former Bauhaus director and former Head of the Harvard Graduate School of Design (retired 1952) was invited to visit Australia to address the combined sessions. While Baldwinson had worked directly with Gropius in London, there is no record in the Baldwinson papers of meeting Walter and Ise Gropius in Australia. But they did meet in Sydney as Seidler’s obituary of Baldwinson recalled that “the speed with which he could draw and the esteem in which he was held by Gropius was recalled at the reunion of the two men after some twenty years when Gropius visited Sydney in 1954.” An unattributed clipping from Harry Seidler’s book of press clippings gives a sense of the occasion:

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43 Boyd’s project previewed at the 1949 Modern Home Exhibition in Melbourne. “House of Tomorrow.” 21 September, 1949. The origin of this concept appears to be The Ideal Home exhibition, London that began in 1908.

44 The 1954 programme correspondence is documented in the Baldwinson papers, MLMSS 1993, Box Y4395 (1918-1969).

45 The Conference opened on 10 May 1954 at the Australia Hotel, Sydney.

46 A Gropius carte de visite portrait from the 1930s can be found in the Baldwinson papers. Baldwinson papers, PXD 736, item 340.

“Professor Gropius and Mrs Gropius were guests of honour last night at a party given by Harry Seidler in his Sulman Prize-winning home built for his parents at Turramurra. Mr Seidler, with Mr Peter Stephenson, are the only two architects now practising in Australia who studied under Professor Gropius when he was Head of the School of Architecture [sic] at Harvard University. Mr Stephenson, who is acting as the Professor’s aide while he attends the 4th Australian Architectural Convention to begin in Sydney on Monday was amongst the guests who included the Dean of the Faculty of Architecture, Sydney University, Professor H. Ingham Ashworth…”

![Image of Walter Gropius and Harry Seidler, Sydney, 1954](image1.png)


The visit was concluded when Sydney University conferred an Honorary Doctorate on Gropius, an occasion marked by the attendance of 900 people to hear Gropius re-read his 4th Australian Architectural Conference paper, “Is there a Science of Design?”

Following the NSW RAIA exhibition, *Architecture. Today and Tomorrow* and the round of exhibitions associated with the RAIA 1954 convention, Ashworth once again pressed Baldwinson into duties for the forthcoming international competition for the Sydney Opera House. Ashworth had directed the preparation of the brief throughout 1954 for the NSW Government, including the selection of the site at Bennelong Point (also recommended by the NSW RAIA). The advisory “Opera House Committee” of architects was also made up of Architecture Faculty members Ashworth, Walter Bunning (a casual lecturer) and Professor Winston. The brief was completed and announced on 19 September 1955.

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48 Baldwinson’s diary suggests that he did not attend the Seidler party in Turramurra.
The Minister for Public Works, Joe Cahill, announced the winner of the competition, Jørn Utzon, on 29 January 1957. The judging committee of the NSW Government Architect Cobden Parkes, Eero Saarinen, the British architect Leslie Martin and Professor Ashworth, while unanimous in their decision, realised that Utzon’s submission did not meet all of the technical requirements of the competition. That is, there was no perspective of the project “…in accordance with the competition requirements”. 51

Figure Appendix 2-13. Opera House Perspective by Arthur Baldwinson. Sydney Morning Herald. 30 January 1957.

There was some public discord regarding the choice of Utzon, led in part by the committee member Bunning, whose competition design had been ignored. This political tension meant that any technical shortcoming in Utzon’s submission could expose the Committee’s selection to a technical disqualification. As Utzon was not to appear in Sydney until August 1957, a perspective had to be found, and quickly.

Ashworth prevailed upon Arthur Baldwinson, whose artistic abilities were widely acknowledged, to quietly prepare an unsigned coloured perspective for Utzon’s submission. This required Baldwinson to study the models, plans and elevations and visualise the proposed building on the proposed site. This perspective was undertaken in Baldwinson’s studio

51 ibid., p.25
at home and he was paid £120 for the work. His niece, Mary Baldwinson Crowhurst, was residing with Elspeth and Arthur in 1957 to attend acting school, recalls him working intensely on the drawing at night.\(^{53}\)

Utzon was later made aware of Baldwinson’s contribution and thanked him in a letter preserved in the Baldwinson papers in the State Library of NSW.\(^{54}\) He later invited Baldwinson to visit him in 1961 in his studio in Denmark where they collaborated further on the Opera House project. Utzon was later asked to be a referee for Baldwinson’s failed 1964 attempt at promotion to Associate Professor in the Faculty of Architecture.\(^{55}\)

When the anonymous perspective was completed, it was used without attribution for the publicity for the announcement of the winner and distributed to the architectural press and the daily newspapers. Philip Drew, in his *Sydney Opera House. Jørn Utzon*, perhaps unaware of the original circumstances, criticises the Baldwinson perspective (now known only in black and white) for over-emphasising the podium to the detriment of the sail forms.\(^{56}\) The colour perspective has disappeared and despite several searches and public appeals (as recently as 2005), it has not been found.

