

HERITAGE ASSESSMENT REPORT

NAME: Shop (former Sands & McDougall Building)

PLACE: 26502

ADDRESS: 64 King William Street, Adelaide

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



Shop former Sands & McDougall Building

Source: DEW Files 3 August 2020

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

The former Sands & McDougall building façade is an outstanding and early example of Art Deco architecture in South Australia. The façade is highly intact and demonstrates many of the key attributes of the style, including vertical form; concentration of ornamentation at the top of the building; and stylised decorations made from coloured-pressed Portland cement, copper panels, and metal grilles to the upper storey windows. The Art Deco remodelling of the façade transformed the nineteenth century classical building, eschewing the past and expressing optimism for the future.

Relevant South Australian Historical Themes

The Sands & McDougall Building represents one theme and two sub-themes in the draft Historic Themes for South Australia (June 2020).

5. Developing South Australia's Economies

5.1 Developing South Australia's economy

5.8 Developing manufacturing, engineering and construction and service industries

Comparability / Rarity / Representation:

The Sands & McDougall building is associated with the company Sands & McDougall Pty Ltd, shops, the introduction of Art Deco architecture to South Australia, and with the work of architectural firm Claridge, Bruer and Fisher. Each is considered in turn below.

Sands & McDougall & Other Stationers

The company Sands & McDougall is represented on the Register by two places: one a State Heritage Place that was the company's former warehouse; and, a Local Heritage Place and subject of this assessment the shopfront, display room and head office located on King William Street. The warehouse was designed by Daniel Garlick, built by W Rogers and opened in 1889. The shopfront (subject of this assessment) was acquired in the mid-1880s and later renovated on a number of occasions including in 1933 when the Art Deco façade was created.

- Office (former Sands & McDougall Warehouse), 79 Light Square, 1889, (SHP 11641)
- Shop (Sands & McDougall), King William Street, (LHP) subject of this assessment

While the Sands & McDougall company was established on the east coast, a South Australian company with a similar business type was the stationer and printer ES Wigg & Son who began their business in 1849. ES Wigg & Son are represented on the Register by a single Local Heritage Place:

- Wigg's Building 63-69 Grenfell street (LHP)

Art Deco Architecture in South Australia

The Art Deco style first emerged in Europe around 1910 and was most prominent there during the interwar years, although it continued to be popular in North America into the 1940s and Australia into the 1950s. Its adoption in South Australia was slow due to the impact of an economic downturn that affected the building industry in the late 1920s and was further impacted by the Depression that began in 1929.¹ Cosgrove notes that many architectural practices in South Australia shrank to a sole practitioner or closed at this time, and that it wasn't until the mid-1930s that there was a 'renewal in building activity'² here before the industry shrank again as World War Two approached.

While Cosgrove suggests some buildings were designed in the Art Deco style or with elements of the style in South Australia in the 1920s, nearly all of the examples listed as examples of it date from the 1930s or later. A notable exception is the Egyptian-style Masonic Centre in Port Adelaide designed by architect Charles Rutt and completed in 1928. However, depending on the influences upon Rutt it is either a good interpretation of a style that was popular with the Masons in the late nineteenth century or an early outstanding example of Art Deco architecture in South Australia.³

Cosgrove identified 17 key influential Art Deco buildings in her critical analysis of Art Deco architecture and its role in South Australia's architectural heritage. The Sands and McDougall building is one of them, due to 'the use of striking Art deco features for a façade to up-date the appearance of commercial premises as an expression of the move towards a modern idiom'.⁴ Other key examples include:

- Bank SA (former Savings Bank of South Australia Headquarters) (SHP 13384)
- Piccadilly (SHP 13496), Capri (SHP 103670) and Ozone Glenelg (demolished) theatres
- Hindmarsh Town Hall (SHP 11794)
- Spencer (SHP 26319) and Bay View (SHP 26320) hotels in Whyalla
- Council chambers at West Torrens (SHP 11949), Port Adelaide (SHA), Brighton (SHP 14464) and Mitcham (SHP 26304)

The Art Deco style embodies 'dynamic progress and faith in modern technology'.⁵ The buildings that demonstrate the style exhibit a combination of the following characteristics:

- Strong suggestion of vertical or horizontal motion
- Less emphasis on the open glassy appearance of the International Style
- Applied non-historic ornament to create dramatic effect
- Concentration of ornament on the upper part of the building
- Mostly associated with commercial buildings
- The use of symmetry is common
- Monumental entrance
- Three-dimensional quality in massing and details

- Use of stepped skyscraper silhouettes,
- stream-line effects,
- geometric curves,
- vertical or horizontal fins or piers,
- zigzag or chevron motifs,
- stylised decoration,
- ornamental window grilles,
- stylised high-relief figures,
- stylised low-relief ornament,
- stylised lettering,
- parallel line motif
- Common materials include faience, vitrolite structural glass, chromium plated trim, polished granite or marble, textured face brickwork, sandstone

A number of different building types have been constructed in South Australia in the Art Deco style or with elements of the style including council chambers and offices, commercial buildings, shops, hotels, factory administration buildings, residences/dwellings, and most notably, cinemas.

