

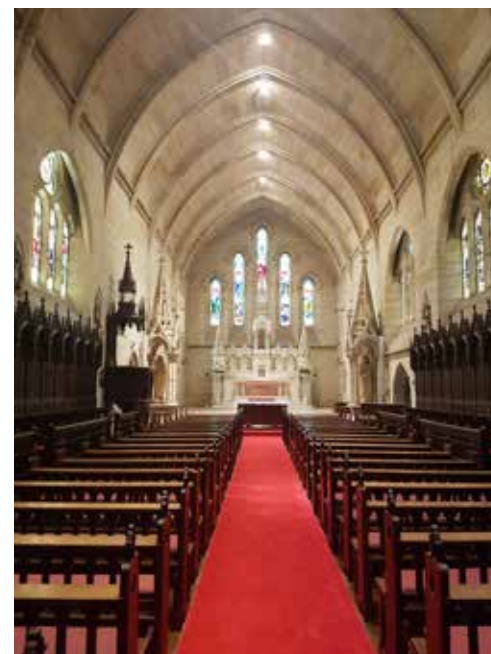
KINCOPPAL - ROSE BAY

SCHOOL OF THE SACRED HEART

New South Head Road, Rose Bay, 2029 NSW

CONSERVATION MANAGEMENT PLAN

Final Report - August 2020

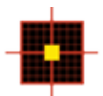


Prepared for

Sophia Education Ministry
and
Kincoppal-Rose Bay School of
the Sacred Heart

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Executive Summary

This Conservation Management Plan has been prepared by Design 5 – Architects, and jointly commissioned by SOPHIA Education Ministries, the owner of the site, and Kincoppal-Rose Bay School of the Sacred Heart, who manage and operate the school. It has arisen from a desire to provide an overarching document that clearly identifies and describes the cultural significance of Kincoppal-Rose Bay, and provide guidance and strategies to retain that significance and manage it into the future.

This CMP follows the methodology established in James Kerr's *The Conservation Management Plan*, and is set out in three distinct components as follows:

Investigation of cultural significance

Research to understand the development of the site, including the historical context in which it was born, was undertaken, and the information collated into a chronology (Section 2) and historical narrative (Appendix A).

The site, including the various built and landscape structures / areas was analysed, and views to and from the site were identified (Section 2).

Assessment of cultural significance

The cultural significance of the place has been established using the standard criteria that consider the historical, aesthetic, technical, social and spiritual values of the place (Section 3).

This assessment has then been distilled into a concise Statement of Significance (Section 4).

Development of conservation policy

Conservation policy has been developed based on an understanding of the cultural significance of the place, as well as the issues and opportunities affecting the future of the place, such as user and community needs, physical condition and short and long term objectives of the place (Section 5).

This CMP is recommended for use by the owners, managers and users of the site to guide the future of the place in four distinct ways:

- As a management tool for the on-going operation and maintenance of the place and its landscaped urban harbour setting.
- To assist and guide the process of finding appropriate new uses for spaces and buildings on the site, as educational needs and technologies change.
- To guide any future development on the property, particularly within and around those areas of exceptional and high significance, such as the main building complex.
- To identify opportunities for shaping or strengthening its significant values with the student, staff, Sacred Heart and wider community.

Significance of Kincoppal Rose-Bay School of the Sacred Heart

Kincoppal-Rose Bay School of the Sacred Heart has been assessed as being of exceptional significance at a State level for its historic, aesthetic, technical, social and spiritual values. Key aspects that are integral to that significance, and which are essential to be retained and conserved include:

- the evidence of the mid-nineteenth century residential use of the site, including the former residence Claremont, the remains of its former driveway to the jetty and foreshore, and associated landscape elements (including the rare Montezuma Cypress – *Taxodium mucronatum*);
- the longevity of use and evidence of occupation of the site by the Sisters of the Sacred Heart, from the 1880s Convent School to the present Kincoppal-Rose Bay School of the Sacred Heart, including buildings, landscape elements, cemetery, as well as associated original and early furniture and fittings, iconography, statuary and moveable heritage items, particularly those associated with the foundation of the Society in Europe (France);
- the strong cohesive presence and landmark qualities of the 1880s Convent School, including Claremont, the Main School Building, Chapel and South Wing, and the 1928 Noviceship Wing, characterised by their uniform sandstone facades, gabled and tower roof forms clad in slate, prominently sited on the edge of a sandstone plateau within its mature landscape and harbour setting, and in views from Vaucluse and New South Head Roads;
- the evidence of the work and long association with renowned architect John Horbury Hunt, in the design and construction of the 1880s Convent School, in particular the Chapel, as well as key decorative or commemorative elements such as the high altar, five-light stained glass window, and Celtic cross located within the cemetery;
- the evidence of the continuous expansion and development of the site during the early to mid-twentieth century for educational and religious use, and associations with architectural firm Hennessey and Hennessey and the stonemasons Melocco Brothers, as demonstrated by its evolving building stock and institutional landscape setting including the distinctive Barat Burn Junior School facing Vaucluse Road;
- the spatial relationships between the different built and landscape areas, in particular
 - the arrangement of the Main School Building, Chapel and South Wing creating a formal entry and forecourt;
 - Chapel Square, bound by the Chapel and Claremont;
 - the Noviceship Lawn as the remains of a historic recreation area, which visually separates the Senior and Junior Schools;
 - the open area of the current playing fields, which has remained undeveloped since establishment of the convent and school;

- the institutional landscape character of Kincoppal-Rose Bay as defined by the mix of exotic and indigenous vegetation, and the 1930s landscape treatment of the lower and mid-slopes, including remnant sandstone retaining walls, bridge, steps and road edges;
- the strong sense of community within the school's student body; and
- the status of Kincoppal-Rose Bay as a 'special place' in the hearts and minds of its present and past students (and their families), and also the staff and Sisters of the Sacred Heart, often focussed on the Chapel but expanding out across the campus, representing where they have come from and embodying the values that have been nurtured there with the spiritual focus being at their core.

Given the State heritage significance of the site, this Conservation Management Plan recommends that SOPHIA Education Ministries and Kincoppal- Rose Bay School of the Sacred Heart nominate the site for inclusion on the State Heritage Register. The nomination is recommended to include both the eastern and western campuses of the site, recognising the historic relationship of the two sites since the mid-nineteenth century.

The policy section (Section 5) sets out strategies and recommendations for retaining, protecting and strengthening these significant values while identifying opportunities and providing guidelines for change and development within the school that would continue to support them. These two objectives are not in opposition and can be mutually supportive.

1.0 Introduction

1.1 What is a Conservation Management Plan?

A Conservation Management Plan is a special study report that clearly identifies and describes why a place is important (cultural significance) and then proposes an action plan, policy or strategy to keep that importance (conservation policy) and manage it into the future.

The assessment of cultural significance: Finding out if and why a place is important

We need to understand the place thoroughly. Research is carried out in three major areas: *historical* research, *oral history* research, and the building's *fabric* and its physical context.

Historical research involves a thorough investigation of written records, newspapers, journals, maps, photographs and illustrations. Oral history research involves interviews with present or past users, and any person or group who hold an interest in the place. Fabric research requires a thorough examination of the place for evidence of changes and earlier structures, previous uses, intactness, etc. The context and siting of the place are also examined. This research is compiled into an historical summary to give a full understanding of the place.

The place is then compared to similar places to determine its level of significance i.e. local, state, national or international. There are a number of standard criteria for the assessment of significance. Broadly, these criteria address historical, aesthetic / creative, technical / research, and social aspects.

From this assessment, concise statements of cultural significance are then drafted. These statements provide a sound basis on which to proceed in formulating a policy or strategy as to the most appropriate way to retain the cultural significance or heritage value.

Conservation policy: Keeping the cultural significance and still make the place useful

Once the cultural significance of the place is determined, all the other factors bearing on the future of the place must be assessed. For example:

- What does the owner want to do with the place and what resources, financial and other, do they have available?
- What are the current Building Code of Australia requirements, local and state government regulations, and planning instruments etc. that affect the place?
- What is the condition of the place? Is it about to collapse? Is there water entry? Is there any evidence of subsidence or movement? Are there termite infestations? Can the existing structure be altered or added to? What are the existing services (electrical, gas, fire sprinklers, air conditioning etc.) and what is their potential for upgrading?
- What are the user and community needs? Is there an identified need that this place can fulfil and still retain its significance?
- What feasible re-use options are there? What is the potential for future development?

When all these issues and opportunities have been identified, assessed and resolved, specific policies and strategies are then formulated which will guide future works, management and maintenance of the place. It is during this process that the need for change to accommodate new uses is balanced against the significance of the place and its elements. The policies must address all of the issues to retain the significant features and qualities while allowing change to ensure the survival of these features. In order to retain the significance of the place and ensure its ongoing maintenance and viable use, the conservation policies must be implemented or acted upon.

The final Conservation Management Plan, once adopted, will be used as a management tool and as part of a design brief for future works and development of the place. It should be revised if new information changes the understanding of the significance of the place or if there is an unforeseen change in the way the place is managed.

1.2 Structure and Terminology of the Report

This report has been undertaken using the methodology and structure outlined in J. S. Kerr, *The Conservation Plan*, 7th edition, Australia ICOMOS, 2013. This methodology is based on the principles and processes described in *Australia ICOMOS Burra Charter, 2013* (known as the Burra Charter) and its accompanying 'Practice Notes' (on Understanding and assessing cultural significance). A copy of the 2013 Burra Charter (without the Guidelines) is included as Appendix G. The principles and methodology set out in these documents are combined with the NSW Heritage Office's heritage assessment criteria. These criteria are described in Section 3, Assessment of cultural significance.

Throughout this report, the terms place, cultural significance, fabric, conservation, maintenance, preservation, restoration, reconstruction, adaptation, use, compatible use, setting, related place, related object, associations, meanings, and interpretation, are used as defined in the Burra Charter (refer to Appendix G). It should be noted that, as a consequence of this, the meanings of these terms in this report may differ from their popular meanings.

1.3 Background to the project and consultant's brief

This Conservation Management Plan (CMP) has been commissioned jointly by Sophia Education Ministry and Kincoppal-Rose Bay School of the Sacred Heart, to provide an overarching document that clearly identifies and described the cultural significance of Kincoppal-Rose Bay, and provides guidance and strategies to retain and manage that significance into the future.

The CMP was prepared as part of a broader master planning exercise for the site. The master plan seeks to provide a framework and guide for the future planning, design and development of the school up until 2025.

1.4 The place

Kincoppal-Rose Bay School is part of the international network of Sacred Heart schools, and is devoted to early learning, primary and secondary education. The school caters for both day boys and girls (preschool to Year 6) and day girls (Year 7-12). Boarding is provided for girls between Years 7 and 12.

The school is located at 2 Vaucluse Road, Vaucluse, on the eastern foreshore of Rose Bay, and comprises of two sites on either side of Vaucluse Road as follows:

Lot 104, DP 1092747 on the western side of Vaucluse Road, containing the main school buildings including the various building of the Senior school, most notably the 1888 Main Block and 1901 Chapel, the former Claremont and Rose Bay Convent (1851-1882); the Barat Burn Junior School; as well as associated grounds and gardens, including the cemetery for the Sisters of the Sacred Heart. (Refer to Section 2 for a full list of built and landscape items.)

Lot 101, DP 1092747 on the eastern is primarily dedicated to sport and recreation and houses the Maureen Tudehope Centre and associated playing fields, as well as 'Claremont Cottage'.

The property and buildings are owned by Sophia Education Ministries; however, the operation of the school is managed by the Kincoppal-Rose Bay School of the Sacred Heart.

Refer to Figures 1.1 to 1.4 for location and site plans.

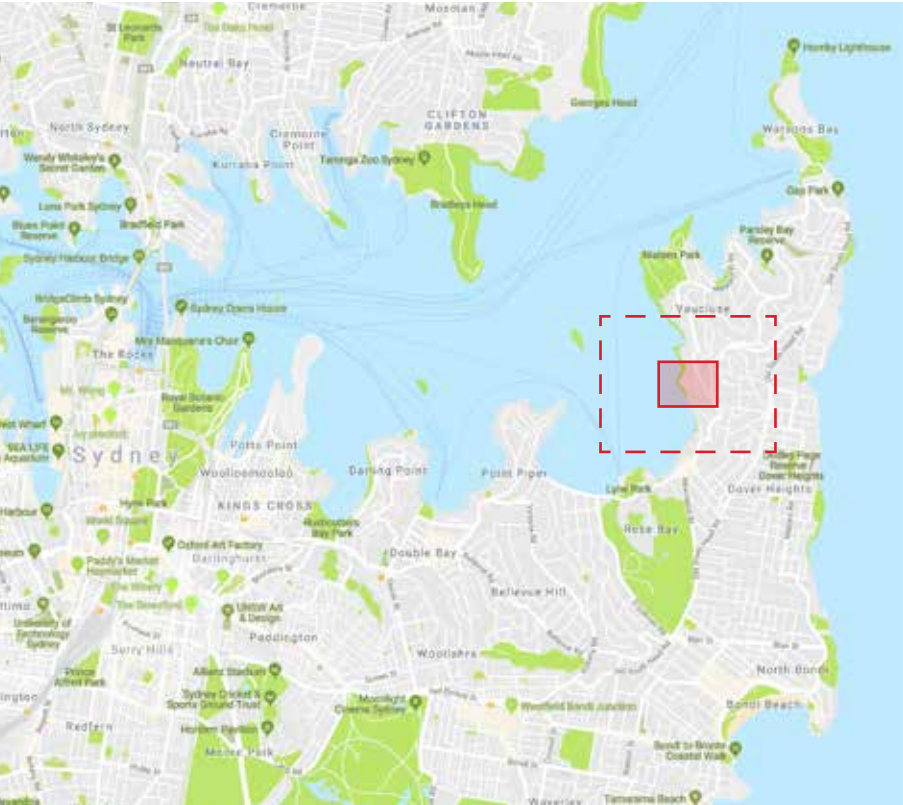


Figure 1.1: Location of Kincoppal-Rose Bay in relation to the city of Sydney and adjacent suburbs. The subject area of this report is outlined in red. Source: GoogleMaps with Design 5 Architects overlay



Figure 1.2: The property boundaries of the subject area of this report are outlined in red. Lot 104 and 101 DP 1092747. Source: 2019 Sixmaps aerial with Design 5 Architects overlay

1.5 Heritage listing

1.5.1 Woollahra Local Environmental Plan 2014

The site falls within the Woollahra Local Government Area. The regulations regarding heritage and conservation are contained within the Woollahra Local Environmental Plan (LEP) 2014.

Kincoppal-Rose Bay has been identified as an Item of local environmental significance in the Schedule 5 of the Woollahra LEP 2014 (Item 396). The listing is related only to Lot 104 DP 1092747 which is the site of Junior and Senior schools, and includes the buildings, grounds, trees, sandstone and wrought iron fence, gateposts and gates. The site on the eastern side of Vaucluse Road, housing the Maureen Tudehope Centre, associated sporting fields and 'Claremont Cottage' (Lot 11 DP 1092747) is not included in the listing. Although not part of the school grounds, the foreshore immediately to the west of the school site is part of the listing for the Hermit Bay Slipway and landing (Item 365), extending from Bayview Hill Road northwards towards Hermit Bay.

The site is not located within a Conservation Area as identified in the Woollahra Development Control Plan 2015.

1.5.2 Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005

Although not located within Kincoppal-Rose Bay, the associated Claremont Wharf and baths are listed as a heritage item in the Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005 as "Item 56 - Group of remains of wharf, baths and waterfront relics - including former Tivoli Pier and former Thorne's (or Claremont) Wharf".

The items listed on the Sydney REP (Sydney Harbour Catchment) are heritage items located in the Sydney and Middle Harbour, Parramatta River Area and Lane Cove River Area.

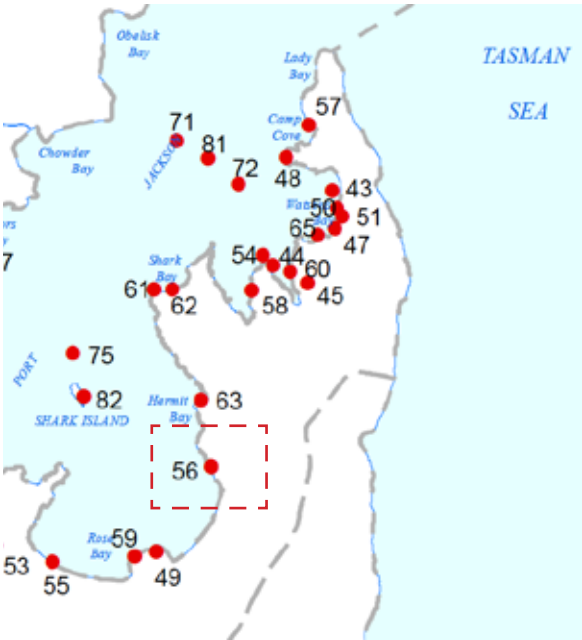
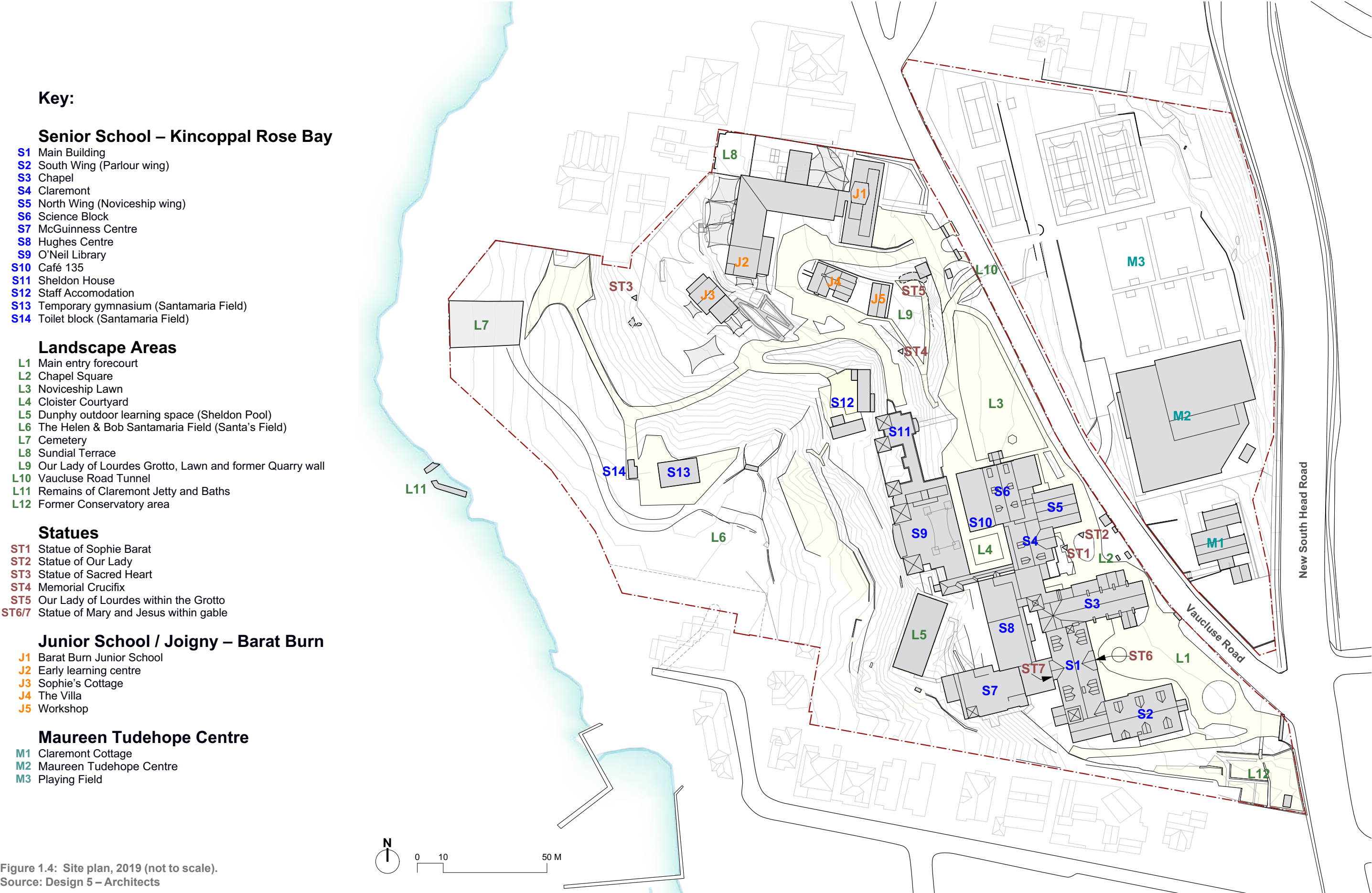


Figure 1.3: Excerpt from the Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005 Heritage Map (Amendment 2016)
Source: <https://www.planning.nsw.gov.au/-/media/Files/DPE/Maps/sydney-harbour-heritage-map-2016.pdf?la=en>



1.5.3 National Trust Of Australia (NSW)

Kincoppal-Rose Bay was classified by the National Trust of Australia (NSW) in April 1976. While the National Trust is a non-statutory body, its listings are generally regarded as an indication of a place's heritage or cultural significance.

The listing sheet for the property contains the following description of the property:

A five-storey imposing design broken into a number of gabled blocks, pyramid roof towers and tall chimneys. The main square tower has a stone spire and is of Flemish quality. The building is of sandstone quarried on the site. Original convent was the house Claremont built by Mr. George Thorne, a merchant, in 1852 on land acquired from the Estate of W.C. Wentworth. John Horbury. Hunt was commissioned by Thorne to extend Claremont but the Community of the Sacred Heart bought the convent before work was finished, and in 1884. Hunt designed a new complex for the nuns which incorporated Claremont. The main building was finished in 1888 and consisted of classrooms, offices, refectory, dormitory, study rooms, piano rooms, and kitchen, laundry, and other service rooms. Contractor was W. Moore. The main entrance was built in 1922.

Most outstanding is the Chapel, early English Gothic in style, with a ribbed, panel-vaulted stone roof, perhaps the only kind of this construction in Australia. The fine oak stalls, pulpit and confessional came from the former Mother House in Paris. The high altar is of Carrara marble, carved in Sydney and is of exceptional quality. The windows are of stained glass, that of the east end being the oldest and most significant being a memorial Window to Reverend Mother Vercruysse (first Superior of the Convent) and is of the same date as the chapel.

The significance of the property is identified as follows:

Rose Bay Covent commands a magnificent site on Sydney Harbour and the building and grounds form one of its most important focal points. The building is of Hunt's most successful designs showing his skill in massing and handling a nutrient of different shapes and spaces. As the site is part of an earlier building and part of the original Wentworth grant it has historic associations with the development of Vacluse and with the development of Catholic girls' education in Sydney.

Further to the individual listing for 'Kincoppal', the site is located within the National Trust of Australia (NSW) Sydney Harbour Landscape Conservation Area, listed for its extraordinary scenic and social significance. It is a non-statutory listing registered in 1982 and revised in 2015.

It states:

The boundary of the Landscape Conservation Area generally "delineates a scenic catchment, i.e. the lands which can be seen from the water and which provide a backdrop for diverse maritime activities.

Within the listing entry it is recommended that all scenic and cultural values and the natural beauty of the harbour foreshores are protected.

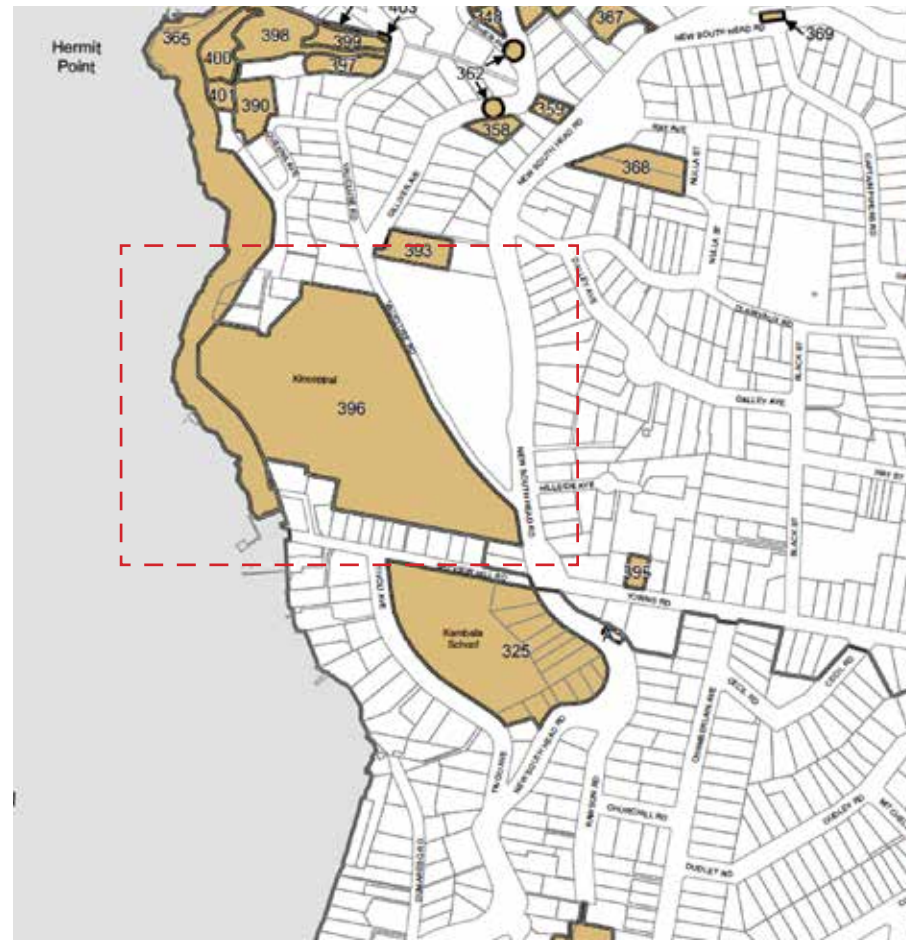


Figure 1.5: Excerpt from the Woollahra LEP 2014 Heritage Map 005. Source: https://www.legislation.nsw.gov.au/maps/0107a345-51d0-483f-b9ec-272792ab501d/8500_COM_HER_005_010_20160927.pdf



Figure 1.6: National Trust Sydney Harbour Landscape Conservation Area Map. The red line forms the boundary of the listing. Source: Hay, C., Morris, C. and Quoye, J., AILA NSW Landscape Heritage Report, Volumes 1&2 - Ten State Heritage Register Nominations, Case Study: Sydney Harbour., 2018

The scenic value of the Vacluse and Woollahra area is described as predominantly residential "with a scattering of prominent marine features." Moreover, the setting of structures fronting the shores, amid lawns and gardens is a defining feature of the area.

1.5.4 Register of the National Estate (RNE)

Kincoppal-Rose Bay was entered on the Register of the National Estate as "Catholic Convent of the Sacred Heart" (PlaceID 2585) in 1980. The listing is based on the National Trust Listing entry and the above National Trust Statement of Significance is repeated in the listing. The listing description mentions the Main School Building, including interior configuration of spaces and uses, and the Chapel with ribbed, panel vaulted stone roof. Within the Chapel, the fine oak stalls, pulpit and confessional (from the Motherhouse in Paris) and the locally carved Carrara marble altar are identified as significant items. The memorial stained glass window for Mother Vercruysse to the eastern end of the Chapel is identified as being the oldest and most significant in the collection of windows.

The Register of the National Estate was a statutory register established under the Australian Heritage Commission Act 1975. The Australian Heritage Commission Act 1975 has now been repealed and since 19 February 2007 the RNE is frozen, meaning that no places can be added or removed. On 19 February 2012 all references to the RNE were removed from the Environment Protection and Biodiversity Act and the Australian Heritage Council Act 2003. The RNE is now maintained on a non-statutory basis as a publicly available archive and educational resource.

The existence of an entry for a place in the RNE does not in itself create a requirement to protect the place under Commonwealth law. Nevertheless, information in the register may continue to be current and may be relevant to statutory decisions about protection.

1.5.5 Australian Institute of Landscape Architecture (AILA) Cultural Landscape Study and Database

The Australian Institute of Landscape Architecture 2018 Landscape Heritage Study and Report, sponsored by the Office for Environment and Heritage and Heritage Council of NSW, was commissioned to identify cultural landscapes and landscape conservation areas, which should be nominated for listing on the SHR.

The study carried out a desktop review of LGAs in Sydney Harbour catchment by reviewing 15 LEP heritage schedules of local government areas in NSW.

The outcome was a non-statutory database of significant landscapes.

The identified sites commonly share the following themes:

- the confluence of Aboriginal and European site use of landscape;
- Aboriginal and European landscape use of high points, ridges and rivers, and particularly headlands;
- human response to topography and soil;
- drainage catchments, visual catchments and view corridors;
- Sydney Harbour landscapes; highly valued areas of remnant and regrowth vegetation around the Harbour, along with public parks

- and foreshores reserves that may form a serial listing proposal; and
- the history of AILA NSW (landscape architecture), significant work by landscape practitioners, particularly mid-century work of the emerging profession or outstanding examples of landscape architecture.

Kincoppal-Rose Bay (Item 396 on the Woollahra LEP 2014) is identified in this database as a landscape item, including open space, parks, gardens, grounds, streetscapes, trees and select items such as stairs, rock walls, stone walls and tunnels.

The western campus of Kincoppal-Rose Bay (Lot 104, DP 1092747) is identified as a cultural landscape, connected by landscape and story.

1.6 Author identification

This report was prepared by Anita Krivickas, Gilberto Polla and Jenny Snowdon of Design 5 – Architects, with review by Alan Croker, Director. It is an update from an earlier Conservation Management Plan prepared by Clive Lucas, Stapleton and Partners Pty Ltd, titled “Kincoppal-Rose Bay School Conservation Analysis & Conservation Guidelines” and dated July 2002. The historical research, history narrative and chronology has been prepared by Nick Jackson, historian. The analysis and assessment of the natural and cultural landscape has been prepared by Craig Burton and Associates (CAB Consulting), while the Aboriginal archaeological components of this CMP have been prepared by Fenella Atkinson of Coast History & Heritage.

Unless otherwise stated, all drawings, diagrams, photographs and other illustrations are the work of Design 5.

Plans and drawings have been prepared by Design 5 utilising existing plans as a base. A site survey and measured drawings of individual buildings have not been prepared as part of this CMP.

1.7 Acknowledgments

The authors wish to acknowledge the assistance of the following people in the preparation of this report:

- David O’Donnell, & SHEM Board member and Director, Sophia Education Ministries
- Caroline Pidcock, SHEM Board member and Property Council member, Sophia Education Ministries
- Terry Mahady, Mahady Management, Project Director for Kincoppal-Rose Bay
- Tracey Bradford, Archivist, Kincoppal-Rose Bay
- Kylee Nicholls, Assistant Provincial Archivist

1.8 Limitations

This report has not been hampered by any known limitations that affect the assessment of cultural significance of the place and the policies arising from it.

Consideration of the significance of the various school buildings and elements has been focused on their contribution to the overall context and significance of the site. As such, the detailed fabric survey for the various buildings, prepared as part of the 2002 CMP by Clive Lucas Stapleton, have not been updated as part of this CMP. These are included for reference in Appendix B for reference. They were, however, used as a basis for the preparation for the fabric surveys contained in this report.

The physical analysis of the site and its built and landscape components are based on visual inspections undertaken from the ground. Inspection from lifting devices were not undertaken and, as such, roofs and roof spaces were generally not inspected as part of this report.

Many of the existing surface finished and fitted furnishes conceal evidence of the earlier structure and finishes and therefore these have been unable to be inspected, eg the floor surfaces are covered by fitted carpets and were not lifted.

Whilst many documents existing relating to the construction or alteration of the various buildings at the property, there are gaps in the available information and not all changes can be accurately dated.

1.9 Space naming and numbers

Kincoppal-Rose Bay includes three distinct areas containing both built and landscape elements and spaces as identified in Figure 1.4, namely:

- Senior School - Kincoppal-Rose Bay;
- Barat Burn Junior School, including the Early Learning Centre (Sophie’s Cottage and the Joigny Centre); and
- Maureen Tudehope Centre (MTC)

Throughout this report the following names have been adopted for the various buildings and combination of buildings:

Main School building refers to the 1888 stone structure including towers, the two storey verandah and balcony and the South wing.

Convent School refers to the Main School building, Chapel, Claremont and the 1928 Noviceship wing.

Claremont refers to the original Claremont residence, constructed in 1851 with the 1882 refurbishments by Hunt and now absorbed in the Main School building and Senior School complex.

Claremont Cottage refers to the residential development on the eastern side of Vacluse Road, to the south of the MTC and Playing Fields. The original building, dating from the 1840s was demolished in 1991 and the extant building is also called Claremont Cottage.

1.10 AICOMOS Burra Charter Terms

Terminology used in this report is consistent with the *Australia ICOMOS Burra Charter*, and includes the following definitions:

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.

Fabric means all the physical material of the place including components, fixtures, contents, and objects.

Conservation means all of the processes of looking after a place so as to retain its cultural significance.

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that related places and related objects make to the cultural significance of a place.

Maintenance means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction. (While maintenance can include repair; repair is not always part of maintenance).

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.

Adaptation means modifying a place to suit the existing use or a proposed use.

1.11 Abbreviations

Burra Charter	The Australia ICOMOS Burra Charter (current edition is 2013)
CMP	Conservation Management Plan
DCP	Development Control Plan
EPA	Environmental Planning and Assessment
EPBC	The Commonwealth Environment Protection and Biodiversity Act 1999
HIS	Heritage Impact Statement
ICOMOS	International Council on Monuments and Sites
LEP	Local Environmental Plan
OEH	Office of Environment and Heritage
PASSH	Provincial Archives of the Society of the Sacred Heart
KRBSSHA	Kincoppal–Rose Bay School of the Sacred Heart Archives

2.0 Investigation of Cultural Significance

2.1 History of the place

The history of Kincoppal-Rose Bay has been summarised in the following chronology, and in evolution drawings contained in Section 2.2. The various historical photographs sourced and consulted during the preparation of this report and a full history of the site in narrative form, prepared by Nick Jackson, historian, can be found in Appendix A.

Research on the pre-1788 Aboriginal history associated with the place has been undertaken by Fenella Atkinson of Coast History & Heritage in October 2019 as part of an independent report titled *Aboriginal Cultural Heritage Assessment Report, Detailed and Concept Development, Kincoppal-Rose Bay School, 1A and 2 Vacluse Road, draft report prepared for Kincoppal-Rose Bay School*. A summary of her findings is presented in Section 2.3.1 of this report.

2.1.1 Chronology

The following chronology has been prepared by Nick Jackson, historian and edited by Design 5. Information pertaining to the construction and alteration of key buildings at the site, has been derived from an analysis of the historic photographs and written reports, as well as a survey of the building fabric.

Table 2.1: Chronology		
Date	Description	Reference
1838 5 July	Grant of 372 acres (149.7 ha) to William Charles Wentworth	
1847 18 August	Conveyance from William Charles Wentworth to George Thorne of Lots 81 and 82 of the Vacluse Estate for 122 pounds, 15 shillings, 7 pence	Old System Conveyance Book 13 No. 662
1848 7 September	Conveyance from William Charles Wentworth to George Thorne of Lots 76, 77, and 78 of the Vacluse Estate for 82 pounds 16 shillings. 2 acres 2 roods 14 perches	Old System Conveyance Book 15 No. 261
1850 8 September	Conveyance from William Charles Wentworth to George Thorne of Lot 75 of the Vacluse Estate for 70 pounds 10 shillings. 1 acre 3 roods 2 perches	Old System Conveyance Book 19 No. 812
1849 November	George Thorne placed tenders for the building of a dwelling house at Rose Bay. This was for the Claremont development.	Sydney Morning Herald, 8/11/1849, p.4
1850 8 November	Conveyance from William Charles Wentworth to George Thorne of Lot 83 of the Vacluse Estate for 110 pounds 10 shillings. 2 acres 3 roods	Old System Conveyance Book 19 No. 813

Table 2.1: Chronology		
Date	Description	Reference
1851 April	Thorne and family in residence at Claremont	Sydney Morning Herald, 26/4/1851
1853	TL Mitchell's 'Trigonometrical survey of Port Jackson' depicted Thorne's Claremont with its gate lodge (Claremont Cottage) and another structure to the north of it	State Library of NSW Map Z/M4 811.15/1853/1
1854	A bathing pool / jetty on the foreshore built for Thorne	New South Wales Government Gazette, 18/4/1854
1858	Thorne and family return to England	Sydney Morning Herald, 8/2/1858, p.6
1858-1861	Claremont tenanted by merchant Charles William Keele	Sands' Directory
1862-1863	Claremont tenanted by merchant Charles Kent	Sands' Directory
1863	Thorne and family return to Claremont. Thorne planted part of the estate with mulberry trees for developing a colonial silk industry.	Percy-Dove, Clare, 'Claremont. An episode in the history of the Wentworth Estate', manuscript, 1970, p.54
1865 20 April	Torrens Title for Lot 75 of the Vacluse Estate issued to George Thorne	Torrens Title Vol. 13 Fol 227
1873 20 October	Conveyance from Thomas Ware Smart to George Thorne of Lots 79 and 80 (5 acres 3 roods 3 perches) of the Vacluse Estate for 500 pounds	Old System Conveyance Book 139 No. 598
1879 4 February	Torrens Title for Lots 81, 82 and 83 (9 acres 2 roods 20 perches) and Lots 76, 77 & 78 (2 acres 2 roods 30 perches) issued to George Thorne	Torrens Title Vol 389 Fol. 234
1879 4 February	Torrens Title for Lot 79 (3 acres 1 rood) issued to George Thorne. Bridle path reserved.	Torrens Title Vol 389 Fol. 235
1879 3 November	Lots 81-83, Lots 76-79 and part of Lot 75 of the Vacluse Estate conveyed from George Thorne to retired grazier Henry Arding Thomas of Wivenhoe	Torrens Title Dealing 36868
1880 21 February	Torrens title issued to Henry Arding Thomas of Narellan for Lots 79-83 (12 acres 3 roods 20 perches) and Lots 75-78 (4 acres 1 rood 9 perches)	Torrens Title Vol. 470 Fol. 131

Table 2.1: Chronology		
Date	Description	Reference
1881	Claremont substantially rebuilt for Thomas. Work documented by architect John Horbury Hunt.	Sydney Morning Herald, 30/11/1881, p.13
1882 9 May	Five religious of the Society of the Sacred Heart of Jesus were sent by the Superior General, Reverend Mother Adèle Lehon, to make a foundation of the Society in Australia.	Freeman's Journal, 24/6/1882, p.16
1882 21 June	Lots 79-83 (12 acres 3 roods 20 perches) and Lots 75-78 (4 acres 1 rood 9 perches) leased by Thomas to Febronie Vercruysse and Alice Woodward	Torrens Title Dealing 59250
1882 22 June	Sisters take possession of Claremont, a house and property at Rose Bay. The sisters organized the house to serve the needs of the school and their own	Barlow, Leila, Living Stones, 1982, pp.26-29
1882 July	The Society's private school for girls opened with an enrolment of five	Barlow, Leila, Living Stones, 1982, pp.26-29
1884 21 June	Conveyance of the freehold of Claremont from Henry Arding Thomas of Lots 79-83 (12 acres 3 roods 20 perches) and Lots 75-78 (4 acres 1 rood 9 perches) to Febronie Vercruysse and Alice Woodward	Torrens Title Dealing 82750
1884 March	A small wooden temporary chapel, designed by John Horbury Hunt, built. First mass held by Father Charles Collingridge.	Peter Reynolds, Lesley Muir and Joy Hughes, John Horbury Hunt Radical Architect 1838-1904, p.85 and pp.121-122
1884 June	John Horbury Hunt's set of drawings for the proposed purpose built boarding school and necessary additions to the convent sent to Paris for approval	Letter, Hunt to Mother Vercruysse, 6/6/1884
1884 26 July	Permission received from Paris to proceed with the building development	House Journal entry
1884 29 August	The foundation stone for the main building laid by Father Collingridge	House Journal entry
1885 July	A modest wooden building for the local parish school was erected at the southern end of Claremont Cottage	Percy-Dove, Clare, 'Claremont. An episode in the history of the Wentworth Estate', manuscript, 1970, pp. 81-82

Table 2.1: Chronology		
Date	Description	Reference
1885 July	Sale of part of Lot 79 from the Society	Torrens Title Dealing 102692
1886 10 February	Torrens Title issued to Febronie Vercruysse and Margaret Moran for part Lot 79, Lots 81-83 (12 acres 1 roods 22 perches) and Lots 75-78 (4 acres 1 rood 9 perches)	Torrens Title Vol 776 Fol. 151
1885 December	The 'West wing', as far as the main entrance, a five story building, was completed	Barlow, Leila, Living Stones, 1982, p.48
1887 November	The entire 'West wing' and the original portion of the South wing completed	Barlow, Leila, Living Stones, 1982, p.49
1888 27 January	The new wings were officially opened and blessed by Cardinal Moran	Daily Telegraph, 28/1/1888, p.6
1890	Connection to water sourced from the Water Board's Nepean River catchments	Economat Journal entry for 10/1890
1894 2 March	The first burial of an RSCJ in the Community Cemetery	House Journal entry for 2/3/1894
1895 June	Mother Vercruysse died while visiting England, and was succeeded by Mother Amelie (Mary) Salmon	Barlow, Leila, Living Stones, 1982, p.51
1897 28 November	The foundation stone of the chapel, designed by Horbury Hunt, was laid by Cardinal Moran	House Journal entry for 28/11/1897
1900 21 November	The chapel was opened and blessed by Cardinal Moran	Freeman's Journal, 24/11/1900, p.12
1901 17 April	Following installation of the altar, the sisters took final possession of the Chapel	House Journal entry for 17/4/1901
1904	The choir stalls, pulpit and confessional from the Society's closed convents in France were installed in the Chapel. These came from the Convent in the Rue de Varenne in Paris. The Lepaute clock and French organ came from the Convent at Quadrille, near Bordeaux. The clock was erected in the eastern gable of the Main School Building. The organ was installed in the tribune of the Chapel.	Barlow, Leila, Living Stones, 1982, p.55
1904	The two story brick building (the Villa) was built as the infirmary and laundry by William Holdsworth Moore	Ledger entry for December 1904

Table 2.1: Chronology		
Date	Description	Reference
1907	The gardener's (caretaker's) brick cottage was built	Economat Journal entry for 8/192
1913 September	Harbour foreshore reserve resumed	Torrens Title Dealing 48433
1915	Commencement of use of the recreation ground across Vaucluse Road	Catholic Freeman's Journal, 4/6/1936, p.6
1916	Electric light installed in the Chapel	Cor Unum, December 1979
1917	The boarders' dining room was built on the western side of the Main School Building	Vaucluse Municipal Council Building Application 47/1916
1918	Building application for the South (Parlour) Wing was lodged by contractor William Holdsworth Moore	Vaucluse Municipal Council Building Application 68/1918
1922	South (Parlour) Wing completed	
1922	Pews in the Chapel donated by pharmacist Martin Meagher	Open Gate, 1993
1923	A Grotto of Lourdes is created on the site of some of the original quarrying of sandstone for the buildings	Economat Journal entry for 3/1923
1928 19 March	The blessing and opening of the Noviceship wing designed by architects Hennessy and Hennessy. A white marble statue of Our Lady was erected in the new quadrangle.	Freeman's Journal, 22/3/1928, p.16
1928	Connection to the reticulated sewer line	Economat Journal entry for 12/1928
1930 August	Permission was received from Paris to continue with extensive landscaping works on the property including the foreshore land	Economat Journal entry for 8/1930
1932	Golden Jubilee of the foundation of the Society in Australia and the school at Rose Bay. The two significant gifts were donated to mark the occasion: new gates at the entrance to the school and convent; a marble statue of the Sacred Heart on the harbour side of the property.	The Golden Jubilee of Rose Bay 1932

Table 2.1: Chronology		
Date	Description	Reference
1932 February	Part of frontage to New South Head Road resumed for widening	NSW Government Gazette, 12/2/1932, fol. 621
1933 March	The subway under Vaucluse Road was opened	Economat Journal entry for 3/1933
1935	Opening of the swimming pool	Economat Journal entry for 1/1935
1936	Electric lift service in the west wing was installed	Economat Journal entry for 2/1936
1940 October	Transfer of land at the intersection of Vaucluse Road and New South Head Road	Torrens Title Dealing 963203
1941	Boarders' dining room enlarged on the west side	Economat Journal entry for 3/1941
1942 March	Owing to the worsening war emergency, the boarders were evacuated to Bowral and stained glass removed from the Chapel (16 panels) and stored offsite	Economat, entry for 3/1942
1946	The Chapel and High Altar consecrated by Cardinal Gilroy Archbishop of Sydney	
1949 February	Transfer of ownership to the Trustees of the Society of the Sacred Heart of Jesus	Torrens Title Dealing D981855
1950	Addition of new toilet block	Woollahra Municipal Council BA 187/50 Woollahra Municipal Council Minutes 18/7/1950
1951	New science room completed	Woollahra Municipal Council BA 236 of 1951
1952 March	Conveyance from Peter Melocco to the Trustees of the Society of the Sacred Heart of Jesus of his property at No.4 Vaucluse Road for use as the Barat Burn Junior School and Margaret MacRory Kindergarten	Torrens Title Dealing A639222

Table 2.1: Chronology		
Date	Description	Reference
1952 March	Commencement of subdivision and sale of allotments at the north-east corner of the property	Torrens Title Vol. 5205 Fol. 60
1954	Planning commenced for the new wing comprising a combined assembly hall and library	Woollahra Municipal Council BA 310 of 1954
1956 29 June	Opening of the Memorial Library and Hall. The architects were Hennessy and Hennessy	
1959	Additional three storey Noviceship wing completed. The architects were Hennessy and Hennessy.	Woollahra Municipal Council Minutes, 13/10/1958 Woollahra Municipal Council BA 404 of 1958
1964	The former home of Peter Melocco was demolished to make way for a new purpose designed junior school, kindergarten, and also convent. The architects were Hennessy and Hennessy.	Open Gate, December 1964
1965	Workshop and garage built at the rear of the Villa. The architects were Hennessy and Hennessy.	Woollahra Municipal Council BA 448 of 1965
1966 18 September	Official opening of Barat-Burn by the Mayor of Woollahra, Alderman ME Lawrence	Open Gate, August, 1966
1970	Decision by the Provincial Chapter to amalgamate the two Sacred Heart Schools, Kincoppal Elizabeth Bay and Rose Bay Convent on the one site at Rose Bay	
1970 October	New Torrens Title issued to the Trustees of the Society of the Sacred Heart of Jesus consolidating the lots in Lot 10 in Deposited Plan 235597. Total 14 acres 3 roods 33 perches	Torrens Title Vol. 11427 Fol. 16
1971	First year of amalgamation of the two schools with Sister Helen Hayes as Principal. The primary years and Years 7-10 had classes at Rose Bay and Years 11-12 at Elizabeth Bay. The boarding school remained at Rose Bay with senior students commuting by bus.	Cor Unum, February 1982
1971 November	The Development Committee was established to plan for full amalgamation of the schools on the Rose Bay site	Cor Unum, February 1982
1972	Parents and Friends Association formed	Cor Unum, February 1982