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**Figure Appendix 2-14.** Jørn Utzon. The west elevation of the Opera House in 1957 (left) and the west elevation in 1963 (right) Jim Semple Kerr. *Sydney Opera House. Conservation Plan*. Sydney Opera House Trust, 1993.

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**Figure Appendix 2-15.** Arthur Baldwinson. Colour rendered perspective of the Sydney Opera House, 1957. *Architecture*, April-June 1957. The illustration also appeared in *The Builder*, 1 March 1957 and other sources. The original colour illustration has been lost.

It transpires that Baldwinson’s perspective of Utzon’s design was not the only anonymous Sydney drawing to appear in the competition. One of the original Opera House competition teams, Paul Boissevain and Barbara Osmond, were somewhat mystified when an unattributed perspective of their design was displayed in place of their original perspective.\(^57\) Once again, the hand of Ashworth may be suspected.

**Baldwinson as a lecturer**

The assessment of a lecturer’s teaching career is a challenging but necessary task. While committee work, extracurricular activities, professional practice, scholarly publications and faculty alliances lead to promotions, teaching was at the centre of the Faculty of Architecture’s role in the mid-20th century. Assessments by students, however, are subject to the vagaries of the era. There can be no objectivity and a radicalised generation expects, even demands, radical ideas. When Baldwinson took up his teaching career in 1952, he was teaching students who wore neckties and jackets to class. By the mid-1960s, neckties were becoming an object of ridicule.

Through interviews with former students, several consistent views of Baldwinson’s teaching emerge. Most significantly, Baldwinson was a Fourth Year Master who sought to “facilitate” student ideas rather than generate them. The architect Pamela Jack who worked with

Baldwinson and Booth from November 1954 to June 1958 had particular insights into his teaching. A number of Baldwinson’s students also passed through this practice during her four year tenure. “My understanding of Arthur’s teaching was that he did not have good class control, sometimes good, sometimes bad”, she said. “[There was] no discipline and the young turks ran amok. He was a very gentle fellow, very good with clients, no autocratic behaviour, inclusive.”

Figure Appendix 2-16. Annual Council Meeting of the National Union of Australian University Students held at Sydney University, 1957. Melbourne University Archives. No. UMA/ I/1521.

Sergei Malnic was a mature-age fourth year student with Baldwinson ca. 1953 and later, a student employee with the practice of Baldwinson and Booth. He considered that “Arthur was attentive and cooperative. A good educator because he was a practical man; but not good in detail. [He] would look at plans [but] couldn’t cope with large [student] numbers. The students were considerate of him. […] He was quiet, drifting around the room. I liked him as a teacher.” “Considerate” is a term often used when describing Baldwinson’s approach. Ross Thorne, a student with Baldwinson in 1953-54, said that “When he was on campus, he stayed in his office […]. But Arthur was always a helpful and considerate lecturer for his

58 Interview with Pamela Jack, 12 October 2005. See also Pamela Jack interview in Paul-Alan Johnson and Susan Lorne Johnson, eds. Architects of the Middle Third. Interviews with NSW Architects who commenced practice in the 1930s and 1940s. School of Architecture, UNSW. v.4, pp.102-120.
59 Interview with Sergei Malnic, 16 November 2005.
students. [...] He tried to interpret what students were doing rather than impose his views on them.”

Michael Dysart, a fourth-year student with Baldwinson in 1956 made similar comments. “He was a nice man, a gentle man. He was very practical and had good design awareness.” Dysart said. “He would criticise and help develop your work. ‘You can’t push too far ahead of public opinion,’ was one of his comments. I remember a design project of mine that he supported in fourth-year studio, but [the design] came in for heavy criticism at the [faculty] jury. He wouldn’t back me up. He was not a strong personality in that regard. [Most] students respected him though.”

Figure Appendix 2-17. Sydney University Commemoration Day Procession. 1965. State Library of NSW, No. APA 19494.

Baldwinson was known as a modernist amongst the Fourth Year students and although he did not proselytise, his experience was valued. Several interviews made note of his “practicality” and his professional experience as a working architect. Philip Cox, a Baldwinson student from the radical 1960s who later became a personal friend said, “…[T]he only redemption in the whole course [at Sydney University] was really two people, Arthur Baldwinson and

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60 Interview with Professor Emeritus Ross Thorne, 26 February 2004.
61 Interview with Michael Dysart, 29 November 2005.
George Molnar who were modernists at heart. Particularly Arthur Baldwinson who was a very, very good architect but a very poor communicator to students...” 62

