

Item No: R1 Recommendation to Council
Subject: **HERITAGE LISTING MARGARET OLLEY'S HOUSE: 48
DUXFORD STREET, PADDINGTON**
Author: Amelia Parkins, Strategic Heritage Officer
Approvers: Chris Bluett, Manager - Strategic Planning
Allan Coker, Director - Planning & Development
File No: 15/137100
Reason for Report: To respond to Council's resolution of 24 August 2015 to investigate a local heritage listing for 48 Duxford Street, Paddington.

Recommendation:

- A. THAT a planning proposal be prepared to list 48 Duxford Street, Paddington as a heritage item in the Woollahra Local Environmental Plan 2014.
- B. THAT when requesting a gateway determination for the planning proposal at point A above, the Council seek delegation of the plan-making steps under section 59 of the *Environmental Planning and Assessment Act 1979*.

1. Introduction

The subject property at 48 Duxford Street, Paddington, is located on the northwest corner of Duxford Street and Stafford Lane. The property contains a two storey Late Victorian Italianate terrace adjacent to a pair of similarly styled terrace houses and a two storey weatherboard industrial building. The terrace displays features characteristic of its architectural style including stuccoed façade with decorative Italianate pilasters, window reveals and corbelling, and filigree cast iron balustrade, fringe and frieze.

The property is the former home of esteemed Australian painter Margaret Olley (1923-2011). During the period of Olley's occupation the property comprised the terrace house, a two storey weatherboard building described as a Hat Blocking Factory and a single storey infill structure providing a link between the Hat Factory and the terrace house. The southeast portion of the site was a heavily planted garden.

Following Margaret Olley's death in 2011, her executors and trustees set in train a process to establish an exhibition and gallery space at the Tweed River Art Gallery in Murwillumbah. This involved the re-creation of part of her former studio from the Hat Factory at 48 Duxford Street, Paddington.

In 2012 Council staff, including two heritage officers, conducted a site inspection with the executors and trustees of Olley's estate and the architect involved in creating the reconstruction. The site inspection revealed that the doors and windows proposed to be taken to the Murwillumbah gallery were not original to the site but were recycled elements installed by Olley. The inspection also confirmed that a series of works had been undertaken during Olley's occupation of the site, without approval. For these reasons the removal of the doors and windows to be used in the recreated studio space in Murwillumbah was considered to be acceptable and replaced by similar doors and windows.

Once the cataloguing and recording of the contents of the house and studio were complete a collection was transported to Murwillumbah to be used in the re-creation, now known as the Margaret Olley Art Centre. Olley's executors and trustees then placed the property on the market.

2. Recent history of development on the site

2.1 Tree preservation order application

On 17 December 2013 the new owner of 48 Duxford Street lodged an application to remove seven Bangalow Palms and one Kentia Palm. The assessment carried out by Council's Trees Officer noted:

- Garden is in general very neglected and over-planted;
- Palm clumps are causing damage to a boundary wall and Council's pathway;
- Palm clumps are close to a wall of the house with potential to damage the structure; and
- A Magnolia tree and other palms are to be retained.

Consent was granted to the application on 5 February 2014 subject to conditions requiring the replacement of shrubs.

2.2 Development applications

On 5 June 2014 a development application (DA 228/2014) was lodged proposing extensive alterations to the existing terrace house and large scale additions to the side and rear of 48 Duxford Street, Paddington. The applicant was advised that the proposal was unsatisfactory and inconsistent with the Paddington HCA DCP. Subsequently the application was withdrawn and the property placed on the market again.

An informal pre-DA was held with the new owner, where issues associated with the previous DA we raised.