A selected example of Art Deco State Heritage Places that have been listed for their architectural merit include:

- Bank SA (former Savings Bank of South Australia Headquarters), King William Street, Adelaide, 1939-1943, (SHP 13384)
- Lobethal Institute and Cinema, Main Street, Lobethal, 1936, (SHP 18494)
- Piccadilly (sometimes Forum) Cinema, O'Connell Street, North Adelaide, 1940, (SHP13496)
- Capri Cinema (former New Goodwood Star, later New Curzon), Goodwood Road, Goodwood, 1941, (SHP 10670)
- West Torrens Council Chambers (1935 building only), Sir Donald Bradman Drive, Hilton, 1935, (SHP 11949)
- Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence, Prospect Road, Prospect (1936-1938), (SHP 26301)
- Mayfair Hotel, CML (Colonial Mutual Life Assurance Society Ltd) Building, King William Street, Adelaide, 1935-1936, (not Art Deco but exhibits some excellent Art Deco detailing), (SHP 11637)



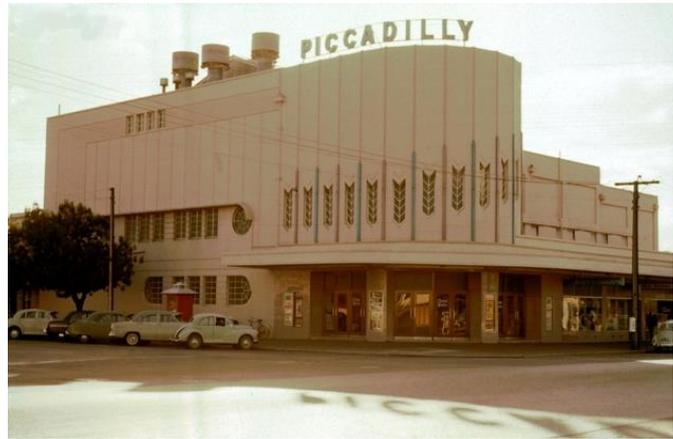
Bank SA (former Savings Bank of SA) (SHP 13384), note the stylised design of the spandrels (between the windows).

Source: Louise Bird 3 August 2020



Lobethal Institute and Cinema (SHP 18494)

Source: DEW Files



Piccadilly Cinema, c. 1960s (SHP 13496)

Source: DEW Files



Chris Smith Residence (SHP 26301)

Source: ABC News 27 June 2016



West Torrens Council Chambers (SHP 11949)

Source: Louise Bird July 2019

Shops

There are hundreds of places included on the Register that were/are shops or were/are a mixed-use building that included shops. In the City of Adelaide alone

there are 25 listed as State Heritage Places and a further 69 that are Local Heritage Places. A selective sample of State Heritage Places include:

- Beehive Building, King William Street, Adelaide, 1895-1896, (SHP 11702)
- Former John's Emporium, Hindley Street, Adelaide, 1928-1931, (SHP 11739)
- Sir Samuel Way Building (former Charles Moore Department Store), Victoria Square, Adelaide, 1916, (SHP13412)
- Shop (former Young's Shoe Store), Rundle Mall, Adelaide, 1925-1926, (SHP13372)
- Shops (former Balfour's Shop and Café), Rundle Mall, Adelaide, 1884, 1920s upgrade to façade, (SHP10411)
- Chianti Restaurant (former shops), Hutt Street, Adelaide, 1866, (SHP 13438)



Former John's Emporium, (SHP 11739)

Source: Louie Bird January 2019



Sir Samuel Way Building (former Charles Moore Department Store), (SHP13412)

Source: Dew Files image c.1970s prior to conversion to law courts



Shops (former Balfour's Shop and Café), (SHP10411)

Source: DEW Files



Shop (former Young's Shoe Store), Rundle Mall, Adelaide, 1925-1926, (SHP13372)

Source: Louise Bird April 2018

Claridge, Bruer & Fisher and Russell Ellis

The design of the Art Deco façade and awning for Sands and McDougall building was undertaken by the Adelaide firm, known at the time as P Claridge in association with LG Bruer and NG Fisher. However, in a 1980s interview Jack McConnell, who was employed by Claridge from 1937, stated the design was by Russell Ellis. In 1933, when the building was designed, Ellis was articled to Bruer and in his final year of architectural study at the School of Mines and Industries. Stylistically, the design details are very similar to those of the interior of the Port Lincoln Soldiers Memorial Hall (now Civic Centre) designed by Claridge's firm in 1935. The Port Lincoln Soldiers Memorial Hall is also believed to be the work of Ellis, who was employed by Claridge at the time. Ellis would later be recognised as one of South Australia's pioneering modernist architects, with residential design considered his forte.

