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CONSERVATION MANAGEMENT PLAN

Kambala School - Tivoli

Prepared for
KAMBALA SCHOOL
23 July 2020

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EXECUTIVE SUMMARY

Kambala is an independent Anglican Day and Boarding School established in 1887 in Woollahra. The School moved to its present location, at 794 New South Head Road, Rose Bay, in 1913.

The primary purpose of this Conservation Management Plan (CMP) is to guide the conservation and management of 'Tivoli' (the principal school building) and related heritage elements at the school site.

Kambala originally formed part of 60 acres of land granted to Samuel Blackwell in 1831 who named it 'Tivoli Estate'. Today 'Tivoli' is a substantial building centrally located within the Kambala School site. It has had a number of phases of historical development and has notable associations with prominent owners and architects. Originally constructed as a single storey gentleman's cottage in c1834 Tivoli was substantially extended in 1845 and 1885. Its present configuration and design, as a large two-storey Federation Arts and Crafts Style residence, is attributed to the work of notable architect John Horbury Hunt (1885). Tivoli is presently occupied by administration areas, offices and boarding facilities.

The school site also retains a number of surviving elements and plantings of the former Tivoli Estate, including carved sandstone gate piers and gates, a remnant palisade fence located at the original entrance to Tivoli (from Tivoli Avenue) and two early Norfolk Island pines.

The Kambala school site is currently a local heritage listed item on the Woollahra Local Environment Plan (LEP) as *"Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking walls with railing facing on Tivoli Avenue and 2 Norfolk Island Pines"* (item 325). The listing does not include the Kambala boarding facility 'Fernbank' located on Bayview Avenue (Figure 3.). This CMP confirms that 'Fernbank' has little or no heritage value.

This CMP provides a careful analysis of heritage significance of the Kambala building; its setting and associated elements. Based on this analysis, appropriate conservation policies have been provided.

This CMP updates an earlier CMP prepared by Noel Bell Ridley Smith & Partners (2004) and the input of information from this report is acknowledged.

What is the heritage significance of the site?

Kambala originally formed part of 60 acres of land granted to Samuel Blackwell in 1831 who named it 'Tivoli Estate'. The school site has historic value at a Local level as evidence of the early land grants in the Rose Bay area. The site comprises of a number of elements and plantings of the former Tivoli Estate from different periods, including the main school building (Tivoli), as well as carved sandstone gate piers and gates, a remnant palisade fence located at the entrance to Tivoli (from Tivoli Avenue) and two early araucaria Norfolk Island pines.

The main school building, Tivoli, was originally constructed as a single storey gentleman's villa in c1834. Its current configuration and design is attributed to notable architect John Horbury Hunt, who substantially remodelled the house in 1885 in the Federation Arts and Crafts Style with an adopted American shingle style influence. Tivoli has associative and aesthetic significance as a fine and distinctive example of Hunt's work and, despite modifications, the house retains a degree of original design resolution and quality craftsmanship. Moreover, it is located on a prominent rise overlooking Rose Bay and the setting of the building is important in views from New South Head Road, where it is appreciated in the context of Sydney Harbour.

The site has local research potential as it may contain archaeological deposits relating to early European occupation and landscaping, and for its association with early Victorian house construction. Whilst the interior has been adapted, it continues to retain early Victorian detailing and finishes of its earlier phase of development, which also attributes to its high aesthetic value.

The site has some rarity and representative value as one a small group of extant houses designed by Hunt in this style and displays contemporary domestic design techniques of the time which are of architectural research interest. However this significance is at a local rather than State level because Tivoli has lost its cultural landscape setting; it has had additions over the years; and it is not considered one of Hunt's best examples of residential architecture.

How should the site be managed and conserved?

A CMP is useful for establishing the significance of heritage items and to inform development proposals and other works so that heritage values can be celebrated and so that any unavoidable negative heritage impacts can be minimised. The CMP provides a careful analysis of why the item is significant, the relative heritage values of different site elements; and conservation policies and strategies to assist in providing for a sustainable future for the item.

Section 7 of this CMP provides an overview of heritage opportunities and constraints specific to the property and Section 8 of this CMP provides conservation policies and guidelines to assist in the management of the site's heritage values. The property is of Local heritage significance and any proposed modifications must take into consideration the identified significance and must have regard for the total resource.

Change should also be considered with a goal of conserving and enhancing the identified heritage values of the subject site, wherever possible.

When undertaking works to the site, assessment under relevant legislation (Section 6) should consider whether the works are likely to impact on the site's heritage significance and/or nominated significant fabric as identified in this CMP. Reference should be made to the site's statement of heritage significance (Section 5.3) and schedule of significant elements (Section 5.4). A Heritage Impact Statement (HIS) and archaeological assessment should be prepared by a suitably qualified consultant in accordance with guidelines of the NSW Heritage Division (formerly Heritage Office).

To assist the property owners in managing the heritage significance of the subject site, as well as its functional requirements, a schedule of maintenance works is provided. This schedule should be adopted and implemented.

What are the Key Recommendations?

Key Recommendations from this report are derived from the Conservation Policies outlined in Section 8 and include the following:

Generally

- This Conservation Management Plan (CMP) should be accepted as the guide document for future action.
- Conservation works undertaken in accordance with this CMP should involve experienced heritage and conservation professionals.
- The local research potential of the Kambala school site should be further investigated. Historic research indicates other buildings and landscape elements associated with the former Tivoli Estate were located within the current boundary of the main school site, and it may contain archaeological deposits relating to early European occupation and landscaping.
- An Interpretation Strategy should be prepared for the site that interprets the significant use and historical values of the site to the school community and outside visitors.
- An overall masterplan/new works to the school site should consider visual buffers to recent development in the vicinity of Tivoli, to improve its setting.

Tivoli

- Tivoli should be generally retained and conserved in its current external form.
- The physical heritage curtilage of Tivoli, as identified in this report, should be retained and conserved.
- Key views to Tivoli (as outlined in Section 2.2) and the visual heritage curtilage of Tivoli should be retained and conserved.
- The reinstatement of the former use of the building as a single domestic residence is not practical. The ongoing use of the building for administrative purposes and student accommodation is an option; however other uses of the site may also be appropriate having regard to significant spaces and fabric.
- Proposed changes of use to any part of a building should only be considered in the context of a coordinated plan for the whole building.
- Works to the primary façades of comparatively exceptional heritage significance (on the northern and western elevations) should be minimal, and primarily confined to maintenance, repair and interpretation.

- Works to the secondary facades of comparatively moderate heritage significance (on the eastern and southern elevations) should be minimal but minor additions and modifications may be accommodated with respect to the existing character of the building and in areas of 'lesser significance'.
- New openings in fabric of exceptional or high significance should be minimal. Instead limit change to the secondary facades, and have regard for the significance of the corresponding internal spaces and fabric and existing fenestration patterns.
- Removal of intrusive fabric (e.g. the external southern canteen building, external fire stairs, the enclosed first floor verandahs and air conditioning units) is strongly recommended when work programs allow.
- The existing roof form should be retained and conserved. Any repair, adaptation or replacement of material should retain original roof qualities and profile.
- Significant internal spaces (including the principal hallway and principal rooms) and internal elements, fabric and finishes (as identified in Section 5.4) should be retained and conserved. Areas of new works should be confined to areas of 'lesser significance'.
- Evidence of the earlier house encapsulated within Tivoli should be further investigated and interpreted.
- Removal of later partitioning walls, amenity areas and fitouts is permissible.
- Maintenance works to the building should be undertaken on a regular basis to avoid substantive future conservation works.
- Any new works or changes to the building is subject to advice from a heritage consultant and will require preparation of a Heritage Impact Statement/s (HIS).

Fernbank

- 'Fernbank' does not meet the threshold for listing as a heritage item and is not required to be retained on heritage grounds.

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1. INTRODUCTION

1.1. BRIEF

Urbis has been engaged by Kambala School to prepare the following Conservation Management Plan (CMP).

Kambala is an independent Anglican Day and Boarding School established in 1887 in Woollahra and moved to its present location, at 794 New South Head Road, Rose Bay, in 1913.

The site is currently a local heritage listed item on the Woollahra Local Environment Plan (LEP) as *“Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking walls with railing facing on Tivoli Avenue and 2 Norfolk Island Pines”* (item 325).

The primary purpose of this CMP is to guide the conservation and management of ‘Tivoli’ (the principal school building) and other significant elements on the school site.

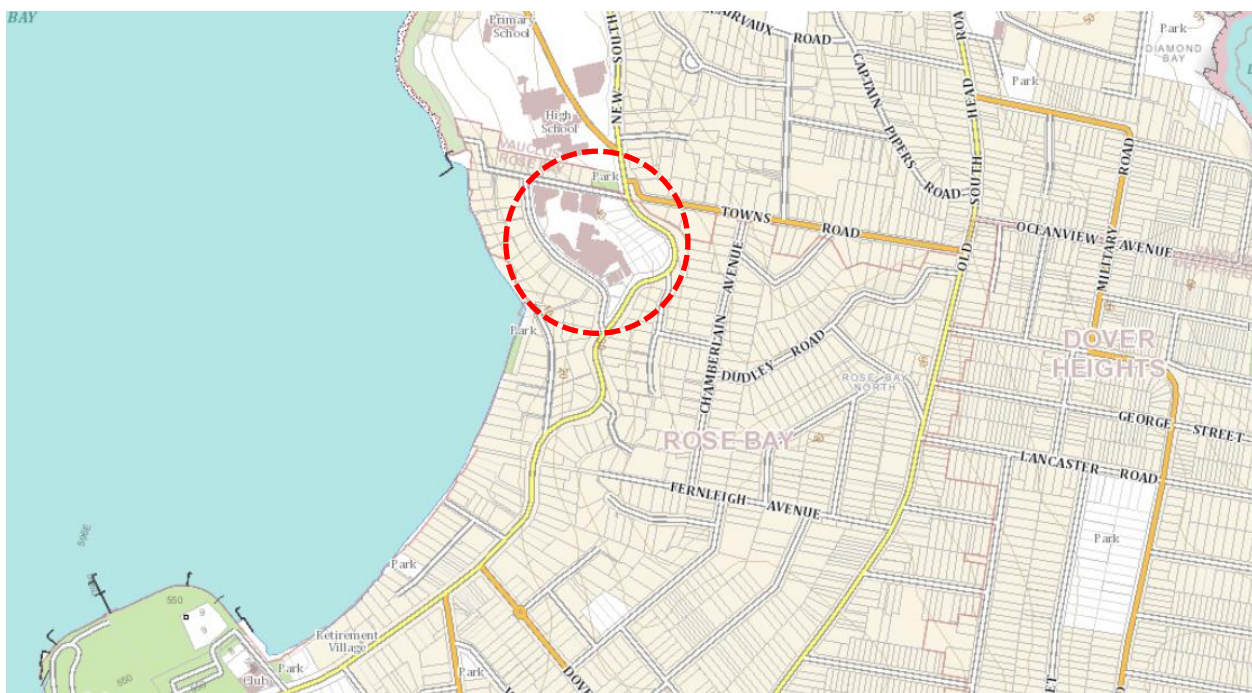
Kambala originally formed part of 60 acres of land granted to Samuel Blackwell in 1831 who named it ‘Tivoli Estate’. Today ‘Tivoli’ is a substantial building centrally located within the Kambala School site. It has had a number of phases of historical development and has notable associations with prominent owners and architects. Originally constructed as a single storey gentleman’s cottage in c1834 Tivoli was substantially extended in 1845 and 1885. Its present configuration and design, as a large two-storey Federation Arts and Crafts Style residence, is attributed to the work of notable architect John Horbury Hunt (1885). Tivoli is presently occupied by administration areas, offices and boarding facilities.

The school site also comprises of a number of surviving elements and plantings of the former Tivoli Estate, including carved sandstone gate piers and gates, a remnant palisade fence located at the entrance to Tivoli (from Tivoli Avenue) and two early araucaria Norfolk Island pines.

This CMP provides a careful analysis of heritage significance and context. Based on this analysis, appropriate conservation policies have been provided.

This CMP updates an earlier CMP prepared by Noel Bell Ridley Smith & Partners (2004) and the input of information from this report is acknowledged.

Figure 1 – Location plan



Source: Six Viewer.

Figure 2 - The land forming the main Kambala School campus (shaded in blue). 'Tivoli' and 'Fernbank' are outlined in red.



Source: Six Viewer.

1.2. SITE LOCATION

The subject site is located in Rose Bay, an affluent harbourside suburb in eastern Sydney, located approximately 7km east of the Sydney Central Business District (CBD), within the Local Government Areas (LGAS) of Waverley and Woollahra. Rose Bay is predominately a residential suburb. The area comprises many early examples of Marine villas. New South Head Road is a major road in the suburb.

The main Kambala School Campus is located at 794 New South Head Road, Rose Bay as shown in Figure 1. 'Tivoli' is centrally located within the campus. (Figure 2). It is a large irregular site with the following allotments:

- Lot 1-12 Deposited Plan (DP) 1116858.
- Lot 67 Deposited Plan (DP) 2538.
- Lot 1 Deposited Plan (DP) 1089403.
- Lot C Deposited Plan (DP) 310074.

'Fernbank' is located outside of the main school site at No 1 Bayview Hill Road, Rose Bay (Lot 1 and Lot 45 Deposited Plan 175832). It is outside of the boundary of the main school site and comprises of a two storey student residential building (for senior boarders) on a rectangular shaped allotment.

1.3. CURRENT HERITAGE STATUS

Kambala is currently a local heritage listed item under the Woollahra Local Environmental Plan (LEP) 2014, being 'Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking walls with railing facing Tivoli Avenue, 2 Norfolk Island Pines' (Item No. 325), as shown in Figure 3 below.

'Fernbank' is not a heritage listed item; however, it is located within the vicinity of local heritage listed items 'Kambala School' and the 'Kincoppal, Roman Catholic Convent of the Sacred Heart and school' (Item No. 396) at 2 Vaucluse Road, Rose Bay.

Figure 3 – Detail from Woollahra LEP 2014 Heritage Map showing the boundary of the school site.



Source: Woollahra LEP 2014 Heritage Map.

1.4. METHODOLOGY

This CMP has been prepared in accordance with the NSW Heritage Manual (1996), the Australia ICOMOS Burra Charter (2013) and The Conservation Plan by James Semple Kerr (2000).

1.5. AUTHOR IDENTIFICATION AND ACKNOWLEDGEMENTS

The following report has been prepared by Alicia Vickers (Consultant) and Mary Knaggs (Senior Consultant) of Urbis. The history was compiled by Dr Noni Boyd as a sub-consultant to Urbis. Fiona Binns (Associate Director Urbis) has reviewed and endorsed its content.

Unless otherwise stated, all drawings, illustrations and photographs are the work of Urbis.

The authors would like to thank the following people for their assistance with the compilation of this plan:

- Malcolm Boyes and Anthony Girling (Facilities Managers), Kambala;
- Kathryn Hillier, Archivist, Kambala;
- Dr Noni Boyd and Jean Rice; and
- The occupants of the buildings for providing access.

This CMP updates an earlier CMP prepared by Noel Bell Ridley Smith & Partners (2004) and the input of information from this report is gratefully acknowledged.

1.6. DEFINITIONS

The terminology used in this report, where referring to conservation processes and practices, follows the definitions as presented in Australia ICOMOS The Burra Charter 2013 (the Burra Charter). Article 1 of the Burra Charter gives the following definitions.

Table 1 – Definitions of terms

TERM	DEFINITION
Archaeological assessment	A study undertaken to establish the archaeological significance (research potential) of a particular site and to identify appropriate management actions
Archaeological potential	The degree of physical evidence present on an archaeological site, usually assessed on the basis of physical evaluation and historical research
Archaeology	The study of past human cultures, behaviours and activities through the recording and excavation of archaeological sites and the analysis of physical evidence
Australia ICOMOS	The national committee of the International Council on Monuments and Sites
Burra Charter	Charter adopted by Australia ICOMOS, which establishes the nationally accepted principles for the conservation of places of cultural significance; Although the <i>Burra Charter</i> is not cited formally in an Act, it is nationally recognised as a document that shapes the policies of the Heritage Council of NSW
Conservation	All the processes of looking after an item so as to retain its cultural significance; it includes maintenance and may, according to circumstances, include preservation, restoration, reconstruction and adaptation, and will be commonly a combination of more than one of these
Conservation Management Plan	A document explaining the significance of a heritage item, including a heritage conservation area, and proposing policies to retain that significance; it can include guidelines for additional development or maintenance of the place
Conservation policy	A proposal to conserve a heritage item arising out of the opportunities and constraints presented by the statement of heritage significance and other considerations
Context	The specific character, quality, physical, historical and social characteristics of a building's setting; depending on the nature of the proposal, the context could be as small as a road or entire suburb
Curtilage	The geographical area that provides the physical context for an item, and which contributes to its heritage significance; land title boundaries do not necessarily coincide
Heritage and Conservation Registers	A register of heritage assets owned, occupied or controlled by a State agency, prepared in accordance with section 170 of the <i>Heritage Act</i>
Heritage item	A landscape, place, building, structure, relic or other work of heritage significance
Heritage significance	Of aesthetic, historic, scientific, cultural, social, archaeological, natural or aesthetic value for past, present or future generations
Integrity	A heritage item is said to have integrity if its assessment and statement of significance is supported by sound research and analysis, and its fabric and curtilage and still largely intact

TERM	DEFINITION
Interpretation	Interpretation explains the heritage significance of a place to the users and the community; the need to interpret heritage significance is likely to drive the design of new elements and the layout or planning of the place
Maintenance	Continuous protective care of the fabric and setting of a place; to be distinguished from repair; repair involves restoration or reconstruction
Setting	The area around a heritage place or item that contributes to its heritage significance, which may include views to and from the heritage item; the listing boundary or curtilage of a heritage place does not always include the whole of its setting
Use	Means the functions of a place, as well, as the activities and the practices that may occur at the place; a compatible use respects the cultural significance of a place

1.7. LIMITATIONS

This CMP is based on external and internal inspections of the subject site conducted in February 2016 and was prepared with the below limitations:

- Physical assessment of all fabric is based on non-intrusive visual assessment only (including no access to roof spaces, floor cavities and ceilings).
- This CMP does not include a significance assessment of 'Fernbank' nor is this required as part of this CMP. This is a more recent development and is not heritage listed.
- This CMP does not assess Aboriginal historical association and significance of the place.
- No consultation process was possible to fully understand any intangible or social heritage values of the place.

2. SETTING, VIEWS AND CURTILAGE

2.1. SETTING

Kambala School is on the low side of New South Head Road as it curves around the west facing hillside that slopes steeply down to Rose Bay and Sydney Harbour.

The general area is dominated visually by Kincoppal (Rose Bay School) on the hill to the north of Kambala. The Kincoppal school chapel (also designed by architect John Horbury Hunt) has high visibility from New South Head Road and most areas of Rose Bay.

Other buildings lining New South Head Road, in the vicinity of the subject site, are 1-3 storey residential buildings with a mixture of old and new architecture. On the opposite side of New South Head Road there are sandstone retaining walls supporting multi-storey residential buildings above.

To the north of the site is Bayview Hill Road which falls steeply from New South Head Road. Lining Bayview Hill Road to the north (below Kincoppal) are large residential allotments featuring mainly large two storey residences. Fernbank is a two storey boarding house facility belonging to Kambala and is also situated on the north side of Bayview Hill Road below Kincoppal.

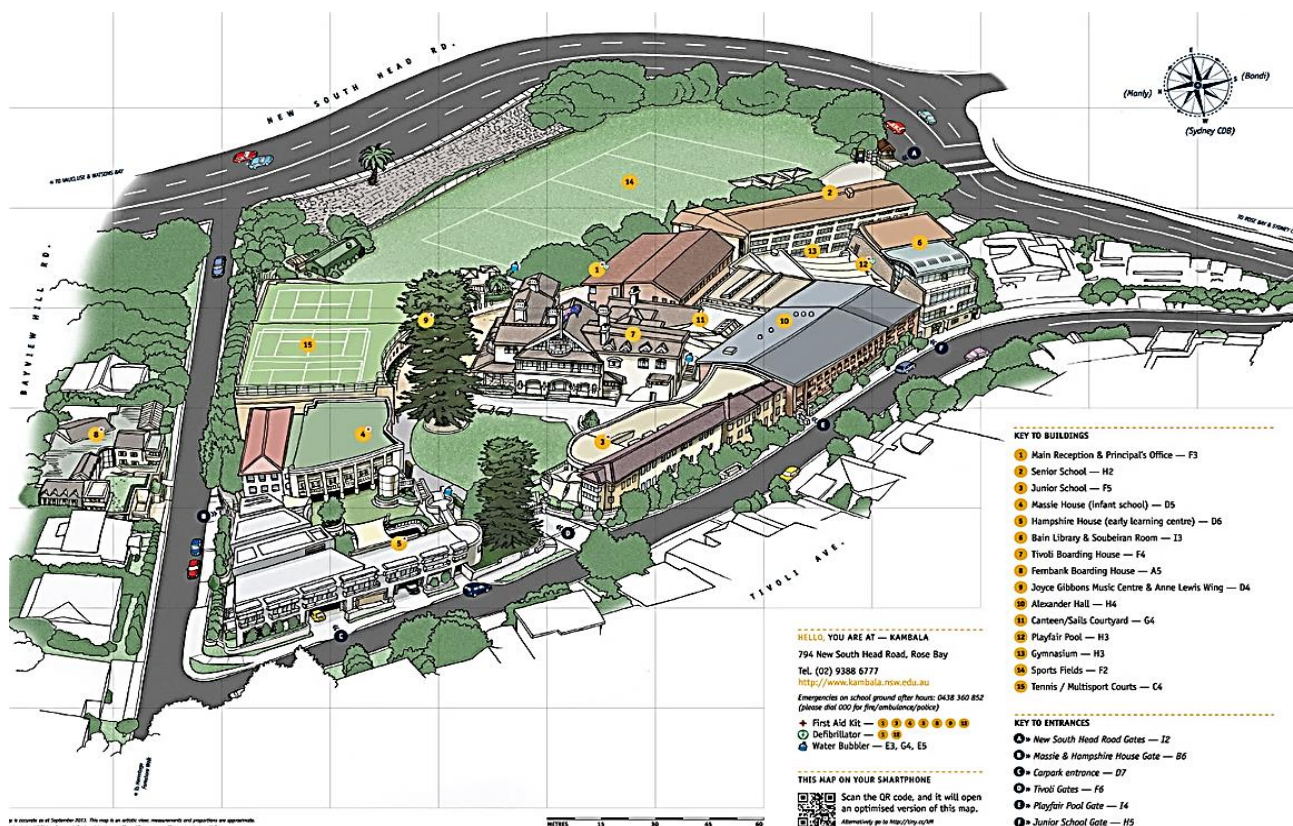
Along Tivoli Avenue the houses to the west are generally constructed on land terraced below the road level, so that even the two storey houses read as a single storey to the street. Many of these properties have multiple single storey garages built close to the boundary of Tivoli Avenue.

Near the intersection of Tivoli Avenue and New South Head Road there are inter-war three storey apartment blocks.

The impact of these developments is softened by plantings on the street and in the private domain.

The following section below assesses the visual and heritage curtilage of Tivoli

Figure 4 – Kambala School Plan



Source: Kambala

2.2. VIEW ANALYSIS

Tivoli House and the tall Norfolk Island pine to its north west have high visibility in views to the south west from the top of New South Head Road (and at various points along Bayview Road).

Distant views from New South Head Road and Bayview Avenue to Tivoli House and the Norfolk Island Pine have high significance, due largely in part to the sports field allowing for an open and uninterrupted vista to the site. Although the context from which these views are appreciated are passing streetscape and vehicular views only, they are nevertheless of high significance as they form a significant element in sweeping views of the harbour from these aspects. They should be retained and conserved (without interruption). Other distant views to Tivoli are of moderate-low significance as they have largely been obstructed by extant recent development on the school site.

The mature Norfolk Island pines on the Kambala site are important in the cultural landscape setting of Kincoppal, particularly in distant silhouettes on the horizon from the south and west.

Further, there are important visual links and views from Tivoli to Kincoppal Rose Bay Convent and to Sydney Harbour (from the western facade).

Traditionally, Tivoli was appreciated “in the round” within its wider setting; however, the school development carried out in various stages around Tivoli has encroached on its setting (on its eastern, southern and south western sides).

View No.	Direction	Significance	Discussion
A	East	High	View from the existing entrance gates towards Tivoli house. This view has historic significance and faces the principal elevation of the heritage item, and encompasses the suite of significant elements within the place, including the building, the entrance gates/wall and the trees. This view is a modified view given the immediate development.
B	South-west	Moderate	View facing Tivoli house from the corner of New South Head Rd and Bayview Hill Rd. This point historically provided a secondary entrance into the Tivoli estate towards the northern secondary elevation of the building. This view is a modified view given the immediate development.
C	South-west/west	Moderate	View towards the rear elevations of Tivoli from a raised section of New South Head Road. This view has no historical connection to another significant element but this provides a generally uninterrupted view of the rear elevations of Tivoli. This view is a modified view given the immediate development.
D	North-west	High	View from the current entrance gates for Kambala School on New South Head Road towards the rear of Tivoli. This view has historic links as this alignment is the former service entrance leading to the former location of the stables and poultry yard. This view is a substantially lost view given the immediate development.
E	North-west/north	High	View from the intersection of Tivoli Avenue and New South Head Road facing towards Tivoli. This is a historically significant view and marks what would have been the outer entrance gates to the Tivoli Estate. It

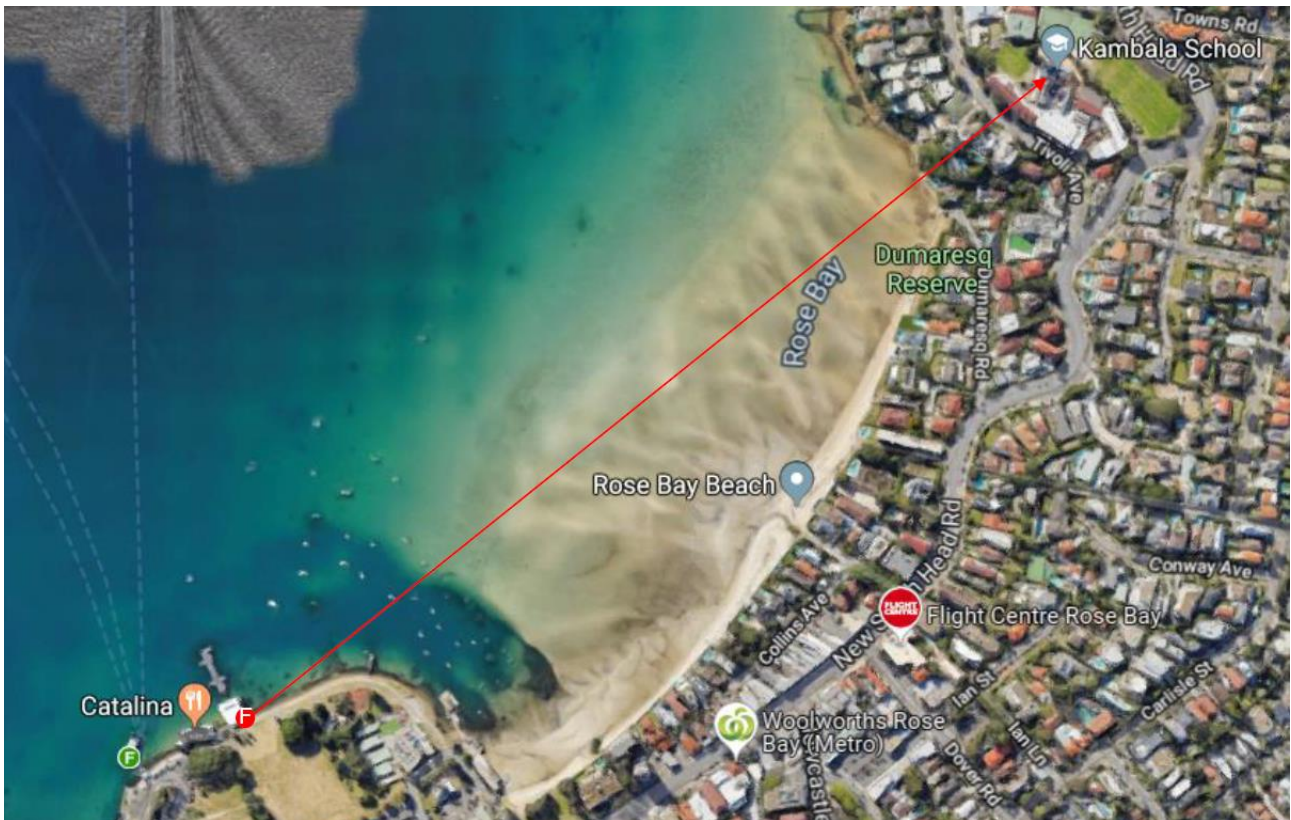
View No.	Direction	Significance	Discussion
			would have been from this location that visitors benefited from a sense of arrival as they approached along the carriage loop. This view is a modified view given the immediate development.
F	North-east	Low	View from Rose Bay towards the Tivoli estate. Whilst not a historically significant views, a view from the Harbour or Rose Bay does have significance for Tivoli's relationship with the Harbour.

Figure 5 –Views Analysis Diagrams



Source: Google Maps with Urbis overlay.

Figure 6 –Views Analysis Diagrams



Source: Google Maps with Urbis overlay.

Figure 7 – Visual Curtilage. The red indicates areas of distant high visibility and significance. The blue overlay indicates areas of high visibility and significance in the immediate setting.



Source: Six Maps with Urbis overlay.

2.3. HERITAGE CURTILAGE FOR TIVOLI

Heritage curtilage is defined as the area surrounding a building of heritage significance, which is essential for retaining and interpreting its heritage significance.

The site forms part of an original sixty (60) acre grant to Samuel Breakwell in 1812. The historic lot boundary is no longer apparent, having been reduced by past subdivisions for residential development in the Rose Bay area and access roads.

Tivoli forms part of the larger Kambala school site, which is bounded by Bayview Hill Road to the north, New South Head to the east and Tivoli Avenue to the west.

The current boundaries for the school site were in part established in 1840, when the original sixty-acre grant was subdivided to create five separate sites suitable for "Marine Villas", leaving a small parcel of land immediately associated with Tivoli. There have been minor changes to the school boundary during the twentieth century, as a number of residential blocks have been subdivided and sold, and New South Head Road was realigned.

The original gardens and outbuildings associated with Tivoli have been replaced with further development. The only surviving elements of the former estate existing on the site are the caved sandstone gate piers and gates and the remnant palisade fence located at the entrance to Tivoli from Tivoli Avenue. Two araucaria Norfolk Island pines are the only surviving remnants of the nineteenth century garden.

Although new buildings and facilities have been constructed to the north, east and south/south western sides of Tivoli, the former house still occupies a prominent rise in the topography of the site, and retains a visual link between its western elevation (garden front) and Rose Bay.

The physical heritage curtilage of Tivoli and associated remnant elements of the former Tivoli Estate have a **reduced heritage curtilage** within the overall boundary of the school site.

The physical heritage curtilage in this report below encompasses the whole of Tivoli, the open garden setting to the west, the former drive (and original gates) to the south west and the more recent paved area to the north, which form significant features to the physical setting of the item.

Extant recent site development in the vicinity of Tivoli is excluded from the physical heritage curtilage of Tivoli, as this is intrusive to its setting.

Figure 8 – The heritage curtilage of Tivoli



Source: Six Maps with Urbis Overlay.

3. SITE DESCRIPTION

3.1. CONTEXT AND LANDSCAPE

Kambala School is located on a single campus on the rising shore above suburban Rose Bay, overlooking Sydney Harbour. The main school campus covers a large irregular allotment and is divided into four main areas:

- Hampshire House - the Early Learning Centre (creche)
- Massie House for students from Preparation (4 year olds) to Year 2;
- Junior School for girls in Years 3 to 6; and
- Senior School for girls in Years 7 to 12.

The main entrance to the school is from New South Head Road via a contemporary drive. This drive continues to the north arriving at the northern entrance of Tivoli. Tivoli is centrally located on the school grounds and addresses Sydney Harbour with a garden front facing west. There is paving abutting Tivoli on all other sides.

Most of the Kambala school buildings are of a low scale dating from the mid-late 20th century. More recent senior school development is situated on the eastern and southern edges of the school site. The infant and junior schools are located to the south west of Tivoli.

Remnant elements of the former entrance to the Tivoli Estate off Tivoli Avenue (which now serve as a secondary rear entrance) include the gateposts, gates, sandstone flanking walls. There are two mature Norfolk Island Pines located to the west of Tivoli

Other vegetation (trees and shrubbery) on the site appear to be more recent and of no identified significance.

There is a large open sports ground and tennis courts located to the north east of Tivoli. The tennis courts and sports field date from c1935. Irrigated water used for the oval comes from the former “Emma’s Well” (Picture 14) and a stream which now flows underground to Rose Bay. There was originally a small historic bridge over the “well” which was demolished in c1958 when Woollahra Council constructed a new drainage system for the oval and drive to the school site.

Figure 9 – Landscape elements within the school.



Picture 1 –View of the school entrance to Kambala on New South Head Road



Picture 2 – Detail of historic gates on Tivoli Avenue.



Picture 3 – View to the mature Norfolk Island pine to the west of the site.



Picture 4 – View across sports oval to Tivoli and the Norfolk Island pine in its immediate vicinity.



Picture 5 – View to the sports oval.



Picture 6 – View to the irrigated water used for the oval from the former “Emmas Well.”

3.2. TIVOLI

3.2.1. Overall Description

Tivoli is one of the series of 19th century marine villas erected overlooking Port Jackson (Sydney Harbour) that extended from Elizabeth Bay to Watson’s Bay. The name of the house is the name of the original land grant. Tivoli has had a number of phases of historical development and has notable associations with prominent owners and architects.

It was originally constructed as a colonial gentleman’s cottage in c1834 and at that time consisted of central house, with single storey wings located to its north and south creating a service courtyard to the east. The house was constructed of traditional load-bearing masonry with a hipped timber shingle roof. The house was orientated on a north south alignment, with its main facade facing west, and looking across Rose Bay to Point Piper and Sydney Harbour beyond.

The house was substantially extended in 1845 and 1885. Its present configuration and design, as a large Federation Arts and Crafts Style residence, is attributed to the work of notable architect John Horbury Hunt (1885). Hunt was commissioned to substantially reconstruct and enlarge the 1840s version of the residence, which is encapsulated within the new works. The interior of the building exhibits much of the original detailing of the earlier 1840s Victorian house.

The later use of the house by Kambala School (from 1913) led to progressive and substantial modifications and additions to parts of the building between 1925-1965, including extensions to the southern end of the western façade, eastern end of the northern façade and enclosure of the first floor balcony; as well as major changes internally to suit the requirements of the school and to accommodate increasing enrolments. Tivoli is presently occupied by administration areas, offices and boarding facilities.

3.2.2. Exterior

Tivoli is a substantial two to three storey building located centrally on the school site. It is constructed of rendered brick and stone and has a hipped and gabled slate roof.

The building is a substantial reconstruction of the earlier 1840s house occupying the site evolving its basic plan form from that building and developing it with additional floors and enlarged service wings.

The plan of Tivoli forms a 'U' shape around a rear courtyard with a closing service wing. Both the northern and western facades are principal elevations. The northern façade features a principal entrance to the building and there is a secondary entry from the rear courtyard (eastern side). The western facade overlooks a garden with extensive views towards Sydney Harbour.

The building is stylistically of John Horbury Hunt's Federation Arts and Crafts Style (with characteristics of the American Shingle style).

Federation Arts and Crafts buildings were typically domestic in scale and featured traditional vernacular motifs including informal (rather than symmetrical) planning, massing, fenestration and landscaping. The roof was a dominant element featuring gables, bay windows and tall chimneys.

The exterior of Tivoli features a wide verandah which runs around the northern side of the building joining up with a colonnaded verandah on the western side, with turned timber verandah posts and joinery. There are French windows to ground floor and arched windows to the upper floor. A series of bay windows are placed around the building with lattice screens to the gables over these bays. There are tall Victorian style chimneys to the hipped and gabled roof form. The great western gable with lattice like screen and beam end grotesques of Tivoli are characteristic of the American Shingle style.

Northern elevation (principal entrance)

The northern side of the building has a wide paved front verandah with a gabled main entrance (with timber lattice). The verandah wraps around the north-eastern corner of the building. There is a large bay window on the north-western corner.

The principal entrance is through a wide stone flagged verandah on the ground floor of the northern façade of the building and is set into a deep arched recess with a solid rendered surround. There is a timber panelled front door with a large brass doorknob and a brass key escutcheon on the outer face.

Figure 10 – Northern elevation showing verandah and gabled entrance.



Source: Urbis 2017.

Figure 11 – Northern elevation showing front entrance door recessed and bay window on north-western corner.

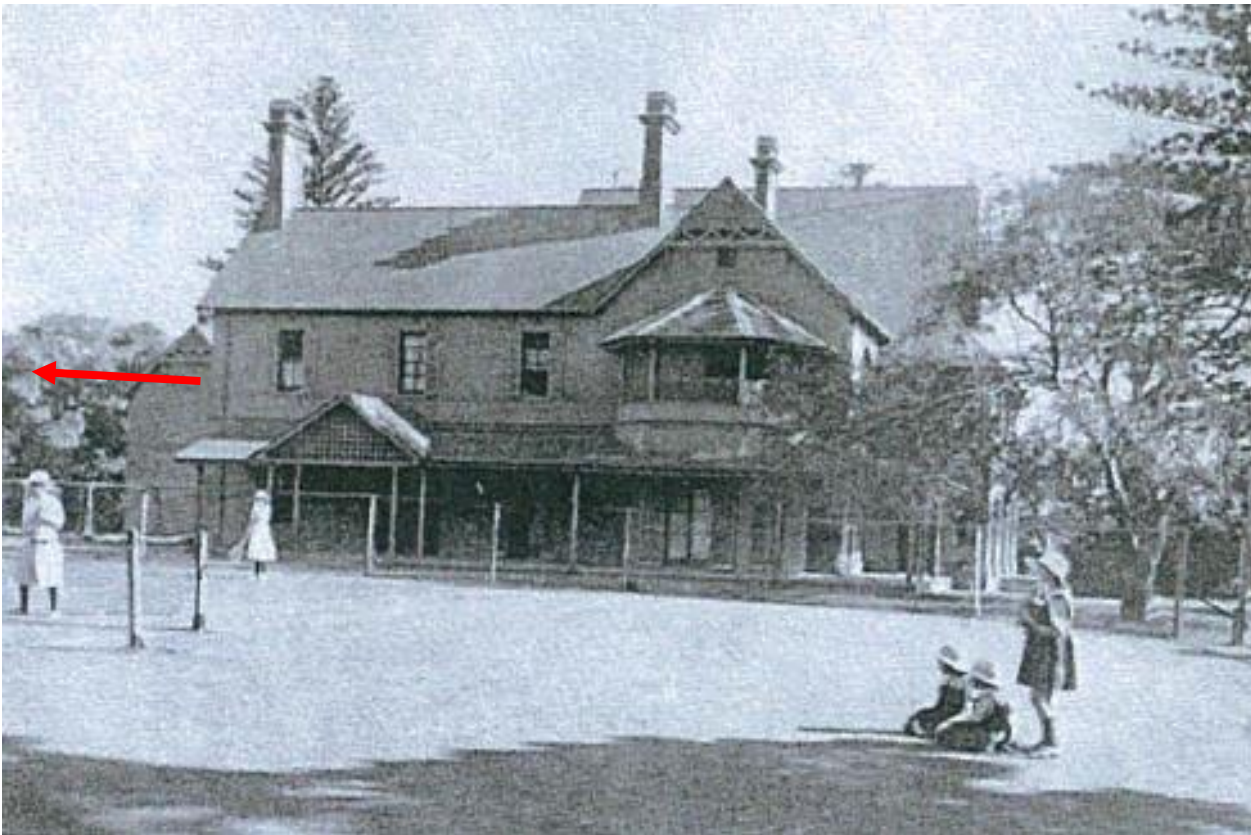


Source: Urbis 2017.



Source: Urbis 2017.

Figure 12 – North elevation prior to construction of extension on the eastern end of northern façade, c1911.



Source: Google Earth

Eastern elevation and service wing (courtyard and secondary entrance)

The eastern elevation (rear courtyard) contains a secondary entrance and features a series of service wings centred around a courtyard. The service wing of the original house runs off the eastern end of the main dining room on the ground floor, forming the southern side of the courtyard. It links to a second service wing at the eastern end that forms a partial enclosure of the courtyard. A single storey gabled addition to the central rear gable was constructed c1945.

Figure 13 – Eastern elevation



Source: Urbis

Figure 14 – Rear of Tivoli, c1911, prior to central rear extension.