On 19 September 2014 the new (current) owners lodged a development application for minor alterations to the existing terrace house and garden. The application involved:

- Demolition of the single storey infill structure linking the terrace and the Hat Factory;
- Internal alterations to the terrace house including two new bathrooms, a stair to the attic and first floor, attic conversion including a dormer window to the rear roof plane of the principal building form and retention of all fireplaces, chimney breasts, windows, skirting boards, flooring and ceilings;
- Repair of existing cast iron balustrade, fringe and timber frieze to the front verandah and balcony;
- Demolition of the external stair to the Hat Factory;
- Internal and external alterations to the Hat Factory including demolition of the existing window in the first floor, enlargement of the ground level opening, installation of new double doors and a Juliet balcony, construction of an internal stair and new doors in the eastern elevation;
- Repair of the existing boundary fence;
- Landscape works including demolition of the existing garden beds, installation of paving and steps into a lower courtyard, turf to the upper courtyard, and retention of a large Magnolia, Frangipani, Kentia Palm and a Hibiscus.

This application resolved the bulk, scale and intervention associated with the previous application and was granted a development consent under delegated authority on 6 November 2014.

On 24 August 2015 Council adopted the following notice of motion:

THAT heritage staff prepare a report to consider listing the late Margaret Olley's house at 48 Duxford Street, Paddington as a local heritage item.

This report responds to this notice of motion.

3. Margaret Olley

Margaret Hannah Olley is one of Australia's most prized interior and still life painters. She was born in Lismore in 1923 and was the eldest of three children. In 1925 the family moved to Tully in far north Queensland, where her brother and sister were born. In c.1931 the Olley family moved back to northern NSW buying a sugar cane farm on the outskirts of Murwillumbah where Margaret and her siblings went to a local primary school. These early years contributed to Margaret Olley's strong link with the Tweed Valley.

In 1935 the family moved to Brisbane and then back to Tully, but Olley remained at school in Brisbane boarding at Somerville House. After high school Olley enrolled in art school. She moved to Sydney to complete an art diploma at East Sydney Technical College, graduating in 1945. During this time Olley became very involved in Sydney's post-war art scene befriending artists such as Donald Friend, William Dobell, Russell Drysdale, Sidney Nolan and David Strachan.

In 1948 Olley held her first solo exhibition. The following year she departed on her first international trip. In 1953 Margaret Olley's father died and she returned to her mother's home in Brisbane where she lived for ten years. From 1955 Margaret Olley's artistic career began to gain momentum and her success allowed her the independence to continue painting, travelling and to buy property in Newcastle and Sydney¹.

In 1962 Olley bought her first property in Paddington Street, Paddington. In 1964 she bought the subject property at 48 Duxford Street, Paddington, a two storey late Victorian Italianate terrace with a two storey former Hat Factory at the rear. Olley made a series of changes to the property including the single storey infill structure between the terrace and the Hat Factory. From the 1970s, when they weren't travelling overseas, Olley and her partner Sam Hughes lived in the room behind the yellow room (sometimes referred to as the blue room)² and then the Hat Factory until Sam's death in 1982.

In 1988 Olley moved into the Duxford Street home permanently. She continued to live and work from the Duxford Street residence until her death in 2011. The Duxford Street terrace was notoriously cluttered, and the subject of many of her paintings³. Margaret Olley's paintings of the interiors of the Duxford Street terrace (in particular the yellow room, Hat Factory and single storey infill structure) were the subject of an exhibition at the Museum of Sydney from 10 November 2012 to 2 April 2013⁴.

¹ Tweed Regional Gallery, The Margaret Olley Centre, Biography
(<http://artgallery.tweed.nsw.gov.au/MargaretOlleyArtCentre/AboutMargaret>)

² Stewart, M (2005) *Margaret Olley, Far From a Still Life*, Random House

³ *ibid*

⁴ Phillip Bacon Galleries, Margaret Olley: Home Interiors at Duxford Street

In 2006 Margaret Olley opened Stage 2 of the Tweed River Art Gallery in Murwillumbah. In March 2014 the third and final stage, the Margaret Olley Art Centre, was opened. The recreation of part of her studio and the Hat Factory is on permanent display as a tribute to Margaret Olley and the importance of the work she created in the Duxford Street terrace.