Under Claridge, the firm was relatively conservative, although Claridge did specifically employ McConnell to design 'a modern but dignified bank' now the State Heritage listed Former Westpac Bank (former Bank of New South Wales), (SHP 11753) on the corner of King William Street and North Terrace. Upon arrival in Adelaide in 1937, McConnell noted that the modern work at that time was of the Art Deco type, wasn't particularly good and specifically in the case of the Sands & McDougall building façade, 'weird'.⁶

At the same time as employing Jack McConnell, Claridge also engaged Colin Hassell, and it was this early association that led to the prominent South Australian firm Hassell and McConnell, which today is the national firm Hassell. It was the new generation of architects, such as Hassell, McConnell and Ellis, who were responsible for the introduction of modern architecture to the South Australian landscape.

State Heritage Places attributed to Claridge's firm include:

- Bank SA (originally Savings Bank of SA) Building, 44 Gladstone Terrace Gladstone, 1937, (TRV Lloyd & Philip R Claridge), (SHP 19038)
- Former Westpac Bank (former Bank of New South Wales), 2-8 King William Street, Adelaide, 1937, (Jack McConnell and others) (SHP 11753)
- Factory (former BALM Paints Duco Plant), 67 Lipson Street Port Adelaide, 1939, (Claridge), (SHP 14699)

There is a single State Heritage place attributed to Russell Ellis:

- Dwelling designed by Russell Ellis in the 'International Style', 3 Meadowvale Road, Springfield, (1940s-1950s), SHP 16349

Assessment against Criteria under Section 16 of the *Heritage Places Act 1993*. All Criteria have been assessed using the 2020 Guidelines.

(a) it demonstrates important aspects of the evolution or pattern of the State's history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.

Places will not normally be considered under this criterion if they are of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.

The Sands & McDougall building on King William Street is broadly associated with the economic development of South Australia as it demonstrates aspects of retail trade in the City of Adelaide.

Sands & McDougall was a stationery manufacturing business that was established in Victoria in 1853. In 1882, and as a part of the company's expansion interstate and overseas, Sands and McDougall bought out James Williams' established stationery manufacturing business located at 54 King William Street, Adelaide. Williams had been responsible for printing 'The Adelaide Almanac and Directory for South Australia' and in the following year Sands and McDougall took over that work. In 1885-1886, the company moved to 64 King William Street (subject of this assessment), and then in 1889, commissioned and built a warehouse on Light Square (SHP 11641). After 1889, the King William Street premises became increasingly focused on the retail side of the business.

Financial difficulty in 1892 resulted in the sale of the Adelaide business to the Fraser family, although the Sands & McDougall name was retained. The shopfront was refurbished a number of times during the late nineteenth and early twentieth centuries, including in 1933 when the Art Deco façade and awning were applied to the building.

Manufacturing stationers were an important part of everyday life, providing a range of commercial and specialty printed items and contributing broadly to South Australia's economy. E&S Wigg & Son are an example of a similar business with South Australian origins (see Comparability, Representation & Rarity). However, as a business type, manufacturing stationers have not made a strong or influential contribution to the evolution or pattern of South Australia's history. As the nominated place has not fulfilled the first threshold test the following tests have not be considered in this assessment.

It is recommended that the nominated place **does not fulfil** criterion (a).

(b) it has rare, uncommon or endangered qualities that are of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses

both places which were always rare, and places which have become scarce through subsequent loss or destruction.

Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in the future.

The Sands & McDougall building on King William Street demonstrates a historic theme that has cultural significance to South Australia, namely the development of the South Australian economy through retail trade. The building was and still is a shop; and shops and the sale of products and services, in this instance printed items, are ongoing in South Australia. Consequently, the place does not demonstrate any aspects of cultural significance that are no longer practiced, are in danger of being lost, or are rarely found.

It is recommended that the nominated place **does not fulfil** criterion (b).

(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.

Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.

There is no evidence that the place will yield or potentially yield information that contributes to an understanding of the State's history that is not already well documented and readily available from other sources, including primary and secondary sources such as documents, newspaper reports, plans and photographs. As the place does not fulfil the first threshold test to meet criterion (c) the remaining tests have not been considered in this assessment.

It is recommended that the nominated place **does not fulfil** criterion (c).

(d) it is an outstanding representative of a particular class of places of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.

Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.

The Sands & McDougall building is associated with the broad type of places known as shops. Its class of place, namely the subcategory within the broad type, is less clearly defined as it could be considered to represent nineteenth century shops, interwar shops, stationery shops and Art Deco styled shops. While nineteenth century shops, and interwar shops might be culturally significant to South Australia, it is doubtful that stationery shops or Art deco styled shops would be considered to be so.

While the Sands & McDougall building was once a nineteenth century shop, it was extensively modified in the interwar period, most notably with the Art Deco styled façade although internal modifications were also made at that time. Then during the 1980s, interior alterations and a new shop front were installed. The building is now a hybrid representative that demonstrates elements of nineteenth century, interwar and 1980s concepts of a shop. Consequently, it does not definitively represent a single class of place. As the Sands & McDougall building place does not fulfil the first threshold test, the remaining tests have not been considered in the assessment.

It is recommended that the nominated place **does not fulfil** criterion (d).

