

VISION and REALITY

The evolution of a house 30 Mary Street, Longueville

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No. 30 was the first house to be built on the Mary Street part of a subdivision of the old Amalfi estate at the bottom of the Longueville Peninsula. The house received public recognition as an example of the post war international style in housing and was placed on the NSW Heritage Register. The original house had been designed by a well-known Sydney architect, Neville Gruzman, but renovations were constantly needed and the house as a result reflects his originality but also the limitations of his design.

We were in one of the painting studios in the concrete bunker of a building on Flinders street that housed the painting department of the College of Fine Arts in Paddington. A storm had hit Sydney, it was pouring with rain outside and there were puddles of water from leaks inside the building. Judy had a well developed landscape abstract on her easel; I can't remember what I was painting. Suddenly the lights went out. It didn't make the studio pitch dark, but it was gloomy and hard to see what you were doing. One of the lecturers appeared – they often vanished from the classes for one reason or another, probably boredom – and he wandered around the easels saying “Keep working!” which he thought was very funny in the circumstances.

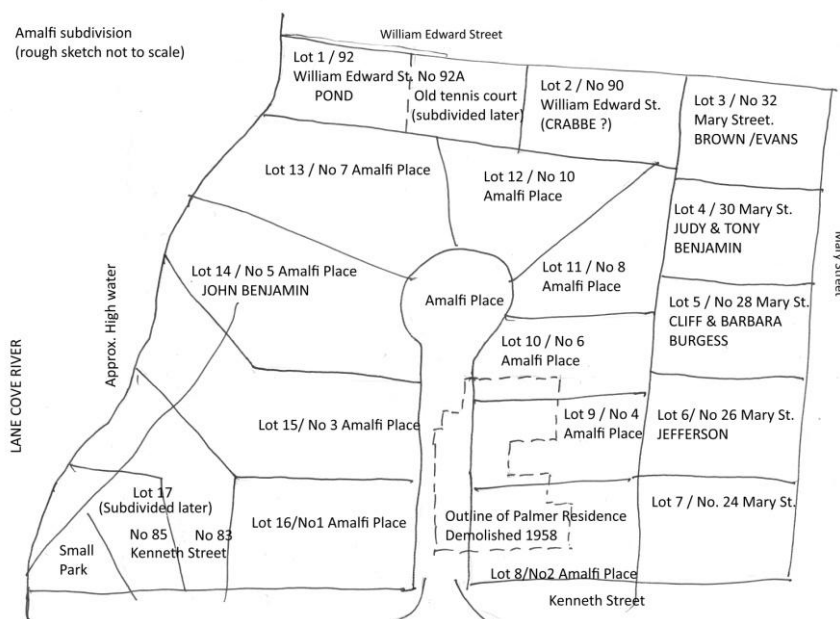
I said to Judy, “let's take a break”, and we stuck our brushes in the appropriate jars and went to make a coffee in the common room.

As we sat drinking our Nescafe, I said to Judy, “look, I'm going to call it quits for today. This rain is worrying me because our roof has been leaking and I think I should go home and check on it.”

“Oh? Where do you live?” said Judy. I replied, “Longueville”, and she said, “Really? I have had a long association with Longueville, we used to live in Mary St.” I stared at her - suddenly all sorts of things fell into place. We had been working side by side in printmaking and painting classes for over 18 months and I hadn't realised that the Judy Benjamin I was talking to was a Benjamin closely associated with the development of Longueville.

I said, “Judy, I'm living in your house.” It was Judy's turn to stare. I roughly knew the history of our house and I knew she and her husband, Tony Benjamin, were the first owners. I wanted to talk to her about it but she said, “I was not happy in that house”. A little taken aback, I didn't press her. We exchanged a few memories, particularly as it was raining, about how the roof leaked; but when I invited her to come and visit the house, she was reluctant. Sadly she retreated from contact and we never really spoke again.¹

Our house, the Benjamin House at No. 30 Mary Street, Longueville, was the first house to be built on the Mary Street part of a subdivision of the old Amalfi estate.² This was an area of about 4 acres at the bottom of the Longueville Peninsula that had been owned by the family of Joseph Palmer. It was Tony Benjamin's father, John Benjamin, managing director of Benjamin stores in Chatswood at the time, who purchased the Amalfi estate and subdivided it in 1958, giving his son a choice of lot.



Tony and Judy chose the block on Mary Street above rather than in Amalfi Place, as Tony had had a leg amputated due to cancer and wanted a level block with ease of access. Tony and Judy Benjamin began building on lot 4 in 1959, George Jefferson followed on lot 6 and Cliff and Barbara Burgess, the neighbours between the two, built their house on lot 5 in 1963.³

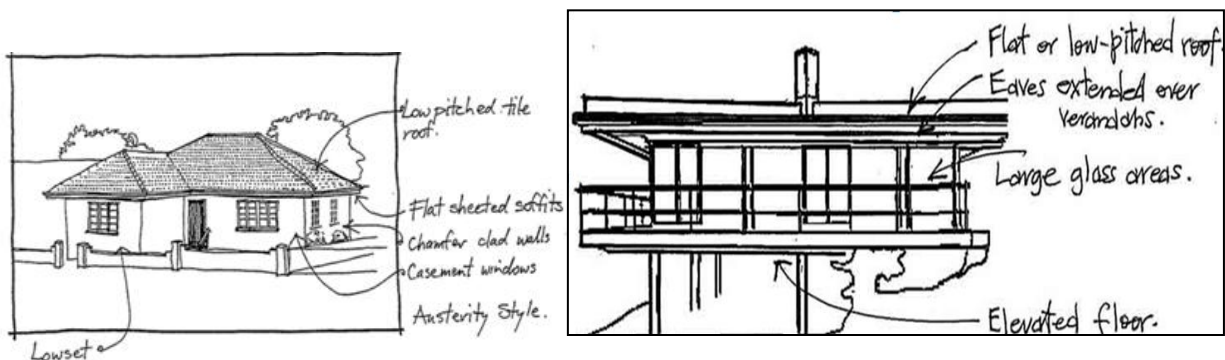
The Benjamin house received public recognition as an example of the post war international style in housing. A heritage study was undertaken for Lane Cove in 1987 and 30 Mary Street was placed on the NSW register as ‘an interesting modern house’ exhibiting “...a number of interesting ideas, originally being generated around a central courtyard (now in-filled).”⁴ But as the filled central courtyard indicated, major changes to the original design had been made by 1987. The house had been designed by a well-known Sydney architect, Neville Gruzman, but renovations were constantly needed and, as a result, it reflects his originality but also the limitations of his design.