4. Cultural significance

4.1 Australia ICOMOS Burra Charter, 2013

To respond to the notice of motion the assessment of cultural significance of 48 Duxford Street was carried out in accordance with the Australia ICOMOS Burra Charter⁵ (Burra Charter). The Burra Charter is a guide to making good decisions about heritage places. The Burra Charter process describes the steps involved in identifying and managing the cultural significance of a place. This process is summarised below:

Step One: Understand significance

- Investigate the place
- Assessment of significance

Step Two: Develop policy

- Identify all factors and issues
- Develop policy
- Prepare a management plan

Step Three: Manage in accordance with policy

- Implement the management plan
- Monitor the results and review the management plan

Cultural significance is the sum of the qualities or values that a place⁶ has, including the five values described in Article 1.2 of the Burra Charter- aesthetic, historic, scientific, social and spiritual. In NSW these values have been expanded to the seven criteria identified in the document *Assessing Heritage Significance*⁷.

The identification of the place as either having or not having cultural significance occurs in step one of the Burra Charter process. This is also known as an assessment of significance or heritage assessment. For a place to reach the threshold for heritage listing it needs to satisfy one or more of the seven criteria.

4.2 Assessment of significance

The subject property was assessed in accordance with the Burra Charter process and using the NSW Heritage Office publication *Assessing Heritage Significance*. The assessment can be found in the draft heritage inventory sheet prepared for the property (**annexure 1**). The statement of significance found in the draft inventory sheet provides an overview of the cultural significance of the property:

No. 48 Duxford Street, Paddington, is the former home and studio of Margaret Hannah Olley, one of Australia's most prized interior and still life painters. It has a special

⁵ The Burra Charter, 2013, The Australia ICOMOS Charter for Places of Cultural Significance

⁶ Place is defined in the Burra Charter as: *a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.*

⁷ Assessing Heritage Significance, NSW Heritage Office 2001 (Heritage Manual Update)

association with the life and works of a person of importance to the Woollahra Local Government Area.

With intact building form and detailing, including a finely detailed stucco masonry façade and decorative cast iron lacework, the residence at 48 Duxford Street is a representative example of a Late Victorian Italianate terrace house.

The physical fabric of the terrace house demonstrates association with the substantial collection of speculative built terrace housing constructed in Paddington between 1870 and 1905 to accommodate the middle class, providing important evidence of the suburbanisation of Paddington during the period.

The Former Hat Blocking Factory located at the rear of the property, forms part of a collection of timber clad industrial buildings constructed in Paddington, which provide important evidence of local goods production and trade in the local area over the course of the late 19th and early 20th century.

As the former home of the late Margaret Olley, a well-known local personality and active member of the local artistic community, 48 Duxford Street is held in high regard by the Paddington community.

The assessment found that the property reaches the threshold for local heritage listing under the criteria for historical, historic association, aesthetic and social significance.

5. Consultation with landowner

On 14 September 2015 the landowner was advised of Council's resolution to prepare a report on the potential heritage listing of 48 Duxford Street, Paddington. On 21 September 2015 Council's Manager Strategic Planning and Strategic Heritage Officer inspected the site with the landowner. On 2 October 2015, following the site inspection, the draft heritage inventory sheet was amended and provided to the landowner for comment.

The following table summarises comments received from the landowners on the heritage inventory sheet:

Landowner comments	Staff response
<p><i>'In 1988, Olley again relocated to the Duxford Street house where she would live and work until her death in 2011.'</i> - [Draft inventory sheet]</p> <p>Beyond the Hat Factory, Margaret spent most of her final decades in her 1970s additions - the "rear lean-to structure[s]" - which were removed in 2014 with Council approval. She did not live in the terrace except for a short while decades ago.</p>	<p>Margaret Olley occupied different parts of the property at different times. The influence of the property on her and her subject matter are evidenced through her paintings. Despite primarily sleeping and entertaining in the single storey infill structure between the Hat Factory and terrace, her paintings provide evidence that she worked from other rooms within both the terrace and Hat Factory.</p>
<p>The three rooms from 48 Duxford St that are most relevant to Margaret Olley were reproduced at The Margaret Olley Arts Centre, after taking anything and everything of worth from 48 Duxford St, including doors and</p>	<p>There are elements of the physical fabric remaining at the property that continue to provide a link to the time Margaret Olley occupied the house.</p>