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

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. Breakthroughs in technology or new developments in design would qualify, if the place clearly shows them. A high standard of design skill and originality is expected.

Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement, while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.

The 1933 redesign of the front of the Sands and McDougall building is an outstanding representative of Art Deco architecture in South Australia as it demonstrates many of the key attributes of the style and remains highly intact. It is also one of the first buildings in South Australia to feature Art Deco design.

Key attributes of Art Deco design found on the Sands and McDougall building include:

- The use of vertical elements such as the pilasters and fluted spandrels to emphasise the building's vertical form
- Concentration of ornamentation at the top of the building
- Symmetry
- Three dimensional quality to the ornamentation, note the pilasters, pilaster capitals, acroterions and stepped band above second-storey windows
- Stylised decoration including zig zag or chevron, shell, frond, semi-radiant lines, and geometrical designs found in the frieze, window ledges, window grilles, parapet decorations
- Stylised lettering in this instance 'Sands and McDougall', 'Pty – Ltd', and 'Printers and Stationers'
- Decorative metal window grilles to upper portion of second-story windows
- Stylised low relief and applied non-historic ornament as seen on the two friezes, rondel, and ledges beneath second-storey windows
- Coloured Portland cement

Cosgrove in her critical analysis of Art Deco architecture in South Australia and its place in South Australia's architectural heritage, identified the Sands and McDougall building as 1 of 17 key influential Art Deco buildings in South Australia. Cosgrove argues the Sands and McDougall façade is a 'significant ... early example of the remodelling of a façade in the Art Deco style ... for the explicit purpose of expressing a move towards the modern idiom.' The remodelling transformed the late nineteenth century classical building and made it 'appear taller' and through its 'verticality and decorative Art Deco elements' it 'eschewed the past and expressed the client's, and the wider community's, optimism for the future.'

In comparison to the buildings listed as State Heritage Places under criterion (e) for the quality of their Art Deco architectural design, including Bank SA (former Savings Bank of South Australia Headquarters) (SHP 13384), Piccadilly (sometimes Forum) Cinema (SHP13496), West Torrens Council Chambers (1935 building only) (SHP 11949), and Lobethal Institute and Cinema (SHP 184940; the Sands and McDougall building displays a similarly high degree of design merit.

It is recommended that the nominated place **fulfils** criterion (e).

(f) it has strong cultural or spiritual association for the community or a group within it.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.

Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.

The façade of the Sands & McDougall building on King William Street is highly regarded by the Art Deco and Modernism Society of South Australia as an outstanding example of Art Deco architectural styling. However, the group has similarly strong attachments to many places and objects in South Australia that exhibit Art Deco and Modern design. Further, while some individuals in the Society may regard this place more highly than other places and objects, there is no evidence to suggest that the majority of the group have the same level of regard and attachment. As the place does not fulfil the first threshold test for criterion (f) the remaining tests have not been considered in this assessment.

It is recommended that the nominated place **does not fulfil** criterion (f).

(g) it has a special association with the life or work of a person or organisation or an event of historical importance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.

Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association cannot be demonstrated. Generally the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.

The Sands & McDougall building is associated with the work of Sands & McDougall and Robert & George Fraser, and architects Philip Claridge, Greg Bruer, Norman Fisher and Russell Ellis.

Sands & McDougall were an east coast manufacturing stationer and printer who established a presence in South Australia in the late nineteenth century during a period of expansion. To do so they purchased an existing business, taking over the premises on King William Street and then building a warehouse in Light Square. Robert Fraser was sent from Melbourne to Adelaide to manage the newly acquired business, however in 1894 the company faced financial difficulty, and sold the business to the Fraser family (Robert had died the year before). In 1901, George Fraser (Robert's son) was appointed a director of Sands and McDougall and then sold the business back

to them in 1925, although the Fraser family retained ownership of the building, leasing it to the company. Sands and McDougall were one of a number of stationers and printers that operated in South Australia, and Robert & George Fraser one of many businessmen successfully running a business in South Australia. While they are an important part of South Australia's history, other than producing an annual Directory, they did not make a significant contribution to it. It is recommended the Sands and McDougall, and Robert and George Fraser do not meet the tests to fulfil criterion (g).

The existing drawings of the 1933 redesign of the Sands and McDougall building bears the names of architects Philip Claridge, Greg Bruer and Norman Fisher who at the time were working together in association. However during an interview in the 1980s, architect Jack McConnell stated that the building was designed by Russell Ellis, who was an articulated student to Bruer at that time. Given that the attribution of the design of the building remains unclear, it is not possible to state that it has a special association with Claridge, Bruer or Fisher. Further, as the three architects worked on and off for a period of time in association they cannot be considered to be a firm or organisation of historical importance.