Table 2.1: Chronology		
Date	Description	Reference
1975 30 September	New Torrens Title issued to the Trustees of the Society of the Sacred Heart of Jesus for Lot 10 in Deposited Plan 577690. Total 6.054 ha	Torrens Title Vol. 11427 Fol. 16
1976	Entire school now operating on the Rose Bay site	Cor Unum, February 1982
1976 6 th June	Archbishop Carroll officiated the opening and blessing of the Kincoppal-Rose Bay Building Project. Inclusive of the science laboratories designed by architects Fowell, Mansfield, Jarvis and Maclurcan.	Cor Unum, February 1982
1977	The Kincoppal-Rose Bay School Council was established, introducing a new level of governance of the School	Cor Unum, February 1982
1978	Upgrading of classrooms, dormitories and bathrooms	Cor Unum, February 1982
1980	Centenary Building Appeal launched	Cor Unum, February 1982
1980 19 August	New Torrens Title issued to the Trustees of the Society of the Sacred Heart of Jesus for Lot 101 in Deposited Plan 609489. Total 6.047 ha	Torrens Title Vol. 14200 Fol. 241
1981	Ground floor of the Villa renovated to make a self-contained unit for the Principal, Sister Anne McGrath. The school laundry was relocated to the basement of the main building.	
1981	Work commences on new physical education centre, new gallery and staff area, new classroom additions (multipurpose learning centre)	Woollahra Municipal Council 003 of 1981
1982 19 September	The opening and blessing of the Centenary Building Project. The Multi Purpose Learning Centre was named the Hughes Centre. The Physical Education Centre was named the McGuinness Centre. The upgraded swimming pool was named the Sheldon Pool.	Cor Unum, February 1982 and July 1982
1991	Mr Chris Faisandier took up his appointment as the first lay Principal for Kincoppal-Rose Bay	
1991	New residence for the Principal completed on the site of the former Claremont Cottage. The architects were Darrel Jackson Robin Dyke Pty Ltd.	
1993	Master plan prepared by architects Woods Bagot Ltd for the future development of the School	Open Gate, March 1994
1997 6 December	The opening of the original Kincoppal School gates at Kincoppal-Rose Bay	Open Gate, 1998

Table 2.1: Chronology		
Date	Description	Reference
1998 21 June	Opening of Mary Agnes O'Neil Library and Sheldon House (Boarders Accommodation)	Principal's Bulletin Term 1, 1997
1998 21 November	Notre Coeur Performing Arts Centre opened	
2000	Addition of a six-classroom Infants Department extension of the Junior playground and upgrading to the entrance & exit to Barat Burn completed	Open Gate, January, 2000
2001	Chapel wins Horbury Hunt Award for enlightened conservation	
2003	Master Plan launched to guide development of the School to 2010	Open Gate, March 2004
2005	Mrs Hilary Johnston-Croke appointed the new Principal commencing Term 3	
2006	The organ, now known as the Puget Organ, was reconstructed in 2006 by the Chapel Society who engaged French craftsmen and technical advisors	Open Gate, September, 2006
2005	A new Science Laboratory building provided four new state-of-the-art Science laboratories, a specialist demonstration classroom together with staff rooms, storage and preparation rooms	
2006-2008	Levels 4 and 5 of the Main School Building refurbished for the boarders	Open Gate, June 2008
2007	Early Learning Centre named Joigny Centre refurbished	Open Gate, May 2007
2008	Katherine Robertson Centre for Year 12 opened	
2009	Last of the Sisters leave Claremont, and the former convent is refurbished for use of the School to become the administrative centre	Principal's Report for 2008.
2009	Restoration of the Puget Organ completed	
2010	Provincial and School Archives facility opened within the Villa, which had been refurbished for this use	Heritage Impact Statement prepared by Kubanyi Architects, August 2007
2011	Maureen Tudehope Centre (MTC) opened	Open Gate, July, 2011

2.2 Evolution of the place

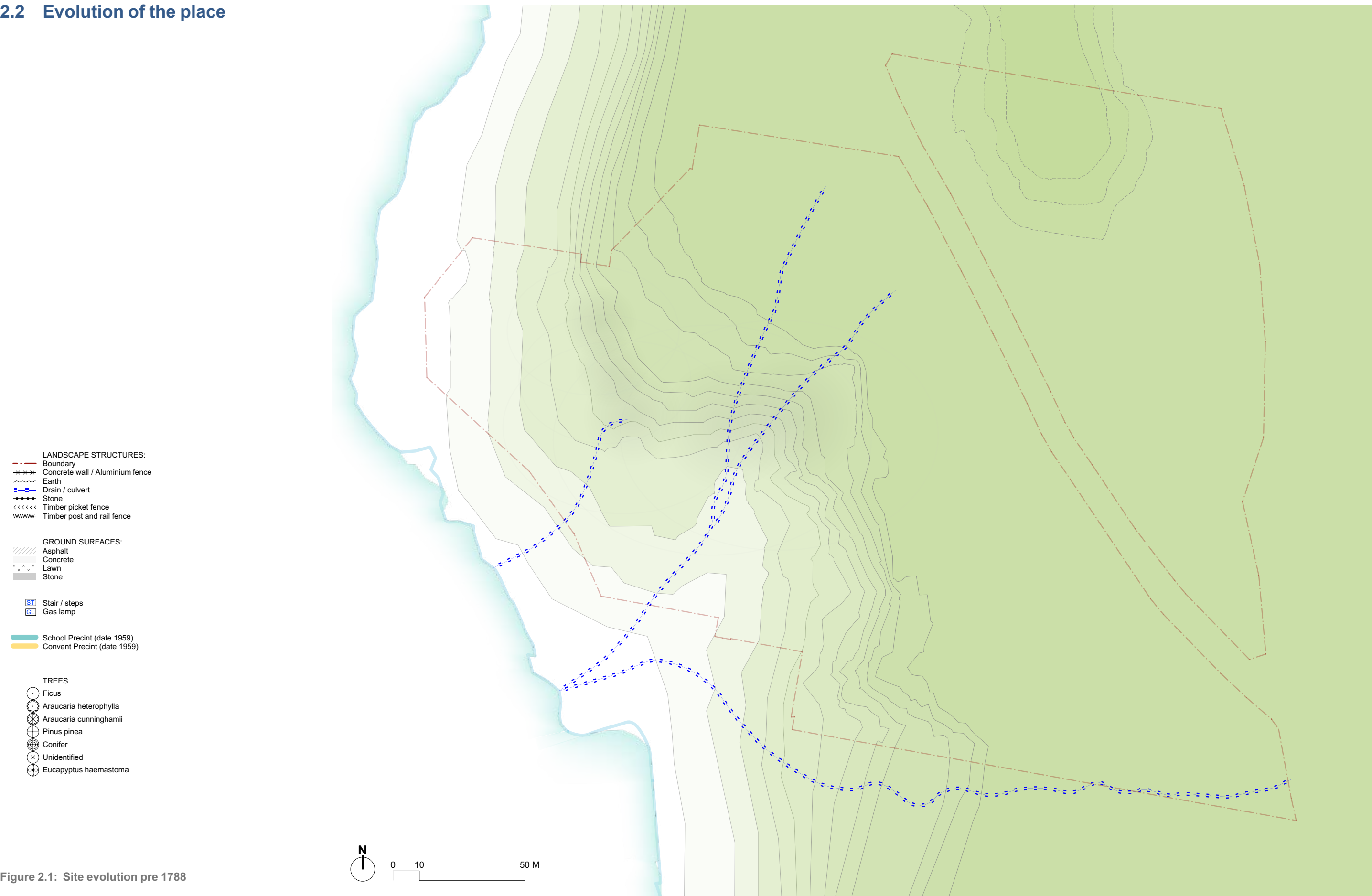


Figure 2.1: Site evolution pre 1788

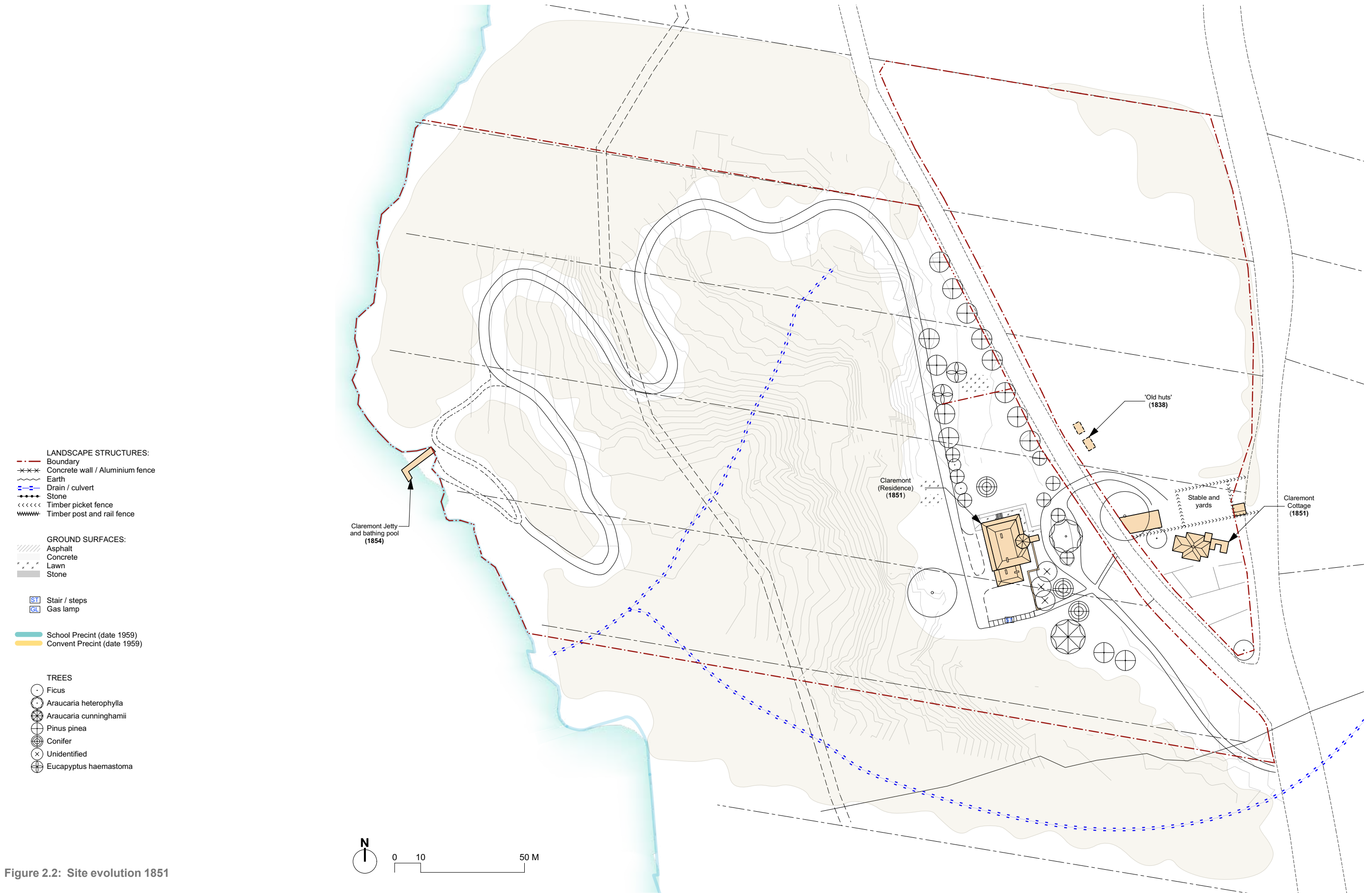








Figure 2.5: Site evolution 1900

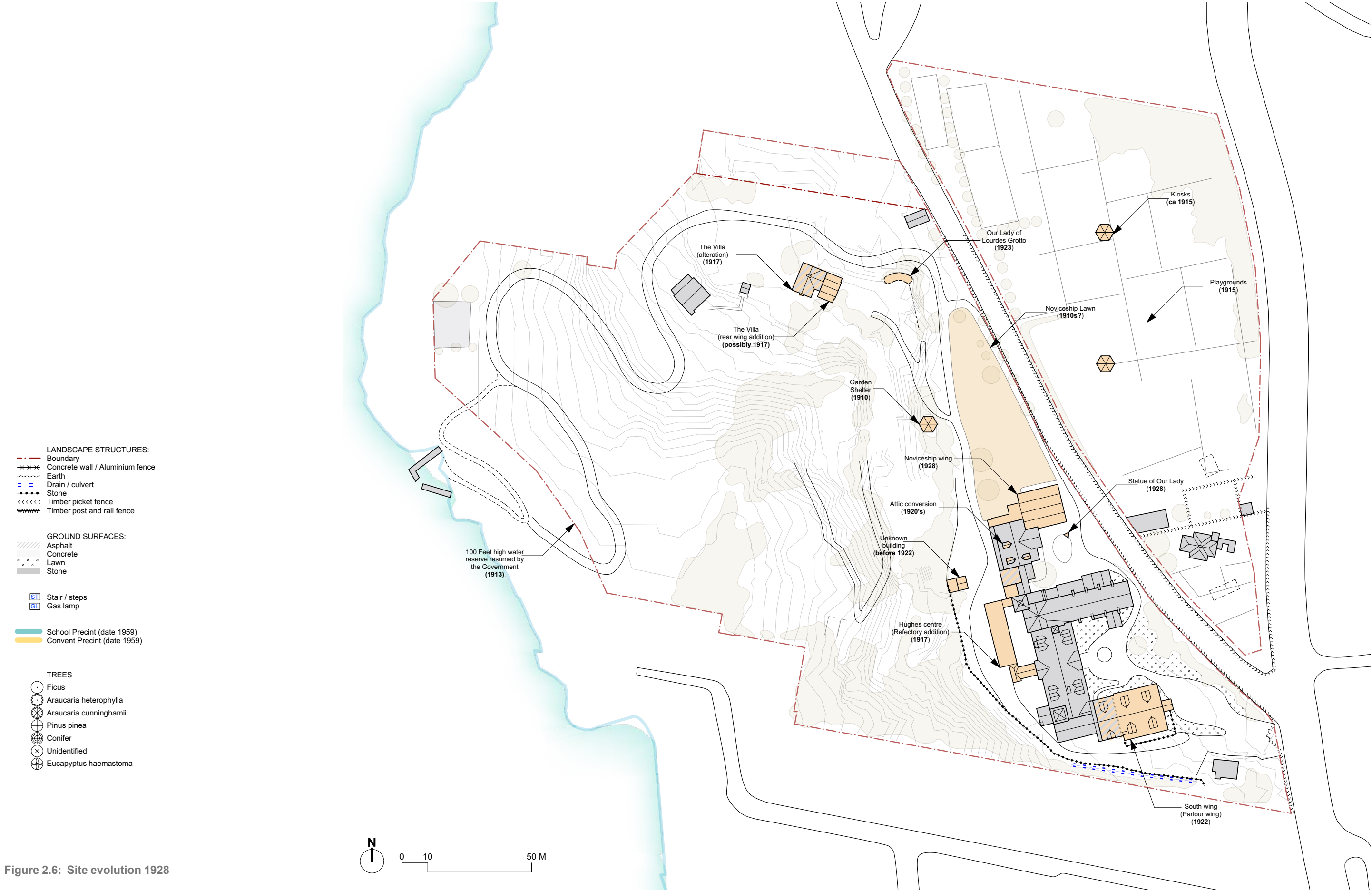


Figure 2.6: Site evolution 1928

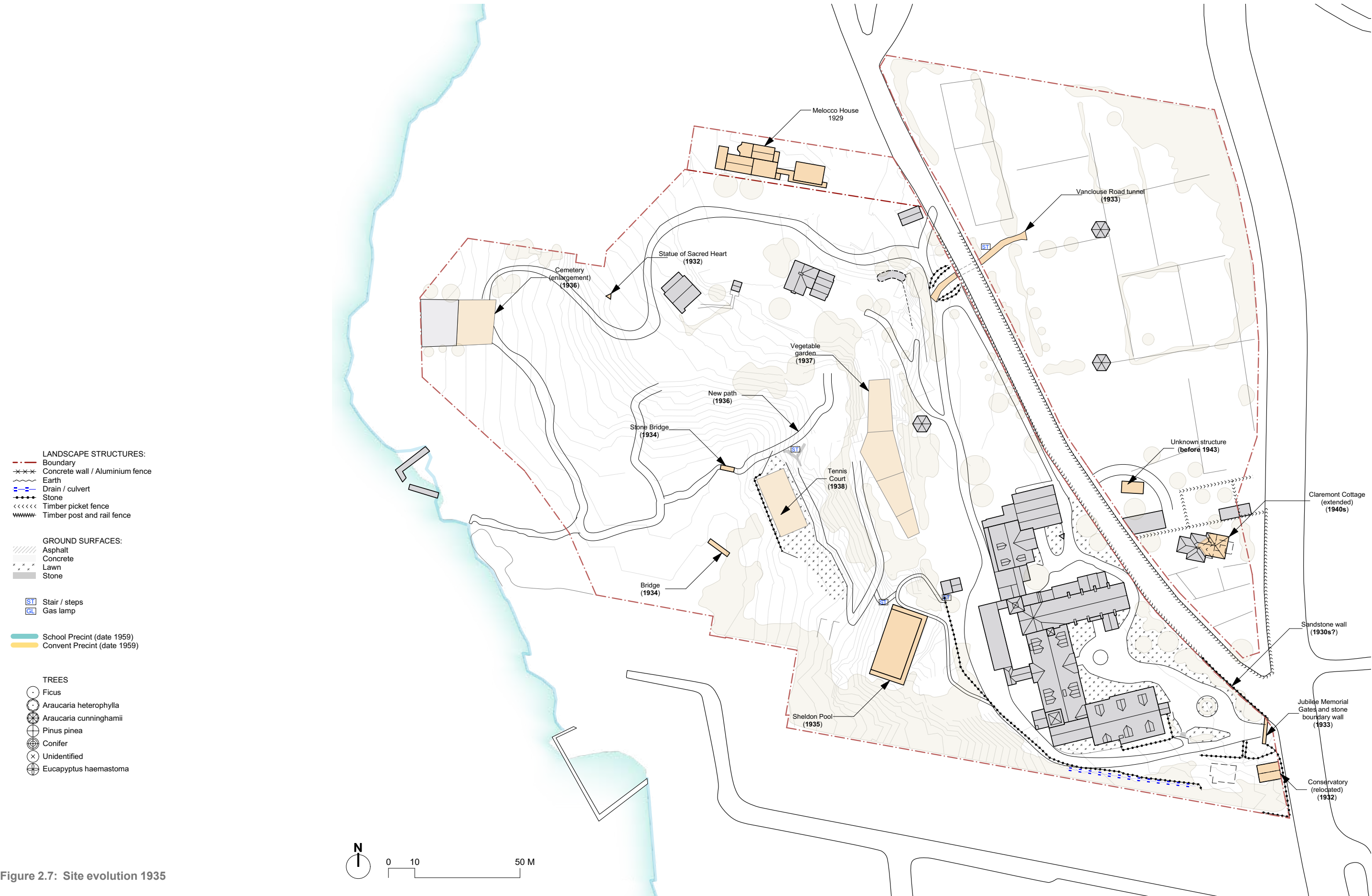


Figure 2.7: Site evolution 1935

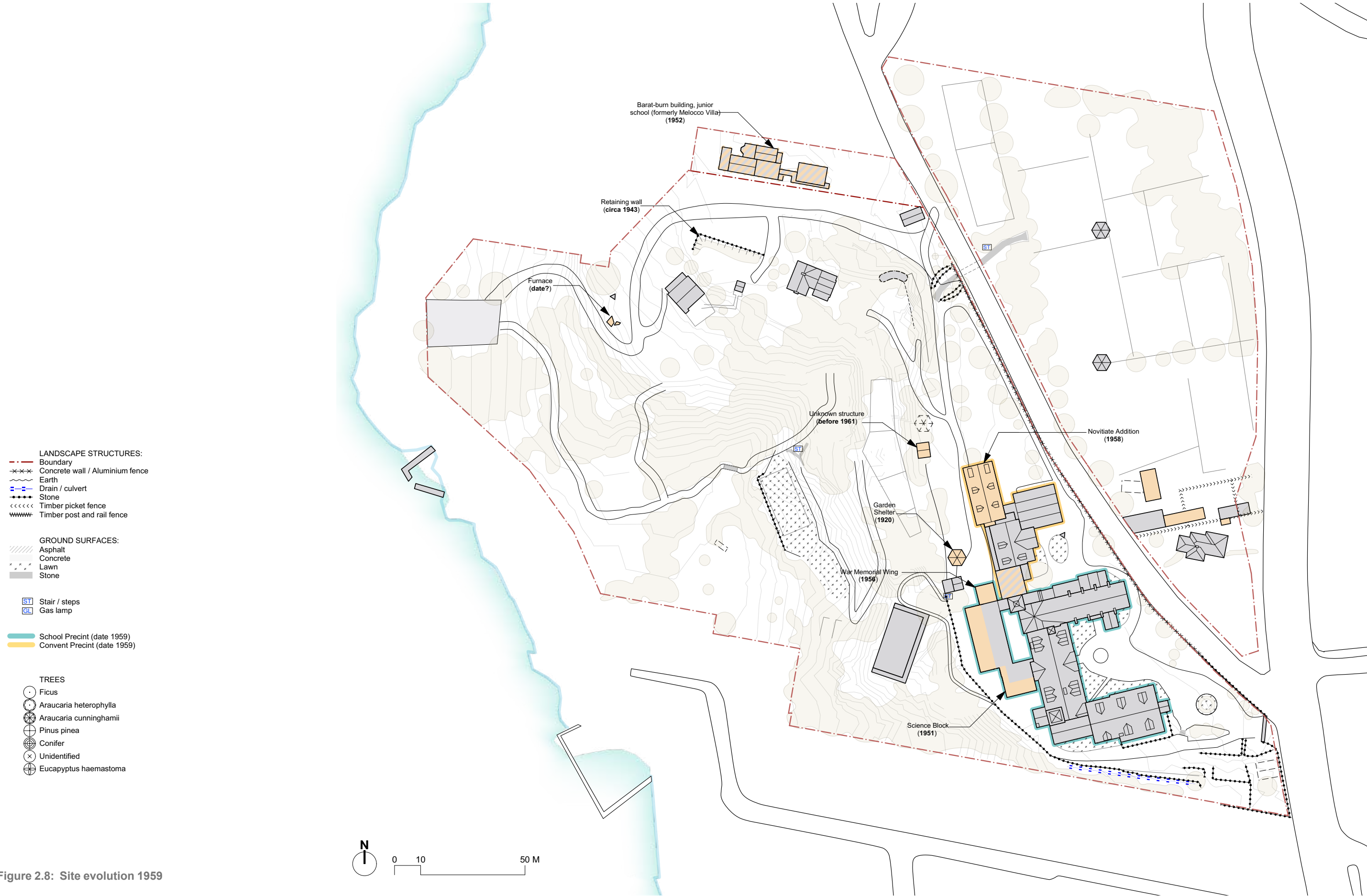


Figure 2.8: Site evolution 1959

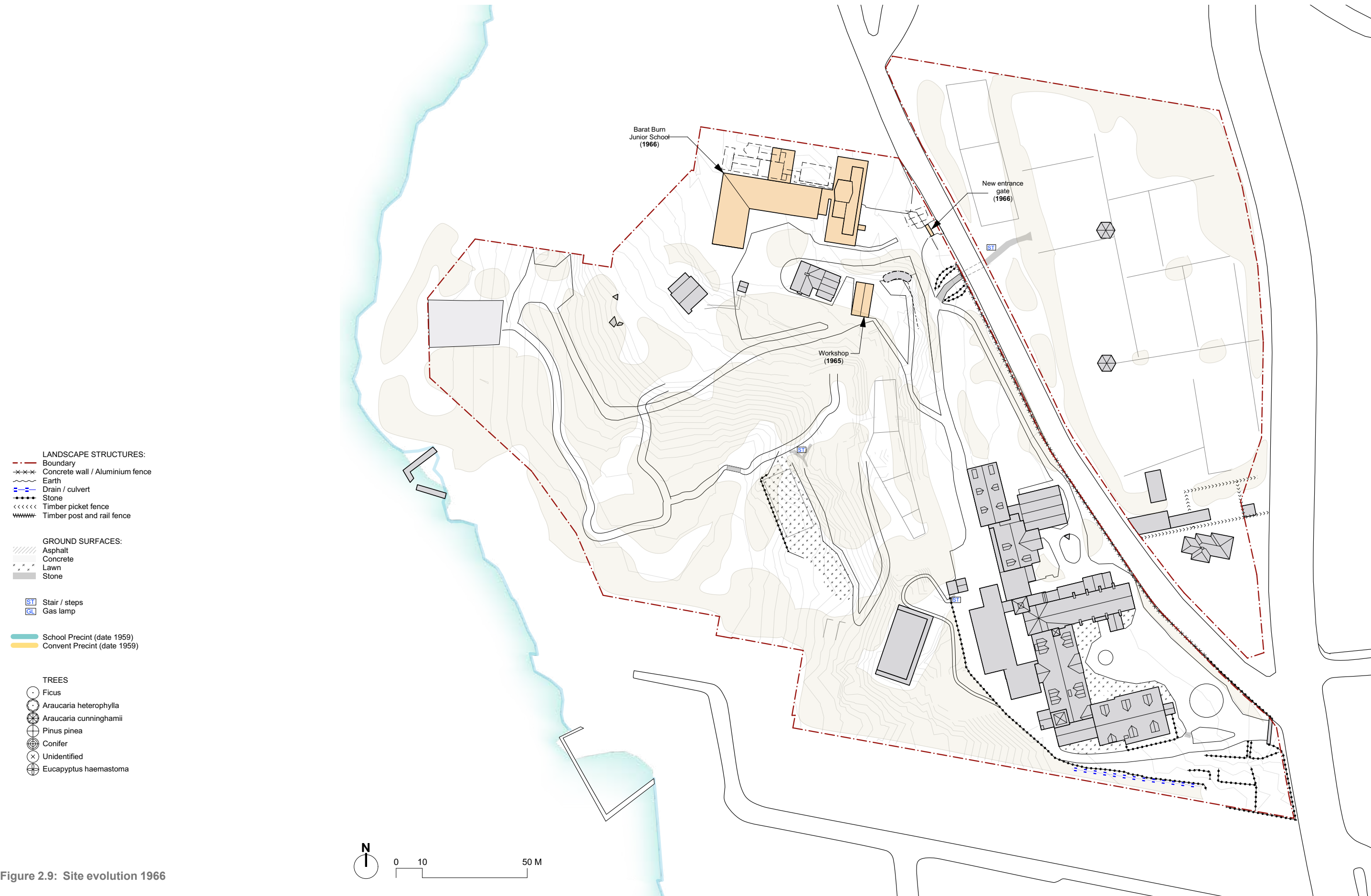


Figure 2.9: Site evolution 1966

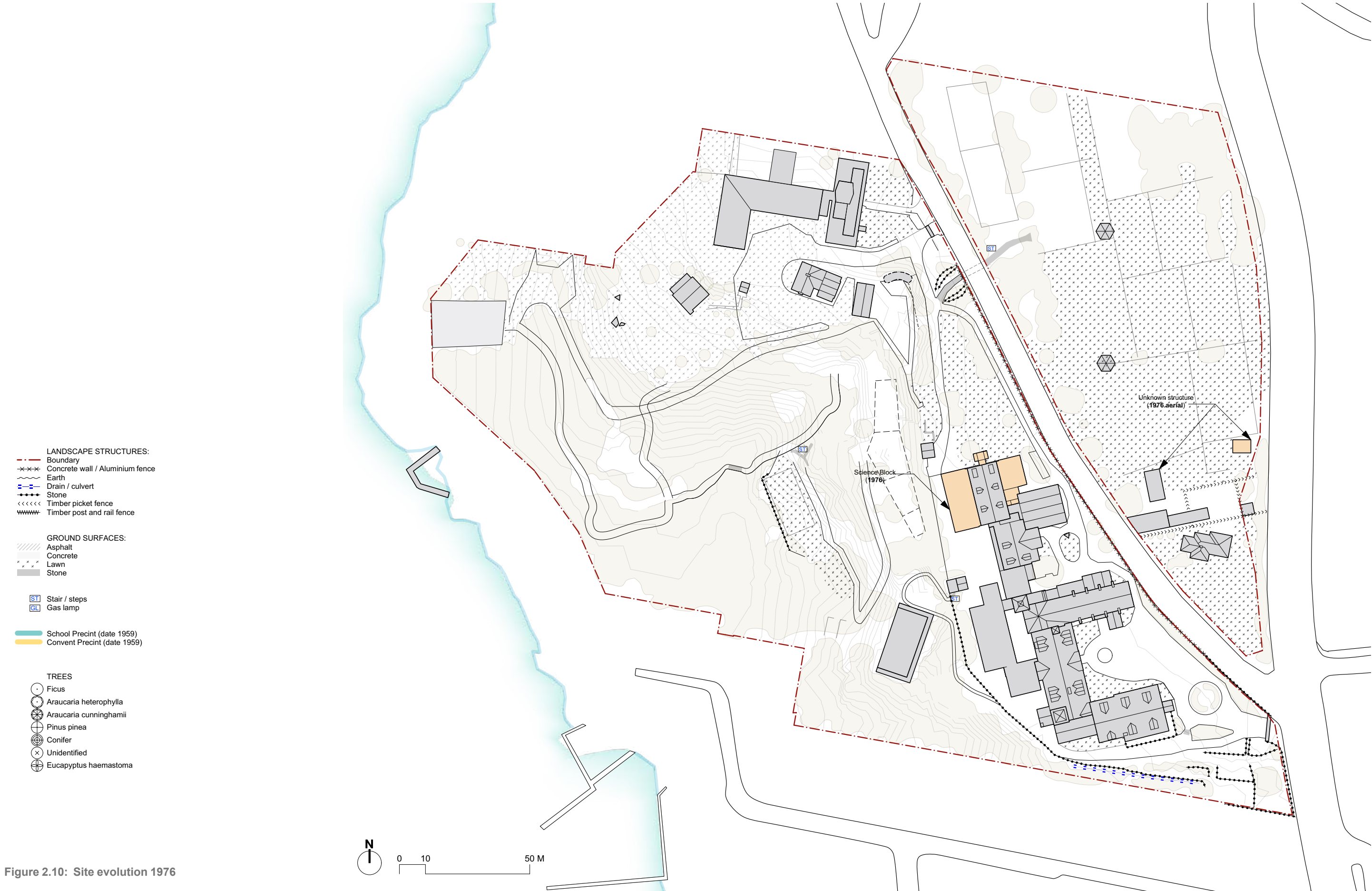
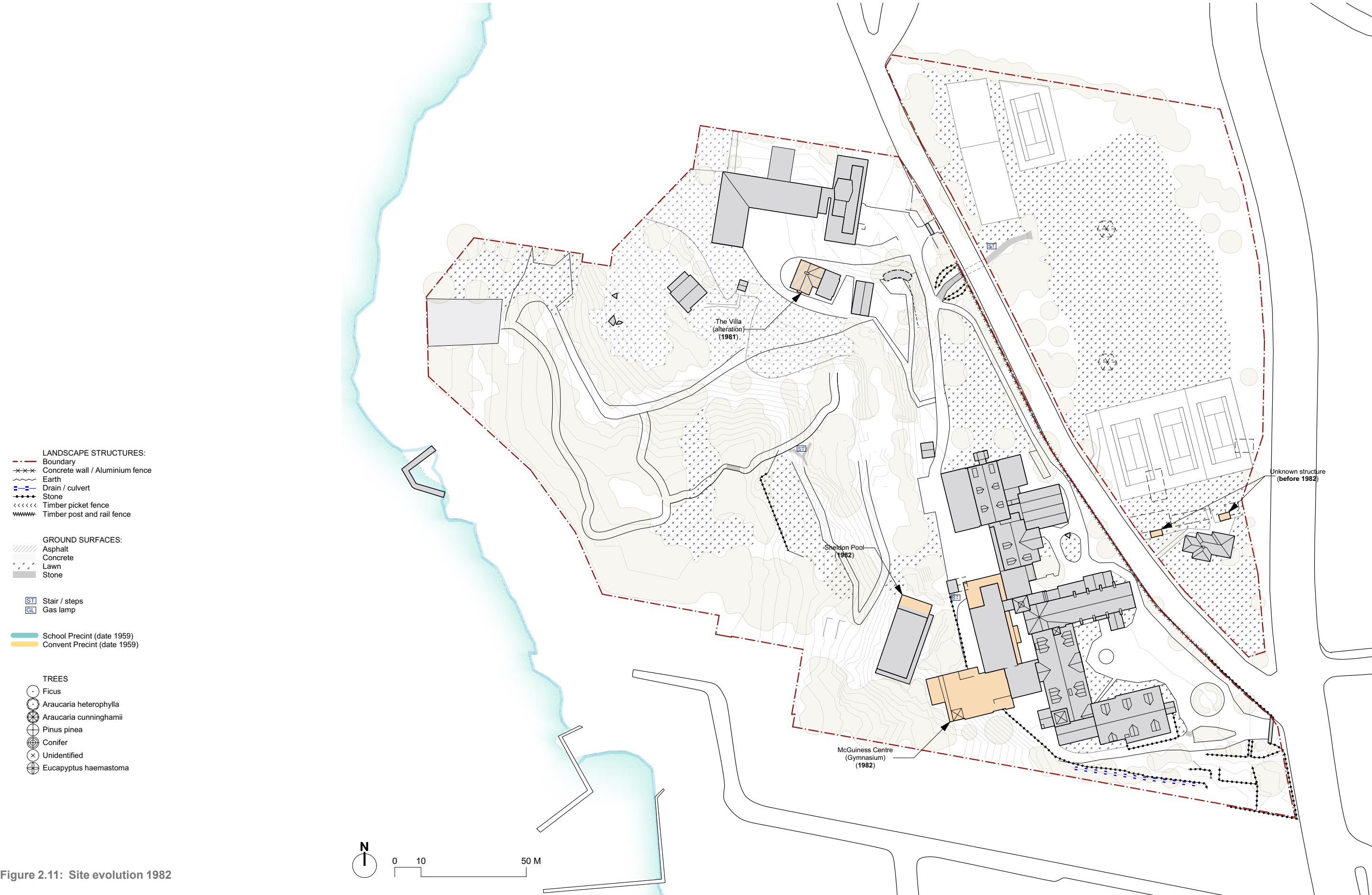


Figure 2.10: Site evolution 1976



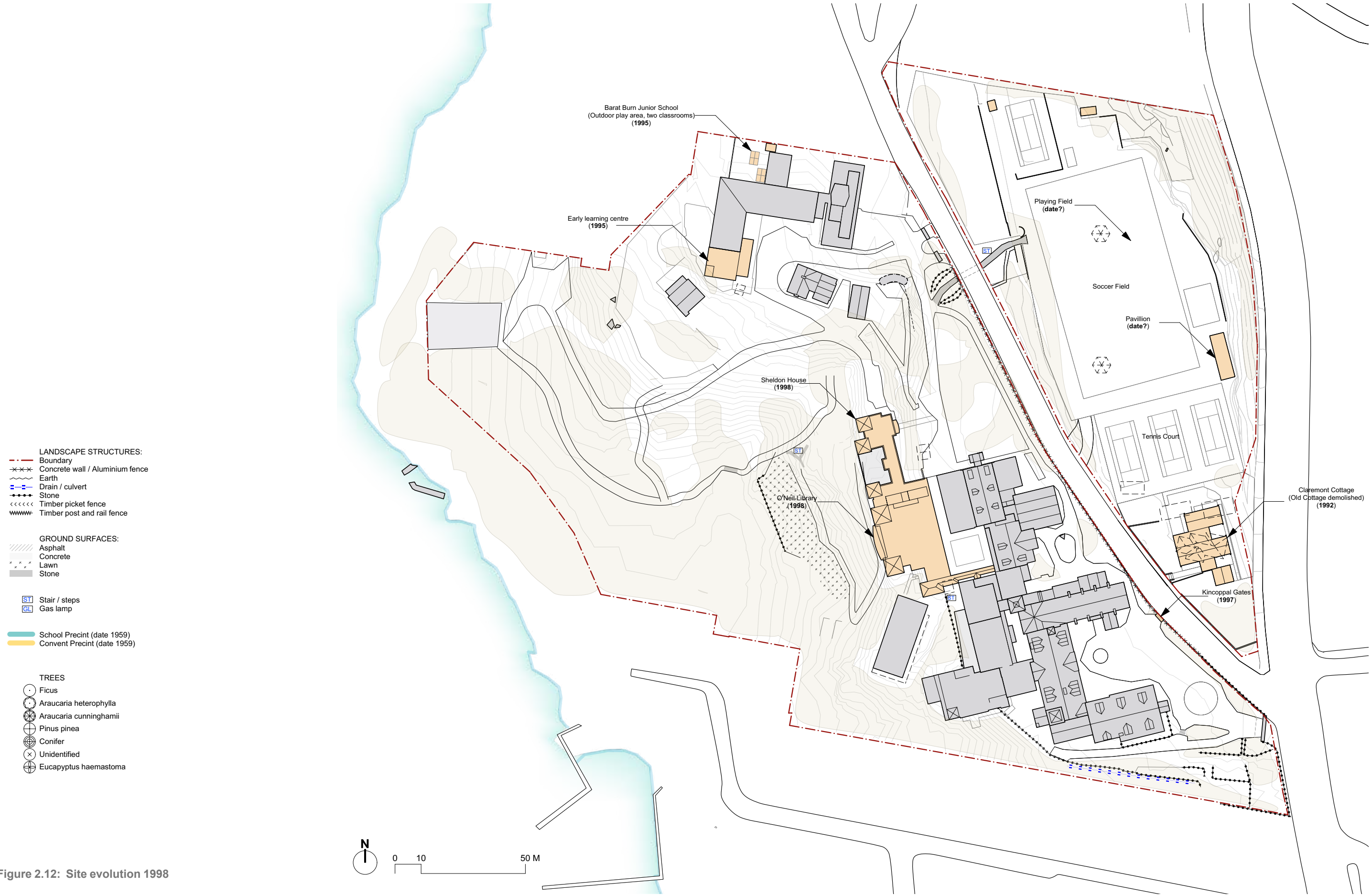


Figure 2.12: Site evolution 1998



Figure 2.13: Site evolution 2019

2.3 Description of the place

The following is a description of the site and its individual buildings and features. Refer to the site plan for location. The aim of this section is to describe the buildings at Kincoppal – Rose Bay in detail in order to understand the physical fabric of the place. The place itself provides information on changes that have been carried out during its lifetime. This section builds on the documentary evidence outlined in the History of the Site to note the physical changes that have taken place over time in order to understand why, when and how these alterations were made. The place and structures are described generally, grouped under their three distinct functional districts bound by the harbour, New South Head Road and Vacluse Road. The place was initially inspected in March 2017 and further visits in July, August and November 2019.

2.3.1 Pre-European Landscape

Kincoppal Rose Bay is situated above the southern side of Sydney Harbour, on a peninsula of land which extends north to South Head, the southern headland at the harbour's entrance. Images from the early colonial period give an indication of the nature of the Vacluse landscape before the significant changes that have occurred over the last 230 years. The geology of this area is described as Hawkesbury Sandstone, which is also known as Sydney Sandstone because it is so characteristic of the present city. Sandstone outcrops over about 50% of the ground surface of the peninsula, forming wide rock benches, boulders, and broken scarps.

The topography of the South Head peninsula varies; in places it is very steep, while more gentle undulating to rolling rises are present in other areas.



Figure 2.14: An 1813 view of Sydney in the distance, with Vacluse in the foreground, probably to the north of the study area. Source: Stephen Taylor, 1813, Sydney from Bell Mount, Dixon Galleries, State Library of NSW, DG 100, digitised item, <https://search.slnsw.gov.au/permalink/f/1cvjue2/ADLIB110328305>



Figure 2.15: Detail of an 1824 image showing North and South Heads, to the north of the study area. Source: Joseph Lycett, 24, View of the heads at the entrance to Port Jackson New South Wales, National Library of Australia, PIC Volume 68 #U457 NK2707/10, digitised item, <http://nla.gov.au/nla.obj-135701554>

A string of small bays and beaches runs along the protected western side of the peninsula. Small watercourses, fed by springs and surface drainage, run down gullies and depressions to discharge into the bays. The soils are formed from the weathering of the sandstone, and are generally fairly shallow. They support a range of vegetation communities, from heathland and scrubland to woodland and forest, with the diversity dependent on the specific growing conditions.

Kincoppal Rose Bay is on the western side of the South Head peninsula, and is on a steep slope leading down to the slight promontory, with Rose Bay to the south and Queens Beach to the north. Historical images show that the school campus originally sloped down from east to west, with a break in slope between a gentler gradient to the east and a steeper gradient to the west. An escarpment formed the edge of the building platform for the main group of school buildings. The historical plans indicate that the eastern campus may have included another ridge or break in slope. Along the western boundary of the campus is a third steep slope, down to the water. Three small watercourses passed through the campus; two of these appear to rise within the campus, which suggests that springs may have been present.



Figure 2.16: An undated image of the main group of school buildings, from the west. Possible rockshelters are evident in two lines of sandstone escarpment below the building platform. Source: BVN 2013: 25

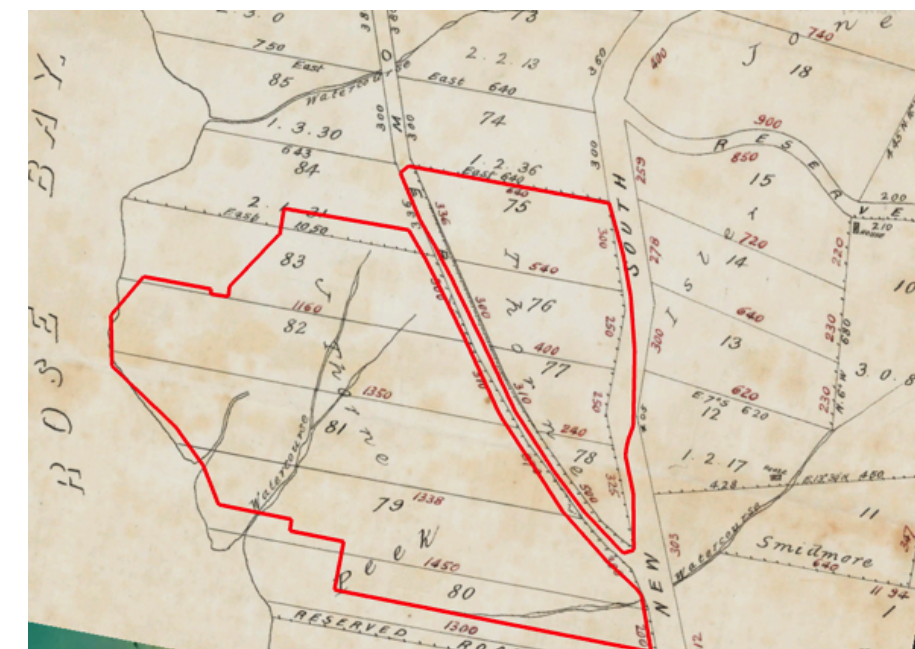


Figure 2.17: The study area in relation to watercourses shown on a plan of the subdivision of part of the Vacluse Estate. Source: Resurvey of Vacluse Estate (Part) traced from Mr F.H. Reuss Sr's plan, State Library of NSW, Subdivision Plans – Vacluse, Z/SP/V1/17

An understanding of the natural environment is important in working out what physical traces may remain of the past Aboriginal use of the area. Vacluse and Rose Bay were resource-rich areas for Aboriginal people. Freshwater was available from the creeks, the natural vegetation would have provided habitat for animals, and useful plants, and fish and shellfish would have been available in Rose Bay and other inlets around the peninsula. The outcropping sandstone was also a focus of occupation. Flat exposed boulders or outcrops of sandstone can contain rock engravings, or grooves from the sharpening of stone axes. In steeply sloping areas, Aboriginal people most likely camped in sandstone overhangs, which may still contain evidence of their use both as artefacts buried within the sandy floors of these shelters, or as painted artworks on the rear wall or roof.

Landforms within the school campus that may have been a focus for Aboriginal occupation include low escarpments and other sandstone outcrops, and watercourses. Aboriginal people would have fished, and collected other marine resources, from the nearby shoreline, in particular the bays and beaches to the north and south.

Aboriginal people have been living in the Sydney region for tens of thousands of years, long before Sydney Harbour existed.¹ At the end of the last ice age around 18,000 years ago, sea levels began to rise and flooded the deep valley we now know as Sydney Harbour.² The current harbour foreshore stabilised around 3,000 years ago and most Aboriginal archaeological sites around the harbour probably date from after this time. This archaeological record comprises only a small fraction of the material and intangible culture of the hundreds of generations of Aboriginal people who made their home in the local area.

¹ Attenbrow 2010: 18-21.

² Attenbrow 2010: 38.

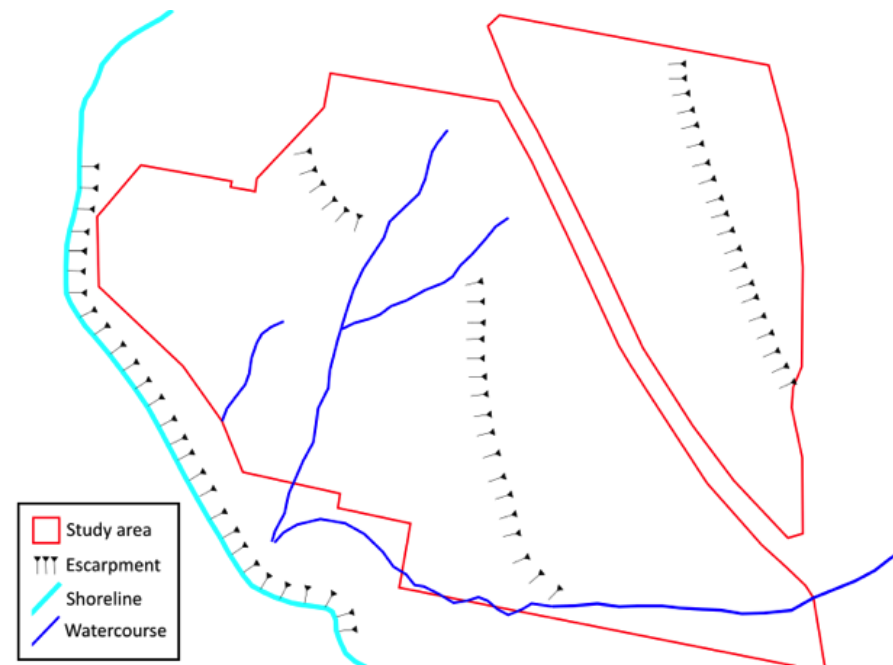


Figure 2.18: Diagram showing the approximate locations of landforms in relation to the study area. These landforms may have been a focus of past Aboriginal occupation; watercourses, escarpments and the shoreline.