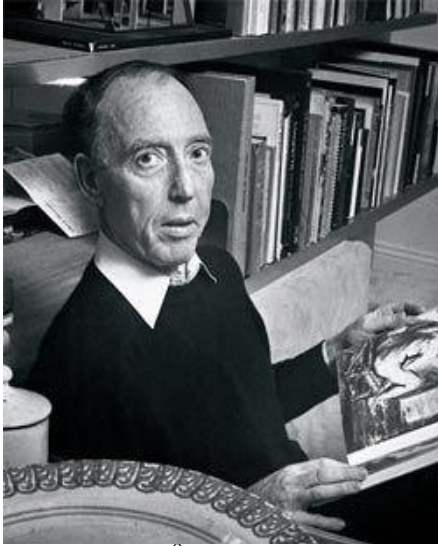
The Amalfi subdivision is in a lovely position overlooking the Lane Cove River. A description from Joseph Palmer’s son, Lynton, described the view and the vegetation on the estate in his day. Longueville had been mined for timber early in the history of the colony which meant there was a clear and glorious view extending a mile upstream to Figtree Bridge. He described the vegetation as “.....bushland with Gum and Ti-tree sprinkled with Waratah, Christmas Bush, Buttercups, Boronia, Flannel-flower and Christmas Bells, and to the delight of children, Geebung, Five-corner and Native Currant.”⁵

Early photographs also show the land on the Mary Street part of the estate as still having some trees including Norfolk and scrubby Radiata pine trees and some Eucalypts. Cliff Burgess said, “There were seven fir trees on my property, all of which I demolished,” and photographs of next door at 30 Mary Street from that time indicate there were similar pine trees there as well. Cliff referred to the area as ‘the old dairy’ where the cow belonging to the Palmer family was grazed.⁶ Today two magnificent Lemon-scented gums and a third, bifurcated gum have grown in front of the house at No 30. and to the side, a very large Norfolk Pine; but the Radiata pine trees are long gone.

The blocks had a certain amount of land fill behind a high retaining wall, as Cliff discovered. The stonemasons used rock excavated from the property to build the old *Amalfi* house and there were rocks and rubble remaining when they were finished. According to Cliff,

When my builder started the ground work, digging the trenches, he rang me and said, ‘Cliff, did you know you are on filled land?’ I said, ‘what about all those trees?’ They were big trees. I had enough money to build and £500 for extras. Anyway, I said to him, ‘what does this leave me with?’ He said, ‘you have two choices: you can either pier and beam or you can excavate down to bedrock’. I said, ‘and how much would each cost?’ Both cost £500 pounds, so before anything was built, my money was done.⁷





Neville Gruzman.⁸



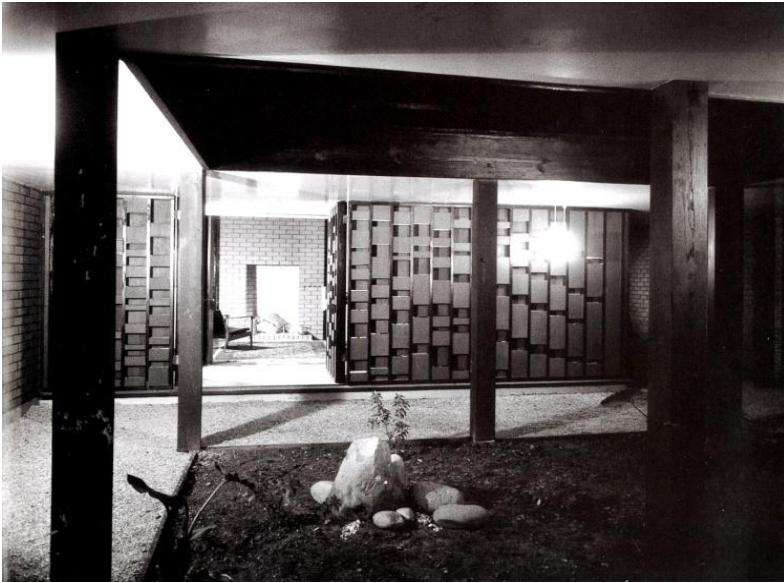
View from the East before the Burgess house was built.⁹



View from the street: the trellis aided privacy.



The Japanese influence: flat roofs and large, dark, horizontal and vertical beams.



Looking through the first courtyard to the front door which is in an ornamental wood screen.



The central open courtyard



The open plan galley kitchen and living area

After the Second World War, building materials were limited and brick-veneer project homes, built on concrete slabs, began to fill the suburbs. It was a style of house that was seen as the product of post war austerity. Against this, architects influenced by the International Style encouraged a new way of living in Australia's natural environment with open plan designs that allowed movement from indoor living areas to an outdoor patio and garden.¹⁰ Limited supplies of terracotta tiles and brick also justified experimentation with other materials so that flat roofs challenged the hipped tiled roof and glass walls replaced brick.