Source: Unknown

Southern elevation (courtyard)

The southern elevation comprises the southern side of the rear service wings and a recent paved courtyard with canteen (a later addition).

Figure 15 – Southern elevation and courtyard.



Source: Urbis 2017.



Source: Urbis 2017.

Figure 16 – Southern courtyard.



Source: Urbis 2017.

Western elevation (principal elevation overlooking garden and Sydney Harbour)

The western elevation is the principal elevation to the building and features a high prominent gable and a large ground floor colonnaded verandah. The gable features a large lattice screen and a first floor and attic balcony with timber posts, shingles and detailing and beam end grotesques. It is noted that the first floor verandah has been entirely enclosed with windows.

The southern wing of the western elevation is a c1964 extension to the residence and matches the style of the original building. There are roof dormer windows to the upper bedrooms overlooking the harbour. This extension comprises of a bay window adjoining the south of the colonnaded verandah and external stair to the ground floor on the south western corner.

Figure 17 – Western elevation showing prominent gable with lattice detailing, colonnaded verandah and Norfolk Island Pine.



Source: Urbis 2017.

Figure 18 – Detail of western gable.



Source: Urbis 2017.

Figure 19 – Detail of later extension to southern end of western elevation and colonnaded verandah.



Source: Urbis 2017.



Source: Urbis 2017.

Figure 20 – Tivoli prior to extension of southern end of western elevation 1964.



Source: Google Earth

3.2.3. Interior and Layout

The internal structure of Tivoli comprises of timber framed floors supported by load bearing masonry. The roof is timber framed supported by masonry walls. The floor system is a timber joist and timber floor board system with heritage ceilings. The foundations are unknown but can be assumed to be high level strip footings.

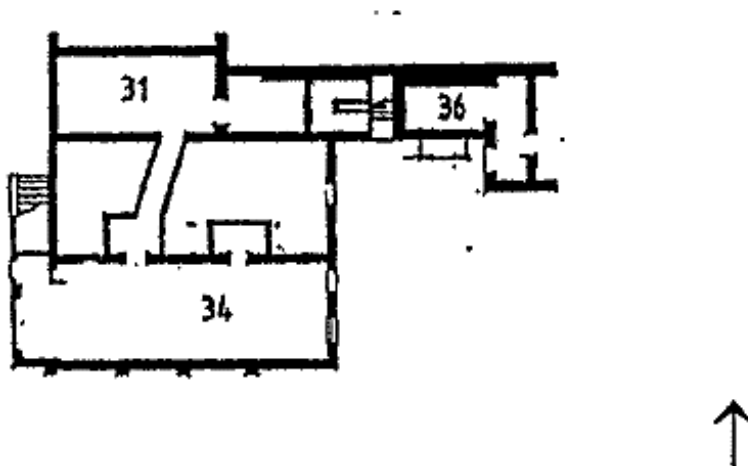
The internal layout of Tivoli is shown in the floor plans shown below, derived from the CMP prepared for Tivoli in 2003.

Major changes occurred to Tivoli internally post c1913 to suit the requirements of the school and to accommodate increasing enrolments.

Tivoli is presently occupied by administration areas, offices and senior boarding facilities. Offices, dining and service areas are located on ground floor and boarding facilities are located on the upper levels.

Note that some of the current uses of the rooms have changed since 2003. This includes the school archives which is now located in the basement level.

Figure 21 – Basement Floor

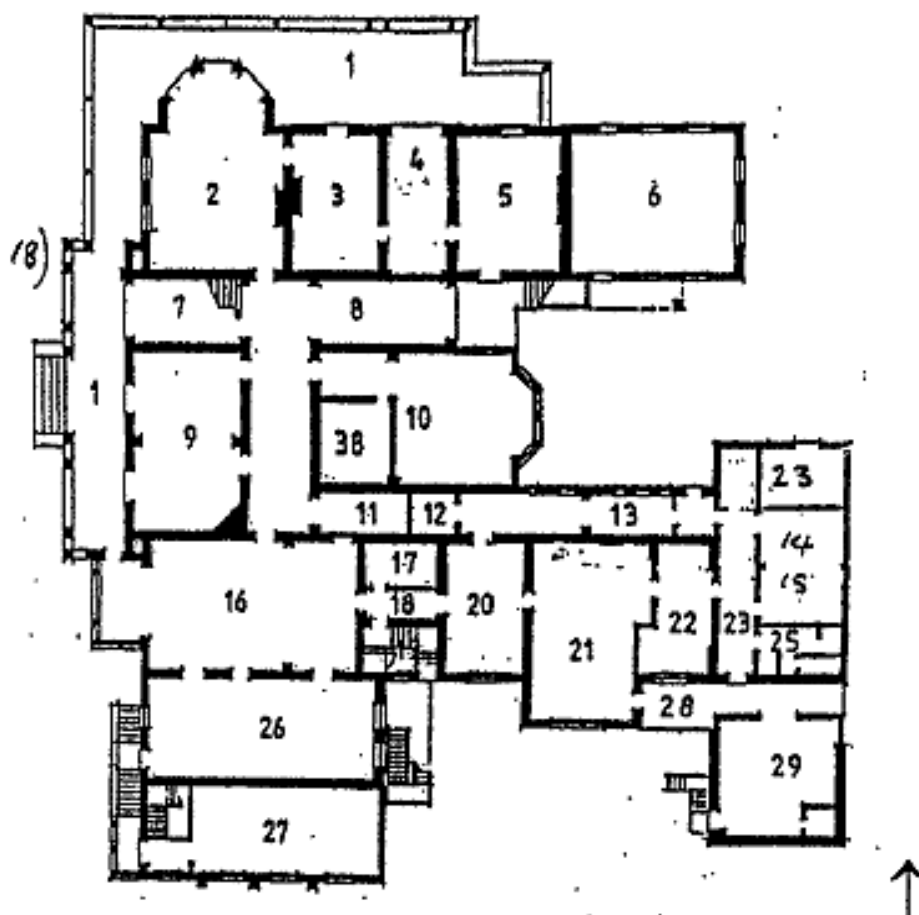


TIVOLI - KAMBALA
Basement Floor Plan Current Uses 2003

31	Bag Store
34	Meeting Room
36	Sub Floor Area

Source: NBRS CMP 2003

Figure 22 – Ground Floor

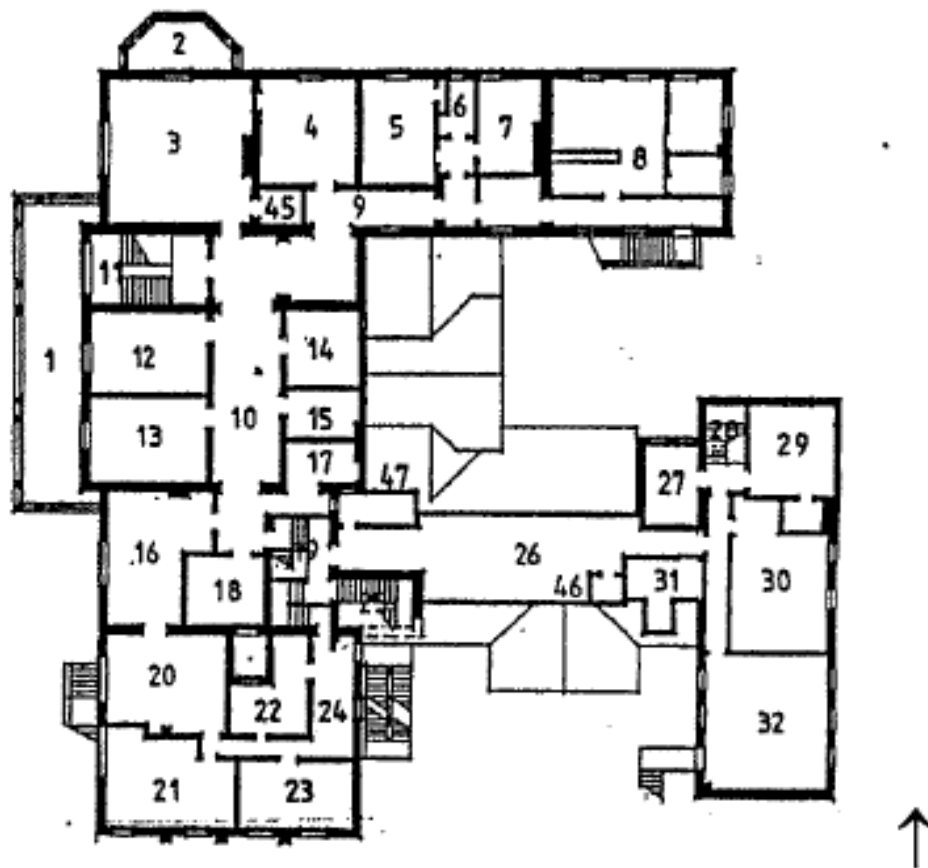


TIVOLI - KAMBALA
Ground Floor Plan Current Uses 2003

1	Verandah	16	Main Dining Room
2	Drawing Room	17	Staff Room
3	Enrolments	18	Service hall
4	Entry Hall	19	Service Stair
5	Foundation Office	20	Wash-up area
6	Archives Office	21	Kitchen
7	Main Stair	22	Dry Stores
8	Main Hall	23	Service Passage
9	Music Rooms	24	Property Manager
10	Year 10 Common Room	25	Staff Wash Room
11	Toilet	26	Dining Annex
12	Store	27	Games Room
13	Service Passage	28	Service Passage
14	Laundry	29	School Canteen
15	Laundry		

Source: NBRS CMP 2003

Figure 23 – First Floor



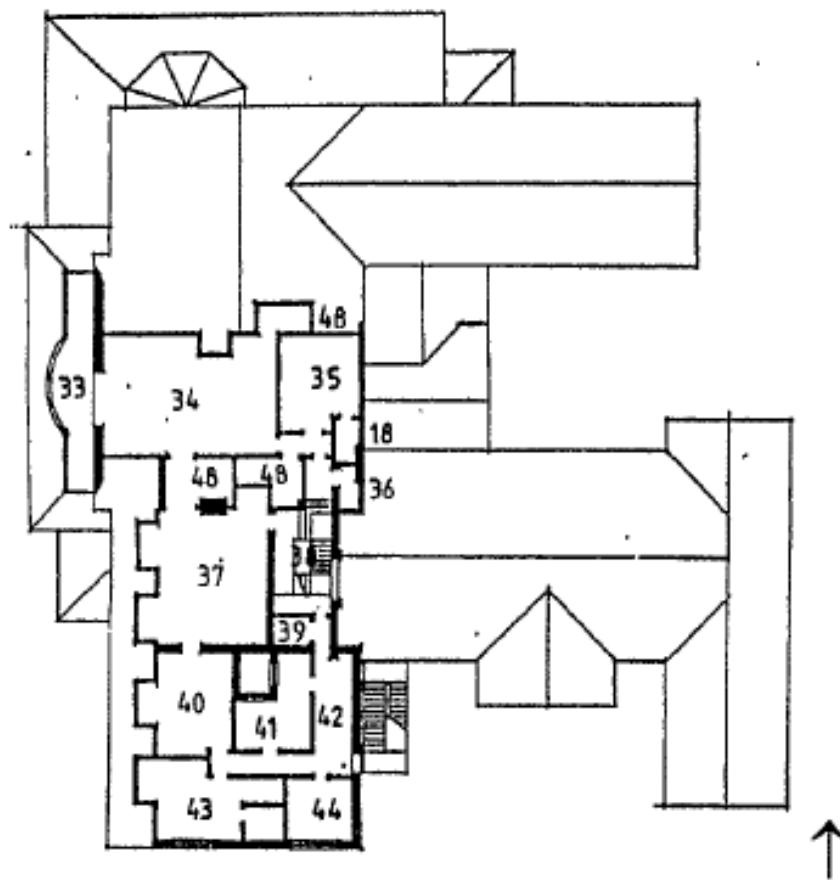
TIVOLI - KAMBALA
First Floor Plan

Current Uses 2003

1	Balcony	18	Bathroom
2	Balcony	19	Back Stair
3	Dormitory	20	Dormitory
4	Dormitory	21	Dormitory
5	Boarding Mistress	22	Wash Room
6	Bathroom	23	Dormitory
7	Wash Room	24	Passage
8	Staff Flat	25	Stair
9	Passage	26	Common Room
10	Main hall	27	Wash Room
11	main Stair	28	Stair
12	Dormitory	29	Boarding Mistress
13	Dormitory	30	Dormitory
14	Office	31	Wash Room
15	Toilet	32	Dormitory
16	Hospital	45	Store
17	Wash Room	46	Store

Source: NBRIS CMP 2003

Figure 24 – Attic Floor



TIVOLI - KAMBALA

Attic Floor Plan

Current Uses 2003

33	Balcony
34	Dormitory
35	Boarding Mistress
36	Hot Water Unit
37	Dormitory
38	Stair
39	Hot Water Unit
40	Dormitory
41	Wash Room
42	Passage
43	Dormitory
44	Head Boarder
47	Store
48	Clothes Store

Source: NBRIS CMP 2003

3.2.4. Main Room Descriptions

The Main Hall and Stair

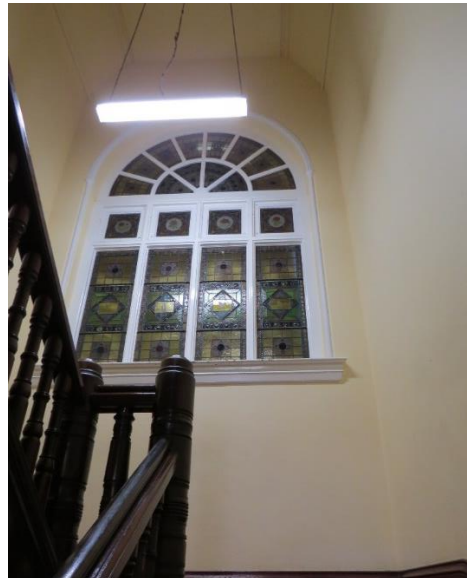
The main hall and stair is largely intact including arched openings, a main timber stair and decorative cornices. The stair is late Victorian in character; having replaced the original house stair. It has simple turned newels. There is a large stained glass window located on the landing of the main stair. It is Arts and Crafts in style with birds and flowers and occupies the northern wall above the landing. The original marble floor finishes have been retained. The original lighting has been removed throughout the main ground floor hall and vestibule (second hall).

Figure 25 – Main hall and stair



Picture 7 – Main hall and stair on ground floor.

Source: Urbis



Picture 8 – Decorative stained glass window on stair landing.

Source: Urbis

Figure 26 – Main hall looking east c1911



Source: Kambala school archives

Ground Floor Vestibule (second hall)

The ground floor vestibule (second hall) has generally retained the same configuration and finishes. However, new doors, of a character similar to those existing, have been added to the eastern wall. The original marble floor finishes have been retained. The original lighting has been removed throughout the main ground floor hall and vestibule (second hall).

Figure 27 – The ground floor second hall vestibule



Picture 9 – Ground floor second hall vestibule

Source: Urbis



Picture 10 – Ground floor second hall vestibule in c1911

Source: Kambala School archives/

Drawing Room

The drawing room is the most significant and intact room in the building. It originally contained an elaborate chamber organ.

There are French doors in the bay window area which open onto the northern verandah and terrace. A carved and gilded 'Baroque' style pelmet is still in place in the bay. A pair of recessed arched niches are set to either side of the bay. The ceiling is simple with a lath and plaster finish and a run cornice.

There is an elaborate fireplace with a carved and tiled surround. The fireplace is decorated with chequer board blue and yellow tiles with side panes. The hearth extends into the room with Japonaise printed tiles. The surround is finely carved with panels of flowers

Figure 28 – Drawing Room



Picture 11 – View to northern bay windows

Source: Urbis



Picture 12 – View to western windows

Source: Urbis



Picture 13 – Elaborate fireplace

Source: Urbis



Picture 14 – View to western windows

Source: Urbis

Figure 29 – Drawing room c1911



Source: Kambala School Archives

Smoke Room/Office

This room is substantially intact though the hardware to the internal and external doors has been modified. The fireplace surround is that shown in the 1911 photograph while a later brick insert replaces the original grate. A feature of the hearth is the 'Japanese' tiling which was high fashion in the 1880's. The original bell pull is in place in this room.

Figure 30 – Smoke room/office



Picture 15 – Fireplace and hearth

Source: Urbis



Picture 16 – Smoke room/office, c1911.

Source: Kambala School Archives

Library/Office

This area has been unsympathetically subdivided and a new door has been inserted to provide access to the later extension of the southeast wing. A new ceiling has been installed obscuring the original cornice and ceiling rose details.

The original fireplace and tiles survive intact, as does the pressed metal dado panelling.

Figure 31 – Library/office



Picture 17 – Fireplace and hearth

Source: Urbis



Picture 18 – Library/office, C1911.

Source: Kambala School Archives

Dining Room

The dining room originally had access only from the ground floor vestibule. As part of the school modifications this room has been expanded to the south into the original service area and to the south through the original window openings into the western extension. The room retains part of its original ceiling and ceiling rose but has been modified with later false ceilings, down lights and other fittings that are intrusive. The large bay window has been modified by the removal of the central sashes and replacement with plate glass. The fireplace and overmantel are intact with some original tiling representing floral patterns.

Figure 32 – Dining Room



Picture 19 – Fireplace and hearth

Source: Urbis



Picture 20 – Dining room. Note new opening.

Source: Urbis

Figure 33 – Dining room, C1911



Source: Kambala School Archives



Source: Kambala School Archives

First Floor

The first floor rooms sit generally over those of the ground floor and are most likely substantially derived from the design of the earlier house. The stair arrives at a landing that addresses a square hall defined by arches. To the left is the master bedroom set over the drawing room below and with a balcony over the semi octagonal bay. The bedroom is attached to an adjoining dressing room set partially over the library below and originally a second bedroom and dressing room sat over the Smoking room and main entry on the ground floor. These areas have been modified to permit access to the extended south eastern wing. A small hallway runs along the western side of the wing and is connected back to the main hall through an archway.

A first floor hall follows the plan of the ground floor, with two bedrooms on the northern side set over the two rooms below. The rooms provide access to the original first floor balcony that is now enclosed and used as a dormitory. The enclosure has not damaged the original fabric unnecessarily.

Rooms on the southern side of the vestibule are currently large bathrooms but were originally a hall and two small bathrooms and stores. They have low significance.

The western end of the first floor is a modification made in conjunction with the later ground floor additions made by the school. The dispensary and school nurse occupies the area. Original room configurations in this part of the building are heavily modified and have lower significance.

An attic connection has been made between the original main house and the former servants quarters at the southern end of the service wing. This was a box room in the 1920's, while the dormitory at the southern end was originally servant's quarters, the two dormers being later additions.

The location of the original service stair is not clearly apparent due to the extensive changes in the service areas of the house. Drawings showing the layout in the 1920's indicate at least three service stairs associated with the southwest wings.

Figure 34 – First Floor main hall



Source: Urbis



Source: Urbis

Figure 35 – First floor dorm rooms



Source: Urbis



Source: Urbis



Source: Urbis



Source: Urbis

Attic Floor

The original house provided some limited attic accommodation and this has been extended particularly across the southwestern service wing and over the later western additions made by the school for its use as the senior's Dorm. A large central attic space is now divided and has access to the attic balcony facing the harbour. The original use of these areas is not apparent.

Figure 36 – Attic Floor



Source: Urbis



Source: Urbis

Figure 37 – Senior dormitory on attic floor, c1940s



Source: Kambala School Archives

3.2.5. Condition Assessment

Tivoli has been extended a number of times to its current substantial form.

The external facades, envelope and detailing of the building have remained in relatively intact condition. Later extensions have been designed sympathetically to match the style and character of the existing residence.

Internally, the layout of the building has been modified to suit the requirements of the school and some fabric has been compromised by the creation of new openings to provide alternative fire escapes and new services; and some of the upper level rooms have been partitioned for boarding rooms. There are recent amenities areas and fitouts throughout. The principal hallway and principal rooms on ground floor and first floor have remained relatively intact.

The building has been well-maintained, although some fabric and finishes have now reached the a time when extensive “catch-up” maintenance is required to prevent possible deterioration of other elements. For example a program of conservation of the slate roofing is now in progress. Other recent conservation and repair works has involved replacement of the external stone flagging and repair of the bases of the timber columns on the main verandahs.

Primarily, cosmetic and maintenance works are required across the building, including damp and timber repair works and some services require upgrading. The ground floor in particular needs a ‘refresh’.

The gateposts, gates and flanking walls with railing facing on Tivoli Avenue also have remained in relatively intact condition but similarly, no holistic conservation works have been carried out on these elements.

The Norfolk Island Pines on the site generally appear in good condition with very dense broad canopies.

4. HISTORY

4.1. INTRODUCTION

Tivoli is one of the series of marine villas erected overlooking Port Jackson (Sydney Harbour) that extended from Elizabeth Bay to Watson's Bay. Like nearby Vacluse House, Tivoli has been extended a number of times to form a substantial residence. The name of the house is also the name of the original land grant. This history has been prepared by Dr Noni Boyd to understand the phases of development and buildings on the site. It is not intended to be a definitive history of the Kambala School as an organisation (for which histories already exist).

4.2. EUROPEAN HISTORY

4.2.1. Rose Bay and Tivoli Bay

By 1807 Government Salt Pans and a Salt House had been erected at Rose Bay and this enterprise lasted until around 1810. Other early attempts at industry were short lived and the area developed a residential character with a series of substantial marine villas and small villages along the road to the lighthouse at South Head.

Old South Head Road had been constructed in 1811 during Governor Macquarie's term in office and can be seen on the early Parish map below (Figure 38). Thomas Mitchell laid out a new road to South Head that was constructed in the early 1830s. This new route now forms the southern boundary of Kambala School and is still known as New South Head Road. The original land grant extended to Old South Head Road. The marine villas were initially connected by a bridal trail from Rose Bay that passed below the houses (Figure 40).¹

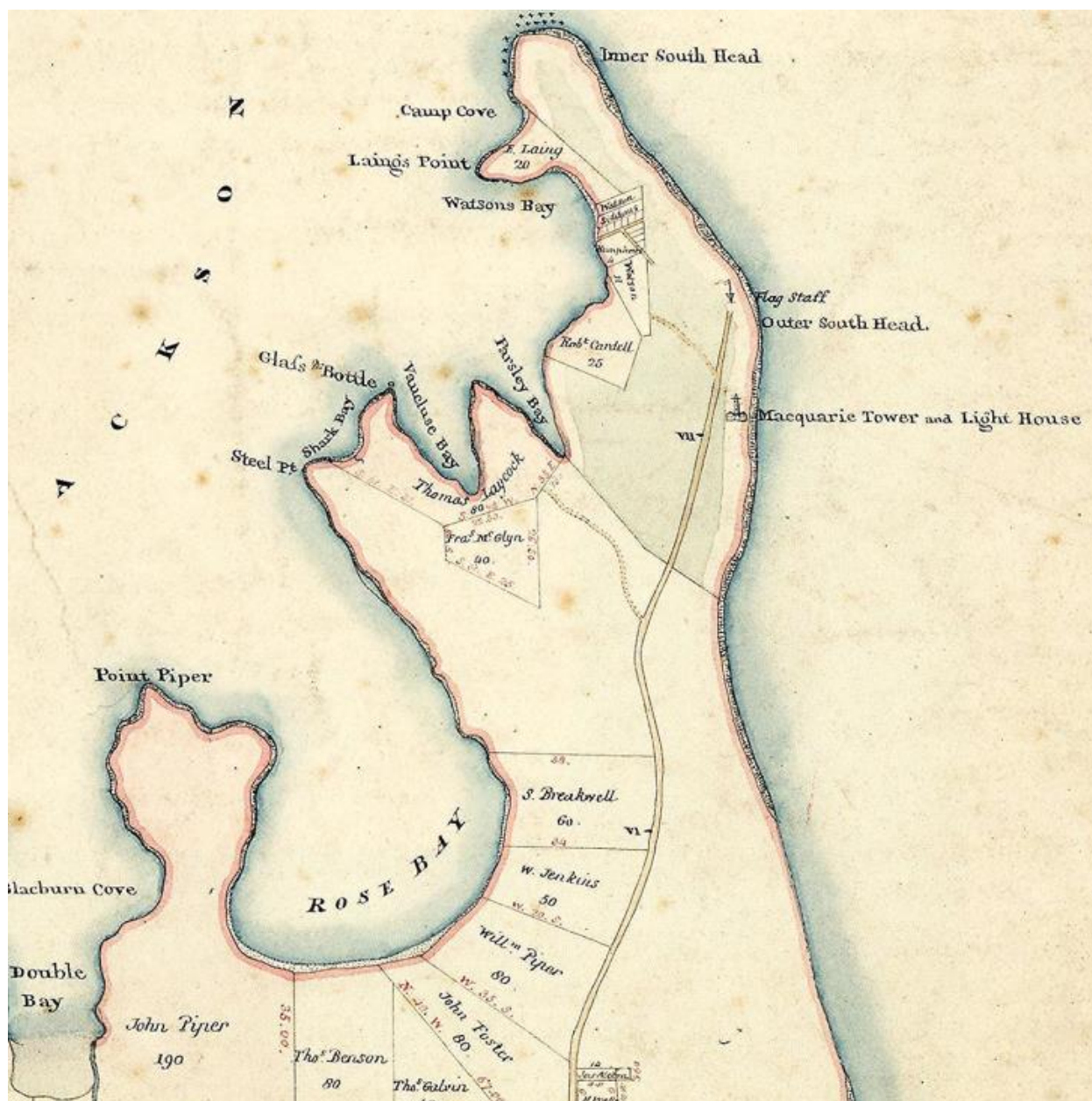
An area comprising 60 acres was granted to Mr Samuel Breakwell by Governor Macquarie and it was Breakwell who named the estate Tivoli after the village and grand house at Tivoli near Cork in Ireland.² The name was initially spelt the French way - Tivolé. The more common spelling is now Tivoli and this is how the grant was named in the later subdivisions. Breakwell was in the employ of Sir Henry Brown Hayes and whilst in Sydney he served land steward and manager of Hayes' Vacluse Estate. Unlike Hayes, who was transported for abducting an heiress, Breakwell came to Sydney as a free man, initially as Hayes' valet. Breakwell petitioned Governor Macquarie for a land grant, which he duly received. In October 1812, shortly after having been notified of the granting of an allotment of land near to Haye's Vacluse estate, Breakwell announced that he was returning to Great Britain. He was returning with Hayes who had been pardoned by the Governor.³ No records have been located that indicate the extent of improvements or buildings on Breakwell's land, although he later described the property as a farm, so some agricultural activities may have been undertaken between 1812 and 1830.

¹ Sale plan of part of the Vacluse Estate prepared by Simeon Lord MLZ/MZ 811.1813/1840/1.

² The area is now a container port. The house has been demolished.

³ SG&NSWA 10 October 1812.

Figure 38 - Extract from the 1830s Parish Map showing Breakwells 60 acre grant.



Source: AO Map 185 – viewed via the Historic Lands Record Viewer.

containing two 'romantic and picturesque bays', Rose Bay and Tivoli Bay.⁷ Six lots were for sale in 1830 and the subdivision was aimed at free settlers rather than ticket-of-leave convicts. The lots were marketed at those seeking a change of scene such as "invalids of rank from India (who) would prefer the fine salubrious and luxuriant air of NSW to that of proceeding to the capricious climate of Great Britain".⁸

Deeds for the land were advertised as being available from the Surveyor General in March 1831 and by May 60 acres of land had been purchased by Thomas Horton James.⁹ James mortgaged the property, raising money for other, unspecified projects and he seems to have made no attempt to build on, or improve, the land. He subdivided the Tivoli Estate but initially had little success in selling smaller portions of the estate, which were sandwiched between two much larger estates, the Point Piper Estate and the Vaucluse Estate. Press releases indicate a level of interest that does not match the actual rate of sales.

TIVOLI ESTATE AND ROSE BAY

Bounded by that superb sheet of water on the west, by the estate of Point Piper on the east, by the South Head Road on the South, and Major Mitchell's new and beautiful drive to the Lighthouse running all through the Estate. Numerous applications have been made to the Proprietor to purchase this property as a whole ; but it forming so many little gems of situations for country houses for the Merchants of Sydney, abounding in fresh water, and superb views of the Ocean, Port Jackson, Blue Mountains, &c., it has been divided into Allotments, so as to afford every one the opportunity of escaping out of a crowded and unhealthy Town to one of the most elegant spots near Sydney, now (by the Governor's new road) only four miles distant.¹⁰

Corresponding subdivision plans were drawn up which could be viewed at the Auctioneers rooms, however none have yet been located dating from the 1830s for the Tivoli Estate.

4.2.2. Peter & Elizabeth Haydon

In 1834 the Irish born Sydney-based merchant Peter Haydon purchased one of the lots in the Tivoli estate. In May of the same year his marriage to Miss Elizabeth Jenkins, the youngest of the three Jenkins sisters, occurred. Elizabeth and Susannah Jenkins had come to NSW in the early 1820s as their brother Robert, one of the founders of the Bank of NSW, was now successfully established in the colony. Their brother died in a riding accident shortly afterwards and it was Elizabeth who managed the property and stock that the sisters owned, including grants at Muscle Creek (Muswellbrook). The house erected on the Tivoli estate was intended to be for the newlyweds – "Mr. Haydon, of Sydney, has also laid the foundation of a house farther on, on an elevated site which commands a delightful view of the harbor".¹¹

⁷ Ibid.

⁸ Sydney Gazette 18 Feb 1830.

⁹ Typescript, Kambala Archives – Notes on Thomas Horton James.

¹⁰ Sydney Gazette Reference.

¹¹ Sydney Gazette 18 November 1830.

Figure 40 - Extract from the sale plan of the Vaucluse Estate prepared by Simeon Lord, showing the outline of Peter Haydon's house below the subdivision and the bridal road.



Source: Mitchell Library (ML Z/Mz 811.1813/1840/1).

All subsequent alterations and enlargements of the house have retained these views. Haydon had begun to build his house prior to all of the land transfers being finalised. The couple is believed to have moved into their new house at the end of 1834 but this arrangement did not last. By the time his siblings Thomas and Matilda Haydon arrived from Ireland in 1835, Peter Haydon had separated from his wife and living in rented rooms in town. Mrs Haydon was in occupation at Tivoli where she received visitors including her estranged husband's family, as no other provision had been made to accommodate them. Peter Haydon did not like Sydney, rather he preferred living on his pastoral holdings in the Page Valley in the Upper Hunter Valley. In his letters to his business partner and future brother in law Peter Brodie, which the Haydon family retain today, he complains that he did not enjoy family events in Sydney such as concerts and in another letter states that he preferred to live in a slab hut. In retaliation, his wife said she would return to England rather than go and live in the country. There is little mention of the actual house in his correspondence, the descriptions concern visitors, improvements to the Tivoli estate, the family pets and prize livestock.

As early as 1836 Haydon was arranging for the sale of his Rose Bay property, but there was a problem with the title, which Mr. Norton estimated would delay the sale for a year.¹² Terry Hughes came to look at the property however it was the Dumaresq family who finally purchased Tivoli from Peter and Elizabeth Haydon, with the sale formalised in 1840. Peter Haydon's letters reveal that he had considerable business dealings with the Dumaresqs throughout the 1830s.

¹² Letter to Peter Brodie.

4.2.3. Tivoli (1830s configuration)

No architect has been identified for the initial house erected by Haydon nor have any plans been located. Suggestions have previously been made that John Verge or Mortimer Lewis may have been involved.¹³ Other than the newspaper report in November 1834 mentioned above noting that the foundations having been started, no tender notices have been located. The house was probably built for Haydon by his assigned convicts and some of the buildings materials are likely to have been obtained from the site. As was common practice, stone was likely to have been quarried from the site, creating a level platform to build on and also creating a cellar and possibly additional water storage. The main roof and verandah roof is likely to have been shingled. An unpublished MS in the Kambala archives refers to an 1838 plan of the house and grounds; however, this has not been located and it is not referred to in the earlier CMP, nor is the rectangular outline of the house included on the 1840 Vaucluse Estate sale plan (Figure xx).

Since the 1950s various historians and architects have speculated as to which portion of the house was the original section. An assumption has been made is that the house built by Haydon was a U-shaped cottage with a verandah. The entrance hall is believed to have been in the same location as it is today. The previous CMP has an annotated plan showing walls that are believed to have survived within the existing ground floor. These assumptions have been made based on the 1842 sketch by Henry Campbell, a sketch that shows the house after the enlargements designed by Hume. The original house appears to have been smaller, the rectangular outline of Peter Haydon's house is shown on the plan of the sale of part of the Vaucluse Estate in July 1840 (Figure xx).

An analysis of the phases of development of Sydney houses commenced in the 1830s that were extended over time and then substantially enlarged during in the 1880s or 1890s such as Toxteth at Glebe and Admiralty House (originally the marine villa Wotonga) also does not tally with the assumptions made in the previous CMP regarding the original layout of Tivoli. The surviving sketches and photographs of the 1830s marine villas on Millers Point show two types, a single storey house with an attic with wide front and verandah (like 50 Argyle Place) and a two storey form, also with front and side verandahs supported on columns (a smaller version of Tocal). Both house types were rectangular in plan with a service yard and outbuildings to the rear. In houses erected in the 1830s the kitchen wings were invariably totally separate and connected by breezeways to reduce the risk of fire spreading. For reasons of personal security, assigned convict servants were also accommodated separately.

It is unclear as to whether Haydon's Tivoli had attic rooms (like the Haydon's house at Bloomfield¹⁴ and Grimes Cottage at 50 Argyle Place) or was a two storey house (similar to the now demolished marine villa Moorcliff on Millers Point or the later Tocal near Patterson). Both forms are typical of the 1830s. There is mention in the Haydon correspondence of an upper floor, but it is not clear that it is Tivoli that Haydon is describing. Further evidence as to the original planning of the house built by Haydon may survive within the masonry walls and below the current floors. Various later descriptions of the house note that the stone verandah flagstones as were as they were in 1834, whilst other descriptions date the flags to the Dumaresq improvements of the 1840s. Splitting sandstone into flagstones was a difficult and expensive task, as the flags often broke. Generous flag-stoned verandahs were characteristic of marine villas on Sydney Harbour however none survive in their original configuration. Photographs taken during the 1920s to the 1970s show the worn flagstones of the front and eastern verandahs at Tivoli. A detailed view was published in the late 1930s.

¹³ There is no mention of the building in the Verge ledger however not all of the volumes survive. Lewis is the more likely of the two choices, as the two men knew each other. Lewis had purchased one of the nearby allotments and Haydon purchased some additional acreage from Lewis in 1836 and entered into a mortgage with him. Lewis was not working as an architect but was occupying an official position, that of Government Surveyor, but he could have made suggestions or shown pattern books to Haydon. To date no documentary evidence has been located that shows the internal planning of house or confirms if an architect was involved. Lewis commenced buildings three villas in Sydney for his family: Bronte House, Derby Lodge (Mt Adelaide, Darling Point) and Richmond Villa however these are more elaborate designs.

¹⁴ James Backhouse, who visited the Dumaresq brother's estates St Heliers near Muswellbrook and St Aubin near Scone in 1836, noted that Peter Haydon was also building a house some 22 miles further into the interior.

4.2.4. The Menagerie & Grounds

In a subsequent sale notice for Vaucluse Village, Mr Haydon's house is described as having a 'domain' or extensive grounds and he employed a number of staff.¹⁵ Haydon's granddaughter documented the memories of the former ground staff at Tivoli who were relocated by the Haydons to Bloomfield after the sale of the house at Rose Bay in 1840. Tim [?] the head gardener and Michael O'Rourke recalled that the house had fine grounds, and aviary and a menagerie.¹⁶ Peter Haydon's letters contain references to the yard and animals kept by the family including a pet known as 'Tiger'. A plan of the grounds, drawn in 1838 and mentioned in notes held in the Kambala Archive describes the house, garden, stables, stockyard, water supply, wells, fences and roads. This document has not been located and may still be in the possession of the Haydon family. Peter Haydon's letters to his business partner and future brother in law Peter Brodie that show he continued to have an interest in the estate improvements, arranging for planting of exotic species, even though he was intending to sell his property at Rose Bay.

"You will hardly know Rose Bay when you come down, I have had it laid with couch and English grape seeds. I am planting many now in great style."¹⁷

In July 1836 Haydon sent Brodie 'choice trees and shrubs' from Shepherd's nursery in Darlington to the Hunter so is likely to also have ordered specimens for Tivoli.¹⁸

There was to be no reconciliation between Peter and Elizabeth Haydon. When the land transfer was finalised in August 1840 the Haydons were still married and the property was in both their names. A separate payment was made to Mrs Haydon as part of the sale. Peter Haydon continued to live at Bloomfield until his death in 1842 aged 40. The Haydon family continue to live at Bloomfield in the Upper Hunter today. The widowed Mrs Elizabeth Haydon did not remarry, she lived in Francis Street, East Sydney where she owned property from at least 1845 until her death. Her sister Susanna Jenkins also resided in Francis Street. Both sisters died in the 1860s, Susannah in 1863 and Elizabeth in 1866.

4.2.5. The Dumaresq family 1840 – 1881

There are numerous mentions of the Dumaresq family in the Haydon letters. William Dumaresq of St Aubin, Scone, purchased Tivoli and unlike Haydon, he preferred to be near Sydney and from 1840 spent much of his time there. His business and political activities required this. The property at Scone was also retained until his death. Dumaresq did not waste any time in improving the house and he had raised funds by mortgaging the property to his sister's husband, Sir Ralph Darling. His wife Christina, who he had married in 1830, was the daughter of the Colonial Secretary, Alexander Macleay of Elizabeth Bay House. Four of the couple's children were born in the 1830s, with the fifth child Elizabeth Henrietta born at Tivoli in 1841.

By late August 1840 the architect James Hume had been engaged and the plans had already been prepared and were ready for tender.

"Tenders will be received at the office of Mr James Hume, No 10 King Street, Sydney, where the plans and specifications may be seen...for portions of masons', carpenters'. Joiners and other artificers' work required in making alterations and additions to the dwelling-house at Tivoli, the property of Captain Dumaresq near Sydney. Sydney, 20 August 1840."

The architect James Hume had been working in Sydney since the late 1830s. Very little of his work survives, the most substantial of which is a terrace in Pitt Street, Redfern. Drawings for an unidentified cottage prepared by Hume in 1841 include similar details to Tivoli, including French doors with large fanlights above.¹⁹ Hume's cottage design included a separate wing containing the kitchen and laundry and staff accommodation, connected by a covered way, as was typical.

¹⁵ Sydney Mail 20 June 1838.

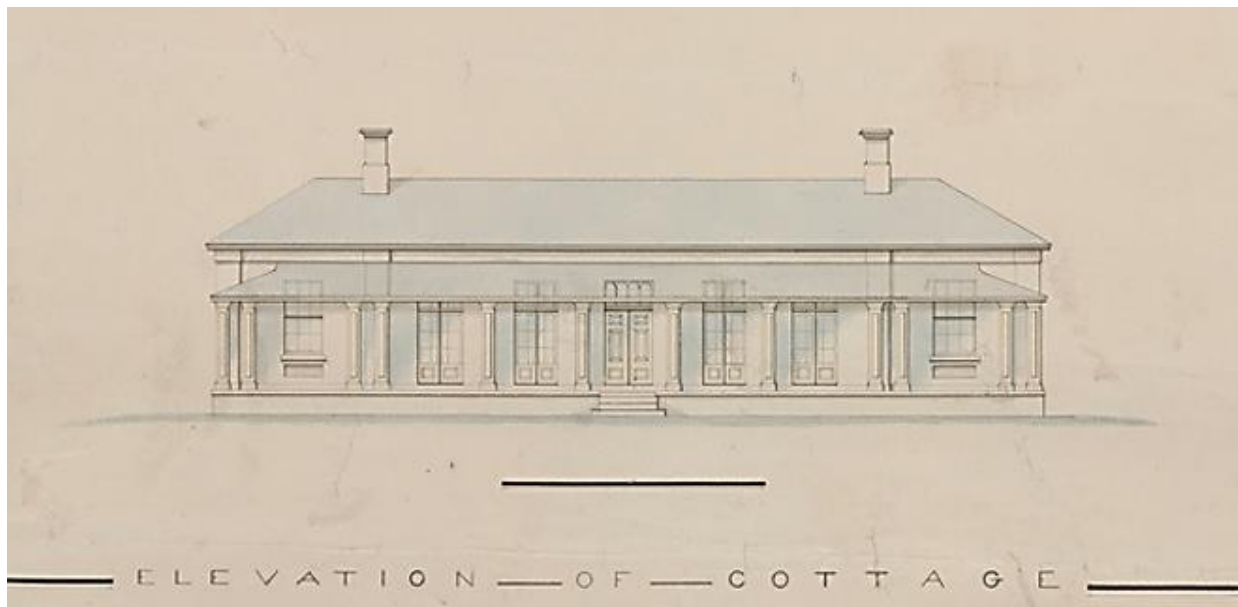
¹⁶ From the typescript, Kambala archives.