Middens are the most common archaeological site type in the Vacluse area; they are located mainly on the western side of the peninsula, and tend to be near the shoreline on low rises or foredunes, or within and in front of rockshelters. Two excavated Aboriginal middens from Vacluse give us a glimpse into the lives of past Aboriginal people around the harbour. The first of these is a rockshelter in Nielsen Park that was used by Aboriginal people from around 1,300 years ago up until the arrival of Europeans in the late 1700s.³ The archaeological remains in the shelter included a wide range of shellfish species, mammal and fish bones, along with a number of flaked stone artefacts. The archaeologists concluded that fish may have been caught using fish traps such as stone tidal weirs, as opposed to spearing or angling. The second midden is at Milk Beach, where a ground-edge stone hatchet was found.⁴ It was very different in manufacture than most hatchets found in the Sydney area, and was found to have come from the Bathurst district. The hatchet probably travelled via the Blue Mountains along trade routes and between different language groups. It shows us that coastal Sydney Aboriginal people maintained extensive social networks and trading systems that existed beyond the Sydney area.

Apart from middens, little other archaeological evidence of daily life has been found around Vacluse. Only a few stone artefacts have been recorded in the area; materials include silcrete, chert and quartz. The first two materials are likely to have been brought in from outside the area, although probably not from as far as the hatchet discussed above. A number of rock art sites have also been found in Vacluse, and provide an insight into the cultural and spiritual life of Aboriginal people in the area. The sites include numerous rock engravings, which tend to be located on fairly flat rock outcrops, as well as several rockshelters containing pigment art.

³ Attenbrow and Steele 1995.

⁴ Attenbrow et al. 2012.



Figure 2.19: The results of a search of the Aboriginal Heritage Information Management System database, showing the recorded sites on the South Head peninsula in relation to the study area (red outline).

A possible Aboriginal archaeological site has been identified within the school. This is a rock overhang in the escarpment below the main building group. No Aboriginal art or artefacts were found, but it is possible that Aboriginal people once used this as a shelter and that archaeological deposits are present below the ground.

The archaeological record shows that local Aboriginal people were focussed in the lands and resources of the coast, and this is confirmed by early historical observations. In the first year of the colony, large numbers of Aboriginal people were seen on the water in canoes, and camped around the shore. Early images routinely show groups of Aboriginal people. There are also occasional brief written descriptions, such as Daniel Southwell's 1790 letter.⁵ He was walking from South Head to Sydney when he came across a group of eight or nine Aboriginal people at their fire, who ran and hid on his approach. He noted a new canoe on the beach nearby, and several bundles of spears and fishing tackle.

⁵ Southwell 1893.



Figure 2.20: KRB Rockshelter, looking north-east.

A devastating smallpox epidemic swept around the harbour in 1789 and claimed many Aboriginal lives. But the survivors regrouped, and for the next century continued to camp around the harbour, including at Vacluse, Watsons Bay, Rose Bay and Woollahra. Historical images like Figure 2.14 and Figure 2.15 show Aboriginal people living in the area because they were there. For example in 1834, William Proctor recorded his observations of a visit along the harbour past Vacluse, and described a group of about a hundred Aboriginal men, women and children camped in gunyahs (bough and branch huts) around Camp Cove lagoon.⁶ Aboriginal people are also known to have visited and stayed on the Vacluse Estate during its ownership by the Wentworths throughout the nineteenth century.

Detailed historical research has allowed the identification of a number of named individuals associated with the Rose Bay and Vacluse areas in the period from the 1850s to the 1870s, including Johnny Baswick (alias Bankey) and his wife Rachel, William Warrell, William Lynes (Bungela), Black Charley, Bobby and Emma Collins.⁷ Black Charley was recorded trading fish with the Wentworths in the 1840s, while Bobby worked for the family in the 1860s. Aboriginal people also visited the Wentworths from their other properties across New South Wales into the early twentieth century.

Records in the school archive also refer to the Aboriginal history of the local area. Mother Susan Hughes, one of the first pupils at Rose Bay School, remembered hearing the Aboriginal corroborees, that were held near the present Rose Bay shopping centre when the annual blanket distribution was made, probably in the late nineteenth century.⁸ On South Head Road, just to the south of the school, is a freshwater spring that has been made into a fountain known as Emma's Well.

⁶ Proctor 1834.

⁷ Irish and Ingrey 2011: 21, Irish 2017: 70-72 and Figure 4.5.

⁸ Fisher n.d.. This is based on the memories of Mother Susan Hughes, who was one of the first pupils at the school.

It is possible that the well was named after an Aboriginal woman named Emma Collins, who apparently lived nearby in a slab hut with her husband Peter. The hut is variously described as being within or near the study area.⁹ Rev Mother Vercruysse referred to Collins in an 1882 letter; 'Then at the gate an old man named Collins lives with his wife and family in a wooden house', although she did not mention Emma or describe the family as Aboriginal.¹⁰ Other local residents challenged the suggested location of the house and could not recall Emma, and the scant available records are contradictory.¹¹ Another site is the rockshelter just to the north-west of the school, which was known as Black Man's Cave.¹² It was assumed that this name was related to occupation of the shelter by Aboriginal people, and that they fished from the Hermit Bay beach below, but no definite evidence of this has been found.

It was only with the formation of the Aborigines Protection Board in the late nineteenth century, and increasing government and police scrutiny of Aboriginal people, that these camps in the Vaucluse area were abandoned as residents increasingly moved to the La Perouse Aboriginal fishing village at Botany Bay. However Aboriginal people from other Wentworth family properties outside of Sydney continued to visit the Vaucluse Estate into the early twentieth century, and some La Perouse community members continued to visit the area until at least the 1930s, and also maintained links with the Wentworth family after that time.



Figure 2.21: The Convent At Rose Bay 1898, Tom Roberts. Source: Topliss, H., Tom Roberts 1856-1931: Catalogue Raisonné, Oxford University Press, Melbourne, 1985, vol.1, p.152, cat.281 (ilus. vol.2, pl.126)

2.3.2 Natural / Cultural Landscape

Kincoppal-Rose Bay School of the Sacred Heart has been developed as a complex educational institution on the shores and sandstone terraced slopes of Sydney Harbour. The complex has a westerly aspect overlooking Rose Bay and the City CBD beyond.

The school property is divided into two portions separated by Vaucluse Road. The property boundaries have been impacted by alignment changes of New South Head Road on the east, as well as the resumption of a setback of Sydney Harbour foreshore land in May 1912 by the Department of Lands. This resumption was influenced by the Harbour Foreshore Vigilance Committee which was formed in 1905 to urge the return of foreshore lands to

the public. The resumed land linked Rose Bay with Shark Point and Greycliffe House. It was declared a Reserve for Public Recreation on 13 November 1964 and was added to Sydney Harbour National Park in November 1983.

The Foreshore Resumption Scheme effectively severed the connection between the earlier established residence known as Claremont, with its jetty and bathing place on the harbour foreshore. This facility was also utilised by the Convent when it took over the Claremont property in 1882. Remnants of the former jetties and the path from Claremont remain within the resumed property and on the foreshore, however are now physically disconnected to the Kincoppal Rose-Bay property. The Hermitage Track, part of Sydney Harbour National Park land, have been fenced along the boundary with Kincoppal Rose Bay school grounds.

Development as an educational institution has been influenced by both the topography and physical access to the property. The developed upper slopes on the western side of Vaucluse Road and the land on the eastern side have both pedestrian and vehicular access from Vaucluse Road with formal entry to the Senior School, located at the junction with New South Head Road. The Junior School has its own pedestrian and vehicular entry off Vaucluse Road as does the Maureen Tudehope (Multipurpose) Centre. This is coupled with the underpass link to the playing fields and a pedestrian path to the new Claremont Cottage development.

Three distinct areas of built development have been identified, as follows:

- Senior School complex, including the former Convent school and the earlier Claremont, constructed on a sandstone plateau / terrace, which has expanded west and north of its original Horbury Hunt architectural composition;
- Junior School complex to the north and at the head of the central valley space and incorporating the former Caretaker's Cottage, The Villa and the Flat with connecting road and paths; and
- Maureen Tudehope Centre, including associated playing fields and courts and Claremont Cottage on the eastern side of Vaucluse Road.

The three areas have an institutional parkland landscape setting with areas of pavement, mass planting beds, grassed areas and trees. The edges of the former Convent School complex and the Junior School complex use Sydney Harbour as a borrowed landscape. The remainder of the property has an institutional picturesque landscape character and contains the central valley space as its heart. The remains of an access path from Claremont to the foreshore jetty has been adapted to provide access to the Cemetery and the central valley, with remnants of stone bridges, paths, steps and stone retaining walls laid out within a mixture of exotic and indigenous plants. Although partly cleared of previously dense vegetation, the central valley retains a partly wild landscape character. The mid slopes are conspicuous as containing sandstone scree slopes possibly as remnants from stone quarrying at the property to gain enough sandstone to build the original Convent school buildings. The boundary is well vegetated but with a mixture of indigenous and exotic plants, some as remnants from the indigenous ecology and some associated with the 1930s period garden setting of the central valley of the school.

More recent built structures have been sited within the central valley such as the boarding and staff accommodation and a temporary gymnasium building. The use of stone gabion structures is a contemporary landscape treatment to the existing materiality of the mid slopes and the central valley.

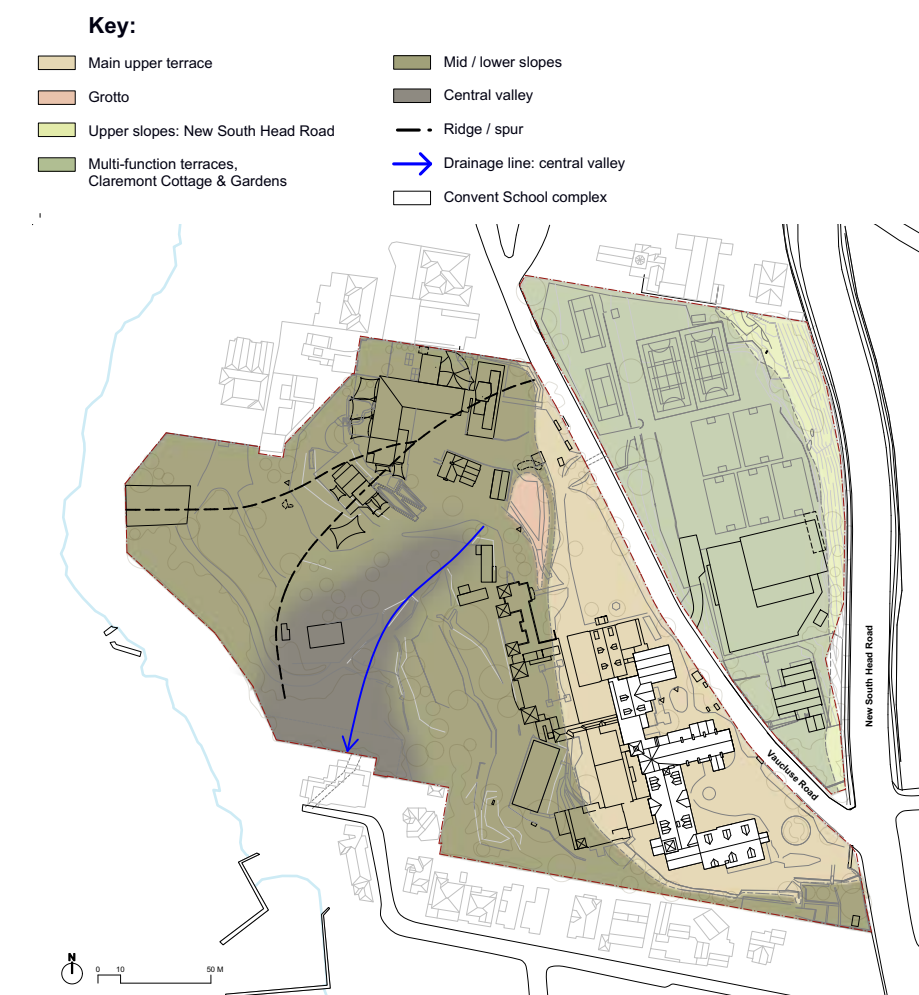


Figure 2.22: Landscape plan, 2019 (not to scale).

⁹ Irish and Ingrey 2011: 35.

¹⁰ Barlow, n.d.

¹¹ Ruffels 2019. See in particular Bertie 1939: 21; Rowland 1951: 225; Barracluff 1960: 2.

¹² Barlow, n.d.

2.3.2.1 Natural Landscape

The property of Kincoppal-Rose Bay forms part of a post glacial weathered Hawkesbury Sandstone geological formation overlaid with aeolian sand deposits forming the terraced west facing slopes helping to define the spatial extent of Rose Bay, Sydney Harbour.

The landforms and their weathered characteristics of broad terraces and dramatic cliffs were informed by the Sydney Basin sedimentary deposits laid down in the Triassic Period including the Hawkesbury Sandstone overlaid, in part, by aeolian sand dunes.

The softer sediments were eroded by freshwater drainage to form gullies and narrow valleys leading to the post glacial estuarine foreshore of Sydney Harbour as small embayments contrasted against the headlands, ridges and spurs terminating in steep slopes or cliffs to form a picturesque landscape formation.

The indigenous vegetation formations reflect the natural pattern of the weathered geological formations of both Hawkesbury Sandstone and overlying aeolian sand dune. The indigenous vegetation formations were generally of an open forest structure with much local variation according to geology, drainage, orientation and microclimate. Much of the indigenous vegetation has been altered or removed through the physical expansion of the property for educational development.

2.3.2.2 Cultural Landscape

The property has undergone nine significant periods in its evolution as a cultural landscape to its present form and content. Each of these periods represent both a change in occupation or use and a corresponding change to the landscape composition evolving from a rural landscape setting to that of an urban one. These are as follows:

1. Aboriginal Occupation
2. Wentworth Estate and subdivision
3. Claremont with access path to jetty complex, and ancillary structures (Claremont Cottage) 1848 – 1880: George Thorne
4. Claremont 1880 – 1882: Henry Thomas
5. Society of the Sacred Heart Convent School: Claremont and property 1882-1888 (including Temporary Wooden Chapel and Cemetery 1884)
6. Society of the Sacred Heart Convent School: First Permanent School building including the Main School Building (1888-1917) and Chapel (1900)
7. Inter-War Period additions 1920 - 1939 including the South / Parlour wing (1922)
8. Noviceship wing (North wing / Novitiate wing) and Grotto (1927-1928), Sheldon Pool and Conservatory c1930
9. Post War 1940 – 1982
10. Late Twentieth Century –1982 to present

Aboriginal Occupation

The property forms part of the traditional lands of the Darug Nation. Refer to Section 2.3.1 for a detailed analysis of the pre-European landscape.

Wentworth Estate and Subdivision

The development of the Wentworth Estate included allowances for roads and bridal tracks with some evidence of the presence of huts built on the land to the east of Vaucluse Road. (Refer to history in Appendix A)

Claremont 1848 – 1880: George Thorne

The private residence ‘Claremont’ was constructed in 1851 for George Thorne on a 17 acre portion of the former Wentworth Estate located on the western side of Vaucluse Road. The land also contained a gardener’s cottage (Claremont Cottage), stables, outhouses, gardens and orchards on the eastern side of Vaucluse Road.

The main residence ‘Claremont’ with associated access drive, carriage turning loop and gardens were sited within an upper terrace off of Vaucluse Road. Due to the slope of the land, the western side of the building stepped down to a lower terrace area bounded by a sandstone cliff edge overlooking Rose Bay with borrowed views over Sydney Harbour to the west. Photographic evidence suggests that below the cliff line the vegetation was of an indigenous ‘bush’ character only cut by a winding graveled road leading to a sandstone jetty structure located on the inter-tidal zone of the Harbour foreshore.

One conspicuous planting of a Moreton Bay Fig (Ficus macrophylla) close to the lower terrace cliff line is evident in the historic photographs from this period, and was located to the southern edge of the residence so as not to obscure views.

The upper terrace levels were grassed with individual plantings of conifers such as Cupressus and Pinus species together with Australian pines and including Norfolk Island Pine (Araucaria heterophylla) in the centre of the mass planting area of the carriage turning drive. This formal composition reflected a Colonial period fashion and it appears to have been adopted by the Sisters of the Sacred Heart. Extant Moreton Bay Figs survive on the lands to the east of Vaucluse Road along areas of natural change in level to form a series of terraces. The prominent existing Montezuma Bald Cypress tree (Taxodium mucronatum) located within the present Chapel Square, may have been planted in this period by the Thorne family. Other plant species were Cordyline species and Agave species along with remnant indigenous Eucalyptus species. The northern lawn area on the upper terrace area was used as an informal croquet lawn and this area enclosed with painted timber open arris rail fencing.

Claremont 1880 – 1882: Henry Thomas

George Thorne sold the property to Mr Henry Thomas in 1880 and he had the original Claremont redesigned by Architect Horbury Hunt. This included a second story and extensive alterations. On the opposite side of Vaucluse Road was Claremont Cottage, which appears to have been a gardener’s cottage set adjacent to the stables within productive gardens and possibly

orchards on terraced levels. The Claremont Cottage area was originally part of an aeolian sand dune system providing a natural source of water and a soil of medium use to horticultural production.

George Thorne introduced exotic flora to help define a garden area associated with the house on the upper sandstone terrace adjacent to Vaucluse Road. The tree planting appeared from photographic evidence to be a mixture of pines and figs and these were generally conserved by Henry Thomas.

Society of the Sacred Heart School 1882 – 1888

The Society initially leased the property in early 1882 and were able to purchase it later that same year. Claremont was adapted as the founding convent and boarding school for the Sisters of the Sacred Heart. A Parish School building was built early in the Society’s occupation of Claremont on the land to the south of Claremont Cottage. Claremont Cottage was retained, as were the gardens, while part of the orchards were eventually adapted for recreational and sporting activities.

Society of the Sacred Heart Convent School: First Permanent School building complex 1888 – 1919

Horbury Hunt was employed as the architect to design the initial school buildings with both temporary and permanent structures as a physical extension to the redesigned Claremont. The Convent school buildings were presented as an almost monolithic stone structure on a grand terrace supported by a buttressed sandstone retaining wall, which married into a natural cliff line curving away to the north. Below the Convent school were natural sandstone outcrops and terraced landforms cascading down to the harbour foreshore. This area contained indigenous flora together with a path and sandstone jetty complex previously established by the Thorne family.

The earliest school buildings, including the temporary chapel, were confined to the upper terrace with access running around the south and western edge of the main terrace, integrated into the existing road between Claremont and the foreshore development of jetty and bathing house, previously established by the Thorne family. The school facilities were expanded, firstly by the Horbury Hunt designed Chapel as a northern wing to the main school building, and secondly, to the west with a single storey Refectory (c1917). Later development followed the contours to the north as well as the path to the jetty. This path gave access to an area of aeolian sand dune, overlooking Sydney Harbour, which was used as a cemetery by the Sisters of the Scared Heart from c1894. Horbury Hunt designed the Celtic Cross memorial to commemorate the Reverend Mother Febronie Vercruysse following her death in France in 1895. The cemetery area was defined to the north and the south by plantings of Monterey Pines (Pinus radiata).

The Villa and the Caretaker’s Cottage (present Sophie’s Cottage) are located on the former path to the jetty. The path also gave access to the lower slopes which were cleared extensively for the ornamental gardens created in the 1930s. Until the Inter-War Period (1920-1939) the lower and mid slopes of the property supported an indigenous vegetation cover in contrast to the institutional parkland setting on the upper terrace surrounding the Convent school complex.

Inter – War Period 1920 - 1939

The stone paths and steps with integrated retaining walls and links to the upper Convent school complex also linked smaller terraces of productive gardens and recreational terraces such as the former tennis court and Sheldon swimming pool. Early in 1922 a Grotto was established in the area that was used as a stone quarry for the construction of the school buildings, and its use has been continued to the present day.

The original Convent School buildings were extended with a new Parlour wing (South Wing) to the south of the Main School Building in the same year. This formed a main entry courtyard space for the school facing Vacluse Road, and helped to create a more urban context for the school, as opposed to the earlier parkland setting during the Federation period. This entry was formalised in 1933, at which time the Jubilee Gates were installed between flanking boundary walls of sandstone along the Vacluse Road and New South Head Road alignments.

In 1927 a new Noviceship wing was constructed to the north of the former residence Claremont, thereby creating a secondary courtyard, with a statue of Our Lady as a focal point. By 1925 a Conservatory building had been constructed adjacent to the main entrance gate off New South Head Road. In the 1930s a tunnel underpass was formed to link the upper terrace level of the school complex to the playing fields on the eastern side of Vacluse Road and to the area north of Claremont Cottage. Gardens were created on either side of the underpass utilising stone construction presented as pockets to contain plants in a terraced format. Claremont Cottage itself was extended to the rear, towards New South Head Road in the 1920s.

During the 1930s much of the indigenous flora was cleared from the lower slopes and within the central valley to the east of the Convent School buildings. This work left exposed the sandstone outcrops, between which grassed surfaces were established together with a system of sandstone retaining walls, steps, paths and bridges over the central drainage line. As a result, exotic plants replaced the indigenous plantings. These included Palms such as Canary Island Palm (*Phoenix canariensis*), Senegal Date Palm (*Phoenix reclinata*), Washingtonia palms (*Washingtonia robusta*) and Brush Box (*Lophostemon confertus*).

Post War 1940 - 1981

In the 1950s the main Convent school building complex was extended to the west and north. The indigenous vegetation appears to have been cleared around the main entrance gates and adjacent Forsyth park. New planting, comprising a mixture of species appear to have been planted during this period, including Kaffir Plum (*Harpephyllum caffrum*), Plum Pine (*Podocarpus elatus*), Silky Oak (*Grevillea robusta*), Cupressus species hedge and the existing Bull Bay Magnolia tree (*Magnolia grandiflora*).

Between 1965 and 1966 the Barat-Burn Junior School was constructed on the site of the former Melocco family house to the north of the main Convent school complex, including its own pedestrian and vehicular entrances connected through pathways. The Sundial Terrace, formerly part of the Melocco family house, was incorporated into the Junior School complex.

In the 1970-80s the main built form of the school was further extended (Science Block). During this period little maintenance of grassed areas and

mass planted areas was carried out (at least not to the extent of the clearing of indigenous vegetation during the Inter-War Period). As a result, the growth of weeds and self-seeded plants proliferated so as to obscure the structure of the garden area as designed within the middle slopes.

Late Twentieth Century – 1982 to present

In the 1980s the Physical Education Centre building was constructed in a position forward and to the west of the Horbury Hunt sandstone retaining wall line. In 1982 the Sheldon Pool was also refurbished and extended. These works were the impetus for the siting of the new Mary Agnes O'Neil Library complex and the Turnbull Centre in 1998, together with the construction of Sheldon House on the site of the former productive gardens on the mid-slopes, similarly forward of the main cliff line.

The year 1991 saw the demolition of Claremont Cottage on the eastern side of Vacluse Road. It was replaced with a new residential building complex as well as the reworking of the sporting fields to create a new soccer field with flanking tennis courts and basement carparking. Additions to the Junior School, as an extension to the Infants Departments to the south, were completed in 1995, with adjacent areas cleared of vegetation to provide outside play areas.

More recent developments have been the construction of the Maureen Tudehope (multipurpose) Centre on the site of the tennis courts to the north of the new Claremont Cottage development; an extension to the Caretaker's cottage; the construction of new accommodation for boarding students and staff within the mid-slopes and the catchment of the main drainage line; as well as the installation of a temporary building structure within the heart of the former lower gardens area. Steep slopes have been stabilised by sandstone rip-rap coverage together with mass planting.

The Chapel Square area was redeveloped in 2018 to accommodate a new sculpture of Sophie Barat and provide a gathering place for students to assemble. The Sheldon Pool site was adapted as an outdoor learning area during 2018 and associated landscape design work carried out as part of its new setting in the mid-slopes of the property utilising mass planting and stone gabion retaining structures. In this period, selective clearing of overgrown vegetation has been undertaken to reveal part of the structure of the Inter-War Period gardens complete with remnant stone bridge structures, retaining walls and edgings. This area remains in transition.



Figure 2.1: The junction of Vacluse Road and New South Head Road as seen from the air, showing the two parcels of land comprising Kincoppal-Rose Bay on either side of Vacluse Road. Source: Kincoppal Rose Bay Facebook

2.3.3 The Urban Context

The site of Kincoppal-Rose Bay encompasses two large parcels of land divided by Vacluse Road, however connected via a pedestrian underpass. The buildings and gardens of the Senior and Junior school complexes are surrounded by the Sydney Harbour Hermitage Foreshore Reserve to the west, dense residential subdivision on smaller plots to the north and south and New South Head Road to the east.

The buildings are arranged in two distinct groups, with the Senior School occupying the south eastern part of the original Claremont site and the later Junior School to the north-east. The main garden to the west fronts the harbour. The triangular lot on the eastern side of Vacluse Road encompasses the Maureen Tudehope Centre and Claremont Cottage on the southern part of the site, with open playing fields and tennis courts to the north.

Boundary fences

The primary access to the Senior school complex is off Vacluse Road, through the Jubilee Gates (entry) and Kincoppal Gates (exit). A secondary set of entry and exit gates is provided for the Junior School (see below section for description of gates). Access to the Maureen Tudehope Centre is via a ramped driveway off Vacluse Road.

The school property is bound by a variety of different types of sandstone ashlar and concrete block boundary walls interrupted by modern aluminium fence panels and gates on the Vacluse Road frontage. The Senior School is predominantly bound by a formal sandstone ashlar wall (picked finish), with a similar triangular capping to the former Convent school buildings, a low plinth course and sandstone gateposts to the Jubilee Gates. Part way along Vacluse Road, the wall becomes an imitation sandstone wall, constructed of rendered concrete block work. The majority of this wall is solid, however a section south of the Kincoppal Gates is visually open with modern aluminium panels above a low plinth course. There are two raised mulched garden beds in front of the Junior School entrance gates with mature trees and a timber edging.



Figure 2.2: Kincoppal Rose Bay as seen from the harbour amidst the predominantly low residential scale of Rose Bay.

The southern boundary is formed by a squared rubble sandstone wall, while the northern boundary is formed by a low concrete block wall. A modern high aluminium fence is located along the north western and western boundaries along the Hermitage Foreshore Reserve and residential subdivision.

Claremont Cottage has a medium height sandstone ashlar wall with picked finish, modern aluminium vehicular and pedestrian gates along Vacluse Road and modern aluminium imitation steel picket fence across the lot boundaries. There is some brushwood fencing in parts between the cottage and the Maureen Tudehope Centre (MTC).

The MTC is set back from Vacluse Road with a low red face brick wall, which increases in height to form the driveway to the carpark and back-of-house areas under the playing field. It is separated from the roadside pavement with a sparsely planted mulched garden bed with shrubs and is bound by a low random rubble sandstone wall, which changes to a low concrete retaining wall about half way through. Services are enclosed with a mid-height concrete block and brick wall and modern aluminium fence.

The western part of the MTC complex is fenced off with a modern chain link wire mesh fence along an asphalt pedestrian path that leads to the underpass. There is a timber paling fence along Vacluse Road above the underpass / tunnel. The remainder of Vacluse Road surrounding the playing fields and tennis courts is bound by a low cut bedrock embankment with planting and some mature trees and a modern chain link wire mesh fence. The north western and northern part of the site towards St Michael's Anglican Church is bound by a sandstone retaining wall with chain link wire mesh fence. The complex is bound by a low timber post and rail fence atop the New South Head Road embankment.



Figure 2.3: Kincoppal Rose Bay as seen from the New South Head Road at the corner of Vacluse Road. The sandstone wall and Jubilee Gates are in the centre of the image. Source: GoogleMaps



Figure 2.4: The sandstone boundary wall and modern aluminium fence panels on Vacluse Road just south of the Kincoppal exit gates.



Figure 2.5: Imitation sandstone wall along Vacluse Road on the Senior School Complex side.



Figure 2.6: Barat Burn Junior School entry boundary wall and raised garden bed with timber edging.

Surrounding development

The nature of the development around Kincoppal-Rose Bay is generally low to medium height residential development to the north, south and east along New South Head Road.

Along the southern boundary is a row of ten allotments dating from the early 1900s subdivision (Lot 37-46) of the Tivoli Estate, with private residences along Bay View Hill Road. Some of the buildings appear to be original, although in part highly altered and can be seen in the 1930s aerial. Lots 47 and 48 adjacent New South Head Road were proclaimed a public park named Forsyth Park in honour of Alderman Adam Forsyth, the Mayor of Vacluse in 1913. Forsyth Park is a steep site planted with low native shrubs, hedges and palms, presenting the necessary open space in views from the south of the Kincoppal-Rose Bay buildings on New South Head Road.

Adjacent buildings of note include:

- Kambala: Formerly the residence "Tivoli", originally built in 1842 and rebuilt by Horbury Hunt in 1881. It is a two storey rendered brick and stone building with a steeply pitched gable roof clad with slate, and a wide verandah. The building is the core of the Kambala School (transferring here from Bellevue Hill in 1913) located immediately to the south of KRB.
- St Michael's Church: located to the north of KRB, this church is a Gothic style rusticated sandstone church constructed in 1877 by Edmund Blacket. Transepts were added in 1907 and 1910 (Cyril Blacket), altered and extended in 1928 & 1938 (Leslie Wilkinson). It was awarded Sulman Prize in 1942. The spire was rebuilt in 1965.

Other structures in existence at the time of construction, however since demolished include:

- Clairveaux House (Dalley's Tower), demolished in 1929, was dominant in the early views of Kincoppal-Rose Bay, in particular its three-storey stone tower.



Figure 2.7: Medium height sandstone ashlar wall with picked finish and brushwood fencing surrounding Claremont Cottage on Vacluse Road.



Figure 2.8: Sandstone retaining wall and chain link wire mesh fence at the northern end of the playing fields, close to the corner of Vacluse Road and Gilliver Avenue.



Figure 2.14: Low red, face brick wall with low sandstone retaining wall and raised garden bed, forming part of the driveway to the carpark at the MTC.



Figure 2.9: View west towards the Sydney Harbour Bridge and city skyline from the foreshore directly under Kincoppal-Rose Bay. The location of the photograph is to the north of the former Claremont jetty.

The Harbour – former Claremont Jetty and Ocean Pool

George Thorne made an application to construct a jetty from his Claremont property in 1854, (20 feet in width and 20 feet beyond low water mark) which can be seen on the 1895 Higginbotham Map of Rose Bay, titled Claremont Jetty. A lease advertisement for Claremont in the Empire in 1857 describes “on the bay frontage has a jetty, dock, boat-house, and bathing place”.¹

The area of the former Claremont jetty was cut off from the main Kincoppal-Rose Bay property in May 1912. The land above the 100 feet high water reservation was resumed by the Department of Lands for the Sydney Harbour National Park Hermitage Foreshore Reserve. Spanning between Bay View Hill Road and Nielson Park, it was paid for under the Foreshore Resumption Scheme. It was declared a Reserve for Public Recreation on November 13, 1964 and added to the Sydney Harbour National Park in 1983. The Hermitage Track was upgraded in 1993 and runs along the whole frontage of the Kincoppal-Rose Bay site, with a board walk directly adjacent the boundary fence near the cemetery.

Remains of the former Claremont jetty and bathing house are evident on the foreshore. Steps cut into the sandstone lead down from the existing Hermitage Track to a shallow rock pool enclosed by a low rock shelf on the shore side. There is also a former stone block wall on the northern and western sides, a number of which have been dislodged by the tide. Adjacent to the bathing pool on a low rock shelf is carved the inscription “*Erika’s Crystal Baths*” formed by coloured concrete letters.

A second bathing pool is located near to the entrance of the Hermitage walk from Bayview Hill Road. This pool has been cut out of the low rock shelf forming the foreshore. The origin of this bathing pool is unknown.

A former gravel drive which linked the Claremont residential complex on the upper terrace with the foreshore was adapted for use by the Sisters and the evolving school development. Remnant portions of the former drive remain, despite the impact of the Junior School in the late twentieth century.

¹ Empire, Advertising, 29 Dec 1857, p.1



Figure 2.10: View towards Rose Bay beach from the Hermitage Foreshore Walk.



Figure 2.11: The cut stone steps leading down to the former Claremont jetty from the Hermitage Foreshore Track.



Figure 2.13: The second cut stone rock pool to the south of ‘Erika’s Crystal Baths’ and the former Claremont jetty with a set of cut steps leading into the pool.



Figure 2.12: The remains of Claremont jetty and the rock pool below the western boundary of Kincoppal-Rose Bay with Rose Bay beach in the background.



Figure 2.15: Panoramic view of the harbour from the former Sheldon Pool, now Dunphy Foundation Outdoor Learning Centre.



Figure 2.16: View of Kincoppal-Rose Bay from the harbour, showing Barat Burn Junior School to the left of the image, the early Hunt sandstone buildings and towers in the centre and the dominant green belt of landscaped grounds down to the harbour foreshore in the foreground. (View 5)



Figure 2.17: View towards Kincoppal-Rose Bay from Bayview Hill Road, showing the early 1900s residential development from the subdivision of the Tivoli Estate.



Figure 2.18: View towards Kincoppal-Rose Bay from Wyuna Road, Point Piper, highlighting the dominant green belt of landscaped grounds on the western slopes.



Figure 2.19: View towards Kincoppal-Rose Bay from New South Road, with Forsyth Park (to the south of the school complex) in the foreground.

Setting and views

The visual setting of Kincoppal-Rose Bay has evolved as a distinct cultural landscape since the original siting and construction of Claremont, and its subsequent adaptation and expansion as a convent and school. Despite the physical separation, there has always been a close visual and spatial connection to Sydney Harbour.

Views from the water and foreshore towards Kincoppal-Rose Bay appear in photos, panoramas and postcards from early 1900 with the surrounding 'rural' land clear of development and predominantly indigenous vegetation. These views changed substantially during the early 1900s, with the residential subdivision of the Tivoli, Rose Bay, Mitchell and Vacluse Estates. The addition and construction of the subsequent school buildings on the western side during the twentieth century, as well as adjacent residential development, have diminished the dominance of the complex when seen from the water. Nonetheless, the uniform materiality and form of the upper sandstone facades and slate gabled and tower roofs ensure that Kincoppal-Rose Bay retains a dominant architectural presence in views from the harbour.

Views over the water from the original school buildings on the upper terrace are relatively undisturbed due to the stepped arrangement of the new buildings on the steep topography.

The Senior School remains the most dominant building complex on the southern approach along New South Head Road. It displays views over the harbour towards Shark Island, the Sydney Opera House, Sydney Harbour Bridge, North Sydney and the CBD skyline. The large Kambala Girl's School site located directly to the south across Bay View Hill Road enables views to and from the south and west.

New South Head Road rises steeply as it extends further northwards, such that it is located above the KRB roof level. Mature trees along the western side of the MTC complex and road, as well as the mature planting along the eastern edge obstruct views from this direction.

The western portion of the site, past the buildings, is defined by steep slopes, remnant terraces and a central valley with degraded former garden elements, down to the boundary fence fronting the Hermitage Foreshore Reserve and shoreline. Views out to the water from the cemetery and the western boundary fence are obstructed by dense vegetation in the Reserve.

Refer to Figure 3.6-3.8 for the identification of key views to and from the site.



Figure 2.20: View of Sydney Harbour from Sundial Lawn at Barat Burn Junior School. The original balustrade from the former Melocco villa "Poplars" with Melocco's mosaic and sundial are visible in the foreground. (View 9)



Figure 2.21: View of Sydney Harbour from the Claremont verandah (Level 2). (View 6)



Figure 2.22: View of Sydney Harbour from the roof terrace above the O'Neil Library and Turnbull Centre and Sheldon House. (View 7)



Figure 2.23: View towards the Senior School and Rose Bay beach from the Barat Burn Junior School roof terrace. (View 8)



Figure 2.24: View over the harbour from Barat Burn Junior School roof terrace over the Villa and Sophie's Cottage (centre of image). (View 8)



Figure 2.25: View from the Statue of the Sacred Heart. The historic views to and from the Statue of the Sacred Heart and the cemetery are obscured by the present mature trees. (View 10)



Figure 2.26: Long distance view of Kincoppal-Rose Bay from the south and Rose Bay along New South Head Road. (View 3) Source: GoogleMaps



Figure 2.27: Approach to Kincoppal-Rose Bay from the north along New South Head Road. Note the planting along the eastern boundary of the playing fields as well as the MTC building obscure part of the Senior School buildings. The harbour is visible over the open and unbuilt nature of the playing fields to the right of the image. (View 2) Source: GoogleMaps



Figure 2.28: View over the harbour towards Woollahra Point from the cemetery. The formerly open visual connection between the cemetery and the harbour are now obstructed by dense vegetation.

2.3.4 Detailed Description of the Various Buildings and Landscape Elements / Structures

The following detailed descriptions of the various buildings and landscape elements / structures have been grouped into three distinctly different areas, namely the Senior School, the Junior School and the Maureen Tudehope Centre. Note: not all buildings were able to be inspected in detail, and not all interiors were inspected.

The description of the place is set out as follows:

Senior School – Kincoppal-Rose Bay

- Main School Building, including South Wing
- Chapel
- Chapel Square
- Claremont / Rose Bay Convent
- Noviceship Wing / Novitiate Wing
- Science Block
- Hughes Centre / Former War Memorial Wing
- McGuinness Centre
- Dunphy Foundation Outdoor Learning Centre (at location of former Sheldon Pool)
- O'Neil Library / Sheldon House and Harbour Terrace
- Vaocluse Road Tunnel
- Former Conservatory Site
- Hunt Retaining Wall, Cut Bedrock Wall and Stone Steps
- “Maryland” / ”Willows” / Santa’s Field
- Noviceship Lawn
- The Grotto / Quarry
- Depression Era Works and Stone Bridge
- Cemetery
- Statue of the Sacred Heart
- Gates (Jubilee & Kincoppal Gates) and Sandstone Wall

Junior School

- Barat Burn and Joigny Centre
- The Villa / School & Provincial Archives
- Workshop and Garage
- Sophie’s Cottage
- Sundial Lawn
- Staff Accommodation

Maureen Tudehope Centre

- Maureen Tudehope Centre
- Playing Fields
- ‘Claremont Cottage’

Senior School - Kincoppal Rose Bay

2.3.4.1 Main School Building

Although a visually cohesive whole, the Main School Building will be discussed below according to its three stages of construction as follows:

- The central main building (including the connections with Claremont and the Chapel, the northern tower, the large southern tower and the bathroom ‘tower’ to the south west (1888);
- The two storey ‘verandah and balcony’ that housed the local parish school from 1888-1903 (south west corner);
- The South wing, initially constructed as a three storey structure housing parlour & reception in 1888 and subsequently extended in 1922 in to the present four storey building.

Exterior

The Main School Building was the first major addition to Claremont constructed in 1888. At the time it was described as “*most prominent as well as a most picturesque landmark*” in an article on the opening celebrations of the building.² It remains the most dominant building of the complex in height and scale, particularly in views from the harbour and New South Head Road.

It was designed in the Early English / Gothic style largely devoid of ornament, in the light yellow / white sandstone quarried on the site (at location of present day grotto). It has been described to accentuate Flemish architectural influences after Reverend Mother Febronie Vercruysse, who was born in Belgium.

The building is five storeys, however due to the slope of the land down towards the west, it presents as a three storey structure with an attic to Vaocluse Road. Walls are of fine sandstone ashlar with sparrow pecked finish and tooled margins, on top of a two course rock faced ashlar plinth course. Overall the building is in good condition due to the high quality of its materials and construction. The absence of cracks indicates the quality of the structure on stable foundations.

The Main School Building is symmetrical around a central core with an intersecting gabled roof, defining the front entrance on the eastern side and the main stairwell on the western side. At the top of the gable facing Vaocluse Road is a turret clock, made by Lepaute.³ Below is a stone niche with trefoil patterning and bracketed stone shelf supporting a statue of Jesus. A similar niche to the gable on the western side houses a statue of Mary. The statues and clock do not appear in the c1888 photograph of the completed building, and are thought to have come to Australia with the organ and Chapel furniture in 1904. A 1914 photograph shows both in place.

The main roof is covered in Welsh slate, replaced in 2000 with terra cotta ridge capping tiles and finished with simple stone parapets. All four stone parapets as well as the southern tower are finished with a simple stone cross. Two double dormer windows are located to either side of the central intersecting gable, together with several tall stone chimneys. The chimney at the north west corner is located in the centre of the double dormer window, such that the windows have been placed to either side so as to not be obscured by the stone shaft.

A small square structure at the northern end houses the lift overrun for the existing lift at this location extending from basement to attic level. The roof addition consists of a hipped roof and is completely clad with slate. The lift was installed in 1936 by Hennessy and Hennessy.

Two square towers are located at the northern and southern ends of the building. The southern square tower, originally housing a secondary stair and hydraulic lift, is entirely constructed of stone and features a massive pyramidal stone spire. It was central to the ventilation of the adjacent 1888 bathroom ‘tower’ according to Hunt. The northern tower, also housing a stair, is of a smaller scale and has a slate roof similar to the remainder of the building.

The sandstone walls are divided by a simple string course between each level. A mix of original and replacement copper gutters, rainwater heads and square downpipes discharge the water in to recently constructed gravel drainage pits surrounding the base of the building at the front.

Plantings include three small hedges to sill height and an orange tree in the bays adjacent the entrance. Two decorative carved sandstone planters house ornamental shaped shrubs on either side of the front entrance.

The central approach and equal division of bays of the buttressed façade add to the formality of the architectural composition of the building. The central main entrance has a chamfered pointed arch opening with decorative stone moulding above, terminating in carved floral motifs. The entry is flanked by a narrow strip window either side, and has a wall mounted period light adjacent. A set of pyramidal stone stairs with a simple curved steel handrail leads up to the recessed (modern) timber and glass panelled door.

The building has a symmetric pattern of fenestration with pairs of windows located within each bay formed by the buttresses, with the exception of the northern bay, which is a half bay with a single window. Openings at ground and first floor (Levels 2 and 3) and within the central gable have pointed stone arches, while the windows at second floor (Level 4) have rounded arched heads. Decorative iron vents are centered over each arch except the roof gable windows. The windows at ground floor (Level 2) are wider, and house large 9-pane casement windows. The windows on Levels 3 and 4 are simple double hung sash windows with the arch over filled in with a sandstone panel. The pointed arch panels on Level 3 feature a carved standing or laying quatrefoil, while the rounded panels on Level 4 have no decoration.

The western elevation is largely obscured in long distance views by later structures, such that only Level 4 and the roof slope above are visible. While the McGuinness Centre has a direct connection through the original full height window within the central bay, the Hughes Centre (former Memorial Hall) is set forward, creating a narrow lightwell into which the western façade between Levels 1 to 3 face. Window openings follow a similar pattern to the eastern elevation, however those at first floor level (ground) are of stained

2 Freeman’s Journal, 4th February 1888, p.8

3 The House of Lepaute was a highly sought-after French clock making firm and was founded in 1748 by two brothers, Jean-Andrew and Jean-Baptiste. The workshop is particularly known for their work as royal clock makers, fine gold mantel clocks and few turret clocks. Refer below for more information on the clock mechanism

glass. Windows at basement level are smaller, and are a mix of original or replacement timber casement windows or louvres with flat arch lintels over.

The majority of services such as air conditioning units, infrastructure and cabling are located within this lightwell, and run along the original stone walls. There is substantial moss and lichen growth on the sandstone and paving in this area. It is particularly found on sills, the plinth course and any protruding stonework in the courtyard.

Levels 1 and 2 of the southern elevation are formed by the 1888 two storey 'verandah and balcony' (refer below). Above this, the gable end is strengthened by a single central buttress. Windows are multi-pane casement with pointed arched heads and are placed in an asymmetrical arrangement. At the southwestern corner is the second stair tower. Early photographs of this tower show a central window with rounded arch head at each level, however these have since been infilled (date unknown). The stone spire has a small stone dormer window with geometric timber tracery window to each side. Below this dormer is a carved cross-pommée motif (a slender cross with round knob at the end of each arm). Holes in the stonework towards the top of the spire are possibly from a former fixing or light source, since removed.

At the southwestern corner is the original four storey bathroom 'tower'. This wing is of similar construction to the remainder of the main building with a simple gabled roof. There is a single fire door opening on the southern side, with flat arch lintel. Two doors visible on the western elevation on the 1936 aerial appear to have been infilled. Levels 2 to 4 feature a single wide multi-paned timber window placed centrally on the north, west and south elevations which have either rounded or pointed arched heads.

Level 2 has large double height arched timber windows with a sandstone panel in between on the south, west and north elevations, the bottom featuring a round arch, the top a pointed arch. Level 3 has a single large pointed arch window to each elevation and The western gable end on Level 4 has three small rounded arch windows. Plumbing and downpipes are modern PVC pipes and are mostly located on the northern elevation of this wing.

A gabled wing at the northern end is the link to Claremont, and entry point for the chapel which formed part of the original construction in 1888. It is similarly of stone construction and has a slate gabled roof, which is set down at a lower level from the main roof. It is set forward of the main building on the western side to encompass the northern stair tower, and set back on the eastern side, at the connection to the Chapel. Vents over the pointed arch windows in this wing are different to the rest of the building (lead hood vents).

The northern stair tower has a central window with rounded arched head on each of the north, east and west elevations, above which is a narrow ventilation slit in a cross-pommée form. The pyramidal tower roof is covered in slate with the top section elevated forming a belfry. It has timber posts and exposed rafters and hinged timber boarded panels with quatrefoil openings.



Figure 2.29: Eastern elevation and main entry of the Main School building.



Figure 2.30: Lepaute clock and statue of Jesus in eastern central gable.



Figure 2.31: Northern tower of Main School Building and link to Claremont, seen from Chapel Square. The three stepped windows indicate a former stair.



Figure 2.32: Access to the Hughes Centre roof terrace is through the original former full height window within the central bay of the Main School Building.



Figure 2.33: Western elevation of the Main School Building between Hughes Centre (left) and 'bathroom tower' (right).



Figure 2.34: Main School Building 'bathroom tower' at the south western corner.



Figure 2.35: Western elevation and northern tower above the Hughes Centre roof terrace.



Figure 2.36: Southern elevation of the Main School Building with two storey 'verandah and balcony' in the foreground.



Figure 2.37: Courtyard between western elevation of the Main School Building and the Hughes Centre. Note the stained glass windows on the ground level and services (Level 2).

Interior

The configuration of spaces within the Main School Building is largely intact apart from minor alterations with modern partitions being added and small lengths of original walling being removed over time.