Phillip Goad, the author of the monograph on Neville Gruzman, wrote that the open plan living where the kitchen-dining room becomes a unified space, a design feature taken for granted now, was a post-war invention. The horizontal roofs and unadorned vertical walls connected suburban architecture to current concepts of abstraction. This was a new way for families to live and represented a period of optimism and experimentation in Australian architecture.¹¹

Tony and Judy Benjamin commissioned Neville Gruzman to design their house, Gruzman reporting that they came to him because they liked a house he had previously built which was known as the Probert house, in St Ives.¹² According to Judy, he was given a free hand.

Gruzman had a considerable reputation as an innovative architect in the 1950s and 1960s, eventually gathering honours and becoming Adjunct Professor at the University of NSW. He is best known for the residential houses he built in Sydney influenced by the international Modernist style of architecture, but he was eclectic and original and combined other influences. The design of No. 30 Mary Street had been inspired by his recent trip to Japan. He wrote, "...black stained timber post and beam structured houses were my interest"¹³ and the house became known locally as the Japanese House.

Photographs of the original house are included in the monograph written in 2006 about Neville Gruzman and his work by Philip Goad titled, *Gruzman: and architect and his city*. The beautiful black and white photographs are by David Moore, a renowned Australian photographer; but it is difficult to recognise the house from them because a number of images were taken at night and are dark and because over its life, many changes have been made to the house.

The Japanese influence was most marked in the layers of flat roofs and large, dark, horizontal and vertical beams. The single storey house was low and could barely be seen from the street. Privacy was provided by grey brick walls across the front of the house and large wooden trellises in the front and on the western side that drew the public eye away from the living areas.

The entrance to the property was down a curved driveway into wide covered area that acted at the same time as both the garage and the formal entrance. The level access under cover from the garage area to the kitchen was particularly convenient both for guests and family. Between the garage area and the front door there was a space open to the sky providing light for tree ferns and shade-loving plants. This was the first of the courtyards that were a distinctive feature of the overall design.

Past the first courtyard garden, the formal entry was a double doorway set in an ornamental screen of wood. The screen was designed by Gruzman and was another of his Japanese influences. In the original design the front door opened into formal sitting and dining areas either side of a central fire place. To the left of this area, in the very centre of the house, was an open courtyard, the most striking feature of the whole design.

The galley kitchen and informal family room filled the southern side of the internal courtyard with sweeping views to the Lane Cove River and the Hunters Hill Peninsula opposite. This area was open plan in design, well before it became the norm. Ceiling heights varied and the extra height was filled by clerestory windows.

The overall impression was of black timber beams, white ceilings and walls of glass interspersed with dark red timber panels and grey brick. It was simple and austere by contemporary standards with few decorative elements in accordance with Japanese tradition.

Although the main internal courtyard provided light throughout the house, it had to be circumnavigated to reach the bedrooms, requiring an excursion down corridors. Off the hallway to the bedrooms, the only bathroom was in sections with the toilet separate from bath and shower. There were three bedrooms, two of a reasonable size, the main bedroom with a walk-in dressing room; but the third between them was very small with space for no more than a single bed. The wall between this small bedroom and the next was made of built-in cupboards with half of each cupboard being accessed from each bedroom.

Carpentry was one of Gruzman's interests and cupboards and shelving were part of the overall design. All bedrooms had floor-to-ceiling glass walls and a glass door that gave onto a private courtyard garden. There was an easy sense of movement between the inside and the outside spaces and the garden was like a series of courtyards treated as 'external rooms'.

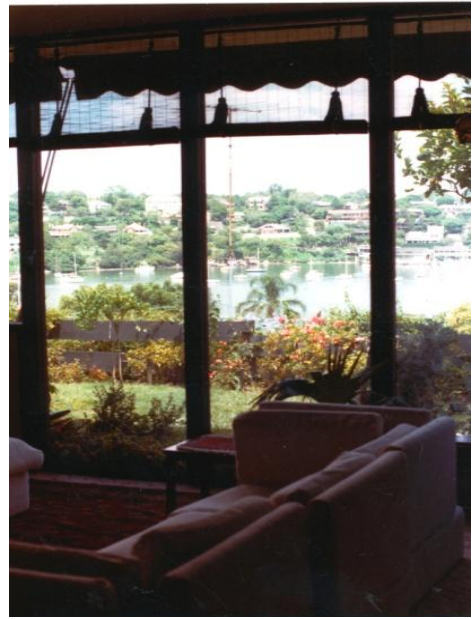
The design stood in contrast to the bungalows of post war Australia and the spec-built houses in Amalfi place below. Where a typical house was a brick box with solid walls punctuated by windows, dark even on a sunny day, this was a house filled with light. Even today the Benjamin house has retained its novelty and originality in relation to the other houses in the street.

There were, though, inherent problems that would surface later and contribute to the frequent alterations that have been required through its nearly 60 year life. It was impractical in many ways – a charge made by more than one of Gruzman's clients. Judy Benjamin said that not long after they moved in, they found the roof leaked after a downpour and their son's cot was surrounded by water. When they reported this to Gruzman, he arrived with a toy yacht. A witty gesture but not very helpful in the circumstances.

Problems arose from the execution of details in the original building and the materials chosen. The roofing material was nailed down with battens and the nails rusted, allowing water into the structure. In time the roof underneath, being timber, moved and wooden beams, spanning too great a distance, warped. The trellises were made of Oregon pine, a soft wood unsuitable to exposure to all weathers. Floor to ceiling glass, especially on the western side, made the house hot in summer and cold in winter. Today these issues would be resolved with steel beams, better roofing materials and design techniques to keep direct sun off the glass. The timber and glass structure Gruzman had designed needed constant repair.