¹⁷ P Haydon to P Brodie, 1836, Haydon family letters.

¹⁸ P Haydon to P Brodie, 28 July 1836, Haydon family letters.

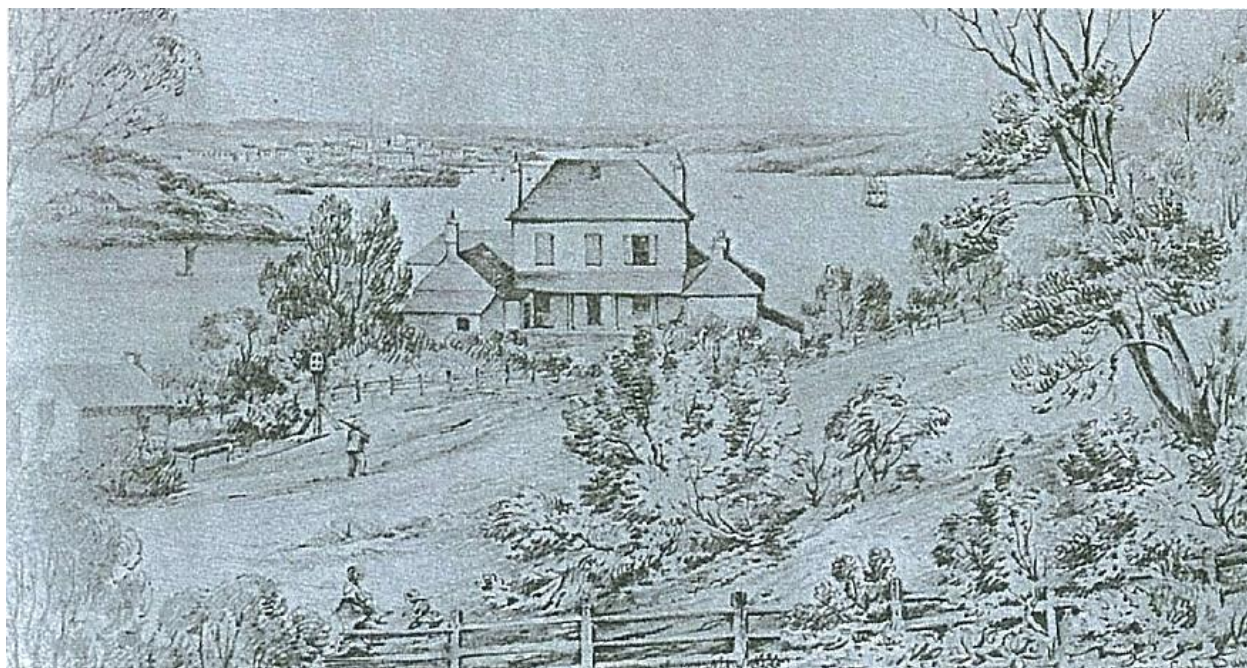
¹⁹ ML PXD 784 containing 20 Architectural Drawings by architects such as W Moir, James Hume, John Verge & James Barnet collected by Goether Kerr Mann.

Figure 41 – Extract from James Hume's architecture drawings of an unidentified cottage (possibly Wyoming near Gosford) showing the similar French doors with fanlights above.



Source: Mitchell Library (ML PXD 784/1).

Figure 42 – Henry Campbells Sketch of the rear of Tivoli showing the additions carried out by James Hume.



Source: ML PXC 291 Sydney Views circa 1840-42, Album of Sketches by Henry Campbell Folio 42, Sydney from Cap Dumaesq's, South Head Road, Digital order a6273025.

A sketch of the rear of Tivoli dating from 1842 shows Tivoli as extended by Hume (Figure 42). The house now has a two-storey central portion that contained three windows at the rear, a large single-storey wing to the west (in the position of the current dining room) and a western rear wing with an attached lean-to. To the east can be seen a second smaller rear wing, a corner of which meets the main building, and the curved roof of the return verandah beyond. There was also a low lean-to that could possibly have led to a cellar, which might account for the continued damp in this area. The rear wings were accessed from a verandah that stretched across the back of the house, a feature that survived until the 1886 alterations. The building to the southwest is believed to have been a stable or coach house and can be seen in photographs from the 1920s.

The surviving sequence of views of the house indicate that large room with a bay appears to have been added between 1842 when Campbell sketched the house and Bonar's sketch of 1857. Around 1846 Alexander Macleay moved to Tivoli from Elizabeth Bay House, the contents of the house having largely been sold. At the time of his death in 1848 Macleay was residing at Tivoli. A second wave of additions to the house may have been to accommodate Macleay and may have included the library mentioned in later for lease notices. One of William Dumaresq's earlier roles had been as Civil Engineer and he is credited with the design of a number of watch houses including Erskine Street. The various rooms added to Tivoli may have been designed by Dumaresq as the need arose. No tenders have been located dating from the 1840s or 1850s except for the 1840 additions by Hume.

The single storey room added to the west by Hume can be seen in an undated Conrad Martens sketch held in private ownership. Martens was a friend of the Dumaresq family and he made numerous sketches in the grounds of Tivoli, some of which he later worked up into watercolours. Martens also taught drawing to the daughters of a number of families in the area. Other sketches by Martens may survive, still in private collections. A view held in a private collection shows different configuration of rear wings to Campbell's sketch, the eastern wing appears to have been extended.

Figure 43 – Martens Sketch of Tivoli from the west.



Source: Private collection sold by Sotheby's in Melbourne. Image by Artecord.com.

In 1849, after the death of Alexander Macleay, the Dumaresq family advertised the house for lease; however, no room descriptions were included. The house was described as being a 'commodious and beautifully situated Family Residence'.²⁰ No tenders have been located for work during the late 1840s or 1850s and it has not been confirmed at what date the verandah roofing was altered to sheet metal that can be seen in the late 1850s photographs. The house and the verandah are likely to have originally been roofed with hand-cut shingles. Shingles do not last so would have needed replacing regularly and shingle roofing was prone to fire. Zinc metal sheet roofing was available in Sydney by the early 1840s.

²⁰ SMH 10 Dec 1849.

Figure 44 - Tivoli from the sketch book of John Andrew Bonar who visited Australia in 1857.



Source: ML PXD 538 Volume 1 folio 10 Digital order a6096023.

Visitors to the house in the late 1850s sketched and photographed Tivoli. In addition to the watercolour by John Andrew Bonar, which shows the main front of the house and a central front door, there are a series of views in the Macarthur album of Tivoli, some of which only show the buildings and grounds whilst other photographs show the family members relaxing on the verandah. Most views are of the eastern elevation.

Figure 45 – Photographs of Tivoli from the Macarthur Album. Macarthur family photographs, 1857-66 and 1879.



Source: ML PXA 4358 Volume 1 folio 123 (c) digital image a840129.



Source: (LHS) PXA 4358 Volume1 folio 116 (c) digital image a840122 (RHS).

Plantings were used to shade one of the rooms in the eastern wing and the verandah roof in this section contained two skylights possibly creating a plant propagating area. The exact purpose of this room is unknown however adjacent is a latticed shade structure, probably a shade house for plants. The later descriptions of the house for sale purposes do not provide any clues regarding these structures. This series of photographs documents the immaculate grounds of the house and also locate the chimneys in the main portion of the house, which Hunt later removed when he added the stair hall. Other elements removed during the alterations by Hunt include verandah roof and sandstone columns. The French doors were retained but may date from more than one phase as the front elevation is likely to have had French doors rather than windows however no views have been located.

Figure 46 - Interior view believed to be of Tivoli but not identified as such in the Macarthur Album.



Source: ML PXA 4358 Volume 1 folio 22b. *Album of views, illustrations and Macarthur family photographs, 1857- 66, 1879 / by various photographers.*

Christina Macleay's sister married Arthur Pooley Onslow that accounts for the frequent visits to Tivoli and the photographs in the Macarthur Albums. In the Macarthur album there is also an interior view, which is not labelled, but is believed to be the large room with the bay window at Tivoli (Figure 46).²¹ This is one of the first photographs of a furnished interior to have been taken in Australia. The ornate pediment is not shown in the photographs and its date of installation has not been determined, however it may predate the mid 1880s alterations. The assumption that the room was added in the 1850s dates stems from the sketches and photographs however no documentation regarding its actual date of construction have been located.

In 1857 a description of a ride to Rose Bay was published as described below:

"Road [that] winds along the beach, and gradually rises to the opposite side, whose acclivities are studded with numerous villas, peeping invitingly out from amidst the foliage. Amongst these stands pre-eminent Clermont [Clairmont], the residence of Mr George Thorne, whilst Tivoli, the

²¹ Jessie Searle in her study of Australian interiors believes the room to be at Tivoli. The Mitchell Library simply notes that the room is not at Camden House.

pretty unpretending, English looking residence of Captain Dumaresq and the new mansion in the course for erection by Mr Hosking (Carrara now Strickland House)".²²

It is the rear of the house that can be seen from the road as can be seen in Campbell's 1842 view, and the rear yard of Tivoli would have appeared as a typical English Georgian manor house. The verandahs to the front were a different matter. The locations of the villas of Tivoli, Thorne [Claremont], Milk Beach [Strickland], Greycliffe and Vacluse can be seen on the chart of Sydney Harbour prepared for the British Admiralty by Captain Denham. Tivoli is also located on Sir Thomas Mitchell's Trigonometrical Survey of Port Jackson however neither plan shows the outlines of the marine villas particularly accurately. Mitchell shows the lower level bridal path that follows the contours below the villas, a path than can also be seen on the 1840 sale plan. Tivoli is shown as being L-shaped with a separate block to the east and two buildings to the southwest, in the vicinity of the stream. The drive extends to just past the bridge over the stream but does not extend to the front of the house. The early configuration of nearby Claremont is also shown (Figure 47).

Figure 47 - Extract from Thomas Mitchell's Survey, 1853.



Source: NLA Map RM 1267.

In 1860 Dumaresqs once again sought to lease the house, probably in order to spend extended amounts of time at other family properties. This time the house was available either furnished or unfurnished.²³ Following the deaths of his youngest daughter (1865), one of his two sons (1866) and his wife in 1868, William J. Dumaresq moved to Queensland to live with his remaining daughter Susan, Mrs Louis Hope. Around the time of the death of her mother, Susan had come down to Sydney for a while, giving birth to a daughter at Tivoli in June 1868. His surviving son (William A Dumaresq) inherited Tivoli.

²² SMH 13 April 1857.

²³ To Let the commodious Family Residence of TIVOLI, Rose Bay, furnished or unfurnished. Possession given on or about the 15th March next. Apply personally, or by letter, to the proprietor, William Dumaresq, at Tivoli. ¹² Jan 1860 SMH.

Members of the Dumaresq family were still occupying the house in 1873, although arrangements for new staff were made by 'Mrs Dumaresq at Mrs Macleay's in Elizabeth Bay'.²⁴ Attempts to sell the estate in the mid 1870s had not been successful. Tivoli is described as being first class, a description that originated in the grades of buildings set out in the London Fire Regulations, regulations that were subsequently adopted in Sydney in 1838. First class came to be used with houses at the upper end of the market however the term also meant that the building had solid masonry walls.

"This first-class commodious residence is most substantially built, and finished in excellent taste and superior style it is sheltered on two sides by a fine wide verandah, stone-paved, and supported by massive handsome pillars. The hall is spacious, from which are the lobbies the following apartments are entered on. Drawing Room, 36 x 25, a beautiful apartment, in good proportion, with well designed oriel window. Dining Room, 29 x 24 and library, 24 x 15. Eight bedrooms, bath-room, dressing-room, kitchens, laundry, male and female servants' apartments, store room, wine-cellar, and every possible convenience for family comfort. The out-buildings comprise extensive, stabling, coachhouse, harness and groom's rooms, hayloft, &c. A never failing supply of pure water, from a constantly running spring, is obtained from the higher level of the land which, by gravity which supplies the residence and outbuildings. The grounds contain an area of about fourteen acres and a half, with very extensive frontage to the South Head Road, and to a road dividing the property from the Vaucluse Estate..."

The residence is approached by a magnificent avenue and carriage drive (one of the most beautiful in the colony) entered on to from the main road by stately, handsome recently erected iron gates, supported by massive stone pillars, dwarf wall and palisade fencing. These grounds are exceedingly beautiful, and will be found unsurpassed by any other site overlooking the harbour.

Immediately surrounding the house are tastefully arranged gardens, croquet ground, rich lawn banks, huge masses of evergreens and beautiful clumps of native and imported timber, through which a splendid panoramic vista of the harbour scenery is obtained, from the south head of Rose Bay to the Parramatta River...

*The serene quietude and beauty of this lovely scene is enhanced by the soothing gentle sounds of miniature torrents and waterfalls through depths of wilderness, primitive tracts of dense wilderness..."*²⁵

The upper floor (prior to the extension of the house for the Black family) appears too small to have contained eight bedrooms and dressing rooms on the one floor. One of the downstairs wings (the now much altered eastern wing) may also have contained bedrooms. From the room sizes, the drawing room is the room with the bay window and the dining room is the room added to the west, which once had two windows looking back towards Sydney (now doors). The Dining Room is still in this location. The library would have been one of the remaining two ground floor rooms, both of which would have fireplaces (as there are chimneys in this location in Campbell's sketch (Figure 42).

The gates to the carriage drive erected in the early 1870s were relocated to the south west of the house where they were included on Richardson and Wrench's subdivision plans and in one of Cazneaux's series of views taken in 1920. Tivoli Avenue follows the alignment of the carriage road. The photograph of the stone bridge with its pierced stone balustrade is probably the bridge erected on the carriage road. The addition of the now relocated gateposts on New South Head Road seems to have been undertaken during the Dumaresq family occupation in the early 1870s and may have been undertaken to make the property more attractive to prospective tenants. Elaborate gates were also erected at Vaucluse House. The elaborate pelmet could have been installed during the 1870s, as stylistically it does not fit with the alterations designed by Horbury Hunt.

4.2.6. William Bede Dalley

The lawyer and politician William Bede Dalley and his wife were tenants of the house from 1876-1878. In 1875 Dalley had been appointed Attorney General. One of their sons was born at Tivoli in 1876. The Dalley's then moved to their new home Clairvaux, however this residence was sold following the death of Eleanor Dalley (nee Long) in 1881.²⁶ In 1878 Tivoli was again put up for lease. The next tenants were Mr

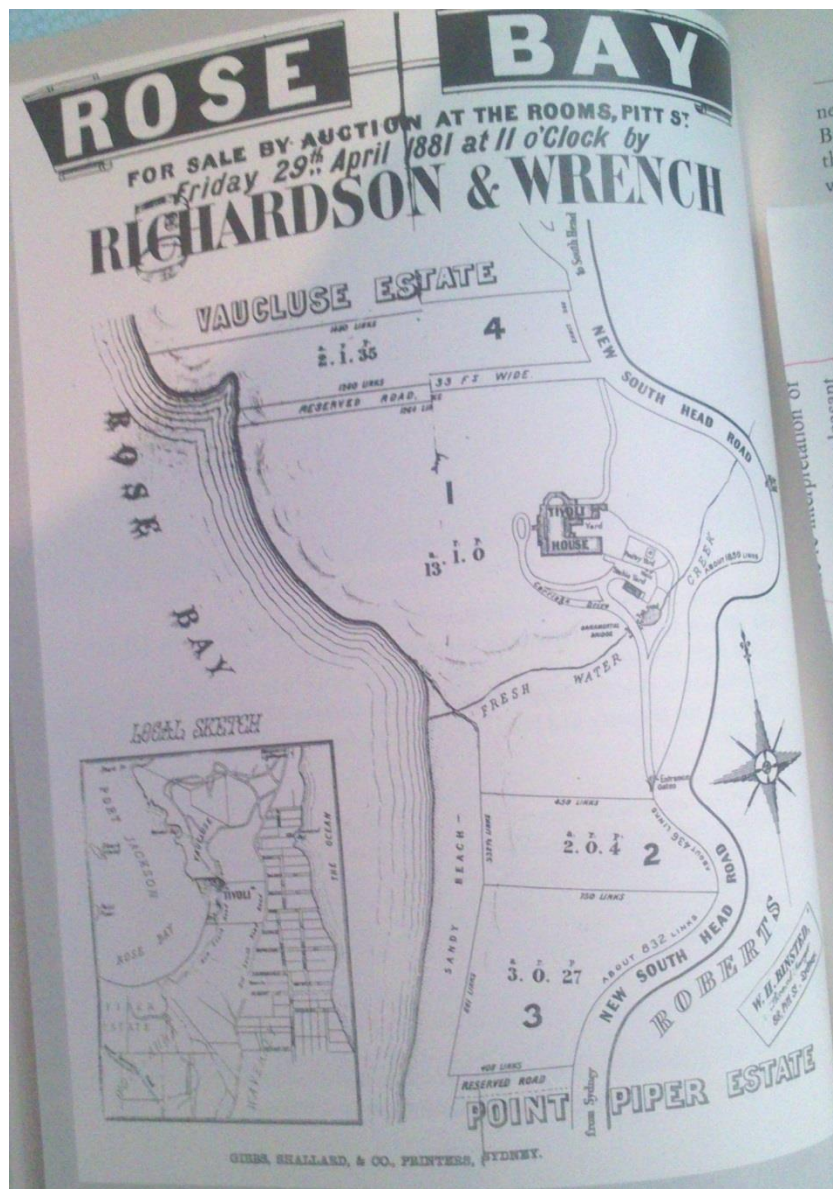
²⁴ SMH 16 October 1873.

²⁵ SMH 5 May 1874.

²⁶ The Dictionary of Sydney lists the Dalleys at Clairvaux in the 1870s, but the birth and leasing notices clearly say Tivoli for 1876-78 and Clairvaux in 1880.

Scarvell and then Alfred Bennett of the Evening News. It was not until after William A. Dumaresq's death that the house was put up for sale by the executors in 1881. Dumaresq had died in London in 1880 having been in poor health for some time, his family having 'proceeded from Glen Innes to England' in 1878 in the hope that 'a visit to the mother country would bring about a happier state of things.'²⁷ The Dumaresq family ownership is recognised in the street names given to the subdivided estates. The property was transferred briefly to Mr Louise Hope (on behalf of wife's family) and sold.

Figure 48 – Copy of the subdivision plan by Richardson & Wrench, 1881, showing the original position of the entrance gates.



Source: ML Rose Bay Subdivision Plans, Z/SP/R13/79 not available on line. Copy held on file at the Kambala Archives.

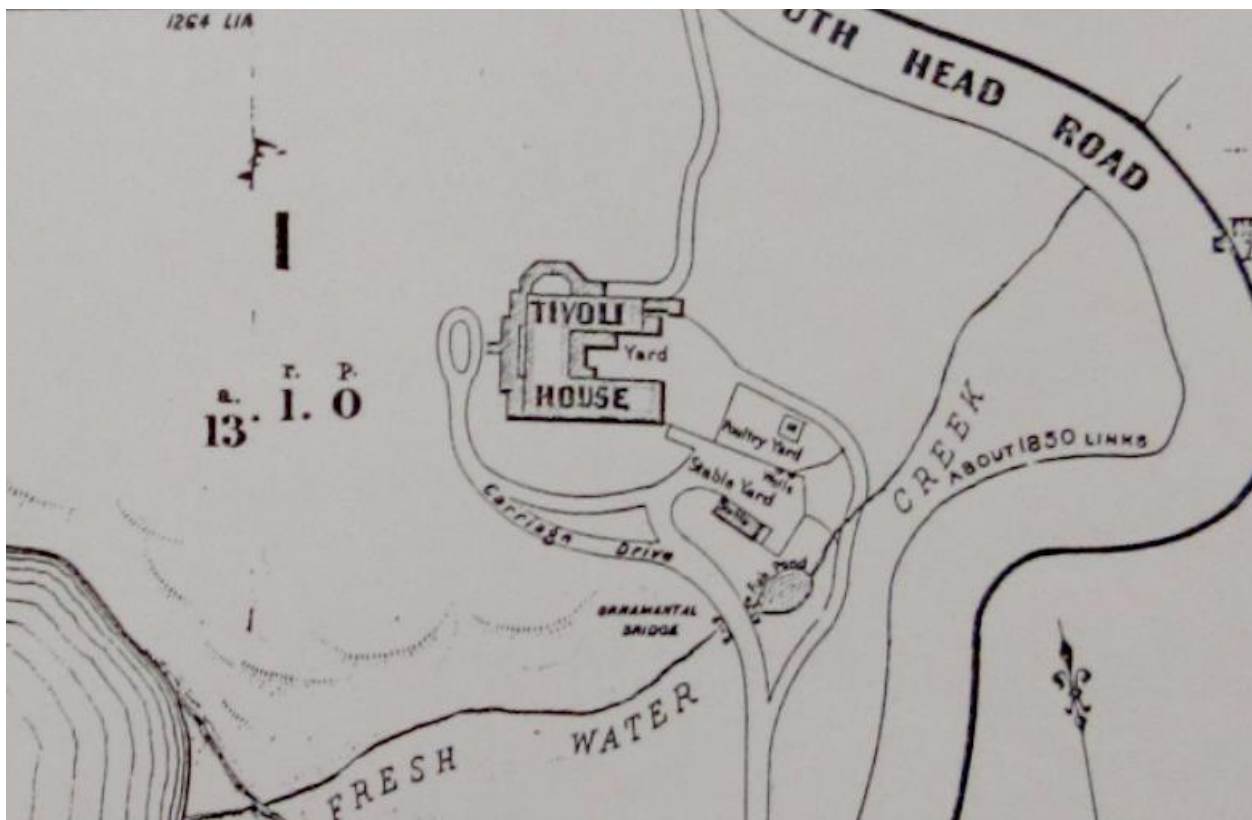
²⁷ ATCJ 26 June 1880.

4.2.7. 1881 Auction Sale

Richardson and Wrench released a series of subdivision plans for the Tivoli Estate from 1881 onwards. The initial subdivision divided the estate into 4 lots west of New South Head Road. Two reserved roads were also shown. The entrance gates to Tivoli were located on New South Head Road adjacent to the southern boundary of the large lot surrounding the house. The carriage drive served both the rear service yard and the front of the house, approaching from the west. Another drive (more likely a path) led down from the corner of what is now Bayview Hill Road to the east. The fourth lot was on the eastern side of this road reserve. The house itself is U shaped with a breakfront to the north and bay to the east, the eastern side of the residence having a similar configuration to the house as shown in the Macarthur album photographs. There are no photographs of the service yard.

To the southwest two working yards are shown on the subdivision plan, the poultry yard and the stable yard. A photograph of the stable block taken prior to 1927 survives showing a two storey building erected at a much lower level than the house, with stairs up to the rear service area. Below the stable block was a pond and bridge for the carriage drive. No photographs or detailed plans dating from this period have been located. The metropolitan detail series plans do not extend this far. The Water Board plan dates from 1919.

Figure 49 - Enlargement of Tivoli House from the Subdivision plan by Richardson & Wrench, 1881 showing the form of the house before it was altered by Horbury Hunt.



Source: ML Rose Bay Subdivision Plans, Z/SP/R13/79 not available on line. Copy held on file at the Kambala Archives.

4.2.8. The Hunt Alterations for Morrice T Black

Tivoli was purchased from the executors of WA Dumaesq by Morrice Black in 1881.²⁸ The sale of the estate by Richardson & Wrench was reported in May 1881.²⁹ The house was now known as Tivoli House rather than simply Tivoli. Morrice Black lived in the house for a number of years before undertaking the substantial extensions. He was a Scott, born and educated in Aberdeen, and had worked for Mutual Assurance companies in Aberdeen and then in London. Black came to Australia in 1868 to replace the Australian

²⁸ SMH 23 March 1881.

²⁹ Maitland Mercury 3 May 1881.

Mutual Provident (AMP) society's actuary who was in poor health and he remained with the organisation until his death. His family did not remain in Sydney, rather the children were to be educated in Scotland. His wife took their five children back to Aberdeen for their education where they remained from 1877 until their return to Sydney a decade later. Scotland was renowned for professional education and it was not uncommon for those wishing to become a doctor to travel from the colonies to study there. Black's eldest son trained as a doctor and worked in London, the younger son trained as a solicitor. When Morrice A Black junior applied to be admitted as an attorney in 1889, he was living at Tivoli.

The planned enlargement of the house was for the return of Mrs Black, her daughters and youngest son. However shortly before returning to Sydney one of their daughters died. Mr Black ordered furniture for the house from Messrs Symons and Sons, Upper Kirkgate, Aberdeen, Scotland during a visit to Scotland in 1881. He took out three mortgages, one to purchase the house, one in 1884 and a second in 1887. These later mortgages would have been to fund improvements. Rather than utilise a bank, Morrice Black borrowed from the heiress Mrs Elizabeth Onslow, who was now managing her family estate.

The comments in the ABD entry that Black named the enlarged house Villa D'Este after a villa at Tivoli in Italy are unfounded. Black owned at least two other houses in the area, one of which was Villa D'Este. Villa D'Este is shown on the 1905 subdivision plan as being located further to the west of Dumaresq Road. From the 1920s newspaper reports attribute the name to the Italian township rather than the Irish locale. In his study of Australian Architecture J M Freeland gives the date of alterations to Tivoli by Horbury Hunt as being in the early 1880s, however this timing co-incides with the Hunt's extension to Claremont above Tivoli and not the work to Tivoli itself.

Morrice Black presumably hired Hunt having seen his work at Claremont however Hunt was a well-known local resident, residing at Cranbrook Cottage in Rose Bay. No documentation relating to the commission has been located. Black is noted in later publications as being unhappy with the final cost of the project, and is reputed to have not paid Hunt's fees, forcing Hunt to sue his client. Black travelled widely in the course of his job as Actuary for the AMP Society. He was in London in mid 1886, making arrangements to open a branch. The AMP Society abandoned their plan and cabled instructions to Black to return to Sydney. His frequent travel would have made it difficult to keep control of the cost, however Black was both a Scot and an Actuary, so would have been careful with funds. Further research into court records may reveal details of the case. No press coverage has been located. Despite the extensive research undertaken for the John Horbury Hunt Radical Architect 1838-1904 Exhibition held in 2002, little documentation relating to the extensions to the house for Mr Black have been located other than a description by a valuer.

I have known Tivoli for many years but I must say I was surprised when I went onto the ground to find the old Building with the exception of few walls, entirely removed, and in its place a fine strong and substantial Building in the course of completion. I have a very good opportunity for inspection, as the Building is not yet plastered, thereby enabling me to see bare walls and timbers. I found that great care was being taken with its construction. When completed it will be a fine and very commodious family mansion.³⁰

The walls that were dismantled may have been in the two storey portion of the house and related to the creation of the stairhall and substantial corridors on both levels. Likewise, the parapet that can be seen in the Macarthur photos on the eastern side of the building now been incorporated into the extended house. The 1887 survey of the property by Pike and Owen mentioned in the summary of land transfer documentation held in the Kambala archives has not been located.

John Horbury Hunt reworked the planning of the house to create a 'modern country house' suitable for wealthy professional man. The designs for large waterfront mansions erected in the mid 1880s such as Penshurst, Hollowforth and Gundimaine in Neutral Bay and the series of houses in Victoria Road Bellevue Hill drew on American and English precedents such as those published in the Builder and American Architect, all overlooked the harbour with extensive balconies and verandahs. English modern country houses designed by Richard Norman Shaw were widely published, as were American examples by William Ralph Emerson or Stanford White. The American examples were often designed as summer residences and frequently made use of decorative gables and sculptural chimneys as Hunt did.

Central to the composition of modern country houses was the stairhall, usually lit by stained glass windows. Hunt probably altered the position of the staircase in Tivoli and enlarged the stair hall. Social customs dictated the planning of Georgian era house; the staircase was usually located beyond the entrance hall and did not have a window to the front elevation. Hunt retained the large drawing room, and appears to have

³⁰ Quoted in the Exhibition catalogue.

done little beyond redecorating and adding contemporary fireplace surrounds (now partly missing) and enlarged wall vents for the gas lights. He altered the western Dining room, adding the bay window and created a much larger kitchen wing to the southwest, with a large chimney and lantern. The Dining Room retains its chimney piece. The first floor was extended over the lower level rooms and the attic billiard room added.

Figure 50 - Dining Room with Bay Window. Photographs taken during the Love family's occupation.



Source: Copies held in the Kambala Archives.

The main alteration to the house was to the main front, with an arcade added to ground level that further shaded the rooms along the northern side of the house, with elegant verandahs above. A first floor verandah was also added over the ground floor bay, creating a sleep out verandah, a popular feature of harbourside villas erected during the Federation era.³¹ The use of a solid arcade with lighter weight verandahs above is common device used in Colonial villas throughout Asia and was frequently used in Sydney as a means of improving Georgian houses, as can be seen in the 1890s additions to Admiralty House. The additions shaded the main ground floor rooms and the bedrooms, keeping the interiors cooler.

Hunt used screens and arcades to create a range of semi outdoor areas, some with a greater degree of shade and more shelter than others. First floor sleeping porches can be seen in a number of his domestic designs of the 1880s. Reynolds and Hughes described the changes:

*Though constrained by the outline of the existing structure, Hunt produced an integrated design that powerfully expressed the separate parts of the new house. The great west gable, with its unique lattice-like screen extends beyond the wall to embrace an attic balcony taking advantages of dramatic views over the harbour. The beam-end grotesques are Hunt's personal stamp.*³²

The 1995 CMP authors assume that the row of dormer windows are part of Hunt's composition, however all but one of these are an addition, as can be seen when Cazneau's photographs of the front of the house taken in 1920 are compared with Max Dupain's photographs taken in the 1960s. The 1881 block plan is not

³¹ The exhibition catalogue describes this room as the billiard room, however other houses of the period have a sleep out verandah off the main bedroom and a billiard room on the ground floor, accessible to guests.

³² Exhibition catalogue.

quite the same as the finished house by Hunt, as the kitchen wing was enlarged. However no detailed plans have been located to confirm the exact size difference

The picturesque roofscapes that Hunt created, and some of the details, can be traced back to designs for fashionable residences on Rhode Island. Hunt was very much influenced by the clubs and summer residences of the Eastern Seaboard of America, particularly buildings such as the Newport Casino on Rhode Island by McKimm, Mead and White, which also feature lattice work. Hunt was originally from Boston and kept up with international architectural developments, compiling a scrapbook. He utilised similar details in his other domestic commissions of the 1870s and 1880s, elaborate turned timber columns can be seen in photographs of his own cottage at Double Bay (Cranbrook Cottage) and in the drawings of the verandah of Trevanna at Armidale however the profile varies. The distinctive timber gargoyles or beam ends were also used at Booloominbah, the construction of which is contemporary with the extensions to Tivoli and may be either Japanese or Chinese in inspiration.³³ Screens to the gables were used in the extension (or rebuilding) of the adjacent residence Claremont in 1881 however the works to Claremont were not as extensive as those to Tivoli.

Following the completion of the extension of the house, considerable improvements were made to the grounds, including the forming of roads, the erection of fencing and the removal and erection of gates. An undated subdivision plan, believed to have been prepared in the early 1890s following Morrice Black's death shows the gates in their relocated position to the north of the house. This plan also shows the outline of the house as extended by Hunt.

4.2.9. Sale of Tivoli

Unfortunately, the reunited Black family did not enjoy their substantial new home in Sydney for long. Morrice Black had been in poor health since his return from London in 1886. Six months leave and an extended trip to San Francisco with his wife in 1889 did not result in an improvement. He continued to work until September 1890 but was forced to take leave. He did not recover and died at Tivoli on the 27th of August 1890 aged 59. Morrice Black left a wife and four children, two sons and two daughters, including the attorney Morrice Alexander Black (junior). In the obituary, the house was named Tivoli Bay whilst other reports listed the house as Tivoli. Morrice Black was interred at Waverley Cemetery.

The proposal that the AMP Society pay an allowance or gratuity to the Black family 'met with a storm of opposition', the 'Sydney Gossip' column believed that he had been paid a good salary and should have made provision for his family. Member's money should not be used for this purpose.³⁴ The arguments within the Society were reported nationally, with one member stating that Mrs Black was relatively well off and would have been insulted by the proposed payment.³⁵ The proposed ballot to determine if a gratuity was to be paid was eventually stopped by the family. Mrs Black and her adult children did not remain at Tivoli and property was subdivided and sold in 1891, the contents having been sold in October 1890. The items listed in the sale of the contents are elements that remain in the house today, indicating that some items were passed in.

"Massive and remarkably handsome American Walnut overmantles, with bevelled centres and side mirrors, domed top resting on carved pillars...Large Bay Window furnished with very handsome carved and gilded cornice, and 2 side windows furnished to match with deep buillion fringe, valence tipped with Amber flees [?] silk, 5 pairs very elegant Art Curtains and 2 pairs curtain bands... Elegant gasaliers [sic] and gas branches".

Descriptions of the art curtains and 'ebonised and gold drawing room suite' indicate that the house was very fashionably furnished in the aesthetic manner popular in Sydney in the mid 1880s, creating 'the Home Beautiful'.³⁶ The current overmantle in the Dining Room has bevelled mirrors, carved supports and a curved top and can be seen in historic photographs (Figure 51). Further confirmation is needed to determine if it is in fact walnut. The over mantle in the Drawing Room has been removed, and the tiles altered however part of the chimneypiece survives, including the decorative panels. The pictorial tile panels also remain, a red headed woman with a fan and a woman reading, both well known images of the English Aesthetic movement

³³ Architectural Plans, John Horbury Hunt, ML PXD 573. F R White Residence, Booloominbah folios 86-109. Verandah details folio 103.

³⁴ Northern Star 3 Dec 1890.

³⁵ Logan Witness 1890.

³⁶ Daniel Cottier designed ebonised furniture with gold insets, as did other firms manufacturing Art Furniture.

and probably taken from engravings by Walter Crane. An art curtain, or portiere can be seen to the western bay window in the 1911 photographs (Figure 50).

Figure 51 - Dining Room with fire place. One of the series taken during the Love family occupation.



Source: Copy held by Kambala Archives

Mrs Ellen Black (nee Byers) returned to England, dying at her Chiswick residence in 1892.³⁷ Elizabeth Black, her eldest daughter, returned to Aberdeen where she died in 1904.³⁸ Her sister Ellen Urqhart died in London in 1924.³⁹ Only their brother Morrice Alexander junior remained in Sydney, working as a solicitor. He died in 1928 aged 63. His elder brother seems to have remained in London.

4.2.10. Mrs Joseph Pearse (or Pearce)

Tivoli was purchased by Joseph Pearse in 1891, not from the Black family, but from Elizabeth Onslow with whom Black had held a mortgage. Joseph Pearse [Pearce] of Bishopthorpe, Armidale purchased the property in 1891 and died the following year aged 81. He left a lifetime interest in Tivoli to his wife Hester Irwin Forster Pearse along with an annuity of 1400 pounds.⁴⁰ The provisions of Pearse's will were contested by his daughters Marie Isabell Russell and Eva Maria Blanche Pearse in 1893 to determine what interest they had in Tivoli after the death or remarriage of their mother. The property was to be 'converted' and trusts set up for the two daughters, each of 22,000 pounds and the estate paid the cost of the court case. The sale in December 1895 of two American buggies, a very stylish buggy horse, a brougham horse, a milking cow and heifer were put up for sale at Tivoli may indicate that the family was downsizing.⁴¹ Horses were however still kept at Tivoli until at least 1903.

³⁷ SMH 16 Jul 1892.

³⁸ SMH 9 Nov 1904.

³⁹ SMH 9 Nov 1904.

⁴⁰ Table Talk Melbourne, 2 Sept 1882.

⁴¹ SMH 10 Dec 1895.

Although the Pearse family had not lived at Tivoli since the mid 1890s, press coverage for the next 20 years still mentioned the late Joseph Pearce or Pearse of Tivoli, Rose Bay.⁴² As both of the daughters were living overseas, the trustees were forced in 1914 to bring a case that would enable them to lease the property without the consent of the widowed Mrs Hester Pearse. Mrs Marion Isabel Russell, wife of Doctor W J Russell, had died in Kent England in 1910. The outbreak of war in Europe forced the return of Eva Pearse, now Madam Wolcarius. There was considerable press coverage describing her flight from Belgium, accompanied by her two children, in 1915. Mrs Wolcarius returned to Mosman following her ordeal in Europe. Her mother the widowed Mrs Hester Pearse died in Mosman in 1916, her residence noted as 32 Prince Albert Street that is a modest Federation house. In a third court case in the 1917 the Permanent Trustee Company were appointed deal with the estate, the existing trustees wished to retire. The court decided not to split the estate to provide a separate provision for Eva Wolcarius, as this was deemed to be detrimental to the estate as a whole, as she intended to rejoin her husband at the end of the war.⁴³ Although her husband survived the war, Eva and her children did not return to Brussels. Madame Wolcarius died in 1939 and the contents of her flat at the Astor were sold, including furniture from England, Canton and Burma, some of which may have been in the family since their days at Tivoli.⁴⁴ She was one of the shareholders in the Astor flats and had also commissioned a house from the Griffins. Tivoli appears to have held no interest for her, it was simply part of the family estate, with was, in 1917, worth 90,000 pounds exclusive of Tivoli.⁴⁵ From 1896 until 1913 Tivoli was rented or leased. Mrs Pearse and then her executors continued to pay the rates until the sale of the property in the 1920s.

4.2.11. Barney Allen, The Golden King

The Sydney Bookmaker Barney Barnet Allen occupied the house during 1896. Allen was a bachelor.

*"It isn't vouchsafed to every feilder at thirty two years to possess and maintain such a mansion as Tivoli, Rose Bay where the subject of this sketch is domiciled. Forty-four rooms, billiard saloons &c &c inside and a yatch and half a dozen hacks outside, and a retinue of half a dozen servants seem to prove after all that the path of the penciller is a trifle smoother than that of the punter. Barney Allen, however seems to be discontented even with these little luxuries at home. His early station experiences with the shears and the threshing machine 'when the rust was on' have combined to make him covert a station of his own and he tells us that his main ambition in life is to bring off just one big coup and then settle down as a squatter."*⁴⁶

Allen later recalled that running the house needed a staff of eight and that he frequently rode between Rose Bay and the Watson's Bay Hotel.⁴⁷ He travelled widely entering his racehorses in international race meetings as far afield as England, San Francisco and India. Allen was known as the Golden King, after his flamboyant race day attire. His marriage to legendary Melbourne beauty Florence (Flo) Clancy in 1904 ended in divorce in the mid 1920s. Allen purchased Darmouth Station near Muswellbrook and died in Melbourne in 1939. Mr and Mrs Henry Fraser leased Tivoli after Allen, however Henry Critchard Fraser died shortly after in December 1897.

4.2.12. The Love family (by 1901-1912)

The house was tenanted for a number of years by Mr and Mrs J R Love. James Robinson Love was a successful wholesale grocer operating from premises in Bathurst Street. As the Black family had done, the Loves sent their surviving sons Arthur and Kenneth to school in England, however in this case it was Mr Love who accompanied his younger sons to London to attend Dulwich College. His eldest son Frederick was left in charge of the business. On his return J R Love leased Tivoli for his family. J R Love was the Greek Consul and the Greek flag was flown at Tivoli at the weekends. Dinner parties were held and there are reports of an extensive wine cellar below the house. The drawing room was used for occasional performances however the house was only lit by gas (figure 16). The family used the wide verandas for entertaining in both the summer and winter, particularly at sunset. The Lasseters of Redleaf were relatives by marriage.

⁴² National Advocate 26 Feb 1915.

⁴³ SMH 11 May 1917.

⁴⁴ SMH 3 March 1939.

⁴⁵ SMH 5 May 1917.

⁴⁶ Sportsman, 3 Mar 1896.

⁴⁷ Sunday Mail 30 Jan 1938.

Figure 52 - View of the Drawing Room taken during the Love family occupation.



Source: Kambala School Archives.

In 1901 the Love family advertised for a respectable boy to do work in the kitchen and with poultry. A comfortable home and good wages were offered.⁴⁸ James Love's granddaughter recalled eight staff, but in describing their roles, the number were more than ten.

There was a big fowl yard down behind the drain onto Tivoli Avenue. There were always fowl down there. There were I think eight servants, a kitchen maid, two parlour maids in the pantry adjoining the dining room, two house maids and a sewing woman. The gardener milked the cows. They had a man and his wife, with a pony trap, and if they [the Loves] ran of anything they sent out for it ..They had a Butler called Simpson,,he married the cook,,Grandfather set him up with a grocery business in Bondi...

Did the Staff sleep at Tivoli? Most of them did. The stairway has been altered but you went from the main bedroom through a covered dark passage – the basin room now. The gardener went home and the charlady.