Andrew Andersons, also a student of Baldwinson in the early 1960s, responded to Baldwinson’s experience as a working architect. “He was a most approachable man, […] he was flexible, not forceful.” Andersons said. “He had a great deal to offer his students in experience of the real world, […] something that may of the other lecturers could not offer. At the time, the decorative 1930s architecture of Emil Soderstein and his contemporaries was much admired amongst students. The ACI Building in Williams Street was one of those admired and Baldwinson was known to have worked on this. His practical experience with Gropius and Stephenson and Turner alone made him a man to be listened to.” 63

In conclusion, Baldwinson was not a demonstrative or dramatic teacher but he could offer students practical insight into professional practise. He was, like few others on the Faculty, an architect with an active office and he employed a great number of his students from 1952 to 1969. His “gentle” personality, so often remarked upon, was interpreted by some student as a lack of energy, particularly when compared to George Molnar. Although he was a modernist, he did not pressure students to adopt his point of view but left them to explore their own creativity. As Dysart said in an interview, “He would criticise and help develop your work.”

The Baldwinson Legacy in the Faculty of Architecture

During his career as a Senior Lecturer, Baldwinson amassed a major collection of 35 mm colour transparencies of architecture carefully labelled and keyed to his syllabus. On his death, the Baldwinson estate transferred all of his remaining images to the Audio Visual Centre of the Faculty of Architecture. These images, numbering in the thousands, have been digitised and will form the core of a searchable image database for commercial purposes.

These photographs reveal another dimension of Baldwinson’s creativity, however, as they show him to be a landscape and architectural photographer of some significance. His landscape photographs taken through two Sydney University sabbaticals in 1961 and 1967 are especially notable. These images are unpublished in 2005 but it is intended that the Baldwinson collection images will be placed “on line” within the next three years.

The Faculty of Architecture at Sydney University also offers the Arthur Baldwinson prize for research into Australian Architectural History and in 1970; they created the Arthur Baldwinson Memorial Scholarship in Architecture History with: “… an initial gift of $50 from the Dean of the Faculty of Architecture, Professor R.N. Johnson and in 1996 by a donation of $2000 from the estate of Mrs Elspeth Baldwinson. In 2002, Emeritus Professor R.N. and Mrs Jane Johnson endowed the Prize with a gift of $10,000 in memory of Arthur Baldwinson, distinguished Lecturer in the Faculty until 1969, in recognition of his work on Australian architectural history. The scholarship is awarded annually on recommendation of a panel consisting of the Associate Dean (Undergraduate Studies), the Bachelor of Design in

Architecture honours coordinator and one academic staff member most concerned with Australian architectural history, to the best student entering the Bachelor of Design in Architecture honours year proposing to research architectural history with an emphasis on Australian architectural history, provided the candidate is of sufficient merit.”

CONCLUSION

Baldwinson began his teaching career in 1952, in part, to provide the steady income that his architectural practice was unable to provide. He was recruited by Dean Ashworth for his design skills and appointed to the important position of Fourth Year Master in the five-year degree programme. He served the Faculty assiduously on committees, took on major extracurricular projects for the university and supported the work of the NSW RAIA until his death in 1969. In the background, he conducted an architectural practice within a new partnership (discussed in the following chapter). The burden of teaching and maintaining an active practice was perhaps too great for Baldwinson.

Interviews with former colleagues illustrate that he often stopped off at his architecture office in the mornings, drove to the University, leaving after classes to race back to his practice. Professor Emeritus Thorne said that “Arthur was very focussed on his architecture work, he had no small talk, never passed jokes. He had a stiff, quick walk. He never appeared as though he knew what was going on. He wouldn’t come into the staff room, never conversed. […] When he was on campus, he stayed in his office, then rushed back to Baldwinson and Booth.” As the Baldwinson and Booth partnership grew troublesome, the pace must have grown more frenetic.

At the same time, he was a respected lecturer amongst some of his students, not for his strident views on modernism but for a willingness to nurture student ideas. A number of former students responded to his practical experience at a working architect, noting that amongst the Faculty of Architecture, he was the only one with an active practice. Caroline Cullis-Hill, a Baldwinson student in the 1960s said, “He was the only lecturer we had [at Sydney University] with practical experience.” He made few remarks about his early experiences with Raymond McGrath or Gropius and Fry and many students seemed unaware of his past achievements.

In his later career at the University, he also assumed a prominent role in the development of a heritage preservation strategy for NSW through his involvement with the Cumberland County Historic Buildings Committee in the mid-1950s. This was the birth of a formal legislative role in historic preservation in Australia. He later continued this interest through committee work with the National Trust of Australia (NSW) organization.