Originality of the design also had its price with building authorities and contractors. From the beginning Gruzman's plans conflicted with council specifications, including non-standard eaves and wall heights. The Minutes of the Lane Cove Council meeting of Monday, 12 October, 1959, record that the "application to erect a timber and glass dwelling on Lot 4 Mary Street...be disapproved on the grounds of design and public interest."¹⁴ Gruzman reported that "...courageous builders willing to build contemporary houses were few and far between" and that "Two years of tendering and re-tendering occurred before construction began."¹⁵ Gruzman told us, when we came to know him, that when the Benjamins finally moved in, they could only afford two bamboo chairs for furniture.

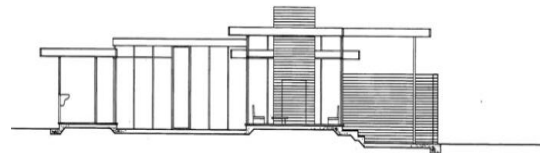
Views were, of course, important. John Benjamin, when he subdivided the Amalfi estate and sold the lots, promised that the houses below the Mary Street properties would remain single storey to preserve the views of the houses above. By 1963, when sales had been slow, he considered allowing three two-storied houses in Amalfi Place, but agreed eventually to place a covenant on the properties with the payment of compensation to the builder involved. Before Tony and Judy Benjamin's house was completed, the owner of Lot 2 / No. 90 William Edward Street, took advantage of a legal technicality that allowed the height of the house to be measured from the highest point on the land, in this case a very narrow ledge at the back of the block, not the general surface level as was intended, and built what was effectively a two storied house. This obscured the view to the South West from the Benjamin house. Gruzman and the Benjamins took the case to court but lost and the loss of that view to the river so galled Gruzman that it is reported in all records of the Benjamin House and he spoke of it to us twenty five years later. His solution was to build another high grey brick wall to block the sight of the house, making that corner of the property another private courtyard.



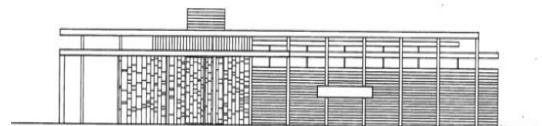
Left: View of the dining area on one side of a central fireplace and the kitchen – living area to the right, seen from the south-west corner outside. Right: view across Lane Cove River from the living area.



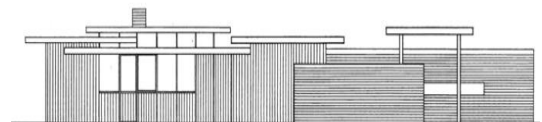
View from the same corner at night.