The plan of alterations prepared by A Phipps-Cole and held by Waverley Council shows the two bathrooms off the main hall on the first floor and a third accessed from the separate servants stair (which may not originally have been a bathroom). The passage led from the Box Room through the roof space of the kitchen to the rear wing and was lit by a skylight that can be seen in early twentieth century view of the house. There was one stair within the boxroom and another stair in the rear wing, with a corresponding window on the exterior. The previous CMP notes that Coles added the passageway however the reminiscences of the Love family indicate that it was already there.

In 1904 the estate was subdivided and the trustees brought a case against two men who had been removing stone from the estate. The water frontages were to be sold. An un-named purchaser recalled

The happiest Christmas time of my life and the one I shall always look back upon with the greatest satisfaction, was December 17th 1904 when I took the free steamer and purchased a block of water frontage at the sale of the Tivoli estate, Rose Bay.⁴⁹

⁴⁸ SMH 30 March 1901.

⁴⁹ SMH 16 Dec 1904.

Figure 53 - Subdivision plan held in the Fergusson collection.



Source: NLA LFSP 2407.

Sale plans from 1904-1908 are held in the Fergusson collection at the National Library. Two other buildings, Villa D'este and Miramar (later replaced by flats of the same name) are shown below New South Head Road south of Dumaresq Avenue. The stream had become a drainage reserve. One substantial outbuilding is shown to the south of the house, which is probably the stables block shown in photographs from 1912. On these plans the eastern wing is considerably shorter than the kitchen wing.⁵⁰

Events including Arbour Day (1905) and Empire Day (1908) were held at Tivoli Bay below the house, events which the Loves attended. These events were also a form of protest:

*The Harbour Foreshores Vigilance Committee, supported by the residents of Rose Bay have made strenuous but so far unavailing efforts to have Tivoli Beach reserved for Public Use...Yesterday hundreds of school children were sporting on the converted land.*⁵¹

Attempts to have this land made into a park were largely unsuccessful, with waterfront lots between what is now the Heritage Foreshore Reserve and Dumaresq Park. Further works to the grounds were undertaken in 1908, a rubble mason was sought to undertake work between Tivoli House and the convent to the west. The house was mentioned in a Sunday times article on Historic Homes of NSW, one of a number of residences in the area including Cranbrook and Vacluse House. This marks the start of the idea of historic houses, with nearby Vacluse House purchased by the State and a trust established to manage it.

The Love family enjoyed tennis, rowing and picnics, including at a nearby Shark Beach (before Neilsen Park was formed). In cow sheds two or three cows were kept for milking and there was a large fowl yard. Other produce such as fruit and vegetables were ordered in rather than produced on the now much curtailed estate. The Kambala archive holds a series of photographs taken in 1911 for the Love family, including several interiors and a view of the eastern side of the house and the tennis courts. Three Arucarias can be seen, one of which is a Norfolk Island pine. These photographs show interior decoration to the dining room and the drawing room that seem to date from the 1880s additions, including stenciled decoration possibly

⁵⁰ NLA Ferguson Map Collection Map folder 151 LESP 2425 & 2429.

⁵¹ SMH 26 May 1908

undertaken by the firm of Lyon and Cottier (later Lyon, Wells and Cottier).⁵² Overmantles, portieres and gasoliers also survived. Furnishings and carpets for the house had been collected by the Love family during their travels in Europe (figures 14, 15 & 17).

J R Love's granddaughter Janet Heathfield Webster when interviewed in 1985 recalled thought that the layout of the rooms was little changed, only the functions.

My grandfather used the smoking room for coffee far more than this room [drawing room]...the verandah was the usual place to sit. There were two bathrooms upstairs, one is not altered much [1985]. Upstairs where the flagpole is was called the Billiard Room but there was not billiard table and it was empty and dusty. The hot water came from a fuel stove in the kitchen and a small gas stove.

The coffee room may be the room to the south of the entrance, which includes pressed metal dado which probably dates from the Love family occupation of the property. Friends of the family included the young architect Reginald Prevost. Prevost had set up his own practice by 1910 and many of his projects were in the Eastern suburbs however the tenders do not specify a particular house. Janet Webster also remembers that 'the gardens at Tivoli were a big lawn with several round beds and a rockery of stone, six or seven feet and a long garden near the [road?] barrier and along the edge there were violets'.

Mrs Kassie Louise Love died at Tivoli in 1910, aged 70. She been an invalid for many years and had been confined to her room for the last three years of her life. After the death of his wife James Robinson Love moved to a smaller house in Wahroonga that he named Cholmondley. He died at home in 1914 and was buried with other members of the Love family at South Head Cemetery. Tivoli was left vacant.

In 1913 Tivoli became the home of Kambala school when the school moved from Bellevue Hill. Kambala school remains on the site, which has been developed with a sequence of school buildings, starting with the additional accommodation or overflow moved from Bellevue Hill to Tivoli in 1913. Having overseen the transfer and establishment of the school at its new site Miss Gurney and Mlle Soubeiran retired. The Misses Roseby took over. No lease was taken out until 1919 when the Miss Clara and Minnie Roseby formally leased Tivoli from the Pearse Estate. Minnie Roseby then spent three years in England studying Norwegian Sagas for an MA at London University, returning in 1922.⁵³ She had previously spent some years in Copenhagen studying, having already attained her Bachelor of Arts from Sydney University.

The school was photographed by Harold Cazneaux and an article appeared in the Home Magazine in 1920 which described the house as "Kambala, with its beautiful old flagged hall and verandahs, combines and almost cloisteral charm with its unmistakable home atmosphere".⁵⁴ One view is of the main elevation, other views are of the grounds, the drive to the rear service court and the relocated gates. A view of the house around this date is also held by Woollahra Council, which shows a large tree screening the rear service court. The detail of the gable screens can be seen, one of which has been relocated when the north western wing was enlarged. The photographs show that by 1920 a drive had been erected from New South Head Road to the rear of the house, which is the position of the drive today. The outline of the house, the stables block and the position of the timber buildings relocated from Bellevue Hill can be seen on the Waterboard block plan.

⁵² This firm is also likely to have undertaken the stained glass for the staircase, having previously supplied stained glass for many of Hunt's major residential commissions including alterations to Cranbrook (1874), Barrengarry House (1881) and Booloominbah at Armidale (1883-86). The stained glass for Fairwater in Double Bay was ordered from England. The stencilled decoration at Cranbrook is also believed to be the work of Lyon & Cottier, possibly by Andrew Wells who would later become a partner in the Sydney branch of the firm.

⁵³ Evening News 12 May 1922.

⁵⁴ Additional images not used in the articles may survive in the Cazneaux collection and there is a set held in the Kambala archive.

Figure 54 - South eastern room with the pressed metal dado possibly installed by the Love Family.



Source: Kambala Archives.

Figure 55 – Harold Cazneaux's view of Tivoli.



Source: Copy held by Kambala Archives.

4.2.13. Sale of Tivoli

The executors of the Pearse estate sold the property to Emanuel James Gorman, once a 'leading figure in public movements, business and sport in the Riverina' who had retired to Manly in 1921. Gorman died in 1929.

One of the fine of mansions of Rose Bay known as Tivoli with its extensive grounds comprising 51/4 acres was disposed of by Private Treaty yesterday for the sum of 12,000 pounds. The sale was effected by J F Keiran, estate agent, Rose Bay, and is said to be the largest sale ever effected in this district by a local agent. Although Tivoli is at present being used as a scholastic institution for girls, it will be remembered as the residence of the late Admiral Dumaresq. The purchaser's intention is to subdivide immediately.⁵⁵

Notes on file in the Kambala archives show that the Misses Roseby did not wish to relinquish their premises. The School had already had to move once, Kambala, the house in Bellevue Hill, having been sold to an American speculator 'forcing Miss Gurnery to shift her camp to Tivoli'.⁵⁶ Fetes had been held in the grounds during the war years. Fundraising by Kambala Old Girls resulted in the house and surviving grounds being purchased from Gorman by the Misses Roseby.⁵⁷ The misses Roseby conducted negotiations with the Church of England and by January 1924 the school was described as the "Church of England Foundation School for Girls, Tivoli Heights, Rose Bay".⁵⁸ In March 1924 preparations were made for a Vice Regal visit.

Tivoli, or as it is now called, Kambala, is to be the scene of the garden party given on Monday afternoon, to welcome Lady de Chair [Clair] on behalf of the Country Women, hundreds of whom we hope will be there to convey that welcome in person. This is a home rich in history, and it is set in perhaps the most beautiful spot on the harbour shores... This wonderful little stream which runs through our Tivoli passed right through Kambala, under the most quaint Is stone bridge and so out into Rose Bay. In the old days it supplied the household with its water by means of an old windmill which still stands in the grounds, and one can today see the old stone well where the convict servants drew their supplies and where in an old stone trough close to the house they washed.

The old home is a massive stone cottage, built of course by convict labour, and the old original stone flags on the verandah area as good today as when they were laid. The old cottage is there also, but one can see but little of it now, as some years ago Mr Horbury Hunt incorporated it into the fine three storey mansion that we know and admire today.

But there are other reminders of the original home in the two magnificent Norfolk Island pines in the yard, and great marble-paved halls and terraces, and there could be no fitter place in which to welcome our Governor's lady... And how nearly Sydney lost this priceless old landmark. It was saved to the nation through the courage and business ability of the Misses Roseby who dared to buy it..."⁵⁹

Mary or Minnie Roseby retired in 1926, her sister Clara the following year. Clare (Clara) (1870-1936) and Minnie (1873-1966) both moved to London, where Clare studied at the Slade School of Art, obtaining her diploma in 1933. The Roseby sisters operated a small residential club for Art and Music Students near Regents Park. They had made a more long-term provision for the future of Tivoli:

Premises at Rose Bay, for many years known as Tivoli, and later as Kambala School, has been purchased by the Church of England authorities and vested in a council of the leading residents of the district, to be remodeled and fitted as a Church of England Foundation School for Girls. The council instructed Mr Phipps Cole, Architect, to prepare specifications for the remodeling and renovation process and a contract has been let to Messers Howie and Moffat, Builders, to carry out this work at a cost of 4,000 pounds. The work includes renovating and painting both the interior and exterior of the premises and making a number of improvements to the building;

⁵⁵ The Sun 11 Oct 1932

⁵⁶ National Advocate 4 July 1913

⁵⁷ Notes at the end of the JWH interview

⁵⁸ SMH 30 Jan 1924

⁵⁹ Country Life Stock & Station Journal 24 March 1924.

also the installation of electric light throughout. When completed the school will be thoroughly up to date, in order to serve the object for which it is intended".⁶⁰

The Architect and Town Planner Albert Phipps Coles⁶¹ does not appear to have made substantial changes to the exterior of the building. Woollahra Council retains a series of plans that he submitted. A photograph of the 1928 Sports Champions on the verandah shows the sandstone flagging, shutters and a section of archway. Only the sills appear to a darker colour. Substantial alterations were however made to the grounds, including the provision of a sports ground and an additional tennis court (Tivoli already had a tennis court). It was during these works that the 'windmill' was removed, which was reputed to have been erected by the Dumaresqs. No images have been located.

Figure 56 - View of the rear of Tivoli taken c. 1920. A tree screens the courtyard.



Source: Kambala Archives.

A comparison between the 1920 views of the rear of the house (Figure 64) and a 1929 view show that the house had been repainted, with elements such as the barge boards, gable screen and shutters picked out in a dark shade. The tree blocking the view of the service yard had been removed and a shrub in a circular garden bed can be seen. Internally Tivoli was more sparsely furnished, in keeping with its use as a school, with framed pictures in the hall and chairs for visitors. During the 1920s first floor verandahs are believed to have begun to be used as additional dormitory accommodation however the 1933 school photograph shows that

⁶⁰ SMH 5 Jan 1927.

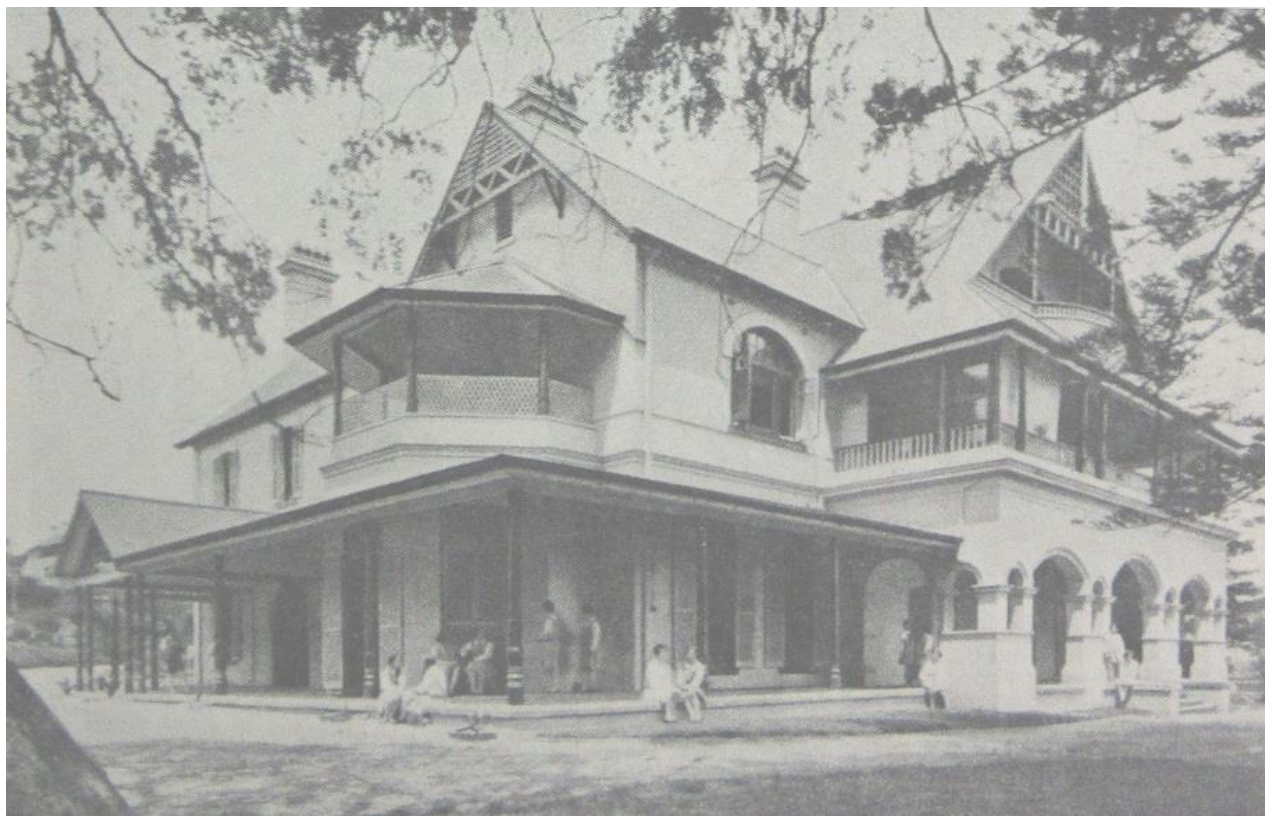
⁶¹ Albert Phipps Coles architectural career was outlined in his biography.

Born at Kyneton in Victoria and educated in Melbourne. After completing his articles with a Melbourne firm of architects, he was on the staff of the Melbourne Board of Works. Later he studied in London with leading firms and then practised in Melbourne before going to South Africa where he practised for three years in Johannesburg and for one and a half years in British East Africa. He also travelled in Italy, France and Spain studying architecture. Returning to Australia he practised in Melbourne and Sydney. He won the competition for the new 250,000 pound Melbourne City Market in 1911. He was also the architect for the District Grand Scottish Royal Arch Charter of NSW with its famous Egyptian Room in Sydney (Argus 29 October 1940). At the time of his death in 1940 the Phipps Coles family was living in Deniliquin.

only the north-eastern corner had been glazed. In this view the column and balcony rails are picked out in a dark colour, a scheme that can also be seen in 1938 photographs.

A closer view dated 1930 shows the kitchen wing and stair tower, the perpendicular wing, presumably the servants hall, the circular garden bed and the corner of the verandah to the eastern side of the house. The tennis court now had a high fence and steps led up the bank to the southeast. This area has been completely redeveloped with buildings with playing fields on the roof. A 1932 view shows a terracing beyond the two large Araucarias. This terracing can also be seen on the 1935 aerial, as can the playing fields and tennis courts. Buildings were located along the line of the drive from New South Head Road. The line of the former drive beyond the relocated gates can also be seen and the terracing is probably contemporary with this feature.

Figure 57 – External view of Tivoli / Kambala taken prior to the infilling of the verandahs (1930s) showing the dark painted timber columns and balcony rails.



Source: Kambala Archives.

The sequence of photographs of the house taken in the mid twentieth century show that the eastern wing was extended to the south to create additional dormitory rooms. An additional window was added to the eastern elevation, which corresponds to the subdivision of one of the bedrooms to create a bathroom. The aerial view of the school published in 1938 show that this work had not yet occurred. The view was captioned '*An aerial view of Kambala Girl's School at Rose Bay showing extensive tennis courts and playing fields*'.⁶²

Alterations to the school designed by Kent and Massie were tendered in 1936 and again in 1941.⁶³ The 1936 works are believed to have included an additional classroom on the western elevation. Other alterations are described in the 1972 publication Kambala by Frank Hawthorne who notes that the rear flagstone verandah was enclosed and extended with bay window and gable, for use as a classroom and that the entrance for the newly constructed room was off the internal hall.⁶⁴

⁶² Farmer & Settler 8 Dec 1938.

⁶³ SMH 5 May 1936 and Construction 5 Mar 1941 Stuart Brothers.

⁶⁴ Hawthorn quoted in the NBRIS CMP for Tivoli

Figure 58 - Aerial view of the school taken prior to the addition of new wings and buildings, c1935.



Source: Kambala Archives.

4.2.14. Senior's Building

The most substantial work undertaken was the construction of a new seniors building on the site of a timber building known as the 'overflow' and the art studio which was later replaced in 1973 by newer facilities. This building had a timber pergola on the eastern side that can be seen in the background of a number of photographs dating from the mid twentieth century. Hugh Massie, from the architectural firm of Kent and Massie served on the school council and his firm designed the new facilities from the mid 1930s onwards. The Senior's building contained extra classrooms, an assembly hall and cloakrooms.

Figure 59 - Aerial showing the Senior's building added the north west.



Source: Kambala Archives

Views of the completed Seniors' building were published in 1937, along with views of the main house. A view of the flagstones to the front verandah appeared in the *Farmer and Settler* in December 1937, which also shows the dark colour scheme to the verandah posts added by Horbury Hunt. By the 1960s the columns had been painted white. A view of the new hall and classrooms was also included, as was a view of the northerly aspect of the main house. The majority of the first floor verandah remained open.

The new Junior School building was opened in 1941, also designed by Kent and Massie and erected by Stuart Brothers. Fortunately, the building was completed before building material restrictions came into force. Internal changes are noted as having been made to Tivoli, in the area occupied by the boarders in case of air raids. The extent of work is unknown. The facility was used when Rose Bay was shelled by the Japanese.

The eastern wing of Tivoli is believed to have been extended in 1945, the original use of the upper floor is reputed to have been as a classroom however early photographs show the unpainted brick dado in this room when it was in use as a dormitory. This wing shows on the 1952 aerial photograph but not on the aerial view published in December 1940. Nor does the additional room appear on the sketch of the school in the *Pacific Island Monthly* in October 1942 however this may be an older illustration. A view of the Flying Boat Base in Rose Bay taken in the 1940s shows the extended eastern wing. A construction date of 1941 is more likely than 1945, as building materials were restricted. No tenders have been located for 1945. Kent and Massie called tenders for an additional classroom in December 1940.⁶⁵

The classroom use may have been short-lived due to the war. Boarders were sent to Sydney from Hong Kong, Shanghai and Singapore. A photograph taken in May 1951 shows the front verandah entirely enclosed by windows. More than one colour is used on timberwork, with the balusters and uprights below the lattice on the gable screen painted a pale colour/white with a darker shade used on the remainder of the timberwork including the windows added within the verandah (Figure 68).

⁶⁵ Construction 24 Dec 1940.

Figure 60 - Kambala/Tivoli, May 1951 showing the infilled verandah (now a dormitory).



Source: Kambala Archives.

4.2.15. The Hawthorn Building, Extensions to Tivoli & the Alexander Building 1958-1968

In 1958 the Hawthorn Building was added to the south replacing the earlier stables building. Substantial alterations to the main house were carried out by Peddle Thorp and Walker in the mid 1960s, including adding additional dormers to the main elevation overlooking the harbour. The project was started in 1963 with final drawings prepared in 1964.⁶⁶ Two dormers were added to the west and a fire stair was added to the rear, replacing a timber stair to the western elevation. Within the dormitory addition were bedrooms, bathrooms and corridors and there was a central light well to provide additional daylighting to bathrooms. An existing dormitory within the house was converted into a sick bay. This work necessitated the removal of a tiled roof and a section of flat roof over the existing extensions to the west of the dining room then being used as classrooms with a laboratory below. Later plans show the rooms to the west of the dining room as the dining room annex and common room. Alterations were also made to the room over the kitchen, then in use as a day room and the kitchen range hood was reworked. The basement contained storage rooms, including bag storage, and a classroom (now the archive).

Other works included accommodation for staff. In 1967 a new Assembly Hall building (the Alexander Building) was erected, also to designs by Peddle Thorp & Walker, containing an assembly hall and a senior library with seating for 40 pupils. During the 1960s buildings at the school were photographed by Max Dupain and a set are held in the Kambala archive.

⁶⁶ PTW Job 63163, drawings held in the Kambala archives.

Figure 61 - Views of Kambala / Tivoli taken by Max Dupain in the 1960s showing the additions by PTW.



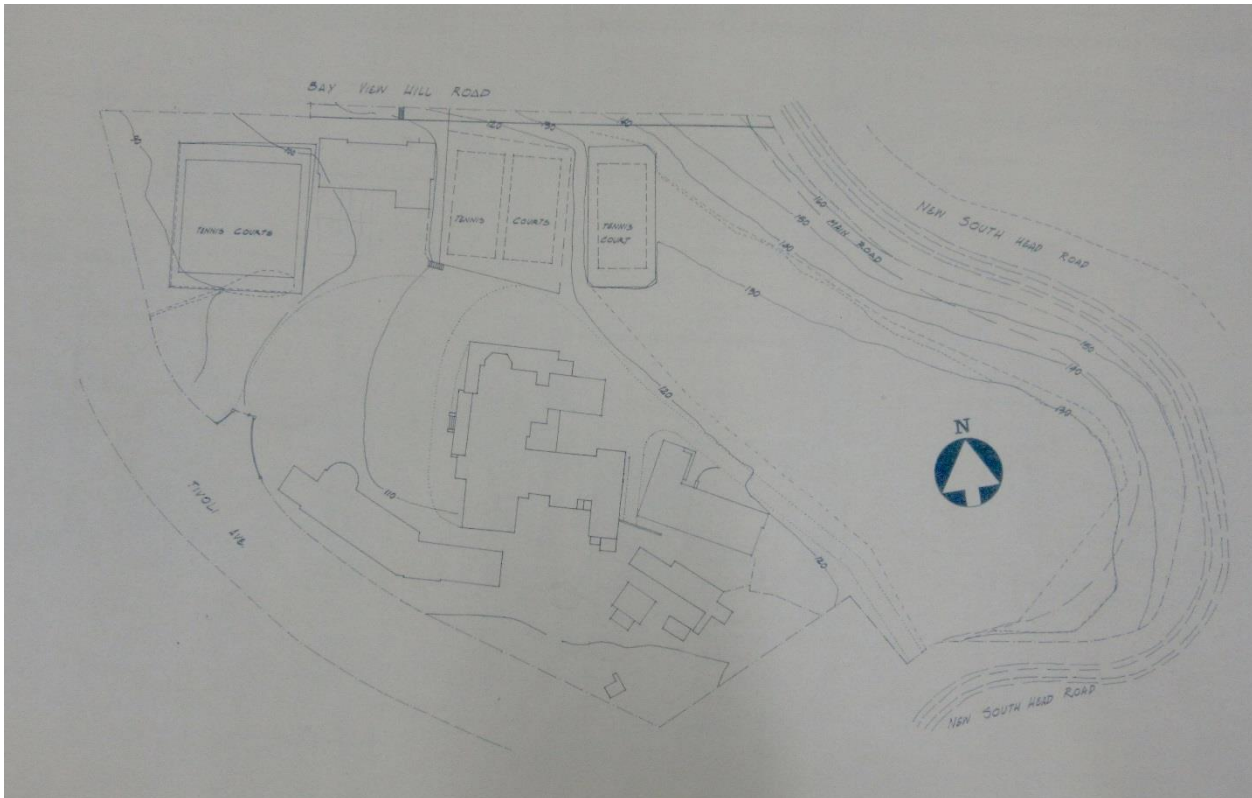
Source: Kambala Archives.

Figure 62 - Views of Kambala / Tivoli taken by Max Dupain in the 1960s showing the additions by PTW.



Source: Kambala Archives.

Figure 63 - Block plan prepared by PTW architects.



Source: Kambala Archives.

4.2.16. 1970s & 1980s

During the 1970s minor alterations were carried out within the area of the house occupied by the borders. The plans were prepared by the architectural firm of Silk and Robson in 1975. Photographs from this era show the house was painted white. Additional buildings were added to the west of the drive in the 1970s including Minter (1972) and the Arts Centre (1979). The school progressively purchased a series of residential properties, some of which have been demolished to make way for new facilities. No 1 and No 3 Bayview Hill Road were used for preschool children and as the head mistresses' residence. No 3 Bayview Hill Road was demolished in 1997, as was No 1.

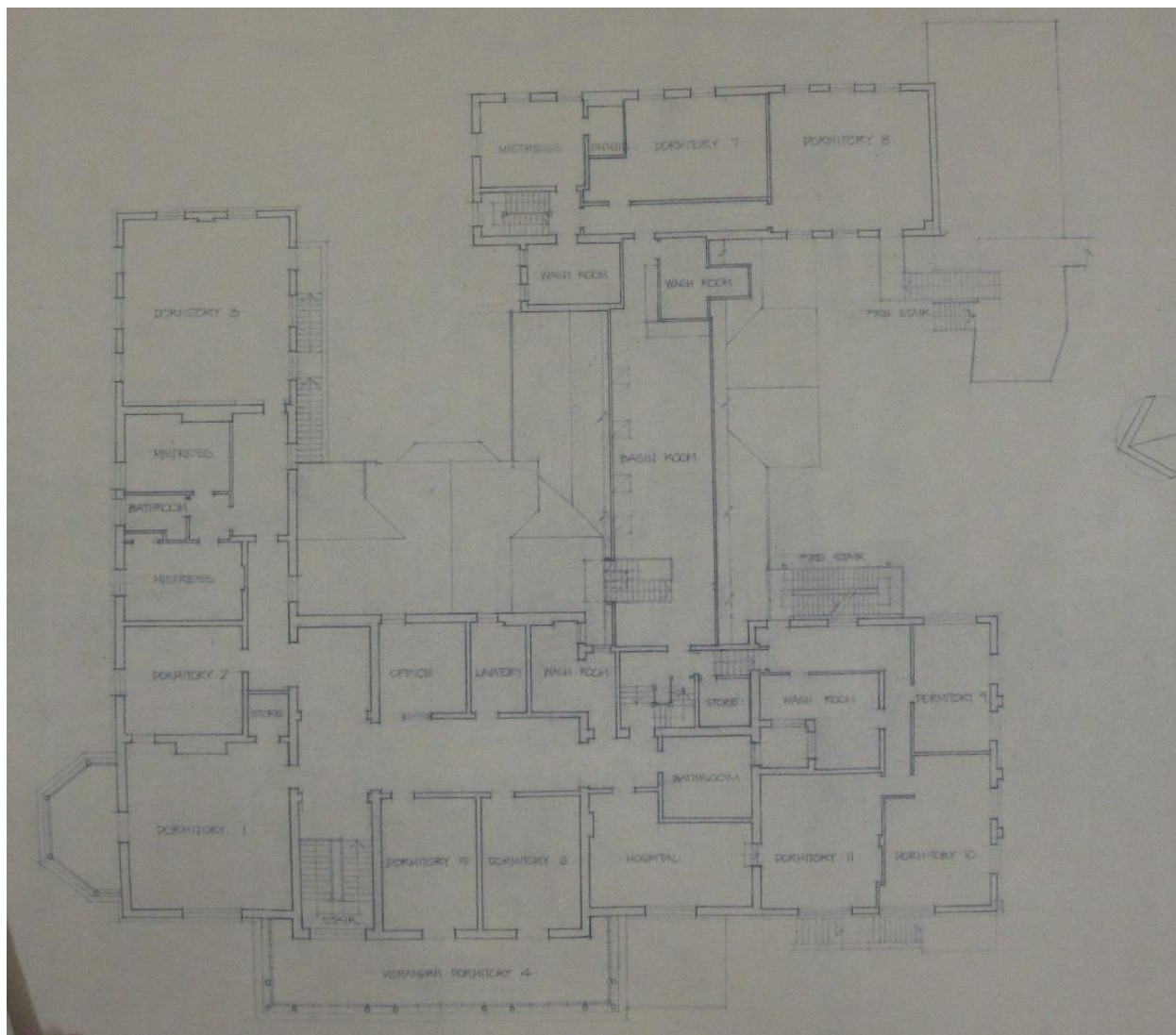
Figure 64 - 1970s view of Tivoli/Kambala.



Source: Kambala Archives.

In 1981 a new music centre was built to designs by the Sydney firm of architects Fowell, Mansfield, Jarvis & Maclurcan and the firm also drew up minor alterations to the house. The plans are held in the Kambala archive and show the extent of the dormitory areas.

Figure 65 - First floor plan prepared by FMJM architects in the early 1980s.



Source: Kambala Archives.

4.2.17. 1990s

In 1994 the western end of the servants wing had to be rebuilt (Figure 74). The structure had become unstable during the construction of adjacent facilities. During the 1990s a series of works were undertaken by Lawes Taylor and Associates including the construction of a photography room under Hawthorne House (1993), the extension of the Alexander Building (1995), Additions and Alterations to the E J Watt Building (the seniors building 1995), Alterations and Additions to Massie House (1996), Construction of a new Senior Boarding House and the construction of new entrance gates on New South Head Road (donated by the Old Girls Union).

Figure 66 - Rebuilding of the servants' hall from the series of construction photographs.



Source: Kambala Archives.

4.3. CONSTRUCTION DATES

The historical development of the subject dwelling comprises the following key dates:

- c1834 Construction of original house (likely mainly single storey);
- c1840 Extensions for William Dumaresq as a two storey “marine villa”;
- c1850 Additional wing with a bay window added.
- 1885 Extensive modifications to the design of architect, John Horbury Hunt.
- c1913 Modifications and additions to accommodate the Kambala School.
- 1936 Alterations. Additional classroom to western elevation.
- 1941 Alterations. Possibly when the rear flagstone verandah was enclosed and extended with bay window and gable
- c1950 Eastern wing extended to the south.
- 1960s Alterations by Peddle Thorpe and Walker including an extended gable roof to the west with dormer windows facing the harbour.
- c1975 Alterations to dormitories designed by Silk and Robinson.
- 1981 Minor alterations (Fowell, Mansfield, Jarvis & Maclurcan Architects).
- 1994 The western end of the servants' wing rebuilt

4.4. HISTORICAL THEMES

Historical themes can be used to understand the context of a place, such as what influences have shaped that place over time. The Heritage Council of NSW established 35 historical themes relevant to the State of New South Wales. These themes correlate with National and Local historical themes.

Historical themes at each level that are relevant to Tivoli are provided in Table 2 below.

Table 2 – Historical themes

Australian theme	NSW theme	Local theme	Example
4 Building settlements, towns and cities	Accommodating	Activities associated with the provision of accommodation, and particular types of accommodation – does not include architectural styles – use the theme of Creative Endeavour for such activities.	<p>Tivoli as a c1840 grand gentleman's villa was originally constructed for <i>Captain Dumaresq</i> and his family.</p> <p>It was one of the series of marine villas erected overlooking Port Jackson (Sydney Harbour) that extended from Elizabeth Bay to Watson's Bay.</p> <p>The name of the house is the name of the original land grant. There is evidence of the plan form from this period both within Tivoli house as well as remnant elements in the surrounding landscape, including the former entrance to the estate including the gateposts, gates, sandstone flanking walls and wrought iron railing off Tivoli Avenue and two tall Norfolk Island Pines.</p>
6. Educating	Education	Activities associated with teaching and learning by children and adults, formally and informally.	<p>In 1913 Tivoli became the home of Kambala School when the school moved from Bellevue Hill. The School remains on the site, and has been developed with a sequence of school buildings, starting with the additional accommodation or overflow moved from Bellevue Hill to Tivoli. Major changes occurred during c1925-1965 to accommodate increasing enrolments.</p>
9. Marking the phases of life	Persons	Activities of, and associations with, identifiable individuals, families and communal groups.	<p>Tivoli has been associated with a number of prominent people and organisations, which have been notable in the development of New South Wales, including:</p> <ul style="list-style-type: none"> • Samuel Breakwell. Tivoli has local significance for its association with Samuel Breakwell, who was one of the earliest recipients of land in Rose Bay following European settlement. • Peter Haydon. Haydon was a prominent pastoralist and landholder in the Colony of NSW. He had pastoral interests in northern NSW, owning extensive property at Murrurundi. He married Elizabeth Jenkins in 1834, and separating in 1838. During this period he built the original modest house known as Tivoli. • Captain William Dumaresq, Esquire. Dumaresq and his family occupied Tivoli between 1840 and

Australian theme	NSW theme	Local theme	Example
			<p>1866, although members of his family continued to reside at the house until 1881. During that period William represented the districts of Hunter, Brisbane and Bligh in the Legislative Council (1843-48), and Phillip, Brisbane and Bligh (1851-56).</p> <ul style="list-style-type: none"> • Morrice Alexander Black (1830-1890), Actuary Born in Aberdeen, Scotland, Black studied actuarial science and worked in the Insurance and banking industries. He arrived in Sydney in 1868 to take up a position as actuary to the Australian Mutual Provident Society. In 1878 Black was made a member of the Royal Society of NSW, in 1882 he was elected an alderman in the Borough of Woollahra. Black purchased Tivoli in 1881, and commissioned John Horbury Hunt to design extensive additions and alteration to the house. • Mr John Horbury Hunt, Architect. Born in Canada, and raised and educated in the Boston area of Massachusetts. He trained in architecture under Edward Clarke Cabot, and arrived in Australia in 1862 where he took up a position in the office of Edmund Blacket. From 1869 Hunt undertook independent commissions, and was responsible for a number of ecclesiastical, commercial and residential buildings. He transformed Tivoli from an early Victorian gentleman's residence. • Mademoiselle Augustine Souberian (1858-1933) and Miss Louisa Jane Gurney (1852-1937), Educators. Kambala School was originally established in 1891, at Kambala House at Bellevue Hill. Kambala School has been located at Tivoli House since 1913.

5. HERITAGE SIGNIFICANCE

5.1. WHAT IS HERITAGE SIGNIFICANCE?

Before making decisions to change a heritage item, an item within a heritage conservation area, or an item located in proximity to a heritage listed item, it is important to understand its values and the values of its context. This leads to decisions that will retain these values in the future. Statements of heritage significance summarise a place's heritage values – why it is important, why a statutory listing was made to protect these values.

5.2. SIGNIFICANCE ASSESSMENT

The Heritage Council of NSW recognises four levels of heritage significance in NSW: Local, State, National and World. The level indicates the context in which a heritage place/item is important (e.g. local heritage means it is important to the local area or region). Heritage places that are rare, exceptional or outstanding beyond the local area or region may be of State significance.

In most cases, the level of heritage significance for a place/item has a corresponding statutory listing and responsible authority for conserving them.