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66 Interview with Caroline Cullis-Hill, 19 September 2007.
Although Baldwinson’s Faculty of Architecture career was not honoured by the University’s promotions committee, he made a notable contribution to the Faculty, the students and his profession during his tenure from 1952 to 1969.
SYDNEY MARS MEMBERSHIP

As discussed in Chapter 6, the Sydney MARS group was originally formed in Sydney in March 1938. Baldwinson was a member of Sydney’s MARS Provisional Committee. This organising committee included the architect (and later historian) Morton Herman as Chair, Walter Bunning as Secretary and K.P. Goble, Eric Andrew and Arthur Baldwinson as extraordinary members. Information on the membership is sparse and to date (2008), relies on four sources: (1) the Baldwinson papers, (2) the incomplete run of the MARS publication ANGLE in the Baldwinson papers, Greg Holman’s 1980 thesis on Baldwinson and (4) the Richard Apperly thesis on Sydney housing.

The Sydney MARS group mission was “The furtherance of the Modern Movement in Architecture and the Allied Arts. […] Amongst our efforts are lectures, articles, radio talks, exhibitions and hypothetical designs. We feel that these modest achievements will have justified our formation if they have created even the slightest public interest in our ideals and helped to bring the Profession back to its rightful position amongst the leaders of contemporary thought and public affairs.” The Sydney MARS programme parallels the well-documented innovations of Britain’s “Good Design” movement of the 1930s.

The Three Aims of the Sydney MARS were to:

- Study the aesthetic, structural and sociological problems of the community;
- Coordinate the ideas and activities to formulate means of solving these problems;
- Present solutions to such problems in a concrete and visible form.

The use of the social sciences to shape the form and function of architecture in Australia is one of MARS’ major contributions to the architectural debate. The statement of sociological principles is closely aligned to the European manifesto.

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67 The sporadic publication of MARS Australia, ANGLE, No. 4, 1940 notes “Mars formed two years ago, last month.” ANGLE, 4:1940, unpaginated. Baldwinson papers MLMSS 1993, Correspondence, general file. 1938-1941, Box Y4403.

68 Recommendation of Provisional Committee to the Architectural Group (MARS), n.d. [1938?] Baldwinson Papers, Correspondence, general file. 1938-1941, MLMSS 1993, Box Y4403.


70 ANGLE. 5:1941. Baldwinson Papers, MLMSS 1993, Further Papers, Box 4/5. See also Holman, op.cit., p.89-90.

TO THE YOUNGER ARCHITECT\textsuperscript{72}

With a view to enlisting the interest of the younger man of the Profession in the position of the Architect in the community, and to enable him to make social contact with his fellow Architects,

A DINNER,

followed by a discussion on this and allied subjects will be held at the Horseshoe Café, Hoskins Place, City on Friday, 3\textsuperscript{rd} March.

The sponsors of this movement believe that such as body as M.A.R.S. in London can be a valuable adjunct to the bodies existing for the advancement of Architecture in this country, and desire to obtain the view of those who can attend.

Dinner 3/

\textbf{Figure Appendix 3-1.} Verbatim facsimile of Invitation “To The “Younger Architect” from the MARS organising committee. Undated. MARS papers, collection of G.R.B. McDonell, cited in Apperly.

Based on a Holman interview in 1980 with Sydney Hirst, the Sydney MARS group soon included other architects such as Hirst, Osmond Jarvis, Harry Mack, Hardy Morphett, Gerard R. B. McDonell, Tom O’Mahony, Eric Thompson, Frank Turner and in 1939, Jimmy James (R. Haughton James).\textsuperscript{73}

\textbf{MARS PUBLICATIONS}

The principal outlet for the Sydney MARS programme was the erratic Roneo-duplicated and folded pamphlet \textit{ANGLE} published from Room 46, 54a Pitt Street, Sydney. \textit{ANGLE} reports that MARS meetings were held at the Horseshoe Café, Hosking Place in Sydney. Hosking Place remains in lower Castlereagh Street but the Horseshoe Café has disappeared.

While \textit{ANGLE} was intended to be a monthly, in reality an annual appearance was more common. The first issues of \textit{ANGLE} in 1940 were under the supervision of MARS president Walter Bunning and the vice-president Morton Herman. The content and design of the


\textsuperscript{73} Jimmy James, MARS subscription, 8 June 1939. Baldwinson papers MLMSS 1993, Correspondence, general file. 1938-1941, BOX Y4403.
APPENDIX 3. SYDNEY MARS MEMBERSHIP

pamphlet was as erratic as its publication dates. It featured architectural commentary, a bit of gossip and reviews of new Australian architecture. New work was rated by assigning degrees of an *ANGLE* with 90 degrees (right angle) the highest score.

With the retirement of MARS president Walter Bunning in July of 1943, the absence of Arthur Baldwinson in war work with the Beaufort Division of the Commonwealth Aircraft Factory and the election of John Oldham as new president, MARS becomes increasingly political. In *ANGLE* no. 13 [ca.1943], there is considerable discussion of post-war issues. The feature essay opens with the topic, “Should Land be Nationalised?” The increasing political tone of *ANGLE* from 1943 to 1945 reflected the platform of the wartime government, the Australian Labor Party, as well as the interests of the new MARS president, John Oldham, an active Communist Party of Australia (CPA) member.