Cross section

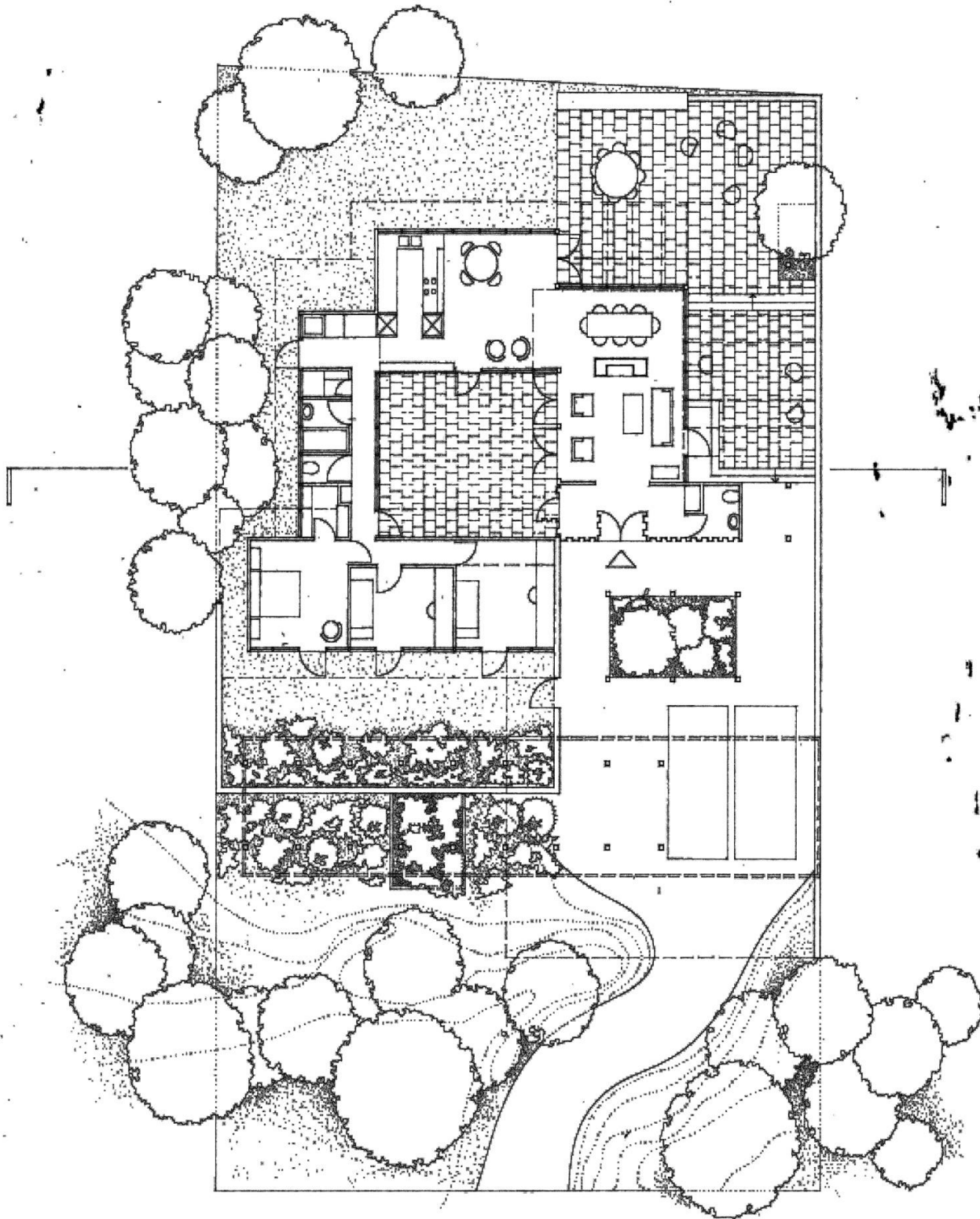


West elevation



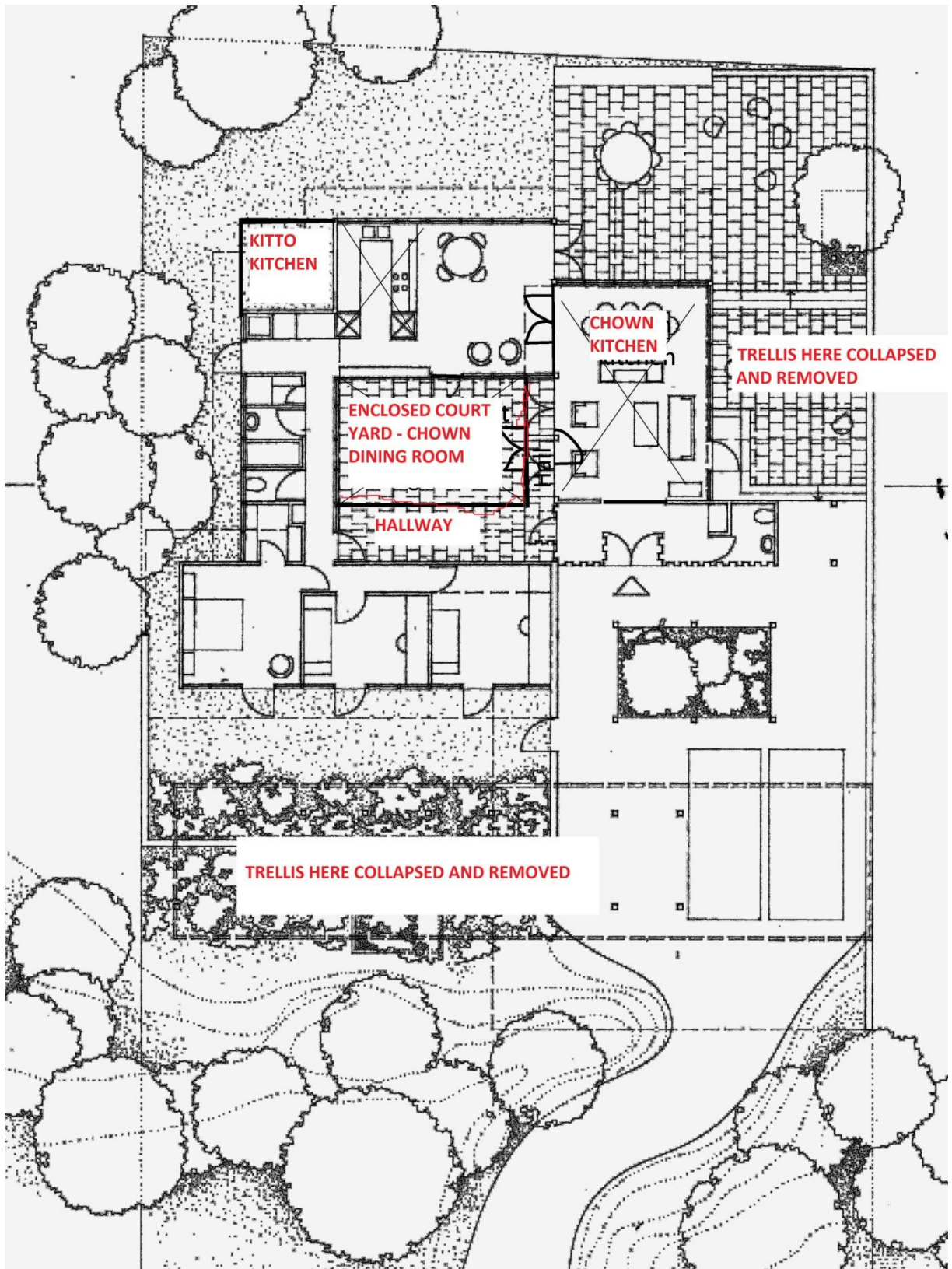
North elevation

FLOOR PLAN OF ORIGINAL HOUSE



Floor plan

FLOOR PLAN OF ALTERED HOUSE



Beautiful and original as the house was, life in it began with tragedy for the Benjamins. On the day Gruzman contacted Judy and Tony to advise them they could move in, he learned they had just lost a child to SIDS, Sudden Infant Death Syndrome. Life was not easy for the young family in the new home as Tony was not well. In 1965 Tony died and after less than five years, Judy sold and moved to William Edward Street opposite the Kingsford Smith Oval, where she raised her two sons.¹⁶

The next owners of No. 30 were John Reginald Kitto, a solicitor and company secretary, and his wife, Grace.¹⁷ They made a few changes internally including removing the galley kitchen and building a kitchen in a new room on the south-east corner of the house. This converted the family room into a larger sitting room off the dining area and the space inside the front door into a large entry.

In 1979, having lived there for 14 years and raised two daughters, they put the house up for sale. We were looking for a family home in the area as our boys had started school at Lane Cove Public, so we attended an 'open house' viewing. We saw the house almost in its original condition then, before the internal courtyard was filled in. I asked Grace Kitto if she had encountered any problems with the house. She was not about to criticise the house she was selling, however she mentioned the heat in the internal courtyard and difficulties watering Camellias in large pots she had growing there.