Table 3 – Assessment of heritage significance

Criteria	Significance Assessment
A – Historical Significance <i>An item is important in the course or pattern of the local area's cultural or natural history.</i>	<p>Tivoli has local historical significance as evidence of the early land grants in the Rose Bay area, and retains the name of its original land grant.</p> <p>The current boundaries for the school site were in part established in 1840, when the original sixty-acre grant was subdivided to create five separate sites suitable for "Marine Villas", leaving a small parcel of land immediately associated with Tivoli. There have been minor changes to the school boundary during the twentieth century, as a number of residential blocks have been subdivided and sold, and New South Head Road was realigned.</p> <p>The original gardens and outbuildings associated with Tivoli have been replaced with further development. The only surviving elements of the former estate existing on the site are the caved sandstone gate piers and gates and the remnant palisade fence located at the entrance to Tivoli from Tivoli Avenue. Two araucaria Norfolk Island pines are the only surviving remnants of the nineteenth century garden.</p> <p>Tivoli is significant as early gentleman's/marine villa constructed as early as c1834 (and substantially remodelled in 1885), and used by Kambala School for private girls school education from 1913.</p> <p>The building exhibits evidence of its historical phases in its overall construction and detailing.</p>

Criteria	Significance Assessment
<p>Guidelines for Inclusion</p> <ul style="list-style-type: none"> shows evidence of a significant human activity <input checked="" type="checkbox"/> is associated with a significant activity or historical phase <input checked="" type="checkbox"/> maintains or shows the continuity of a historical process or activity <input checked="" type="checkbox"/> 	<p>Guidelines for Exclusion</p> <ul style="list-style-type: none"> has incidental or unsubstantiated connections with historically important activities or processes <input type="checkbox"/> provides evidence of activities or processes that are of dubious historical importance <input type="checkbox"/> has been so altered that it can no longer provide evidence of a particular association. <input type="checkbox"/>
<p>B – Associative Significance</p> <p><i>An item has strong or special associations with the life or works of a person, or group of persons, of importance in the local area's cultural or natural history.</i></p>	<p>Tivoli is associated with a number of prominent people listed below.</p> <ul style="list-style-type: none"> John Horbury Hunt (1838 -1904), architect of the extensive alterations and remodelling of the house in the 1880s. Hunt's work was featured and exhibited in a number of architectural textbooks and publications (eg been included by Max Freeland in his study of Australian architecture) and an association was formed to research the building called the "Horbury Hunt Club" Morrice Alexander Black (1830-1890), Owner of the house who commissioned John Horbury Hunt to design the alterations. Captain William Dumaesq (1793-1868). Owner and occupant of Tivoli, responsible for substantial alterations to Tivoli in the 1840s. James Hume, who carried out substantial alterations for Dumaesq in the 1840s and one of the few surviving examples of his work. Peter Haydon (1802 -1842), the second Owner of Tivoli Estate, and responsible for the construction of the first original house in c1834. Samuel Breakwell (dates unknown), original grantee of the 60 acres of land from the Crown in 1811. Miss Louisa Jane Gurney (1852-1937) and Mademoiselle Augustine Souberian (1858-1933), Educators, responsible for transferring Kambala School to the site and developing a private school that has been associated with the site since 1913.
<p>Guidelines for Inclusion</p> <ul style="list-style-type: none"> shows evidence of a significant human occupation <input checked="" type="checkbox"/> 	<p>Guidelines for Exclusion</p> <ul style="list-style-type: none"> has incidental or unsubstantiated connections with historically important people or events <input type="checkbox"/>

Criteria	Significance Assessment
<ul style="list-style-type: none"> is associated with a significant event, person, or group of persons <input checked="" type="checkbox"/> 	<ul style="list-style-type: none"> provides evidence of people or events that are of dubious historical importance <input type="checkbox"/> has been so altered that it can no longer provide evidence of a particular association <input type="checkbox"/>
<p>C – Aesthetic Significance</p> <p><i>An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area.</i></p>	<p>Tivoli has aesthetic significance at a Local level.</p> <p>It is a substantial building which is distinctive as it comprises an amalgamation of developmental phases; however, the current configuration of Tivoli largely dates from c1885, and the work carried out by John Horbury Hunt.</p> <p>The exterior of the building exhibits a number of features characteristic of Hunts Federation Arts and Crafts Style; however, his adoption of the American Shingle style was distinctive. The house exhibits a high degree of design resolution and quality detailing and craftsmanship including carved grotesque beam ends, scalloped lead flashing and slate details and fine examples of external timber joinery.</p> <p>The interior retains some original detailing of an early Victorian house. Internal plasterwork and joinery were added in 1885 by Hunt in addition to the stained-glass window to the stairwell (possibly by Lyon & Cottier).</p> <p>Tivoli is located on a prominent rise overlooking Rose Bay and the building is significant within the setting of the Kambala school site and in views from New South Head Road, where it is appreciated in the context of the surrounding Sydney Harbour.</p> <p>Later extensions and alterations to Tivoli (including extensions by prominent architectural firm Peddle Thorpe and Walker), as well as surrounding contemporary development on the school site; have diminished the significance of the house.</p>
<p>Guidelines for Inclusion</p> <ul style="list-style-type: none"> shows or is associated with, creative or technical innovation or achievement <input type="checkbox"/> is the inspiration for a creative or technical innovation or achievement <input type="checkbox"/> is aesthetically distinctive <input checked="" type="checkbox"/> has landmark qualities <input type="checkbox"/> exemplifies a particular taste, style or technology <input checked="" type="checkbox"/> 	<p>Guidelines for Exclusion</p> <ul style="list-style-type: none"> is not a major work by an important designer or artist <input type="checkbox"/> has lost its design or technical integrity <input type="checkbox"/> its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded <input type="checkbox"/> has only a loose association with a creative or technical achievement <input type="checkbox"/>
<p>D – Social Significance</p>	<p>Tivoli has local social significance for its association with Kambala Girls School, which has occupied the</p>

Criteria	Significance Assessment
<p><i>An item has strong or special association with a particular community or cultural group in the local area for social, cultural or spiritual reasons.</i></p>	<p>site since 1913. The site therefore has a strong and special association with the school community, including present and former students and staff, and the surrounding local community.</p> <p>Tivoli is located on a prominent rise overlooking Rose Bay and the building is significant within the setting of Kambala school site and in views from New South Head Road, where it is appreciated in the context of the surrounding Sydney Harbour.</p>
<p>Guidelines for Inclusion</p> <ul style="list-style-type: none"> is important for its associations with an identifiable group <input checked="" type="checkbox"/> is important to a community's sense of place <input checked="" type="checkbox"/> 	<p>Guidelines for Exclusion</p> <ul style="list-style-type: none"> is only important to the community for amenity reasons <input type="checkbox"/> is retained only in preference to a proposed alternative <input type="checkbox"/>
<p>E – Research Potential</p> <p><i>An item has potential to yield information that will contribute to an understanding of the local area's cultural or natural history.</i></p>	<p>The subject site has local research potential.</p> <p>Historic research indicates other buildings and landscape elements were located within the current boundary of the main school site, and that the site may contain archaeological deposits relating to early European occupation and landscaping.</p> <p>One such element is an early 19th century convict built stone bridge over a stream which was located on the school grounds. This was demolished in c1958 when a new drainage system for the oval and drive was incorporated.</p>
<p>Guidelines for Inclusion</p> <ul style="list-style-type: none"> has the potential to yield new or further substantial scientific and/or archaeological information <input checked="" type="checkbox"/> is an important benchmark or reference site or type <input type="checkbox"/> provides evidence of past human cultures that is unavailable elsewhere <input type="checkbox"/> 	<p>Guidelines for Exclusion</p> <ul style="list-style-type: none"> the knowledge gained would be irrelevant to research on science, human history or culture <input type="checkbox"/> has little archaeological or research potential <input type="checkbox"/> only contains information that is readily available from other resources or archaeological sites <input type="checkbox"/>
<p>F – Rarity</p> <p><i>An item possesses uncommon, rare or endangered aspects of the local area's cultural or natural history.</i></p>	<p>Tivoli has some rarity value. Although it is not the only extant marine villa in the local area, it is one of few houses which comprises an amalgamation of developmental phases evident in its construction and detailing, as well as one of few modelled by John Horbury Hunt in the Federation Arts and Crafts style which displays contemporary domestic design techniques of exceptional interest. It is considered a good example of Hunt's residential architecture.</p>
<p>Guidelines for Inclusion</p> <ul style="list-style-type: none"> provides evidence of a defunct custom, way of life or process <input type="checkbox"/> 	<p>Guidelines for Exclusion</p> <ul style="list-style-type: none"> is not rare <input type="checkbox"/> is numerous but under threat <input type="checkbox"/>

Criteria	Significance Assessment
<ul style="list-style-type: none"> ▪ demonstrates a process, custom or other human activity that is in danger of being lost <input type="checkbox"/> ▪ shows unusually accurate evidence of a significant human activity <input type="checkbox"/> ▪ is the only example of its type <input type="checkbox"/> ▪ demonstrates designs or techniques of exceptional interest <input checked="" type="checkbox"/> ▪ shows rare evidence of a significant human activity important to a community <input type="checkbox"/> 	
<p>G – Representative</p> <p><i>An item is important in demonstrating the principal characteristics of a class of NSWs (or the local area's):</i></p> <ul style="list-style-type: none"> • <i>cultural or natural places; or</i> • <i>cultural or natural environments.</i> 	<p>Tivoli has local Representative value as a fine and substantial Federation Arts and Crafts building of the period which was remodelled on an earlier residence. It comprises an amalgamation of developmental phases still evident in its overall construction and detailing.</p> <p>Many of the marine villas of the 1830s/1840s were subsequently extended to form substantial Gentlemen's villas (e.g. Toxteth in Glebe and Admiralty House at Kirribilli). Tivoli is more American in its inspiration in comparison to the others.</p> <p>Later extensions and alterations to Tivoli, as well as surrounding contemporary development on the school site; has not diminished its overall representative value.</p>
<p>Guidelines for Inclusion</p> <ul style="list-style-type: none"> ▪ is a fine example of its type <input checked="" type="checkbox"/> ▪ has the principal characteristics of an important class or group of items <input type="checkbox"/> ▪ has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity <input checked="" type="checkbox"/> ▪ is a significant variation to a class of items <input type="checkbox"/> ▪ is part of a group which collectively illustrates a representative type <input type="checkbox"/> ▪ is outstanding because of its setting, condition or size <input checked="" type="checkbox"/> ▪ is outstanding because of its integrity or the esteem in which it is held <input checked="" type="checkbox"/> 	<p>Guidelines for Exclusion</p> <ul style="list-style-type: none"> ▪ is a poor example of its type <input type="checkbox"/> ▪ does not include or has lost the range of characteristics of a type <input type="checkbox"/> ▪ does not represent well the characteristics that make up a significant variation of a type <input type="checkbox"/>

5.3. STATEMENT OF SIGNIFICANCE

The main Kambala School site has Local significance for historic, associative, aesthetic and social value, because of the presence of the main house known as Tivoli with its continued relationship to Sydney Harbour, the original entrance gates and the two mature Norfolk Island Pines.

The site originally formed part of 60 acres of land granted to Samuel Blackwell in 1831 who named it 'Tivoli Estate'. The school site has historic value at a Local level as evidence of the early land grants in the Rose Bay area. The site comprises of a number of surviving elements and plantings of the former Tivoli Estate, including the main school building (Tivoli), as well as carved sandstone gate piers and gates, a remnant palisade fence located at the entrance to Tivoli (from Tivoli Avenue) and two early araucaria Norfolk Island pines.

Tivoli, originally constructed as a gentleman villa in c1834, has had a number of phases of historical development and is associated with a number of significant identities, which contributes to its social value. Its current configuration and design has at its core a c1940s marine villa substantially remodelled in 1885 in the Federation Arts and Crafts Style by the notable architect John Horbury Hunt. Tivoli has associative and aesthetic significance as a fine example of Hunt's work. Despite many alterations and additions the house has demonstrated quality 1880s design and craftsmanship. It is located on a prominent rise overlooking Rose Bay and the building is significant within views over the School from New South Head Road, where it is appreciated in the context of Sydney Harbour.

The site has local research potential as it may contain archaeological deposits relating to early European occupation and landscaping, and for its association with early Victorian house construction.

The site has rarity and representative value at a Local level. While it is one of a small group of extant houses designed by Hunt and displays contemporary domestic design techniques of the time which are of exceptional interest, the house and its setting have been substantially altered.

5.4. THE RELATIVE SIGNIFICANCE OF SITE ELEMENTS

Various elements of the subject site have been graded below in relation to their contribution to the site's overall heritage significance. Elements include buildings, structure, landscape and equipment that are located within the site's curtilage. Grading and significance mooring is outline in two sections below, including overall form and shape and detailed elements.

The following schedules of significance of components is to be read in conjunction with the significance diagrams at Section 5.5. It should be noted that there was limited access for fabric identification to some areas. Further assessment and confirmation of fabric significance should be made prior to the removal of any fabric and prior to the commencement of any building work.

5.4.1. Levels and Grading of Significance

Different components of a place may contribute in different ways to its heritage value. The gradings of significance developed by the Heritage Council of NSW have been modified as part of this report as follows.

Table 4 – Gradings of significance definitions

Grading	Justification
Exceptional	Rare or outstanding elements that directly contribute to the place's overall heritage significance; they retain a high degree of integrity and intactness in fabric or use; any change should be minimal and retain significant values or fabric.
High	Element demonstrates a key aspect of the place's overall heritage significance; they have a high degree of original fabric or they retain their original use; alterations do not detract from significance.
Moderate	Element contributes to the place's overall heritage significance; they may have been altered but they still have the ability to demonstrate a function or use particular to the site; change is allowed so long as it does not adversely affect the place's overall heritage significance.
Little	Element may be difficult to interpret or may have been substantially modified which detracts from its heritage significance; change is allowed so long as it does not adversely affect the place's overall heritage significance.
Neutral	Elements do not add or detract from the site's overall heritage significance; change allowed.
Intrusive	Elements are damaging to the place's overall heritage significance; can be considered for removal or alteration.

5.4.2. Schedule of Significant External Elements

Refer to Significance diagrams in Section 5.5.

Table 5 – Schedule of significant external elements

Area / Element	Description/Location	Date	Grading
External form as a whole		Hunt period (1885) plus various extensions.	Generally exceptional unless otherwise stated in significance diagrams.
Composition/presentation of north facade	Main entrance with northern stone flagged verandah	Hunt period (1885) Eastern extension (post c1913)	Hunt period form and materiality (exceptional) Main entrance with frame, door leaf, original glazing

Area / Element	Description/Location	Date	Grading
			and hardware (exceptional) Eastern extension (moderate)
Composition/presentation of west façade	Principal elevation with western verandah	Hunt period (1885) Southern extension and external stairs (predominately c1964)	Exceptional Southern extension (high) External stairs (intrusive) Dormer windows (little)
Composition/presentation of south façade	Courtyard/canteen area	Hunt period (1885)	Hunt period eastern service wing (exceptional) Concrete paving (little) Metal fire stairs (intrusive) Canteen (intrusive)
Composition/presentation of east façade	Secondary entrance and courtyard	Hunt period (1885) Bay window addition (c1945)	Hunt period eastern service wing (exceptional) C1945 bay window addition to rear (little) Metal fire stairs (intrusive) Awning walkway (intrusive)
Roof configuration and cladding	Slate and terracotta roof finishes Masonry chimney and chimney pots	Hunt period (1885) and reconstruction (2016)	Hunt period configuration (exceptional) Slate roof reconstruction (high) Chimney and chimney Pots (exceptional)
Verandahs and balconies	Generally	Hunt period (1885)	Exceptional
Exterior woodwork	Including gable decoration, brackets, verandah and balcony structure and decoration including turned timber columns, balustrades, frieze panels, lattice and carved timber gargoyles.	Hunt period (1885)	Exceptional
External masonry walls and rendered finishes	Generally	Hunt period (1885)	Exceptional
Metal vents	Generally	Hunt period (1885)	Exceptional
Timber window frames and sashes and timber doors Window and door openings installed in the exterior walls of Tivoli House	Generally	Hunt period (1885) Reconstruction (after c1913)	Exceptional Moderate

Area / Element	Description/Location	Date	Grading
Security grilles to windows	Generally	Mid-twentieth C.	Intrusive
Door leafs and frames	Generally	Hunt period (1885)	Exceptional
Timber window shutters	Generally	Hunt period (1885)	Exceptional
Exterior joinery included gable decoration	Generally	Hunt period (1885)	Exceptional
Glass and stained glass	Generally	Hunt period (1885)	Exceptional
Rainwater heads and downpipes	Generally	Hunt period (1885)	High
Stone flagging	Primarily northern and western principal fronts	Hunt period (1885) Stone flagging reconstruction (2016)	Exceptional High
Exterior metal staircases	Generally	Mid-twentieth C.	Intrusive
Contemporary florescent lights	Generally	Mid-twentieth C.	Intrusive
Surface mounted conduits and cables	Generally	Mid-twentieth C.	Intrusive
Air-conditioning	Generally	Mid-twentieth C.	Intrusive
Painted finishes to fabric originally unintended for painting	Generally	Mid-twentieth C.	Intrusive
Concrete paving	adjacent to the north and west of the ground floor verandah	Mid-twentieth C.	Intrusive
Configuration of gates and gate posts	Tivoli Avenue	Hunt period (1885)	Exceptional
Norfolk Island Pines	Western garden front	Date unknown possibly date from as early as c1830s.	Exceptional

5.4.3. Schedule of Significant Internal Elements

Refer to Significance diagrams in Section 5.5.

Table 6 – Schedule of significant internal elements.

Area/elements	Description/location	Date	Grading
Main Stair Hall	Ground and first floor off main hall	Hunt period (1885)	Exceptional
Timber roof structure and floor structure, whether visible or concealed.	Generally	Early Victorian (1840s) or Hunt period (1885)	High
Timber joinery	Including handrails, balustrades, doors, doorlights, windows, architraves, skirtings, linings, cornices.	Early Victorian (1840s) Mid-twentieth C.	Exceptional Little
Internal finishes	Including traditional lime plaster, lath and plaster ceilings, and run plaster cornices.	Early Victorian	Exceptional
Marble floor finishes at ground level	Mainly within ground floor hallway and ground floor vestibule (second hall)	Early Victorian	Exceptional
Internal hardware	Including all original or early bell-pulls, wiring and general evidence of the bell system throughout Tivoli.	Hunt period (1885)	Exceptional
Marble chimneypieces	Generally	Early Victorian	High
Glass and timber infill walls/partitioning of balconies	Generally	Mid-twentieth century	Intrusive
Contemporary kitchen and lavatory fitouts	Generally	Mid-twentieth century	Little
Contemporary florescent lights	Generally	Mid-twentieth century	Intrusive

5.5. SIGNIFICANCE DIAGRAMS

The following significance diagrams should be read in conjunction with the Schedule of Significant Elements provided in Section 5.4.

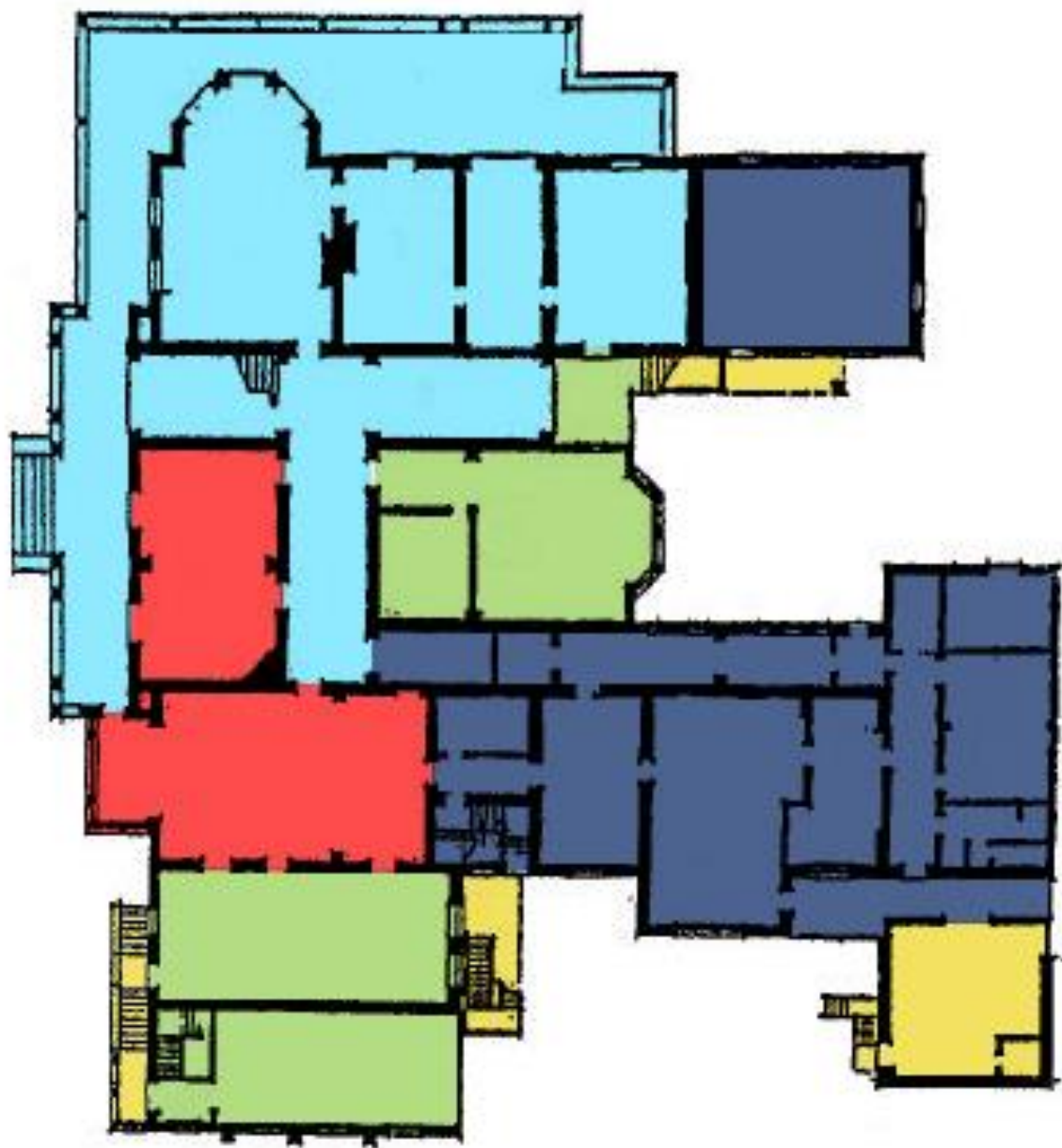
5.5.1. Floor Plans

Figure 67 – Basement Floor



Source: Plans from CMP 2003 with Urbis overlay.

Figure 68 – Ground Floor



Source: Plans from CMP 2003 with Urbis overlay.

Gradings of Significance

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive



Figure 69 – First Floor



Source: Plans from CMP 2003 with Urbis overlay.

Gradings of Significance

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

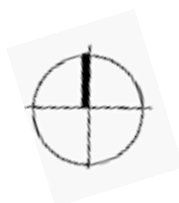
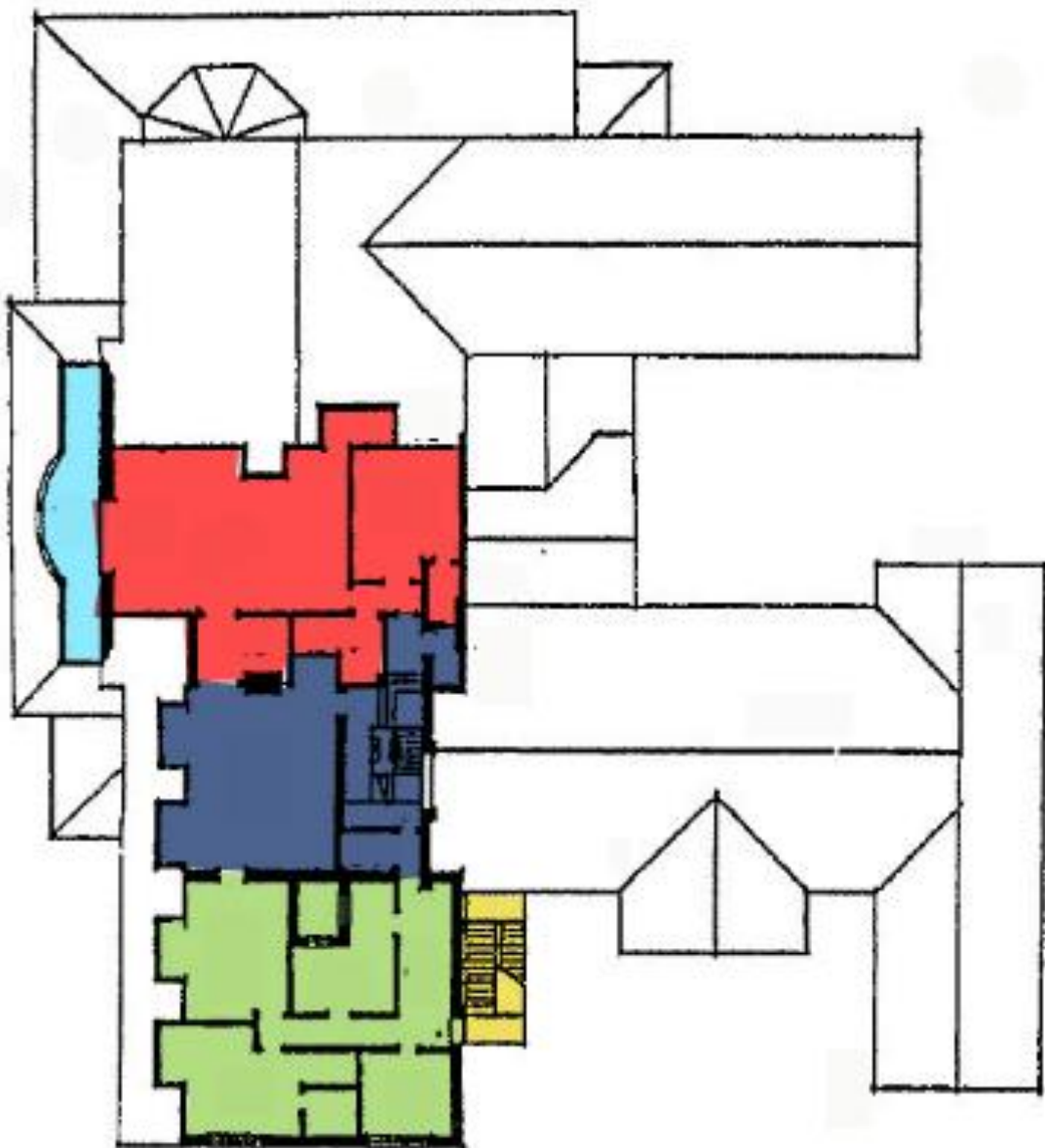








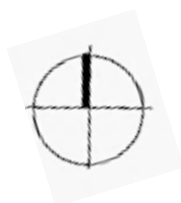
Figure 70 – Attic Floor



Source: Plans from CMP 2003 with Urbis overlay.

Gradings of Significance

-  Exceptional
-  High
-  Moderate
-  Little
-  Neutral
-  Intrusive



5.5.2. Elevations

Figure 71 – Northern elevation



Source: Urbis

Figure 72 – Western elevation



Source: Urbis

Figure 73 – Eastern elevation



Source: Urbis

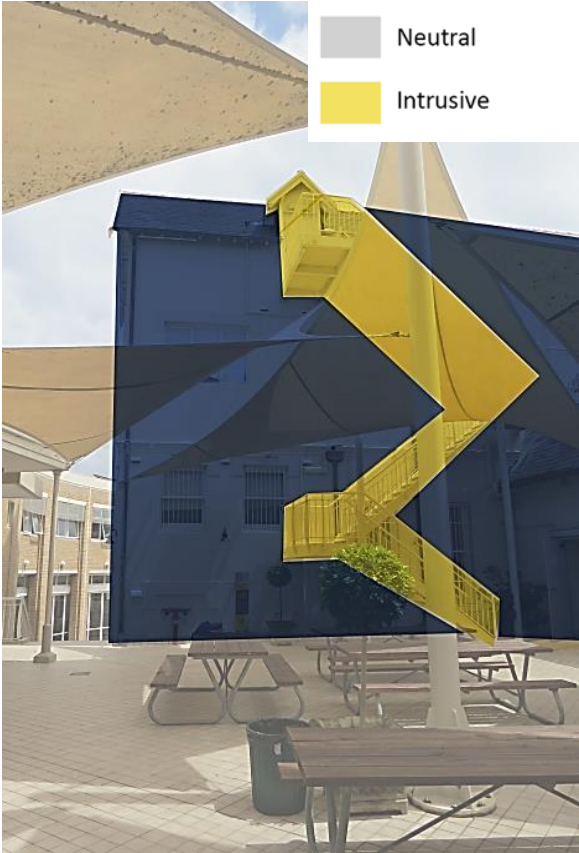
Gradings of Significance

- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive

Figure 74 – Southern elevations

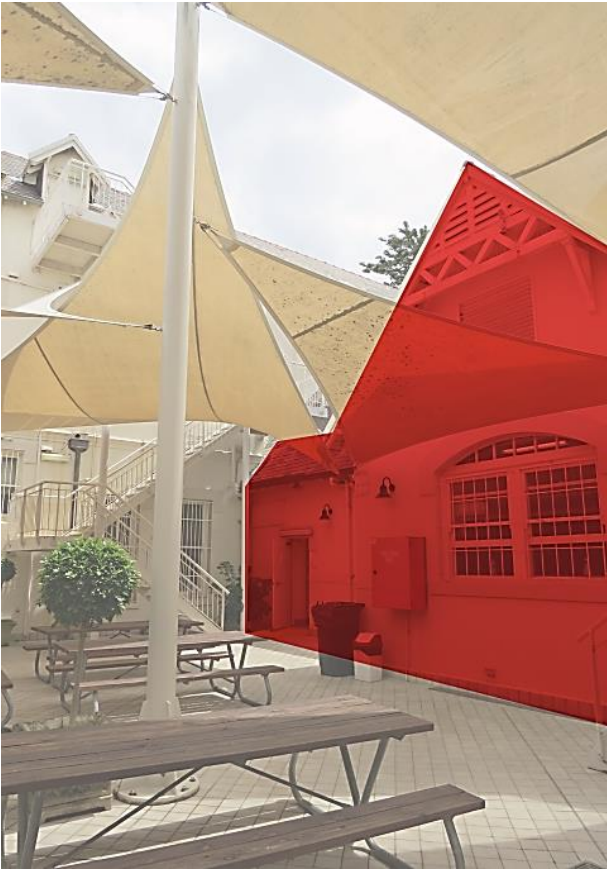


Source: Urbis

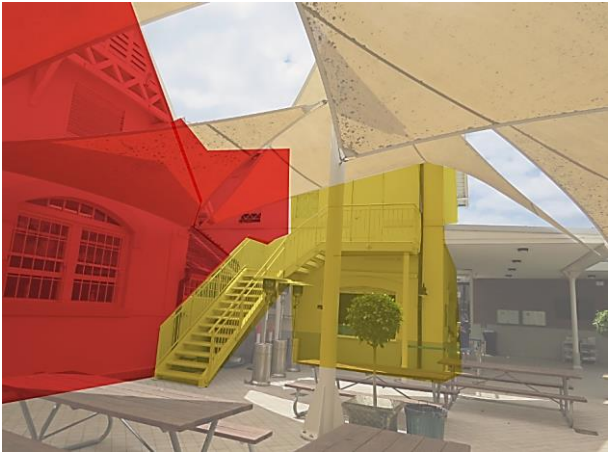


Source: Urbis

Figure 75 – Southern elevations cont.



Source: Urbis





Gradings of Significance


- Exceptional
- High
- Moderate
- Little
- Neutral
- Intrusive



5.6. COMPARATIVE ANALYSIS




The following comparative analysis primarily examines other architectural works by architect John Horbury Hunt, as well as other examples of Federation Arts and Crafts residential buildings within Woollahra and greater Sydney.

Table 7 – Comparison with other domestic examples by Architect John Horbury Hunt

Site	Significance, integrity and other details	Images
<p>Booloominbah Armidale</p> <p>Designed by Hunt 1884-1888. 60 Madgwick Drive, Armidale, NSW 2350.</p>	<p>NSW State Heritage Register: Listing number: 01768.</p> <p>Physical Description:</p> <ul style="list-style-type: none"> • Booloominbah is probably the largest private house built in Australia in the 19th century. • The house's design by Australian standards is extremely avant-garde for its date of 1883-8. The style of the house owes much to the influence of the Arts and Crafts movement in England and, as the movement manifested itself in the USA, in the so called American Shingle Style. <p>Statement of Significance: <i>"Booloominbah is of State heritage significance as one of the largest private country houses built in Australia during the 19th century and amongst the most avant-garde domestic Arts and Crafts style designs of the time. Designed as an interpretation of an English country house, Booloominbah sits in a relatively intact landscape. As such, it is exemplary of the work of architect John Horbury Hunt. As well as being large, it is also extravagant in decoration, in particular the use of stained glass. The fabric substantially demonstrates the wealth and influence of pastoralism in NSW in late 19th century."</i></p>	 
<p>House and Grounds 'Trevena'</p> <p>Designed by Hunt c1889. 60 Madgwick Drive, Armidale, NSW, 2350.</p>	<p>Armidale Local Environment Plan (LEP) (item: I235)</p> <p>Physical Description:</p> <ul style="list-style-type: none"> • Outstanding late nineteenth century mansion. Various influences evident including the American Shingle style, Queen Anne and Arts and Crafts. Complex form with four very different elevations. One and two storeys with high pitched slate roof. Tall brick chimneys. Stone foundations and stone rubble walls. Brick arches to ground floor openings. Many different window shapes and types with painted timber frames. Limited use of verandahs. • Set in large grounds with long formal driveway and beautifully planted gardens. <p>Statement of Significance:</p>	  

Site	Significance, integrity and other details	Images
	<ul style="list-style-type: none"> • <i>"Trevenna" clearly demonstrates National significance due to its association with John Horbury Hunt and its ability to assist in the understanding of the history of Australian architecture. The ability of "Trevenna" to contribute to the understanding of changes to the social structure in rural Australia combined with the condition and integrity of the place clearly demonstrates a high degree of regional and local significance."</i> • <i>"Trevenna" is highly significant for its close association with the life and work of John Horbury Hunt. A number of Hunt's noteworthy buildings, both domestic and public, were built in the New England region around the time of Trevenna's construction, including arguably his most important domestic work - "Booloominbah".</i> • <i>"Trevenna" is clearly representative of the domestic architecture of Hunt. The residence has been designed in a unique style at a time when residential design was trying to break free of the Georgian mould. The design features include natural local materials of timber, rock (basalt) and brick. There are aspects of the design that reveal the innovative and unusual nature of Hunt's work such as the number of different arched openings that are located at random internally and externally without consideration of a theme or relationship to each other".</i> 	
<p>Fairwater 1882-1970. Designed by Hunt but altered. 560 New South Head Road, Woollahra, NSW, 2025.</p>	<p>NSW State Heritage Register: Listing number: 01381</p> <p>Physical description:</p> <ul style="list-style-type: none"> • The residence is a double storey structure of brick construction with a timber-framed roof originally constructed in 1882 with additions c.1901, and in particular from 1910s. • The exterior appearance is characterised by the use of a brick which is pale yellow in colour. The roof is covered in slate tiles. Additions made c.1910/11 often include the use of sandstone (i.e. in the verandah and carriage porch). • The roof is a series of timbered gables with battened ends and pebble dash finish. These gables are the work of Manson and Pickering architects, c1910/11 and are in the Arts and Craft style embellishing Hunt's simple form by a series of projecting bay windows and balconies. 	

Site	Significance, integrity and other details	Images
	<ul style="list-style-type: none"> The interior of the house is characterised both by the need to provide service and living wings, and the fact that the house is principally a conglomeration of the work of two architectural firms - John Horbury Hunt and Manson and Pickering. <p>Statement of Significance: <i>“Fairwater, is a large domestic residence constructed in 1882 with additions made in c.1901 and 1910, with former stable (c.1900s) and garage (1930), situated on a large suburban allotment fronting Port Jackson with mature garden landscaping including notable trees. The property is of rare historic, aesthetic, social and scientific significance in consideration of its continuing association with the Fairfax family, and as a large late-nineteenth century residence (with Edwardian era additions), of high integrity, designed by John Horbury Hunt.”</i></p>	
<p>Easterly House Late c1880s. 7 Upper Spit Road, Mosman, NSW, 2088.</p>	<p>Mosman Local Environment Plan (LEP) (item I305)</p> <p>Physical Description:</p> <ul style="list-style-type: none"> Victorian 'American Shingle Style'. This commodious and handsome house is accessed from Upper Spit Road but is oriented eastwards to the prospect over Rosherville Slopes, Shell Cove, Middle Harbour, Clontarf and beyond to the Heads. It is a brick house with architectural modelling, sweeping shingled roofs, detailing and internal treatment such as were typically employed by John Horbury Hunt. There have been many modifications but the building retains the essentials of its original character. Its east front is notable for its tall timber gable with a timber apex screen and for the broad shaded verandah facing a beautiful terraced garden. <p>Statement of Significance: <i>“The house has individual significance for its aesthetic values as a Horbury Hunt design, with sweeping roofs and large planes of shingles, and for the way it demonstrates building to suit a difficult site, its large size, good setback from Upper Spit Road and handsome garden, and for the way it demonstrates part of the pattern of architectural style in Australia.”</i></p>	 

Site	Significance, integrity and other details	Images
<p>Highlands 1890-1893. 9 Highlands Avenue, Wahroonga, NSW, 2076.</p>	<p>NSW State Heritage Register: Listing number: 00034</p> <p>Physical Description:</p> <ul style="list-style-type: none"> • This distinctive two-story house comprises two conjoining components. The prominent part is the house proper, the kitchen wing sits a separate pyramidal roof. • Both roofs were originally shingled, like the walls. The wall shingles curve out over verandahs and openings, to shed water away from the walls. This is a feature of several of Hunt's Shingle Style houses. The verandahs are supported by massive timber posts, minimally decorated. The verandahs are recessed under the eaves, another design element commonly used by Hunt. • The chimney stack is another unusual feature, "a tall, buttressed slab of brickwork which appears almost freestanding." Externally, the original roof shingles have been replaced by grey roof tiles. • The house was originally situated on 13.6 hectares, but subdivisions have left it on a substantially smaller allotment, with the rear of the house to the street. The garden contains a notable period Hoop Pine and provides a sympathetic setting to the house. <p>Statement of Significance: <i>"Highlands is a fine example of John Horbury Hunt's interpretation of the Shingle Style. The house displays many of the elements common to Hunt's Shingle Style houses, including recessed verandahs and sweeping skirts to deposit water well away from the walls. In contrast to these common elements, Highlands also displays several unusual features, a half-glass door and distinctive chimney stack being the most prominent.</i> <i>Highlands is significant as evidence of women shaping architecture. Mrs Caroline Hordern was a keen cook and the two-storey kitchen wing was heavily influenced by her. The landscaping was also of her creation and Mrs. Horden introduced many exotics from the Pacific Islands to adorn the garden."</i></p>	  







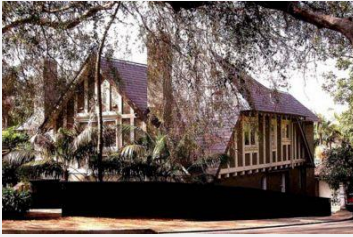

Site	Significance, integrity and other details	Images
<p>Cloncorrick 1 Annandale Street, Darling Point, NSW, 2027</p>	<p>Woollahra Local Environment Plan (LEP) (Item 76)</p> <p>Physical Description:</p> <ul style="list-style-type: none"> Three storey red face brick residence in a Victorian Free Gothic style. Roof consists of a series of steeply pitched gables, slate tiles, lead ridge cappings, and copper guttering. Four brick chimneys are mainly associated with gable ends. The northern gable end has timber detailing, and the associated chimney stack has stone motif. Eaves are timber lined. Walls are red face brick; alternate courses have header/stretcher bond. Walls have tapered brick piers, and several string courses constructed of tapered headers. Bay extension to southern side has slate tile roof, exposed rafters to eaves, and double hung windows with brick sills. stepped tower. <p>Statement of Significance: <i>“The site at Darling Point is significant as part of the original grant to Thomas Barker in 1835. Cloncorrick has historic and social significance as an early residence in the district constructed for local identity Hon. George Simpson, and for the part it has played in the development of the district. It has historic significance for its long association with the Simpson Family. Hon. G. Simpson resided here until 1906 and Lady Simpson resided at Cloncorrick from 1922 into the mid twentieth century. Cloncorrick has high historic and architectural significance as designed by the American architect John Horbury Hunt for the Hon. George Simpson. It has architectural and aesthetic significance for its prominence and stylistic detailing, and as a relatively intact example of a Victorian Free Gothic home. The building is a dominant element in the landscape and contributes strongly to the character and quality of the area.”</i></p>	

Table 8 – Comparison with other domestic examples in the Federation Arts and Crafts Style

Site	Significance, integrity and other details	Images
<p>Babworth House Early 20th century. 103 Darling Point Road, Darling Point, NSW, 2027.</p>	<p>NSW State Heritage Register: Listing number: 01300</p> <p>Physical Description:</p> <ul style="list-style-type: none"> Babworth House is sited on the highest point of the Darling Point peninsula. The house is two storey with walls finished in finely worked, unpainted, cement render with beautifully detailed Art Nouveau-inspired decorations around openings and chimneys. A series of very crisp and precise indented lines surround the house, adding strength and balance to the numerous and varied openings, balconies and other architectural elements. The house asymmetrical with broad gabled areas juxtaposed with bold projecting covered balconies, some with bowed or circular fronts. The east, north and west elevations are each different but use the same architectural language and decoration. The joinery is all timber with French doors generally containing tapered glass panels. The roof is broken into many parts and covered with slate, mostly with terracotta ridges and occasionally copper. The guttering, rainwater heads and downpipes are all in copper and of consistent detail designed especially for the house. Internally the house displays a variety of architectural styles, from Edwardian, Classical Revival to Art Nouveau and early Art Deco. <p>Statement of Significance: “<i>Babworth House is one of the largest, finest and most intact examples of an early twentieth century grand house in Australia. It is of national significance both historically and aesthetically. Babworth House is an excellent and rare example of the Federation Arts and Crafts style in grand domestic architecture in Australia. The quality and uniqueness of the exterior and interior detailing, incorporating both Art Nouveau and neoclassical motifs and forms is of a standard and scale rarely seen in domestic architecture.</i>”</p>	  
<p>Beaulieu - House, Front Garden and Fence, Gateposts, Gates 73 Bulkara Road, Woollahra, NSW, 2025</p>	<p>Woollahra Local Environment Plan (Item 15)</p> <p>Physical Description:</p> <ul style="list-style-type: none"> A two storey Federation Arts and Crafts building located on the north eastern side of Bulkara Street. The building is constructed of brickwork rendered with roughcast and has a slate roof with terra-cotta tile ridge tiles and finials. A first floor terrace on the northern elevation sits behind a pergola with timber posts and decorative timber brackets at ground floor level. The building retains some original Art Nouveau 	

Site	Significance, integrity and other details	Images
	<p>style windows. A bay window on the north facade is roofed with shingles in typical Federation style and the entry porch features squat ionic columns on a low wall. Internally the building features Art Nouveau pattern leadlight windows and tiled fireplaces.</p> <p>Statement of Significance: <i>“Beaulieu, hidden away behind a high fence and mature garden is constructed in the Federation Arts and Crafts style. It has high aesthetic significance for the relatively intact condition of the external envelope and as a fine example of the style. The building, which has been modified internally, also has significance for the remaining detailing such as the Art Nouveau leadlight windows, tiled fireplaces, and timber detailing. Although the house is hidden from view, the garden has high aesthetic significance for the abundance of mature vegetation which adds to the leafy character of the immediate area. The house has social significance as one of the large residences built in the area.”</i></p>	
<p>Glenires House and Grounds</p> <p>10 Greenoaks Avenue, Darling Point, NSW, 2027</p>	<p>Woollahra Local Environment Plan (LEP) (item 132)</p> <p>Physical Description:</p> <ul style="list-style-type: none"> Substantial freestanding two storey residence in the Federation Arts and Crafts style on an irregularly shaped allotment on a bend in Greenoaks Avenue. This part of Greenoaks Avenue was widened c.1929 and a shared driveway (owned by the Council) constructed. This now provides access to a freestanding two storey garage shared with the adjoining house at No 12 and matching the style and character of No 12. The driveway is separated from the road alignment by a retaining wall topped by a fence built of tapering precast concrete posts with wrought iron clamps and railings which appears to be an interesting example of Municipal engineering of the day. <p>Statement of Significance: <i>The subdivision and the house demonstrate a major historical phase in the development of Darling Point as a residential suburb in the early part of the 20th century. This phase saw the breaking up of the early large land grants and estates, in this case the Greenoaks Estate, and the closer subdivision and development of the peninsular for good quality upper middle class housing.</i></p> <p><i>Built c.1912, the house is a fine representative example of a substantial residence built in the Federation Arts and Crafts style popular for good quality houses in the period, and provides evidence of the tastes of the period. The house demonstrates many of the key characteristics of the style including its picturesque asymmetrical</i></p>	

Site	Significance, integrity and other details	Images
	<p><i>composition with its complex enveloping hipped slate roof and the large asymmetrical projecting gable over the arched front entrance porch, pebble dash stucco lower floor walls and chimneys, heavy half timbering to the upper floor and gable end, large timber eaves brackets, small square projecting ground floor bays and groups of diamond pattern lead light casement windows.</i></p> <p><i>With the adjoining house at No 12 Greenoaks Avenue, the house is part of a small group on a bend opposite the gates of 'Greenoaks' (now known as 'Bishopcourt') which contributes to the distinctive character and streetscape of the locality.</i></p>	

5.7. SUMMARY

The above comparative analysis makes the following findings:

- The examples 'Booloominbah' and 'Cloncorrick' fall into an earlier phase of domestic architecture with substantial houses characterised by face brickwork and draws on the Queen Anne Revival Style and Victorian Free Gothic detailing.
- 'Booloomibah', 'Fairwater' and 'Highlands' are of a substantial scale and exemplary character; and portray many elements of Horbury Hunt's style. Moreover, they have retained largely intact landscape/garden settings. They also comprise quality and intact interior detailing. 'Booloomibah' is arguably Hunt's most significant domestic work remaining today. These sites have high historical and aesthetic significance which reach the threshold for State heritage significance.
- Hunt's later phase of domestic architecture comprises the Federation Arts and Crafts and the American "Shingle" style, with substantial houses characterised by complex elevations and building forms, stone foundations, brick chimneys, timber joinery and decoration, windows of different shapes and sizes, gabled roofs, bay windows and verandahs. Tivoli is comparable to examples 'Trevenna', 'Fairwater', 'Easterly House' and 'Highlands' which comprise similar architectural language and detailing.
- This comparative analysis shows that overall Hunt did few buildings in the Federation Arts and Crafts Style in the late c1880s; however, his domestic examples of this period are exemplary. Tivoli is comparable to examples 'Trevenna', 'Fairwater', 'Easterly House' and 'Highlands' as they all display contemporary domestic design techniques of exceptional interest and have strong representative value.
- Tivoli is an example of a substantial house remodelled by Hunt in the Federation Arts and Crafts style, whilst still retaining Victorian detailing of the earlier house internally. 'Tivoli' is directly comparable to the example 'Fairwater', which also comprises a conglomeration of the work of two architects, being Hunt and Manson and Pickering.
- All examples retain large and generally intact garden settings which contribute to their overall heritage significance; in comparison to 'Tivoli', whose setting has been compromised by the contemporary surrounding development of the school. This situation is unlikely to change.
- The majority of the examples to comprise social significance, as Hunt and other architects of the period undertook projects for wealthy pastoralists and merchants. The examples of Hunt's work comprise prominent character and detailing, are dominant elements in the landscape and contribute to the local area. 'Tivoli' also has social significance for its association with the Kambala School community for a long period of time.
- This comparative analysis shows that Tivoli is not the only example of a substantial Federation Arts and Crafts dwelling in the area; however, dwellings of a scale and standard similar to Tivoli are generally rare in the suburb. Tivoli is one of few earlier examples of the style; with examples 'Babworth House', 'Beaulieu' and 'Glenires' dating from the early twentieth century. These are similarly all substantial with significant detailing; however, in comparison to 'Tivoli' these examples have retained a domestic use and garden settings.
- "Babworth" house is of State heritage significance, as one of the *"largest, finest and most intact examples of an early twentieth century grand house in Australia."*

Overall, this comparative analysis shows that 'Tivoli' is comparable to other examples of local heritage significance. It is distinctive in that it comprises an amalgamation of different periods of development evident in its physical fabric and for its social significance and association with Kambala School. It is a fine example of John Horbury Hunt's domestic work in the local area.