Following the appearance of the former MARS president Walter Bunning’s 1945 book *Homes in the Sun. Past, Present, and Future of Australian Housing*, Oldham and the MARS group released a small MARS booklet, *The Post War Home*. It began with a foreword by MARS president John Oldham with contributions by Walter Bunning, Hal Salvage and Hedley Carr.74

*The Post War Home*, like *Homes in the Sun*, champions the familiar central-planning vision of post-war communities of high density flats surrounded by parkland, the labour-saving “scientific kitchen” and the fusion of community centres and education facilities in the Impington College manner. Bunning’s *Homes in the Sun*, for example, reproduces Baldwinson’s perspective prepared for Gropius’ Impington progressive community school design.

THE POSTWAR FATE OF MARS

Following the end of the war in 1945, de-mobilisation and social instability seemed to have put an end to the MARS group and their meetings at the Horseshoe Café, Hoskins Place, Sydney. It is not clear when and if the organization formally disbanded but they were appearing on the wireless in 1944 and releasing *The Postwar Home* in 1945. After *The Postwar Home*, MARS falls silent.

Morton Herman became a widely published architectural historian while most of the architects, including Baldwinson, continued to develop their respective careers. Eric Andrew and his partner Winsome Hall (later Andrew) went on to win a NSW Sulman Award in 1939 for their Manly Surf Pavilion (demolished). Manly Beach. Fellow MARS member Morton Herman was on the jury. Gerard McDonell won the 1940 Sulman Award in the following

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75 The commercial publishing house W. J. Nesbitt released Bunning’s *Homes in the Sun* in 1945. MARS members Hedley Carr and John Oldham promoted their ideas on an ABC broadcast on 19 January 1944. “After the war, what about housing?” NSW RAIA Biography of Hedley Norman Carr, courtesy Anne Higham RAIA NSW.
year for his McDonell House, Gordon. MARS member R. Haughton James was on this jury.
Chris Van Dyke, MARS member later designed the “Sectionit” prefabricated timber house.

THE MEMBERSHIP

No roll of MARS members have been located to date and the MARS documentation is very poor in the Baldwinson papers. MARS Membership is compiled from the first year mentioned in surviving issues of ANGLE and/or from other sources in the Arthur Baldwinson papers (SLNSW), Walter Bunning papers (NLA), the Apperly thesis and the Holman thesis.\(^{76}\)\(^{77}\) Where available, the biographical details from Anne Higham, NSW RAIA and/or other sources as noted.

1938 Provisional Committee for the “Architectural Group” (MARS)

Morton E. Herman (1901-1983), Chair of Establishing Committee
Walter Bunning (1912-1977), Secretary. Arch. Sydney Technical College, Bunning and Madden
K.P. Goble, Arch. Sydney Technical College, later founder of KPD Construction
Eric Andrew (1905-1991), in partnership with E. A. Winsome Hall (later Andrew)
Arthur Baldwinson (1908-1969), Gordon Institute, Geelong, private practice

1939 Membership in the literature

R. Haughton (Jimmy) James, founder of Designers for Industry Association, graphic artist
John Oldham (1907-1999), landscape architect, artist, designer
Harry Divola (cited in Holman), B. Arch. University of Sydney
Sydney (Sid) Hirst, B. Arch. University of Sydney
Osmond Jarvis (1891-1968). Arch. STC, Fowell, Mansfield, Jarvis & MacLurcan
Harry Mack (Mach?), unidentified
W. Hardy Morphett, NSW RAIA, unidentified
Gerard H.B. McDonell (1908-1979), B. Arch. University of Sydney, Thompson, Spooner & Dixon
Eric Lindsay (E.L.) Thompson (cited in Holman)
Frank Turner (cited in Holman) (1905-1957), Thompson, Spooner & Dixon
Tom O’Mahony (1914-2000), Gordon Institute, Geelong (cited in Apperly)
Eric Andrew (1905-1991), Andrew & Hawdon (cited in Apperly)
Nigel Ashton, Arch. STC, Power Adam & Mannings (cited in Apperly)

1940 Membership in the literature

President, Walter Bunning (see above)
Morton Herman, Vice President (see above)


\(^{77}\) A list of founding members compiled by Holman, op. cit., p.89
APPENDIX 3. SYDNEY MARS MEMBERSHIP

Greig Neave (1883-1941), Secretary Wilson, Neave and Berry.
Harold (Hal) Salvage, Treasurer, unidentified
Frederick McCardell, Assistant Secretary, architect active in Perth, WA