She said could see me raising my sons in the house as she had her daughters, but it was not to be at that time. The price was at the extreme end of our budget and we had yet to sell our current home. One Saturday I was up a ladder painting the outside of the house in preparation for sale, when the phone rang. My husband came to the foot of the ladder saying, "I have bad news. The agent phoned to say the Mary Street house has been sold - they have accepted an offer before auction." He asked me if I was very disappointed, and I could honestly say no. I was sorry, but, as I replied, "the price is way over our absolute maximum. If it had been just a little bit over, then I would have been bitterly disappointed, but at that price, it is out of our reach."

Brian Chown, through his company, Brimar Investments, became the owner on 25 June, 1979. Chown was a local businessman, the managing director of Brian A. Chown Pty Ltd as well as director of several other companies. He was a councillor from 1968 to 1971 and was involved in a number of local associations.¹⁸

It was Chown who made the greatest changes to the Benjamin House at No. 30. He had the internal courtyard enclosed, making part of it a hallway to the bedroom areas and the rest a dining room. The central fireplace and chimney in what had been the formal sitting and dining area was removed and the whole area converted into a large kitchen.

Chown's ownership was brief, less than 5 years. This possibly was due to financial stress as the original Title of Certificate which lists mortgages on properties, shows that Chown appears to have raised five mortgages on No. 30 between 1979 and 1984. All of these were discharged in January 1984 when he sold the property to us.¹⁹

In 1983, four years later, the many steps in our current home were proving difficult for me to manage as the result of injuries in a car accident. My parents were visiting from Melbourne and.....does anything change in Sydney.....family discussions revolved around Sydney house prices. To settle a bet I had with my father over the price of another property, I called into the local real estate agent and discovered No.30 was back on the market. Dad never did pay that bet but I have a photograph of him later, hosing the plants in the courtyard at No 30. Mary Street, as a memento of his part in its history.

This time we put all our energy into marketing our home. A special article in the *Sydney Morning Herald* publicised our house and twice a week we had queues of people to see through it. As a result we were ready for the auction of No. 30, but we were inexperienced and nervous about bidding. My Father offered to bid on our behalf and stood separately without acknowledging his connection to us. Some time previously, when he went to look through the property, Dad had made himself memorable. A volatile man at the best of times, he erupted in fury when the agent at the door would not let him pass unless he provided his name and address. Now, in the auction rooms, here was Dad, going bid for bid with another potential buyer where, as far as the agent was could tell, he had never been inside the house. The bids were creeping up by small amounts when Dad suddenly jumped the bids with a large amount and won No.30 for us. In the back of the room, I was silent. I felt as if I had had a heart attack and the agent must have felt the same.

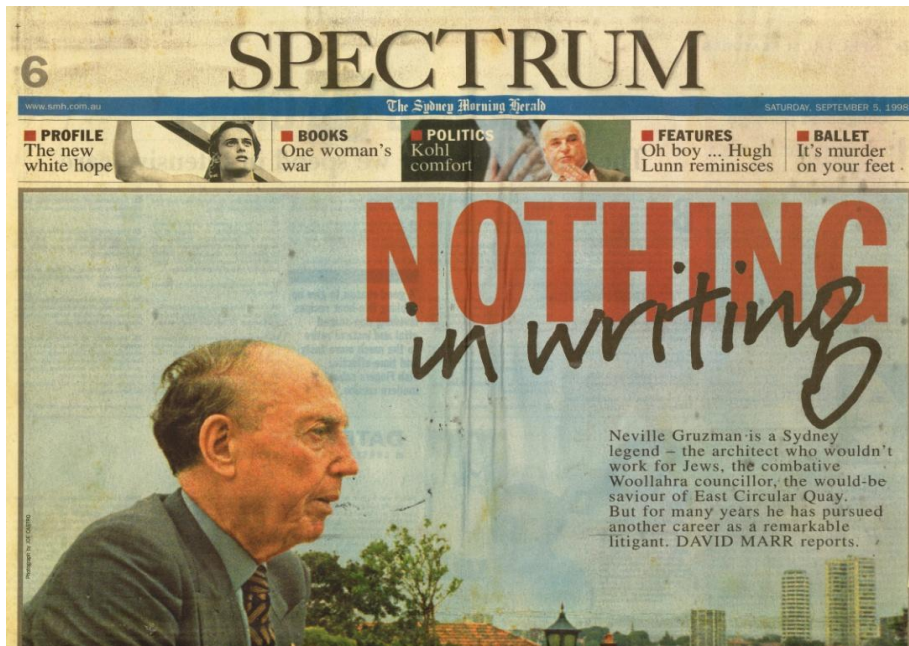
We took possession of the house in January 1984 and despite Chown's renovations, much repair work was essential. The flat roofs were leaking, various timber parts of the house, especially the doors and window frames, contained rot and in places only the glass itself was preventing their collapse. Bit by bit sections of the trellis in the front had rotted and fallen and the trellis on the western side landed in the back yard of our neighbour, which was a bit of a fright for a widow living on her own.

We decided to commit an insurance compensation payment I had received to the restoration of the whole house and we contacted Neville Gruzman, who seemed very keen to see one of his designs again.

Gruzman arrived at No. 30 in his Rolls Royce for our first consultation. This should have sounded a warning for us, but in fact we were dazzled. My notes from the time record that Gruzman was "...a charming, urbane man, full of stimulating ideas as he recalled the history of the house and its construction." He wanted to restore his original concept, in particular the central courtyard and the fireplace in the formal living areas, while we wanted a second storey as we needed more space. When asked if everything could be achieved within our limited budget, his response was that he would provide full plans to be passed by council and go to tender and then we would do what we could afford to do. If restoring the house to his original idea was his priority, it didn't sound as if we would get the renovations that we needed, let alone another storey. There was no correlation between his ideas and our budget.