<p>window[s] from the Hat Factory.</p>	<p>The two storey timber structure of the former Hat Blocking Factory is substantially retained as are the internal configuration of rooms in the terrace along with a large amount of significant internal fabric, such as fireplaces, chimney breasts, flooring, skirtings and windows.</p> <p>One of the main reasons Olley preferred the Duxford Street terrace for working was because of the quality of light. This is a result of architectural features such as room layouts and window locations. These attributes remain, particularly in the terrace building.</p>
<p>Heritage significance assessment – criteria (e): <i>‘No. 48 Duxford Street has potential to yield archaeological information associated with Bradley Hall that may contribute to an understanding of the local area’s cultural or natural history.’</i> - [Draft inventory sheet] <i>‘potential to yield’</i> info on Bradley Hall is a stretch.</p>	<p>Bradley Hall was an early estate with a large house constructed in 1839 in the middle of present day Stafford Street. The property at 48 Duxford Street is located on part of what was the original estate. There is evidence that the western arm of the circular drive associated with Bradley Hall intersected the land now known as 48 Duxford Street. Therefore there is the potential for archaeological evidence from that period to be uncovered at 48 Duxford Street.</p>
<p>Heritage significance assessment – criteria (g): <i>‘Taking stylistic cues from the adjoining terrace group at 26-46 Duxford Street, the terrace house at 48 Duxford Street is a representative example of the Late Victorian Italianate terrace houses built in Paddington at the end of the 19th century.’</i> - [Draft inventory sheet] Terrace at 48 Duxford St is not particularly special - one of many.</p>	<p>The building at 48 Duxford Street is a good example of Late Victorian Italianate terraces that were built in Paddington, as such it is representative of this style. The fact that there may be other examples is not a reason to exclude it from a heritage listing.</p>

6. Next steps

If Council supports the recommendation of this report, the next steps in the process are:

- Notify the landowner of Council’s decision;
- Prepare a planning proposal to list the property as a heritage item in the Woollahra LEP 2014 (WLEP);
- Submit the planning proposal to the Department of Planning and Environment (including a request for delegation of the plan-making steps);
- Receive a gateway determination from the Department;
- Carry out public consultation in accordance with the gateway determination (this will include notification letters to landowners and adjoining properties and notification published on a weekly basis in the Wentworth Courier. The public consultation period includes an opportunity for the landowner to make a further submission regarding the planning proposal);
- Report the findings of the public exhibition to the Urban Planning Committee (the landowner will be notified and will be invited to address the committee);
- Notify the landowner of Council’s decision;

- Subject to Council's decision on whether to proceed, request the Parliamentary Counsel to prepare a draft LEP to amend the Woollahra LEP 2014;
- Council makes (approves) the LEP, subject to obtaining delegations from the Minister, otherwise the Minister makes the LEP;
- Gazettal of the LEP.

7. Conclusion

The heritage significance of 48 Duxford Street, Paddington has been assessed in accordance with the Burra Charter and NSW heritage best practice guidelines. The property fulfils five of the heritage assessment criteria for local heritage listing. The property has historical, historic association, aesthetic and social significance, and is a representative example of Late Victorian Italianate terrace houses built in Paddington at the end of the 19th Century.

The heritage significance of the property is demonstrated through significant spaces associated with one of Australia's most celebrated artists, Margaret Olley, including the yellow room and Hat Factory, and significant fabric such as fireplaces, skirtings, room proportions and configuration, which also reflect characteristic features of the Late Victorian Italianate architectural style.