If Russell Ellis is the designer of the Art Deco façade of the building then it is one of his earliest built works. Stylistically, it is similar to Ellis's known works, however, the drawing for the building or a copy of it was not included in the body of Ellis' work donated to the Architecture Museum and the design sheet bears Claridge, Bruer and Fisher's names. Even if the design was drawn by Ellis, he is most noted for his residential architecture that included the design of the building, its interiors and garden and when the client allowed modern designs in the 'true international style'. While the Sands and McDougall building may be one of Ellis' earliest realised designs, he is particularly recognised for his modern designs and the introduction of modern architecture in the International Style to South Australia. It is recommended that the building's associations with Russell Ellis do not fulfil the tests to meet criterion (g).

It is recommended that the nominated place **does not fulfil** criterion (g).

PHYSICAL DESCRIPTION

The Sands & McDougall Building is a nineteenth century, three-storey, concrete-rendered brick building, with shop-front at ground level and an Art Deco façade and awning applied to the first and second stories of the front of the building. The Art Deco façade features rich-cream-coloured Portland cement, pressed Portland cement and copper decorations. In some instances, grey colouring has been applied to the decorative elements of the façade.

The Art Deco façade features many of the key elements that define the style including symmetrical arrangement, the concentration of ornament on the upper part of the façade and pilasters and fluted spandrels to create vertical emphasis. Specific attributes of the façade are:

- multi-paned, metal-framed windows to the first and second floors with pressed-cement band above the second-storey windows, fluted spandrels between

the first and second-storey windows, decorative-metal grilles in a geometric design applied to the top of the second-floor windows; decorative copper ledges beneath second floor windows; and copper friezes beneath the rondel and first floor windows, all in a stylised geometric zig zag (chevron) and fan design.

- Pilasters to the sides of the façade, with pressed cement capitals featuring rectangular decorations in copper in a stylised geometric and frond design.
- Stylised lettering 'Sands and McDougall Pty Ltd' features at the top of the façade and 'Printers Stationers' below the first-storey windows.
- The parapet features a rounded pediment, central bas-relief rondel with a figure of a rearing horse, and three acroterions with stylised-shell design, one at the top of parapet and one either side of it with pressed-cement fluting in a semi-radiant pattern.
- Metal verandah canopy or awning attached to the building with metal tie rods.

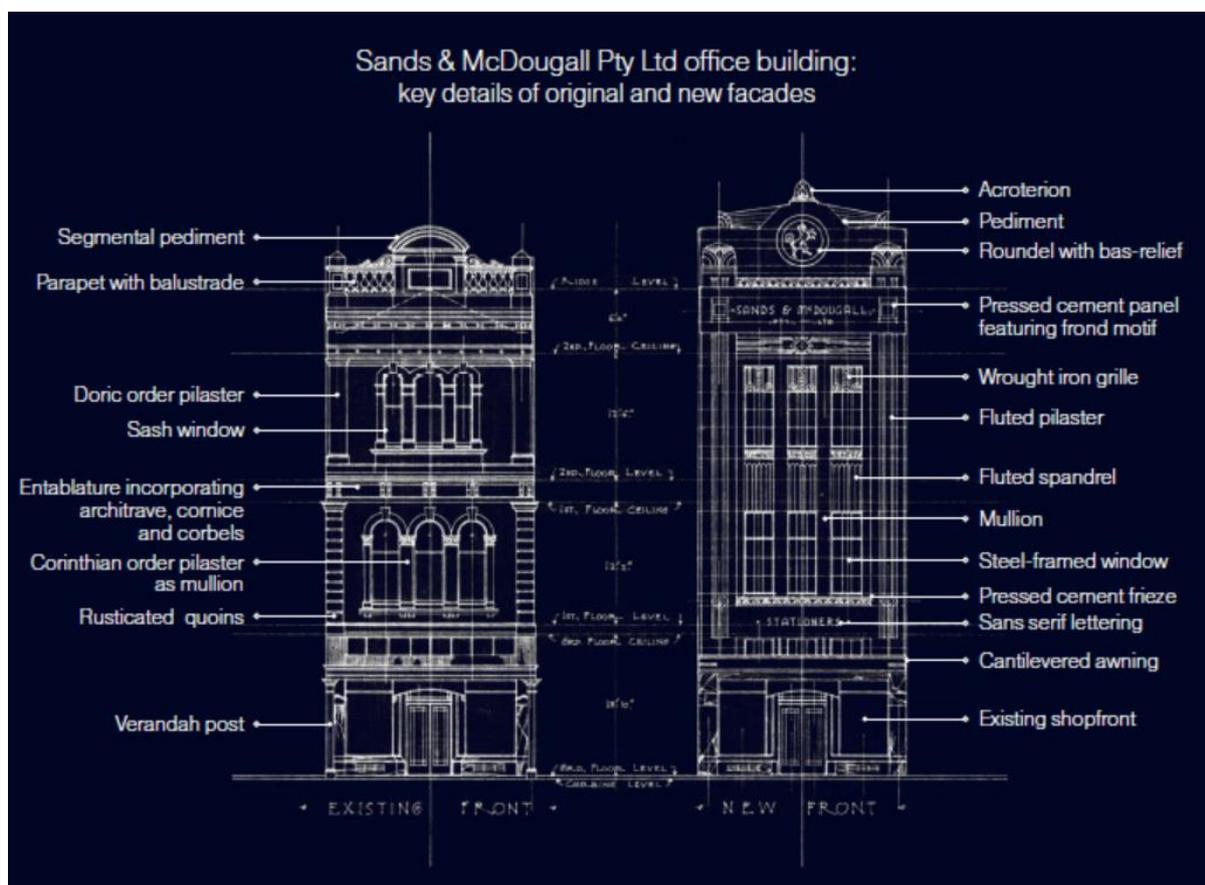


Diagram identifying the key Art Deco features of the Sands & McDougall Building. Note where the diagram states a pressed cement frieze, it is made from copper or a copper alloy.