The main entrance presents as an axis that sets out the main paths of circulation through the building, both horizontally along the central hall and vertically via the grand central stairs on the western side. The fire stairs in the two towers at the northern and southern ends of the main building provide egress from the upper floors. The 1936 Hennessy and Hennessy lift shaft is located adjacent the chapel to the north of the reception area, however the existing lift car is modern.

The reception and school administration spaces are located directly to the right of the main entrance, accessed through a large polished cedar opening with detailed timber panel over. Originally one large room and used as the school’s refectory, the reception area is currently divided into five separate smaller spaces with modern partitions installed in 1991. The 1936 lift shaft, accessed from the main hallway, is also located within this space, in the north west corner. An original fireplace on the northern elevation has a raised stone base, stone surround and an intricately and highly ornate timber inset, unseen elsewhere on site. There is a recessed niche housing a statue of Jesus over, supported on a stone shelf. The carved timber inset bears the Coat of Arms of the Holy See, presented as two crossed keys, surmounted by the tiara. The keys are a symbol of St Peter and the forgiveness of sins, while the triple crown is that worn or carried by the pope. According to the Vatican, the keys have been the “official insignia of the Holy See since the XIV Century. The key on the right, alludes to the power in the kingdom of the heavens, the left one indicates the spiritual authority of the papacy on earth. The mechanisms are turned up towards the heaven and the grips turned down, in other words into the hands of the Vicar of Christ. The cord with the bows that unites the grips alludes to the bond between the two powers.”⁴

Early plans of the building show two further niches to either side of the fireplace on each level, both now obscured. The western niche is located where the lift shaft is today, while the eastern niche is in the location of a large built-in cupboard with cedar door. Whether this door was intended to access the Chapel is unknown. Certainly there is no evidence of it in the historic plans or photographs, and the lack of a timber reveal would indicate it was never completed. A niche on Level 3 above, in the same location was recently discovered during building works and has been left exposed for interpretative purposes.

Opposite the administration area, a c1990s timber and glass partition, presented by the Year 12 students of 1990, separates the front former ‘reception room’ (now classroom) from the main arrival space.⁵

Walls are solid plaster over stone. A simple modern and light colour scheme has been applied. All joinery is either painted brown or polished with some

evidence of wear and tear, especially the central stair. Floors are generally carpeted and blue carpet with a gold quatrefoil pattern has been used in the hallways and public spaces including the main central stair. Prior to this, the stair was covered with a red carpet, as shown on the 1992 photographs.

Modern non-slip nosing has been fixed to the stair, and it has not been possible to determine the condition of the stair below the existing carpet. A more utilitarian grey, beige or dark blue carpet is used in the classrooms, dormitories and workspaces.

The main entry space has modern timber floorboards, however the central landing in front of the stair on Level 2 is of fine herringbone parquetry. The specification in the original tender called for marble tiling in the staircase hall, a detail which can be seen on the Level 1 landing (Basement).

Most historic internal photographs show parquetry and floorboards in the dormitories and classrooms. The original floor structure is likely to survive under the modern finishes, however the flooring may have been replaced in parts or sheeted over in wet areas to accept the tiled finish in the bathroom and laundry spaces.

The 1884 tender further called for a painted dado in the ground floor corridor. While the scribed dado remains, the walls are painted white to their full height. Archways in the main hallway have chamfered edges or a decorative moulding and column detail, depending on the importance of the space.

The main corridor at ground level (Level 2) has a modern aluminium strip picture rail while some of the adjacent rooms retain their original timber moulded picture rail which is painted white to match the walls.

There is a considerable number of modern prints, artworks and photographs lining the walls. Spaces of greater importance appear to present a well selected collection of historic paintings and movable heritage, for example adjacent the chapel.

Being an operational school, many other functional services and elements are stuck or mounted on the walls, such as plasma screens, fire hose reels, compliancy cards and stickers, wayfinding and safety signage, hand sanitizer and loudspeaker / bell systems.

Hallways and staff facilities contain a selection of modern and original furniture items, whilst classrooms are fitted with modern equipment such as smartboards, projectors, whiteboards, felt pin noticeboards and modern, colourful class room furniture. Lockers for students are located in the hallway outside of class rooms at Level 1 and 3.

Whilst Claremont and the Noviceship wing have external shutters, the Main School Building was not designed with any external window treatments. The original internal window coverings are not known although they were most likely drapes or curtains. Some of the later internal photographs of the school indicate a variety of coverings have been used in the last century, including timber venetian and block-out roller blinds. The current treatment consists of off-white canvas roller blinds, mounted at the upper sash level, leaving the pivot highlights exposed. Some of the panes in the highlights have block out plastic covering applied to the glass.

The 1888 buildings were originally designed with a passive ventilation system in external and internal walls, however now mostly rely on modern air-conditioning and ceiling fans. Most of the original vents and openings remain however are no longer operational, having been painted shut, sealed or blocked by other services.

Most rooms retain their original joinery including double hung windows and four panelled doors and architraves. For security reasons, one panel in most doors has been replaced with a clear glass panel. Many original doors retain evidence of the location of former door furniture (through later modifications) although generally new door and window furniture has been installed and only very few original elements remain.



Figure 2.38: Main entrance foyer showing the modern timber partition (centre and right). The doorcase to the reception and waiting area on the left would appear to be original / early joinery.



Figure 2.39: Non-original bridge through the main staircase provides access to the Hughes Centre at Level 2.

4 Holy See Press Office, Coat of Arms, https://www.vatican.va/news_services/press/documentazione/documents/sp_ss_scv/insigne/sp_ss_scv_stemma-bandiera-sigillo_en.html

5 A brass plaque, mounted on the timber partition to the left of the entry reads: “Presented to Kincoppal Rose Bay School from the Year 12 students of 1990. May we always see the light.”

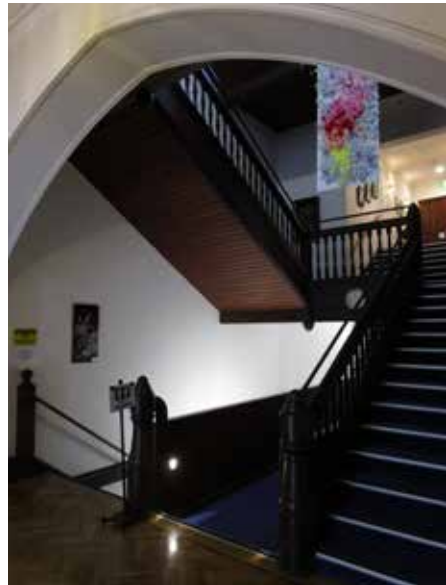


Figure 2.40: Central main staircase located directly opposite the main entry and reception area.



Figure 2.41: Detail of the timber balustrade, newel post and parquet floor of the main staircase on Level 2.



Figure 2.44: Central main staircase looking up towards the vaulted ceiling from the reception area on Level 2.



Figure 2.45: Detail of the stained glass windows on Level 2. Externally these windows front Chapel Square.

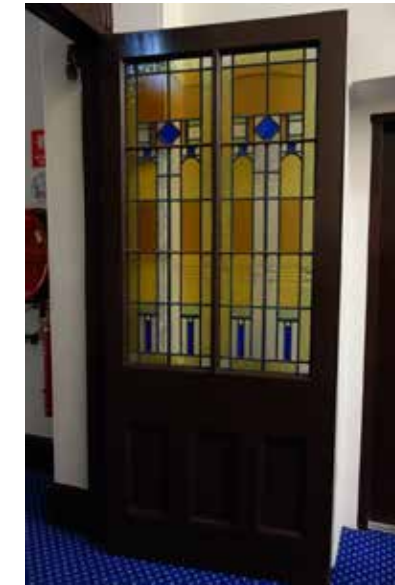


Figure 2.48: Stained glass door within archway between the Main Building and the Chapel.

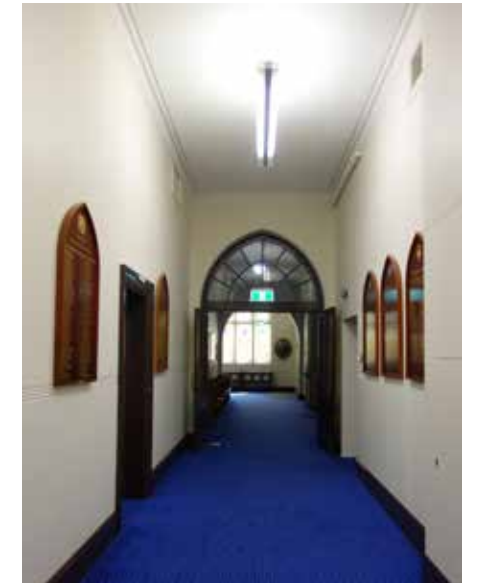


Figure 2.49: Level 2 corridor, looking towards the Chapel. Shows scribed dado and glazed archway between the Main Building and Chapel.



Figure 2.42: Original marble tiled floor in basement (main central stair Level 1).



Figure 2.46: Some of the original external wall vents have been used as outlets for modern services such as air-conditioning or have been painted shut.



Figure 2.50: The pointed archway with timber architraves connects this transitional space with Claremont. The painting is a significant item in the school's moveable heritage collection. It is the image of Mater Admirabilis, painted in 1882 by F. de Monacelli in Rome. The painting originally hung in the dedicated Chapel of Mater Admirabilis on site and has now been moved to the room opposite the Chapel. It was replaced with a reproduction piece in the same location.



Figure 2.43: Original external wall vents of the Main School building are partially obstructed by the new false ceiling. Original stained glass windows on Level 2 face the courtyard between the Main Building and the Hughes Centre.



Figure 2.47: Level 2 corridor, looking south towards the 1888 'verandah and balcony'. This view shows the collection of modern prints along the modern aluminium picture rail.



Figure 2.51: The classroom adjacent the main entry is separated by a 1990 timber partition. On either side of this opening can be seen original / earlier joinery, similar to the doorcase to the main reception area.

Many of the staff facilities are fitted with electronic card access panels and locks. Timber signs over many of the doorframes refer to different saints, and modern aluminium room numbering signage has been installed within the reveal of many of the doors. The skirting profile and height differs according to the importance of spaces, with a simpler and shallower profile used in dormitories for instance.

Powerpoints are generally simple white general purpose outlets mounted on dark timber skirting. Some of the more recent cabling to exit signs, WIFI modems and IT etc. has been more crudely mounted, running through vents in walls or holes that have been drilled through joinery. For the most part these are disguised behind white painted modern plastic cable channels and services casings along walls.

Some period light fittings have been centered on original ceiling roses in the main halls and corridors, however the majority of spaces rely on fluorescent strip lighting. Due to the installation of false ceilings throughout, it is not known if the original ceiling roses remain over the modern plasterboard or battened fibre-board ceilings.

The original timber fireplaces on the eastern side of the building remain on all levels, although are inoperable, having been closed off with a timber sheet. Where fireplaces have been removed (eg northern chimney adjacent the chapel), evidence of the hearth may survive below the current flooring.

Level 2 typically uses the smaller sized former class rooms to the west as staff facilities. Within these rooms two original fireplaces with remain. The larger former study areas to the east have been subdivided in to smaller administration spaces with modern aluminium framed glass partitions.

The Chapel of Mater Admirabilis, dedicated to Marcella Mary Sheldon, is said to have been located in the space opposite the Chapel for some time in the past and was refitted there in the beginning of 2020.

Most recently this area was used as an office and the space has been stripped of its modern partition walls, evidence of which remains on the ceiling and in the cornice. New red carpet was laid and timber skirting matched where missing. The 1882 painting of the Mater Admirabilis was relocated here from the transitional space between Claremont and the main building during the opening celebrations and an ornately carved timber altar was placed directly under to the eastern elevation. The original is a fresco, painted by a young nun named Pauline Perdau, while training at the Trinita dei Monti near the Spanish steps in Rome in 1844. The image is a symbol of the foundation of a new school for the Society of the Sacred Heart and this painting has been located at the Rose Bay Convent from its inception. North and south elevations are hung with glazed clay Stations of the Cross, with an additional tablet to the western elevation in memoriam of Mary Lilian Rex (d.1948), placed between the two original stained glass windows.



Figure 2.52: Evidence of original window and door hardware remains in parts (eg. on Level 4), although no longer used, with many items replaced with modern security locks.



Figure 2.53: Typical signage and modified door leaf.



Figure 2.54: The original doors have been modified throughout to include a glass panel for security reasons.



Figure 2.56: Recently refitted Chapel of Mater Admirabilis.



Figure 2.57: The original Hunt designed stained glass windows to the west of the Main School Building in the Chapel of Mater Admirabilis.



Figure 2.55: Original fireplace on Level 2, infilled with timber.



Figure 2.58: Stone fireplace and carved timber inset in the administration area.



Figure 2.59: Cupboard disguised as door between Chapel and Administration space..

Level 3 was formerly used for accommodation and the earlier shared dormitory space is now used as class rooms. Archways on this level are divided by original timber and glass partition screens. Recent works in the eastern half of this floor have exposed a stone niche in the location where an original fireplace would have been, as well as a pointed brick archway. Both have been left exposed as interpretive elements.

The current print room adjacent the northern tower on Level 3, is located in Hunt's 'link' between Claremont and the Main School building. This space has opaque steel framed windows (one aluminium frame) on the north side. Evidence in the plasterwork and the two stepped opaque glass openings on the east wall indicate a former stair, which formerly connected this level with the dormitories above. There is no Level 4 of the link to Claremont, only a small gabled roof visible to the exterior, which may retain evidence of the former stair. Internally, this space can be accessed from the space to the west of the Chapel ceiling on Level 4.

For a description of the space adjacent the chapel entry on Level 2 and gallery on Level 3, refer to Chapel description. The Claremont link to the north of the chapel is shown in the following images of the print room and above, of Level 2. The Level 2 space is furnished with tasteful artworks and original furniture from the Society of the Sacred Heart, that form part of the school's moveable heritage collection.



Figure 2.61: Level 3 classroom showing modern furniture, projectors and lowered false ceilings to accommodate services above. This former large space is now divided into three, by modern aluminium sliding door panels.



Figure 2.62: Many of the internal high level vents have been filled in on the corridor side, prohibiting natural cross ventilation. Image taken on Level 3 main corridor, looking north.



Figure 2.65: Later security partition on Level 4. Note the elaborate polished cedar highlight into the attic space above.



Figure 2.66: Northern most room on Level 4 with tent form ceiling under the gable



Figure 2.60: A view of the print room on Level 3 with the stepped opaque glass openings on the eastern wall (right), indicating a former stair along this wall.



Figure 2.63: A pointed brick archway uncovered by recent works has been left exposed as an interpretive element. (Level 3)



Figure 2.64: Stone niche located in the position of a former fireplace, has been left exposed as an interpretive element. (Level 3)



Figure 2.67: Central corridor on Level 4 with the original plaster wall on the left and modern curved walls with aluminium skirting on the right.



Figure 2.68: Original painted timber boarded doors on Level 5 with highlight over.



Figure 2.69: Typical dorm room on Level 4 with modern bedroom furniture for each student. The original windows are unpainted and retain wall vents over.



Figure 2.72: The timber cabinet enclosing the Lepaute clock mechanism in the Main School Building gable is located on Level 5.



Figure 2.73: Large timber built-ins, located within the central student dormitory on Level 5.



Figure 2.70: Detail of the original timber fireplace with the carved trefoil crown (Level 4 recreational space).



Figure 2.71: Recreational breakout spaces adjacent the kitchen facilities on Level 4. The modern exit door leads to the fire stairs in the northern tower.

Dormitories (Levels 4-5)

Level 4 and 5 of the main building continue to be used as dormitories, the attic space being initially fitted out for this purpose in 1958. Both levels were refurbished between 2006-2008. Originally constructed as large communal dormitories (measuring 110ft. and 53ft. x 22ft)⁶, the current configuration across both levels have been modified to form smaller rooms of 2-4 bedrooms, common rooms and recreational facilities.

The central staircase from level 3 finishes on a narrow landing on Level 4, due to the insertion of a modern plasterboard partition with a security door. This partition has highlight windows and a moulded cornice to the lintel. Formerly this landing was open to the central corridor. Above this lintel, an elaborate polished cedar highlight enables some of the light from the stairwell into the attic space above. At the entrance to the dormitory is a large standing timber cross and telephone stand mounted on the side wall.

The staircase is made up of fine turned timber balusters and solid round newel posts with an original rounded timber handrail. A later painted steel handrail has been added on top to increase the height of the rail for compliance. A moulded cornice on either side of the stairwell visually separates the vaulted ceiling from the full height walls. A second, narrower stair on the eastern side provides access to the attic dormitory on Level 5.

A pair of double doors on the intermediate landing between Levels 3 and 4 provide access to a roof terrace on the Hughes Centre. These doors and the surrounding windows are modern replacements. They are housed within

the original multi-level window opening which was prominent to the western elevation when originally designed.

The configuration on Level 4 is similar to that of the floor below, with a central north-south orientated hallway with rooms on either side. Building sections are separated by glazed cedar panel arched doorframes with highlights. The new plasterboard walls to the eastern side of the building, although in a similar location to the original, have aluminium skirting and rounded corners to create small breakout spaces. Doors to the newly created separate bedrooms appear to include a mix of original cedar four panelled doors, (relocated from elsewhere) and new doors. Original doors show evidence of former door furniture. Similarly, the windows show marks of the original window furniture, and have modern external fly screens attached.

The colour scheme applied throughout the dormitory is modern and more colourful compared to the remainder of the complex, including primary yellow, red, green and blue. A modern aluminium picture rail is mounted at door head height along the eastern wall. The prints are numerous and modern. A mixture of old and new furniture pieces line the hallway walls, whilst the bedrooms are furnished with modern bedroom furniture consisting of a bed, wardrobe and study desk for each boarder.

The recreational and kitchen facilities at the northern end include an original timber fireplace surround and mantle trefoil crown on the western wall, however it has been closed off. The space is furnished with modern fridges and furniture and has laminate flooring. The fire exit to the northern tower is accessed via this space. Along the northern elevation there is evidence of a modern stair on the level above and the window under has been altered. Bathroom and laundry facilities are located at the southwestern corner and include modern finishes with grey floor tiles and white wall tiles and a dado-like green tile band.

The former attic space on Level 5 was refurbished for dormitory use in 1958. The architectural elements are of a much simpler nature with dark brown painted timber boarded doors. All door furniture has been replaced, although the 1950's nametags for occupants remain on the frames. The highlights over have had a block-out plastic film applied to reduce light spill.

The central hallway includes plasterboard walls and ceilings and is painted white, whilst the bedrooms have colourful feature walls in pink and green. The roof trusses are not visible and have been boxed in, and built-in cabinets have been incorporated into the sides of dormer windows. The original timber windows and frames in the bedrooms are painted white internally.

Of note on this level is the timber cabinet enclosing the working of the French clock, located within the bedroom at the central core of the building on the eastern side. This room also retains its large polished timber built in wardrobes, with modern stainless steel towel rails and locks attached.

The interior fitout of the 1888 bathroom tower is modern throughout and consists of modern toilet cubicles and laundry spaces for the dormitory use on Level 4 and Level 5.

⁶ Freeman's Journal, 4th February 1888, p.8

Verandah and Balcony (former Parish School 1888-1902)

Exterior

The verandah at the southern end of the Main School Building consists of two levels, and was formerly described as 'verandah and balcony' on Hunt's original plans.

The basement (Level 1) is made up of a rock-faced ashlar plinth course with large pointed arched openings located between massive buttresses. Originally open to the surrounding drive to the south and west, the openings were infilled in the 1980s with simple, modern timber lining boards and large three single pane casement windows with highlight above. The opening adjacent the South Wing has been infilled with masonry, rendered, lined and finished to imitate sandstone. Through this opening is a single five panelled timber door with patterned and obscure glass panel at the top and timber louvred highlight panel over. Most services exit the building crudely through this infill panel, and an air-conditioning unit is located in this corner on a modern concrete platform. It would appear that recent ground level adjustments have been made to address issues of rising damp and drainage, which have exposed the lower courses.

The upper level (Level 2) is of fine, sparrow pecked sandstone with tooled margins similar to the remainder of the complex. Pairs of double hung timber sash windows are located in each bay between the buttresses. They consist of square heads on the southern elevation and pointed arched heads on the western elevation. Above the sash windows are four paned highlights.

A large quantity of both the sparrow pecked and rock faced stone units on this part of the building show signs of the hoisting methods used during construction, in the form of 'dog holes' on the visible surface of the stones. These are most obvious on the buttresses and in the plinth course.

The roof form is a shallow gable finished with slate, and with overhanging open eaves and a simple projecting timber fascia, it is supported on timber brackets on the western elevation. Gutter and downpipes are copper. A tall antenna is mounted on the south western corner buttress.

Interior

The openings on Level 1 of the verandah were infilled in c1980, coinciding with the construction of a raised floor to make up the difference in levels to the remainder of the wing. Level 1 is currently used as an art space. The rock faced stone walls remain visible, however these have been painted. The existing timber floor was installed c1980 (coinciding with the infilling of the windows). The ceiling is painted concrete and all services (lighting, electrical, fire hydrant etc.) are surface mounted.

Level 2 is accessed at the end of the central corridor through the main building, and is currently used as a music class room. Walls are exposed sandstone ashlar. One of the blind openings to the southern tower is visible internally. A false plasterboard ceiling has been installed at a lower level to the original. All windows are fitted with white canvas block-out roller blinds. The room contains a piano, modern classroom furniture, a projector and pull down screen and smartboard. The smartboard is located across an original opening, concealing part of the architectural quality of the space.



Figure 2.74: 'Verandah and balcony' with relation to the western elevation of the South wing and the southern tower in the background. Note also the 'dog holes' at the centre of some stones.



Figure 2.75: Western elevation of the 'verandah and balcony'.



Figure 2.76: The eastern most bay of this elevation is infilled with masonry, rendered, lined and finished to resemble sandstone.



Figure 2.77: The interior of the 'verandah and balcony' on Level 2, looking towards the exposed sandstone wall of the main building and southern tower. The niche to the left in this image is one of the blind windows on the southern tower elevation. The exposed sandstone is evidence that this space was formerly an external space.



Figure 2.78: Internal view of the 'verandah and balcony' on Level 2, looking west towards the harbour.



Figure 2.79: Kincoppal gates looking towards the eastern and northern elevation of the South wing.



Figure 2.80: Junction between the 1888 wing and 1922 extension, marked by the setback and chimney. Note the different styles of dormer windows.



Figure 2.81: Landscaping adjacent the South wing consists of lawns and mulched garden beds, with a brick drainage channel to the entry forecourt.

South Wing / Parlour Wing

Exterior

The South Wing of the Main School Building complex was constructed in 1922 and although designed by Hunt to complement the remainder of the 1888 structure, it differs slightly in its architectural style. It exhibits the most ornate example of the Early English style in the Main School Building complex.

The earliest part of this wing was completed in 1888 and is identifiable in several early photographs as a narrow two storey sandstone structure with gable roof running in a north-south direction. In 1922 this wing was extended, both upwards and perpendicular to the main building, thereby creating the present U-shaped entry forecourt with the Chapel to the north.

An existing chimney on the southern side marks the junction of the original 1888 wing and 1922 extension, which is also legible in the jointing of the stonework below. This chimney was extended in 1922 with the construction of an additional storey and replacement of the earlier north-south orientated roof with the current east-west orientated gable roof form (including attic accommodation). External fabric dating from 1888 includes the north-south sandstone walls (buttressed on the southern side) and the timber sash windows in pointed arch openings (Levels 1 to 3), and timber and glass panelled door at the north western corner.

The present roof has been re-clad with slate, and has terracotta ridge caps similar to the main school building. Stone parapets feature a trefoil-like form resembling a clover-leaf at their apex, and are finished with a tall Celtic cross with forked and curved arms, similar to a Moline Cross. The three evenly spaced roof vents, visible along the ridge in the 1922 historic photographs have since been removed. Dormers are located on either side of the roof. Within the modified 1888 wing the dormers are located behind the line of the external walls (due to the narrower floor plan), and have a gable parapet, similarly finished with a trefoil profile. Dormers along the remainder of the wing are of timber construction, and are wider than those of the main building, with triple sash windows. Downpipes are a mix of modern PVC and square copper pipes.

Similar to the main school building the south wing is constructed of fine, sparrow pecked ashlar sandstone with tooled margins on a rock faced ashlar plinth. Due to the falling topography of the site to the south and west, and staged construction, this plinth course ranges in height between the north and east elevations and to the south and west. The stones in these courses show signs of substantial discolouration and algae growth due to the difference in exposure to sunlight, in comparison to the remainder of the site and the mature trees along the adjacent drive and Hunt retaining wall.

The gradual change in courses is concealed by low hedging atop a stepped retaining wall at the south eastern corner, and a set of stone steps leads down to the lower level. A drainage channel runs between the wall and this retaining wall.

Similar to the verandah structure discussed above, a large quantity of both the sparrow pecked and rock faced stones on this building show signs of the hoisting methods used during construction, in the form of 'dog holes' on the visible surface of the stones.

The treatment of the elevations of the 1922 extension reference the detailing of the main school building, including the simple string course (between Levels 2 and 3 only) and the stepped buttresses. The pattern of fenestration to the north elevation generally reflects that of the main school building, with wide openings at ground level (Level 2), and pairs of narrower openings located between the buttresses above. These windows also feature a recessed arched stone panel with quatrefoil carving. However, the windows at ground level (Level 2) are made up of pairs of timber sash windows with fixed highlights over, while the windows above are taller through the inclusion of a highlight window. This detail continues to all levels and windows on the eastern and southern elevations.

Wall vents are positioned between window openings, and are a mix of hood vents (east elevation), terra cotta (1888 upper section) and iron. A large number of the vents throughout the whole Main School Building complex appear to have been recently replaced.

The eastern elevation of the South Wing is the most dominant as one enters the school site. Therefore it features a greater level of detail, including a recessed arched panels reflecting the shape of the full height window on the western elevation, carved weather-moulding, quatrefoil lead light windows and carved stone Celtic crosses. A separate gabled stone entry porch on this elevation is accessed via marble steps. The corners of the porch are defined by pairs of Early English (stepped) buttresses. The porch features a shouldered arch doorway with pointed arch stone weather-moulding and recessed niche over. The gabled parapet is finished in a similar manner to the main roof, with a Celtic cross above a trefoil shaped pinnacle.

The engraving on the lintel over the entrance reads: "*Cor Jesu Rex Magister*" (Heart of Jesus King and Master). The crest of the Sacred Heart, a carved symbol of the Sacred Heart of Jesus (surrounded by a crown of thorns) and the Immaculate Heart of Mary (pierced by a sword) is depicted in Alliance in an elaborate ornamental stone carved panel over the door. There are two original light fittings adjacent the moulding at either side of the moulding.

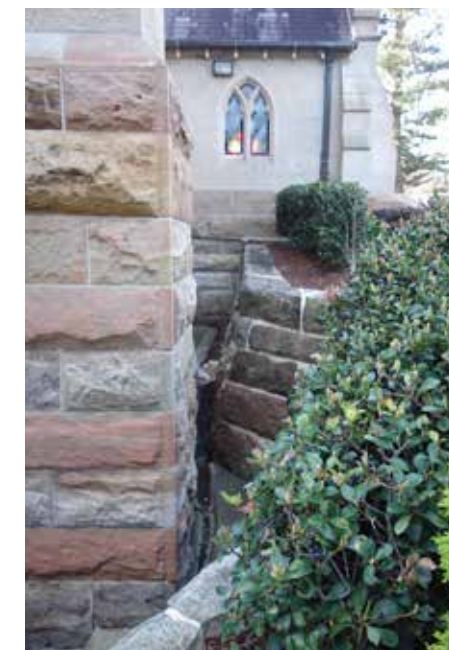


Figure 2.82: Retaining wall at the south eastern corner of the South wing.



Figure 2.83: The southern elevation of the 1922 South wing with rock faced ashlar plinth and fine sparrow pecked ashlar above.



Figure 2.84: Eastern elevation and entry to the 1922 South wing. Note the two quatrefoil lead light windows in the gable and carved stone Celtic Cross atop the apex of the gable.

Interior

The South Wing as the former 'office front' of the school, housed 'parlour' and 'reception' spaces at ground level. It was used as a hall and library until the construction of the O'Neil Library in the 1990s and housed the art department. This latter was refurbished in 1984. A sign in a ground floor blind arch at the western end of the wing indicates its current use as the Performing Arts Centre of the school.

The hallway on Level 2, with its period brass and glass light fittings, collection of finer artworks amidst modern photographs and prints, creates a sense of grandeur and importance. The 1922 addition continues the detail of the moulded dado internally, visually linking the different sections of the building. Fire sprinkler systems are exposed below the ceiling and are painted white.

The main space on this level is the board room, located within the 1888 wing and containing a mixture of modern and antique furniture. The former parlours, now staff rooms, retain their original fireplaces on the southern side of the building. These are of white marble with decorative mouldings and spherical designs picked out in red marble. The cast iron inserts are surrounded by a red band of tiles on either side.

The main hall / music room has a fibrous plaster boarded ceiling with decorative cornice and is painted yellow. The concertina doors between the boardroom and music room identified in the 2002 CMP have been replaced by a new plasterboard wall, which has been covered with an acoustic curtain.

The original floorboards remain, as does the battened ceiling.

Compared to the 1888 Main School building, some of the original window hardware remains in this wing, mixed with modern items. Similarly, the furniture consists of a mix of antique pieces with modern built-ins and office furniture. Architraves and door profiles are of a much simpler nature than in the late nineteenth section of the complex.



Figure 2.85: Looking towards the 1888 portion of South wing. The display cabinet in the pointed arch opening on the right is a former window to the 'verandah and balcony'.



Figure 2.86: Central hallway of the South wing looking east towards the main entrance porch. Note the period brass and glass light fittings and exposed services on the ceiling.



Figure 2.87: The open arch in this photograph leads to the main stair in the South wing on the far southern side of the building. The partition in the foreground forms part of a small modern kitchen.



Figure 2.88: Modern partitions to staff offices on Level 3. Note the exposed timber floorboards and battened ceiling.

The former dormitory space on Level 3 is presently used by Year 10 students, and was refurbished and dedicated as the Sister Philomene Tiernan RSCJ⁷ Learning Centre in 2015. It encompasses common rooms and study areas for students as well as classrooms.

Level 4 continues its use as a student dormitory and teacher's accommodation. The hallway has a modern acoustic tile ceiling, while the bedrooms have a plasterboard ceiling. Both ceilings have been lowered, and cut through the top of the arches and architraves of the large window openings. Flooring throughout is grey carpet.

The teacher's / supervisor's accommodation includes an ensuite bathroom with modern fitout. The 2002 CMP notes that the student's bathroom retained some earlier fabric including W.C. cubicle walls, however no original fabric remains today.

Level 5 continues the fitout of the dormitory within the Main School Building, with the exception of the exposed steel roof trusses within the bedrooms. These are painted white to match the overall modern colour scheme.

Similar to the Main School Building, bedrooms and recreational facilities have colourful feature walls. The quatrefoil shaped windows, visible on the eastern elevation, have clear and square leaded glass and stone surrounds. This forms the focal point of the modern bathroom fitout at this location.

A modern concrete fire stair with a steel handrail is located midway along the southern elevation, and appears to be used as storage and for some art related projects such as spray painting. The original timber double hung windows with arched highlights over, are sealed by a timber framed metal mesh screen and are no longer operable.



Figure 2.89: Detail of the 1922 marble fireplace in the staff facilities adjacent the kitchen and main stair in the South wing. This fireplace is one of the most decorative, with its mouldings and spherical designs that are picked out in red marble.



Figure 2.90: The main hall / music room, which was formerly used for receptions is divided from the board room with a modern plasterboard wall and acoustic curtain (not visible in this image). Note the battened ceiling, typical of the 1922 extension to the South wing.

⁷ RSCJ is a title given to the Religious of the Sacred Heart of Jesus, which in French is Religieuses du Sacré-Cœur de Jésus,



Figure 2.91: Original panelled door and architrave to the dorm accommodation on Level 4 of the South wing.



Figure 2.92: Highlights to the windows in the staff room on Level 4 are only partially visible due to the stepped ceiling in front.



Figure 2.95: Typical bedroom on Level 5 of the South wing. Note the exposed steel roof trusses.



Figure 2.98: Modern bathrooms on Level 5 of the South wing. Note the quatrefoil window located on the eastern facade.



Figure 2.93: Typical bed room in the dormitories on Level 4 of the South wing with modern bed room furniture for each student.



Figure 2.94: The board room in South wing contains antique furniture, some of which form part of the moveable heritage collection of the place. Modern furniture includes the meeting table and chairs and associated pieces.



Figure 2.96: View of the modern concrete fire stair within South wing.



Figure 2.97: Original timber double hung windows with arched highlight over. Note the secondary timber framed meshed screen, resulting in them no longer being operable.



Figure 2.99: Close-up of the quatrefoil shaped window on the eastern elevation of South wing with its stone surrounds and clear, square leaded glass.



Figure 2.100: The northern elevation of the Chapel, the Claremont link and northern tower and part of Claremont as seen from Chapel Square. The Sacristy is located in the foreground to the Chapel. Note the Montezuma Bald Cypress (*Taxodium mucronatum*) and Statue of Our Lady to the right of the image.

2.3.4.2 Chapel

The chapel is the fourth chapel on the site. The first chapel at the site was located within Claremont, within the 'long room facing the Harbour', being the present Principal's office. This location was brief however and was replaced by a temporary weatherboard chapel located to the west of Claremont, designed by Hunt in 1883. It remained in use until 1888, after which time a room to the south of the main entrance in the Main School building, completed in 1888, was used as the chapel while the present, permanent chapel was being constructed. A fifth chapel on the roof of Barat Burn was in use between 1966-1990. Another, the Chapel of Mater Admirabilis, can be seen in historic photographs. One photograph also shows the Vercruysse timber altar and the painting of the Mater Admirabilis in it. The space used for this chapel has changed several times. (Refer also to Section 3 - Sacred spaces).

The Chapel was designed by John Horbury Hunt and completed in 1900 as the second major addition to the college complex. It is constructed of fine sandstone quarried on site from the present day grotto. The exterior was designed to complement the adjacent Claremont and Main School Building in an Early English / Gothic style.

Exterior

From above, the three main spaces of the chapel, namely the Chapel, Side / Stranger's Chapel on the south and the Sacristy on the north, are expressed by three traditional steeply gabled roofs, finished in Welsh slate with terracotta ridge capping tiles and small lead roof vents. The roofs are bound by a stone parapet with a simple moulded string course to the north and south elevations. Box gutters are hidden behind the stone parapets of the chapel, side chapel and sacristy, and flow into rainwater heads and rectangular downpipes, which are a mix of original and replacement copper items. The steeply pitched gable ends of the chapel, side chapel and sacristy are finished with a simple stone cross.

Similar to Claremont and the Main School Building, the Chapel is constructed of ashlar sandstone, with a sparrow pecked finish. A low plinth course on three sides is surrounded by a recently constructed gravel drainage pit. The western wall of the Chapel is connected to the main building behind.

There are four buttresses on the southern side of the chapel and five on the northern side, which extend over the roof parapet and are topped with a stone capping that bears a solid trefoil ridge. One of these buttresses on the northern side extends upwards to form a bell tower, topped with a simple stone cross. This bell tower differs from that originally proposed by Hunt, likely due to budget constraints. The early drawings by Hunt show a taller and more elaborate bell tower, with high turret extending well above the ridge

height. The existing bell tower is said to have been added by Hunt at his own expense after Reverend Mother Vercruysse's death. It acts as a memorial to her work and was named "*Rosario*" as she paced the length and breadth of the Chapel foundations while saying the Rosary.⁸ The bell has been in its position since its arrival in 1901.

Windows to the main chapel are centred to the bays formed between the buttresses and are four-light with a trefoil, quatrefoil or cinquefoil above, depending on the number of the bay in which they are located (bays are numbered from the east). On the northern elevation there are two two-light pointed arch windows at gallery level at the location of the organ. There is a smaller additional buttress spreading the weight of the stone floor in the gallery.

Two pairs of windows light the chancel at the eastern end of the chapel. All openings along the sides of the main chapel have pointed arch stone mouldings over, some terminating in a carved floral motif.

All windows are stained glass and feature differing stories and designs. These windows replaced the original windows, which were steel framed with diamond patterned glass and can be seen on some of the earliest photographs. Two of these earlier windows remain to the organ gallery at the western end of the chapel, as well as to the northern elevation to the sacristy. (Refer to Appendix C for more detail on the stained glass windows.)

The eastern elevation of the chapel is defined by the five-light lancet window that was gifted to the convent by former students in memory of Reverend Mother Vercruysse. To the exterior the windows have a rounded arch moulding over and single string course below the sill. A narrow ventilation opening is located towards the top of the gable. The laying of the foundation stone was celebrated by around 200 visitors in a ceremony that was performed by the Cardinal-Archbishop in 1897. It is located at the southeastern corner and reads "*This stone was blessed by Cardinal Moran November 28th 1897*".

Side / Stranger's Chapel Exterior

The side / stranger's chapel as constructed, differs from that initially proposed by Hunt in its smaller footprint, limited to a single bay, and north-south orientation. Hunt's initial proposal allowed for a larger chapel, extending across three bays and orientated in an east / west direction. The main feature of the chapel is a circular Gothic tracery rose window to the south with a rounded multifoil (six foils) centre forming a pentagram. The window has rounded moulding and a narrow vent over. Three decorative cast iron metal wall vents are located immediately above the plinth course. On the western side of the chapel is a narrow door and single window with rounded arched head.

⁸ Kincoppal—Rose Bay Facebook, 2019

Sacristy Exterior

The extent and form of the sacristy along the northern side has undergone several design iterations, since the earliest design for the chapel prepared by Hunt in 1884. A scheme developed in 1896 included the provision of Priest's sitting room, bedroom, lavatory and confessional at the western end, however these rooms were not constructed.

The current form of the sacristy is a wide and tall gable (Sacristan's Sacristy), orientated north-south, with single height wings extending on either side with stone parapet wall and flat corrugated iron or copper roofs. The detailing of the stonework to the façade is relatively simple. The pointed arch windows would appear to retain their original diamond pattern glazing, however unlike the chapel, do not include label moulds and stops. Two open porches at the eastern (includes toilet facilities) and western ends similarly have pointed arched openings. The western porch has an exposed timber ceiling and provides a link between the sacristy and Main School Building.

The sacristy is accessed from Chapel Square through a square headed stone arch opening. The door is timber framed and diagonally boarded. A small trefoil window in the gable and a simple stone cross to the centre of the gable end are the only decorative elements along this face. The two additional rooms that form part of the Sacristy have a three-light (Priest's Sacristy) and a four-light window (Priest's Breakfast Room) and buttress in line with the main chapel buttress. Pairs of high level cast-iron wall vents are located on either side of these windows.



Figure 2.102: The western and southern elevations of the Side / Stranger's Chapel with the circular Gothic tracery rose window.



Figure 2.103: The bell tower to the north of the Chapel is called "Rosario" and acts as a memorial to Reverend Mother Vercruysse.



Figure 2.104: Southern elevation of the Chapel, showing the division of the Chapel into bays, defined by the evenly spaced buttresses and the Side / Stranger's Chapel.



Figure 2.105: The foundation stone of the Chapel laid in 1887 in the south eastern corner of the building.



Figure 2.106: The eastern elevation of the Chapel as seen from Vaucluse Road, with the stone boundary wall in the front. The five-light memorial window to Mother Vercruysse defines this elevation.



Figure 2.107: Detail of original floor vent located above the plinth course.

Interior

The main entry to the chapel is through a wide pointed arch opening from the corridor on Level 2 of the main building. The western wall of the chapel consist of unfinished sandstone ashlar while the remainder of the Main School Building consists of rendered walls. On either side of the entrance is a small holy water font set into a trefoil pointed arch recess in the sandstone. The basin itself is made from white marble, and is round with a trefoil cavity. There are two standing quatrefoil patterns carved in the arch reveal at eye level that bear a trefoil cross. On either side of the door is an operable high-level vent.

The entry door to the chapel comprises of a timber framed double soundproof door, upholstered in vinyl with brass hardware, which does not extend up into the arch head; and a solid oak, full height arched double door with its original wrought iron door hardware. There is evidence in the stonework of the arch of a former frame above the outer door that would have enclosed the arch above the soundproof door. Modern exit signage is attached to the timber frame.

Internally, the chapel comprises a central nave orientated in an east-west direction, with centre and side aisles formed by the placement of the pews and the stalls. The chapel has dimensions of 100ft long by 28ft 8in wide⁹, with the height of the apex of the vault of 40ft.¹⁰

Similar to the exterior, the chapel also presents a simple structural interior. The walls are plain ashlar in a picked and rubbed finish, while the stone arches have a smooth finish. Architectural detailing and mouldings are kept to a minimum and include the pointed arch head mouldings over the eastern five-light windows, the main four-light windows on the southern and northern elevations, the doors to the sacristy and the two niches in the chancel. There are later quatrefoil carvings with trefoil-cross above the wall mounted copper candle holders which are engraved according to the class that donated them (eg “*Fourth Class 1946*”). There are fourteen painted, iconographic timber carvings spread along the southern and northern walls, each hung in a pointed arch recess. These recesses would appear to be later installations, as they are not evident on the earliest photographs of the interior. The carvings represent the Stations of the Cross, and were a gift of the school in 1900-1901. The artist is unknown. A small timber cross is mounted above the artworks. (For more detail on the Stations of the Cross, refer to Appendix D - Stations of the Cross)

The roof of the chapel is vaulted with a ribbed stone barrel-vault, said to have been the first of its construction type in Australia at the time it was built. It produces the major quality of the space, especially upon first entry and seen against Hunt’s marble altar and eastern window lights behind. The nave is divided into six ribbed bays corresponding to the external buttresses, with an additional smaller rib spanning in the centre of each bay. A Gothic style stone cornice delineates the ceiling from the walls.

The main body of the chapel is lit by the natural light filtered through the surrounding stained glass windows, as well as modern downlights, centered between each arch in the vaulted ceiling. There remains no evidence in the stone walls of the original wall mounted gas lights, as can be seen in the c1900-01 photographs. Two wall mounted and highly ornate sanctuary lamps are located in front of the altar, and would appear to be original. The vestibule at the western end has a ceiling formed by the stone slab floor of the organ gallery above. A stone string course on the southern and northern walls adjacent the entry is currently used as a shelf for certificates.

The sanctuary is raised from the nave by first one step for the holy table and then further east by three steps for the altar. On either side of the sanctuary are located highly ornate carved stone sculptures of Mary and Joseph. The original drawings by Hunt titled “*One of the two Altars at entrance to Sanctuary of the Chapel of the Convent of the Sacred Heart*”, shows the location of sculptures in relation to the sanctuary, original communion rail and kneeling step. This rail is no longer extant, and the statues act as the only visual divider. The c1900-01 and 1930s interior photographs of the chapel indicate that the former communion rail was of carved marble. Modern standing speakers have been placed in the corner between the sculptures and the adjacent walls.

There are two canopied stone niches on the northern and southern walls on either side of the altar, with carved mouldings and label stops representing foliage. The niche on the northern side holds an ornate gold chest, while that on the southern side remains empty. The floor of the sanctuary is white marble in large slabs with modern red carpet over. Similar carpet is laid on the platform under the holy table and as narrow runners on the north, south and west approaches to the altar. The remainder of the floor throughout the nave and side chapel is of solid tallow-wood parquetry, said to have been “*set in bitumen, and resting on a bed of cement concrete*” and all reportedly completed by Walter Knott, the school’s carpenter.¹¹ The aisle in the centre of the nave is covered in the same modern red carpet runner. The condition of the parquetry under could not be assessed. The historic photographs indicate that the parquetry below the central aisle is in a Versailles pattern. The parquetry floor to the remainder of the nave is exposed below the pews and is in a herringbone pattern, while that to the side chapel is in a stack bond.

The main five-light stained glass window at the eastern end was designed and manufactured by Hardman of London and was gifted to the convent by former students. A plaque behind the altar, located within a recessed stone niche on the eastern wall, reads: *In the memory of Reverend Mother Vercruysse this window is erected by the following Children of the Sacred Heart*, followed by 85 names. A smaller plaque in the same style directly below reads: *Pray for the repose of the Souls of May Condon, Beatrice Cronin, Ethel Egan, Agnes Heaton, Mary Spruson, Gertrude Toohey*.

Originally all windows except for the eastern window contained tinted cathedral glass in a diamond pattern, which was later replaced with the existing stained glass windows as new windows were donated.

Hunt’s original drawings indicate two options for the windows, either quarry glazing with lead colour glass or “*subject glass*”. This specification was for the four-light windows (to each be taken as a group), the single light windows in the main chapel and the rose window in the side chapel. The windows to the organ gallery were identified as iron casement-hung frames, similarly in subject or quarry glass. The new windows depict iconography, religious scenes or commemorate specific people and events. Original quarry glass windows remain to the organ gallery, and to the northern elevation of the sacristy.

The individual scenes and approximate year of installation of the current stained glass windows is detailed in Appendix C. It is important to note that the location of windows is not symmetrical and the type and number of lights within each is not mirrored on the southern and northern elevations, i.e. they do not face each other. Some of the windows operate as hoppers or awnings in order to provide ventilation. Stone window sills internally are steeply angled, in order to admit more light. The main four light windows on the southern and northern elevation are internally recessed within a wide pointed arch opening.

Although Hunt had originally designed all of the furniture, the polished oak pulpit, confessional and the stalls along the northern and southern walls were sourced from the Society’s Sacre Coeur Convent in the Rue de Varenne, Paris.¹² As such, these items predate any of the interior detailing designed by Hunt and are highly ornate carved oak. An exact date for the pieces could not be established as part of this report, however they were installed in the chapel at Rose Bay in 1905. The timber altar in front of Hunt’s high altar is that brought out to Australia by Mother Vercruysse in 1882. It was used at Rose Bay until 1909, when it was installed into the Chapel at Kincoppal, Potts Point. After its closure in the 1970’s, the altar was relocated to St. Johns College, Sydney University, and was returned to Kincoppal-Rose Bay in 2000.

The Puget et Fils organ as well as the Lepaute clock in the Main School Building are said to have come from the Convent at Quadrille, near Bordeaux at the same time.¹³

It would appear that the pews were acquired on two separate occasions. A photograph published in the 1905 edition of Art & Architecture shows four rows of simple timber desks with Bentwood Chairs. They are placed on either side of the nave in the back rows of the chapel. In 1922 a Mr Martin Meagher had pews manufactured locally, designed to harmonise with the chair stalls and it is thought that this donation was for the pews in the Rose Bay Chapel, to the rear of the nave. The existing pews have carved timber detailing of decorative foliage, standing quatrefoils and trefoils in the back rest.