Annexures

1. Draft heritage inventory sheet- 48 Duxford Street, Paddington (version October 2015)

Draft Woollahra 2015 Heritage Inventory

Based on the NSW Heritage Office State Heritage Inventory sheet

ITEM DETAILS			
Name of Item	Late Victorian Terrace House and Former Hat Blocking Factory (Buildings, Interiors and Grounds)		
Former name	'Carbiona'		
Item type	Built		
Address	Number 48	Street Duxford Street	Suburb Paddington
Property description	Lot 1	DP 918750	
Owner	Name Mrs G D Greenberg	Address 46-48 Duxford Street	
Use	Current Residential	Former Residential/Industrial	
Statement of significance	<p>No. 48 Duxford Street, Paddington, is the former home and studio of Margaret Hannah Olley, one of Australia's most prized interior and still life painters. It has a special association with the life and works of a person of importance to the Woollahra Local Government Area.</p> <p>With intact building form and detailing, including a finely detailed stucco masonry façade and decorative cast iron lacework, the residence at 48 Duxford Street is a representative example of a Late Victorian Italianate terrace house.</p> <p>The physical fabric of the terrace house demonstrates association with the substantial collection of speculative built terrace housing constructed in Paddington between 1870 and 1905 to accommodate the middle class, providing important evidence of the suburbanisation of Paddington during the period.</p> <p>The Former Hat Blocking Factory located at the rear of the property, forms part of a collection of timber clad industrial buildings constructed in Paddington, which provide important evidence of local goods production and trade in the local area over the course of the late 19th and early 20th century.</p> <p>As the former home of the late Margaret Olley, a well-known local personality and active member of the local artistic community, 48 Duxford Street is held in high regard by the Paddington community.</p>		
Level of significance	Local		
Heritage listings			
DESCRIPTION			
Designer	Unknown		
Builder	Unknown		
Construction years	c.1900		
Physical Description	<p>Two storey late Victorian Italianate terrace house with decorative stucco façade and filigree detailing. Intact principal building form with front and rear balconies. Italianate stuccoed pilasters, architraves, corbelling and quoins to front façade. Vermiculation to quoins and party wall corbels. Decorative cast iron lace brackets, frieze with finials, balustrade and columns and timber dentils to front balcony/verandah. Intact rear wing with irregular double hung window fenestration pattern. Early 20th century skirting boards, modeled architraves, cornices, solid core timber doors, decorative plaster ceiling roses, hardwood floorboards and tile hearth fireplaces to interior.</p> <p>Wrought iron palisade fence and gate to front and part side boundary. Mature plantings in</p>		

Draft Woollahra 2015 Heritage Inventory

Based on the NSW Heritage Office State Heritage Inventory sheet

	front yard. Two storey timber building at rear of site with gable roof form, sawn weatherboard cladding and small sandstone block plinth.
Physical condition	Exterior generally in good condition, some damage to front verandah iron lacework and timber dentiles. Interior in moderate to good condition.
Modification and Dates	1900 – Building application for the construction of a two storey terrace house 1952 – Building application to raise roof to Former Hat Blocking Factory rear lean-to structure, Old lean-to section demolished 1952 – Building application to 'made-good' old weatherboarding to Former Hat Blocking Factory 1967 – Building application for a new brick fence erected on laneway alignment (for Margaret Olley) 1967 – 2011 – Piecemeal alterations and additions to rear lean-to 2014 – Development application for demolition of rear lean-to structure and minor alterations to Former Hat Blocking Factory approved
Archaeological potential	Archaeological relics associated with Bradley Hall house and grounds may be uncovered at the site. Archaeological relics associated with the industrial use of the rear of the site during the early 20 th century, namely the Former Hat Blocking Factory, may be uncovered at the site.