1941-1942 Membership in the literature

G.R.B. McDonell (see above)
Frederick McCardell (see above)
A.N. Baldwinson (see above)
McCauley (no first name cited), unidentified
S.H. Holt, unidentified
M.E. Herman (see above)
John L. Browne, Reuss & Browne, Architect Surveyors
Nigel Ashton (see above)
Osmond Jarvis (see above)
Peter Bloch

1943 Membership in the literature

Walter Bunning, President, retiring. (see above)
Hal Salvage, Secretary, unidentified
Chris Van Dyke, developer of “Sectionit” prefabricated timber house

1944 Membership in the literature

No records or publications discovered to date

1945 Membership in the literature

John Oldham, President
Walter Bunning (see above)
Hal Salvage, unidentified
Hedley Carr (see above)
John Vine-Hall, unidentified (mentioned as designer by Walter Bunning in 19 Jan 1945 article in Country Life Stock and Station Journal. “A Stone and Timber Station House”.)
Other members


Nigel Ashton (mentioned above)
M.C. Edward
Lorenzo Malanot
Tom O’Mahony (mentioned above)
John Overall
Baldwinson and the Camouflageurs

Arthur Baldwinson became a member of an informal camouflage research group based at Sydney University and worked directly with zoology Professor W. J. Dakin in the late 1930s. It is not known when he initiated contact with the group but the organisation attracted a number of artists, designers and architects perhaps through the membership of the Contemporary Artists Society (CAS). A 1940 letter from V. Tadgell, the Honorary Secretary of the civilian “Group of Camouflageurs” addressed to Arthur Baldwinson at Stephenson & Turner reveals that Baldwinson was involved in Sydney University zoology Professor W. J. Dakin’s “Camouflageurs”. Baldwinson was soon directly engaged in war-related work and his relationship with the “Camouflageurs” did not continue.

Camouflage Enthusiasts

Commonwealth records show that well before Australia officially entered the 1939-45 War, the Australian government and civilian planners were preparing for conflict. The pressing need to disguise Australian strategic sites such as factories, oil supplies, harbour fortifications and military installations from airborne and naval enemies had been recognised for some time. Although the Australian defence forces had their own conventional techniques for camouflage, a resourceful civilian group in Sydney had begun exploring new techniques of concealment independent of government support. The study group organised by Sydney University zoology professor W. J. Dakin included the artists Sydney Ure Smith, architecture Professor Leslie Wilkinson, Frank Hinder, R. Emerson Curtis, Russell Roberts, Douglas Annand and Arthur Baldwinson. Once war was declared in 1939, this amateur association declared itself and the Commonwealth used it as the nucleus for a Camouflage Committee formed in the Ministry of Home Security.

As the Commonwealth department history explains, “In 1939 the existence of a group of camouflage enthusiasts working in New South Wales in a civilian capacity under the chairmanship of Professor W. J. Dakin, D.Sc., F.R.Z.S was brought under the notice of the Department of the Army.” Two Australian army officers, H.F. de la Rue and B.F. Hussey, had been members of the study group. A booklet, The Art of Camouflage, had also been prepared by Professor Dakin’s Sydney Camouflage Group but it was not officially published until 1941.

In 8 November 1940, the Prime Minister called a joint meeting of the military and the civilian group with the aim of establishing a camouflage organisation. In April 1941, the government

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79 V. Tadgell to ANB, 13 May 1940. Baldwinson Papers, Box Y4402. Camouflage File.


acted. The “Defence Central Camouflage Committee” (DCCC) was formed and “empowered” to form state committees to prepare camouflage schemes. A camouflur was to be engaged and a camouflage experiment station established at Middle Head, Sydney [Georges Head was the site]. The Ministry of Home Security oversaw these DCCC activities after April 1941. Professor W.J. Dakin (1883-1950) was appointed as full time Technical Director of Camouflage, a section within the Ministry.\(^\text{82}\)

Initially, Professor Dakin formed camouflage committees in each state under the direction of selected designers, artists, architects and scientists. These committees were eventually replaced with Directorates and by June 1942, there appear to be 101 camouflage officers and eight deputy directors [correspondence in other files suggest inconsistent figures]. The camouflage committees initially recommended by Professor Dakin for the capitol cities included:

**In Brisbane**, R.A. McInnes, city planner, R. Cummings, architecture lecturer, Brisbane University;

**In Sydney**, John D. Moore, architect [and painter], Prof. Leslie Wilkinson, Dean, School of Architecture, Sydney University;

**In Melbourne**, Daryl Lindsay, keeper of prints, National Gallery of Victoria, V.E. Greenhalgh, [sculptor and head of art at Melbourne Technical College];\(^\text{83}\)

**In Adelaide**, Louis McCubbin, Director of National Gallery, Kenneth Milne, architect [former president of the South Australian Institute of Architects]

**In Perth**, Professor A.D. Ross, Department of Physics, University of Perth;

**In Darwin**, an active duty army officer and Beni Burnett, architect;\(^\text{84}\)

**In Port Moresby**, an active duty army officer and [?] Maloney, architect;

**In Tasmania**, Dr. Joseph Pearson, Director of the Tasmanian Museum and Art Gallery.\(^\text{85i}\)

After the state and territory committees were formed, further recruitment took place in Sydney to assist Professor Dakin. Lieutenant Frank Hinder, a sculptor and painter, Douglas Annand, designer and painter and the photographer Max Dupain, played major roles in the Camouflage Unit's research station. Hinder and Annand had been members of Dakin's earlier study group.