We received sketch plans for his elaborate reconstruction of the house but no details, no contract or agreement in writing. Increasingly concerned, we sought advice from building information services which confirmed our fears: that the scale of the reconstruction would far exceed our funds and was way beyond our instructions. We decided to sever the arrangement with Gruzman, but then communications broke down when Gruzman went overseas. Eventually, on returning, Gruzman submitted an account based on his percentage of the estimated finished cost of the total building work which would completely blow our budget. We made a counter offer for his time and ideas but heard no more until we received a summons to court. This was a frightening situation for us, but, having received advice that we had a case based on Gruzman not fulfilling our instructions, we proceeded. At the last minute Gruzman and his lawyers agreed to arbitration and we settled, fortunate as we discovered later, because other clients of his had come off far worse in encounters with him.

Twelve years later, in 1998, the investigative journalist, David Marr, wrote an article for the *Sydney Morning Herald*, *Spectrum* about Neville Gruzman titled "Nothing in Writing". In it he wrote, "Neville Gruzman has been involved in litigation for almost as long as he has been practising architecture. District and Supreme Court records show about 30 Gruzman cases going back to the late 1950s, from which he seems to have won more than \$1million."²⁰



Above: *Sydney Morning Herald, Spectrum*, Saturday, September 5, 1998.



Left: Dad watering the garden in the South West corner. The grey brick wall disguises the two-story house that contravened the intentions of the covenant.

Below left: The trellis and brick wall when originally built;

Below right: The remains of the trellis on the western side before it collapsed into the neighbour's garden.



David Marr continued:

That gap between client and architect is a fundamental issue in Gruzman's career...this history of sad breakdowns between architect and some clients when Gruzman presents his plans. They say his designs are unsuitable or too expensive. He says he has fulfilled his brief. They reject the plans or dispute his bill. Should the dispute end up in court, the two sides are left pitting their versions against each other – because there is very little or nothing in writing.²¹

The monograph by Philip Goad, which clearly intends to establish Gruzman's architectural legacy, does not avoid the issue of Gruzman's difficult relationship with his colleagues, his clients and the public. Goad has a section headed 'Gruzman as public pariah' which reports his clashes, his criticism of the architectural work of his contemporaries and the attacks on him in return. Goad also reported that Gruzman "...stubbornly weathered the media criticism", including the article by David Marr. Bruce Rickard, in his obituary for Gruzman, put it even more strongly: "His prickly insistence earned him loyal friends and mortal enemies, and for this latter effect he simply didn't seem to care".²²

Gruzman himself wrote a biographical section for the book and glosses over the disputes, putting the best possible spin on 'Difficult projects and clients'. Gruzman writes:

In 50 odd years of practice I've had relatively few fees mishaps, certainly not enough to alter my faith in people, and I continue to enjoy solving the architectural problems of the, mostly lovely people with whom I have had the pleasure to work.²³

It is a tragedy, in a way, that Gruzman's designs for a Sydney environment were damaged by the flaws in the man himself. His vision was enticingly original and promoted a new aesthetic awareness in Sydney residents, but he cruelled it by a blind lack of concern for his client's situation, by a failure to follow through with the practical details and by alienating many in the architectural world who otherwise may well have supported him.

In 1988 we entered into a contract with the Hunters Hill architectural firm of Karl Romandi and Helen de Luis to restore and renovate the house.²⁴ Helen's solutions to the problems were efficient and innovative and, while they were sympathetic to the original design, they were in not limited by, or dependent on, Gruzman's plans.

As our funds were dedicated to the second storey and all the repairs, we didn't attempt to change the kitchen and courtyard that Chown had enclosed and which Gruzman sought to restore. The roof was repaired, the bitumen to seal the Malthoid roofing membrane being boiled in 44 Gallon drums on the front lawn like something out of Dante's *Inferno*. Steel beams straightened the garage roof and the sitting room gained a whole new wall of timber and glass. The front bedroom which had been the Kitto's kitchen, was rebuilt and an ensuite bathroom added. Upstairs our new bedroom with bathroom and the studio had glorious views of the river, Hunters Hill and as far as the Anzac Bridge.

The last major renovation made to the house was to open the grey brick wall across the front. This wall had been designed by Gruzman to give privacy to the bedrooms and create another courtyard, but it divided the garden space, leaving a section of garden on the other side of the wall unseen and unused. In December 1998, working together with landscape designer, Katherine Marden, we built a semi-circular fish pond with water cascading from a large dish in the middle. The nutrients in the water from the fish fed the aquatic plants so efficiently that, once established, a beard of watercress hung from the sections of the waterfall. The view from the bedrooms had now expanded but privacy was still maintained by a hedge across the top garden bed.



1988: Renovations and a second storey – view from the street. Eventually the red timber was painted grey-green



Gruzman's ornamental screen at the front door had deteriorated and was difficult to clean. The wall was restored with panels of opaque glass. Two skylights were added to the hall inside the entry which lit the area..



Above: The bedrooms looked out to a courtyard now shaped by the wall of the fishpond. The dish spilled water down to the pond over two boxes.

Below: The advertising photograph for the sale of the house shows the fishpond garden at night.



30 Mary Street, Longueville

Our family spent 20 years in the house at No. 30, the longest ownership of it so far. By 2004 our sons had moved on and married and we put the house on the market. When we held our last dinner together there, we had a small family ceremony and farewelled each room in turn, for the house had been a happy home.

We didn't move far, just two doors down, and built a house that used many of the design elements we had learned in No. 30: floor to ceiling glass, easy movement from garage to house and from house to garden, clerestory windows so the house is full of light and we also built another, but larger, fishpond. Some of these ideas had originated in our experience of Neville Gruzman's design for No.30.