9 ‘Freeman’s Journal’, 4th December 1897, p.18
10 ‘Catholic Press’, 4th May 1901, p.24

11 “Kincoppal-Rose Bay School Conservation Analysis & Conservation Guidelines”, Clive Lucas Stapleton and Partners Pty Ltd, July 2002

12 The Convent of the Sacred Heart in 77 Rue de Varenne, Paris, formerly the Hotel Peyrenc-de-Moras and Hotel du Maine is now known as Hotel Biron and houses the Musee Rodin. It was completed in 1732, was sold to the Society in 1820 and has been used as the museum since 1919.
13 The exact location of this convent could not be established and it is unknown how much of the original fabric remains. Research conducted by the school suggests most of the original convent has been heavily altered and adapted to apartments. (“Discovery of the Sacred Heart Chapel in Bordeaux - original location of the 1890 Puget organ”, Open Gate, June 2013)

Other furniture includes a modern lectern located adjacent to the sculpture of Joseph on the southern side of the nave, as well as loose furniture such as stools, low tables and single kneeling stands stored below the pulpit and under the gallery. Most of these items repeat the trefoil and quatrefoil detailing and designs evident in the stonework. A large moveable timber cross sits to the side of the high altar in the chancel.

A terracotta tablet was set in a cavity in the bed of the memorial stone (instead of the usual parchment record placed in a bottle) in 1897. It was inscribed by Horbury Hunt and can be found in the recessed niche under the eastern windows behind the altar, reading:

Foundation stone of the Chapel of the Convent of the Sacred Heart. "Claremont" – Rose Bay – Sydney. Was set in place by His Eminence Patrick Francis Cardinal Moran. Archbishop of Sydney. To the Honour and Glory of God. On the 28th Day of November in the year of Our Lord 1897.



Figure 2.108: The main entry to the Chapel from Level 2 of the Main School building. Note the unfinished sandstone ashlar wall adjacent rendered walls.



Figure 2.109: Detail of the marble holy water font set into a trefoil pointed arch recess in the sandstone adjacent the entrance doors to the Chapel.

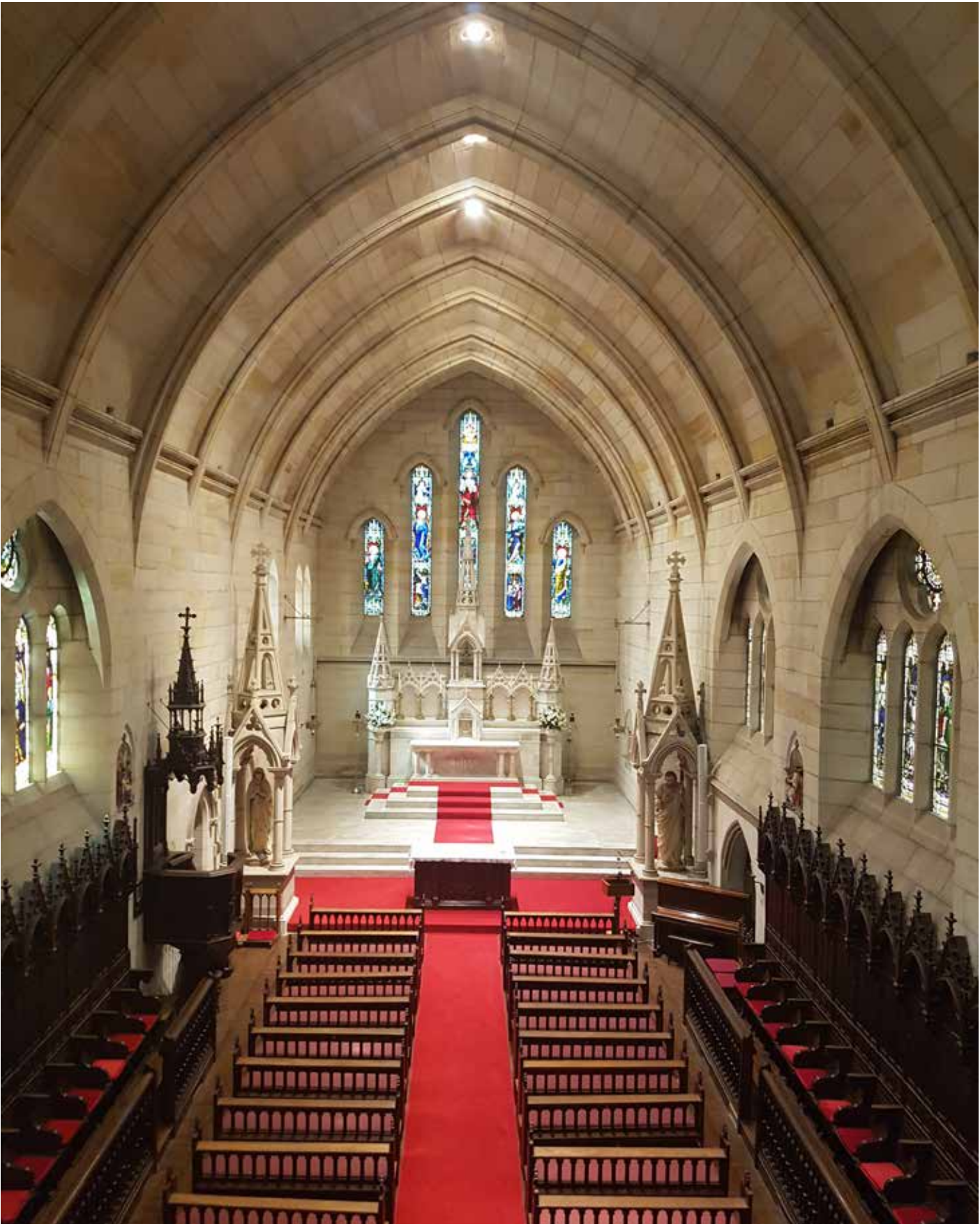


Figure 2.110: A view of the Chapel as seen from the organ gallery looking east towards the original Hunt designed marble high altar and memorial five-light stained glass window. The ribbed, stone barrel-vaulted ceiling is the defining architectural feature of the Chapel.



Figure 2.111: Statue of St Joseph on the southern elevation of the Chapel, gifted by Mr Beirne.



Figure 2.112: Statue of Our Lady on the northern elevation of the Chapel, gifted by Mrs Vaughan.

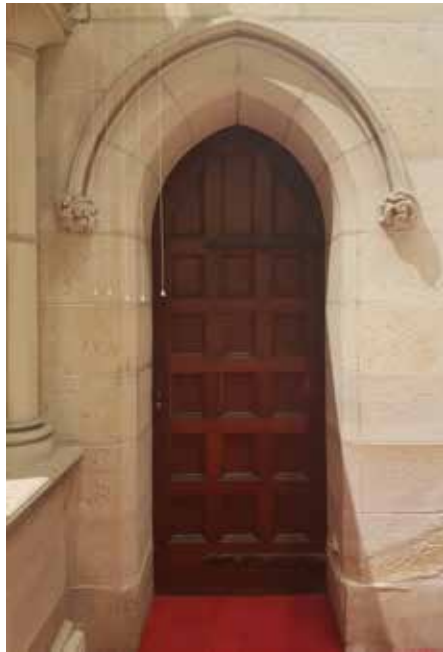


Figure 2.113: Original door to the Sacristy, thought to have been made by the school's carpenter Walter Knott.



Figure 2.114: Detail of the memorial plaque for the eastern main five-light stained glass memorial window.



Figure 2.115: The northern canopied stone niche adjacent the high altar, holding an ornate gold chest, part of the moveable heritage collection.



Figure 2.116: The 1897 terracotta tablet set in the wall of the Chapel by Horbury Hunt.



Figure 2.117: Detail of the original entry door to the Chapel and later soundproof vinyl door.



Figure 2.118: Detail of the original wrought iron hardware to the interior of the Chapel.



Figure 2.119: Detail of the hardware to the exterior of the Chapel, facing the Main School Building corridor.



Figure 2.120: The stalls along the northern wall, originating from the Sacred Heart Convent in Paris.

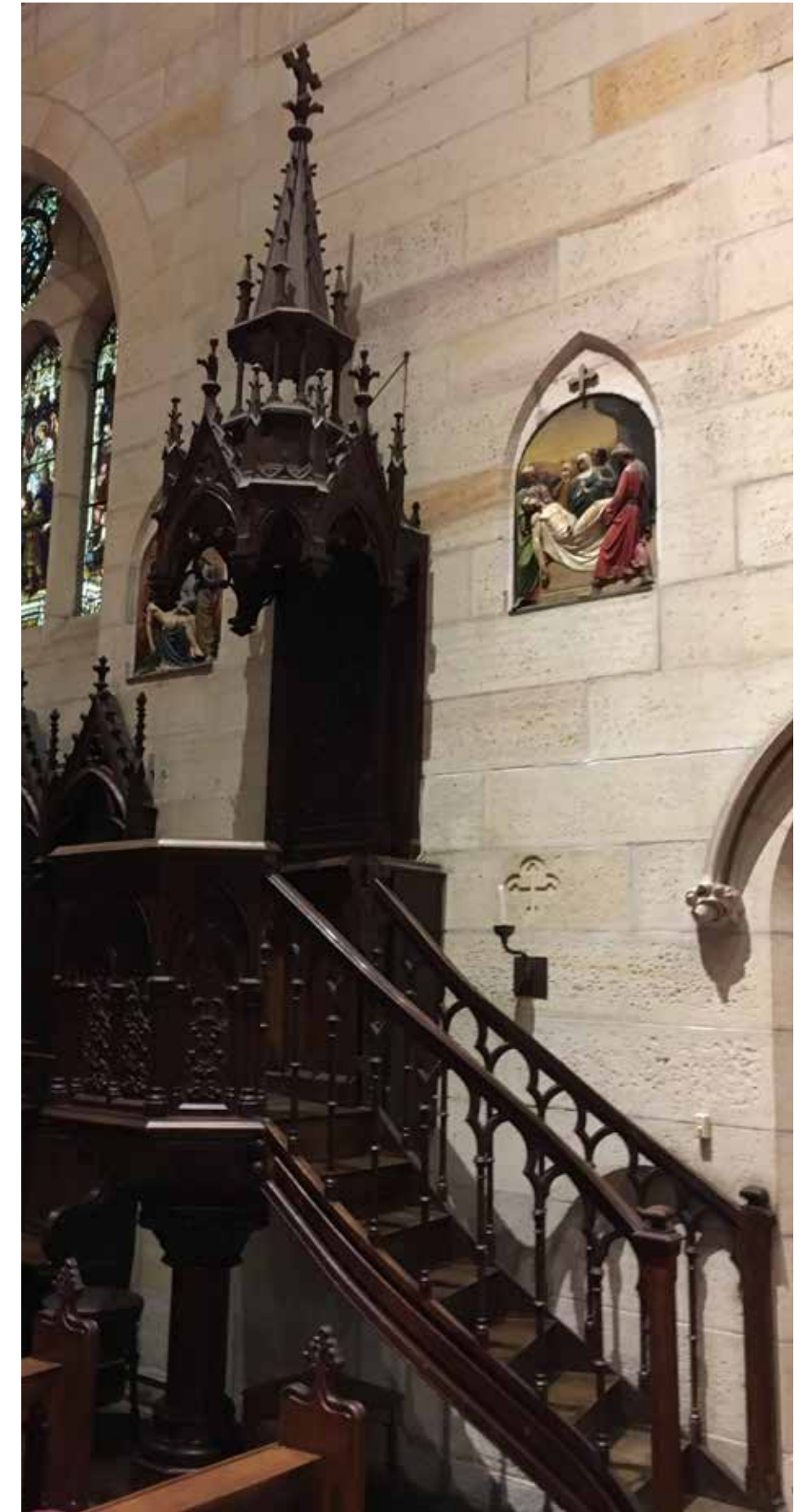


Figure 2.121: The highly ornate carved polished oak pulpit from the Sacred Heart Convent in Paris. Note also the Stations of the Cross in the background.



Figure 2.122: The main stained glass window in the Stranger's Chapel, titled 'The Star of David', a memorial to Roger Henry Makinson, who died in Gallipoli.

The Side / Stranger's Chapel Interior

The side / stranger's chapel on the southern side of the Chapel is designed as a small transept, accessed from the main space through a large archway and sectioned off with a low stone wall and later decorative iron rail. A low passage spanning one bay of the chapel is located south of the side chapel, which is currently used for storage of audio equipment and the like. A piano is currently placed south of the arch, near the opening to the alcove.

The Stranger's Chapel, like the main chapel has tallow-wood parquet flooring in a stack bond pattern. The chapel ceiling features painted timber scissor trusses with timber lining boards above. The chapel is lit through the stained glass tracery rose window at the southern end, as well as modern fluorescent light fittings suspended from the trusses.

The windows are dedicated to Roger Henry Makinson, who died in Gallipoli in 1915 and Margaret Frances Makinson, his mother, who died in 1927. (Refer to Appendix C for more information on the stained glass windows.)

A plaque on the western wall of the chapel reads:

The Chapel of St Madeleine Sophie

*Statue: In Memory of Florence Lane Mullins (née Barlow),
Florence Kenna (née Riley), Violet Ehrig (née Jackson)*

Altar: The Gift of Susan Witton Flynn E. de M

Benches: The Gift of Mrs G. S. McKinnon

A statue of St Madeleine Sophie Barat is located within a canopied niche midway along the eastern wall. The niche features a decorative hood moulding with label stops supported on engaged columns on either side. The statue is of white marble and was reportedly imported from France.

The benches and chairs in the side chapel are of a different design to the pews in the main chapel.

The side chapel appears to be largely disused, and is currently being used for storage of furniture and loose items. The confessionals are placed at the rear, and do not seem to be presently in use.



Figure 2.123: The Stranger's Chapel, with the statue of St Madeleine Barat, confessionals at the rear and the decorative iron rail in the foreground.

Sacristy Interior

The sacristy is accessed via two pointed arched timber doors with wrought iron door hardware, including cross garnet hinges on the northern side of the Chapel. The sacristy comprises three main rooms, (from west to east) the Priest's Breakfast Room, the Priest's Sacristy and the Sacristan's Sacristy. At the eastern end is a separate 'Man's Room' and toilet access from a small porch. The door openings to the sacristy have chamfered edge arch profiles and carved floral label stops to either side of the moulding above. Door joinery between the three main rooms is timber paneled, being of cedar, similar to that in the Main School Building. A single door from the Sacristan's Sacristy to Chapel Square is ledged and framed with diagonal boarding. All doors have wrought iron strap hinges.

Internally, the largest space, the Sacristan's Sacristy features painted timber scissor trusses with timber lining boards above, identical to the Stranger's Chapel. The tallow-wood parquet in stack bond pattern continues throughout the space. A massive stone dividing wall extends upward to support the bell tower above. Behind this wall are the toilet facilities and a separate basin with marble top. At the base of the bell tower, and recessed into the stone, is a holy water font with marble top and carved trefoil in the stone above.

In comparison, the Priest's Sacristy is far more restrained, with a simple exposed timber boarded ceiling and exposed stone walls.

The natural light, filtered by the original diamond-patterned glazing is aided by modern fluorescent lighting throughout the spaces.

The sacristy reportedly holds the convent's valuables such as the chalices, platens and the vestments. Multiple large timber storage cupboards also hold altar linen, candles and other items associated with the chapel use. Moveable heritage items of note in this space are an ornately carved oak kneeling stand, which bears the crest of the Sacred Heart and inscription "Priez pour Louise de Lauret"; and a small figurine of the Mater Admirabilis, gifted by the Sheldon Family.



Figure 2.124: The confessionals, originating from the Sacred Heart Convent in Paris, are currently stored in the Side / Stranger's Chapel.



Figure 2.125: The exposed trusses in the Sacristan's Sacristy, similar to those in the Side / Stranger's Chapel.



Figure 2.126: Recessed niche with marble font and stone carved trefoil above in the Sacristan's Sacristy.

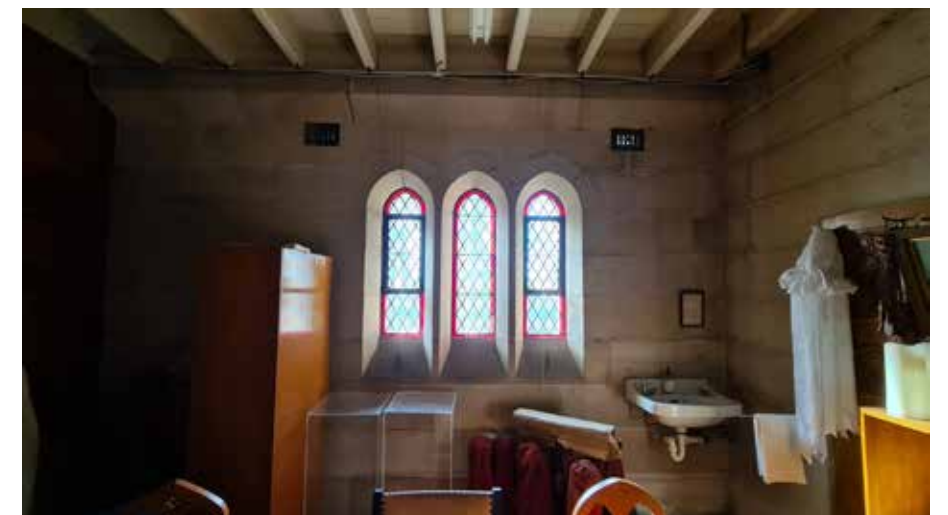


Figure 2.127: View of the northern elevation in the Priest's Sacristy.

The Altar

The high altar is constructed from stone and white Italian marble. It possesses highly decorative carved detailing, predominantly with the standing trefoil and standing quatrefoil patterns as well as floral designs such as flowers, grapes, vine leaves and wheat. The marble was brought from Italy in large hewn blocks and worked on site by Holdsworth, Macpherson and Co.'s marble masons. According to newspaper reports, one of the marble blocks broke as it was being unloaded from the ship in Sydney Harbour. Therefore, delaying the finishing of the altar as a new block had to be ordered and shipped from Italy. As such, the oak altar gifted by the Vercruysse family and used in the earlier chapels at the site were used in the opening of the chapel. The marble altar was gifted to the Convent by the Hughes family and designed by Horbury Hunt. It was described in an article on the architecture of the chapel in 1901 as follows:

The length of the reredos is 17ft., and the height from the floor level to the top of the cross surmounting the spire of the throne is 27ft. The altar table is of one slab of beautiful white marble 6 1/2 in. in thickness. The canopy stone of the throne is cut out of the solid, the rough hewn block being a cube of more than 3ft. The spires of the throne and two other spires are all pierced, allowing the gorgeous colouring of the east window to be seen through them.¹⁴

At the centre of the altar is the tabernacle, framed by an elaborate marble case, the gable of which features the crest of the Sacred Heart. The crest consists of a carved symbol of the Sacred Heart of Jesus (surrounded by a crown of thorns) and the Immaculate Heart of Mary (pierced by a sword), depicted in the Alliance of the Hearts of Jesus and Mary. The tabernacle door in the high altar is of gold with a relief design of a bird. The bird piercing its heart to feed her young with the spilled blood symbolizes Christ's love and sacrifice. The tabernacle is supported on a single thick slab of marble that is supported by two pairs of twin columns. Between these columns a Christogram 'HIS' is carved into the marble, a monogram symbolizing Jesus Christ. The Holy Table in front of the altar on the lower platform bears the same letters, carved in the timber.

Three octagonal and pierced spires, one at each end, and a central higher tower create the dominant form of the altar. The central tower holds a brass crucifix for ceremonies. Other loose items that form part of the high altar are six golden candle holders. Two sets of stairs at the rear of the altar meet in the centre and have an iron handrail.

The oak altar that was brought out to Australia with Mother Vercruysse in 1882, was donated back to the school by Patricia Horseley and family in 2000 and is presently located within the Chapel, in front of the high altar.



Figure 2.128: High altar, designed by Horbury Hunt, in front of the memorial five-light stained glass window to Mother Vercruysse. The timber altar in the foreground is that which was brought out to Australia by Mother Vercruysse, a gift of her family, in 1882.

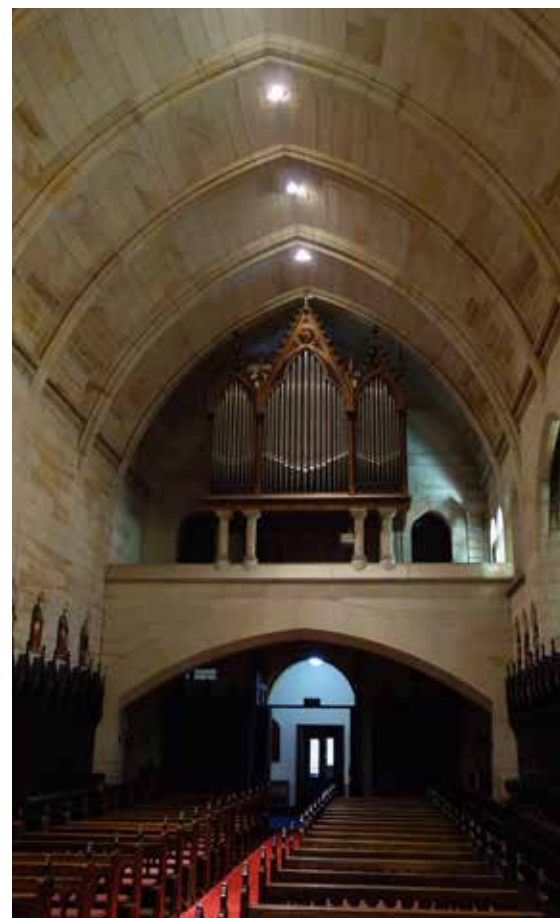


Figure 2.129: The organ gallery at the western end of the Chapel. Note the single span arch of the supporting structure.

Organ Gallery

The gallery for the organ at the western end of the Chapel is accessed through two panelled oak doors on level three in the main block. The doorways have pointed arches and the infill panel bears a timber quatrefoil pattern on both sides. These panels are pierced with a timber lined ductwork, however whether this ductwork is still in use is unknown. A secondary architrave to the passage side would indicate that the current panelled doors are later (albeit early) replacements. The gallery has a stone balustrade and stone floor, supported on a single span arch. The front of the organ is supported by four stone columns, designed by Hunt.

In addition to the organ and console, the space holds several timber benches, shelves for music and a timber ladder for access to the organ above. Modern downlights and mirror have been attached to the original oak case for the organ.

Organ

The chapel organ was originally constructed in 1890 by French organ building firm Theodore Puget Pere et Fils in Toulouse, located at the Sacred Heart Convent in Rue de Cauderan, Angoulême in Bordeaux, France.¹⁵ After the convent's closure by the French Government, it was sent to Australia and re-erected at the convent chapel by Sydney organ-builder Charles Richardson in 1906.

The case is made from carved oak, and the pipes were originally made from polished block tin. Part of the case was altered to accommodate the elevated position of the organ on the stone pillars in the organ gallery. The side panels were said to be a mix of different timbers, as the original good panels of the case were used to construct the ceiling over the console, a highly visible area compared to the sides. In order to perform in the new space, the action and mechanism of the organ were altered.



Figure 2.130: The panelled oak door as seen from the organ gallery and unsympathetic ductwork piercing through the panel above the door.

¹⁴ Catholic Press, 4th May 1901, p.24

¹⁵ "Chapel of Kincoppal-Rose Bay School of the Sacred Heart, Authentic French Organ Restored to Sydney", Sydney Organ Journal, Spring 2011, available at sydneyorgan.com/Puget.html

In 1906 the organ was described as containing the following:

The organ has two manuals, CC to G, 56 keys, and independent pedal organ, CCC to F.

The great organ contains: - Bourdon, 16ft., tone CCC to G, 56 pipes; flute, 8ft., tone CC to G, 56 pipes; salicional, 8ft., tone CC to G, 56 pipes; prestant, 4ft., tone CC to G, 56 pipes; trumpet, 8ft., tone CC to G, 56 pipes; clarion, 4ft., tone CC to G, 56 pipes;

The swell organ contains: - Harmonie Bourdon, 8ft., tone CC to G, 56 pipes; gamba, 8ft., tone CC to G, 56 pipes; voix celeste, 8ft., tone CC to G, 56 pipes; flute, 4ft., tone CC to G, 56 pipes; oboe, 8ft., tone CC to G, 56 pipes; vox humana, 8ft., tone CC to G, 56 pipes.

The pedal organ contains: - Contra bass, 16ft., tone CCC to F, 30 pipes.

*The couplers are actuated by pedals and are swell to great, swell to pedals, to great to pedals.*¹⁶

The organ is the dominant feature in views from the chancel and nave towards the west. The organ is centred within the façade between the two arched access doors from the main building and is supported in two pairs of stone columns. Similar to the high altar, the front organ case facing the nave and chancel also bears the carved symbol of the Sacred Heart of Jesus (surrounded by a crown of thorns) and the Immaculate Heart of Mary (pierced by a sword) in the Alliance of the Hearts of Jesus and Mary. This is the crest of the Sacred Heart.

In 1955 the musical periodical The Canon, reported that “*the organ is not in good repair, nor even in tune*”¹⁷, setting in motion the second major reconfiguration of the organ. The original façade pipes, action, wind chests, original forged iron parts and elegant oak console with exquisite fittings were discarded and replaced as was the common practice at the time.

Fortunately, the original brass inlaid rosewood name plate was retained and reinstated. It reads: “*Théodore Puget Père et Fils, Toulouse, 1890*”.

The third and latest major restoration works commenced in 2005 and were completed in 2011, which included major restoration and reconstruction to original specification and detail. In the works, parts of disused and disassembled Puget organs from other religious institutions were recycled for the Rose Bay organ. Pieces such as the straight flat pedal board, foot rests and iron accessory pedals were replaced such that they are more closely aligned with the original design of the organ before the second major alteration. The console, originally located under the organ with the organist facing the altar, was rotated at this time such that the organist presently faces the wall, with the nave and chancel behind.

The current specification for the organ is as follows:¹⁸

Grand-Orgue		56 notes CC- g
Bourdon	16	A
Montre	8	
Salicional	8	
Prestant	4	
Trompette	8	+Enclosed
Clairon	4	+Enclosed
Récit		56 notes CC- g
Bourdon Harmonique	8	
Viole de Gambe	8	
Voix Céleste	8	(TC)
Flûte Octaviant	4	++
Hautbois-Basson	8	++
Voix Humaine	8	
Pédale		30 notes CC- f (straight and flat)
Soubasse	16	A (operated by hitchdown pedal)

Stops affected by ventils are labelled in red on the console

Accessory pedals etc from l to r:
Orage
Bourdon de Péd 16'
Tirasse Grand-Orgue
Tirasse Récit

Expression:
Anches G-O (balanced)
Expression Récit (balanced)
Anches G-O+
Anches Récit++
Accouplement G-O/Récit
Trémolo

++ stops brought on by the ventil Anches Récit
+ stops brought on by the ventil Anches Grande-Orgue



Figure 2.131: The organ console, originally facing the altar now faces the wall, with the nave and chancel behind in the main Chapel space.

Restoration and enhancement of the Chapel

Other repairs and restoration work of the chapel in the recent past have been initiated by the members of the Chapel Society, and include:

- Professional cleaning and glazing of the brassware, all the vases and candle stands, the large urn stands, the tabernacle door and altar vessels.
- Re-plating of the plaque to the School foundresses at the entrance to the Chapel and placing of the small plaque of St Madeleine Sophie’s staff inside the Chapel.
- Restoration of the 1882 painting of “*Mater Admirabilis*”.
- Purchase and installation of a microphone and PA system.
- Professional cleaning of the Stations of the Cross and the statues of Mary and Joseph.
- Discreet electrification of the Sanctuary lamps and provision along the kneelers of the benches. The two latter were donated by the late Sister Leila Barlow RSCJ and the late Kay Rémond respectively, both foundation members of the Chapel Society.
- Provision of cushions for all the benches. (A combined gift of The Chapel Society, Parents and Friends Association, NSW Sacré Coeur Association and the School.)
- New bronze medallion honouring Revered Mother Fébronie Vercruysse and John Horbury Hunt, and fund the restoration of the antique French reliquary of St Victor, martyr, in the Sanctuary, and the purchase of several sets of new vestments. (Gift from the Class of 2000 who donated the entire proceeds of their Vale Ball.)
- Professional cleaning of the antique stalls and pulpit and repair of 26 seats and prayer book supports. (Donation from the 2002 Vale Graduation Ball Committee.)
- Professional restoration and cleaning of all the stained glass windows from 2003-2012.
- Restoration of the pulpit (2004).
- Restoration of the organ between 2005 and 2012, involving the dismantling of the organ for transport to France, with work being undertaken by three French organ builders.¹⁹

16 Catholic Press, 15th March 1906, p.29

17 The Canon, July 1955, p.468

18 <https://www.sydneyorgan.com/Puget.html>

19 Puget Organ Restoration, available at <http://www.puget-organ-restoration.org.au/chapel.html>

Chapel Condition

Overall, the chapel is well maintained and in good condition. Some blistering and erosion of the stonework from rising damp exists to the lower courses in the chancel. Modern installations such as exit signs, fire alarms, AV equipment and speakers have been generally sensitively chosen and installed such that they do not visually dominate the space. Similarly, the light fittings have been installed so as to minimize disturbance from cabling runs.



Figure 2.132: Image showing some of the blistering and erosion of the stonework from rising damp.



Figure 2.133: Detail of the base of the Statue of St Joseph before conservation works.

Chapel Moveable Heritage

The chapel contains church furniture, furnishings and stained glass windows as well as a number of religious valuables, memorials and items of historical importance, as listed below. It should be noted that this list is not exhaustive, and has been compiled from documentary sources as well as site inspections. Where known, their provenance or donor is noted.

Item	Donor / Provenance (where known)
Bible (unseen)	
Chest - the Reliquary of St Victor	Convent at Lyon, 1905
Bell	
Original reading desk (unseen)	
Holy Table	
Marble communion rail (removed)	
Tablets and plaques	
Records (unseen)	
Memorial stained glass – refer to Appendix B	
Chalices, some jewel lined, others made of gold (unseen)	
Historic and modern (chasuble) vestments (unseen)	Historic: cloth of gold (humeral veil) from France with delicate design of the Holy Spirit; Modern: one from Uganda, another from Poland (both are white cloth with detailed embroidery around the collar)
High Altar	Mr John Hughes
Gold Monstrance	Mrs John Hughes
Gold tabernacle door	Mrs Oxenham
Stations of the Cross	Gift of the school 1900-1901
Statue Our Lady	Mrs Vaughan
Statue St Joseph	Mr Beirne
Statue stone canopies	Mr Craven
Pews / Chapel benches	Mr Martin Meagher
Sanctuary lamps	Lizzie Dalton and Rosie McKillop
Stalls, pulpit & confessional	Convent of the Sacred Heart, Rue de Varenne, Paris
Organ	Convent of the Sacred Heart, Rue de Cauderan, Quadrille, Bordeaux

Item	Donor / Provenance (where known)
Canonical candlesticks & crucifix	Mrs Sheldon
Red carpet for aisle	Mr McGee (father of Sister McGee)
Two oak prie-dieu	Mr and Mrs O. J. McDermott (for the 25th anniversary of their daughters at Rose Bay
Two alabaster flower bowls	Macrae family (to mark Sister Mairi's ceremony of vows)
Two oak prie-dieu	Macrae family (to mark sister Nita's ceremony of vows)
Two standard brass flower bowls	Mr A. A. Rankin
Pairs of brass jardinières	Mr E. Dalton; Mr T. V. Woodlock; Sister Ivia Maher
Total renewal of the organ	Rose Bay Association for the 75th anniversary of the school
Two oak chairs	Mrs W. J. Spruson (in memory of the First Communion of Joan and Lucy)
Statue of St M. Sophie in the side chapel (Stranger's Chapel)	Friends of Mrs T. Lane Mullins (F. Barlow), Mrs Ehrig (Violet Jackson) and Mrs Kenna (Florence Riley) - 1946
Carved stone altar in the side chapel	Mrs J. Loneragan (Susan Flynn), 1946
Bronze candleholders for the consecration crosses	Senior classes of 1946
Re-gilding of tabernacle door	Mrs Starr (Denise Carroll) - 1946

2.3.4.3 Claremont

Exterior

Constructed in 1851, Claremont originally appeared as a single storey dwelling with central octagonal tower and entrance porch facing Vacluse Road. Due to the slope of the land, a basement level was able to be incorporated, such that from the west the building appeared as two storeys. At this time the building was of sandstone construction, with a double hipped roof of slate and with two central chimneys each with three chimney pots. A concave lead or copper verandah with timber posts encircled the main building on three sides (east, north and west), and was enclosed at the north eastern corner creating a conservatory. On the western side this verandah was supported by a stone loggia with semi-circular arched openings. Unfortunately, little is known of the arrangement of the southern side of the 1851 Claremont, with the exception of the 1853 survey, which indicates a narrow projection. A sketch by Rose Thorne from 1866-1877, and a historic photograph from this time shows a two storey wing on this side, similarly of sandstone construction and with a hipped roof.

In 1882 the building was refurbished for the Thomas family, and it would appear that the general footprint of the 1851 building was retained at this time. Nonetheless, the octagonal tower, hipped roof and eastern side of the verandah were removed and the existing entrance porch, stair, second floor level (Level 3) and gable roof were constructed. A new gable roof was constructed also finished with slate and featuring timber gable brackets. On the southern side Hunt added a second stairway (likely for staff) as well as a small WC, and this latter is noted as a 'patent W.C.' in the 1882 sale notice.

It is this 1882 appearance of Claremont that largely remains, albeit somewhat absorbed in to the 1888 main school building to the south and the twentieth century Noviceship wing additions to the north. As such, only the west and east (part) elevations of the 1882 Claremont remain evident externally. Elements from this time include the sandstone ashlar walls, gable roof, sandstone chimneys (two of three), copper rainwater goods, timber eaves and gable brackets. In the early 1920s new accommodation was installed into the attic, and the present dormer windows and sash windows at each gable end (requiring modification of the timber gable brackets) date from this time.

Access to Claremont is presently internal via the reception within the main school building, however the former main entry remains fronting on to Chapel Square (former Queens Square). A pair of timber framed and ledged doors encloses the 1882 open entrance porch, and a small Celtic cross has been placed above the entrance. Windows at ground level are multi-paned (6 panes per sash), and their finer profiles and timber shutters likely indicate they have been retained / reused from the 1851 building. Windows at first floor (Level 3) have a simpler profile and date from 1882. A large leadlight tripartite window is located adjacent the entrance porch, providing light to the stair (refer below for further information).

At the southern end of the building and extending along the northern elevation of the Chapel, a set of stone steps leads down to a light well at basement level. Windows at this level are similarly multi-paned sash (6 panes per sash). However there is evidence in the alignment of the stone jointing pattern of at least three stages of construction (possibly 1851, 1860s and 1882). At ground level, Hunt's 1882 stairwell extension has been modified, and a wide arched opening provides entry in to the present foyer to the Hughes Centre. It is unknown when this opening was created, and a concrete and stone bridge extends over the lightwell to provide access. The three small window openings at Level 3 appear to be original, however at the upper southeast corner there is evidence in the stonework that this corner has been raised, the roof slope made shallower and the chimney removed (date unknown). The sash window adjacent also appears to have been raised within the wall.

The western elevation of Claremont similarly retains its mid nineteenth century character. In particular the open timber verandah and stone loggia at basement level and regular pattern of timber sash windows. The verandah above appears to have been rebuilt, and has a simple skillion roof form clad with corrugated iron and new timber posts. The original sandstone paving slabs and cast iron balustrade, reportedly to a design by Henry Shaw, have been retained and reused. (Note the adjacent modern walkway to the Hughes Centre incorporates salvaged cast iron balustrade panels.)

In a similar manner to the eastern elevation, the windows on Level 2 are multi-paned (6 panes per sash) and feature finer mouldings and shutters, while those above on Level 3 are double paned and have a simpler profile.

The original / early two storey wing at the southwest corner of Claremont was extended in the 1930s with an additional storey (at Level 3) containing two offices fronting onto a narrow verandah on the western side. This extension required the removal of the hipped roof, and its replacement with a shallower profile, currently clad in copper sheeting and with copper gutters. The external sandstone ashlar walls were extended to create the balustrade for the new balcony. The earliest photographs indicate that this balcony may have been enclosed, however no evidence remains. The verandah has timber posts, the southern bay of which is enclosed with glazing and a fibre cement ceiling. External walls are clad with timber shingles and these have a stained finish. Fenestration is of a style typical of the 1930s, and doors are timber panelled and retain their original brass hardware, while the windows are timber framed sash.



Figure 2.134: Western elevation of Claremont, with the 1851 stone arched loggia (Level 1) and verandah above (Level 2). The Hughes Centre balcony and covered way to Cloister Courtyard are visible to the far right of the image. Level 3 with the four sash windows and the hipped roof were constructed as part of Hunts 1882 remodelling of the building. The dormer windows were added in the 1920s. The timber shingled balcony and rooms behind on Level 3 were added in the 1930s.



Figure 2.135: Timber gable bracket and screen on the northern elevation at Claremont.



Figure 2.136: Stone arched loggia on Level 1, with the stone flagged floor of the verandah above. Note loose material and furniture stored in front of this elevation.



Figure 2.141: Level 2 verandah with stone flagging, looking south towards the Hughes Centre.



Figure 2.142: Timber shingled wall to the Level 3 verandah / balcony.



Figure 2.143: Detail of the cast iron balustrade to the verandah on Level 2, reportedly designed by Henry Shaw.



Figure 2.137: View of the eastern elevation of Claremont (centre) and the southern elevation of the Noviceship wing as seen from Chapel Square. The statue of Our Lady can be seen in the foreground.



Figure 2.138: Stone steps leading to the Claremont basement (Level 1).



Figure 2.139: View looking up the stairs towards Chapel Square.



Figure 2.140: View of the south eastern elevation of Claremont and light well.

Interior

It is likely that the general layout of the basement and ground floor levels dates from the original construction of Claremont in 1851, although this is not able to be confirmed from the existing documentary and physical evidence. Ground and first floor levels (Level 2 and 3 respectively) have individual rooms located on either side of a central corridor. This corridor links to the 1888 main school building to the south and the present Reception and administration located within the 1957 Noviceship wing and 1976 Science Block, to the north. The ground floor of Claremont contains offices for the Principal and her PA which open out onto the balcony overlooking the Harbour. These rooms appear to have been heavily modified (although in a sympathetic style) with the removal of a dividing wall, and installation of a new glass partition wall. A modern bathroom is located between these two rooms, which was formerly the location of a narrow stair between ground and basement floors. On the eastern side are two large meeting rooms, and a kitchenette. The floor layout is largely replicated at first floor level. Generally internal finishes include plastered walls and ceilings and profiled cornices, all thought to date from the reconstruction of Claremont by Horbury Hunt in 1882. Generally, the profiles of cornices and skirtings at first floor level are of a simpler profile than those at ground level. Fireplaces would appear to be located in their original 1851 locations on either side of the central corridor. At ground level the white or black marble fireplace surrounds and mantle have a finer detail, and it is likely they date from the mid nineteenth century, while the mid grey fireplace surrounds at first floor have a simpler detail, and date from the Hunt's 1882 refurbishment.

The 1882 entrance porch has been enclosed by a set of timber boarded doors creating a new foyer space, accessing a large office within the 1928 Noviceship wing. There is no evidence remaining of the 1851 octagonal shaped tower at the location of the main entrance. Evidence of the former 1882 entrance porch includes the exposed sandstone walls, marble floor and door thresholds and coffered ceiling. A single narrow window with arched head on the northern side also dates from 1882, however the timber and glass infill and adjacent door date from the 1928 Noviceship wing extension.

The main stair is a Hunt design, and is polished cedar, featuring decorative turned balusters and newel posts. The stair itself is carpeted and modern nosings have been applied such that it was not possible to ascertain the condition of the stair treads below. The leadlight glass panes of the tripartite window at the stair landing is separated by fine sandstone mullions and rails. It dates from the 1882 reconstruction of Claremont as a private residence for the Thomas family by Hunt. The leadlight panels features geometric patterns of diamonds, circles and triangles, as was typical of Victorian era leadlight.

Much of the door and window joinery at ground and first floor level would appear to date from the 1850s Claremont, or the 1882/1888 Hunt modifications. The front door, including the architrave, appears to be a Hunt design dating from the 1882 reconfiguration of Claremont as a private residence. It is timber panelled in pairs or triples and with deep bolection moulds. This door has an early rim lock and later (1920s) bronze knob. Internally most other door openings at ground level would appear to be 1882 modifications by Hunt, and typically have wide architraves. The door leaves themselves however are two panelled, a typical style of the 1840-50s, indicating they may have been reused by Hunt from the 1851 Claremont. At least one panel in each door has been replaced with glass for security reasons. A door from the stairwell at ground floor level appears to retain fabric from all three construction periods, including the 1850s door leaf, 1882 Hunt architrave, and 1888 Hunt fanlight, likely installed for the refurbishment of Claremont from private residence to school / convent. Of note is a set of fine glass French doors with side lights and timber panelled internal shutters and reveals within the current office for the PA to the Principal, which would have once opened out onto the northern verandah of the 1851 Claremont, seen in the earliest historic photographs. Doors at first floor level are four panelled, one of which has been replaced with glass, and the architraves match those at ground level, indicating these are also an 1882 Hunt design.

Windows are generally timber framed sash windows, and the differing combinations of panes and fineness of profiles would similarly indicate differing time periods. Windows at ground level generally have single bottom sashes, and 6-pane top sashes, and the fine profile of the timber mullions indicates that they may have been reused from the 1851 Claremont. The window to the current reception room at ground floor level is set within a timber panelled bay window. Windows at first floor level generally have a wider frame with two-pane top and bottom sashes, likely dating from 1882.

The attic was converted into rooms for visiting religious in the 1920s. Access is via a narrow timber stair, which has turned newel posts, square timber balusters and carpet finish. Walls are generally lightweight, clad with timber boards or battened fibre cement sheeting, while the raked ceiling appears to be modern plasterboard. The stone chimney breasts have a rendered finish. Windows at this level are located within roof dormers or within the modified gable ends, and are a mix of 2 or 6-pane top and bottom sashes. Internal doors are timber panelled with operable highlights over, while the skirtings have a simple bevelled or half splayed profile.

The basement level is currently utilised as office and storage space. This level retains its 1851 layout of smaller interconnecting rooms formed by thick sandstone walls. These walls have been painted or rendered over, although there remains evidence of an earlier limewash finish. There is no evidence of the former interconnecting stair with the ground level above, and access is via either the loggia on the western side, or the external sandstone steps at the northeast corner of Claremont. The 6-pane sash windows on the western side appear to be early, and retain their original cylinder glass. The stone lintels over two of these windows have been replaced. Internally a pair of French doors would similarly appear to be mid-late Victorian.



Figure 2.144: Detail of the turned balusters and newel posts of the staircase within Claremont.

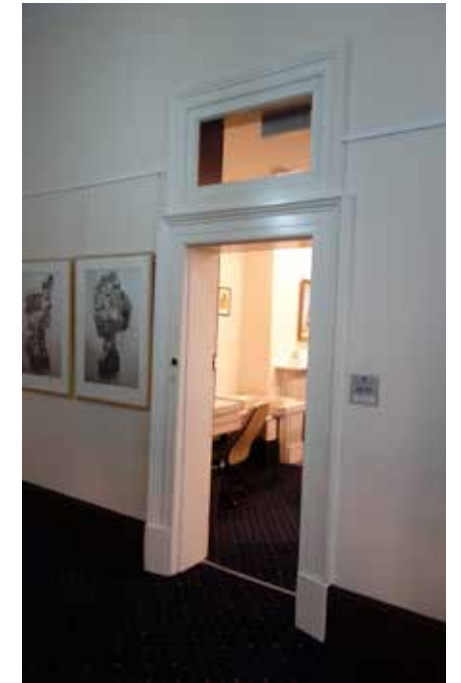


Figure 2.145: This door on Level 2 appears to comprise of the 1850s door leaf, 1882 Hunt architrave and 1888 Hunt fanlight.

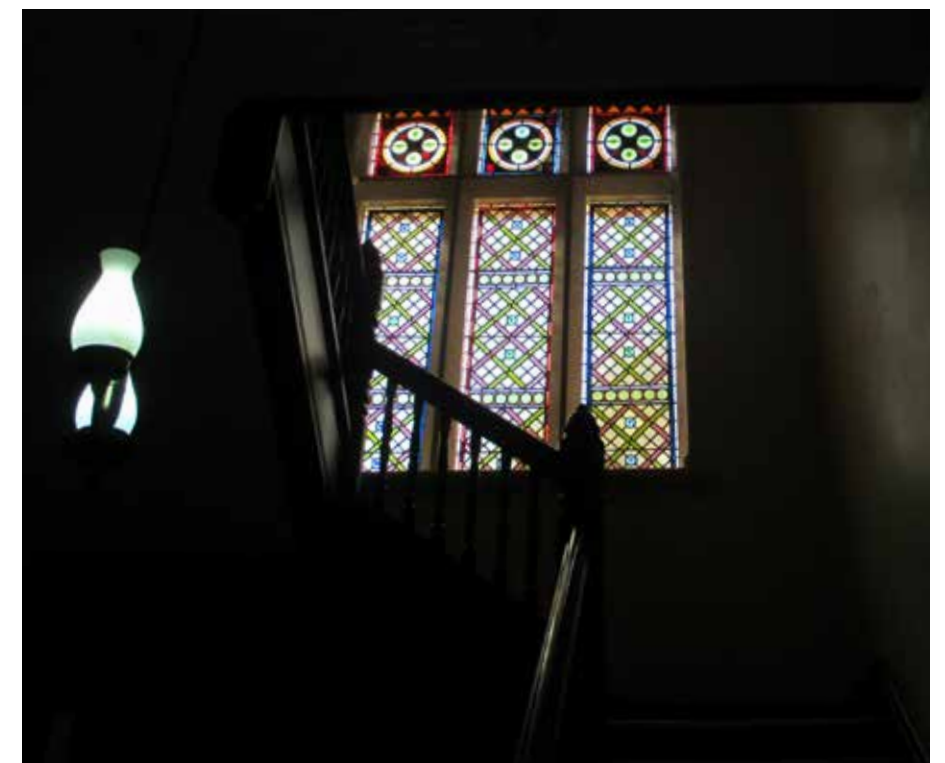


Figure 2.146: The Hunt designed leadlight glass of the tripartite window in the Claremont staircase.



Figure 2.147: Level 2 reception room in Claremont with decorative cornice and black marble fireplace mantle and surrounds.



Figure 2.148: Typical door at Level 2 which has been modified with glass panels for security reasons.



Figure 2.150: Bay window in Level 2 reception room within Claremont.



Figure 2.151: Detail of some early door hardware at Claremont. (Level 2)



Figure 2.153: 1920s door with double highlight over between the boardroom at Claremont and the 1928 Noviceship wing.



Figure 2.154: Detail of the skirting and architrave profiles on Level 2 at Claremont, likely dating from 1851.



Figure 2.149: Detail of the black marble fireplace mantle and surrounds within the reception room.



Figure 2.152: Detail of the white marble surrounds and mantle in the boardroom at Claremont. (Level 2)



Figure 2.155: Coffered ceiling within the Claremont entrance porch.