In comparison to State examples, 'Tivoli' does not comprise an intact interior or landscape setting to reach the threshold for State heritage significance.

6. HERITAGE LISTINGS AND STATUTORY OBLIGATIONS

6.1. HERITAGE LISTINGS

The following heritage listings apply to the subject site.

Table 9 – Heritage listings

Type of listing	Name of item	Assessed level of significance
STATUTORY LISTINGS		
Woollahra Local Environmental Plan (LEP) 2014 Schedule 5 – Items of Environmental Heritage	<i>“Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking wall with railing facing Tivoli Avenue, 2 Norfolk Island Pines.”</i>	Local (item No. 325)

Figure 76 – Heritage map showing the subject site



Source: Woollahra LEP 2014 (Heritage Map Her_005)

6.2. STATUTORY OBLIGATIONS

Works to the subject site may require particular approvals depending on the nature of proposed works.

Key commonwealth, state and local legislation, plans, policies and programs and committees affecting the management of the place are described below. This Section should be referred to in addition to other management plans for the site.

6.2.1. NSW Legislation

6.2.1.1. Environmental Planning and Assessment Act 1979

The *Environmental Planning and Assessment Act 1979* (EPA Act) governs strategic planning and development assessment processes undertaken by State and Local Government in NSW. Development approval for works may be required under Part 3A, Part 4 or Part 5 of the Act. The most relevant planning instrument formed under the EPA Act is the Woollahra LEP.

It is necessary in most cases to submit a development application to the relevant Local Council for permission to erect or alter a building, demolish a building; or change the use of an existing building. This does not apply to a building proposal defined as an 'Exempt Development'. Six categories of development are defined by the new legislation: Exempt Development, Complying Development, Local Development, Integrated Development, Designated Development or State Significant Development.

Approval is required under this Act for alterations and additions to the subject site. Independent heritage advice or assessment may be required if works are likely to impact on the overall heritage significance of the place or elements identified in this report as being of exceptional or high significance.

6.2.1.2. Heritage Act 1977

The Heritage Act is administered by the Office of Environment and Heritage. The purpose of the Heritage Act 1977 is to ensure cultural heritage in NSW is adequately identified and conserved. Items of significance to the State of NSW are listed on the NSW State Heritage Register (SHR) under Section 60 of the Act.

The subject site is not currently listed on the SHR. This report has found that the subject site does not reach the threshold for listing on the SHR because of alterations over time to adapt it to a School use, including loss of an expansive garden setting. The significance of "*Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking wall with railing facing Tivoli Avenue, 2 Norfolk Island Pines*" will remain adequately protected as heritage items of local heritage on the Woollahra LEP.

Archaeological Sites

In New South Wales, historical archaeological sites are protected under the Heritage Act, 1977.

The purpose of the NSW Heritage Act 1977 (as amended) is to conserve the environmental heritage of the State. Environmental heritage is broadly defined under Section 4 of the Heritage Act as consisting of the following items: 'those places, buildings, works, relics, moveable objects, and precincts, of State or local heritage significance.' Amendments to the Heritage Act made in 2009 have changed the definition of an archaeological 'relic' under the Act. A relic is now an archaeological deposit, resource or feature that has heritage significance at a local or State level. The definition is no longer based on age.

This significance based approach to identifying 'relics' is consistent with the way other heritage items such as buildings, works, precincts or landscapes are identified and managed in NSW. The Act requires that significant historical archaeological sites and 'relics' are managed in accordance with permits issued by the Heritage Council of NSW. The consent of the Heritage Council is required before any archaeological 'relics' are disturbed.

An archaeological site is an area which contains one or more significant archaeological 'relics'.

Permits to Excavate or Disturb Land

Under the Heritage Act 1977 (as amended), an application needs to be made to the Heritage Council in the event that it is proposed to disturb or excavate any land in NSW that is likely to contain archaeological remains. There are two types of applications, depending on whether the site is listed on the State Heritage Register.

s60 Application: To disturb or excavate sites listed on the State Heritage Register or to which an interim heritage order (IHO) applies.

s140 Archaeological Permit and s144 Permit Variation: To disturb or excavate sites not listed on the State Heritage Register or to which an interim heritage order (IHO) applies.

Archaeological Exceptions

In some circumstances an excavation permit may not be required when excavating land in NSW. Usually this is where works are only minor in nature, and will have minimal impact on the heritage significance of the place. Again, the particular form to be downloaded (Exception/Exemption) will depend on whether the site is listed on the State Heritage Register or not.

s57 Exemption Notification Form: To notify the Executive Director of the Heritage Division of certain activities covered by the Additional Exceptions on a site listed on the State Heritage Register. Not currently required for the subject site as is NOT listed on the SHR.

s139 Exception and s146 Notification: s139 Exception Applications are used for sites that are not listed on the State Heritage Register and in instances where it can be demonstrated that:

- s139 (1B) The excavation or disturbance of land will have a minor impact on archaeological relics including the testing of land to verify the existence of relics without destroying or removing them;
- Exception 1(B) could apply where:
 - a site is suspected to exist, for example is identified and listed in an LEP or heritage study, but further assessment indicates it does not exist; exists at another location; or has been highly compromised/ disturbed; or
 - The scale or nature of the proposed excavation will not affect significant areas/deposits of a known archaeological site for example, the excavation would only affect peripheral areas of a significant archaeological site; or
- s139 (1C) A brief written statement describing the proposed excavation demonstrates that evidence relating to the history or nature of the site, such as its level of disturbance, indicates that the site has little likelihood of Relics or no archaeological research potential.

A s146 Notification is required when a person has discovered or located a relic (in any circumstances and whether the person has been issued with a permit).

6.2.1.3. National Parks and Wildlife Act 1974

The *National Parks and Wildlife Act 1974* is administered by the Office of Environment and Heritage. Under the Act, the Director-General of the National Parks and Wildlife Service is responsible for the care, control and management of all national parks, historic sites, nature reserves, reserves, Aboriginal areas and state game reserves. State conservation areas, karst conservation reserves and regional parks are also administered under the Act. The Director-General is also responsible for the protection and care of native fauna and flora, and Aboriginal places and objects throughout NSW.

If Aboriginal objects and places are found, the National Parks and Wildlife Service must be informed under Section 91 of the Act and permits may apply under Section 90. A licence may also be required under the Act to damage or destroy threatened fauna species. Penalties apply for the destruction of Aboriginal objects and places, and the harm of any protected species. There are Interim Guidelines for Consultation associated with applications for permits under Section 90 of the Act.

6.2.2. Commonwealth Policies

National Construction Code (including the Building Code of Australia)

The National Construction Code of Australia guides all construction work in Australia. Under the Local Government (Approvals) Regulation 1993 the consent authority has the discretionary power to require that existing buildings comply with current building standards, as a condition of approval for proposed works to the building. The NCC provisions relate to fire safety, access and egress, and services and equipment.

Any strategies or solutions to ensure that components of property to comply with the NCC should be driven by the cultural significance of the place. Where necessary, alternative solutions and performance based outcomes should be pursued to ensure the intent of the code is met without adversely impacting on significant

fabric. Professional advice should always be obtained. Should conflicts arise between compliance and cultural significance the Heritage Council of NSW is able to provide advice and assistance in seeking appropriate compliance solutions through its Fire and Services Advisory Panel.

Australian Standards As1428 (Universal Access)

The objective of this Standard is to provide building designers and users (architects, property owners, regulators, and the like) with the minimum design requirements for new building work to enable access for people with disabilities.

Because of the variety of situations that may need to be addressed when designing buildings and facilities, it was seen as necessary for the Standards to provide a range of data so that the requirements for access can be met and to also allow for flexibility in design where limitations are imposed by other building conditions. The intention was to make the Standard a practical reference document for designers, particularly with regard to problem areas such as doorways and sanitary facilities. To minimise adverse interventions and to assist in maximising the exposure of significant heritage fabric, alternate solutions to the deemed to satisfy provisions of the BCA should be derived from performance based assessments particularly in relation to structural provisions, fire resistance and stability, fire separation, provisions for access and egress, sound transmission and isolation, and energy efficiency.

6.2.3. Local Government Policies

Woollahra Local Environmental Plan (LEP) 2014

A Local Environmental Plan is the legal document for controlling development and guiding planning decisions made by Council. The subject site is subject to the provisions of the WLEP 2014. The aims of this plan and relevant provision are listed below; however, it should be noted that the LEP is subject to change and reference should be made to the current document and provisions herein should not be relied upon.⁶⁷

1.2 Aims of Plan

- (1) *This Plan aims to make local environmental planning provisions for land in Woollahra in accordance with the relevant standard environmental planning instrument under section 33A of the Act.*
- (2) *The particular aims of this Plan are as follows:*
- (a) *to ensure that growth occurs in a planned and co-ordinated way,*
 - (b) *to promote the management, development, conservation and economic use of property,*
 - (c) *to provide for an appropriate balance and distribution of land for commercial, retail, residential and tourist development and for recreation, open space, entertainment and community facilities,*
 - (d) *to provide greater population densities in and around centres that are well serviced by public transport,*
 - (e) *to facilitate opportunities, in suitable locations, for diversity in dwelling density and type,*
 - (f) *to conserve built and natural environmental heritage,*
 - (g) *to protect amenity and the natural environment,*
 - (h) *to minimise and manage stormwater and flooding impacts,*
 - (i) *to protect and promote public access to and along the foreshores,*
 - (j) *to promote a high standard of design in the private and public domain,*
 - (k) *to minimise and manage traffic and parking impacts,*
 - (l) *to ensure development achieves the desired future character of the area, and*
 - (m) *to minimise excavation and manage impacts.*⁶⁸

The subject site is listed as a heritage item under Section 5 of the Woollahra Local Environment Plan (LEP) 2014 as shown on the heritage map in Figure 76 above. The listing is for “*Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking wall with railing facing Tivoli Avenue, 2 Norfolk Island Pines.*”

⁶⁷ Woollahra Local Environment Plan (LEP) 2014, Section 1.2 (as at 16/01/2017).

⁶⁸ Woollahra Local Environment Plan (LEP) 2012, Section 5.10 (2)

The LEP requires consent for certain types of development (including development affecting and in the vicinity of heritage items) and the consent authority, in considering any proposed development, must have regard to the relevant aims, strategies and principles contained in this plan and may have regard to any published planning and design provisions and policies adopted by the Council. Heritage provisions under the LEP are incorporated under section 5.10 of the instrument.

Clause 5.10 (2) nominates consent required for certain development as outlined below:

(2) Requirement for consent:

Development consent is required for any of the following:

(a) demolishing or moving any of the following or altering the exterior of any of the following (including, in the case of a building, making changes to its detail, fabric, finish or appearance):

(i) a heritage item,

(ii) an Aboriginal object,

(iii) a building, work, relic or tree within a heritage conservation area,

(b) altering a heritage item that is a building by making structural changes to its interior or by making changes to anything inside the item that is specified in Schedule 5 in relation to the item,

(c) disturbing or excavating an archaeological site while knowing, or having reasonable cause to suspect, that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed,

(d) disturbing or excavating an Aboriginal place of heritage significance,

(e) erecting a building on land:

(i) on which a heritage item is located or that is within a heritage conservation area, or

(ii) on which an Aboriginal object is located or that is within an Aboriginal place of heritage significance,

(f) subdividing land:

(i) on which a heritage item is located or that is within a heritage conservation area, or

(ii) on which an Aboriginal object is located or that is within an Aboriginal place of heritage significance.⁶⁹

The management recommendations of Woollahra Heritage Inventory listings for the site are as follows:

General: A Heritage Report is required prior to any proposals for new work. As the facades of the building have remained relatively intact, there should be no proposals allowed which alter the external envelope, detailing or materials. All proposals for new work should consider the retention of all original detailing both externally and internally. There should be no painting of stonework or materials which did not originally have a paint finish; however, all materials which were originally painted may be repainted in complimentary colours. All existing window and door openings should not be enlarged or filled in, and the form and massing of the building should not be compromised by additions which break through the roofline.

Woollahra Development Control Plan (DCP) 2015

A development control plan is a non-legal document that supports the LEP with more detailed planning and design guidelines.

The DCP incorporates provisions for works to heritage items, development in the vicinity of heritage items, and within special character areas.

Heritage item provisions are predominantly considered in the general provisions of the DCP in Part B General Residential (B1.9 Rose Bay Precinct), although this is not exhaustive. The DCP acknowledges that heritage conservation does not preclude change but rather responds to different constraints and opportunities. The DCP aims to ensure that the significant elements of the past are appropriately managed and respected by new development, with the underlying principles being that:

- Change should be based on an understanding of heritage significance; and
- The level of change should respect the heritage significance of the item or area.

⁶⁹ Woollahra Local Environment Plan (LEP) 2014, Section 5.10 (2)

The intention of these provisions is to ensure that decisions about change are made with due regard to heritage significance, and that opportunities to improve the understanding and appreciation of this significance are taken.

In summary, where new works or uses are proposed to the building, specific provision within the DCP should be considered including but not limited to the provisions for heritage items in Part B General Residential (B1.9 Rose Bay Precinct), although this is not exhaustive.

This report lists the provisions at the time of preparing this report and reference should be made to the current instrument in conjunction with any proposed works.

6.3. MANAGEMENT PLANS AND GUIDELINES

This Conservation Management Plan (CMP) has revised an earlier CMP for the site prepared by Noel Bell Ridley Smith & Partners (2004) and the input of information from this report is acknowledged.

Policy recommendations from the above report have been considered and revised where appropriate and incorporated into this CMP (refer Section 8). This report therefore supersedes the policy recommendations of the 2004 report.

7. OPPORTUNITIES AND CONSTRAINTS

7.1. INTRODUCTION

The conservation planning process established by the Burra Charter of Australia ICOMOS guidelines (refer Article 6 which defines the Burra Charter Process) requires that relevant constraints be identified as part of the process for developing conservation policies for places of significance. These constraints include:

- Obligations arising from the cultural significance of the place;
- Physical constraints of the place, including environmental factors and the physical condition of the fabric;
- Relevant statutory and non-statutory controls;
- Owner's needs, resources and other external constraints;
- Obligations involved in undertaking research, maintaining records and communicating the heritage values of the place.

The assessment of the following specific constraints and opportunities will result in appropriate policies for the subject site.

7.2. OBLIGATIONS ARISING FROM STATUTORY AND NON-STATUTORY REQUIREMENTS

Approvals for works to the site may be required under the EP&A Act, the Heritage Act or National Parks and Wildlife Act as outlined above in section 6. This section should be referred to prior to undertaking any works.

Where new works are proposed, compliance with the National Construction Code 2015 and Australian Standard AS1428 (Universal Access) may also be required as outlined in Section 6. Any strategies or solutions to ensure that components of the building comply with the BCA/ NCC or AS1428 should be driven by the cultural significance of the place. Where necessary, alternative solutions and performance based outcomes should be pursued to ensure the intent of the code is met without adversely impacting on significant fabric. Professional advice should be obtained. To minimise adverse interventions and to assist in maximising the exposure of significant heritage fabric, alternate solutions to the deemed to satisfy provisions of the BCA should be derived from performance based assessments particularly in relation to structural provisions, fire resistance and stability, fire separation, provisions for access and egress, sound transmission and isolation, and energy efficiency.

Similarly, works to achieve environmental performance standards should be carefully considered in conjunction with heritage advice.

7.2.1. The Burra Charter

The ICOMOS Burra Charter 2013 adopted by Australia ICOMOS, establishes the nationally accepted principles for the conservation of places of cultural significance. Although the Burra Charter is not cited formally in an Act, it is nationally recognised as a document that shapes the policies of the Heritage Council of NSW. The document provides the underlying methodology by which works to heritage items of all levels of significance are undertaken and provides the guidelines for the management of heritage items. The building is of demonstrated cultural significance and therefore, procedures for managing change and activities at the site should be in accordance with the recognised conservation methodology of The Burra Charter.

A copy of the Burra Charter is available via the following link: <http://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>.

7.3. OBLIGATIONS ARISING FROM HERITAGE SIGNIFICANCE

This CMP provides an analysis of the significance of the subject site in its present form. It has been determined that the building has significance for its historic, aesthetic, associative, social value and rarity and representative value at the local level (refer section 5.2)

This places an obligation on the owners, occupiers and users of the building and any other stakeholders responsible for or involved in the maintenance and management of the building to conserve this identified

significance. This includes the building façades and form, nominated internal and external fabric, individual spaces, elements and structures of the building as identified in 0.

Any future proposed changes to the building must be undertaken in accordance with the Woollahra LEP 2014 and Woollahra DCP 2015, the Burra Charter and with reference to the provisions of this CMP and further should seek to retrieve lost elements and restore the buildings previous significance and character. The significance of the site is summarised above in Section 5 above.

Specific policies for the treatment of the fabric have been set out below in Section 8; however, general constraints in relation to the elements, fabric and spaces of heritage significance include:

- The Statement of Significance embodies the core heritage values of the building and all future decisions and works to the building must be guided by the Statement of Significance and the identified significant spaces, fabric and building elements identified in this CMP, together with any additional detailed research and assessment. The significance is defined in Section 5 of this report with a schedule of significant elements provided in Section 5.4. Fabric and spaces of moderate or higher significance should generally be retained and conserved and with consideration for policies herein.
- Management and maintenance of the asset should aim to conserve its heritage significance to the greatest extent feasible whilst facilitating appropriate ongoing use.
- Works should be undertaken in accordance with the principles of the Australia ICOMOS Burra Charter.
- The building's current envelope and significant character as a Federation Arts and Crafts building should generally be retained and conserved. No removal of fabric which contributes to the overall significance of the building should occur.
- Refer to Section 8: Conservation Policies for all policies regarding management of heritage significance of the building and its setting.
- Works to achieve compliance or environmental performance standards should be carefully considered in conjunction with heritage advice.
- It is acknowledged that the conversion of the existing building back to its former domestic use is not feasible. Retention of Tivoli as school boarding accommodation is not required. Alternate uses of the building as part of the school site should consider its overall significance and value and require minimal intervention to heritage fabric.
- The contribution that the building makes to the school site should be retained and conserved.

7.4. OBLIGATIONS ARISING FROM THE CONDITION AND INTEGRITY OF FABRIC AND PHYSICAL EVIDENCE

Section 5.4 includes a record of significant external and internal elements. The condition of each of these elements in their present form has been assessed briefly and the condition has been noted against each. It has been determined that in general terms; the significant fabric and structure are in good condition and on this basis, should be retained, maintained and conserved.

General constraints in relation to condition of the fabric include:

- The process for conservation should be informed by the relative condition of the fabric, the level of documentary and historical evidence associated with the fabric and significance gradings.
- Conservation of the building fabric should be managed in accordance with the Conservation Policy in Section 8 Conservation Policies.
- Management and maintenance of the asset should aim to conserve its heritage significance to the greatest extent feasible. Works should be sympathetic to highly significant fabric and repairs should be

undertaken over replacement, if possible. Where required works to significance fabric should be undertaken as a priority and in situ in preference to removal and reinstatement.

- Any repair, conservation or reconstruction works to significant elements or facades should be undertaken with appropriate supervision by a suitably qualified heritage consultant /architect and/ or relevant materials specialist/s or conservator.
- Owners, occupiers and stakeholders responsible for and involved in the maintenance and management of the building should be aware of the identified significance and aim to conserve and enhance this significance as well as identified significant internal and external fabric and spaces.
- Works to achieve compliance or environmental performance standards should be carefully considered in conjunction with heritage advice.
- Reference should be made to the cyclical maintenance plan appended to this document.

7.5. OBLIGATIONS ARISING FROM OWNERS REQUIREMENTS

Kambala School is the present owner of the subject site, Tivoli. There is a view to convert the building for an alternative use) in the future.

This may necessitate some changes to the building which is currently being used as administrative offices on the ground floor and senior boarding facilities on the upper floors.

Change to the building may be subject to consideration of the policies set out in Section 8 below and the appropriate approvals.

7.6. OBLIGATIONS ARISING FROM CURRENT AND FUTURE USES

Tivoli (formerly part of the larger Tivoli Estate) is a substantial building centrally located within the campus. It was originally constructed in 1841 as the town house of Captain William Dumaesq. In 1881, architect John Horbury Hunt was commissioned to extend and modernise the dwelling, which largely replaced the earlier residence. The house is presently occupied by administration areas, offices and senior boarding facilities for the school. The building has local historic, aesthetic, associative and social significance as well as research potential, rarity and representative value.

The ongoing use of the item is vital to retention of heritage significance and maintenance of the item. The consideration of any future uses of the building must be mindful of its original historical use as a domestic residence.

It is acknowledged that the conversion of the existing building back to its former residential use is not feasible. Retention of Tivoli as school boarding accommodation is not required. Alternate uses of the building as part of the school site should consider its overall significance and value and require minimal intervention to heritage fabric.

The following general principles should apply to the adaptation of the building for new and different uses. The preferred new uses for this significant building are:

- Facilitate the appreciation of its values and significance.
- Conserve identified significant building elements, fabric and spaces, and context in accordance with policies herein.
- Accommodate the activities, services and fittings which are essential to the new use without having a significant impact on significant spaces, elements and fabric.
- Future uses for this significant building may be considered compatible in the cultural significance of the building and its significant elements, fabric and spaces are not compromised.
- It is noted that lack of use, and the consequent lack of maintenance may be equally as damaging as the introduction of an incompatible use.

- Proposed uses which achieve relatively more of the conservation policies are preferable to those which necessitate greater change and intrusion.
- It is anticipated that there will be internal changes to Tivoli from time to time, to ensure the facilities are adequate and meet current standards.

8. CONSERVATION POLICIES

8.1. WHAT IS A CONSERVATION POLICY?

A conservation policy explains the principles to be followed to retain or reveal a place's heritage significance, and how the significance can be maintained and enhanced. This relies on a full understanding of the item's significance and a review of the constraints and opportunities arising out of that significance.

The below policies and guidelines are informed by background discussion which explains the reasoning behind the policy. This includes obligations arising from heritage significance and statutory requirements as detailed in Sections 6 and 7 of this report, as well as owners requirements and current and future uses. It is noted that not all the guidelines and/ or policy may be achievable when external matters are taken into account such as condition or owners requirements (within reason).

8.2. ADOPTION, IMPLEMENTATION AND REVIEW

Kambala is a local heritage listed item under the Woollahra Local Environmental Plan (LEP) 2014, being '*Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking walls with railing facing Tivoli Avenue, 2 Norfolk Island Pines*' (Item No. 325), as shown in Figure 3.

'Fernbank' is not a heritage listed item; however, it is located within the vicinity of local heritage listed items 'Kambala School' and the '*Kincoppal, Roman Catholic Convent of the Sacred Heart and school*' (Item No. 396) at 2 Vacluse Road, Rose Bay.

Background

Any works to the property should comply with appropriate legislation, policies and guidelines, as amended from time to time, including but not limited to the Heritage Act 1977 (NSW), the Building Code of Australia, the Australia ICOMOS Burra Charter 2013 and relevant Woollahra Council LEP and DCP documentation as outlined in section 6 of this document.

Guidelines

- Management of the site under legislation should be guided by the site's significance, this CMP and the following policies.
- This CMP should be adopted by present and future owners and used as a guide for the management, conservation and maintenance of the place. All persons responsible for the management and maintenance of the site should be familiar with the significance of the place and the conservation policies in this report.
- Future proposed changes to the building need to be undertaken in accordance with the relevant LEP and DCP. A Heritage Impact Statement (HIS) may be required to assess any works to the place.
- Woollahra Council should refer to the CMP when considering proposed changes to the building.
- Any works to the place should be carried out in accordance with the principles set out in the Australia ICOMOS Burra Charter.
- Any works to the place should comply with National Construction Code/Building Code of Australia requirements and should be guided by the heritage significance of the place.
- This CMP should be reviewed and updated within 5-10 years to remain relevant to ongoing change and use of the place, and statutory compliance. Prior to the review, if substantial changes in the management or use of the place is proposed that are not covered by policies in this report then the policy section should be reviewed. Irrespective of the requirement to review the document every 10 years, the CMP should remain as a valid basis for on-going heritage management until such reviews are completed. Reviews of the CMP should be based on The Burra Charter and other guidelines by the NSW Heritage Branch. Reviews should also take into account any other relevant legislation, planning frameworks and widely recognised conservation practices and procedures. Reviews should be undertaken by

experienced conservation practitioners in conjunction with relevant ownership and management representatives.

- Conservation works undertaken in accordance with the CMP should involve experienced heritage and conservation professionals.

Policies

- Policy 1. This CMP should be adopted by present and future owners and used as a guide for management and conservation of the place.
- Policy 2. A copy of this CMP should be retained on site at all times for use by those responsible for the management and conservation of the place.
- Policy 3. A copy of this CMP should be submitted to the Woollahra Council for research purposes and should be used to assist in the assessment of development applications.
- Policy 4. This CMP should be considered in the assessment of any application for new works which have the potential to physically or visually impact on the heritage values of “*Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking wall with railing facing Tivoli Avenue, 2 Norfolk Island Pines*” as listed in the Woollahra LEP. Where appropriate or requested, an application should be accompanied by a Heritage Impact Statement that assesses the specific impacts of the proposal against relevant legislation and policies in this CMP.
- Policy 5. This CMP should be reviewed and updated within 5-10 years to remain relevant to ongoing change and use of the place, and statutory compliance.
- Policy 6. This CMP should be endorsed by Woollahra Council and used as the basis for assessment of future development applications.
- Policy 7. The policies in this CMP are not to be read in isolation but rather in conjunction and as part of a comprehensive guide to the conservation management of the building.

8.3. MANAGEMENT OF HERITAGE SIGNIFICANCE

Background

Article 3 of *The Burra Charter* indicates that conservation is based on a respect for the existing fabric of a place and should therefore involve the least possible physical intervention in order not to distort the evidence provided by the fabric. One of the key objectives therefore, of contemporary conservation practice, is to retain as much of the **significant** original fabric as possible, in order to preserve the essential integrity of the heritage resource.

Tivoli has high local significance for historic, associative, aesthetic and social significance as well as rarity and representative values.

A considerable part of the significance of the place is contained in its fabric and associated spaces, which includes the building structure and its components and any sub-surface remains or remains as evidence of occupation. However not all the fabric has such significance to warrant conservation as defined by the Burra Charter.

Various built components contribute in different ways to the overall significance of the building and the degree of change considered appropriate is dependent on its assessed level and grading of significance. Elements with a higher grade of significance will have greater constraints on change. Depending on relative significance, different levels of alteration of fabric are appropriate from conservation through to complete removal. Conservation policy guidelines for the place should determine the extent of retention and conservation of significant fabric, giving guidance to future management of conservation works.

Guidelines

- The Statement of Significance embodies the core heritage values of the building and all future decisions and works to the building must be guided by the Statement of Significance and the identified significant spaces, fabric and building elements identified in this CMP, together with any additional detailed research and assessment. The significance is defined in Section 5 of this report with a Schedule of Significant Elements provided in Section 5.4.
- Owners, occupiers and stakeholders responsible for and involved in the maintenance and management of the building should be aware of the identified significance and aim to conserve and enhance this significance as well as identified significant internal and external fabric and spaces.
- Works should be undertaken in accordance with the principles of the Australian ICOMOS Burra Charter.

Policies

- Policy 8. Elements of **exceptional** significance are rare or outstanding elements that directly contribute to the place's overall heritage significance. They demonstrate a key aspect of the place's overall heritage significance and should be retained and conserved in-situ and or managed in accordance with other policies herein. Any change should generally be minimal and retain significant values or fabric.

Elements of **high** significance have a high degree of original fabric; they demonstrate a key aspect of the place's overall heritage significance and should be retained and conserved; retention should be considered in-situ; minor change is allowed so long as significant values and fabric are retained and conserved. Reference should also be made to specific policies herein.

Elements of **moderate** significance have been altered or modified or do not demonstrate a key aspect of the significance of the place; they contribute to the place's overall heritage significance however change is allowed so long as it does not adversely affect values and fabric of exceptional or high significance.

Elements of **little** significance do not substantially add to the significance of the place in a positive way, though neither do they detract from its overall significance. Elements of little significance may also reflect fabric that may have been substantially altered or modified or may reflect non-significant phases of development. Changes and or removal are allowed so long as it does not adversely affect values and fabric of exceptional or high significance.

Elements identified as **neutral** do not contribute or detract from significance. The attribution of 'neutral' typically applies to introduced new or utilitarian fabric that does not relate to a significant historical period or use. Changes and or removal are allowed so long as they do not impact on associated fabric of higher significance.

Intrusive elements are damaging to the place's overall heritage significance; they should be considered for removal or alteration.

- Policy 9. All future decisions and works to the building must be guided by the Statement of Significance and the significant spaces, fabric and building elements identified in this CMP (refer to the schedule in Section 5) together with any additional detailed research and assessment.
- Policy 10. The future conservation and development of the place should be carried out in accordance with the principles of the Burra Charter.
- Policy 11. The subject site is of local heritage significance for its historic, associative, aesthetic, social, rarity and representative values and should be retained and conserved (this does not preclude sympathetic alterations in association with regulatory conditions, ongoing use of the building and in conjunction with heritage advice/approvals).

- Policy 12. Extant significant building elements, spaces and fabric, both internally and externally should be retained and conserved, in accordance with the levels of significance identified in this CMP and in accordance with particular actions specified in specific policies of this CMP.
- Policy 13. Elements of high or exceptional significance should not be materially obstructed by new works, structures or services, and they should be clearly visible and interpreted as part of any new works.
- Policy 14. Where it is clear that original or significant fabric has been removed, consideration should be given to its reconstruction as part of future projects.
- Policy 15. Allow investigation of the fabric to better understand constructional aspects or other elements of significance of the place. Any investigation into the fabric through physical intervention is to be minimal, and should be guided by reference to this conservation plan and further documentary research, if necessary.
- Policy 16. Intervention into any building fabric, element or space should respect the identified significance, the integrity of the extant material, be carefully controlled, and be limited to that required by the proposed works.
- Policy 17. Any significant elements proposed for demolition or removal should be subject to archival photographic recording, copies of which should be retained on site and provided to the consent authority. This should include photography and/ or measured drawings. Archival recording should be undertaken in accordance with the Heritage Council of NSW Guidelines for Photographic Recording.
- Policy 18. Fabric or elements of high/exceptional significance uncovered in new works or investigations should be exposed and restored where possible where their condition permits.

8.4. CONSERVATION AND MAINTENANCE

Background

Tivoli requires regular maintenance and upgrade works to conserve its heritage significance and identified significant fabric. Change should also be considered with a goal of conserving and enhancing the identified heritage values of the asset, wherever possible, while accommodating its continued use.

Guidelines

- Maintenance works to the building should be undertaken on a regular basis to avoid substantive future conservation works.
- Fabric identified as highly significant should have priority works undertaken when required. Impact on significant fabric should be considered and the appropriate approvals sought.
- Management and maintenance of the asset should aim to conserve its heritage significance to the greatest extent feasible. Works should be sympathetic to highly significant fabric and repairs should be undertaken over replacement, if possible.
- Minimum standards of maintenance and repair under Section 118 of the Heritage Act 1977 and as specified in the Heritage Regulations 2005, is recommended to be applied to the asset to ensure its long-term conservation. The minimum standards refer to weatherproofing, fire protection, security and essential maintenance, to ensure that the significance of the place is retained.
- The conservation of particular materials requires due consideration and the expertise of appropriately experienced personnel. The NSW Heritage Office 'Maintenance Series' provides general advice as to the cause, treatment and remediation of various traditional building materials. These publications can be sourced from the NSW Heritage Division of the Department of the Environment and Heritage.

- The masonry facades, slate roof and timber joinery of Tivoli requires particular conservation expertise and in accordance with the *Conservation Notes* report prepared by Urbis in December 2016 and provided as Appendix A. Particular attention should be paid to keeping in good working order all systems that prevent water penetration to fabric.

Policy 19. The significant fabric of the building should be maintained by the implementation of the cyclical maintenance program set out in Section 9. As a necessary minimum, the ongoing maintenance should include works that will ensure that each element retains its current level of significance and not allow the loss of significance due to the deterioration of fabric. Maintenance should be in accordance with the Heritage Office Guidelines.

Policy 20. Where elements of high or exceptional significance are damaged, they should be repaired with sympathetic materials in preference to replacement. Significant elements should be repaired in-situ where-ever practicable.

Policy 21. All contractors, project managers and consultants engaged to work on items of significance within the building should have appropriate conservation skills, experience and techniques appropriate to the trade, fabric or services and significance of respective elements.

8.5. USE

Background

Tivoli is a substantial building centrally located within the school grounds. It was originally constructed in 1841 as the town house of Captain William Dumaresq. In 1881, architect John Horbury Hunt was commissioned to extend and modernise the dwelling, which largely replaced the earlier residence.

From 1913, the building had extensive additions and the interior was adapted from a single residence for school and dormitory accommodation. This has resulted in the construction of auxiliary buildings and facilities to accommodate the increasing enrolments at the school.

The interior has been adapted, but early Victorian joinery and detailing is still present throughout the house and contributes to the overall character of the interior.

The internal layout of Tivoli comprises the original ground and first floor hall and stairway. The ground floor comprises original principal rooms presently occupied by administration areas and offices. The original dining room is still used for this same purpose. These areas have retained largely intact and are of exceptional and high significance. The original attic space and attic balcony also comprises of an area of exceptional and high significance; albeit it has been extended for dormitory space with balcony enclosed.

Kitchen and amenity areas on ground floor and student accommodation on the upper floors comprise later extensions and internally have been heavily modified and partitioned. These spaces and associated fabric comprise of spaces and associated fabric of moderate and little significance.

The ongoing use of the heritage item is vital to retention of heritage significance and maintenance of the item. The consideration of any future uses of the building must be mindful of its original historic use and the significant fabric. Kambala School foresees a change of use of the building in the near future, which includes relocating the senior boarding facilities to elsewhere on the school site, to accommodate increasing student numbers and to adapt to the changing needs of students and educational programs within the school.

Guidelines

- It is recognised that the reinstatement of the original use of Tivoli (as a single domestic residence) is not practical. The ongoing use of the building for administrative purposes and student accommodation is an option; however other uses of the site may also be appropriate having regard to significant spaces and fabric. These could include, but are not limited to, a library, student study area and café, which will enhance the buildings significance and appreciation.

- Any proposed new uses must consider relevant statutory requirements, economic feasibility, structural capacity, requirements and installation of services, DDA requirements, fire safety and investigation of the place; with regards to heritage significance and fabric.
- Opportunities to enhance the appreciation, significance and interpretation of the building should be considered, these could include but are not limited to the following:
 - The conversion of the eastern service wing on ground floor (of moderate significance) for a larger dining area and contained kitchen space should be considered (subject to advice from a heritage consultant).
 - The provision of greater access from ground floor spaces to existing adjacent outdoor spaces (eastern and southern courtyards), should be considered (subject to advice from a heritage consultant).
 - The opening up of existing subdivided and partitioned spaces on first floor, to restore original room layouts where possible, should be considered (subject to advice from a heritage consultant).

Policies

- Policy 22. New uses to the building are acceptable, provided that they are compatible with the retention and recovery of the original character and identified cultural significance of the place.
- Policy 23. New uses which require an unacceptable degree of intervention for upgrading would not be acceptable. New uses should not substantially obscure significant fabric, impact on facades or require significant reconfiguration of principal rooms and areas of exceptional and high significance.
- Policy 24. New uses should enhance the appreciation of the site's values and significance, ensure the conservation of the identified significant building elements, fabric and spaces and context; and accommodate the activities, services and fittings which are essential to any new uses without damaging significant spaces, elements or fabric.
- Policy 25. Where new internal fit-outs are undertaken, it is preferable that existing intrusive fabric, or fabric that obscures significant fabric, including false ceilings, services or partitioning / wall linings, are removed where possible. New works should aim to maximise exposure of original fabric and features.
- Policy 26. Proposed changes of use to any part of a building should only be considered in the context of a coordinated plan for the whole building.

8.6. ALTERATIONS AND NEW WORKS

Background

Any proposed modifications to the heritage item must take into consideration the identified significance and must have regard for the total resource. New works should not only ensure that significance is not further eroded, but consider opportunities to reinstate and interpret lost elements and character.

8.6.1. Managing Change: Basis of Approach

Guidelines

- Articles 15, 22 and 27 of the Burra Charter establish the principles and processes for managing significance in the event of change and new work. The impact of proposed changes including incremental changes should be assessed with reference to the statement of significance and policy for managing change. Existing fabric, use, associations and meanings should be adequately recorded prior

to making any change. New work should respect and enhance significance, rather than distort or obscure significance. Changes which reduce significance should be reversible.

- When designing and undertaking new work at the site it is strongly recommended that owners work with a suitably qualified and experienced heritage professional with proven skills and experience, to guide works projects from the planning phase through to construction supervision and certification.
- Any major works to the building should be based upon the results of further investigation including further physical analysis. The results of such investigations and analysis, along with changes made to the building, need to be recorded and added to the existing archive on the place or incorporated into a report as appropriate.

Use of the Burra Charter

As noted above considerable part of the significance of the place is contained in the fabric and associated spaces, which includes the building structure and its components. However not all the fabric has such significance so as to warrant conservation.

Policies

- Policy 27. The future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Burra Charter (The Burra Charter).
- Policy 28. While recognising the need for change, the approach to the building fabric should be a cautious approach, one of minimal intervention - changing as much as necessary, but as little as possible. New work should respect and enhance significance, rather than distort or obscure significance. Changes which reduce significance should be reversible. (Burra Charter Article 3).
- Policy 29. Intervention should occur in areas of lower significance where possible.