Source: Image courtesy of Chris Burns, copy held in DEW Files

Elements of Significance:

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

- 1933 Art Deco façade including original finishes and metal awning

HISTORY

Sands & McDougall

Sands & McDougall was established in Melbourne in 1853 when John Sands of Sydney and Thomas Kenny purchased James Williams stationary business located at 51 Collins Street, Melbourne. Dugald McDougall who had previously worked for Williams became manager in 1857 and, soon after, a partner in 1861, at which time the company assumed the name Sands & McDougall. As the company grew it relocated to larger premises and acquired new properties in Melbourne and then established premises in London (c.1873), Adelaide (1882) and Perth (1885).⁷

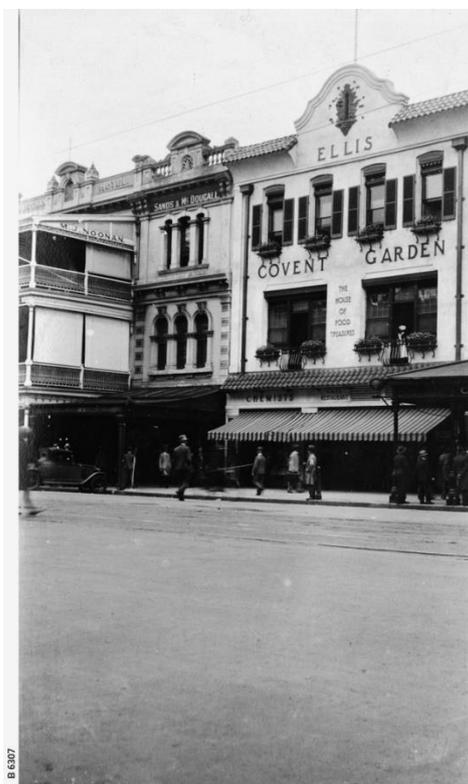
The expansion of Sands & McDougall to Adelaide in 1882 occurred when the company again purchased an established manufacturing stationary business from James Williams at 54 King William Street. In the years before selling his business, Williams had been responsible for printing 'The Adelaide Almanac and Directory for South Australia'. After Sands & McDougall took over printing this directory in 1883 it became known as the Sands & McDougall Directory. While it is not clear if the Melbourne and Adelaide 'James Williams' was the same individual, the company's centenary history suggests he was. Robert Brown Fraser was relocated by the Company from Melbourne to Adelaide to manage the business here, and when he died in 1893 his son George was appointed Manager.⁸ The Sands & McDougall Directories indicate that the company moved premises from no. 54 to the subject property at 64 King William Street in 1885-1886.

In the late 1880s, McDougall toured Europe and North America, returning with plans to expand the business. A large 6-storey warehouse was built in Spencer Street Melbourne, while a smaller 3-storey warehouse was built in Adelaide on the corner of Light Square and Weymouth Street (Office former Sands & McDougall Warehouse SHP 11641). The warehouse was designed by architect Daniel Garlick, constructed by builder W Rogers and was completed in 1889.⁹

In 1894, financial difficulties in Melbourne led the company to sell the Adelaide business to the Fraser family, who retained the Sands & McDougall name. It seems that George purchased the property at 64 King William Street (subject of this assessment) from the Montefiore Estate in 1895. George Fraser was later appointed as a Director of Sands & McDougall Ltd in 1901. The King William Street premises was refurbished in 1894 and again in 1896, greatly enhancing the appearance of the shop. The 1896 refurbishment created a showroom above the shop and provided a space to display and sell gift items such as ornaments, leatherwear and frames.¹⁰

In 1925, Sands & McDougall purchased the Adelaide business back from the Fraser family, however, the Fraser's retained ownership of the King William Street property and leased it to the company.¹¹ The relationship between the company and Fraser family was amicable, and during the first half of the twentieth century two generations of the family were Managers and Directors of Sands & McDougall.¹²

In 1933, the company decided to modernise the front of the building, and architects Lionel Gregory Bruer and Norman Fisher in association with Philip Claridge were engaged to do the work. Architect Jack McConnell has suggested that the design was undertaken by Russell Ellis who was in his final year of architectural study and articulated to Bruer at that time. While some details are similar to a design Ellis prepared for the Port Lincoln Town Hall in 1935, it is likely that the design for Sand & McDougall was a collaborative effort.¹³ The builder for the façade remodelling was Fricker Brothers.¹⁴