HISTORY

Historical notes

The Cadigal people of the Eora Nation are the traditional inhabitants of the land from Sydney to South Head. Following European occupation, the Cadigal people were greatly affected by the smallpox epidemic of 1789 and alienated from traditional food sources and land.¹ Oxford Street is a known Aboriginal track, which served as a trading route between farmed grassland and Cadigal coastal fishing areas.

In October 1832 William Lithgow, auditor general for the colony of New South Wales, received a grant of two allotments from Governor Bourke. No record of Lithgow having occupied the allotments has been uncovered. By 1839 a large house known as *Bradley Hall* had been constructed on the site and Thomas Barker, a successful Darlinghurst Miller, had taken possession of the grants. *Bradley Hall* was a six bedroom house with servant's quarters, cellar, enclosed yard, outbuildings including gardener's house and large circular drive. The house was sited in proximity to the centre of present day Stafford Street and the western arm of the circular drive intersected the land now known as 48 Duxford Street². *Bradley Hall* was occupied by AB Smith Esquire from 1839 to 1844, when the then 4 acre property was offered for sale³.

In 1845 *Bradley Hall* was sold to William Stafford Broughton, a tailor, grazier and politician who served as Mayor of Sydney in 1846 and was elected to the Legislative Assembly in 1859. Broughton lived at *Bradley Hall* for over fifty years⁴ until subdividing his estate in 1898 for residential development. As part of the subdivision Duxford Street was extended to the south, Stafford Street established and *Bradley Hall* demolished. The land now known as 48 Duxford Street was subdivided from the estate at this time and described as Section 1, Allotment 18 in the April 1898 Broughton's Estate Paddington Subdivision plan.

By 1901 a two storey late Victorian Italianate style terrace house fronting Duxford Street was constructed at the site (then known as 46 Duxford Street) owned and occupied by Mr David Flannery. By 1903, the property was in mixed use as a house and shop⁵. It is possible that the two storey weatherboard structure at the rear of the site dates from this time and was in operation as a shop. It is not known what sorts of wares were sold from the shop at this time. Mr Flannery retained occupation and ownership of the property until 1909, when John King Fraser purchased the property.

In 1930 the property was purchased by Mr Arthur Sharpe. By 1938 a 'Hat Renovator' was operating out of a two storey weatherboard building at the rear of the site⁶. It is possible that the Hat Renovator business had been in operation prior to the Sharpe's purchase of the land. The business is described as 'Hat Blocking Factory' in a 1952 building application for alterations to the building. The Sharpe family are believed to have owned and occupied the

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Based on the NSW Heritage Office State Heritage Inventory sheet

property until its sale to renowned Australian artist Margaret Hannah Olley in 1964.

Prior to sale of the Duxford Street property, Margaret Olley purchased another terrace house at 70 Paddington Street, Paddington. Olley did not consider the Paddington Street house an ideal place to paint and in late 1964 she purchased 48 Duxford Street which she considered to be 'a better place for working than my other house in Paddington Street'. The artist kept two of the rooms in the house and the Former Hat Factory for her own use and rented out the rest of the house to individual tenants. A frequent traveler in her early and middle career, Margaret Olley spent extended periods of time away from her Duxford Street house and studio. In the early 1970s, on her return from working in Paris, Olley found Duxford street too crowded with its various tenants and relocated to (then deceased) friend David Strachan's Paddington Street house to establish a new studio.

Margaret Olley returned to the Duxford Street house in the early 1970s, after Sam Hughes took up residency there. Olley and Hughes lived at the Duxford Street house until Hughes' passing in 1982. Within two years of Hughes death, Olley had relocated to a newly purchased house in Gurner Street Paddington. With age Olley began to find the idiosyncrasies of the Gurner Street house, namely its steep staircase, prohibitive. In 1988, Olley again relocated to the Duxford Street house where she would live and work until her death in 2011. Olley accumulated a vast collection of objects which were showcased in the house and became the subject matter of her paintings. During her time at 48 Duxford Street the artist produced numerous interior and still life works for which she has been hailed 'one of Australia's most prized interior and still life painters'. The interior spaces of the terrace house at 48 Duxford Street form part of the subject of numerous paintings, some of these rooms remain recognisable from her artworks such as the yellow room and blue room.