Further investigation and recording

- Policy 30. Any major new works to the buildings need to be based upon the results of further investigation including:
- Further physical analysis to determine the extent of original or early fabric and finishes, remaining covered over.
 - Any relevant condition assessments.
- Policy 31. The results of further analysis and all new evidence uncovered during works to the place should be recorded to provide an on-going resource for reconstruction, repair and maintenance, and added to the existing archive on the place or incorporated into a report or addendum to this Conservation Management Plan, as appropriate.
- Policy 32. Reconstruction is appropriate only where there is sufficient evidence to reproduce an earlier state of the fabric. Reconstruction should be identifiable on close inspection or through additional interpretation. (Burra Charter Article 20)

Recording of future changes

- Policy 33. All changes to the building should be carefully recorded and incorporated into a report or addendum to this Conservation Management Plan as appropriate.

8.6.2. Exterior Elements and Fabric

Background

Tivoli has been constructed in a number of historical phases which contribute to its overall heritage significance. Later extensions to the building have been designed in a manner to respond to the overall character of the original building and its roof form. The fabric associated with each should generally be retained and the existing distinction between them should remain legible.

The overall external envelope of the building should be generally retained and conserved. Minor additions and/or modifications are permissible in areas of 'lesser significance' (principally comprising later extensions to the building). These can be defined in location, form, height, bulk, and materials, and the affect they have on the existing significance of the place in terms of fabric changes and use changes. They can also be defined in terms of their effect on the relationship with the adjacent environment, and overall significance of the place.

Guidelines

- Section 5 of this report sets out the levels of significance of the exterior elements and fabric that should form the basis of the approach for all works. Any substantial development proposal should entail works to the exterior of the building to conserve significance whilst sympathetically adapting the building.
- The original external envelope should be generally retained, conserved and interpreted, along with the Federation Arts and Crafts Style character of the building. Modifications in areas of 'lesser significance' are permissible.
- Proposed changes to the building may be subject to approvals under the WLEP2012 and require undertaking a formal heritage impact statement in accordance with Office of Environment and Heritage Guidelines
- Unsympathetic alterations and additions or alterations that dominate the heritage character of the building are not acceptable.
- Removal of intrusive fabric (e.g. the external southern canteen building, external fire stairs, the enclosed first floor verandahs and air conditioning units) is strongly considered.

Policies

Facades

- Policy 34. The form, scale and general configuration of the facades should be retained and conserved. External modifications additions in areas of 'lesser significance' may be permissible (subject to advice from a heritage consultant).
- Policy 35. Works to the primary façades (northern and western facades) should be minimal, in areas of exceptional and high significance, and primarily confined to maintenance, repair and interpretation. Modifications to areas of 'lesser significance' are permissible. The removal of enclosed balconies at first floor level and other unsympathetic fabric, should be considered (subject to advice from a heritage consultant).
- Policy 36. Works to the secondary facades (eastern and southern façades) may be accommodated with respect the existing character of the building (subject to advice from a heritage consultant).
- Opportunities to open the existing southern and eastern facades to activate the existing courtyard spaces may be considered subject to advice from a heritage consultant.
- Policy 37. New openings should be minimal and limited to the secondary facades, and have regard for the significance of the corresponding internal spaces and fabric and existing fenestration patterns.
- Policy 38. Removal of intrusive fabric (e.g. the external southern canteen building, external fire stairs, the enclosed first floor verandahs and air conditioning units) is strongly recommended.

Roof

Background

The current configuration of the roof of *Tivoli* largely dates from c1885, and was carried out under the Architect, John Horbury Hunt. The original hipped roof was extended and rebuilt as a gable. The roof structure is believed to have been replaced at this time, although some of the earlier structural timbers may have been reused in different locations.

The roof is clad with slate tiles, with terra cotta hips and ridges. There have been several phases of minor alterations and upgrading. There has also been match replacement of broken slates over the years.

The roof is in very poor repair such that it requires replacement of all the fabric to match existing. Roof replacement has already been carried out recently on the northern portion of the building.

Policies

- Policy 39. The existing roof form (of exceptional and high significance) should be retained. Any repair, adaptation or replacement of material should retain original roof qualities and profile.
- Policy 40. No new dormer windows should be added. Minor alterations, including for roof vents, may be acceptable in less visible areas of the roof, provided they incorporate traditional details and do not detract from heritage significance.
- Policy 41. The existing slate roof cladding is sympathetic to the character of the building. It should be retained and conserved. Any new roofing required should retain a slate roof to match existing.
- Policy 42. Regular repair work of the roof should be undertaken as required, including stabilisation and repainting of the decorative timber gable end details and regular inspection of all guttering and storm water disposal systems should be undertaken for ongoing weather protection.
- Policy 43. Where roof plumbing, such as downpipes and rainwater heads, is visible on the exterior of the building, it shall be formed in traditional shapes and details in appropriate materials. Where metal comes into contact with other materials ensure compatibility to avoid electrolytic corrosion and general deterioration.
- Policy 44. Existing chimney and chimney pots should be retained and conserved. Missing or damaged elements should be replaced to match existing.
- Policy 45. The existing lightning protection should be inspected and upgraded as necessary to comply with the current statutory requirements.
- Policy 46. Electrical conduits, water pipes or other services should not be carried through or across roof cladding.

Masonry

Background

The masonry structure of *Tivoli* appears to be sound as there is no visible evidence of movement. The building was constructed in several phases, and may contain a number of construction techniques. The walls dating from c1885 are believed to be brickwork, although this has not been confirmed, as the structure is currently concealed behind a stucco finish. Earlier walls may utilise solid brick, solid stone or rubble filled walls and further investigation may be warranted prior to any substantial repairs or changes to the masonry walls.

Where masonry needs to be replaced or repaired care should be taken to ensure the new work is compatible with adjacent masonry, in terms of dimensions, strength and mortar.

Policies

- Policy 47. When brickwork is to be repaired, consideration should be given to reusing existing bricks or locating bricks of similar age and shape.

Policy 48. The composition of mortar should be no stronger than the original used in the building. As a general guide, mortars ought always be weaker than the material they bind (e.g. use a stronger mix for hard bricks).

External Timberwork

Background

External woodwork is generally limited to verandah and balcony elements, roof and eave elements, and door and window joinery. Tivoli contains examples of carved "grotesques" at the ends of some rafters.

Evidence found on site indicates that most elements were originally finished with paint, however paint scrapes should be carried out to confirm if individual elements were painted or stained, and the original colour scheme.

In general, the joinery needs repainting as part of the regular cyclical maintenance program for *Tivoli* and Kambala School. Regular maintenance should be carried out, as the expected life span of timber may be significantly shortened if maintenance is deferred.

Policies

- Policy 49. Regular inspections should be made of the external timberwork, including verandah beams, handrails, balcony floor, timber ventilators and infill timber panels subject to rot, to ensure prompt preventative maintenance and repair.
- Policy 50. Replacement weatherboards should match the type, size, quality and appearance of the existing adjacent weatherboards.
- Policy 51. Carved decorative "grotesques" should be retained and preserved. Replacement should only be considered as a last choice, and should be carried out only after all other repair techniques have been investigated. Carved elements should be archival/y photographed and measured drawings prepared prior to any repair work or replacement being carried out.

8.6.3. Internal Elements and Fabric

Background

Tivoli is a substantial building centrally located within the school grounds. It was originally constructed in 1841 as the town house of Captain William Dumaresq. In 1881, architect John Horbury Hunt was commissioned to extend and modernise the dwelling, which largely replaced the earlier residence.

From 1913, the building had extensive additions and the interior was adapted from a single residence for school and dormitory accommodation. This has resulted in the construction of auxiliary buildings and facilities to accommodate the increasing enrolments at the school.

The interior has been adapted, but early Victorian joinery and detailing is still present throughout the house and contributes to the overall character of the interior.

Guidelines

- Section 5.4 of this report provides for a schedule of significant interior elements and fabric that should form the basis of approach for all works.
- The internal layout of Tivoli comprises the original ground and first floor hall and stairway. The ground floor comprises original principal rooms presently occupied by administration areas and offices. These areas have retained largely intact and are of exceptional and high significance. The original attic space and attic balcony also comprises of an area of exceptional and high significance; albeit it has been extended for dormitory space with balcony enclosed.
- Tivoli contains a number of significant and original features, fabric and finishes. Some of these include:
 - Internal finishes including traditional lime plaster, lath and plaster ceilings and run plaster cornices;
 - Internal joinery including handrails, balustrades, doors, doorlights, windows, architraves, skirtings, linings and cornices.

- Marble chimney pieces and floor finishes.
 - The main timber staircase and servant's staircase.
 - The stained glass window above the mid landing of the stair.
 - The main entrance (northern façade) including door frame, original leaf, original glazing and hardware.
- Kitchen, dining and service areas on ground floor and student accommodation on the upper floors, comprise later extensions and internally have been heavily modified and partitioned. These spaces and associated fabric comprise of spaces and associated fabric of moderate and little significance.
 - Where new works are proposed, these should be confined to areas of lesser significance, and the character of the significant interiors should be retained and remnant significant elements conserved, interpreted and remain exposed.
 - Modifications to the exterior of the building should be minor and contained to the eastern and southern facades in areas of lesser significance, rather than the primary northern and western facades. Proposed changes to the building may be subject to approvals under the WLEP2014 and require undertaking a formal heritage impact statement in accordance with Office of Environment and Heritage Guidelines

Policies

Generally

- Policy 52. Significant internal spaces (including principal rooms) and internal elements (as identified in Section 5.4) should be retained and conserved.
- Policy 53. Intrusive elements as identified in this CMP and neutral elements that obscure highly significant fabric should preferably be removed to expose original fabric and structure, where these elements are surviving.
- Policy 54. Internal hallways should be refreshed and conserved.
- Policy 55. The significant features and finishes of principal rooms on ground floor and first floor should be retained and conserved.
- Policy 56. Removal of later partitioning walls to open up space where required is permissible.
- Policy 57. Removal of later fitouts where required is permissible.

Floor Finishes

- Policy 58. Timber floor boards may be replaced with new timber boards to match dimensions and profile of existing boards.
- Policy 59. The marble floors on ground level date from 1887 or earlier and should be retained and conserved.

Glazing

Tivoli contains examples of late Victorian leadlight and stained glass panels, located at the mid landing in the main stair hall. These glass panels are part of the architectural character of the original house, and should be retained and repaired. The balcony space (Space S.1) to the west of the stair hall is now used as a dormitory, and the school has now installed blinds to ensure privacy for the students occupying the dormitory.

- Policy 60. All leadlight windows are of exceptional significance and should be retained and conserved.
- Policy 61. Only specialist contractors with proven ability and recognised expertise shall be engaged to carry out repair, maintenance and conservation of leadlight windows.

Fenestration

Doors and window openings and joinery should be retained and conserved unless otherwise noted in this report. Generally, timber windows and doors have a long life provided they are made of good quality material, and are correctly installed and maintained. Original sashes, especially those containing early glass should be retained if at all possible. Those that are defective should be repaired in preference to replacement.

Minor repairs to timber window or door elements can be repaired by consolidant (i.e. epoxy) or new timber sections spliced onto the original. Note new timber repairs are to match the profile of parting beads, sills, etc and to be finished to match the existing finish.

Timber can be strengthened and stabilized by consolidation using semirigid epoxies that saturate porous decayed wood and then harden. The surface of the consolidated area can then be filled with a semirigid epoxy-patching compound, sanded and painted. Expert advice should be sought prior to large area of epoxy repair being carried out by experienced tradespeople. Epoxy repair should be restricted to elements with a painted finish.

Sashes can be stripped of paint using appropriate techniques; it is not necessary to remove all paint, only to provide a sound substrate for new paintwork. Note if any heat treatment is used the glass should be removed or protected from any sudden temperature change that can cause glass breakage.

- Policy 62. Window repair and reconstruction should be carried out in a manner and to details appropriate to the construction stage in which they are set. Original fabric should be retained wherever possible.
- Policy 63. Regular inspections should be made of members subject to rot and corrosion to ensure prompt preventative maintenance and repair.
- Policy 64. Original window hardware should be retained. New hardware, including window locks, hinges, and bolts should match existing. New hardware can be accommodated to provide higher levels of security than are currently available.
- Policy 65. If window sashes are to be replaced the new frames shall match the form and details of the existing.

Painting

Historic colour schemes should be reinstated in the following locations:

- All exterior painted surfaces.
- Lobbies, entrance vestibules, corridors and stair halls.
- Spaces nominated as having high significance in Section 5.0 of this report.

Any new external colour scheme should be based on documentary evidence or historically appropriate colour schemes. Site investigations should be carried out to determine to if any evidence of the original external colour scheme has survived.

The Australian Standard AS2311-1992 *The Painting of Buildings* provides guidance as to primers and topcoats to use on all surfaces. Note paint manufactured prior to 1970 may contain lead, therefore take necessary precautions to minimise dust or fumes when removing old paint.

Repaint all previously painted surfaces, do not paint surfaces intended to be unpainted.

- Policy 66. All exterior and interior unpainted surfaces originally intended to be unpainted, notably stonework and brickwork, should remain unpainted.
- Policy 67. Proposed new colour schemes for external fabric should utilise authenticated heritage colour schemes and be based on historic evidence.

Internal Finishes

The interior has over many decades been repainted and relocated in a manner that has removed much of the early and original internal finishes. Where early finishes survive, they are of considerable quality and significance.

- Policy 68. Surviving significant fabric should be conserved in situ. Accordingly, all new works and repairs should be carried out without disturbing significant elements.
- Policy 69. New fitout elements and finishes should be modern, and not imitate those of an earlier period. However where an element is a reconstruction of a missing section of substantially intact original fabric such as a skirting, or the reconstruction of a significant element, then copying or imitating should be considered an appropriate option.
- Policy 70. New linings, such as carpet, may be applied to the existing floor, provided the fixing of any new linings does not damage any significant heritage fabric.

Internal joinery

The building contains original doors, fanlights, windows, architraves, reveals, sills, picture rails and skirtings, which date from the first half of the nineteenth century and are important in contributing to the overall character of the interior of the house. These elements should be retained and conserved in situ, unless otherwise noted in this report.

Policies

- Policy 71. Where an element is a reconstruction of a missing section of substantially intact original fabric such as skirting, or the reconstruction of a significant element, then copying or imitating should be considered an appropriate action.

Fireplaces

Tivoli contains a number of intact marble and timber chimneypieces that date from the first half of the nineteenth century and the 1880s, and demonstrate the quality of the detailing and materials used in contemporary gentleman's residences. These chimneypieces and mantels are part of the original architectural character of the spaces and should be retained and conserved.

- Policy 72. Original fireplaces, registers, chimneypieces, tiles, mantelpieces, hearths and fenders should be retained.
- Policy 73. Original fireplaces can be adapted to accommodate gas bayonet type fittings where necessary provided it involves minimal damage to original fabric and finishes.
- Policy 74. Original ceramic tiles incorporated into chimneypieces and hearths should be retained and replaced.

Signage and Lighting

Guidelines

- Fixings for external lighting should, where possible, reuse existing services and fixing points into the façades.
- Where it is not possible to fix into existing fixing points fixings should either be made into mortar joints rather than masonry. Where possible light fitting should be fixed with reversible architectural adhesive.
- Signage and lighting strategies should be consistent throughout the building.
- Appropriate methodologies for implementing lighting and signage strategies which physically impact the building should be developed in consultation with the heritage architect.

Policies

- Policy 75. The qualities of the principal elevations should be reinforced through a unified lighting strategy.

- Policy 76. New lighting fixed to the building should be subject to a detailed methodology prepared in consultation with a heritage consultant to ensure that it can be changed and removed in the future with no or minimal change to original and significant building fabric.
- Policy 77. The treatment of signage around the building should be incorporated into any signage strategy prepared for school site generally and any future interpretation signage.

Masonry

The masonry structure of Tivoli appears to be sound as there is no visible evidence of movement. The building was constructed in several phases, and may contain a number of constructions techniques. The walls dating from c1885 are believed to be brickwork, although this has not been confirmed, as the structure is currently concealed behind a stucco finish. Earlier walls may utilise solid brick, solid stone or rubble filled walls and further investigation may be warranted prior to any substantial repairs or changes to the masonry walls.

Where masonry needs to be replaced or repaired care should be taken to ensure the new work is compatible with adjacent masonry, in terms of dimensions, strength and mortar.

Policies

- Policy 78. Masonry repairs should reuse existing bricks or locate bricks of a similar age and shape.
- Policy 79. All timber work is to be fixed to masonry surface employing traditional timber grounds, wedges, plugs, etc. and all hardware fixed to masonry or plastered surfaces is to be fixed employing a timber mounting block, plate, batten, cleat, etc.

External Paint Schemes and Finishes

Guidelines

- New colour schemes should consider the City of Sydney guidelines for external colour schemes and original finishes.
- Evidence of original/early finishes should be retained.

Policies

- Policy 80. All exterior and interior unpainted surfaces originally intended to be unpainted, notably stonework and brickwork, should remain unpainted. The window frames should be repainted as required in accordance with the Cyclical Maintenance Plan herein. Colours should be sympathetic to the character of the building and approved by the heritage consultant.

Integrating Building Services

Guidelines

Upgrades may be required to rationalise building services. Services should be sympathetic to the heritage significance of the building.

Services (including air conditioning units) should not be fixed to and should not significantly impact the principal façades.

New works should comply with the BCA/ NCC and Australian Standards unless the heritage significance determines that the matter will be professionally determined under performance standards. Where necessary, alternative solutions and performance based outcomes should be pursued to ensure the intent of the code is met without adversely impacting on significant fabric. Professional advice should always be obtained. Due to the complex nature of heritage buildings, 'deemed to comply' design solutions approved by BCA or access consultants may be used to satisfy the intent of the Standard.

Policies

- Policy 81. New services should be sympathetically located to mitigate heritage impacts.
- Policy 82. New services should not be attached to or significantly alter the principal facades of the building.

Policy 83. Any required roof plant should be minimal and located to minimise visual impacts. Any works should not adversely impact on the façades and should ensure the integrity of views to the building both from the public domain and from surrounding buildings and respect the significant qualities of the building.

8.7. ARCHAEOLOGY

Background

The subject site has local research potential.

Historic research indicates other buildings and landscape elements were located within the current boundary of the main school site, and that the site may contain archaeological deposits relating to early European occupation and landscaping.

One such element is an early 19th century convict built stone bridge over a stream which was located on the school grounds. This was demolished in c1958 when a new drainage system for the oval and drive was incorporated.

Guidelines

The following recommendations are made:

- If any Aboriginal remains were discovered during works, works should immediately cease and the National Parks and Wildlife Service of the Office of Environment and Heritage should be contacted for further advice, as required under Section 91 of the National Parks and Wildlife Act 1974.
- In the event that unexpected archaeological material was encountered during works, it would be necessary to stop all work in the immediate vicinity of the identified deposits. The NSW Heritage Council would be notified and a qualified archaeologist would be engaged to assess the significance of the material and recommend whether further investigation and/or permit application(s) are required.

Policies

Policy 84. In the event that sub-surface works are proposed at depths greater than the existing basement/ground floor levels of Tivoli, an assessment of the potential archaeological impacts should be undertaken.

8.8. SETTING AND VIEWS

Background

The siting and orientation of Tivoli was established in the 1830s when the original house was constructed for Peter Haydon, and maintained and reinforced by the design of John Horbury Hunt in the 1880s, and was designed to take advantage of the views to Sydney Harbour from the windows, balcony and verandah of the main western facade of the building.

Tivoli plays a significant role in the appreciation of the immediate surrounding area and school. It occupies an elevated position on the eastern side of Rose Bay and is central to the school grounds.

The western garden front and embankment of Tivoli has been retained, along with a number of surviving elements of the former Tivoli estate (including caved sandstone gate piers and gates and the remnant palisade fence located at the entrance to Tivoli from Tivoli Avenue), which are significant to its setting. Further, a number of important historic views and vistas (primarily to the west and the north), have been retained.

Tivoli is highly visible from the water and its significant and distinctive hipped and gabled roof form (and chimneys) are visible from some parts of Point Piper and from New South Head Road (across the open vista of the school site). Further, a visual connection between Tivoli and the Rose Bay Convent (also designed by John Horbury Hunt) has also been retained.

Views to the north, east and south have been largely compromised by contemporary development.

Policies

Setting

- Policy 85. The significant facades (particularly the northern and western facades), overall form and landmark quality of the building within the school grounds should be retained.
- Policy 86. The garden front (terraced lawn) to the immediate west of Tivoli, associated embankment and original entrance gates from Tivoli Avenue should be retained in their current form. Some adaptation of the lower western lawn is acceptable, provided it has minimal impact on the heritage significance of the site and views between Tivoli and the water.
- Policy 87. The surviving elements of the former Tivoli estate, including the caved sandstone gate piers and gates, the remnant palisade fence located at the entrance to Tivoli from Tivoli Avenue, should be retained and conserved in-situ.
- Policy 88. Significant trees, including the two araucaria Norfolk Island pines, should be retained and protected during any future construction or maintenance work. Advice from a landscape architect or arborist should be sought in regard to any proposed excavation in the vicinity of the root systems.
- Policy 89. The existing main school driveway (from New South Head Road) should be retained and conserved. Enhancement of the driveway, through landscape design and new plantings, should be considered (in consultation with a heritage consultant).
- Policy 90. Enhancement of the surrounding context of Tivoli through landscape design and new plantings (to enhance views and screen intrusive elements/later buildings), should be considered (in consultation with a heritage consultant).

Views

- Policy 91. Significant views of the harbour and surrounding areas to and from Tivoli should be retained and if possible enhanced. These include the views identified in Section 2.2 of this report. Where changes are proposed within these view corridors, consideration should be given to reducing or mitigating the potential visual impact. South-eastward facing views towards the principal western elevation of Tivoli should be retained and conserved and development should not occur within this view corridor.

8.9. INTERPRETATION

Background

A comprehensive interpretation strategy does not exist for the site. Given the high local significance of Tivoli, an interpretation strategy should be prepared.

Interpretation is an essential part of the conservation process. Opportunities to interpret the heritage values of the property through any conservation works and alterations and additions/modifications should be incorporated in development proposals. A variety of methods may be used to interpret the significant values and associations of the property, as identified in the analysis of significance section of this CMP.

Methods of interpretation may include conserving original features and fabric, reconstructing missing or damaged elements based on documentary and/or archaeological evidence, introducing interpretative devices (such as discreet labelling), the use of historic photographs, preserving evidence of original finishes and fabric (e.g. a cleaned patch of original wall colour), facilitating access for specialist study and/or presentation in publications and websites.

The heritage values and history of Tivoli should be interpreted to facilitate education and understanding of the site. The history, as outlined in Section 4 and the significant features, as identified in Section 5 should

form the basis of this interpretation. Interpretive devices could be built form interpretation, signage and historic markers and online publications. Currently there is no heritage interpretation at the site.

Guidelines

- Interpretation should be consistent with the NSW Heritage Manual, the NSW Heritage Office Interpreting Heritage Places and Items: Guidelines (August 2005) and the NSW Heritage Council's Heritage Interpretation Policy (endorsed August 2005).

Policies

- Policy 92. An Interpretation Strategy should be prepared for the site that interprets the significant use and historical values of the site to the school community and outside visitors.
- Policy 93. The highest form of interpretation is the retention and conservation of significant fabric, spaces and relationships and accordingly significant elements should be retained, exposed and interpreted in accordance with other policies herein.
- Policy 94. Any interpretation should be considered strategically, with consideration for future uses of the building, ongoing maintenance of interpretive media, public access and amenity issues and ordinance compliance.

8.10. ADOPTION, IMPLEMENTATION AND REVIEW

Background

The following table lists strategies for implementing the conservation policies for the building. The strategies have been cross-referenced to conservation policies above and prioritised as follows:

- high priority works should be undertaken within the next two to four years;
- medium priority works should be undertaken within the next four to six years; and
- low priority works should be undertaken within the next six years.

Table 10 – Implementation strategies for conservation policies

Strategy	Conservation Policy	Priority
Adopt CMP to guide management and conservation	Policy 1	Following finalisation of the draft.
Undertake Interpretation Strategy	Policy 92	High
Provide copies of the CMP to council, building occupants and relevant stakeholders	Policy 3	Following finalisation of the draft.
Undertake CMP review	Policy 5Policy 3	As direct in guidelines

9. CYCLICAL MAINTENANCE

9.1. FUTURE EMERGENCY MAINTENANCE AND REPAIRS

Emergency maintenance and repairs due to accidental, unforeseen or storm damage should be repaired as soon as possible to prevent further damage or degradation to the item. Any short term emergency, temporary or short term repairs should be reversible and not damage or remove significant fabric

ITEM	FREQUENCY
Blocked or broken stormwater or sewer lines	Repair as they occur as soon as possible
Clearing of blocked gutters or downpipes	Repair as they occur as soon as possible
Broken water supply lines	Repair as they occur as soon as possible
Damaged or defective light fittings	Repair as they occur as soon as possible
Vandalism that allows access to the building Repair immediately with temporary measure E.G. screw fixed ply sheeting to broken window. Repair to match existing as soon as possible	Repair as they occur as soon as possible
Storm damage to external fabric	Repair as they occur as soon as possible
Breaking of defective security including locks latches and alarms	Repair as they occur as soon as possible

9.2. CYCLICAL MAINTENANCE PLAN

Minimum standards of maintenance and repair under Section 118 of the *Heritage Act 1977* and as specified in the *Heritage Regulations 2012*, are recommended to be applied to the subject site to ensure its long-term conservation, particularly in relation to neighbouring properties and the overall maintenance standards of the conservation area/precinct. The minimum standards refer to weather protection, fire protection, security and essential maintenance, to ensure that the good condition of the property is maintained. It is also intended to protect the neighbouring heritage listed properties from any damage or adverse impacts associated with a lack of adequate maintenance at the subject site.

The following schedule of maintenance works should be incorporated into maintenance actions as part of property management. Frequency of inspection may need to be adjusted if the rate of decay is accelerated due to adverse weather conditions.

Maintenance guidelines:

Avoid the following

Roofing

Walking on brittle slate or roof tiles;

Combining dissimilar metals (eg. Copper surfaces draining onto galvanised roof sheeting , gutters or downpipes);

Replacing original roof coverings, unless recommended by heritage architect or consultant;

Cement mortar repairs;

Placing ladders or leaning objects onto soft copper or stainless steel gutters or ridges;

Replacing roofing in part with roofing of alternate material, design or colour;

If replacing 100% of roof, advice must be sought from heritage consultant on suitable replacement specification;

Masonry (brickwork and stone)

Covering wall vents and damp proof courses with garden beds, soil or structure;

Building up garden beds adjoining masonry;

Applying anti-graffiti or protective coatings to stonework unless specifically tested and approved for stone and recommended by a heritage architect or consultant;

Inappropriate cleaning including, water jets or pressure washers, wire brushes or chemical detergents that may damage masonry or mortar;

Joinery

Replacing original hardware unless absolutely necessary and preferably recommended by heritage architect or consultant;

Removing original hardware, keep in place and install new adjacent;

Installing or replacing hardware with new not in keeping with the building;

Installing one way or different coloured glass when replacing glazing;

Replacing original joinery, patch repair where required;

Using difference timber species to repair joinery where possible;

Paint

Painting surfaces not previously painted such as face brick and stonework;

Using inappropriate colours, inconsistent with the neighbour;

Stripping painted surfaces back to substrate without heritage advice. (evidence of existing colour schemes must be retained)

TABLE 11 – CYCLICAL MAINTENANCE PLAN

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
External				
General: Cleaning		Clean external painted surfaces. Clean down with water to remove built up dust and pollutants.		
Generally Pest control	Termite inspection and report by suitably qualified pest inspector. Complete any recommendations in report	.		
Paint Generally External	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; flaking or chalking that may indicate damp. Repairs as required in report.		Previously painted surfaces. Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Timber linings (external) Timber lining boards, timber structure, linings etc.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; rotting, loose fixings, damage, unapproved fixings or		Previously painted surfaces. Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
	alterations, water egress and shedding. Repairs as required in report.			Complete unscheduled maintenance and conservation repairs as required in report.
Timber joinery. External Windows, doors, facias, columns, balustrades etc.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; rotting, damage, loose or damaged mouldings, parting beads and stop beads, binding sashes, weather tight door fit, cracked or broken glass, weathered sills, decay, broken sash cords, hardware and locks are in working order. Repairs as required in report.		Previously painted surfaces. Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Cast iron Columns, balustrades etc.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; rusting, peeling paint, secure fixings etc Repairs as required in report.		Previously painted surfaces. Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Masonry (brickwork and stone)	Inspection, condition & repair/maintenance report by appropriate personnel.		If previously painted:	Detailed inspection by Heritage Consultant / Architect with appropriate

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
Walls, sills, chimneys, parapets, footings	<p>Inspection including; vegetation growth, cracking, delamination, crumbling, missing or flaking pointing, evidence of surface salt, damp proof courses and water egress and shedding.</p> <p>Repairs as required in report.</p>		Prepare and paint in approved colours	<p>personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Rainwater goods Gutters, rainwater heads, downpipes, support bracket etc.	<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Gutter and downpipes: Inspect gutters and downpipes clear any debris and ensure they are free flowing. Check brackets are all secure, and are draining effectively. Repairs as required in report.</p>	<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; damage, weathering, deterioration, corrosion, blockages, water ingress, fall of gutters, brackets downpipes, sumps and rainwater heads.</p>	<p>If previously painted: Prepare and paint in approved colours</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Roofing Corrugated iron and metal, Roof sheeting, ridge capping, roof lanterns, vents, fixings etc.		<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; Damage, weathering, rust stains around fixings, deterioration, corrosion, dissimilar metals, capping Repairs as required in report.</p>		<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
Roofing Slate. Roof sheeting, over, & under flashings, ridge capping, roof lanterns, vents, fixings etc.		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; terracotta tiles that have slipped, cracked, broken or become porous. Inspect for timber shingles that have slipped, cracked, decayed or badly formed. Repairs as required in report.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Roofing Flashings and cappings. Over, & under flashings,			Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; Loose, raised, lifted, slipped deteriorated lifting and missing flashings. Also check bedding is secure/ Check for dissimilar metals. Repairs as required in report.	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Eaves		Inspection, condition & repair/maintenance report by appropriate personnel. Inspect for holes from old service pipes where birds can nest, and for surface stains to fascia and soffit that indicate roof or valley and gutter failure. Check for		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
		ventilation holes. Identify any wasp or hornet nests for removal. Repairs as required in report.		
Security	Inspect walls, roof and other building elements, doors, windows and other closures, glazing, locking and latching mechanisms. Inspect electronic surveillance and alarm systems and any other security components. Repair and secure as required.			
Paint Generally		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; flaking or chalking that may indicate damp. Repairs as required in report.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Previously painted surfaces. Prepare and paint in approved colours
Walls		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; checking for cracks indicating structural movement (if substantial structural engineer to inspect)	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including ; plaster and tiled surfaces and finishes for cracking, drummy and failing plaster, evidence of rising or falling damp	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
		Repair to match existing as required.	Repair to match existing as required.	Previously painted surfaces. Prepare and paint in approved colours
Timber joinery. Internal Windows, doors,, balustrades, handrails etc.		Inspection, condition & repair/maintenance report by appropriate personnel. Repairs as required in report. Inspection including; rotting, damage, loose or damaged mouldings, parting beads and stop beads, binding sashes, weather tight door fit, cracked or broken glass, weathered sills, decay, broken sash cords, hardware and locks are in working order.	Inspect condition of surface finish for defective or failing finish. If repainting or refinishing is required within the next five years schedule.	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report. If previously painted, prepare and paint in approved colours. Alternate finishes: Inspect for condition and refinish if required.
Ceilings		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; checking for cracks indicating structural roof movement , sagging ceilings and water damage (if substantial structural engineer to inspect) Repair to match existing as required.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report. Prepare and paint in approved colours

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
Timber Structure			<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; Sub-floor, walls and roof structure for termites, dry rot, wet rot, ant caps, unapproved penetrations, sagging and subsidence.</p> <p>Termite & Pest Inspection and Report by Specialist</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Ventilation				
Sub Floor		<p>Check sub floor ventilation is clear of obstructions and debris and functioning correctly.</p> <p>Check sub floor for signs of damp and sub floor walls for signs of rising damp.</p>		<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Walls Internal and external		<p>Check wall vents are functioning free from obstructions paint build up and operating correctly if mechanical.</p>		<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p>

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
				Complete unscheduled maintenance and conservation repairs as required in report.
Roof space and eaves		Check vents are functioning free from obstructions paint build up and operating correctly if mechanical.		<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Services				
Services Fire services	<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; fire services and fixtures including sprinkler and hydrant line, exits signs, smoke detectors and controls, fire control room, fire doors etc. in accordance with Australian Standards and regulations.</p> <p>Repair or upgrade as required in report.</p>			<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and fire consultant and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
Services Stormwater, water and sewage	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; dish drains and sumps for blockages, internal and external taps for leaks and drips. Repairs as required in report.			Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Services Electricity	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; all electrical appliances and systems are in safe working order approved by a qualified electrician. Repairs as required in report.			Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
External				
General: Cleaning		Clean external painted surfaces. Clean down with water to remove built up dust and pollutants.		
Generally Pest control	Termite inspection and report by suitably qualified pest inspector. Complete any recommendations in report			

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
Paint Generally External	<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; flaking or chalking that may indicate damp.</p> <p>Repairs as required in report.</p>		<p>Previously painted surfaces.</p> <p>Prepare and paint in approved colours</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Timber linings (external) Timber lining boards, timber structure, linings etc.	<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; rotting, loose fixings, damage, unapproved fixings or alterations, water egress and shedding.</p> <p>Repairs as required in report.</p>		<p>Previously painted surfaces.</p> <p>Prepare and paint in approved colours</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Timber joinery. External Windows, doors, facias, columns, balustrades etc.	<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; rotting, damage, loose or damaged mouldings, parting beads and stop beads, binding sashes, weather tight door fit, cracked or broken glass, weathered sills, decay, broken sash cords,</p>		<p>Previously painted surfaces.</p> <p>Prepare and paint in approved colours</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
	hardware and locks are in working order. Repairs as required in report.			
Cast iron Columns, balustrades etc.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; rusting, peeling paint, secure fixings etc Repairs as required in report.		Previously painted surfaces. Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Masonry (brickwork and stone) Walls, sills, chimneys, parapets, footings	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; vegetation growth, cracking, delamination, crumbling, missing or flaking pointing, evidence of surface salt, damp proof courses and water egress and shedding. Repairs as required in report.		If previously painted: Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Rainwater goods Gutters, rainwater heads, downpipes, support bracket etc.	Inspection, condition & repair/maintenance report by appropriate personnel. Gutter and downpipes: Inspect gutters and downpipes clear any debris and ensure they are free flowing.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; damage, weathering, deterioration, corrosion, blockages, water ingress, fall of gutters, brackets	If previously painted: Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
	Check brackets are all secure, and are draining effectively. Repairs as required in report.	downpipes, sumps and rainwater heads.		Complete unscheduled maintenance and conservation repairs as required in report.
Roofing Corrugated iron and metal, Roof sheeting, ridge capping, roof lanterns, vents, fixings etc.		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; Damage, weathering, rust stains around fixings, deterioration, corrosion, dissimilar metals, capping Repairs as required in report.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Roofing Slate. Roof sheeting, over, & under flashings, ridge capping, roof lanterns, vents, fixings etc.		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; terracotta tiles that have slipped, cracked, broken or become porous. Inspect for timber shingles that have slipped, cracked, decayed or badly formed. Repairs as required in report.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Roofing Flashings and cappings. Over, & under flashings,			Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; Loose, raised, lifted, slipped deteriorated lifting and missing flashings. Also check	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
			bedding is secure/ Check for dissimilar metals. Repairs as required in report.	Complete unscheduled maintenance and conservation repairs as required in report.
Eaves		Inspection, condition & repair/maintenance report by appropriate personnel. Inspect for holes from old service pipes where birds can nest, and for surface stains to fascia and soffit that indicate roof or valley and gutter failure. Check for ventilation holes. Identify any wasp or hornet nests for removal. Repairs as required in report.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Security	Inspect walls, roof and other building elements, doors, windows and other closures, glazing, locking and latching mechanisms. Inspect electronic surveillance and alarm systems and any other security components. Repair and secure as required.			
Paint Generally		Inspection, condition & repair/maintenance report by appropriate personnel.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
		<p>Inspection including; flaking or chalking that may indicate damp.</p> <p>Repairs as required in report.</p>		<p>Previously painted surfaces. Prepare and paint in approved colours</p>
Walls		<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including; checking for cracks indicating structural movement (if substantial structural engineer to inspect)</p> <p>Repair to match existing as required.</p>	<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Inspection including ; plaster and tiled surfaces and finishes for cracking, drummy and failing plaster, evidence of rising or falling damp</p> <p>Repair to match existing as required.</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p> <p>Previously painted surfaces. Prepare and paint in approved colours</p>
Timber joinery. Internal Windows, doors, balustrades, handrails etc.		<p>Inspection, condition & repair/maintenance report by appropriate personnel.</p> <p>Repairs as required in report.</p> <p>Inspection including; rotting, damage, loose or damaged mouldings, parting beads and stop beads, binding sashes, weather tight door fit, cracked or broken glass, weathered sills, decay, broken sash cords, hardware and locks are in working order.</p>	<p>Inspect condition of surface finish for defective or failing finish. If repainting or refinishing is required within the next five years schedule.</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p> <p>If previously painted, prepare and paint in approved colours. Alternate finishes: Inspect for condition and refinish if required.</p>

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
Ceilings		<p>Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; checking for cracks indicating structural roof movement , sagging ceilings and water damage (if substantial structural engineer to inspect)</p> <p>Repair to match existing as required.</p>		<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report. Prepare and paint in approved colours</p>
Timber Structure			<p>Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; Sub-floor, walls and roof structure for termites, dry rot, wet rot, ant caps, unapproved penetrations, sagging and subsidence. Termite & Pest Inspection and Report by Specialist</p>	<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Ventilation				
Sub Floor		<p>Check sub floor ventilation is clear of obstructions and debris and functioning correctly.</p>		<p>Detailed inspection by Heritage Consultant / Architect with appropriate</p>

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
		Check sub floor for signs of damp and sub floor walls for signs of rising damp.		<p>personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Walls Internal and external		Check wall vents are functioning free from obstructions paint build up and operating correctly if mechanical.		<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Roof space and eaves		Check vents are functioning free from obstructions paint build up and operating correctly if mechanical.		<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
Services				
Services Fire services	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; fire services and fixtures including sprinkler			<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and fire consultant and prepare repair and maintenance report.</p>

ITEM	FREQUENCY			
	12 MONTHS	2 YEARS	5 YEARS	10 YEARS
	<p>and hydrant line, exits signs, smoke detectors and controls, fire control room, fire doors etc. in accordance with Australian Standards and regulations.</p> <p>Repair or upgrade as required in report.</p>			<p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
<p>Services Stormwater, water and sewage</p>	<p>Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; dish drains and sumps for blockages, internal and external taps for leaks and drips. Repairs as required in report.</p>			<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>
<p>Services Electricity</p>	<p>Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; all electrical appliances and systems are in safe working order approved by a qualified electrician. Repairs as required in report.</p>			<p>Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.</p> <p>Complete unscheduled maintenance and conservation repairs as required in report.</p>

10. REFERENCES

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[Note: Some government departments have changed their names over time and the above publications state the name at the time of publication.]