\(^{82}\) Australian Archives. CP 951/1. Departmental History, Department of Home Security. War Cabinet Agendum 126/1941.

\(^{83}\) By 1942, the following Victorians were involved in this camouflage organization:

V.E. Greenhalgh, sculptor; L.A. Bennie, camouflur; R.V. Francis, architect; J.K. Robertson; R. Ovenden, artist; G. Oliver, artist; A. Jordon, artist; C.W. Brazenor, assistant to Greenhalgh and camouflur of factories; P. White, artist (factories); George Bell, artist, responsible for vehicles; J. Rowell, artist.

\(^{84}\) Beni Burnett (1899-1955) was a leader in the development of tropical architecture in the Northern Territory.

\(^{85}\) Australian Archives. A5954, item 396/2 (June 1941)
The camoufleurs were ultimately given officer status in the Royal Australian Air Force and their uniforms and equipment were provided in the same fashion as war correspondents. In the latter years of the war, some camoufleurs were posted to forward areas in Papua New Guinea. By October 1943, an Instruction Unit was established in Townsville, staffed by trained officers, many of who had served in forward areas. Booklets such as *The Camouflage Painting and Care of Tentage* (undated), *Camouflage* (1943), *Aerodrome Camouflage* (undated), *Camouflage of the Individual* (1944) were published and distributed to students and state organisations.

The Ministry of Home Security history concludes by noting, “[I]n June, 1945, the work of the Camouflage Section was considered complete and the northern areas were closed and all officers released in this area. In September 1945, all officers were dismissed and the Technical Director was retained to provide a history of camouflage in Australia.” This document does not appear in the files and it must been assumed that Dakin never completed the work. He retired from his Sydney University professorship in 1948.

The camouflage group developed a number of technical innovations during the war. Frank Hinder (1906-1993) designed the “spider”, a collapsible wire rod construction to help conceal machine gun emplacements; The Women's Defence League, coordinated by Kay McDowell, a Camouflage Unit member, initiated a volunteer net-making program; the Unit pioneered an inexpensive slit cloth for large-camouflage installations; an extensive research program was undertaken to formulate camouflage paints and Max Dupain and others investigated the elements of successful camouflage with vast numbers of photographs.

Well-known designers and artists also appearing in the Ministry of Home Security camouflage listings include: William Bustard, stained glass designer; Charles Oliver, sculptor; Charles H. Lancaster, painter; George Bell, painter and teacher (responsible for vehicle camouflage); and J.T.N. Rowell, painter and teacher at the Melbourne Technical College (later RMIT). Other designers and artists were also involved in camouflage operations or training while on active service. This includes James Cant and Charles Bush serving in the Australian army, Roy Dalgarno in the Royal Australian Air Force and others.
THE FOUNDING OF THE TIMBER DEVELOPMENT ASSOCIATION

The Timber Development Associations in Victoria and New South Wales were active supporters of modernism in timber-based residential architecture since their founding. Their journal, The Australian Timber Journal. (v.1 April 1935 – v.25, October 1959) was an active publisher of modernist architectural design in timber and supported exhibitions featuring the early work of MARS. The Timber Development Association (NSW) remains an active body (www.timber.net.au) supporting the use of wood in construction.

On August 20, 1936, the Timber Development Association of Victoria was inaugurated at a meeting held In the T.M.A. Board Room, 51 William Street, Melbourne.

The handful of enthusiasts who brought into being the movement for timber publicity took as their example a similar organisation founded in England some two years before and headed by several of the best-known public men of that country.

All the various sectional organisations affiliated with the Timber Development Association of Victoria and assisted in forming its objects. Briefly stated, the principal objects were as follow:

- The promotion of the common interests of those engaged in the Timber Industry.
- To disseminate technical and general information to users and the Public generally.
- The collection and circulation of statistical and other information relating to the Timber Industry.
- To obtain publicity for Timber through the Press, Trade publications, &c.

From its inception the Association began to do effective work on behalf of the Timber Industry, and without the expenditure of the large sums of money usually required for activities of a publicity nature.

Early in its career, the Association decided to arrange for lectures to various Public Bodies and Institutions, the first of these being delivered to the Councillors and Officers of the City of Hawthorn through the good offices of the Mayor (Cr. D. H. Evans), himself a timber man and well-wisher of the cause of Timber Development. After the first successful lecture, Mr. L H. Boas (Chief of the Division of Forest Products), who had kindly agreed to deliver the lectures, was kept busy, for several months addressing Councils, Institutes of Architects and Engineers, Technical Schools, Clubs, Luncheon gatherings, &c.