Margaret Olley's contribution to the artistic community was formally acknowledged in 1991 when she was made a member of the Order of Australia in 1991, and again in 2006 as a Companion of the Order 'for service as one of Australia's most distinguished artists, for support and philanthropy to the visual and performing arts, and for encouragement of young and emerging artists'.

At the artist's bequest, a substantial collection of items was relocated from 48 Duxford Street to The Margaret Olley Art Centre, Tweed River Art Gallery. There Olley's studio space has been 'reconstructed' using building fabric taken from the lean-to structure that linked the terrace house to the Former Hat Blocking Factory.

¹ Heiss, A, Gibson MJ - *Barani Sydney Aboriginal History* <http://www.sydneymarani.com.au/sites/aboriginal-people-and-place/>

² Metropolitan Details Series plan/NSW Department of Lands Paddington Sheet 18, 1888

³ Watters, L (2004) *Paddington Heritage: Listed sites within the Woollahra Local Government Area*, Woollahra Municipal Council

⁴ Bowd, H (1969) Broughton Thomas Staggord (1810-1901) – *Australian Dictionary of Biography Volume 3*, Melbourne University Press, pp 253-254

⁵ 1903 *Paddington Rate Book*, Paddington Municipal Council

⁶ *Building Inspectors Report October 1938* – Listing for Duxford Street, '1 Hat Renovator'

⁷ Stewart, M (2005) *Margaret Olley, Far From a Still Life, Random House*

⁸ *The Australian Women's Register*, Olley, Margaret - www.womenaustralia.info/biogs/PR00468b.htm

HISTORICAL THEMES

Australian Theme	NSW Theme	Local Theme
4. Building settlements, towns and cities	Towns, suburbs and villages	Late Victorian era subdivision pattern Late Victorian era streetscape Late Victorian/early 20 th century housing Early 20 th century industry
4. Building settlements, towns and cities	Accommodation	Terrace housing
8. Developing Australia's cultural life	Creative endeavor	Late Victorian Italianate style
9. Marking the phases of life	Persons	Residence of person of importance

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Based on the NSW Heritage Office State Heritage Inventory sheet

HERITAGE SIGNIFICANCE ASSESSMENT	
<p>Historical significance SHR criterion (a)</p>	<p>The physical fabric of the terrace house at 48 Duxford Street is evidence of the suburbanisation of Paddington during the late 19th and early 20th century.</p> <p>The allotment proportions, setback, siting and building alignment of the terrace house demonstrate the Late Victorian era subdivision pattern established by the 1898 sale of the Broughton Estate.</p> <p>The building form of the terrace house demonstrates association with the collection of speculative built terrace housing built in Paddington over the course of the late 19th early 20th century to accommodate the middle class.</p> <p>The physical fabric of the Former Hat Blocking Factory at 48 Duxford Street is evidence of late 19th and early 20th century laneway industry in Paddington.</p> <p>The building form and siting of the Former Hat Blocking Factory demonstrate association with the collection of timber clad factory buildings constructed throughout Paddington over the course of the late 19th and early 20th century to meet demand for local goods production and trade.</p>
<p>Historical association significance SHR criterion (b)</p>	<p>No. 48 Duxford Street has a special association with the life and works of renowned Australian painter Margaret Hannah Olley. One of Australia's finest still life and interior's painters, Margaret Olley is a person of importance to Paddington, the Woollahra Local Government Area, the State of NSW and Australia.</p> <p>The interior spaces within the terrace house and Former Hat Blocking Factory make numerous appearances in the interior and still life paintings produced by Margaret Olley between 1970 and 2011.</p> <p>Although Olley's possessions have been removed from the site, the physical fabric of the terrace house and Former Hat Blocking Factory continues to provide important evidence of Olley's occupation of the site as a home and artist's studio. Some of the rooms in the terrace house remain recognisable from her artworks.</p>
<p>Aesthetic significance SHR criterion (c)</p>	<p>The terrace house at 48 Duxford Street is exemplar of the Late Victorian Italianate architectural style. The decorative stuccoed façade, Italianate stucco pilasters and filigree cast iron lace work are finely detailed and distinctive aesthetic attributes typical of the architectural style.</p>
<p>Social significance SHR criterion (d)</p>	<p>No. 48 Duxford Street has a special association with the Paddington community. As the former home of the late Margaret Olley, a well-known local personality and respected artist, 48 Duxford Street is esteemed by the Paddington community.</p>
<p>Technical/Research significance SHR criterion (e)</p>	<p>No. 48 Duxford Street has potential to yield archaeological information associated with Bradley Hall that may contribute to an understanding of the local area's cultural or natural history.</p>
<p>Rarity SHR criterion (f)</p>	<p>48 Duxford Street does not possess uncommon, rare or endangered aspects of the local area's cultural or natural history.</p>
<p>Representativeness SHR criterion (g)</p>	<p>Taking stylistic cues from the adjoining terrace group at 26-46 Duxford Street, the terrace house at 48 Duxford Street is a representative example of the Late Victorian Italianate terrace houses built in Paddington at the end of the 19th century.</p>