Gruzman's creative vision overrode the often mundane practical needs and requirements of the occupants of his houses and his sense of self importance led to the court cases; but in all of this, some of his ideas were worth the effort and expense of renovation. No. 30 remains distinctive among the houses that were built on the subdivided Amalfi estate.



¹ These and other anecdotes about the Benjamins and Neville Gruzman were recorded in notes I made at the time.

² Lot 4 in deposited plan 29396, Local Government area: Lane Cove, Parish of Willoughby, County of Cumberland, Title Diagram DP 29396.

³ Cliff was born on 24 June, 1925, and died on 31 August 2010, aged 85. Cliff and Barbara Burgess lived at 28 Mary St. some 45 years.

There has been a change in the numbering system on the street, as distinct from the lot numbers. Originally the numbers were Jefferson, Lot 6 / no 24 and Tony Benjamin's house, lot 4 / no 26 Mary St, leaving Cliff Burgess' house, lot 5, as 26A. This was unacceptable to Cliff and he negotiated with Tony to change the latter's number to 30, making Cliff's number 28.

⁴ Heritage study of the municipality of Lane Cove prepared for Lane Cove Municipal Council and the NSW Department of Environment & Planning by Robert Moore, Penelope Pike and Lester Tropman & Associates, Item Number B169. See also Office of Environment and Heritage:
<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=1920125>

⁵ From "Amalfi Longueville 1881 – 1958" by Lynton Palmer, for an article in the *Sydney Morning Herald*, 26 July 1958. Lane Cove Library History Studies. Lynton Palmer was the youngest son of Joseph Palmer.

⁶ Cliff Burgess, Interview, 8 July, 2006.

⁷ Cliff Burgess, Interview, 8 July 2006.

⁸ Photograph of Neville Gruzman by Max Dupain, in "Vale Neville Gruzman", Obituary in *Architecture Australia*, 1 July 2005, Archives, <https://architectureau.com/articles/obituary-17/> also in Mitchell Library collection of Gruzman plans and photographs.

Permission for reproductions has been given by the heirs of Gruzman.

⁹ Photographs by David Moore. Permission for their use granted by his heirs.

¹⁰ The illustrations are from a Brisbane City Council fact sheet titled *Heritage – recognising housing styles*, <https://www.brisbane.qld.gov.au/planning-building/do-i-need-approval/restoring-researching-heritage-properties/fact-sheets/recognising-housing-styles>

¹¹ Phillip Goad, Professor of Architecture at the School of Design, University of Melbourne, *Design of homes in the Post-war period*, interview with Phillip Goad, filmed by Tribal Media. <https://cv.vic.gov.au/stories/built-environment/what-house-is-that/phillip-goad-design-of-homes-in-the-post-war-period/>

¹² Neville Gruzman, Memoir, in Philip Goad, *Gruzman: and architect and his city*, Craftsman House, 2006, p281.

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- ¹³ Neville Gruzman, Memoir, in Philip Goad, *Gruzman: and architect and his city*, *ibid*. The impact of Japanese architecture on Gruzman in 1955 is fully described by Gruzman in ‘Japan and I’, Chapter 5, Philip Goad, *ibid*.
- ¹⁴ Minutes of the Ordinary Meeting of the Lane Cove Council held on Monday 12 October 1959, page 4, Central Ward Alderman’s Report in the Municipality of Lane Cove Building Record 1952 – 1960.
- ¹⁵ Philip Goad, *Gruzman: and architect and his city*, *ibid* p281.
- ¹⁶ Anthony James Benjamin, born 1935; died 15 Aug. 1965. [Ryerson Index, SMH 17 Aug.] Married, Judith Anne Moore, North Sydney 1956. After Tony’s death, Judy moved to 117 William Edward St Longueville, [Electoral roll 1968]. Judy died 4 May 2017. [Ryerson Index, SMH.]
Tony was a merchandising manager for Benjamin’s at Top Ryde and was later described as a Director. [Electoral roll] They had three children: Tim Benjamin, (Benjamin Lawyers) and James Benjamin, and one daughter recorded in information in the Lane Cove Library Local History resources as: “Catherine Lee Benjamin, 14 April 1960 sudden infant death”.
- ¹⁷ 10 November 1964. Full details of ownership are held in the Certificate of Title: Lot 4 in Deposited Plan 29396, Local Government Area: Lane Cove, Parish of Willoughby, County of Cumberland, Title Diagram DP29396, Volume 7792, Folio 189.
John Reginald Kitto, born 19 Jan. 1912, Malvern, Melbourne, Victoria; died 3 Feb. 2003. Married Nov. 1947, Chatswood, Lindfield, NSW Grace Evelyn (Judith) HUM (Nee GRAHAM) born 21 Jun. 1919; died 21 Apr. 2010. Two daughters living at 30 Mary St: Penelope Judith & Susan Margaret.
- ¹⁸ *Great Northern* May 27, 1970 p11. Brian A. Chown was born in 1929, married with 5 children and was living in Arabella Street, Longueville in 1970.
- ¹⁹ Certificate of Title, Lot 4, Plan 29396.
- ²⁰ David Marr, “Nothing in Writing”, *Sydney Morning Herald, Spectrum*, Saturday September 5, 1998.
- ²¹ *Ibid*.
- ²² <https://architectureau.com/articles/obituary-17/> Bruce Rickard, *Vale Neville Gruzman*, ArchitectureAU, Obituary, 1 July 2005.
- ²³ Philip Goad / Neville Gruzman, p300.
- ²⁴ Architect: Helen de Luis of Karl Romandi and Helen de Luis Architects, Pty Ltd of Hunters Hill; Builder: Malcolm Kirby, Kirby Constructions, Pty Ltd, Wahroonga.

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