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Through the Press, no opportunity was neglected of showing the value of Timber for various uses, and endeavouring to counteract many of the foolish prejudices against Timber which have for too long persisted in the minds of the public and users generally.

On December 3, 1936, the Association held its Inaugural Dinner at Menzies Hotel, Melbourne, at which 150 Timber men were present, including visitors from other States. All sections of the Industry were present, including Sawmillers, importers, Merchants, Case Manufacturers, Plywood Distributors, Agents, and Furniture Manufacturers.

In the meantime, members of the Industry in New South Wales were taking an interest in Timber Developmental activities, and as a result of comment in the Australian Timber journal, they organised the First All-Australia Timber Congress, which was held in Sydney in March, 1937, under the Presidency of the Minister for Forests of New South Wales (the Hon. Roy S. Vincent, MLA.).

Timbermen from all parts of the Commonwealth attended the gathering, unique in the annals of the Australian Timber Industry, and at its conclusion the Timber Development Association of Australia was formed and a Council elected from representatives of the various States. It was also decided to hold the Second Congress in Melbourne in October 1938.

Immediately after the Sydney Congress, the Industry in New South Wales set about the formation of the New South Wales Section of the Timber Development Association, the inauguration of that section taking place on August 10, 1937. In the same month the Victorian body held its first annual meeting.

In recent months both the New South Wales and Victorian Associations have actively associated themselves with Timber Homes Competitions, as a result of which Architects throughout the Commonwealth have exercised their talents in the designing of homes of timber construction in the modern style.

The Public Exhibitions of the hundreds of drawings which followed these competitions effectively proved to many thousands of people that charm and modernity—as well as economy—can be obtained by building in Timber.

In various other directions the organisations directly concerned in the development of Timber as a material for the many purposes to which it can satisfactorily be put, have given good service to the Industry.

In addition to representatives of all States, the Second Timber Congress, when it opened on Wednesday, October 26, included several delegates from New Zealand, who were particularly welcome. Our colleagues from the Sister Dominion watched the Congress with interest, and if they were favourably impressed—as we trust they were—the Timber Development Association of New Zealand may shortly come into being.
The fact that many Timbermen came so far to attend the Second -All-Australia Timber Congress was sufficient proof of the importance of the Timber Development Movement to all associated with the Timber Industry.

Since this Congress a division has been established in Brisbane, where the next Congress will be held.
APPENDIX 6. BALDWINSON AND EXHIBITION DESIGN

BALDWINSON AND EXHIBITION DESIGN

The design teams for Arthur Baldwinson’s British exhibition work have not been researched. The Australian teams for local exhibition work included at various times, Douglas Annand, Gordon Andrews, Geoff and Dahl Collings, John Oldham, Margaret Lord, Alistair Morrison, Gerald Lewers, Stephenson & Turner staff and others. Most of the exhibition designers and participants are drawn from the membership of the Contemporary Art Society.

1933. Exhibition of “Industrial Art.” Venesta, Queen Street, London, for Adams, Thompson and Fry

1933. Exhibition of British “Design in Industry”, Dorland Hall, Regent Street, London, for Isokon (Jack Pritchard)

1935. “Ideal Homes Exhibition.” for Raymond McGrath


1937-38. ACI Trade display. ACI Building, William Street, Sydney, for Stephenson & Turner.

1939. “Australian Pavilion.” Wellington, New Zealand, for Stephenson & Turner

1939. Furniture design. 1939 New York World’s Fair pavilion, for Stephenson & Turner.

1940. Designers for Industry Association of Australia (DIAA), David Jones Galleries, Sydney, for DIAA (Suspended for the 1939-45 War.)

1941. “Englishman’s Home.” David Jones Galleries, Sydney, for Australian Red Cross


87 A.N. Baldwinson Papers, PXD 356, drawings f.430 with annotations by Baldwinson, SLNSW
88 ibid., drawings f. 376
89 ibid., drawings f. 377
90 ibid., drawings f.13
91 ibid., drawings ff.414-416.
92 ibid., drawings ff.417-421
93 ibid., drawings ff. 427-429
94 ibid., drawings ff.422-426
95 ibid., drawings f.431
96 ibid., drawings ff.275-332
Figure Appendix 6-1. Cover. *Empire Exhibition*, Sydney, 1947. Cover design by John Oldham.


1949. “Red Cross Flower Festival.” For Australian Red Cross. No drawings listed.


97 ibid., drawings ff.333-370
98 ibid., drawings ff.371-375
1955. “NSW RAIA.” David Jones Galleries, for RAIA. No drawings listed

1956. Education Department. [client not identified] No drawings listed.