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Integrity	Terrace house: Very High. The original building form is largely intact and no major modifications to the detailing have been undertaken. Hat Blocking Factory: High. The Hat Blocking Factory has been modified over the course of the mid to late 20 th century. Some of the modifications were for Margaret Olley.			
RECOMMENDATIONS				
Recommendations	It is recommended that 48 Duxford Street Paddington be listed as a heritage item in Woollahra Local Environmental Plan 2014.			
INFORMATION SOURCES				
Type	Author/Client	Title	Year	Repository
Plans	Various	Subdivision Plans	Various	Woollahra Local Studies Collection
Record	Paddington Municipal Council	Building Inspectors Report October 1938	1938	Woollahra Local Studies Collection
Record	Woollahra Municipal Council	Rates Book Records	Various	Woollahra Local Studies Collection
Paper	Watters, L	Paddington Heritage: Listed sites within the Woollahra Local Government Area	2004	Woollahra Municipal Council
Book	Bowd, H	'Broughton Thomas Staggord (1810-1901) Australian Dictionary of Biography Volume 3	1969	State Library of New South Wales
Book	Stewart, M	Margaret Olley, Far From a Still Life	2005	Woollahra Local Studies Collection
Website	Various	The Australian Women's Register, Olley, Margaret	2014	www.womenaustralia.info
Website	Heiss, A, Gibson MJ	Barani Sydney Aboriginal History	2014	www.sydneybarani.com.au
Map	NSW Dept of Lands	Metropolitan Details Series Plan - Paddington Sheet 18, 1888	2014	State Library New South Wales Maps of Sydney Collection

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IMAGES			
Image Caption	48 Duxford Street, Duxford Street Elevation		
			
Image Year	2015	Image author and Copyright Holder	Woollahra Municipal Council

Image Caption	48 Duxford Street, Interior Yellow Room		
			
Image Year	2011	Image author and Copyright Holder	Steven Alderton

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Image Caption		48 Duxford Street, Interior Yellow Room	
			
Image Year	2015	Image author and Copyright Holder	Woollahra Municipal Council

Image Caption		48 Duxford Street, view from the rear yard to the terrace	
			
Image Year	2015	Image author and Copyright Holder	Woollahra Municipal Council

Draft Woollahra 2015 Heritage Inventory

Based on the NSW Heritage Office State Heritage Inventory sheet

Image Caption	48 Duxford Street, view to the former hat factory
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Image Year	2015	Image author and Copyright Holder	Woollahra Municipal Council
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AUTHOR	
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