Figure 2.161: Main entry door from the entrance porch into Claremont.



Figure 2.162: Main entry door from the entrance porch into Claremont.



Figure 2.156: Detail of the door knocker to the main entry door to Claremont.



Figure 2.157: 1920s door opening between the entrance porch to Claremont and the 1928 Noviceship wing. Opening on the left dates from 1882, while the glazing is from the 1920s.

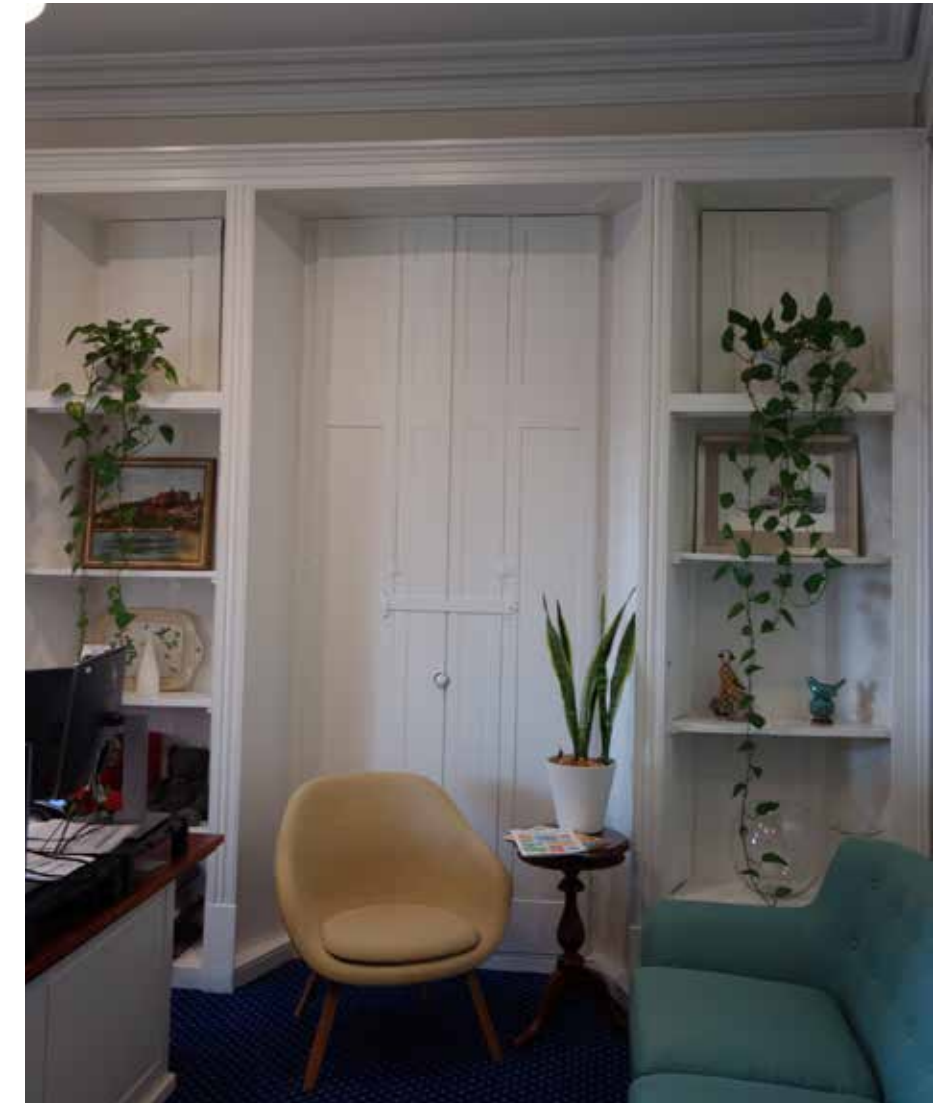


Figure 2.159: Fine glass French doors with side lights and timber panelled internal shutters and reveals dating from 1851. These appear to be painted shut and inoperable at present



Figure 2.163: Principal's office on Level 2 looking south, access to the timber verandah via the French doors on the right. This space was briefly used as a chapel by the Society in 1982.



Figure 2.158: The Principal's office on Level 2 looking north.



Figure 2.160: Detail of the fine glass French doors with side lights and timber panelled internal shutters from the corridor to the north.





Figure 2.164: View of underside of the narrow staircase to the attic to Claremont at Level 4.



Figure 2.165: View of the narrow staircase to the attic to Claremont. (Level 4)



Figure 2.167: 1882 fireplace on Level 3 at Claremont, of simpler design than on Level 2.



Figure 2.169: Level 4 / attic door with operable highlight above.



Figure 2.170: Office fitout within the attic to Claremont.



Figure 2.166: Typical timber panelled door and architrave at Level 3, dating from the 1882 reconstruction of Claremont by Hunt.



Figure 2.168: Moveable heritage items currently in storage in the attic.



Figure 2.171: Level 4 / attic above Claremont.

2.3.4.4 1928 Noviceship Wing / Novitiate Wing

Exterior

The Noviceship wing was designed by Hennessey & Hennessey Architects for use of the training of novitiates, and was formally opened and blessed by Archbishop Kelly on the day of the Feast of St Joseph on the 19 March 1928. Construction had commenced a year earlier, however is commemorated with a foundation stone in the plinth course at the south eastern corner of the building, which reads: “Feast of St Joseph March 19th 1927”.

The establishment of the Noviceship Lawn to the north and the positioning of the Statue of Our Lady in Chapel Square to the south (formerly Queen’s Square) similarly date from this time. The on-site quarry at the convent had by this stage been converted to the Lourdes Grotto, as no other major sandstone construction had been planned for at the school. The sandstone used in the construction of the 1928 Noviceship wing was sourced from demolished buildings in the city. This was to ensure the new addition matched the existing stone appearance of the college and convent as closely as possible. The reused stone, presumably Pyrmont sandstone, was redressed for the new construction.

The 1928 Noviceship wing is attached to Claremont at the north eastern corner. The two storey wing is formed by a pair of gable roofs, finished with Welsh slate and terracotta ridge caps with crested profile. The roof has exposed rafters, half round copper gutters and copper downpipes, the lower portion of which appear to have been replaced. A box gutter located within the central valley disperses towards the west. The building originally had four roof vents, two evenly spaced on each gabled roof, which are no longer extant, however their position can be seen in the missing sections of ridge capping. The eastern gable parapets are reinforced by stone buttresses and each is topped at its apex with an ornamental Celtic stone cross overlooking Vaucluse Road. A shallow stone niche is located in each gable.

The walls of the 1928 Noviceship wing are constructed of fine coursed sandstone ashlar in a picked finish. The walls are devoid of decorative mouldings, although feature a symmetrical pattern of fenestration to the south, east and north elevations and evenly spaced terracotta vents at both floor levels. The window openings are comparatively tall and narrow on the ground floor, and comprise of double hung timber windows with a highlight above, some of which have been replaced. The first floor windows are four pane double hung timber windows. The timber shutters installed to all windows on the northern elevation in 1931 remain, and modern aluminium framed fly screens have been fixed to the lower sash of all openings. The gable ends include a narrow vent opening in the stonework. A door opening at the northeastern corner retains its original timber boarded door and highlight.

The western elevation of the Noviceship wing was obscured by the construction of the 1976 Science Block. When originally constructed in 1928, the Noviceship wing was connected to the northern elevation of Claremont via an open stone colonnade with segmental arched openings at Level 2 (ground level). The roof of this colonnade formed a terrace connecting the Noviceship wing with Claremont at Level 3, which was subsequently infilled in 1959 with the current fire stair and bathrooms (refer below). There remains evidence in the current layout of this colonnade, however it has been largely absorbed into new internal passageways and ancillary spaces at both Level 2 and 3. Evidence of this connection does remain on the former northern wall (Level 2) as a wide door case with panelled highlight windows, and a single highlight window over a former door opening.

Interior

The Noviceship wing originally comprised of novice’s hall, class room and study on the ground floor (Level 2), and novitiate dormitories on the first floor (Level 3). Internally, the building presently comprises of two class rooms at ground floor, as well as a small infirmary and two class rooms at first floor.

Although not fully inspected, the rooms at ground floor level would appear to retain their 1928 battened fibrous plaster ceiling, with boxed beams. An office at the southwestern corner is accessed via the remodeled 1882 Claremont entrance porch, and has marble threshold and panelled door with opaque glass panes and highlight window over. Adjacent is an 1882 Claremont porch window opening, within which is similar opaque glass panes, indicating it was infilled at the time of construction of the Noviceship wing.

The dividing masonry wall between the two class rooms on the upper floor has been substantially removed, and replaced with a modern glass folding panel wall with steel beam over. The centre wall has two timber windows above the new opening. Original features include the high level mansard form ceiling of battened fibrous plaster, simple circular ceiling rose and painted timber roof trusses, with steel support bracing and brackets.

Internally, the spaces are carpeted and have original skirting boards intact around both rooms. It is furnished with modern classroom furniture, ceiling fans, fluorescent ceiling lighting, air-conditioning, speakers, a white board and printer and other equipment. The walls are rendered and painted and have high-level cast iron vents corresponding to the location of the terracotta brick vents on the exterior. Windows appear to be contemporary to the building and are fitted with modern internal roller block-out blinds. Window hardware appears modern and is reproduction brass.

There remains a number of original doors at both ground and first floor levels. Doors are timber and glass panelled with opaque glass infill and two-paned highlights over. At the south eastern corner there remains the original timber stair. The timber balustrade has solid square newel posts, simple rectangular balusters and square handrail with rounded top. The tread and risers have been carpeted. All timberwork, including windows, doors, skirting and stair balustrade are painted brown.



Figure 2.172: View of the southern and eastern elevation of the Noviceship wing as seen from Chapel Square, with the Statue of Our Lady in the foreground.



Figure 2.173: The north elevation of Noviceship wing behind the mature tree with part of the Science Block visible in the foreground.



Figure 2.174: The foundation stone in the plinth course at the south eastern corner of the building.



Figure 2.175: Level 3 classroom looking towards Vaucluse Road. Note the battened mansard form ceiling, exposed trusses and steel bracing.



Figure 2.176: The Level 2 infirmary.



Figure 2.177: 1920s cedar doorcase within the Level 2 infirmary.



Figure 2.178: Timber staircase in the Noviceship wing.



Figure 2.179: Level 3 northern class room, looking north west.

2.3.4.5 Chapel Square

Chapel Square, formerly Queen's Square, is defined by the Chapel on the south, Claremont on the west, the Noviceship wing on the east and the boundary wall to Vaucluse Road on the east. Formerly landscaped with a central grassed lawn surrounded by stone flagged paths and stone edged garden beds adjacent the buildings, the square was re-landscaped and wholly paved in 2017. The former central lawn, which included the statue of Our Lady at the northern end, has been interpreted in the new oval pattern of the paving. The works also included retention of the stone edged garden beds adjacent to Claremont and along Vaucluse Road, and the creation of new gravel drains around both the Chapel and Claremont. At the southwestern corner of the square is a mature *Taxodium Mucronatum*, also known as Montezuma bald cypress, native to Mexico. A terraced stone seating area along the eastern boundary of the square was also constructed at this time.

The white marble Statue of Our Lady in Chapel Square was placed at its present location with the opening of the Noviceship wing in 1928. This statue had arrived from France in 1903, and was initially located in the sister's community room. The statue was restored in 2017, and sits on its original stone plinth with the carved and gilded letters "*Monstra Te Esse Matrem*", meaning "show yourself to be our mother". A spotlight recessed into the paving is able to light the statue at night.

In 2017 a bronze statue of St Madeleine Sophie Barat was added to the square outside the windows of the Claremont Sitting Room. Adjacent, a modern plaque on a stone base on the edge of the garden bed identifies the courtyard as Chapel Square.

Stone steps at the south western corner lead down to a lower courtyard and the basements to both Claremont and the main block. Within this area is located a fire pump and modern air-conditioning condensers. A concrete and stone bridge over provides access to the Hughes Centre Foyer.



Figure 2.180: The mature *Taxodium Mucronatum* (Montezuma bald cypress) in Chapel Square during landscaping works in 2017.



Figure 2.181: Statue of Our Lady within Chapel Square.

2.3.4.6 1959 Noviceship Wing Additions

The 1959 Noviceship wing additions are a three storey (plus attic) rendered masonry building (picked to resemble sandstone) located to the northwest of the 1922 Noviceship wing. The building follows the north-south orientation of Claremont, and features a similar gabled roof covered with slate. A pair of dormer windows as well as a large clerestory window on either side of the roof enabled occupation of the attic when originally constructed. These spaces have since been closed off due to access reasons.

The 1959 Noviceship wing has been largely subsumed by the subsequent construction of the Science Block in 1976, however evidence remains as follows:

- Rendered masonry external walls with picked sandstone finish, evident to the north elevation and southwest corner and the east and west elevations at Level 3. Evidence of the former east and west external walls below Level 3 remain internally.
- Foundation stone at the southeast corner and adjacent to the former entrance and recessed porch, which reads "8th December 1958".
- Gabled roof clad with slate, with boxed eaves and copper downpipes, including the dormer and clerestory windows.
- Timber sash windows to both the eastern and western elevations at Level 3.
- Concrete and steel fire stair at the southwestern corner of the building, (former colonnade constructed as part of the 1928 Noviceship wing) including the timber framed awning windows.

Internally the building has undergone a considerable degree of remodeling. Ground level (Level 2) is occupied by the reception, while two classrooms are located at first floor (Level 3). These have rendered walls and plasterboard ceilings. Bathrooms currently occupy the former roof terrace connecting Claremont and the 1928 Noviceship wing on Level 3.

The attic level is subdivided onto two large spaces, formerly class rooms, and has raked walls (following the roofline) and low flat ceiling, both lined with plasterboard. Neither room is presently used, and foam cushioning wrapped around the exposed steel ceiling trusses indicate that the low head heights may have been a contributing factor.



Figure 2.182: The foundation stone of the 1959 Noviceship wing additions embedded in the former external rendered masonry walls.



Figure 2.183: North and east elevation of the 1959 Noviceship wing additions with the eastern half of the 1976 Science Block in the foreground and the 1976 fire stair to the right.



Figure 2.185: The student reception in the southeast corner of the 1959 Noviceship wing additions. This wall was formerly an external wall and the foundation stone is visible below the counter on the left.



Figure 2.187: Corridor on the western side of the 1959 Noviceship wing addition (Level 3).



Figure 2.188: Concrete and steel fire stair at the southwestern corner of the building.



Figure 2.184: 1976 firestair at the northern elevation of the 1959 Noviceship wing additions.



Figure 2.186: Typical classroom within the 1959 Noviceship wing (this one on Level 3).



Figure 2.189: Level 4 / attic classroom with exposed steel ceiling trusses.

2.3.4.7 1976 Science Block

The Science Block is a 1970s face brick building, constructed on either side of the 1959 Noviceship wing addition, such that it obscures the eastern and western elevation of this building below Level 3. The building has large aluminium framed windows and a flat roof of metal sheeting (east side) and membrane (west side). The undercroft (Level 1) on the western side has been recently refurbished as Café 135, named in reference of the 135th anniversary of the school in 2017.

A three storey fire stair on the northern side of the Noviceship wing additions dates from a similar construction period. It is detached and linked via an external walkway on Levels 3 and 4.

Internally this building has a mix of timber parquetry or vinyl sheet flooring, while ceilings are of vermiculite or acoustic tile. The internal face of the external walls is rendered and painted. There is evidence of later partitioning, however the spaces remain in use as classrooms, albeit no longer as science laboratories.



Figure 2.190: Western half of the 1976 Science Block with Cafe 135 located in the undercroft at Level 1.



Figure 2.191: Typical laboratory within the 1976 Science Block.

2.3.4.8 Hughes Centre / Former War Memorial Wing

The War Memorial Wing was completed and opened in June 1956, as a memorial to the school alumnae who served in the Second World War. The new wing was constructed at the site of the former 1917 refectory, and included an expanded refectory at ground level with a hall at first floor level. The building was subsequently extended on the northern side in 1981 by Architects Hennessey and Hennessey. As the 1981 extension utilised the same construction materials, it is not readily discernable either externally or internally.

The Hughes Centre presents as a two storey face brick structure to the harbour. It is constructed of orange face brick and has a flat roof, on top of which is located a private roof terrace for the boarders. The western façade facing the harbour is characterised by regular spaced windows, timber framed sash windows at ground level, and double height aluminium framed fixed windows above. Façade decoration is minimal, and includes pointed arched window heads, recessed brick panels and stone crests. A stone tablet above the central, timber panelled double doors read “*Memorial Library*”. At the southern end is the former 1951 Science Block, a three storey rendered masonry structure that has walls which are scribed to replicate stone. It forms part of the present McGuinness Centre.

The ground floor space is occupied by the refectory for the boarders and has been recently refurbished. Walls are rendered masonry, and feature a scribed dado rail while the ceiling is modern perforated plasterboard. Floors are polished timber boards.

The hall at first floor level is a double height space, with plastered masonry walls and parquetry floor. Glass double doors on the eastern side open out to a narrow verandah, which overlooks the courtyard formed by the Hughes Centre, 1888 main school building and the 1951 Science Block. This verandah has a concrete floor structure, steel post and balustrade.



Figure 2.192: Northern elevation of the Hughes Centre. The design of the cast iron balustrade matches that of Claremont.



Figure 2.193: Hughes Centre roof terrace, accessed from the main stair in the Main School Building.

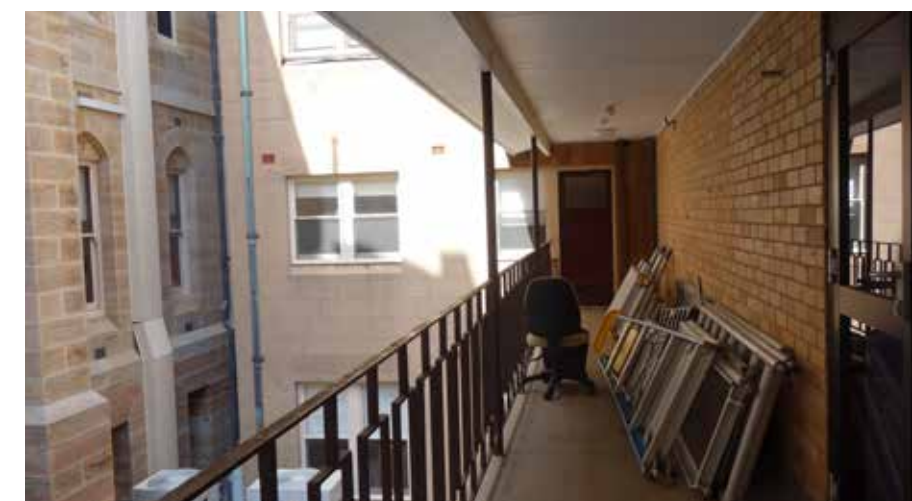


Figure 2.194: The eastern verandah of the Hughes Centre, overlooking the courtyard formed by the Main School Building.



Figure 2.195: Western elevation of the Hughes Centre with part of the Hunt Retaining Wall in the foreground and the McGuinness Centre in the background.



Figure 2.196: Entry doors to the hall of the Hughes Centre as seen from the foyer on Level 2, located to the south of Claremont.



Figure 2.198: View of the Hughes Centre hall looking south with the stage in the background.



Figure 2.197: General view of the foyer to the Hughes Centre. Note this space forms part of the southern wing of Claremont.



Figure 2.199: View of the Hughes Centre hall looking north towards the gallery.

2.3.4.9 McGuinness Centre / Year 12 hub (not accessed)

The McGuinness Centre is formed by the 1951 Science Block and the 1982 Gymnasium. It was recently refurbished as a Year 12 hub, which involved largely internal works. Externally, the extent of the 1951 Science Block can be seen in the rendered masonry walls, scribed to replicate stonework and timber framed sash windows.

To the north of the McGuinness Centre and in front of the Hughes Centre, are a series of recently constructed steel and timber platforms stepping down to the new Dunphy Foundation Outdoor Learning Space at the site of the former swimming pool (refer below).



Figure 2.200: Western elevation of the McGuinness Centre.



Figure 2.201: Northern elevation (bottom) of the McGuinness Centre on the upper terrace

2.3.4.10 Dunphy Foundation Outdoor Learning Space (former Sheldon Pool)

The Dunphy Foundation Outdoor Learning Space is located at the site of the former 1935 Sheldon Pool. The pool, which occupied an area of 120 feet by 50 feet (approximately 36.5m x 15m), was constructed and financially supported by Lady Blanche Sheldon in 1934-35. Denise Dunphy, an alumnus of the Rose Bay Convent set up the Dunphy Foundation Sister Philomene Tiernan RSCJ Bursary, which financially assists families of girls from rural Australia to attend the school.

By the early decades of the twenty-first century the former pool was falling into disrepair due to disuse. In late 2018 the site was reconfigured to form the new outdoor learning facility, including the construction of a new timber clad platform and amphitheater, timber bench seating, integrated garden beds and new tree plantings overlooking the harbour. A modern steel balustrade along the western side of the platform separates it from the cliff face and western garden below. The eastern side of the site is bound by the natural rockface, the height of which has been raised with new stone terracing and landscaping. Access to the platform is via a set of timber steps on the O'Neil Library, while a narrow access path at the southeastern corner leads down to the garden below.

There remains evidence of the former stone steps to the pool from the Main School Building, albeit these are no longer able to be used due to the construction of a series of new cantilevered timber and steel platforms above (associated with the refurbishment of the Science block to create the new Year 12 hub). The original 'Sheldon Pool' signage remains in place on the natural rockface, although it is in need of repair.



Figure 2.202: View north towards the O'Neil Library over the Dunphy Foundation Outdoor Learning Space.



Figure 2.203: Remains of the lettering of the former Sheldon Pool located on a sandstone outcrop to the east of the recently finished Dunphy Foundation Outdoor Space.



Figure 2.204: View south west over the Dunphy Foundation Outdoor Learning Space from the outdoor stair to the south of the O'Neil Library. Note the unobstructed view over the harbour and Rose Bay in the background.

2.3.4.11 O'Neil Library / Sheldon House and Harbour Terrace

Visually, the Mary Agnes O'Neil Library and Sheldon House, (providing Year 12 boarding accommodation) appear as a single structure located to the west and below the basement level of Claremont and the 1927 and 1959 Noviceship wings. The construction of the library required the demolition of a portion of the Hunt sandstone retaining wall, and the present building is set into hillside, revealing a double height cut sandstone wall on the eastern side. The land form behind the boarding house is steeply terraced, a small bridge across provides access into the building.

The library is two storey, while the lower ceiling heights of the boarding house enables three storeys to be accommodated within the same height. Both buildings are rendered masonry, with large aluminium windows and a single flat roof, which forms the Harbour terrace. This terrace is level with the small grassed Cloister Courtyard to the west of Claremont. The library is accessed via an open stairway on the southern side, similarly topped with a hipped roof pavilion, which discharges at its base to the new outdoor learning space.

To the north west of Sheldon House and further downhill, are located two two-storey wings, which provide accommodation for the boarding staff. These buildings are recent constructions, located on the mid slopes and over the main drainage line through the site.

Sheldon House was named in honour of Lady Sheldon, who financially contributed to several building projects during her lifetime. Notably Sheldon Pool which is now the Dunphy Foundation Outdoor Learning Space.

Existing plant cover obscures views of much of this building from the harbour, with glimpses possible through to the upper level. The pavilions at roof level are the predominant visual feature from the harbour, and their materiality sits harmoniously against the sandstone and slate of the earlier school and convent buildings.



Figure 2.205: View north west over the O'Neil Library and Sheldon House roof terrace.



Figure 2.206: Western elevation of Sheldon House with the towers of the Main School Building can be seen in the background.



Figure 2.207: Sandstone cliff extending behind Sheldon House and the O'Neil Library.



Figure 2.208: Western elevation of Sheldon House as seen from the mid-slopes.

2.3.4.12 Vacluse Road Tunnel / Underpass and associated landscaping

The reinforced concrete tunnel, also known as the Vacluse Road underpass or subway, provides safe access between the school grounds and the Maureen Tudehope Centre sporting facilities under Vacluse Road. It was designed by Hennessey & Hennessey and completed in 1933. The entrance to the structure from the school on the western side of the road is accessed via a concrete panel ramp with brick culverts to either side with deliberately landscaped stone rockery terracing, dating from the early 1930s. Directly above the entrance in the centre, a niche has been formed off the concrete, housing a statue. Comparing early 1930s photographs to today, the original statue would appear to have been replaced with the current small white statue. A modern plaque is attached to the left of the sculpture, reading: "Sacred Heart Tunnel – Celebrating 135 years of Sacred Heart Education". The original timber panelled fence to the road has been replaced by the mock-rock concrete block boundary wall and modern steel fencing to the north.

Provision for lighting has been made by way of cabling along the concrete block wall and cabling running into the tunnel via a duct. The interior of the tunnel has been painted, and the gates closing off the tunnel appear to be original. Access to the tunnel on the eastern side of Vacluse Road is via a set of concrete steps with later modern central handrail.

The stone rockery landscaping appears to be in poor condition, with some stones missing and the terracing unlevelled from eroded soil. The former planting of individual flowers and light shrubs has been replaced with ferns, agave and bromeliads.



Figure 2.209: The 1933 Vacluse Road Tunnel / Underpass looking east towards the MTC site.



Figure 2.210: Interpretative signage of the Subway / underpass, part of a series on site, using historic photographs of the items.

2.3.4.13 Former Conservatory site

The former conservatory site is located to the south / southeast of the Main School Building, along the southern boundary of the site between the Jubilee entrance gates and roadway to the north, New South Head Road to the east and Forsyth Park to the south. In the early 1890s a conservatory or bush house was located in this area, however it was moved in 1932 for the alignment of New South Head Road.

This area is currently formed by a series of rectangular open grassed terraces that once held garden beds. A series of sandstone retaining walls and concrete paved paths divide the area into six separate spaces. The area adjacent to the entrance gates presents the greatest level change down to the first terrace and is accessed via a set of c1930s stone steps through a stone retaining wall, topped with a rugged cut stone edge. Some of the stones on this top course are missing. A modern timber pergola, mulched garden beds and some low hedging are located within this terrace. Following the topography of the site, a further level change occurs towards Forsyth Park, separated by a random rubble sandstone retaining wall. The remains of a square brick structure are located adjacent the southern boundary fence.

Just to the west of this area is the start of the 1880s Hunt retaining wall, constructed to form the plateau for the Main School Building. This wall extends westward, roughly parallel with the southern boundary, before curving around to the north. At the base of the Hunt retaining wall, along the southern boundary is a sandstone culvert for site drainage. A modern concrete block retaining wall defines the edge of the existing carparking area above, and is topped by a modern aluminium fence and hedging.

The garden beds formed by the various retaining walls in this area are mulched and sparsely planted in parts and include some mature planting.



Figure 2.211: South-eastern most corner of the former conservatory site. Note the junction between the formal sandstone ashlar eastern boundary wall and earlier southern sandstone boundary wall.



Figure 2.212: The stone retaining wall with rugged cut stone edge and stairs to the first terrace at the former conservatory site.



Figure 2.213: The former conservatory site, looking east towards Vacluse Road.



Figure 2.214: The former conservatory site to the south of the Main School Building, looking south.



Figure 2.215: The southern part of the Hunt retaining wall between South wing and the southern boundary. This area includes the stone site drainage channel.



Figure 2.216: Sandstone channel at base of Hunt retaining wall.



Figure 2.217: Structural support to Hunt retaining wall.



Figure 2.218: South-western corner of the Hunt retaining wall with McGuinness Centre in background.

2.3.4.14 Hunt Retaining Wall, Cut Bedrock Wall and Stone Steps

The main school buildings were constructed on a cut bedrock sandstone plateau. This plateau is partially supported on the western side by a sandstone retaining wall following the natural cliff line located to the north, and curving down along the southern boundary. The wall is constructed of rock faced ashlar and is buttressed in parts and the former hoisting ('dog') holes are visible to some stone blocks.

Overall the wall is in good condition with no apparent stone deterioration or cracking. There is however extensive lichen, moss and algae growth as well as ferns and creeper roots that have found hold in the cracks between courses. A large Moreton Bay Fig growing out of the wall may cause the wall to collapse due to its weight pulling on the structure. A large section in the centre has structural steel support bolted through and a small length of the wall at the south eastern end appears in better condition and has been repointed.

The ground at the base of the retaining wall naturally falls away with the steep topography of the site, and includes a number of smaller sandstone retaining walls to the adjacent properties in the south west. The ground has been recently landscaped with the introduction of additional stone gabion retaining walls, new garden beds and plantings. A black chain wire and pipe aluminium fence along the top of the retaining wall forms a barrier for the adjacent drive.

A large section of the 1880s Hunt retaining wall was demolished during the construction of the O'Neil Library. Stone blocks were salvaged and reused in the recent landscaping of the remainder of the site, and are stored in the undercroft of the cut bedrock wall. The majority of the formerly exposed cut bedrock wall, once a dominant feature in views to the school buildings is now obscured by the Library and Sheldon House.

An 1888 photograph taken at the time of opening of the Main School Building shows a lower terrace accessible via two sets of stone steps. Today only a disconnected and inaccessible remnant of one of these stairs remains. A newly constructed ramping system and stairs connect the O'Neil Library with the upper and lower terraces and the former Sheldon pool site (Dunphy Foundation Outdoor Learning Centre), bypassing the old stairs. The original path system has been replaced with plantings and landscaped areas.



Figure 2.219: Retaining wall along southern boundary.



Figure 2.220: Remaining south western part of the Hunt retaining wall, south of South Wing.



Figure 2.221: Cut Bedrock Wall behind Sheldon House and O'Neil Library.



Figure 2.222: Hunt retaining wall, west of the Hughes Centre adjacent O'Neil Library. The wall is both cut bedrock and stone ashlar, note the stone steps.



Figure 2.223: Hunt retaining wall to the west of the Hughes Centre adjacent the McGuinness Centre, above the Dunphy Foundation Outdoor Learning Space.

2.3.4.15 Depression era works and Stone Bridge

The western part of the Kincoppal-Rose Bay site from the upper terrace down to the harbour comprises a network of 1930's paths, stairs, terraces, rockeries and built heritage elements. Surrounding planting is generally mature and overgrown or unkept. More recently, new pathways have been incorporated into the landscape.

Elements of particular interest in this area include the Depression era works carried out by Mr John Pellarin, under the Melocco Brothers in the early 1930s, as well as the new layout of the grounds associated with the new additions constructed by Hennessy and Hennessy Architects.

The land was extensively cleared and ornamental gardens were laid out with an elaborate system of paths, steps and retaining walls. These link the terraces, Sheldon Pool, the Grotto of Our Lady Lourdes, the former tennis courts and the cemetery to the main school buildings. Many of the details included sandstone or mock rock concrete construction, of which only few remain.

A defining element of this work is the small sandstone bridge located at the centre of the site. Present interpretative signage close by the stone bridge on the path leading to the cemetery, identify the path along the bridge as "*The Heritage Path*" and the bridge as "*The Little Stone Bridge*". The historic photographs show an upright rugged cut stone edge to the random rubble stone retaining walls along the stream and path, a detail that is presently missing. A modern black steel fence now secures the edge. There appear to be some stones and, in some parts, whole sections of the top course of the walls missing.



Figure 2.224: Little Stone Bridge, looking north towards the Villa and Barat Burn.



Figure 2.225: Interpretative signage of the Little Stone Bridge, part of a series on site, using historic photographs of the items.

2.3.4.16 Landscape and mid-lower slopes ('Maryland' / 'Willows' / Santa's Field)

The mid-lower slopes of the site are defined by the steep topography down to the harbour, mature planting, grassed areas, as well as the stone walls, steps and landscaping in the 1930s rockery style. This area is not regularly used by the school (i.e. during play times), with the exception of structured visits to an area that has been set up as a 'bush' camp.

A c1935 hand drawn plan identifies the areas of 'Maryland' and 'Willows' at the south western corner of the property. These areas were created during the 1930s landscape works undertaken by Melocco, at which time areas of overgrown 'bush' were cut back and cleared, and a series of pathways were constructed.

The area formerly known as 'Maryland' provided a garden for the novices, and was located along the southern boundary directly below the former pool. It is now partially overgrown although many of the mature trees have recently been cleared. It is not known if parts of the original paling fence along the boundary (as noted in the 2002 CMP) still remain. This same plan identified the area at the southwestern corner of the school site as 'Willows'. Similar to 'Maryland', this area is partially overgrown and some of the planting has recently been removed. There is no evidence of any willows in this area, and it is unknown why it was named as such.

The Helen & Bob Santamaria Field (Santa's Field) is formed by the 1930s pathways and bridge that lead to the cemetery. The naming appears to be a recent development, as it is not identified in any of the historic plans of the site. It is currently densely overgrown with mature planting, although a small grassed area contained a small brick toilet block (date unknown) and a recently constructed marquee, presently used as a temporary gymnasium.

The 2002 CMP notes that the early 2000 landscaping works undertaken in the western garden area, including the three above mentioned areas used the stone salvaged from the original Hunt retaining wall. This was part demolished in the construction of the O'Neil Library. It is not known how much of this remains due to the recent (2018/2019) landscaping works.

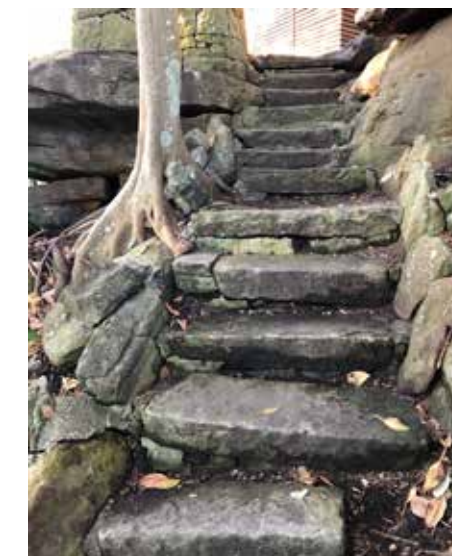


Figure 2.226: Remnants of the now disconnected Depression era path system and steps to the mid and lower slopes



Figure 2.227: Remnants of the now disconnected Depression era path system and steps to the mid and lower slopes



Figure 2.228: Area to the west of the former Sheldon Pool. This area has recently been cleared and has undergone extensive landscaping.



Figure 2.231: The former tennis court, looking north-west.

2.3.4.17 Noviceship Lawn

The Noviceship Lawn is one of the longest continuously used open landscape areas of the property, being used for recreation from the early residential days of Claremont. Historic photographs of Claremont from the c1860s show a level and grassed terrace, rockeries, and timber paling fences. One of the earliest photographs show the daughters of George Thorne playing croquet in this area (at the location of the 1928 Noviceship wing).

Presently the Noviceship Lawn is an open, grassed space triangular in shape, bound by a concrete footpath, low planting and garden beds along the eastern boundary. A second, lower access path and garden beds on the western side as well as the Noviceship wing additions (1959) / Science Block (1976) to the south delineate the space on these sides.

Mature trees are located at the northern and southern ends. One of these trees at the southern end is surrounded by a hexagonal bench and edging and bears a small plaque set in concrete block in memoriam of Sister Philomene Tiernan rscj. Sister Philomene Tiernan was a teacher at the school and on board Malaysian Airlines flight MH17 that was shot down by a surface-to-air missile near Ukraine's border with Russia in 2014. The plaque identifies the tree as a memorial tree for her long association and achievements at the school and was set up on the lawn in 2015 at the same time as the Sister Philomene Tiernan rscj Learning Centre was opened. The tree is inspired by the 'Survivor Tree' at the World Trade Centre site in New York and was inaugurated at a liturgy service where the students attached ribbons and memories of their teacher to the tree.



Figure 2.230: View of Noviceship Lawn, looking south west over the 1928 Noviceship wing, 1959 Noviceship wing additions and Science Block. The memorial tree for Sister Philomene Tiernan rscj is located on the left.

2.3.4.18 Grotto / Quarry and Memorial Crucifix

With construction beginning in 1922, the grotto, which was originally known as the Grotto of Lourdes, is a closely modeled replica of the famous Lourdes Grotto in France. The statue of Our Lady of Lourdes and a "reliquary in the form of a rock" were reportedly brought from France. Mother Margaret MacRory was one of the driving forces behind the decision to erect the grotto on the school grounds.

The grotto is located at the northern end of a large grassed terrace which is defined along its eastern side by the former stone quarry. A path with concrete pavers and sandstone steps at the southern end of the grotto lawn lead up to the Noviceship Lawn.

A Memorial Crucifix was erected in 1940 in memory of Mrs Clara Barbara Regan (born Porter) who died in 1934, located at the top of the stairs leading to the grotto from the upper terrace. It forms part of the formal landscaping, mounted on a rounded rock plinth mound with a plaque to the front. The timber cross has a gabled canopy with scalloped 'bargeboards' and a statue of Jesus.

The former garage and workshop associated with the Villa is located to the west. The grotto wall is constructed of random rubble sandstone and includes two niches, one for the white marble statue of Our Lady Lourdes (mounted on a rock plinth) and one larger niche which includes a stone bench seat incorporated in the coursing of the structure. Planting surrounding the grotto includes various different ferns and palms. Directly above the grotto is a concrete structure platform, utilised for bin storage.



Figure 2.229: View of Noviceship Lawn, looking north towards Barat Burn.



Figure 2.232: View of the grotto north, towards Barat Burn.



Figure 2.233: Memorial Crucifix located at the southern approach to the grotto, looking west over the harbour.



Figure 2.234: View of the eastern sandstone edge to the grotto, looking north.

2.3.4.19 Cemetery

The cemetery of Kincoppal-Rose Bay and former convent is located at the far north western corner on the main school site, being Lot 104 DP 1092747, fronting the harbour.

The historic photographs and plans indicate that the cemetery was initially located on a smaller footprint than the present day cemetery, and was enclosed by a low timber post and rail fence.

A 1938 photograph of Mother Marie Amelie Salmon's funeral shows this smaller overall footprint, a post and wire fence and six trees which had been evenly spaced along the inside of the north and south cemetery fence. Currently the cemetery is bound by a modern aluminium palisade fence, installed in 1980. Due to the slope of the land, this fence sits atop a stone retaining wall on the western side, adjacent the foreshore walkway. The most mature tree inside the fence was recently felled and only a stump remains in 2019. One other tree appears to remain from the original planting, in the far north western corner.

Modest headstones formed by a simple rounded steel cross on a stone base are arranged in two rows on either side of a central aisle. These stone bases are engraved and small bronze plaques identify the sisters buried beneath. The stone Celtic cross designed by Horbury Hunt, is the most dominant feature of the cemetery and is located at the western end of the central aisle with the harbour in the background. The cross was commissioned to commemorate Mother Vercruysse, who died in England in 1895 and was not buried in the convent's cemetery. It is a ringed cross on a stepped rubble stone base. At the eastern end of the aisle is a large timber cross with a life size Jesus statue. The origin and date of two small stone crosses near to the Celtic cross is unknown.

The following persons are noted to be buried at the cemetery: (not a full list)

- Sister Jane McGill – 2nd March 1894²⁰
- Madame McKenna – Dec 1897
- Mother Winifred Dalton – 1st August 1910²¹
- Mother Edith Mary Catherine Weld-Blundell – 17th January 1918²²
- Mother Clare Spruson – 23rd July 1921²³
- Edna Maloney – 19th April 1926
- Rev. Mother M. McRory²⁴
- Mother Marie Amelie Salmon²⁵
- Digby, Stewart, Scroope, Jeanmaire Salmon, de Kerever²⁶
- Antoinette de Koenig
- Joan Percy-Dove
- Claire Percy-Dove

²⁰ House Journal Entry 1894, p.167, Provincial Archives, Box 092

²¹ Leader, 4th August 1910, p.3

²² The Catholic Press, 24th January 1918, p.19

²³ The Catholic Press, 28th July 1921, p.26

²⁴ Freeman's Journal, 28th May 1931, p.27

²⁵ Albury Banner and Wodonga Express, 24th June 1938, p.46

²⁶ Catholic Weekly, 24th Aug 1950, p.5

Outside the cemetery grounds to the south, is a small grave with a small handmade and blue painted wooden cross reading Foxy. The grave is covered with stones and is likely for a pet.



Figure 2.235: View over the graves looking north.



Figure 2.236: View over the cemetery, looking west, out and over the harbour.

2.3.4.20 Statue of the Sacred Heart

The Statue of the Sacred Heart, also referred to as the Jubilee statue, is a white marble statue depicting Jesus, approximately 3 metres in height. It is the work of Professor Papini, of Florence and was certified by the Italian Government as a work of art before being transported to Sydney.

It was erected on the highest point of a lower terrace, visible from the harbour and environment on a random rubble stone base. A small marble plaque at the rear of the stone base is engraved as follows:

"This statue was the gift of the Houses of the Australasian Vicariate and of the children of Rose Bay for the Golden Jubilee May 1932."

The immediate area around the statue remains generally clear, while the landscape behind and further towards the harbour has substantially regrown since the 1930s. Nonetheless the statue retains views over the harbour above the tree tops.



Figure 2.237: Cemetery from the Hermitage Foreshore Walk, with the Horbury Hunt designed Memorial Celtic cross for Mother Vercruysse in the foreground.



Figure 2.238: Looking up towards the Statue of the Sacred Heart, with Sophie's Cottage in the background.

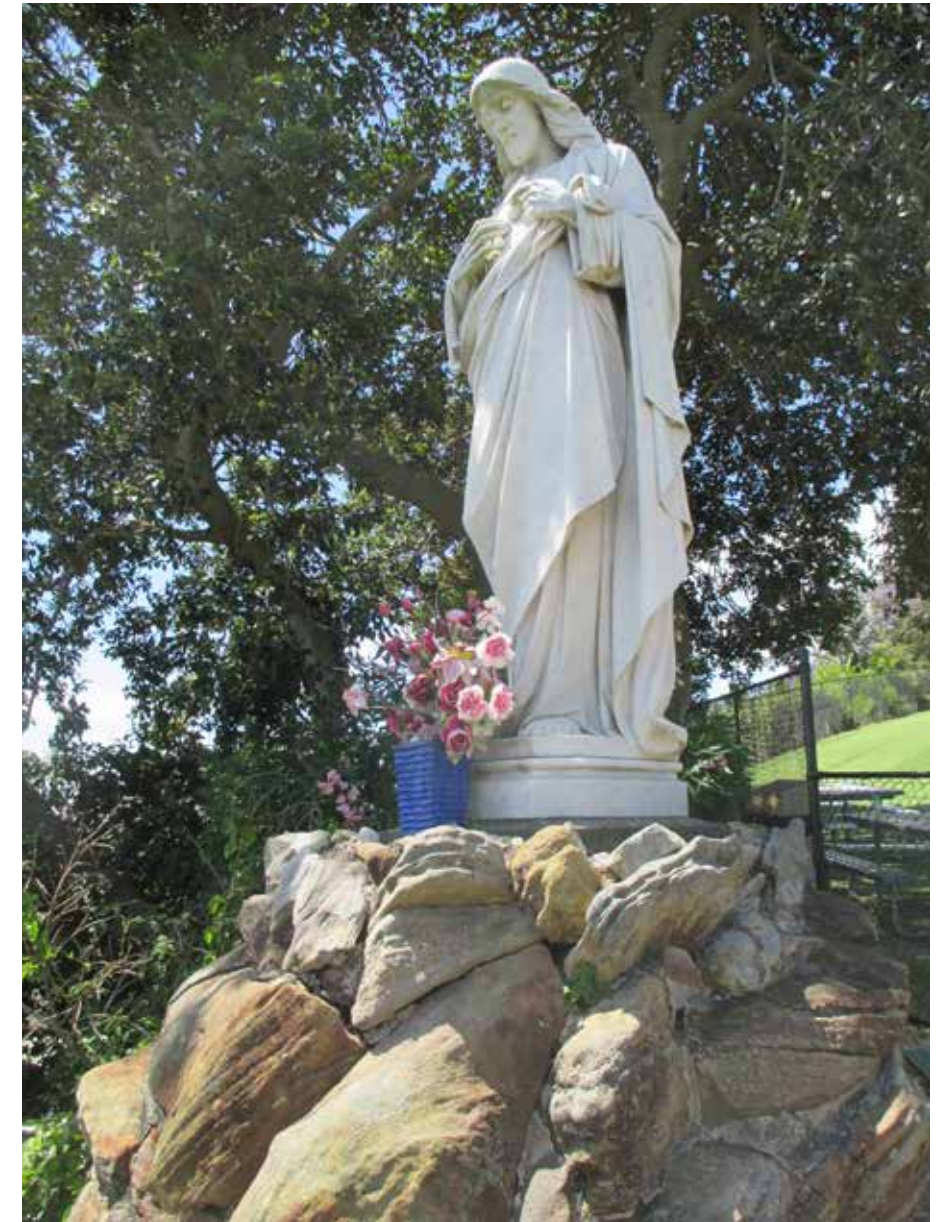


Figure 2.239: Statue of the Sacred Heart.



Figure 2.240: Plaque at the foot of the Statue of the Sacred Heart, mounted on the sandstone base.

2.3.4.21 Gates (Jubilee Gates and Kincoppal Gates)

The earliest gates to the Kincoppal-Rose Bay school and convent would appear to be a set of white diagonally braced timber picket gates off of Vacluse Road, as can be seen in an early photograph taken between 1888 and 1895. At this time the convent and school site was bound by a high, unpainted timber paling and wire fence along Vacluse Road.

The first mention of gates to the convent and school appeared in 1888 at the opening of the new main school building which noted an “*elegant floral arch erected over the convent gate*”. These gates were replaced in 1908 with wrought iron gates between stone piers, reportedly brought from the Society’s school building in Bourke Street, Sydney.

The Jubilee Memorial Gates or Jubilee Gates were opened on 25 May 1933. They were not quite complete by the school’s actual jubilee in 1932, but were officially opened by Mother Amelie Salmon, the Superior Vicar the following year. The iron entrance gates including the stone pillars were a gift from the members of the Rose Bay Association of Past Pupils for the occasion. It was noted in the 2002 Conservation Management Plan, that the decorative arched head on the gates had been removed around the time of writing the document, to allow delivery trucks to enter. In the physical investigation in 2002 it was indicated it had been stored under the stone overcroft behind the O’Neil Library.

The current decorative arched head is not the original and has been lifted considerably, as well as re-designed, picking up on the standard quatrefoil pattern of the original gate in the new design. It now caters for trucks of a height up to 3.4 metres, as indicated on signage hanging from the head. Modern security signage is attached to the gates, matching the rest of the school. The stone pillars, main frame, vehicular gates and ground mounted cast iron gate catcher appear to be original, whilst the head on the pedestrian gates and arched head over the main gates have been changed and simplified. The new design still bears the SC lettering in the centre. A photograph from 2013, published in the school’s bi-annual *The Open Gate* magazine, shows the new head in place on top of the original frame before it was painted to match the existing. The magazine itself has by association utilised the concept of the ‘open gate’ in its name and depicts a variation of the Jubilee Gates in its former logo.