Sands and McDougall Building 64 King William Street, showing the façade before and after its Art deco remodelling

Source: SLSA B 3607 (1933), B6613 (1934)

Carol Cosgrove in her investigation and critical analysis of Art Deco architecture in South Australia described the Sands & McDougall premises as a 'significant ... early example of the remodelling of a façade in the Art Deco style ... for the explicit purpose of expressing a move towards the modern idiom.'¹⁵ The remodelling transformed the late nineteenth century classical building and made it 'appear taller' through its 'verticality and decorative Art Deco elements' that 'eschewed the past and expressed the client's, and the wider community's, optimism for the future.'¹⁶ Pragmatically, the remodelling was a cheaper option than demolition and rebuilding at a time when the economy was emerging from depression. It may also explain why the façade was modernised but little change was made to the existing shop front other than to extend the pilasters to the ground and add a new set of small windows above the door.

Alterations were carried out to the shop front in 1963 and 1964. In 1964, one of the adjoining buildings was demolished and the exterior wall made good. In 1982, internal alterations occurred to the stairs and doors, while the galleries were demolished. A new shop front was installed in 1987.¹⁷

Chronology

Year	Event
1853	John Sands and Thomas Kenny purchase James Williams stationery business located at 51 Collins Street Melbourne.
1857	Dugald McDougall becomes business manager.
1861	Dugald McDougall becomes a partner in the business and the company is named Sands & McDougall.
c.1873	Sands & McDougall establish premises in London, UK.
1882	Sands and McDougall acquire James Williams stationery business located at 54 King William Street, Adelaide. c.1882, Robert Fraser is relocated from Melbourne to Adelaide to run the business here.
1883	Sands & McDougall take over Williams contract to print The Adelaide Almanac and Directory for South Australia and it comes to be known as the Sands & McDougall Directory.
1885	The company establishes a premises in Perth.
1885-1886	Sands & McDougall move to 64 King William Street (subject of this assessment).
Late-1880s	McDougall tours Europe and North America and begins a program to expand the business.
1889	The company construct a warehouse on the corner of Light Square and Waymouth Street. The warehouse was designed by architect Daniel Garlick and constructed by builder W Rogers.
1893	Robert Fraser dies and his son George is appointed manager of Sands & McDougall's business in Adelaide.

- 1894 Sands & McDougall experience financial difficulty and the Fraser family purchase the Adelaide portion of the business, retaining the Sands & McDougall name.
The shop at 64 King William Street is renovated.
- 1895 George Fraser purchases 64 Kind William Street.
- 1896 The shop at 64 Kind William Street is refurbished again and a showroom is created above the shop and the range of items for sale expanded to include giftware.
- 1925 Sands & McDougall purchase the Adelaide business back from the Fraser family, however, the Fraser's retain ownership of 64 King William Street and lease it to Sands & McDougall.
- 1933 P Claridge in association with LG Bruer and NG Fisher are commissioned to modernise the façade of the building and add an awning to it. It has been suggested the design was draw by Russell Ellis who was at that time in his final year of architectural study and articed to Bruer. The remodelling is carried out by Fricker Bros.
- 1963 Alterations occur to the shop front.
- 1964 Further alterations are made to the shop front and the side wall made good when the adjacent building is demolished.
- 1982 Internal alterations are made to the building, including to the stairs and doors, and the galleries are demolished.
- 1987 A new shop front is installed.

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SITE RECORD

NAME: Shop (former Sands & McDougall Building) **PLACE NO.:** 26502

DESCRIPTION OF PLACE: Nineteenth century, three-storey shop, modernised with an Art Deco façade and metal awning

DATE OF CONSTRUCTION: c.1870s, Art Deco remodelling of front façade and awning added 1933

REGISTER STATUS: Date of nomination 22 May 2019

Date of Provisional Entry 13 August 2020

LOCAL HERITAGE STATUS: Local Heritage Place 27 March 2013

CURRENT USE: Shop

1870s-present

ARCHITECT: PR Claridge in association with LG Bruer, NG Fisher and R Ellis 1933 façade and awning