11. ABBREVIATIONS AND DEFINITIONS

Common abbreviations and definitions used throughout the report are provided in the table below:

Table 12 – Abbreviations

Abbreviation	Definition
BCA	Building Code of Australia
CMP	Conservation Management Plan
EMP	Environmental Management Plan
LEP	Local Environmental Plan
HAMS	Heritage Asset Management Strategy
HMF	Heritage Management Framework
REF	Review of Environmental Factors
RNE	Register of the National Estate
S170R	Section 170 Heritage and Conservation Register (under the <i>Heritage Act 1977</i>)
SEPP	State Environmental Planning Policy
SHR	State Heritage Register of New South Wales (under the <i>Heritage Act 1977</i>)
TAMP	Total Asset Management Plan

Table 13 – Terms

Abbreviation	Definition
Aboriginal object	A statutory term meaning any deposit, object or material evidence (not being a handicraft made for sale) relating to the Aboriginal habitation of the area that comprises New South Wales, being habitation before or concurrent with (or both) the occupation of that area by persons of non- Aboriginal extraction, and includes Aboriginal remains
Aboriginal place	A statutory term meaning any place declared to be an Aboriginal place (under s.84 of the <i>National Parks and Wildlife Act 1974</i>) by the Minister administering the NPW Act, because the Minister is of the opinion that the place is or was of special significance with respect to Aboriginal culture; it may or may not contain Aboriginal objects
Archaeological assessment	A study undertaken to establish the archaeological significance (research potential) of a particular site and to identify appropriate management actions
Archaeological potential	The degree of physical evidence present on an archaeological site, usually assessed on the basis of physical evaluation and historical research
Archaeology	The study of past human cultures, behaviours and activities through the recording and excavation of archaeological sites and the analysis of physical evidence
Australia ICOMOS	The national committee of the International Council on Monuments and Sites
Burra Charter	Charter adopted by Australia ICOMOS, which establishes the nationally accepted principles for the conservation of places of cultural significance;

Abbreviation	Definition
	Although the <i>Burra Charter</i> is not cited formally in an Act, it is nationally recognised as a document that shapes the policies of the Heritage Council of NSW
Conservation	All the processes of looking after an item so as to retain its cultural significance; it includes maintenance and may, according to circumstances, include preservation, restoration, reconstruction and adaptation, and will be commonly a combination of more than one of these
Conservation Management Plan	A document explaining the significance of a heritage item, including a heritage conservation area, and proposing policies to retain that significance; it can include guidelines for additional development or maintenance of the place
Conservation policy	A proposal to conserve a heritage item arising out of the opportunities and constraints presented by the statement of heritage significance and other considerations
Context	The specific character, quality, physical, historical and social characteristics of a building's setting; depending on the nature of the proposal, the context could be as small as a road or entire suburb
Curtilage	The geographical area that provides the physical context for an item, and which contributes to its heritage significance; land title boundaries do not necessarily coincide
Heritage and Conservation Registers	A register of heritage assets owned, occupied or controlled by a State agency, prepared in accordance with section 170 of the Heritage Act
Heritage assets	Items of heritage significance identified in a State Government Agency's Heritage and Conservation Register, including items of cultural and natural significance
Heritage Asset Management Strategy	A strategy prepared by a State Government Agency to document how the principles and guidelines outlined in the <i>Management of Heritage Assets by NSW Government Agencies</i> will be implemented in the management of heritage assets
Heritage item	A landscape, place, building, structure, relic or other work of heritage significance
Heritage significance	Of aesthetic, historic, scientific, cultural, social, archaeological, natural or aesthetic value for past, present or future generations
Heritage value	Often used interchangeably with the term 'heritage significance'; there are four nature of significance values used in heritage assessments (historical, aesthetic, social and technical/research) and two comparative significance values (representative and rarity)
Integrity	A heritage item is said to have integrity if its assessment and statement of significance is supported by sound research and analysis, and its fabric and curtilage and still largely intact
Interpretation	Interpretation explains the heritage significance of a place to the users and the community; the need to interpret heritage significance is likely to drive the design of new elements and the layout or planning of the place
Maintenance	Continuous protective care of the fabric and setting of a place; to be distinguished from repair; repair involves restoration or reconstruction
Relics	Relic is defined under the Heritage Act 1977 (NSW) as any deposit, object or material evidence which relates to the settlement of the area that comprises

Abbreviation	Definition
Scar trees	<p>NSW, not being Aboriginal settlement, and is of state or local heritage significance</p> <p>Scarred trees have scars where a section of bark was removed by Aboriginal people in order to make canoes, shields or baskets; footsteps were also cut into the tree trunk to gain access to possums or honey in tree tops; scar trees are different to carved trees</p>
Setting	The area around a heritage place or item that contributes to its heritage significance, which may include views to and from the heritage item; the listing boundary or curtilage of a heritage place does not always include the whole of its setting
Shell middens	Term is referred to in Australia as an archaeological deposit in which shells are the predominant visible cultural items; shells are principally the remains of past meals; some middens also consist of bones, stone and other artefacts
Total Asset Management Policy	Total Asset Management is a NSW Government policy introduced to achieve better planning and management of the State's assets. Total Asset Management is the strategic management of physical assets to best support the delivery of agency services. It is part of a planning framework in which the Government's social, ecological and financial service outcomes are achieved by the most efficient means and within the resource limits of the community. It provides a structured and systematic resource allocation approach to infrastructure and physical asset management so that resources are aligned with the service objectives of State agencies. This approach achieves reduced costs and best value for money.
Use	Means the functions of a place, as well, as the activities and the practices that may occur at the place; a compatible use respects the cultural significance of a place

DISCLAIMER

This report is dated 2 April 2020 and incorporates information and events up to that date only and excludes any information arising, or event occurring, after that date which may affect the validity of Urbis Pty Ltd (**Urbis**) opinion in this report. Urbis prepared this report on the instructions, and for the benefit only, of Kambala School (**Instructing Party**) for the purpose of a Conservation Management Plan (**Purpose**) and not for any other purpose or use. To the extent permitted by applicable law, Urbis expressly disclaims all liability, whether direct or indirect, to the Instructing Party which relies or purports to rely on this report for any purpose other than the Purpose, and to any other person which relies or purports to rely on this report for any purpose whatsoever (including the Purpose).

In preparing this report, Urbis was required to make judgements which may be affected by unforeseen future events, the likelihood and effects of which are not capable of precise assessment.

All surveys, forecasts, projections and recommendations contained in or associated with this report are made in good faith and on the basis of information supplied to Urbis at the date of this report, and upon which Urbis relied. Achievement of the projections and budgets set out in this report will depend, among other things, on the actions of others over which Urbis has no control.

In preparing this report, Urbis may rely on or refer to documents in a language other than English, which Urbis may arrange to be translated. Urbis is not responsible for the accuracy or completeness of such translations and disclaims any liability for any statement or opinion made in this report being inaccurate or incomplete arising from such translations.

Whilst Urbis has made all reasonable inquiries it believes necessary in preparing this report, it is not responsible for determining the completeness or accuracy of information provided to it. Urbis (including its officers and personnel) is not liable for any errors or omissions, including in information provided by the Instructing Party or another person or upon which Urbis relies, provided that such errors or omissions are not made by Urbis recklessly or in bad faith.

This report has been prepared with due care and diligence by Urbis and the statements and opinions given by Urbis in this report are given in good faith and in the reasonable belief that they are correct and not misleading, subject to the limitations above.

APPENDIX A

CONSERVATION GUIDELINES

KAMBALA - TIVOLI

HERITAGE CONSERVATION NOTES 2016

20 DECEMBER 2016
SH928
DRAFT
PREPARED FOR KAMBALA SCHOOL

URBIS

URBIS STAFF RESPONSIBLE FOR THIS REPORT WERE:

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Report Number	SH928/Heritage Conservation Notes Stage 1 2016/2017

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1. INTRODUCTION

1.1. BACKGROUND

Kambala School is listed as a local heritage item under Schedule 5 of the Woollahra LEP 2014. It is item 325 referred to as “*Kambala School—building formerly Tivoli and interiors, gateposts, gates and flanking walls with railing facing Tivoli Avenue, 2 Norfolk Island Pines*”.

The works are all to the building known as “Tivoli” and include slate roof conservation; conservation of associated roof elements; and replacement of the badly weathered stone flagging to the main verandah. Existing materials and finished will be replaced with matching materials and finishes as required.

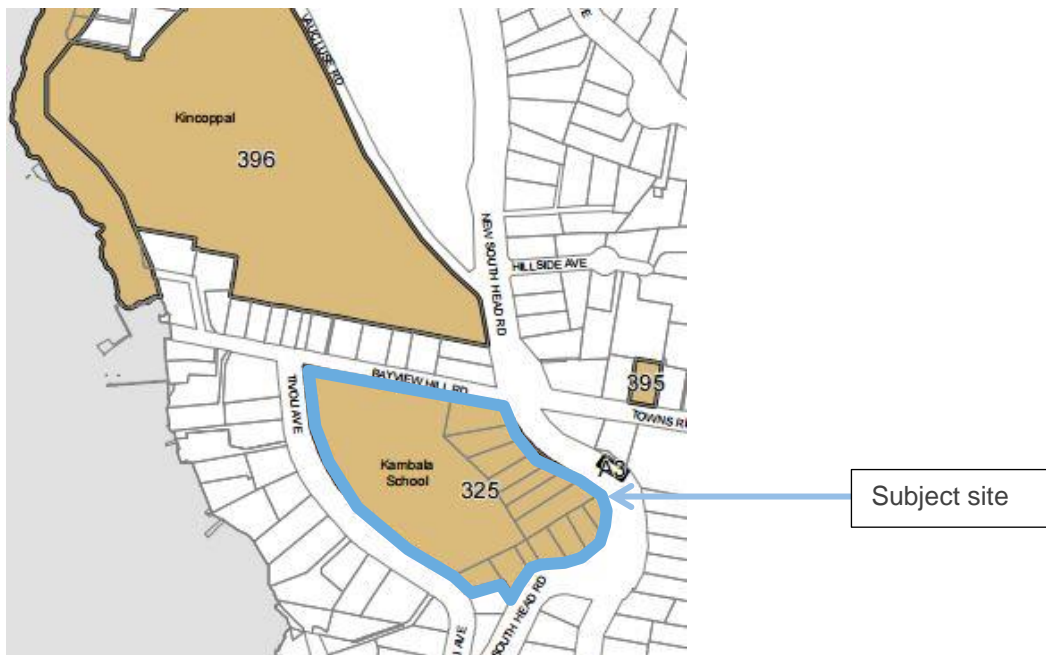


Figure 1. Woollahra Local Environmental Plan 2014 (HER_005) showing the subject site (outlined blue) and other adjacent heritage items.

1.1.1. Site Description

The house known as *Tivoli* is located within the grounds of Kambala School. The subject site is located on the northern side of New South Head Road at 794 New South Head Road, Rose Bay NSW 2029.



Figure 2. View from the East showing multiple roof gables with timber detailing.



Figure 3: View of the northern verandah



Figure 4: View of the western verandah



Figure 5: Vernadah flagging detail



Figure 6: Vernadha Flagging Detail

1.1.2. Limitations & Proposed Staging

Stage 1 of Conservation Works to Kambala School includes the following works:

- slate roof conservation; conservation of associated roof elements;
- replacement of the badly weathered stone flagging to the main verandah.

Existing materials and finished will be replaced with matching materials and finishes as required.

1.1.3. Author Identification

The following report has been prepared by Mary Knaggs (Senior Heritage Architect). Fiona Binns (Associate Director) has reviewed and endorsed its content.

Unless otherwise stated, all drawings, illustrations and photographs are the work of Urbis.

1.2. METHODOLOGY & INTENT

These conservation Notes have been prepared in accordance with the philosophy and process adopted is that guided by the *Australia ICOMOS Burra Charter* 1999 (revised 2013).

The work is also informed by the Tivoli Conservation Management Plan by Noel Bell Ridley Smith and Partners 2004 (the CMP).

This Heritage Conservation Notes are provided to ensure that best practice heritage fabric conservation methods are followed.

The aim of the conservation is not for an “as new” appearance. Heritage fabric should be repaired by doing “as much as is necessary but as little as possible”.

The work is to be done with the objective of leaving intact as much as practically possible of the existing building fabric. Where items are to be replaced they are to match those of the existing unless specified otherwise. All items repaired or replaced are to match the original or early items (unless approved by conservation architect) in size, profile and material.

Should any doubt exist over specific items regarding this approach, the FM should be contacted.

1.3. DEFINITIONS AND ABBREVIATIONS

Abbreviations

FM: - Facilities Manager Kambala School

TFD: To future detail

TME: To match existing

TMOF: To match original finish

TMO: To match original

TBS: To be specified

HC: Heritage consultant

Terms

The following terms have the definition given in the Australia ICOMOS Burra Charter 2013.

1.1 *Place* means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

- 1.3 *Fabric* means all the physical material of the place including elements, fixtures, contents and objects.
- 1.4 *Conservation* means all the processes of looking after a place so as to retain its *cultural significance*.
- 1.5 *Maintenance* means the continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair which involves restoration or reconstruction.
- 1.6 *Preservation* means maintaining a *place* in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning a *place* to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from restoration by the introduction of new material.
- 1.9 *Adaptation* means changing a *place* to suit the existing *use* or a proposed use.
- 1.10 *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.
- 1.11 *Compatible use* means a use which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.
- 1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.
- 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.
- 1.14 *Related object* means an object that contributes to the *cultural significance* of a place but is not at the place.
- 1.15 *Associations* mean the connections that exist between people and a *place*.
- 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses to people.
- 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

2. HERITAGE SIGNIFICANCE

It is important that all those working on site understand the heritage significance of the site and the statutory implications of any heritage listings.

2.1. STATEMENT OF SIGNIFICANCE

The Statement of Significance in the NSW State Heritage Inventory reads as follows:

The site was originally part of a sixty acre grant to Samuel Breakwell In 1831 which he named Tivoli. The house now known as Tivoli at 794 New South Head Road, Rose Bay has historic and social significance for its association with a number of prominent persons including Thomas Horton James, Peter Haydon and rare social significance for its association with Captain William John Dumaresq who constructed the house Tivoli in 1841. The building passed to Morice A. Black, an actuary with the Australian Mutual Provident Society who commissioned the American architect John Horbury Hunt to rebuild it. The building has aesthetic and historical significance as a design of Hunt and social significance for its use as part of the Kambala Girls School from 1913 to the present day. The building has aesthetic significance for its relatively intact condition and its strong contribution to the character of the Immediate area.

The current CMP (NBRS 2004) finds that the following elements relevant to the proposed maintenance works are of Exceptional heritage significance:

Exterior of the house, known as Tivoli, including masonry walls, rendered finishes, metal vents, timber window frames and sashes, door leafs and frames, timber shutters, glass, stained glass, stone flagging, exterior joinery including gable decoration, brackets, verandah and balcony structure and decoration including turned timber columns, balustrades, frieze panels, lattice.

Slate and terra cotta roof finishes, chimneys and chimney pots, and the roof configuration structure.

See also Appendix A.

2.1.1. John Horbury Hunt

The following is taken from https://en.wikipedia.org/wiki/John_Horbury_Hunt

Born in Saint John, New Brunswick, the son of a builder,^[1] Hunt was trained in Boston, Massachusetts but then migrated to Australia in 1863. He worked in Sydney with Edmund Blacket for seven years prior to pursuing his own practice. His output was extremely varied and included cathedrals, churches, chapels, houses, homesteads, stables and schools. Probably his first building designed in Australia was the Superintendent's Residence at the Prince of Wales Hospital, Randwick, designed in 1863. A few years later he designed the Catherine Hayes Hospital, which was also built at the Prince of Wales Hospital, with the design modified by Thomas Rowe. Hunt's other works include the Convent of the Sacred Heart, now Kincoppal-Rose Bay, School of the Sacred Heart, Sydney, in the Sydney suburb of Vacluse; and Tivoli, now part of Kambala, in the suburb of Rose Bay. In Armidale, New South Wales, he designed St Peter's Anglican Cathedral and Booloominbah and Trevenna which are now both part of the University of New England.

Hunt's distinctive, radical architecture was considered to be twenty years in advance of his peers, some of it unequalled in the world at that time, and sowed the seeds of some aspects of modern architecture in Australia. It has been said that "Undoubtedly men such as Hunt... have, through their buildings and their ideas, stiffened the intellectual backbone of Australian architecture."^[2] He was instrumental in bringing the North American Shingle Style to Australia.

2.2. HERITAGE LISTINGS & STATUTORY CONTROLS

2.2.1. Local Environmental Plan

Kambala (specifically Tivoli) is currently listed as a heritage item in the Woollahra LEP. For works other than maintenance works that including matching like for like fabric require a statutory development approval from Woollahra Council.

The works in this document have been submitted to Woollahra Council to gain an exemption because they are best practice heritage conservation repair and maintenance works.

In accordance with clause 5.10 (3) (i) (a) of the Woollahra LEP 2014; the proposed development, if carried out in accordance with this Document, can be considered “*of a minor nature or is for the maintenance of the heritage item, Aboriginal object, Aboriginal place of heritage significance or archaeological site or a building, work, relic, tree or place within the heritage conservation area*”.

Any works that deviate from this Document do not have development consent.

Other relevant parts of the Heritage clauses in the Woollahra LEP 2014 are included here. Some particularly relevant wording is underlined.

5.10 Heritage conservation

(1) **Objectives** *The objectives of this clause are as follows:*

- (a) *to conserve the environmental heritage of Woollahra,*
- (b) *to conserve the heritage significance of heritage items and heritage conservation areas, including associated fabric, settings and views,*
- (c) *to conserve archaeological sites,*
- (d) *to conserve Aboriginal objects and Aboriginal places of heritage significance.*

(2) **Requirement for consent** *Development consent is required for any of the following:*

(a) *demolishing or moving any of the following or altering the exterior of any of the following (including, in the case of a building, making changes to its detail, fabric, finish or appearance):*

- (i) *a heritage item,*
- (ii) *an Aboriginal object,*
- (iii) *a building, work, relic or tree within a heritage conservation area,*

(b) *altering a heritage item that is a building by making structural changes to its interior or by making changes to anything inside the item that is specified in Schedule 5 in relation to the item,*

3. GENERALLY

3.1.1. Warranties

All products and installations shall come with at least a 35 year warranty.

3.1.2. Relationship to Other Documents

Where there are discrepancies between these notes and contract documents inform the Facilities Manager.

3.1.3. Samples, Inspections & Meetings

Submit samples as required by these Heritage Conservation Specification Notes.

Approvals will be provided by the Kambala Facilities Manager. Where required the Facilities Manager will consult with the Heritage Consultant / Architect.

Give notice so that any issues in relation to the heritage conservation works can be discussed at a site meeting attended by the relevant heritage Consultant for the project.

3.1.4. Relationship to Existing Work

Check dimensions on site before proceeding with the work. If the Works include alterations and / or additions to existing work, verify the dimensions of the existing work before proceeding, and notify Project and Site Manager of any discrepancies.

3.1.5. Recording of Work

Record all work before, during and after the conservation works using high definition digital photography. Provide an electronic copy of the photographic record to the Facilities Manager at Kambala.

3.1.6. Preparation & Protection

Protect significant elements during the works. Ensure that the existing heritage structure and elements are at all times maintained in a waterproof but well ventilated condition during the carrying out of the works.

When removing fabric, care shall be taken not to dislodge adjacent fabric.

3.1.7. Dismantled Materials

Materials obtained from demolition or dismantling, if suitable and approved by the FM may be reused in such positions as directed.

3.1.8. Joining Up

Carry out the joining of new work to existing work, and any consequent cutting away, in a manner approved by the FM, and make good to match existing adjacent work in all respects.

3.1.9. Pest Inspections

Pest inspection are to include the subfloor and roof spaces. Thoroughly inspect for termite and other insect infestations. This work is to be carried out by an experienced pest control company. Provide a written report detailing the locations and types of infestations (if any) to subfloor and roof spaces to be gained through existing manholes and access panels only. Termite barrier treatment shall be in accordance with relevant Australian Standards.

3.1.10. Samples

Provide samples of each type of restoration or repair including cleaning and repointing; and including sufficient time for curing; for approval of the FM before proceeding with the work.

4. PREPARATION & CLEAN UP

4.1.1. Cleaning of Heritage Fabric

On no account is any heritage fabric to be cleaned with abrasive material or high pressure jets.

Abrasive, acid based or powdered cleaning products and mechanical equipment shall not be used.

All cleaning and stain removal products should first be tested on a small sample. Pre wetting the surface prior to any cleaning is recommended.

4.1.2. Control of Organic Growth

Any organic growth present on chimneys or walls of the buildings (e.g. annuals, weeds, figs etc) are to be treated with a proprietary biocide based on a quaternary ammonium compound and incorporating tributyl tin oxide or other proven long-lasting biocide. The mix shall suit the substrate to which it is applied (e.g. Boracol 100 for Masonry). Apply the biocide in accordance with the manufacturer's instructions. Brush with water to saturate the affected areas without causing splashing or spray drift onto other area. Operators are to be provided with suitable protective clothing. Do not spray in the immediate vicinity of unprotected people. This work should be carried out early in the contract to allow sufficient time for the plants to die and dry out before carefully removing with minimum damage to the fabric.

After a suitable period when biological growth has died (usually at least 3 weeks) continue to carefully remove the larger growths by hand. Surface growths should be able to be removed by general cleaning (low pressure water application and gentle scrubbing).

4.1.3. Cleaning Samples

Provide samples of proposed cleaning methods (at least 2 sq. metres) as agreed on site with the FM. Provide methodology statement for the approved sample. Retain sample for quality control until all cleaning has been completed.

5. THE ROOF

Tivoli has a slate roof with terracotta ridge and hip cappings. The roof form dates from c1885 (Horbury Hunt), although there have been several phases of minor alterations and upgrading. The current CMP (NBRIS 2004) finds that the “are of Exceptional Significance.

There has also been match replacement of broken slates over the years. The roof is now in such poor repair that it requires replacement of all the fabric to match existing. Replacement of the slates will involve new battens and sarking and new lead flashings.

While high level access is provided to the roof other repair works will be undertaken as needed such as stabilisation and repainting of the decorative timber gable end details.

5.1. THE ROOF CLADDING AND DRAINAGE SYSTEM

5.2. ROOFING SCOPE

The following is adapted from the Quotation supplied by First Class Slate Roofing in December 2016.

Note that ridge and hip cappings shall be terracotta to match existing not lead.

- Erect scaffolding to gain access to the roof stages.
- Carefully dismantle the old roof and all flashings and valleys and dispose. Retain any sound slates and terracotta ridge and hip elements for reuse or for future repairs.
- Re-align any sagging rafters.
- Installation of new 75x25mm Oregon battens fixed on every rafter using 80mm hot dip gal nails.
- The application of new proctor fixed using staples and to a 150mm lap.
- The installation of new copper valleys in .7 copper.
- The installation of all new lead flashings using 25 kg lead soldered into position and wipe using patination oil.
- The application of new soaker flashings to all abutments using 15kg lead.
- Install new copper box gutters using .7 copper all joints to be soldered.
- Install new 35kg lead around the bottom of the turret on stage 3.
- Install new pipe flashings using 25kg lead soldered in position.
- Strip both flat internal roofs in the stage 3 of the project.
- If considered appropriate install new 40kg lead roll top lead roof fixed using 30mm copper ring shank nails and 50mm lead clips. Final presentation of ridge and hips is to be terracotta tiles to match original.
- Install new vertical slates on the front wall scalloped to match original design.
- Install new lead cover flashings fixed using 50mm lead straps nailed using 30mm ring shank nails.
- Striking of the battens vertically to keep all bond lines in the slate straight.
- The application of new welsh capitol grade slates nailed using 35mm copper nails to a 90mm head lap.
- Install new Oregon ridge roll to all ridges fixed using screws into the main beams.
- Install new lead clips for the ridge capping using 30 kg lead.
- The installation of new lead ridge capping in 30kg fixed using 30mm ring shank copper nails and clipped.
- Removal of all rubbish in skip.
- The cleaning of the area.

Natural slating is to be carried out using the traditional “double-lap” system, where water-tightness is achieved by the creation of a headlap and sidelap.

Lead develops a patina of lead carbonate which can be washed off by rain and can cause staining of slates. It is strongly recommended that all lead which may discharge water onto slate, including soakers, should be treated with patination oil as it is fixed.

Follow the processes in The Technical Guide to Natural Slate Roofing <http://www.lbsproducts.com/wp-content/uploads/2014/01/NaturalSlateFittingInstructions.pdf>

Tiled Hip

Tiled Hip Cover with a strip of galvanised steel underlay 600mm wide, overlapping general underlay. Fix hip underlay to hip rafter with 5mm heavy duty galvanised or 316 galvanised screws or nails. Cut slates to fit closely at junction. Make weathertight with ridge tiles laid to a true line with edges and joints, solidly bedded in mortar, neatly struck off flush as the work proceeds. Shape first tile to align with corner of eaves and fill end with mortar and slips of slate finished flush. Mortar for bedding hip tiles 1:3 cement: sand pigmented to approved colour.

Tiled Ridge

Lay a length of underlay over ridge to overlap general underlay by not less than 150mm. Finish slating with a head-nailed short course to maintain gauge. Make weathertight with ridge tiles laid to a true line with edges and joints solidly bedded in mortar, neatly struck off flush as the work proceeds. Fill ends of ridges at gables with mortar and slips of slate finished flush. Mortar for bedding ridge tiles, 1:3 cement: sand pigmented to approved colour. Where it is necessary to adjust gauges to ensure adequate ridge covering overlap, the last two courses may be cut providing that the minimum headlap (150 mm) is maintained.

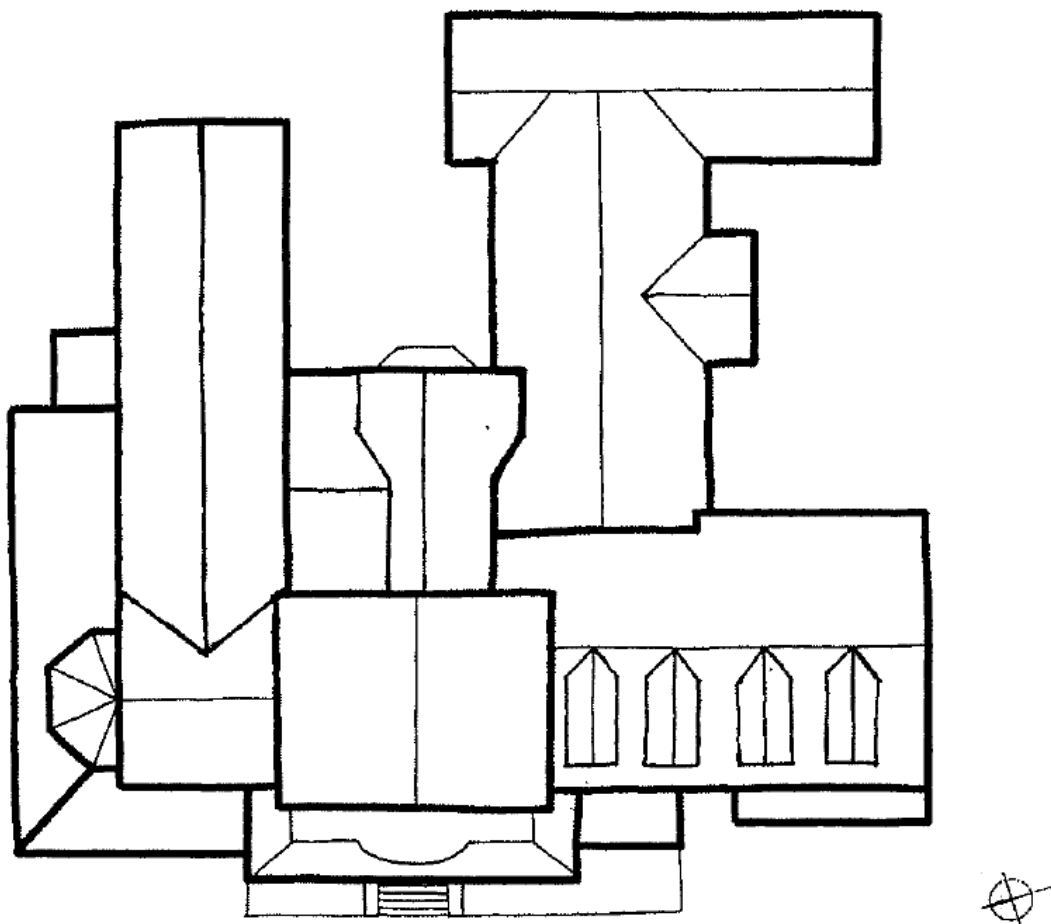


Figure 1: Roof Plan for Tivoli (CMP 2004 Noel Bell Ridley Smith & Partners Architects)

5.3. TIMBER REPAIRS

Timber Species

Excepting as elsewhere specified for a particular item of work the following timber are to be used: Other species may be used with Heritage Consultant's approval.

Roof, ground floor framing:	Seasoned mixed Australian Hardwood, bottom wall plates: stress grade F17
Verandah posts, beams, bearers:	Seasoned select grade south-eastern Australian hardwood.
Solid door & window frames:	Seasoned select grade south-eastern Australian hardwood or seasoned select grade Tasmanian Oak.
Window Sills:	Seasoned tallow wood.
External timber fascias barge boards:	Seasoned clear western red cedar
Weatherboards:	Seasoned clear western red cedar or Baltic pine.
Roofing battens:	Oregon.

Seasoning

All joinery timbers to be seasoned so that moisture content is between 10% and 15%.

Materials and Shrinkage.

All timbers are to be the best quality of their respective kind, sound and well-seasoned, free from sap, shakes, large or loose knots and other defects.

Any joiner's and carpenter's work which may be split, fracture, shrink, part in the joints, or show flaws or other defects or unsoundness due to want of seasoning or bad workmanship is to be removed and replaced with new materials, together with all other work thereby affected.

Timber Sizes.

Scantlings to be sawn square to the size specified, allowance will only be made for saw cuts and dressing.

Levelling.

All levelling or joists, plates, beams, etc., on brickwork shall be done with compressed cement sheet, cement mortar, or other such enduring material. The use of wooden packing or wedges will not be allowed.

Preservative treatment

All new timber used for repairs and all exposed raw existing timber and or any existing timber where the paint finish has been removed down to the raw timber face, shall be treated with a borate preservative. Brush apply two coats of borate similar or equal to "Boracol 200 by Ozmos". The preservative to be used shall be nominated for approval prior to use by submitting technical data sheets. The product shall be fully compatible with the epoxy resins, adhesives and paints to be applied to the timber. Apply two flood coats and allow too dry fully before priming or applying glue. Any further work involving cutting or drilling the surface shall be re-treated with a liberal application of the fluid.

Priming.

Prime all external timbers before fixing. Prime on all faces before leaving the joinery shop. Reprime built in surfaces of door and window frames before installing.

Workmanship.

The whole of the carpenter's and joiner's work throughout is to be framed, trimmed and finished in the best and most workmanlike manner; all necessary templates, linings, blocks, stops, ironwork, ironmongery, rebating, housing, beading, mitring, throating, etc., incidental to Carpenter's and Joiner's work is to be done although not specially mentioned herein.

All parts usually framed or scheduled as shown to be framed are to be mortise and tenoned; dowel joints will not be permitted unless specifically scheduled.

Framing up to be performed as soon as possible and framing stacked horizontally to season with fillers between until required to be fixed in position, when they are to be wedged, glued up and finally cleaned off.

Fixing of Woodwork.

All timber work is to be fixed to masonry surface employing traditional timber grounds, wedges, plugs, etc. and all hardware fixed to masonry or plastered surfaces is to be fixed employing a timber mounting block, plate, batten, cleat, etc.

Excepting where patent plastic plugs are specifically approved, all plugging and wedging is to be done with dry pine. Unless otherwise approved by the Heritage Consultant, all fixing of woodwork shall be by nails driven by hand.

6. SANDSTONE FLAGGING TO VERANDAH

6.1. MATERIALS

6.1.1. Paving Design

Size: Flagging sizes range widely and are generally laid in random ashlar pattern. Flagging is generally rectangular in size, 300-600mm width x 450-1200mm length x 75mm thick (Nominal) Match adjacent heritage flagging dimensions where appropriate.

Movement and Expansion joints: Ensure that there is a movement joint against the walls of the heritage building; except in areas prone to rain wetting, when a normal joint can be considered.

Allow for expansion joints as appropriate to the paving pattern. Seek approval on layout prior to implementation.

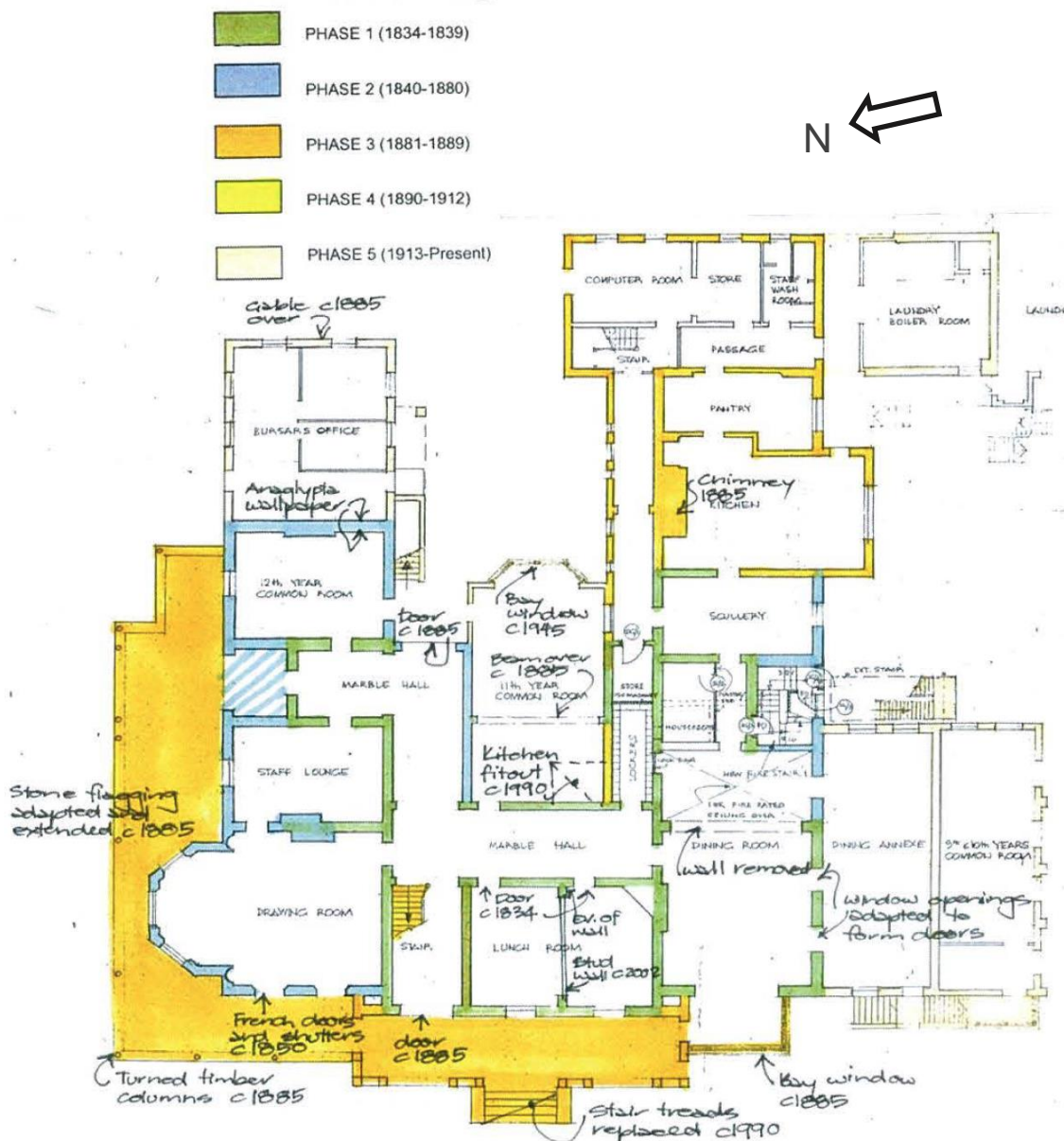


Figure 1: Analysis of the Ground Floor Fabric at Tivoli (CMP 2004 Noel Bell Ridley Smith & Partners Architects). Note that the verandah sandstone paving to the north and to the west dates from Phase 4 (1890 – 1912).

6.1.2. New Stone

Replacement Sandstone will be Local (Sydney Basin) to match existing – i.e. fine grained buff coloured sandstone without prominent banding. Sandstone shall be new and of durability class A. Stone to be free of defects and without clearly defined, easily split bedding planes.

Finish: Fine Gang sawn finish, free from radial saw marks. Supplier: Gosford Quarries or equal. Installation:

Storage: Stone cladding contractor shall protect stone slabs during storage and installation, including protection of exposed surfaces from possible damage from erection tools and equipment. General Contractor shall protect all stone set in place from possible damage from other trades. It is recommended that all exposed stone paving surfaces be protected with nonstaining plywood.

Causes of stone rejection

Causes for rejection of stone include:

- Any stone which cannot be identified as coming from the nominated stockpile or quarry area.
- Stone will be rejected where any observable inclusions, defects or surface treatment known to affect the appearance, structural performance and or durability of the stone occur.
- Any stone with excessive colour variation. Some colour variation is acceptable.
- Any stone which is excessively colour banded. Some colour banding is acceptable.
- Any stone with blotchy or linear rust-coloured iron stains.
- Any stone which changes colour unpredictably.
- Any stone with tea leaf detrimental to its appearance.
- Any stone with heavy iron inclusions or kidney, detrimental to its appearance.
- Any stone which has been stained, bleached, or treated with colouring agents or chemical oxidising agents.
- Any stone showing signs of major petrographic variation indicative of possible structural weakness. Examples include mineralogical change (i.e. presence of mica or shale beds) and physical change (i.e. visible porosity and/or distinct grain size variation).
- Any stone displaying black line.
- Any stone with clay or shale inclusions.
- Any stone with soft or hard sandballs.
- Any stone with heavy concentrations of quartz pebble.
- Any stone with open or healed joints.
- Any stone with stress release or seismic induced fractures.
- Any stone with any visible planes of weakness.
- Any stone to which acid has been applied in any concentration at any time.

6.1.3. Subbase and Bedding

Subbase: Existing reinforced concrete slab to be inspected after listing existing sandstone. If required remove sections and lay a new slab to structural engineer's details.

Concrete surfaces to receive stone flooring must be thoroughly cured, and free from soil, oil, and other extraneous materials.

Bedding Material (Mortar): 6 parts Nepean River Sand: 1 part Lime: 1 part Portland Cement. Nominal thickness after full compaction: 30-40mm

Ensure correct falls so that mortar does not pond.

6.1.4. Laying

The sandstone shall be butt jointed as in traditional stone flagging installations. Joints wider than 5 mm are not acceptable.

For the installation of conventional stone paving the preparation of both the sub-surface and the stone pavers is equally important. If the setting bed between the concrete slab surface and the bottom side of the stone pavers exceeds 50mm, concrete fill should be provided by the General Contractor. Concrete fill must be properly bonded to the concrete slab.

Concrete slab (or concrete fill) shall be saturated with water, but free water must be removed prior to installation of mortar mix.

Bedding Material (Mortar) shall be prepared using the approved ratio of Portland cement and clean, damp sand with a minimum amount of water to produce a workable mass. Mortar must be used within one hour after mixing, without any additions or re-tempering. A thin coating of Portland cement grout shall be trowelled to the bed of the stone pavers immediately before each stone is laid. Pavers shall be tapped into final place and made level without any air pockets left under the pavers and while the setting mortar is still pliable.

6.1.5. Jointing

Jointing Material: 6 parts Nepean River Sand: 1 part Lime: 1 part Portland Cement with oxide to obtain a colour matching the colour of the sandstone. Match to adjacent paving. Joint Finish: Finish mortar pointing to a dense smooth flush surface.

Approval: Provide sample of sandstone paving including jointing and grouting for approval.

6.1.6. Masonry Completion

On completion clean stonework of all mortar droppings, smears, efflorescence etc. and brush down.

Cleaning work shall be carried out by trained and experienced tradesmen.

Cleaning procedure shall be under strict surveillance to ensure no damage is caused to the stone or the faces of other external elements by bleaching or over cleaning.

No cleaning shall commence prior to the approval of a sample of the proposed cleaning method.

Before application of approved cleaning agent, wall shall be well dampened and the surrounding area protected. Wash the whole wall with clean water on completion of cleaning procedure.

All brushing shall be carried out using an approved nylon bristle brush. Metal brushes, scrapers or tools shall be avoided.

7. REFERENCES

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Noel Bell Ridley Smith and Partners Tivoli Conservation Management Plan 2004 (2004 CMP).

The Technical Guide to Natural Slate Roofing <http://www.lbsproducts.com/wp-content/uploads/2014/01/NaturalSlateFittingInstructions.pdf>

Sydney University https://sydney.edu.au/documents/about/working-with-us/cis-forms/CIS_Landscape_Standard_Rev_001.pdf

https://en.wikipedia.org/wiki/John_Horbury_Hunt

[Note: Some government departments have changed their names over time and the above publications state the name at the time of publication.]

DISCLAIMER

This report is dated 20 December 2016 and incorporates information and events up to that date only and excludes any information arising, or event occurring, after that date which may affect the validity of Urbis Pty Ltd's (**Urbis**) opinion in this report. Urbis prepared this report on the instructions, and for the benefit only, of Kambala School (**Instructing Party**) for the purpose of Heritage Conservation Notes 2016 (**Purpose**) and not for any other purpose or use. To the extent permitted by applicable law, Urbis expressly disclaims all liability, whether direct or indirect, to the Instructing Party which relies or purports to rely on this report for any purpose other than the Purpose, and to any other person which relies or purports to rely on this report for any purpose whatsoever (including the Purpose).

In preparing this report, Urbis was required to make judgements which may be affected by unforeseen future events, the likelihood and effects of which are not capable of precise assessment.

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