The Kincoppal gates, located further along Vacluse Road, opened at this site in December 1997. The original Kincoppal school plaque displayed on the gates reads “*Kincoppal – Convent of the Sacred Heart – Weekly Boarders and Day Pupils*”. Modern signage is now placed on either side of the double gates reading: “*Kincoppal – Rose Bay, School of the Sacred Heart, Private Property, Unauthorised Entry Prohibited, Security Controlled*”. The original plaque mentioned above, has been moved and mounted internally, on the mock-stone concrete block pillar adjacent the gates. A further smaller plaque below this states:

“The above plaque was located at Kincoppal, Elizabeth Bay and was kindly returned to the school by Norelle Feehan on 7th December 1997. Norelle had been the custodian of the plaque for 27 years. The school gratefully acknowledges its return.”

The plaque on the southern side of the Kincoppal Gates presents some historic background on the gates and says:

“These gates opened for the first students of Kincoppal, Elizabeth Bay, in 1909. Many generations of students passed through them until the school closed. Kincoppal and Rose Bay Convents of the Sacred Heart were amalgamated in 1971. These gates were reclaimed for Kincoppal-Rose Bay School through the love, loyalty and generosity of many past students and re-opened on this site by Ian Duncan on 6 December, 1997.”

During the installation of the gates, the mock-sandstone concrete block wall was altered and new balustrade fences either side of the gate were installed. The gates appear unaltered and are said to be the original Kincoppal House gates from c1860-70. The design relates to a standard cast-iron palisade fence, consistent with mid-1800s urban fence types, with a bottom and middle rail, a diagonal brace in the upper half and decorative spearheads.



Figure 2.241: Kincoppal Gates on Vacluse Road.



Figure 2.242: The Jubilee Gates on the corner of New South Head Road and Vacluse Road.



Figure 2.243: Sandstone boundary wall adjacent the Jubilee Gates to the south.



Figure 2.244: Sandstone pillars with carved lettering to the Jubilee Gates.



Figure 2.245: The eastern elevation of Barat Burn with its distinct rendered catenary arch colonade as seen from Vaucluse Road.



Figure 2.246: The exit gates to the Junior School drive, off Vaucluse Road.



Figure 2.247: Western elevation of Barat Burn with its distinct rendered catenary arch colonade.

Junior School

2.3.4.22 Barat Burn and Joigny Centre

The area encompassing the original KRB site was expanded in 1952, when the Society of the Sacred Heart bought the Italianate villa known as “*The Poplars*”. The villa was located on the block directly to the north of the school. The Society acquired the site from the Melocco Brothers for the purpose of using it as the new Junior School. The new Junior school was named Barat Burn, in honour of the foundress of the Society, Madeleine Sophie Barat and the ‘burn’, that flowed from the fountain in the Melocco Villa’s courtyard. Built in c1929, by Peter Melocco, the villa was demolished in 1964 making way for the current building. The only remnant structures of the original villa are a remnant rendered wall with intricate decorative moulding, and the Sundial Lawn including rusticated stone retaining wall, Italianate style balustrade, mosaic and sundial.

The current Barat Burn Junior School building officially opened on 18 September 1966. It was designed by Hennessy & Hennessy Architects in the Functionalist style and is set back from Vaucluse Road behind a grassed area, and concrete and asphalt parking area. A driveway extends along its southern side to a second carpark and turning circle.

The building is in two distinct wings. The main wing facing Vaucluse Road is distinctive with a modern, rendered colonnade with pointed arches painted white at ground level. It is in contrast to the blue / grey mottled face brickwork and deep white concrete parapet above. This wing is three-storeys, with a trafficable roof terrace and additional rooms above. Orientated in a roughly north-south direction, the front façade facing the street is symmetrical, divided into ten bays, as evidenced by the arched colonnade and the large square, metal framed four-paned windows with rendered surrounds above. These windows would appear to be later replacements, and are aluminium framed and, where operable, have lower awning panes.

The main entrance is centrally located, adjacent to which is a central stair providing access to all levels of the building. This stair appears to be largely original and has rendered walls, vermiculite balustrade and timber handrail. The ground level colonnade was originally open on both its east and west sides, however has been largely infilled with new glazed sliding doors. The first floor was similarly partially open and set back behind narrow balconies, however have since been enclosed and provide entry to the classrooms. Evidence remains of the former balconies in the painted concrete floor, orange face brickwork of the former external walls, vermiculite ceilings and granulated off-white marble chip terrazzo surrounds and painted galvanised steel windows. Generally, the internal configuration of each of the ground, first and second floors has been heavily modified, although original features include the central stair, areas of vermiculite ceilings, timber doors and concrete encased steel columns.

At roof level is a centrally located structure, formerly incorporating a small chapel, and covering approximately one third of the roof area. This structure has yellow face brick walls, skillion roof and painted galvanised steel windows. To the north and south extends a steel and concrete cantilevered flat roof, supported on square posts, which is open to the roof terrace.

At the rear of this wing is a second circulation core, encompassing a concrete stair with steel rail balustrade and handrail. This structure has an aluminium framed glazed wall on its northern side, likely corresponding to the replacement of the external windows. It was constructed in 2000.

The rear wing differs architecturally from the main wing, and is more pragmatic in its design. It is L-shaped and contains classrooms over three levels, accessed off of a wide verandah on the northern and western sides. This wing, known as the Joigny Centre, has a concrete frame with orange face brick infill walls, and shallow pitched roof. The verandah is open fronting the courtyard / play area, and enclosed to the western end with fixed and operable glazing. The small extension to the south is separated by an open stair, and contains additional classrooms. This wing was extended in 1995 as can be seen in the brickwork, which is of a slightly paler colour.

To the north of the Junior school is a small toilet block, similarly with orange face brick walls and concrete flat roof. The surrounding courtyard / play ground is asphalted and the northern half is covered by a series of shade structures. The northern boundary wall of this courtyard features the remains of a Melocco era marble scroll below which hangs a painted ceramic tablet of the Madonna and Child. A set of steps and rendered masonry pillars / walls at the north-eastern corner of the playground also date from the Melocco residence.



Figure 2.248: View of the central roof structure, formerly incorporating the chapel at Barat Burn.



Figure 2.249: View towards Barat Burn from a position in front of the Villa. The area acts as a drop off and pick up zone for the Junior School.



Figure 2.250: View south west over the harbour towards Rose Bay from the roof terrace at Barat Burn. Note the steel and concrete cantilevered flat roof.



Figure 2.253: Former open balcony on the eastern side, with classrooms to the right. Note the modern aluminium awning windows to the former openings.



Figure 2.256: The former open balcony on the western side has been enclosed by a single pane of glass. Note the original exposed aggregate window surrounds.



Figure 2.257: View down from the top of the feature central staircase at Barat Burn.



Figure 2.251: Central roof structure, formerly used as a chapel at Barat Burn.



Figure 2.254: Typical classroom in Barat Burn.



Figure 2.252: The sunken garden at the north east of the building, fronting Vaucluse Road as seen from the roof terrace to Barat Burn.



Figure 2.255: Steel framed door to balcony, showing the flooring finishes and terrazzo door threshold at Barat Burn.



Figure 2.258: View of the white, unpolished terrazzo balustrade of the feature central staircase at Barat Burn



Figure 2.259: View up in the feature central staircase at Barat Burn from ground level.



Figure 2.260: View over the rear wing of Barat Burn and the Joigny Centre.



Figure 2.263: The northern playground adjacent the rear wing of Barat Burn.



Figure 2.266: Typical class rooms in the rear wing at the Joigny Centre.



Figure 2.261: Western elevation of the rear wing at Barat Burn facing the playground associated with Sophie's Cottage.



Figure 2.264: Rendered masonry pillars / walls and steps from the former Melocco villa at the eastern end of the playground.



Figure 2.262: Northern open verandah in the rear wing at the Joigny Centre.

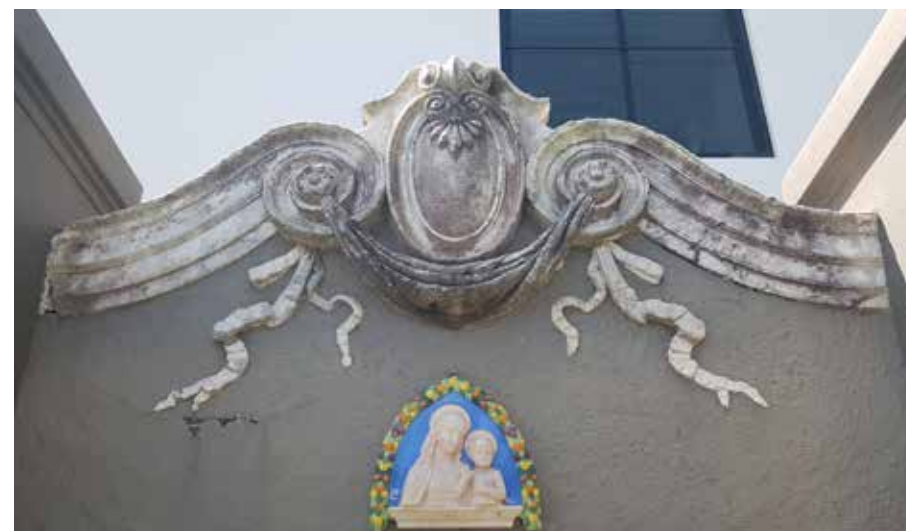


Figure 2.265: Close-up of the remains of the Melocco era marble scroll on the former boundary wall to the Melocco villa "The Poplars"

2.3.4.23 The Villa / School and Provincial Archives

Although not used in conjunction with the Junior School, the former Villa is located along its southern boundary, and hence considered part of the Junior School complex of buildings.

The Villa was constructed in 1904, and although its original intended use is unknown, it is recorded as housing the local parish school from 1906 until 1917. It was then converted to accommodation for chaplains or visiting priests. The building was refurbished for its present use in 2010, and currently houses the School & Provincial Archives.

The Villa is a two-storey brick building, and was constructed along the former path from Claremont to the jetty as it swung past the northern boundary of the original school grounds. It is of Federation Gothic style and modest in size with a medium pitched tiled roof and eaves with exposed rafters. The prominent, decorative projecting cross gables to the north, east and south are constructed of white vertical timber boards with white scalloped and pierced timber valances to the bottom of the timber boarding.

The villa has two main chimneys with terracotta chimney tops, one to the south and one in the centre of the building. Two single storied gable additions to the east present in the same style as the main Villa, with simple brick chimneys dividing the decorative projecting gable to the eastern elevation.

The building has rock faced stone ashlar foundations, four-pane double hung timber windows, with rock faced stone lintel and smooth finished stone sill. The north and south elevations include terracotta vents at ceiling and roof level. Modern downpipes discharge rainwater away from the building into the ground. The upper storey windows to the north and all windows to the west have timber shutters. The western facade of the Villa presents as the main elevation, around a central door, and symmetrically placed windows on either side. A secondary external access to the first floor is provided via a steel stair on the north side.

The building is surrounded by asphalt roadway on three sides: including the ramped concrete driveway from the Barat Burn Junior School entrance on the north; turning circle and parking on the west; and additional parking and the road connection to Sheldon House on the south. Immediately around the building are garden beds planted with low shrubs and hedging. The driveway to the north is at a higher level than that of the Villa, and is supported on a random rubble stone retaining wall.

The Villa, located on one of the highest points of the site was once a building seen in the round, of landmark quality as can be seen in the early 1900s photographs of the site and early aerals. The present Joigny Centre and Junior School to the north and west largely obscure this residential sized building in views from Vacluse Road and the harbour.

Workshop and Garage (not accessed)

Located to the rear (east) of the Villa, this building was constructed 1965-66 as a new garage and workshop to a design by architects Hennessy and Hennessy. It is a free standing single storied gabled brick building with tiled roof and timber windows. It faces onto the open lawn area in front of the grotto to the east.



Figure 2.267: The western elevation of the Villa, with Barat Burn in the background.



Figure 2.268: The Villa as approached from the Junior School driveway, looking west towards the harbour.



Figure 2.269: View of the Workshop and Garage as seen from the Grotto, with the Villa in the background.

2.3.4.24 Caretaker's (Gardener's) Cottage / Sophie's Cottage

Constructed c1907 for the gardener, this is a single storey brick building, with gabled roof. The building was converted into two flats in 1951, and in 2016 it was converted for use as "Sophie's Cottage", part of KRB's early learning centre for three year old's.

Orientated to the north west with an enclosed verandah, on the south eastern side is a recent butterfly wing addition.

Externally the cottage appears relatively intact, and features detailing similar to that found at the Villa, likely from Horbury Hunt. Original features include the face brick walls, timber sash windows, rusticated stone base and lintels, decorative timber valances to the projecting gables, slate roof and terracotta ridge capping.

Internally, the building has been heavily modified and opened up, although its earliest form remains legible in the painted brick walls (original face brick) and internal sash windows. There remains evidence of a former corner fireplace, and original joinery which includes skirtings and architraves. Ceilings appear to have been replaced with new plasterboard, and new floor finishes of carpet and vinyl have been installed.

The area immediately surrounding the cottage has been heavily re-landscaped. A series of new timber and steel ramps and steps link Sophie's Cottage with the Joigny Centre, while a new fenced playground is located to the south and west. Immediately to the west is the statue of the Sacred Heart. The remains of the earlier furnace, noted in the 2002 CMP as being located to the southeast of Sophie's cottage, could not be seen in the ground surface.



Figure 2.270: View north west from the roof terrace at Sheldon House, overlooking Sophie's Cottage and the harbour beyond.



Figure 2.271: Entry approach to Sophie's Cottage via a new ramp to the recent butterfly wing addition to the south east of the original building.



Figure 2.272: North and west elevations of Sophie's Cottage from the playground. The south western corner of the Joigny Centre is in the background.



Figure 2.273: The playground to the west of Sophie's Cottage, looking north.



Figure 2.274: View west over the harbour from the foot of the Statue of the Sacred Heart.



Figure 2.275: Remnant, formerly external, timber sash window.



Figure 2.276: Enclosed verandah looking south west.

2.3.4.25 Sundial Lawn / Terrace

The Sundial Lawn is an open grassed terrace at the western end of the Barat Burn Junior School. The terrace is the only visual reminder of Melocco's c1929 Italianate Villa that once stood here, and was used as the first Junior School from 1952. It is set down approximately 1.5m below the level of the courtyard and lower floor level of the Joigny Centre and is accessed via a set of steps at the western end of the Joigny Centre. Original elements include the stone retaining wall and steps at the southwestern corner, leading to Sophie's Cottage playground, the Italianate style fence on the north and west boundaries, as well as the central sundial with mosaic paving. The sundial itself is comprised of a rendered masonry pillar with ornate marble capital, topped with the bronze sundial. To the south and east, the terrace is bound by a rendered retaining wall and breeze block wall respectively.



Figure 2.277: The sundial and mosaic paving and Italianate style fence with expansive harbour views behind.



Figure 2.278: North west over the Sundial Lawn from the Joigny Centre.



Figure 2.279: Details of the above mosaic paving surrounding the sundial.



Figure 2.280: Detail of sundial and surrounding mosaic paving on the Sundial Lawn, a remnant of the former Melocco Villa "The Poplars".

2.3.4.26 Boarding Staff Accommodation

The Boarding Staff Accommodation is located on a recently cleared site to the north west of Sheldon House directly in front of a natural sandstone outcrop, which is the extension of the cut bedrock wall behind Sheldon House and the O'Neil Library.

The building consists of three apartments in four prefabricated modules that were constructed off site in Victoria and air-lifted onto the concrete foundations by crane from Vaucluse Road in December 2017 / January 2018.

It presents as two separate two-storey structures, made up of two modules each, stacked on top of each other and are positioned at a 90 degree angle to each other. The modules have vertical dark timber cladding and full height aluminium windows and sliding doors. Windows and balconies have light timber lattice screening and decking.

A new road lined with stone gabion retaining walls extends past the Villa and Sophie's Cottage to a gravelled forecourt and carpark in front of the accommodation. The site is bound by a modern aluminium fence.

A timber stair to the west of the gravel forecourt leads to Sheldon House.

2.3.4.27 Maureen Tudehope Centre

The Maureen Tudehope Centre (MTC) was designed by Brewster Hjorth Architects. It is located towards the southern end of the wedge shaped parcel of land between Vaucluse Road and New South Head Road. Predominantly a sports centre, it contains indoor netball and basketball courts, 25m swimming pool and fitness centre.

The centre is of face brick and concrete construction with large areas of cladding and aluminium framed glazing. The building is set back from Vaucluse Road behind a brick fence and landscaped verge, as well as the driveway into the carpark.

2.3.4.28 Playing Field

The original playing fields were first levelled in 1913, when tennis courts and basketball courts were installed, the area was reconfigured in the 1980s with the construction of further tennis courts, a hockey field and an athletics track.

The existing playing fields are located on the northern side above the carpark constructed for the Maureen Tudehope Centre. As such, there is little in the way of original fabric due to the broad scale excavation required for the carpark. The embankment along the eastern side of the playing fields would appear to remain largely untouched, and the remains of timber picket fences at the northern end would appear to be late nineteenth / early twentieth century. The fence line along New South Head Road is a timber post and rail fence, and likely dates from the nineteenth century.



Figure 2.281: Recently constructed Boarding Staff Accommodation, looking south east towards Sheldon House.



Figure 2.282: Maureen Tudehope Centre as seen from Vaucluse Road.



Figure 2.283: The northern elevation of the Maureen Tudehope Centre, looking over the Playing Fields under redevelopment in 2019.



Figure 2.284: The Playing Fields, looking north towards St Michaels Church.



Figure 2.287: Disused, north east corner of the Playing Fields.



Figure 2.285: Looking north east towards New South Head Road along the boundary.



Figure 2.288: The interior of the Edwina Taylor Clark Auditorium of the Maureen Tudehope Centre.



Figure 2.286: Underground carpark of the MTC under the Playing Fields, undergoing stabilisation works in 2019.



Figure 2.289: The interior of the swimming pool (The Blann Family Pool) at the Maureen Tudehope Centre. The pool lanes are named after individual families.

2.3.4.29 Claremont Cottage

The original Claremont Cottage dating from the 1840s, also known as the gardener's cottage, housed Mr Walter Knott, the school's gardener in the early days of the school and later Mr John Pellarin, an employee of the Melocco Brothers, who carried out substantial maintenance and grounds works in the 1930s.

This cottage was demolished in 1991 for the construction of the new Principal's residence. This building currently provides accommodation for the Sacred Heart sisters, and is a modern face brick and gabled building set back from Vaucluse Road by heavily landscaped gardens. The drawings indicate that the sandstone fence to Vaucluse Road was constructed from the salvaged sandstone blocks of the earlier 1840s cottage. A cast bronze plaque was installed on the wall facing Council land on the north corner of Vaucluse and New South Head Roads in 1993. It was required by the Heritage Commission of NSW as part of the demolition of the building and reads:

This is the site of CLAREMONT COTTAGE. The Cottage is thought to have been built c1884 using stone quarried from the site of Kincoppal-Rose Bay School. The stone is incorporated in this boundary wall.

A Statement of Significance on the history of the Cottage is available at the Heritage Council, the State Library and the Woollahra Library.

The plaque and wall were recorded and added to the 1987 New South Wales Monuments and Memorials Survey in 1993/94.



Figure 2.290: Claremont Cottage as seen from Vaucluse Road.

2.3.5 Moveable Heritage and Associated Records

There is a large range of moveable heritage items and records associated with Kincoppal-Rose Bay.

The Provincial Archives of the Society of the Sacred Heart and the KRB School Archives are located in the Villa. The Villa was refurbished for its present use as the School and Provincial Archives in 2010 and holds educational and religious artefacts, records and documents. Many of these records were accessed for this report but not all.

Some of the documentary items that are currently in the collection include:

- Magazines, 1912-1991
- School registers, 1882-1991
- Articles and letters, 1800-1991
- Photographs
- Periodicals
- Original letters, 1800-present
- Architectural plans
- Textile collection (school uniforms)

The archives are open by appointment only.

A range of historic images is also held by Woollahra Council, State Library of NSW and the National Library. Original architectural drawings by Horbury Hunt are held in the State Library of NSW. Other architectural drawings of the later buildings may be held by the associated architects. A copy of these should be held by the school archives if they become available as they are a valuable resource for historical research and property management.

Larger items, such as furniture, artworks and decorative items range in their provenance and can be grouped into the three following distinct groups:

- the French Connection,
- Horbury Hunt designed, and
- Philanthropic / Benefactor

Some of these items are currently in use in the various buildings onsite or held in storage.

The following list is not extensive and aims to give a broad overview of the types of moveable heritage and items in these categories.

The French Connection

Items of moveable heritage in this category include the collection of furniture from France and Europe and are physical reminders of the origins of the Society. They fall into two groups.

1. Brought out by the foundresses of the Convent School, such as the French oak altar and reredos from Reverend Mother Vercruysse, crafted in Lille; (bedsteads - unseen and may not survive)
2. Sent from the Convents in France after their closure, ie the choir stalls, pulpit and confessionals, the Lepaute clock, the Puget et Fils organ, Statue of St Madeleine Sophie Barat, the Statue of Our Lady in Chapel Square, the Statue of our Lady and reliquary rock in the Grotto of Lourdes and the historic chasuble vestment

Horbury Hunt designed

Elements specifically designed by Horbury Hunt, although not strictly 'moveable heritage', include the main altar located within the Chapel. Some of the Horbury Hunt designed items have cultural heritage significance in their own right, not as a structure, but as a decorative or commemorative element and include:

1. The 5 light window in the chapel, which was gifted by former students in memory of Mother Vercruysse;
2. The Chapel bell tower designed as a memorial to Mother Vercruysse's work and named 'Rosario' as she paced the length and breadth of the Chapel foundations during construction, while saying the Rosary
3. The Celtic Memorial Cross to commemorate Mother Vercruysse's death in France in 1895

Philanthropic / Benefactor

Many of the smaller decorative items and artworks have not been itemised and researched as part of this report. The items include statuary, memorials, artworks, furniture and decorative building elements (eg stained glass windows). Further research should be carried out in the future and an inventory should be prepared to establish the extent of the collection and provenance of these important gifts from individuals and groups associated with the Society and School. Notable examples include:

1. Statue of Our Lady and Statue of St Joseph in the Chapel, including their stone canopies
2. The pews in the Chapel

Modern philanthropic gifts also include naming and recognition of spaces and bursaries.

The provenance of religious items and artifacts associated with and located in the Chapel are listed under the Chapel description of this report.



Figure 2.291: Examples of furniture items in the moveable heritage collection at Kincoppal-Rose Bay, currently displayed in the Hughes Centre Foyer.

The following table lists the items, where the provenance has been established as part of the research for this report:

Item	Donor / Provenance
Wayside Crucifix / Memorial Crucifix	Mrs Porter in memory of Claire / Clara Barbara Regan (nee Porter) died 1934, erected 1940, part of formal landscaping
Statues of the Sacred Heart and Our Lady on eastern & western gables	Gift of the Alumnae to mark the Silver Jubilee of the school, 1907
Clock on eastern facade	Convent of the Sacred Heart, Rue de Cauderan, Bordeaux
Grotto of Our Lady Lourdes	Mme de Wervieres (family of Mother Germaine de Baillon
Della Robbia plaque and shrine	Mr J. Melocco. (The shrine had to be demolished when Barat Burn was built)
Artwork – Murillo Madonna and gilt frame	Dorothy Wentworth
Artwork – Corregio Madonna and frame	Mrs Vaughan
Artwork – Madonna of the Pomegranite (15th Century)	Mrs Redmond
Artwork – Portrait of Blanche Dalton (Lady Sheldon) as a child	Sheldon family, donated by her husband after her death in 1955
Artwork – Five etchings by Lionel Lindsay	B. and H. Lane Mullins in memory of their father, the Hon. John Lane Mullins
Golden Jubilee Gift - Artwork – “ <i>Street Scene</i> ” Three oils by Pearl Sheldon	Pearl Sheldon
Golden Jubilee Gift – Wrought iron entrance gates with stone pillars	Rose Bay Association Jubilee gift, erected 1933, altered in height and new design
Golden Jubilee Gift – Marble statue of the Sacred Heart by Professor Papini of Florence	Gift of other Convents of the Sacred Heart in Australia and New Zealand and the students of Rose Bay – erected on the highest point of a lower terrace, visible from the harbour and the environment
Golden Jubilee Gift – Hand carved hall stand, carved by Mary Makinson	Gift of the Children of Mary
Golden Jubilee Gift – Hand carved oak table in Principal's office	Carved and given by Mary Makinson
Golden Jubilee Gift – Hand carved prie-dieu inside chapel	Carved and given by Louise de Lauret
Golden Jubilee Gift – Rosewood grandfather clock	Mrs T. Lane Mullins (Florence Barlow), President of the Rose Bay Association, 1932

Item	Donor / Provenance
Golden Jubilee Gift – Brass plate at chapel door bearing the names of the foundresses	Mrs T. Lane Mullins
Golden Jubilee Gift – The Family Relic, oil painting by A. Dattilo Rubbo	Given by the artist, for many years the art teacher at Rose Bay
Golden Jubilee Gift – Hand carved monks’ bench in foyer carved by Mary Makinson	Mrs R. Loneragan (Lulita Rorke)
Golden Jubilee Gift – Sheldon Pool	Not completed until 1935, gift of Lady Sheldon (Blanche Dalton)
Golden Jubilee Gift – book plate, designed by artist Adrian Peint	Designed by artist Adrian Peint at the request of the Hon John Lane Mullins (KCSG, MLC)
Golden Jubilee Gift – a gold ciborium from Rome	Gift of the Rev. Mother Superior-General
Golden Jubilee Gift – Artwork - framed Madonna of Botticelli	Gift of Rev. Mother Perry, Assistant General
Golden Jubilee Gift – tea set and ink stand	Sisters of Monte Sant’ Angelo and the Mater Misericordiae Hospital
Golden Jubilee Gift – silver thurible	Rev. Mother Salmon, Superior Vicar of the Convents of the Sacred Heart in Australia and New Zealand
Golden Jubilee Gift – two sets of 50 pieces of altar-linen	Worked by the children – students
Artwork - copy of Fra Bartolomeo’s Our Lady of Sorrows and one of St Joseph	Gift from the students for the opening of the Noviceship wing in 1928 to the Reverend Mother of two framed pictures for the community room
Shrine of St Anne	Made by Crozzoli in 1932
Archaeology - pickle bottle	1981, a was found during renovation works at Claremont, on the back of the label was written: “James Thompson, Plasterer. August 31st, 1881”
Bathing House door (unseen and may not survive)	San Francisco
Parlour chairs in cane (unseen and may not survive)	Vienna
One piano (unseen and may not survive)	Paris
Bedsteads (unseen and may not survive)	Lyons - brought to Sydney by the foundresses

3.0 Assessment of Cultural Significance

3.1 Basis of assessment

The Australia ICOMOS Charter for Places of Cultural Significance 2013 (known as the Burra Charter) is a best-practice standard for the conservation and management of culturally significant places in Australia.

The 'Guidelines to the Burra Charter: Cultural Significance' states that, the assessment of cultural significance and the preparation of a statement of cultural significance, embodied in a report as defined in section 4.0 [of the Guidelines] are essential prerequisites to making decisions about the future of a place.

This section considers all of the information collected in Section 2 and clarifies what the culturally significant attributes of the place are. All aspects of significance are discussed and assessed to formulate clear statements of cultural significance.

'Cultural significance' is defined in the Burra Charter as meaning the *aesthetic, historic, scientific, social or spiritual value for past, present or future generations*. These five criteria for values are used as the basis for this discussion. The Charter further clarifies that *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*.

With the creation of the State Heritage Register (SHR) under Part 3A of the Heritage Act, in April 1999, the NSW Heritage Office developed a set of seven criteria against which the cultural significance can be assessed to determine the level of significance, i.e. State or local. These seven criteria cover the same areas as the five defined in the Burra Charter, but as many of them overlap and to minimise repetition, those in the Burra Charter are used as the basis for assessment. At the end of this discussion, the values of the place are tested against the SHR's seven criteria to determine whether it meets the threshold for listing on the State Heritage Register.

3.2 Historical significance

3.2.1 Pre-European & Post-Contact Aboriginal Occupation

The following assessment has been sourced from the *Aboriginal Cultural Heritage Assessment Report* (ACHAR) prepared by Coast History and Heritage, dated January 2020.

The land on which Kincoppal-Rose Bay School of the Sacred Heart is located, traditionally belongs to the Gadigal of the Eora Nation, whose people extended along the southern side of Port Jackson, from South Head to the current suburb of Petersham.

While few detailed archaeological investigations of specific Aboriginal sites have been completed, it is known that Aboriginal people lived in the region for tens of thousands of years long before Sydney Harbour was formed, by the flooding of a deep valley at the end of the last ice age approximately 18,000

years ago. The current harbour foreshore stabilised around 30,000 years ago, and most Aboriginal sites around the harbour date from after that time.

The local Aboriginal people were focussed in the lands and resources of the coast, and this is supported by both the archaeological and documentary record. The most common evidence of occupation in the Vaucluse area are middens, located near the shoreline on low rises or foredunes, or within or in front of rockshelters. Other archaeological evidence of the occupation of the lands around Vaucluse is limited however, and includes stone artefacts and rock art sites. Within Kincoppal-Rose Bay one rockshelter of habitable size has been identified, however further archaeological investigation is required to determine whether it is an Aboriginal archaeological site.

The arrival of the Europeans and a devastating small pox epidemic in 1789, caused the death of many Aboriginal people in the Sydney region. However many survivors regrouped, and for the next century continued to live around the harbour, including at Vaucluse, Watsons Bay, Rose Bay and Woollahra in general. Documentary evidence of the Aboriginal occupation in the Vaucluse area from the late eighteenth and into the nineteenth centuries includes both paintings and written descriptions. Aboriginal people are known to have visited and stayed at the Vaucluse Estate during its ownership by the Wentworths and a number of individuals associated with the Rose Bay and Vaucluse areas in the 1850s to 1870s have been identified.

Records held by the Provincial Archives also refer to the Aboriginal history of the area. In an 1882 letter Mother Vercruysse refers to the Collins family who lived in the wooden hut opposite the gate. Although she does not describe the family as being Aboriginal, it is possible she was referring to Emma Collins, an Aboriginal woman who reportedly lived in the area, and after whom the freshwater fountain, known as Emma's Well, is named. Other records include personal recollections of hearing the Aboriginal corroborees at Rose Bay during the annual blanket distribution at the end of the eighteenth century.

The camps in the Vaucluse area were abandoned in the late nineteenth century under increased government and police scrutiny, resulting from the formation of the Aborigines Protection Board. Residents of these camps moved to the La Perouse Aboriginal fishing village at Botany Bay, however continued to visit the Vaucluse Estate into the early twentieth century. Today, many of the La Perouse Aboriginal community are direct descendants of the people that once occupied the Vaucluse and Rose Bay area.

3.2.2 Earliest European occupation – the Vaucluse Estate

The present Kincoppal-Rose Bay is located within the former Vaucluse Estate developed by William Charles Wentworth. The land comprising Wentworth's estate had been originally granted to Thomas Laycock (80 acres in 1793), Robert Cardell (25 acres in 1795) and Francis McGlynn (40 acres, date not determined).

Wentworth purchased the core of this estate in 1827 from Captain John Piper, who had acquired it in 1822. The purchase included a dwelling named Vaucluse House and 40 acres of land. The dwelling had been erected about 1803 for Sir Henry Browne Hayes (1762-1832). This colourful Irish nobleman had been transported to the colony in 1802 for the crime of kidnapping. It was Hayes who named the estate Vaucluse after the Italian poet Petrarch (1304-1374) who resided at Fontaine-de-Vaucluse, a region east of Avignon in the

south of France. This was the first of many French connections.

William Charles Wentworth (1790?-1872) enjoyed a varied and productive life. He was one of the explorers that successfully crossed the Blue Mountains in 1813; he studied law in England and practiced in Sydney in the 1820s; he published *The Australian* from 1824. However, his lasting achievements are considered the lifelong agitation for representative government, and the formation of the nation's first university (University of Sydney).

The cottage Wentworth purchased at Vaucluse in 1827 was described as a '*genteel dwelling house containing 8 rooms*' with outbuildings inclusive of a kitchen block and a dairy. Over the 1830s Wentworth transformed the house into a colonial mansion (the present day Vaucluse House) and enlarged the property to 515 acres. The bulk of this land was 370 acres (149ha) that Wentworth had occupied for some years and the title to it was sought in the late 1830s and was officially granted to him in July 1838.

By 1832, Wentworth's estate was dissected by the new government road to South Head, the New South Head Road. Wentworth subdivided his estate and commenced the sale of parts of it in 1838 with the core of the Kincoppal Rose Bay site purchased by George Thorne in 1847. Thorne then acquired adjacent lots to form the whole of the present Kincoppal Rose Bay site.

3.2.3 George Thorne and Claremont

The oldest European structure at the present day Kincoppal-Rose Bay School of the Sacred Heart is the former waterfront villa known as Claremont, completed in 1851 for former merchant George Thorne. At the time of Wentworth's 1830s subdivision, two 'old huts' were noted as being located on the eastern side of Vaucluse Road, within the area of the present playing fields, likely dating from the Wentworth period. One of these huts may have been the home of Emma and Bobby Collins, identified in a letter from Mother Vercruysse as living 'at the gate' and in a 'wooden house.'

Claremont was one of a group of mid-nineteenth century waterfront residences to be constructed after the subdivision of the Vaucluse Estate, including the Hermitage and Strickland House (former Carrara). It is notable in that it remains in private ownership and has not undergone further internal subdivision. Constructed of sandstone in an Italianate style, it originally presented as a single story residence with octagonal entry tower on Vaucluse Road and as a two storey residence facing the harbour. Its original architect has not been identified.

Thorne and his family resided at Claremont until 1858, when they returned to England. The family came back to Australia and back to Claremont in 1863 and continued to reside there until 1878. The house was tenanted during their absence. By the time the Thorne family left Claremont, the estate comprised 17 acres with a main family residence of thirteen '*good sized rooms*', a gardener's cottage (stone built with four rooms), stables, coach house, poultry houses, and landscaped grounds '*laid out into grassy lawns, shrubberies, and planted here and there with well-matured ornamental trees and evergreens, and the residue slopes to the waters of the Bay.*'

‘CLAREMONT ESTATE is securely enclosed, and nothing can exceed the extreme beauty of this suburban seat. It commands in scenery all that is grand and majestic, the natural advantages of position having been carefully improved by the judicious application of art and taste.’¹

While this glowing description may be a fine example of late 1870s real estate ‘spin’, it does provide an insight into the quality of the work carried out under Thorne’s ownership.

In 1879 Thorne sold the property to grazier Henry Tomas, however Thomas was not to reside at Claremont. Rather he engaged architect John Horbury Hunt to remodel the residence, including the addition of a third storey. While Hunts’s remodelling of Claremont substantially increased the size of the residence (to 22 rooms), it would appear to be located largely within the same footprint, as there is evidence in the fabric of the early 1851 residence in the lower ground level stone portico, stone verandah slabs and cast iron balustrade, external and internal joinery and marble fireplaces.

3.2.4 Sisters of the Sacred Heart

The Society of the Sacred Heart was founded in Paris in 1800 by Madeline Louise-Sophie Barat. In 1850 a convent was opened in Roehampton, England, which later incorporated a teacher training college for women.

The first request for the founding of a community of Sisters of the Sacred Heart in Australia was made by the Catholic Archbishop of Sydney, Dr Polding, in 1840.² This request was initially denied / deferred as the Society had yet to establish itself in English speaking countries and its focus was on expansion into Ireland and England.

A second request by Archbishop Roger Bede Vaughan was made in 1880 to the Superior General of the Society, Mother Adele Lehon. Vaughan had become acquainted with the work of the Society in the late 1870s during a trip to Rome. His request was made against the backdrop of the proposed changes to the education system in New South Wales by the Parkes Government, to create a secular and free system. These changes would result in the withdrawal of government funds from church schools. Vaughan’s wish to bring the Sisters to Australia was such, that he also enlisted the services of notable Sydney citizen John Hughes, who was due to leave for an extended trip to Europe, during which his two elder daughters, Maria and Jane, boarded at the Sacred Heart Convent on Rue de Varenne in Paris, while his two younger daughters Susan and Lizzie, boarded at the school in Conflans. Their father’s efforts to establish a foundation in Sydney culminated during an audience with Pope Leo XIII in 1881, at which the youngest daughter Lizzie implored the Pope to send the Sisters to Sydney so that she could continue her education.³

The five founding Sisters of the Society (Mother Vercruysse, Mothers Woodward and Jackson, Sister Simpson and Mother Dunne) all came from the convent in Roehampton and were of English, Irish and Belgian descent.

They arrived in Sydney on the 9 May 1882, and during their initial weeks in Sydney they were cared for by John Hughes and his family and the Good Samaritan Nuns in Pitt Street.⁴

Investigation into suitable sites for a convent and school had commenced prior to the departure of the Sisters from England, with early sites considered in both Darlinghurst and Surry Hills. John Hughes, who had initially offered £500 towards expenses, subsequently offered either three acres of land he owned in Randwick, or its value in cash, being **£1,250**, towards the purchase of any other site.⁵ Other sites considered were located on the North Shore and in Lane Cove.

While Mother Vercruysse had most of the best sites in Sydney at her disposal, the seclusion of Rose Bay and the undisturbed views over the harbour, as well as vast open grounds likely appealed to her religious love of solitude.⁶ With the aid of John Hughes in negotiating a lease with the option of purchase from Henry Thomas, the Sisters of the Sacred Heart took up residence at Claremont and its grounds of 17 acres in June 1882. The house became the founding convent for the Society, and in July of the same year the Sisters opened a fee paying school for girls, initially with an enrolment of five.

The early use of Claremont as convent and school is described in *Living Stones* as follows:

On the right of the entrance hall was the parlour with its bay window overlooking the lawn; behind it, opening on to the verandah, was a room that was to serve as sacristy, class room and parlour according to need. The long room facing the Harbour was chosen for the chapel. On the left of the entrance hall a large room was set aside for the studyroom, and beyond it, facing south, the former Thorne dining room became the commonroom for the nuns.’⁷

Initially the Sisters were focused on the repair and construction at the site in order to accommodate the needs of the new convent and school. During the 1880s, however, the number of pupils and religious had grown, such that planning for a new school building became an urgent priority, and in the late 1880s an ambitious building campaign resulted in the construction of a substantial school building with classrooms and dormitories for boarders by architect John Horbury Hunt. The construction was overseen by Mother Vercruysse, who had previous experience in the construction of four Sacred Heart convents in England. By the early 1890s the school had enrolments of 52 boarders coming from the families of the colony’s Catholic professional and merchant families.

Kincoppal-Rose Bay continued to house and expand both educational and religious functions throughout the early decades of the twentieth century, and in the early 1900s the Rose Bay convent received its share of the two thousand religious of the Sacred Heart to be expelled from France. While student numbers continued to grow during the twentieth century, the day-to-day teaching responsibilities of the religious gradually decreased, and by the

1960s lay staff were increasingly appointed. This was universal across the Catholic education system as the Sisters aged. By 1970 the novitiate had closed and the spaces in the Noviceship wing had been converted for class rooms.

A second Sacred Heart school had been established in 1909 at Elizabeth Bay at the former ‘*Kincoppal*’ estate of John Hughes and his widow. In 1970 the two schools were amalgamated on the Rose Bay site, and in 1990 direct responsibility for the management of the school by the Society ceased. Nonetheless, the religious remained in residence at Claremont until 2009, and currently retain a presence at the site, residing in Claremont Cottage.

The Cemetery for the Sisters was opened in 1894, and remains consecrated ground.

The historic association with the French origins of the Society of the Sacred Heart was strengthened in the early twentieth century at Kincoppal Rose Bay by an important political development in France. Following a rising sentiment within France for a separation between the Church and State, and the eventual enactment in 1905 of legislation enforcing this, the Society dispersed its collection of reliquaries and furnishings from its various houses. This was at a time when the Chapel was approaching completion and Hunt was preparing drawings for fitting out. A carved French oak altar had already been brought to the convent by Mother Vercruysse in 1882, but sometime around 1900 a suite of fittings from the Society’s Sacre Coeur Convent in the Rue de Varennes, Paris were installed in the Chapel as a direct result of this dispersal. They included the carved oak choir stalls, pulpit and confessional. Soon after (c1904) a clock made by the Lepaute clock-making house and the Puget et Fils organ arrived from the Society’s convent at Quadrille near Bordeaux. These pieces in themselves provide tangible links to the French origins of the Society of the Sacred Heart and the split between church and state in early twentieth century France.

3.2.5 John Hughes and family

John Hughes had been born in Ireland in 1825. After arriving in Sydney in 1840 as a bounty immigrant with his parents, he commenced work as an apprentice grocer. He prospered in the new colony, opening up his own business in 1851, trading as a wholesale merchant from 1862 and finally pursuing pastoral interests near Narromine in the 1870s.⁸ In 1869 he purchased land at Elizabeth Bay and over the next five years built a substantial residence, which he called *Kincoppal*, Gaelic for ‘horse’s head’, reportedly named after a rock formation at the harbour’s edge.

Hughes was a devout Catholic, and together with wife Susan (nee Sharkey) and his six children, he was instrumental in the establishment of the new community of the Sisters of the Sacred Heart in Sydney and Australia. In addition to providing support to the Sisters as described above, the marble altar, gold monstrance and tabernacle of the chapel at Kincoppal-Rose Bay were gifts of John Hughes and his wife. Hughes also supported several other Catholic charities, churches and colleges in Sydney and was both benefactor and committee member for the rebuilding of St Mary’s Cathedral. Other Catholic institutions to have benefitted from his association include

1 Advertising, Sydney Morning Herald, 19/2/1879, p.10
2 The Catholic Press, Sacred Heart Convent, Rose Bay: Golden Jubilee Celebrations, May 12, 1932
3 Barlow, L, *Living Stones*, 1982, p.14-15

4 The Catholic Press, Sacred Heart Convent, Rose Bay: Golden Jubilee Celebrations, May 12, 1932.
5 Barlow, L, *Living Stones*, 1982, p.15-16.
6 The Catholic Press, Sacred Heart Convent, Rose Bay: Golden Jubilee Celebrations, May 12, 1932.
7 Barlow, L, *Living Stones*, 1982, p.28-29.

8 <http://adb.anu.edu.au/biography/hughes-john-12995>

St Candice’s Church in Elizabeth Bay, St Ignatius’ College in Riverview, St Patrick’s Church in Sydney, and St Columbkille’s Church in Woolloomooloo. In recognition of his service to the church, the Pope appointed him knight of the Order of St Gregory in 1882.

Two of Hughes daughters, Maria and Susan, became Sisters of the Sacred Heart, further strengthening his ties to the Society. Upon his death, his property *Kincoppal*, was bequeathed to his eldest daughter Maria, and in 1909 the order set up a school, of which Mother Maria Hughes became its first superior. In 1970 the school at Kincoppal merged with that at Rose Bay to form the present Kincoppal-Rose Bay.

As part of the Centenary Building project , the Hughes Centre (comprising an assembly hall and multi-purpose learning centre) was established within the remodeled and extended 1956 War Memorial Wing, as a memorial to John and Susan Hughes and their family.

3.2.6 John Horbury Hunt

John Horbury Hunt was born in Canada in 1838 and trained as an architect in Boston, America. He came to Australia in 1863, where he took up a position with Edmund Blacket in the same year. By 1869 he had established his own private practice, taking on ecclesiastical, commercial and residential commissions including a number of rural buildings such as stables and woolsheds. His clients were predominantly prominent families and institutions. During his time as a sole practitioner spanning over 30 years, Hunt produced three cathedrals, over twenty churches, more than forty houses and numerous stable blocks, shops, schools and other public buildings including the first stage of the National Art Gallery (now the Art Gallery of NSW) in Sydney.⁹

Hunts’ architecture is generally considered to have sown the seeds of modern architecture in Australia. Important characteristics of Hunt’s work include the deliberate siting of a building in relation to its surrounding landscape in order to exude prominence and distinction, strong and asymmetrical massing, and the expression of the simplicity and beauty of natural materials. His work has much in common with the Arts and Craft Movement, inspired by the work and philosophies of John Ruskin and William Morris. Many of his buildings are constructed of brick, stone and timber, and their designs are renowned for their craftsmanship and celebration of the inherent decorative nature of the material itself. Hunt’s church designs are each very distinctive and individual, incorporating characteristics of the Early English / Gothic style, albeit always customised to the specific site. Hunt’s works typically display several distinctive details including pyramidal ventilating lanterns, a variety of elaborate chimney designs, most often in brick, gable apex timber screen treatments and a substantial use of decorative stained glass in both his ecclesiastical and domestic work.¹⁰

Unfortunately, there appears to be no record of how Hunt became acquainted with the Society of the Sacred Heart at Rose Bay. Hunt was responsible for the additions and alterations to Claremont for Henry Thomas in 1880-

9 John Horbury Hunt – Radical Architect 1838-1904, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002
10 Ibid.

1881, the two likely becoming acquainted through Hunt’s work to design and construct St Peter’s Cathedral in Armidale in the early 1870s (Thomas resided at the property Saumarez near Armidale at the time). It is possible the Sisters were impressed by his architectural style and decorative restraint in the remodelled Claremont and sought his services. An excerpt from a letter from Mother Vercruysse to the convent in Roehampton the week after their arrival reads:

‘Here we are in our dear convent, I dare not say little convent, as my only fear is that it is too grand and too beautiful a site ... Claremont has been out of sale for more than a year, and was left because the house is too plain – no cornices or ornaments of any kind, lofty rooms and a porch quite monastic looking: all beauty is in nature, the harbour at the front (where) we see every steamer arriving ...’¹¹

During the 1880s Hunt was also engaged to redesign the adjacent property *Tivoli*, having been commissioned in 1881 with works underway 1885-1886. However there is no documentary evidence to suggest that Hunt’s involvement with the Society is as a result of this commission. It is worth noting that Hunt was residing at the former Cranbrook Cottage at Double Bay from 1876 and it is possible that his close proximity to Rose Bay could have been a factor in his engagement, although again no documentary evidence of this has been found.

Hunt’s first commission for the Sisters was the design and construction of a small timber chapel adjacent to Claremont and facing the harbour foreshore. The chapel was completed in March 1883 and was in use for four years until the completion of the Main School Building, at which time it was relocated to a position near to the entrance to Barat Burn and reused as a carpenter’s workshop.

Hunt continued his association with the school and convent until his death in 1904, designing the Main School Building, Chapel and South wing (the latter constructed after his death), the Villa and likely also Sophie’s cottage, as well as the stone Celtic cross within the cemetery as a tribute to Mother Vercruysse. It is said that Hunt and Mother Vercruysse enjoyed a good rapport, possibly due to a mutual love for strength and simplicity in architecture.