BUILDER: Fricker Brothers 1933 remodelling

LOCAL GOVERNMENT AREA: City of Adelaide

LOCATION: **Street No.:** 64

Street Name: King William Street

Town/Suburb: Adelaide

Post Code: 5000

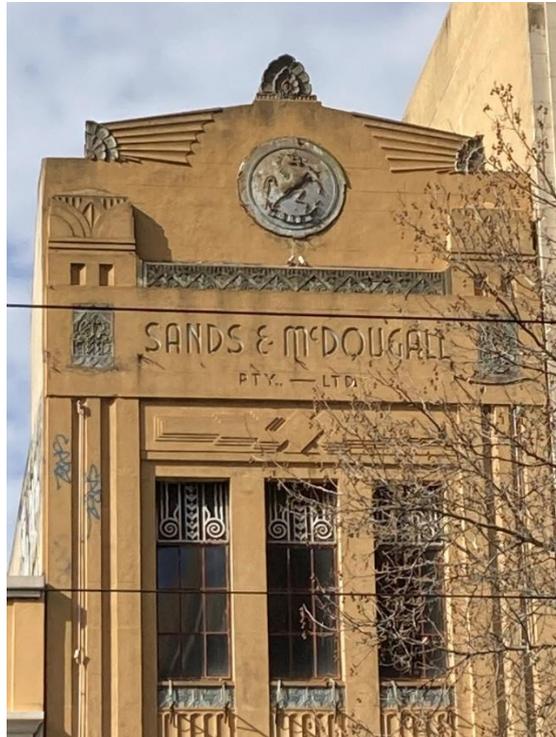
LAND DESCRIPTION: **Title** CT 5686/236 D50156 A22

Reference:

Hundred: Adelaide

PHOTOS

NAME: Shop (former Sands & McDougall Building) **PLACE NO.:** 26502



Sands & McDougall Building showing the concentration of ornament on the upper portion of the façade

Source: DEW Files August 2020



Detail showing the lettering, copper frieze and insert panel at the top of the pilaster

Source: Chris Burns



Detail showing the pressed-cement rondel with rearing horse

Source: Chris Burns



Detail showing one of the pressed cement, side acroterions with shell pattern, radiant lines and stylised decoration to top of pilaster

Source: Chris Burns



Awning Sands & McDougall Building

Source: DEW Files August 2020



Detail showing the side of the awning

Source: DEW Files August 2020



Detail showing the decorative details of the awning soffit

Source: DEW Files August 2020

SITE PLAN

NAME: Shop (former Sands & McDougall Building) **PLACE NO.:** 26502



Shop (former Sands & McDougall Building) CT 5686/236 D50156 A22

- The extent of listing is CT 5686/236 D50156 A22 and the portion of the footpath encompassed by the awning.
- The significant components of the SHP include the Art Deco façade and awning.

N ↑

LEGEND

 Parcel boundaries (Indicates extent of Listing)

 Outline of Elements of Significance for State Heritage Place

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- ¹ Carol Cosgrove (2009), *Art Deco Its Place in South Australia's Architectural Heritage*, (Adelaide: University of South Australia & Department for Environment and Heritage), pp.1-3.
- ² Cosgrove, p. 3.
- ³ Cosgrove, p.29.
- ⁴ Cosgrove, p.61.
- ⁵ Richard Apperley et al (1989), *A Pictorial Guide to Identifying Australian Architecture: styles terms from 1788 to the present*, (Sydney: Angus and Robertson), p.191.
- ⁶ Robyn Taylor, 'Notes on Jack McConnell' copy held by the Architecture Museum, UniSA.
- ⁷ HP Down (1956), *A Century of Printing The story of Sands & McDougall Pty Ltd 1853-1953*, (unpublished book), pp.12, 79-86.
- ⁸ Down, p. 81. 'Old Time Memories King William Street', *Register* 2 October 1919, p.5.
- ⁹ Susan Marsden, Paul Stark and Patricia Sumerling eds. (1990), *Heritage of the City of Adelaide An Illustrated Guide*, (Adelaide: Corporation of the City of Adelaide), p.68.
- ¹⁰ Down, pp.81-82. 'Sands & McDougall Limited a Handsome Display', *Register* 19 December 1894, p.5. 'Messrs. Sands and McDougall', *Chronicle* 19 December 1896, p.14.
- ¹¹ Down, p.82.
- ¹² Down, p.70.
- ¹³ Louise Bird (2007), *Russell S Ellis: an architectural survey and analysis of his residential designs*, (Adelaide: University of South Australia & Department for Environment and Heritage), pp.2-4. Sullivan, Christine, 'Bruer, Lionel Gregory', Architecture Museum, University of South Australia, 2008, Architects of South Australia: [http://www.architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=31] [accessed July 2020] Collins, Julie, 'Claridge, Philip Rupert', Architecture Museum, University of South Australia, 2008, Architects of South Australia: [http://www.architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=10] [accessed July 2020] Collins, Julie and Fazakerley, Ruth 'Fisher, Norman Cater', Architecture Museum, University of South Australia, 2014, Architects of South Australia: [<http://www.architectsdatabase.unisa.edu.au/>] [accessed July 2020]. Taylor, 'Notes on Jack McConnell'. 'New Façade to building for Sands & McDougall Pty. Ltd', RAlA Collection, Architecture Museum, UniSA, S207/4/12/1.
- ¹⁴ Donovan & Associates (2008), 'Shop, 64 King William Street', in *City of Adelaide Heritage Survey*, (Adelaide: City of Adelaide), np.
- ¹⁵ Carol Cosgrove (2009), *Moving to the Modern Art Deco in South Australia Architecture*, (Adelaide: Louis Laybourne Smith School of Architecture University of South Australia), p.28.
- ¹⁶ Cosgrove, *Moving to the Modern*, p.28.
- ¹⁷ Donovan, np.