Kincoppal-Rose Bay is considered to be the pinnacle of both Hunt’s career and his architecture.¹² Contributing to this is its prominent siting and picturesque setting overlooking the harbour, the complexity of its massing, towers and roof forms, strong and simplified Early English style and largely unadorned character of the sandstone facades. The Chapel in particular is widely recognised as a masterpiece of design and construction, with its impressively austere interior and pointed and ribbed sandstone barrel vaulted roof, which is said to have been the first of its kind in Australia.

While many of the key furniture pieces originate from Sacred Heart convents in France (such as the pulpit, stalls, confessional and organ), Hunt designed the main altar and the five-light east stained glass window specifically for the space.

11 Letter from Mother Vercruysse to Mother Digby, June 30th, 1882.
12 John Horbury Hunt – Radical Architect 1838-1904, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002.

3.2.7 Hennessy & Hennessy

Kincoppal-Rose Bay has historic associational significance with the architectural firm Hennessy and Hennessy, who were responsible for some of the major developments at Kincoppal-Rose Bay from the late 1920s to the late 1960s. The firm was originally established as Sheerin & Hennessy in the late nineteenth century and designed many prominent Catholic educational buildings in Sydney, including St Patricks Seminary, Manly (1885) and St Benedict’s Convent and Hall, Chippendale (1890), both of which would be comparable with the architectural style, grandeur and landmark quality of Kincoppal-Rose Bay and the Horbury Hunt designed buildings.

Hennessy & Hennessy was an architectural practice established in 1912 between father and son, based in Sydney. They are particularly known for their commercial and university buildings as well as buildings for the Catholic Church and the Sacred Heart Society in Australia. The firm was most active in NSW and Queensland¹³, however can lay claim to “having Australia’s first international practice.”¹⁴ They were first engaged by the Society of the Sacred Heart to design the Stuartholme Convent of the Sacred Heart in Brisbane in 1920. Stylistically, the firm is mentioned in histories of “Australian Art Deco” and is recognised as the last significant practitioner of the Gothic Revival in Australia.¹⁵

Hennessy & Hennessy was engaged at Kincoppal-Rose Bay in 1928 to design the Noviceship wing, an addition to Hunt’s main building in the same style, constructed in sandstone. The 1959 Noviceship wing addition builds on the design of the 1928 building, however is constructed in reinforced concrete and brick, but faced in cement, lined, textured and coloured to resemble sandstone.

Hennessy & Hennessy drew up plans for the 1933 Underpass, 1936 electric lift service in the West Wing of the main building and were responsible for the enlargement and refurbishment of the Dining Room / Refectory in 1941.

The 1956 War Memorial Wing (Hughes Centre) was designed by the firm and is the first substantial addition of a different architectural style at the site, being of crème brick construction.

Barat Burn Junior School, which opened in 1966, is Hennessy & Hennessy’s only individual, free-standing building at Kincoppal Rose Bay and is historically significant for not only demonstrating a significant phase of expansion of the school by providing a separate primary school and Kindergarten but also by introducing the first truly modern contemporary architecture at the site. The exact authorship of this building has not been identified, however it was a distinct departure from the firm’s previous “traditional style” work and is thought to have been designed by Nicholas Paisley of Woollahra, who was in brief partnership with Hennessy &

13 East, John W., Australia’s First International Architect. A Sketch of the Life and Career of Jack F. Hennessy junior, 2013.
14 Noni Boyd and Julie Willis, “Hennessy & Hennessy,” in Phillip Goad and Julie Willis (eds.), The Encyclopedia of Australian Architecture, Port Melbourne: Cambridge University Press, 2012, p.326.
15 East, John W., Australia’s First International Architect. A Sketch of the Life and Career of Jack F. Hennessy junior, 2013.

Hennessy in 1968.¹⁶ Nicholas Paisley is noted for winning the consolation prize for a design competition for the new Reserve Bank building in Canberra in 1962.¹⁷

The original working drawings for the 'New primary school & convent building' by Hennessy & Hennessy, available in the Woollahra Council Archives were drawn by M.W.M. in 1964 and approved by Council in 1965.

3.2.8 Melocco Brothers

The Melocco Brothers Pietro, Antonio and Galliano were the first tradesmen to practice mosaic craft in NSW and introduced Terrazzo to Australia. Pietro (Peter), established the family business in Sydney in 1908 and used the profit of a 600m² mosaic for the design of the altar floor of the Chapel of the Irish Saints at St Mary's Cathedral to bring his brothers to Australia in 1910. Working on numerous smaller residential projects, in terrazzo and mosaics, their work also included some of the finest decorative plasterwork in private and public buildings. The company quickly grew to over 100 employees by the 1920s and carried out much of the depression era concrete and road construction, being "*the first private company to use mechanical cement mixers.*"¹⁸

The company's most notable extant works from the time include the plaster mural at the Interstate Booking Office at Central Railway Station (polished to look like marble) and the carved wreath around the Well of Contemplation at the Anzac Memorial in Hyde Park, both in Sydney. The marble mosaic of the Tasman Map in the Mitchell Vestibule at the State Library in Sydney depicts a coat of arms, of which the Department of the Environment and Heritage notes that

*"No other examples are known of a representation of the NSW Coat of Arms made with such a high degree of artistic and technological achievement, or such luxurious materials, during this period."*¹⁹

The Melocco Brothers have been recognised for their exceptional skilled artisanship, with the Terrazzo inlay floor in the Crypt at St Mary's Cathedral considered to be one of the finest mosaic floors in the world.²⁰ Other works include the entrance terrazzo paving at the Dymocks building, Tasman map mosaic floor in the entrance to the State Library, marble, mosaic and scagliola at the State Theatre and the marble and scagliola columns at the Interior Savings Bank (Commonwealth Bank) in Martin Place, Sydney.

The Melocco Brothers' involvement at Kincoppal Rose Bay School of the Sacred Heart started in 1930 and continued until the 1960s. Peter Melocco built the Melocco Villa 'Poplars' adjacent to the original convent site as his

family residence in 1929. The Society purchased the villa in 1952, for use as a Junior School, which it quickly outgrew. It was demolished in 1964 to make way for the present day Barat Burn Junior School, the only remnant of the villa being the Sundial Terrace, inclusive of the sun dial, terrazzo mosaic and decorative balustrade to the west boundary, as well as one panel of a decorative plaster moulding in the Mediterranean style on the former boundary wall to the north.

Most of the landscaping work on the Kincoppal-Rose Bay site, including the clearing of land, construction of paths, steps, the stone bridges and rockeries were carried out by the company's workmen, mainly men of Italian descent, trained in stonework.

The company is still trading as Melocco Stone today and has continued to grow and develop the Australian stone, aggregate and sand industry, further supplying the granite paving for the Sydney Opera House Forecourt.²¹ The firm has made a major contribution to the highly skilled and creative building finishing trades on major civic, commercial and church buildings in the Inter-War period and continues to shape Australia's stone industry to the present day.

3.2.9 Puget et Fils Organ

The 1890 Puget et Fils organ at Kincoppal-Rose Bay was specifically constructed for the Society of the Sacred Heart Convent in Bordeaux, France, and bears the carved Sacred Hearts of Jesus and Mary at the apex of the front façade. The firm of Puget et Fils operated between 1840 and 1960 and continues to be highly regarded in the industry. The organ was sent to Australia after the closure of the convent by the French Government, and as such, it is the only Puget organ in Australia. Its installation in the gallery in 1906 required modifications to the original casework, which is carved oak and its elevated position ensures that it is the dominant feature in views from the chancel and nave to the west. The organ has been renovated a number of times, including in 1955 and 2005-11, however remains relatively intact.

3.2.10 Lepaute Gable Clock

The clock on the eastern gable of the main building is by the French Lepaute clockmaking firm. It is thought to have come from the Society's Sacre Coeur Convent at Quadrille near Bordeaux²², arriving in Australia in 1904 with the organ and chapel furniture. Certainly, the clock (and statues) do not appear in the earliest historic photographs of the Sydney building, however by 1914 both the clock and the statues are shown in place.

The House of Jean-Andre Lepaute was a highly sought-after French clock making firm founded by two brothers, Jean-Andre and Jean-Baptiste in 1748. The workshop was particularly known for their work as royal clock makers, fine gold mantel clocks and turret clocks.

Lepaute turret clocks were reportedly driven by horizontal mechanisms, a system invented by Julien le Roy. It has not been able to be confirmed

whether the clock at Kincoppal-Rose Bay also utilises this system.

Clockmaking continued throughout the nineteenth century under Augustin Michel Henry-Lepaute, a nephew of Jean-Andre, who fabricated clocks under the name 'Henry-Lepaute' from 1851.

The exact age of the clock at Kincoppal-Rose Bay has not been able to be determined. While the clock bears the name 'Lepaute' in black lettering on a white face, a stamp on the base of the brass gear mechanism reportedly reads 'Henry Lepaute – A Paris' (not seen by the authors of this report). Nonetheless, the turret clock at Kincoppal-Rose Bay would appear to be the only Lepaute clock known to exist in Australia. Cape Byron Lighthouse, constructed between 1899-1901 contains the only example of a Henry-Lepaute bi-value lens system on a rotating mercury float mechanism in Australia, which was considered to be the leading optical technology of the period.

3.2.11 Stained Glass

A full inventory and analysis of all the stained glass at Kincoppal-Rose Bay has not been completed as part of this CMP. Appendix B contains a preliminary inventory of the existing stained glass windows within the Chapel at Kincoppal-Rose Bay.

Other stained glass at the site include the tripartite window of the stairwell to Claremont, installed during Hunt's rebuilding of the residence in the early 1880s, as well as the stained glass of similar design in the northern windows of the Main School building in the link to Claremont. Both face Chapel Square and are visually dependent. The western elevation of the Main School Building also bears a similar design on Level 2, formerly exposed as an external elevation and now obscured, facing the Hughes Centre eastern verandah and lightwell. Internal stained glass exists in the door panel of the glazed timber archway adjacent the Chapel in the corridor of the Main School Building. All of the above mentioned stained glass, outside the Chapel, were designed by Horbury Hunt and are of a geometric design rather than depicting iconography or religious scenes.

3.3 Aesthetic significance

3.3.1 Cohesive group of stone buildings in the landscape

The Convent school complex at Kincoppal Rose Bay, represents the earliest major phase of construction of the school's development under the direction of architect John Horbury Hunt, and is significant for its contribution to the scenic qualities of the harbour landscape, being elevated on a cut sandstone plateau and sited dominantly within the bay and on the foreshore. It is significant at State level as an important landmark in the Rose Bay / Vaucluse area, experienced and appreciated daily by students and staff, local residents and visitors / tourists to the eastern suburbs of Sydney and from Sydney Harbour.

The complex is aesthetically significant for its siting within its landscape setting overlooking the harbour, a prominent institutional landmark amidst the predominantly low residential scale of Rose Bay and Vaucluse. Its massive

¹⁶ Jack F. Hennessy, the founder of Hennessy & Hennessy died in 1955, at the age of 68. The Queensland branch of the firm continued to operate under Leo Drinan until his death in 1976, when it was taken over by Martin Conrad. The Sydney office closed soon afterwards in 1968. (East, John W., 2013)

¹⁷ Perth Firm Wins £2,000 For A.C.T. Building Plan, The Canberra Times, 16th May 1962, p.5

¹⁸ <https://www.environment.nsw.gov.au/heritage/research/heraldry/melocco.htm>

¹⁹ Ibid.

²⁰ <https://www.stmaryscathedral.org.au/history-art/crypt/>

²¹ The above summary of the company's history has been compiled from the company website, available at <https://www.melocco.com.au/html/history.html>

²² Barlow, L, Living Stones, 1982, p.126

sandstone walls, gabled roofscape, with numerous gabled dormers, small pyramidal towers and the whole assemblage surmounted by a single larger tower, all serve to strengthen its identity and landmark qualities. It has an almost Mediaeval character. This significance has been supported by the intactness of the designed landscaped grounds to the west and north of the complex, despite the modern development down the slopes and in front of the cut sandstone plateau and original Hunt sandstone retaining wall.

The Convent school complex is particularly well designed, proportioned and detailed and has exceptional architectural and aesthetic significance, at least at a regional level. It forms part of an individually diverse but cohesive group of historic structures that are visually, materially and functionally closely related and interdependant. Designed as a group in the Early English / Gothic style, each individual building demonstrates characteristics of this architectural style, albeit personalised and modified by Hunt. The fine craftsmanship employed in their design and construction contributes to their aesthetic qualities.

The use of local sandstone in the construction of the nineteenth century Convent school complex provides a sense of harmony with the geological setting of the site on Sydney Harbour. Quarried in the present day Grotto, ‘*on the promontory at the northern end*’²³, the use of sandstone visually connects the individual building components, which were constructed in several phases and positions them within their context and immediate environment. Aesthetically, they present as a cohesive whole and integrate with Claremont, the earliest structure on site, possibly through the vision of John Horbury Hunt and Mother Vercruysse. However, the modern complex now dominates and almost subsumes Claremont in overall size and volume, Claremont, at completion of the 1888 Main School Building formed a small, but elegant anchor to the complex at the northern end.

The open landscaped spaces between the individual components, namely the main entry forecourt, Chapel Square, Noviceship Lawn and Cloister courtyard, contribute to the exceptional aesthetic significance of the cohesive group, allowing each element to be read individually. They have aesthetic significance in their own right, forming the visual and contextual relationships between the key architectural elements of the school, that allow the buildings to be read as a cohesive group. Further, there is a high degree of consistency, integrity and quality in both the architecture of the Senior School complex and the historic 1930s landscape design across the site.

Although the original core of the convent (Claremont) is no longer in use by the Sisters of the Sacred Heart, Claremont Cottage remains the functional heart of the school administration and physically and architecturally connects the complex, and hence is of aesthetic significance.

The smaller domestic scaled buildings (including Sophie’s Cottage and The Villa), at least one of them possibly designed by Hunt, contribute to the visual identity and historic connections of the place, particularly from within the grounds.

3.3.2 Chapel

The Kincoppal-Rose Bay School of the Sacred Heart Chapel is of exceptional aesthetic significance as an outstanding and intact example of John Horbury Hunt’s ecclesiastical work and presents as the most architecturally significant building in the complex. Its exceptional aesthetic significance reflects the most important stylistic influences of the Early English / Gothic style and make it an exceptionally fine example of ecclesiastical architecture in an educational context and setting.

The Chapel was designed to complement the Main School Building and Claremont, and continues to have an important visual and contextual relationship as a defining element within a cohesive group of sandstone buildings. Its orientation to Vacluse Road, with its southern elevation a defining element to the entry forecourt contributes to the overall aesthetic significance of the Senior School complex.

The Chapel has had no changes to its original form, symmetry, use or internal configuration and presents with finely balanced proportions, supported by massive stone buttresses. It is the design, elegance, craftsmanship and intactness of the original elements, which contribute to its exceptional aesthetic significance.

The simplicity and quality of the architectural design of the Chapel at Kincoppal-Rose Bay demonstrate a very high degree of creative and technical achievement that is possibly unrivalled in NSW. The interior is of exceptional significance aesthetically for its rare pointed and ribbed stone barrel-vaulted roof construction, said to have been the first of its construction type in Australia.

The high quality design and execution of interior finishes such as the solid tallow-wood parquetry, white Italian marble floor and sandstone ashlar walls as well as the craftsmanship they embody, exemplify the finest work of John Horbury Hunt.

The evocative approach via the main building through the original solid oak double door leads under the massive single span stone arch for the organ gallery into the impressive open nave defined by the ribbed stone barrel-vaulted roof, producing the exceptional aesthetic quality of the space.

Of particular note, and contributing to the exceptional aesthetic significance are the stained glass windows, ornate white marble altar designed by John Horbury Hunt, Statues of Mary and Joseph (including their stone canopies) and the large collection of historic moveable heritage and ecclesiastical furniture associated with the Society of the Sacred Heart. The historic polished oak pulpit, confessional and stalls , as well as the oak altar brought out by Mother Vercruysse in 18882, are of exceptional significance in their own right.

The layout of the furniture along a central axis visually draws ones gaze eastward towards the decorative altar and the Vercruysse Memorial stained glass window behind, manufactured by Hardman of London.

The collection of the fine memorial stained glass windows in the Chapel, with addition of two original c1900 tinted cathedral glass diamond patterned windows at the organ gallery level are aesthetically significant for demonstrating site specific designs in association with the values and beliefs of the Society of the Sacred Heart and are also of exceptional social significance for their association with specific religious and students. Of

particular note is the eastern main five-light stained glass window, donated by students in memoriam of Mother Vercruysse.

The elegant Puget et Fils organ is of aesthetic significance itself, dominating the western end of the chapel, featuring a fine carved oak case that bears the crest of the sacred heart in the apex.

3.3.3 Cultural / Designed Landscape

The landscape of Kincoppal-Rose Bay School of the Sacred Heart, as a conspicuous institutional development, is a significant cultural landscape associated with the locale of Rose Bay, located within the visual and spatial structure of Sydney Harbour. The landscape has evolved from a relatively long period of occupation by Aboriginal culture, through residential development in the mid-late nineteenth century on a prominent harbour frontage site, then as the Sacred Heart Convent School at Rose Bay until finally as the Kincoppal-Rose Bay School complex. Today it is characterised by its institutional parkland setting containing fabric and remains from all stages of its evolution, with borrowed views of Sydney Harbour to the west.

The weathered Hawkesbury Sandstone geology has resulted in the distinctive terraced landform with sandstone cliffs and exposed sandstone rocks, which has influenced the nature of the built development. A rock shelter, identified as a potential site of Aboriginal occupation, is the remains of an escarpment that is likely to have been occupied by Aboriginal people in the past and allows an appreciation of the former landscape context of this occupation. The earliest European access through the site influenced the siting of particular facilities and functions. This includes the alignment of Vacluse Road, as well as the former drive through the property between Claremont and the foreshore jetty complex, linking all levels of the site west of Vacluse Road. The alignment of this former drive has since been altered and compromised by the establishment of the Cemetery, the Junior School, and the clearing and development of the valley and lower slopes for gardens and paths, as well as the resumption of the foreshore land.

Up until the Inter-War Period years (1920-1939) the main vehicular access through the property on the western side of Vacluse Road was from an entry at the corner of New South Head and Vacluse Roads via a drive constructed around the southern and western sides of the upper terrace (on which the main school buildings were subsequently constructed) and which connected the former Claremont Drive to the foreshore. This terrace was defined on its western side by both sandstone ashlar walls and steps (constructed by Hunt) and natural / cut sandstone cliffs and stone outcrops. The entry also gave vehicular access to the main eastern forecourts of the Covent and school complex, which had been previously treated as an extensive garden space with grassed and mass planted areas during the residential phase of the property prior to 1882. The gardens of the main forecourt area have gradually been replaced by concrete paving, particularly since the introduction of a second set of gates off Vacluse Road, which created a separate exit.

Access to the eastern property has generally followed that established to the original Claremont Cottage off of Vacluse Road. In the Inter-War Period, a pedestrian underpass with associated gardens was created at the northern end of the Noviceship Lawn to link the eastern and western properties. Whilst the underpass and gardens remain, new vehicular and pedestrian access

23 Catholic Freeman’s Journal, *When Catholics build & decorate, The Architectural Glory of Rose Bay, How the Sacred Heart Convent Grew in Beauty*, June 4, 1936

has been created to both the redeveloped Claremont Cottage site and the MTC. The new Claremont Cottage site is bound on Vaucluse Road by a low sandstone wall, a section of which is constructed of blocks salvaged from the earlier original cottage.

The lands to the west of Vaucluse Road developed from the core of sandstone buildings forming the Rose Bay Convent School and the integrated and adapted former Claremont. Subsequent institutional development to the west and down the slope of the core convent and school buildings from the Inter-War period onwards, as well as the Junior School development on the site of the former Melocco residence, and the reuse of the former gardener's cottage as a Kindergarten, was a result of the formation and expansion of the Kincoppal-Rose Bay School. The treatment and use of the lands to the east of Vaucluse Road reflects the development of broad terraces, once supporting orchards and productive gardens defined by level changes and tree planting, which was subsequently adapted as sporting facilities for Kincoppal-Rose Bay School.

The institutional parkland landscape character in terms of planting design is a mixture of indigenous plants, Australian plants, grassed areas and introduced exotic vegetation. The exotic vegetation was made more prominent from the Inter-War Period up until the present. Indigenous vegetation has either been largely cleared with limited patches remaining, or consciously replanted such as the area between the redeveloped Claremont Cottage and New South Head Road.

The planting of Moreton Bay Figs (*Ficus macrophylla*) and coniferous plants, including Norfolk Island Pine (*Araucaria heterophylla*), Pine and Cupressus species and possibly the Montezuma Cypress, denote the initial residential development of the place as Claremont during the Colonial Period during the mid-nineteenth century, whilst the Victorian Period is characterised by Pines (*Pinus* sp.), some of which were conserved from the Claremont period and additional trees planted, such as the Monterey Pine (*Pinus radiata*). The Monterey Pines were planted to define the Convent Cemetery and now only one survives.

The Federation Period is characterised by plantings of Port Jackson Figs (*Ficus rubiginosa*) and Lemon Scented Gum (*Corymbia citriodora*), while the Inter-War Period is characterised by Brush Box (*Lophostemon confertus*), Canary Island Palms (*Phoenix canariensis*) and Senegal Date Palm (*Phoenix reclinata*). Brush Box trees appear to have been also planted in all subsequent periods and up until the end of the Twentieth century.

The Modern Period (1940 -1962) is characterised by the use of Kaffir Plum (*Harpephyllum caffrum*), Plum Pine (*Podocarpus elatus*), Jacaranda (*Jacaranda mimosifolia*), Liquidambar (*Liquidambar styraciflua*) and a selection of other deciduous trees planted close to the southern boundary. A mixture of exotic and indigenous plant species have also been added to the landscape composition of the School up until the present.

3.3.4 Barat Burn

Barat Burn Junior School was opened in 1966 with the plans for a “New primary school and convent building” drawn up by Hennessy & Hennessy in 1964. The building is a bold Functionalist design and introduced the first truly modern contemporary building to the complex, particularly in terms of its construction technology and materials, finishes, siting and planning.

The design highlights the key principles and common architectural elements used between 1950 and 1980 in Australian Post-War educational design, such as the use of a ‘finger plan’ (long corridors with classrooms on one side), central circulation, external scissor stairs and the ‘open and flexible classroom’. Architecturally, the design of Barat Burn Junior School presents a move away from the former authoritarian characteristics of spatial design seen in schools prior to and during the Second World War. The new, modern architecture in education expressed an economical and functional approach, developed as a local version of Modernism in response to the Australian climate and geography as seen in the use of sheltered colonnades and balconies.²⁴

In a similar manner to the main 1880s building complex, Barat Burn Junior School is situated in an open landscaped setting, on the western side of Vaucluse Road. There is a ‘sunken garden’ and paved area to the east, facing the street, a roadway and turning circle to the south and ‘play areas’ to the west and north. Of particular interest is the remnant Sundial Terrace from the former Melocco residence, at the western end of the site.

Barat Burn Junior School has aesthetic significance for retaining a large degree of original features and finishes, including the rendered catenary arched colonnade at ground level, blue / grey mottled glazed face brickwork, the deep white concrete parapet, open roof terrace with flat cantilevered roof, some of the original steel framed windows, and the secondary circulation core on the western side. The granulated off-white marble chip terrazzo window surrounds and feature central staircase are also original, and contribute to the aesthetic qualities of the building.

Internally the building retains its general form largely intact, including the originally open, but now enclosed balconies on the eastern and western sides, and central staircase. Original internal finishes include the granolithic screed finish on balconies and in major circulation spaces, and the terrazzo thresholds in doorways. Original parquetry may remain under modern carpet in the former convent and classrooms, however its condition is not known.

The former Nun’s Private Chapel on the roof no longer remains and the space has been adapted for services and storage. A plaque on the door to the space reads:

“This room was dedicated as a chapel from 1966 to 1990. In memory of Frances Mary Chapman, a student at the school from 1956 to 1962, and was the gift of her family. She is now commemorated by a bursary given to a student in the second-ary school.”

3.4 Social significance

3.4.1 Introduction

The Practice Note to the Burra Charter – *Understanding and assessing cultural significance* provides the following definition for social significance / value:

Social value refers to the associations that a place has for a particular community or cultural group and the social or cultural meanings that it holds for them.

To understand social value, ask:

- Is the place important as a local marker or symbol?*
- Is the place important as part of community identity or the identity of a particular cultural group?*
- Is the place important to a community or cultural group because of associations and meanings developed from long use and association?*

For over 135 years the site has fulfilled an educational and pastoral role by the Society of the Sacred Heart for the broader Sydney and NSW community. Kincoppal-Rose Bay School of the Sacred Heart has had thousands of students since it first opened in 1882 with five enrolments. While the social significance of the site has not been specifically assessed in terms of the value to the broader community, as part of the present study, a small group of students were asked to complete a questionnaire and participate in a group discussion regarding their relationship with Kincoppal-Rose Bay and what aspects of the school they value. While only a small sample group, the students involved identified a deep connection and affiliation with the school such that it is likely that Kincoppal-Rose Bay has local / regional social significance. The continuing involvement of past students in alumni associations is evidence of the esteem the school and its community has for former students. In this regard the Chapel is a particular focus, with past students often returning to celebrate important occasions such as weddings. The results of the student survey are summarised below:

- many of the students identified strong familial ties with the school, with past generations having attended the school, as well as present siblings / cousins;
- there was a strong appreciation of the history of the school and pride at being part of something that has been important to others before them;
- many of the students expressed pride at attending the school for its unique culture and community that feels like a second family;
- many students identified that the school is important to past alumni, teachers and the Sisters of the Sacred Heart;
- there was an appreciation for the strong sense of ceremony at the school, as expressed through Sacred Heart Day;
- the diversity of the school community was identified, as expressed through Cultural Diversity Day;
- there was an appreciation of the historic buildings at the site, particularly the Chapel and the role it plays in ceremony and

24 University of Melbourne, Melbourne School of Design, Faculty of Architecture, Building and Planning, *Designing Australian Schools: Common Architectural Elements 1950-1980*, 2011-2013

celebrations at the school; (n.b. other aspects of the site were lesser well known, e.g. the cemetery, with many students never having been there – with potential to strengthen ties and interpretation with the history of the school and the society);

- views over the harbour (from the harbour terrace and the steps from the library) were highly valued;
- some students identified the gardens as being particularly peaceful and relaxing, including the Noviceship Lawn and Chapel Square, however other parts of the gardens were lesser known or less frequently visited, such as the gardens of the central valley and the Sundial Terrace (n.b. many students expressed a desire to visit the Sundial Lawn);
- the importance that is placed on supporting student wellbeing, providing opportunities for learning, and philanthropy was highly valued;
- for Junior School students there was little connection to the Senior School and also the boarding areas;
- for non-boarding students, there was little connection to parts of the site used for boarding purposes;
- the library and year level 'learning hubs' were well valued – the hubs in particular were identified as being able to bring students of the same year together and foster a sense of community – a number were looking forward to reaching Year 12 so as to be able to use the Year 12 Hub.

For over one hundred years, the site has also been the pastoral and administrative centre for the Society of the Sacred Heart, and many of the sisters contributed to the educational and pastoral functions at the school. Although the number of the sisters has fallen, and hence also their teaching and administrative roles diminished, it is highly likely that the school, and in particular the Chapel and cemetery, would remain in high regard by the remaining religious.

3.5 Spiritual significance

3.5.1 Introduction

The Practice Note to the Burra Charter – *Understanding and assessing cultural significance* provides the following definition for spiritual significance / value²⁵:

Spiritual value refers to the intangible values and meanings embodied in or evoked by a place which give it importance in the spiritual identity, or the traditional knowledge, art and practices of a cultural group. Spiritual value may also be reflected in the intensity of aesthetic and emotional responses or community associations, and be expressed through cultural practices and related places.

The qualities of the place may inspire a strong and / or spontaneous emotional or metaphysical response in people, expanding their understanding of their place, purpose and obligations in the world, particularly in relation to the spiritual realm.

To appreciate spiritual value, ask:

- *Does the place contribute to the spiritual identity or belief system of a cultural group?*
- *Is the place a repository of knowledge, traditional art or lore related to spiritual practice of a cultural group?*
- *Is the place important in maintaining the spiritual health and wellbeing of a culture or group?*
- *Do the physical attributes of the place play a role in recalling or awakening an understanding of an individual or a group's relationship with the spiritual realm?*
- *Do the spiritual values of the place find expression in cultural practices or human-made structures, or inspire creative works?*

In many respects, the spiritual significance of Kincoppal Rose Bay is intrinsically entwined with its social significance, but there are a number of very important values embodied in the place that are clearly spiritual.

The UNESCO document 'Heritage of Religious Interest' addresses the importance of understanding these values.

*Understanding the continuing nature of religious and sacred heritage, having the capacity to protect its authenticity and integrity, including its particular spiritual significance, and sharing the knowledge of our common history, are the three pillars necessary for building mutual respect and dialogue between communities.*²⁶

Defining the inherent values of religious and sacred places and spaces aids in the preservation and prevention of loss of our traditions.

²⁵ Australia ICOMOS, Practice Note, Version 1: November 2013, available at https://australia.icomos.org/wp-content/uploads/Practice-Note_Understanding-and-assessing-cultural-significance.pdf, accessed 10 April 2020

²⁶ UNESCO, <https://whc.unesco.org/en/religious-sacred-heritage/>, accessed 15 May 2020

3.5.2 Society of the Sacred Heart

The Society of the Sacred Heart, also known as the Religious of The Sacred Heart of Jesus (RSCJ), founded in Paris, France is a Catholic order established by Madeleine Sophie Barat (1779-1865) in 1800. Known as Sophie Barat, she was named a Saint in 1925.

At an early age

*Sophie recognized that post-revolutionary France had a pressing need for transformation through rigorous education and a spirituality of the Heart of Christ.*²⁷

She was introduced to the teachings of the Sacred Heart by priest Joseph Varin, a friend of Leonor de Tourelly, the founder of the Association of the Sacred Heart / Fathers of the Faith. Fr Varin was looking for a woman to be the founder of a congregation, dedicated to the Sacred Heart, that was

*destined to be devoted to the Heart of Jesus and to awaken the love of Jesus in souls and the light of his teaching in minds. For this will enter into the sentiments and interior dispositions of the Divine Heart, and will reveal them to others by means of education.*²⁸

Sophie and a small number of companions took their vows in 1800 to follow Jesus Christ and his teachings, taking over a small boarding school in Amiens shortly after.²⁹



Figure 3.1: Saint Madeleine Sophie Barat. Source: <https://catholicism.org/saint-madeleine-sophie-barat-1865.html>

²⁷ Religious Society of the Sacred Heart International, <https://rscjinternational.org/who/history/saint-madeleine-sophie-barat>, accessed 11/5/2020.

²⁸ Swanson, K. and Shanahan RSCJ, M. *Sophie's Story 1779-1865*, Society of the Sacred Heart Australia New Zealand, 2015.

²⁹ Ibid.

Since its establishment the Society of the Sacred Heart now have centres in Europe, Africa, North and South America, South, South-East and East Asia, Australia and New Zealand.

Kincoppal Rose Bay is one of four schools established by the Society of the Sacred Heart in its Province of Australia and New Zealand, the others being Baradene College, Auckland; Sacre Coeur, Melbourne; and Stuartholme, Brisbane.

The Mission for the organisation in this Province is:

*We seek to discover and make known the love of God in the world. Like our founder St Madeleine Sophie Barat, we approach all that we do with the heart of an educator. In addition to the vows of poverty, chastity and obedience, we take a fourth vow of education. This is our way of sharing in the mission of the Church.*³⁰

For us the Heart of Christ is the source and symbol of the revelation of God's love (Constitutions of 1982, n 3).

The Society states they have three main ministries, or ways, in which they carry out this mission today:

Teaching & Formation (schools and universities, youth groups, adult education, family services)

Human Development & Justice (serving those whose development is impeded or who are deprived of human rights)

Pastoral Ministry & Guidance in Faith (catechetics and the preparation of catechists, parish and diocesan work, formation of Christian communities, retreats, spiritual direction, ecumenical dialogue)³¹

3.5.3 Students, alumni and staff

The first of these ministries, Teaching & Formation, is particularly relevant to Kincoppal Rose Bay. With regard to Sacred Heart Education, the Society has clearly articulated five goals that can be traced back to the vision of its founder St Madeleine Sophie Barat. These are:

Faith – a personal and active faith in God;

Intellect – a deep respect for intellectual values;

Community – building community as a Christian value;

Action – social awareness that impels to action;

Growth – personal growth in an atmosphere of wise freedom.³²

These five goals are evident in almost all aspects of the school and its activities. They are evident in the way the school is organised, both spatially and functionally, the interaction and responsibilities between the different

years, the respect for teaching and intellectual pursuit and achievement, the sense of community centred on particular areas of the school campus, and the sense of a spiritual focus in the life of the school. Many of these have been identified by the staff and students as outlined in Section 3.4 above.

The Society has outlined a set of criteria by which to assess the success with which this school has addressed the first of the five goals – Faith.

1. *The School recognises its life force in the love of Jesus Christ.*
2. *The School provides students with meaning and hope by exploring the relationship between God, the human person and the world in the light of the Catholic teaching and tradition, particularly in the Religious Education Program.*
3. *The School teaches respect for the various religious traditions of the world.*
4. *The School celebrates its life in the Eucharist, the other Sacraments and in a variety of religious rituals.*
5. *The School fosters and encourages reflection and prayer.*
6. *The School provides education in, and opportunities for, decision-making in the light of the Gospel.*³³

It is clear from the interviews and research for this CMP that Kincoppal-Rose Bay holds a very special place in the hearts and minds of its present and past students (and their families), as well as the staff. This 'special place' is focussed mainly on the Chapel itself, but expands out across the campus. Many past students return to Kincoppal Rose Bay for arguably the most important religious ritual event in their lives – their wedding, celebrated in the Chapel. The school, particularly the Chapel, represents where they have come from, it embodies the values they hold that have been nurtured by the school, the spiritual focus being at the core of these values.

3.5.4 Spiritual Spaces

Spiritual spaces play host to a number of historical and spiritual values and act as specific physical sites for communities to express and manifest their religious practices. They are places of faith, contemplation and gratitude. Spiritual values are intangible and are often synonymous with silence, grounded in a very personal and direct experience with space and landscape.

UNESCO recognises *the role played by religious communities in the creation, maintenance, and continuous shaping of sacred places, and the custodial role played by them in caring for them as living heritage*.³⁴

Religious property is defined as “any space or place with religious or spiritual associations.”

Sacred sites are “places that hold special spiritual significance to peoples and communities.”, eg cemeteries are classified by UNESCO as sacred sites. Cemeteries in particular form a spiritual connection to the landscape and fulfil a memorial function.

The ICOMOS Québec Declaration on the Preservation of the Spirit of Place 2008 takes into account the ontological changes to the spirit of place. Spirit of place is defined as the tangible (buildings / spaces, landscapes, etc) and the intangible elements (memories, written documents, rituals, festivals, values, etc), meaning those elements (physical and spiritual), that give meaning, value, emotion and mystery to place.

*The spirit of place is constructed by various social actors, its architects and managers as well as its users, who all contribute actively and concurrently to giving it meaning.*³⁵

This *meaning* is a constantly evolving process, responding to time-specific needs for change and continuity of the community that inhabits or uses the space.

Article 8 of the declaration implies that the conservation of the intangible aspects of the spirit of place are intricately linked to the knowledge of its history as follows:

Recognizing that spirit of place is transmitted essentially by people, and that transmission is an important part of its conservation, we declare that it is through interactive communication and the participation of the concerned communities that the spirit of place is most efficiently safeguarded, used and enhanced. Communication is the best tool for keeping the spirit of place alive.

Apart from being a Sacred place in itself, by allowing its community to mentally and spiritually exercise their faith, Kincoppal-Rose Bay has / had at least eight spiritually significant spaces within the grounds, that have relation or association to the faith or practice of the Sacred Heart, and are / were places of worship. These are identified below.

Claremont Chapel (1st Chapel: 1882-1884)

The present day Principal's Office within Claremont was briefly utilised as the first chapel on site in 1882, during the initial months of occupation and establishment of the Society at Claremont.

Weatherboard Chapel (2nd Chapel: 1884-c1888)

The second chapel on site was a temporary weatherboard chapel to the west of Claremont and the Main School building and was designed by Horbury Hunt in 1883. The first Mass was officiated in March 1884. This structure no longer exists.

Intermediate Chapel (3rd Chapel: c1888-1900)

The third chapel at Kincoppal-Rose Bay was in use from c1888-1900 and located in the room to the south of the main entrance in the Main Building.

Chapel (4th Chapel: 1900-present)

The final and permanent Chapel was designed by Horbury Hunt and officiated in 1900. It remains in use for all religious celebrations and is the main place of worship at the site.

³⁰ Society of the Sacred Heart Australia New Zealand, <http://rscj-anz.org/our-mission/> accessed 11/5/2020

³¹ Ibid.

³² Society of the Sacred Heart Australia New Zealand; <http://rscj-anz.org/sacred-heart-education/> accessed 11/5/2020

³³ Society of the Sacred Heart Australia New Zealand; <http://rscj-anz.org/a-personal-active-faith-in-god/> accessed 11/5/2020

³⁴ UNESCO, <https://whc.unesco.org/en/religious-sacred-heritage/>, accessed 15 May 2020

³⁵ ICOMOS Québec Declaration on the Preservation of the Spirit of Place, Adopted at Québec, Canada, October 4th 2008

Chapel of Mater Admirabilis & Painting of Mater Admirabilis

The Chapel of Mater Admirabilis is understood to have been located in the room opposite the main chapel, although this has not been confirmed. A historic photograph shows the chapel in a room in South Wing (Level 3), spanning both, the original 1888 section and the 1920s extension. In the faith of the Sacred Heart and particularly the associated educational institutions, the presence of the painting of the Mater Admirabilis is considered to create a spiritual space. The painting of the Mater Admirabilis was located in the link to Claremont on Level 2 at the time of writing this report but has since been moved to its original location opposite the Chapel.

Barat Burn Roof Chapel (1966-1990)

The roof chapel (also referred to as the penthouse chapel³⁶) at Barat Burn and was a gift of the family of Frances Mary Chapman, a student at the school from 1956 to 1962. The chapel was dedicated in memory of Frances, who is now commemorated by a bursary given to a student in the secondary school. The chapel was specifically designed for the use of the nuns and boarders of the Barat Burn school. The space has been modified and extended in 2000 as part of the construction of the secondary circulation core and is currently used for storage.

Cemetery

The cemetery at Kincoppal-Rose Bay was established and used as a cemetery for the Religious from c1894. It remains consecrated ground and holds considerable significance for members of the Order.

The Grotto

The Grotto of Our Lady Lourdes in the former sandstone quarry, used in the construction of the principal buildings incorporates fabric from the original sacred shrine at Lourdes. It was completed and opened in 1923.

Other elements and spaces on the school site provide important information and symbolise the spiritual connections and values of the place. These include:

The Archives

The Kincoppal-Rose Bay School and Provincial Archives of the Society of the Sacred Heart, located in the Villa, hold the memories, written, educational and religious documents and records of the Convent School and Society. As a dedicated space for such a collection and a resource centre, the Archives take over a custodial role in the maintenance of the living heritage, as well as religious and spiritual associations of the place.

The Jubilee Gates

The memorial entry gates on the corner of New South Head and Vaucluse Roads were installed in 1933 to mark 50 years of the Society's work in Australia. Philosophically, the entry gates play an important role in guarding and safe-keeping of the place, as well as welcoming new and returning students and visitors, but are also aesthetically representative of the Catholic faith, depicting iconography and with it referencing the school's history and use as a convent. The school's magazine *The Open Gate* has by association

utilised the concept of the 'open gate' in its name and formerly depicted a variation of the Jubilee Gates in its logo.

The Gardens

The designed landscape of the western mid- and lower slopes and established gardens at Kincoppal-Rose Bay were established for the pleasurable experience of the landscape and natural surroundings and utilised by nuns and students as a site of quiet contemplation and respite.



Figure 3.2: The Chapel of Mater Admirabilis, believed to have been located in a room in South Wing at some point in time, as seen in this photograph. Source: (Image) KRB Facebook.



Figure 3.3: The roof chapel at Barat Burn as seen from the foreshore to the west of the complex in 1974. Source: Woollahra Municipal Council Libraries, Local History Digital Archive, Foreshore Study Nov 1974, p.3.

3.6 Scientific (technical / research) significance

3.6.1 Sandstone

The sandstone used for the construction of the Main School Building at Kincoppal-Rose Bay was quarried from the site. Similarly, the very fine sandstone used in the construction of the Chapel was supplied from an on-site quarry³⁷. William Holdsworth Moore, the principal contractor for the building of the early Convent school complex, dressed all the stones and transported them to the chapel site by trolley on a temporary track.³⁸

The Grotto of Lourdes was established in the former quarry in 1923 as no other major sandstone construction was envisaged at the school to require further quarrying on site. The 1928 Noviceship Wing, also forming part of the Senior School complex, constructed in sandstone, differs in that the stone was sourced from demolished buildings in the city so as to ensure the new addition matched the existing stone in age and appearance. The reused stone was redressed for the new construction and is presumed to be Pyrmont sandstone.

3.6.2 Chapel – Stone vaulted roof

The Chapel is of exceptional scientific significance for demonstrating a high degree of creative and technical achievement for its rare ribbed stone barrel-vaulted roof construction, reported in 1897, to have been the first of its construction type in Australia.

37 Freeman's Journal, Sacred Heart Convent, Rose Bay., December 4 1897

38 Stated in Hunt to Mother Jackson, 18/11/1896

3.6.3 Aboriginal cultural significance and archaeological potential

The Aboriginal cultural significance and archaeological potential of the site has been assessed in an *Aboriginal Cultural Heritage Assessment Report* (ACHAR) prepared by Coast History and Heritage, dated January 2020.

The report identified that the eastern campus held no Aboriginal archaeological potential, as this area had been cut down and into bedrock.

Similarly, the areas of existing buildings on the western campus was also unlikely to have any Aboriginal archaeological potential, as construction was likely to have removed the topsoil and excavated into the bedrock below. However, the report found that there is potential for the presence of aboriginal deposits on the unbuilt areas of the western campus, where the topsoil remains in a location that is (or was) near a rock shelter, or in close proximity to one. There is also the potential for rock engravings, which may have been covered over, rather than removed. This archaeological potential is considered to be moderate for the upper terraces and slopes of the western campus, and low in the central valley and mid-lower slopes.

While the upper slopes of the western campus contain several escarpments, these have been impacted on in varying degrees by the construction of the existing buildings. One surviving rock shelter of habitable size (AHIMS 45-6-3754) is located to the north of Sheldon House, and has been identified as a site for potential archaeological deposit. If further Aboriginal investigation confirms that this rock shelter contains a relatively intact deposit, and as such is considered an Aboriginal archaeological site, it would be of high heritage significance for its aesthetic, scientific and social values as follows:

- for its ability to provide information about past Aboriginal lives in the area, about which relatively little is known;
- as the remains of an escarpment that is likely to have been occupied by Aboriginal people in the past, and which allows an appreciation of the former landscape context of this occupation;
- as tangible evidence of the Aboriginal occupation of the Rose Bay and Vaucluse area more generally, of which the La Perouse Aboriginal community are direct descendants.

3.6.4 Historical archaeological potential

The whole site has a long history of European occupation and some areas remain relatively undisturbed from an early date. The site has the potential to reveal much about the history and evolution of the place and the technology used in the construction of the various structures and landscape elements. Further consideration of the historical archaeological potential of the site would be the subject of a separate assessment.

36 The Open Gate, No.8 December 1966

3.7 Intangible Heritage

3.7.1 Spirituality, Identity & Iconography

While the various buildings and landscape elements of Kincoppal-Rose Bay contribute to our understanding of the development and significance of the place; the school's traditions and practices, and their evolution to their current form, contribute to the strong sense of identity and continuity expressed by the students above.

The UNESCO International Scientific Committee for Intangible Cultural Heritage states:

“Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.”³⁹

The Convention for the Safeguarding of the Intangible Cultural Heritage (2003) further defines ‘intangible cultural heritage’ as:

“... the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.”⁴⁰

A detailed study of the intangible values of Kincoppal-Rose Bay is beyond the scope of this Conservation Management Plan. Some of the intangible heritage values at Kincoppal-Rose Bay that could be the subject of additional research include:

- The design and evolution of the school's logo;
- The design and evolution of the school's uniform;
- The evolution and passing down of specific school traditions;
- The evolution of extra-curricular activities, in particular for boarding students;
- Celebration of specific spiritual and cultural events, such as Sacred Heart Day on the 19th June; and
- The oral histories passed down by staff, students and the Religious, past and present.

3.8 Comparison with similar places

3.8.1 Introduction

Comparative analysis is undertaken to establish the level and nature of cultural significance, providing a means of assessing if a heritage item or site is a representative example, of which many other examples survive, or if the place is a rare example of a type of site or building. This assists in understanding how a place may meet criteria (f) and (g) of the NSW Significance assessment criteria.

The following comparative assessment of Kincoppal – Rose Bay School of the Sacred Heart has been prepared from a desktop survey of the State Heritage Register and State Heritage Inventory, as well as from information readily available in existing publications.

The comparative survey has focused on the following aspects:

- Harbour front estates in the Rose Bay – Woollahra area
- Education - Comparable Catholic Schools in the Greater Sydney Area
- Architect John Horbury Hunt – comparable buildings
- The Melocco Brothers
- Historic Organs between 1885-1895
- Replica Grotto of Lourdes
- Depression era landscaping works - rockeries and rustic bridges - designed landscape

Refer to Appendix D for the details of the comparative survey. No further assessment or inspections have been made during the preparation of this comparative assessment. Unless otherwise indicated, the text and image sources are from the SHR / SHI database.

3.8.2 Harbour front estates in the Rose Bay – Woollahra area

Claremont is one of few examples of a substantial estate, established on the former Vaucluse Estate, which retains much of its initial subdivision. The first large subdivisions of the area comprised of large blocks with a prominent harbour setting, a characteristic only a few retain today. Subsequent residential development on smaller blocks has given Woollahra its predominantly low scale dense character.

Of the early nineteenth century estates and harbour front mansions considered in the comparative survey, Claremont (Kincoppal-Rose Bay) is one of a several that retain evidence of its original boundaries, landscaped setting and visual foreshore connection, including Strickland House, Redleaf and Greycliffe. However, while Claremont remains in private ownership and use, these latter three properties have been returned to public ownership. Although physical access to the foreshore has been severed by the resumption of the strip of land now known as the Hermitage Foreshore Reserve, this act has not diminished KRB's visual connection to the harbour. As such Kincoppal-Rose Bay, with Claremont at its centre, maintains a sense of its original siting and land grant, which is evident in its remnant extensive landscaped open grounds.

Together with Cranbrook, Tivoli / Kambala and Aspinall House (Scots College), Claremont is a representative example of a former harbour front estate that has been converted for educational use. Others have been converted to house museums or function centres due to their highly aesthetic setting and design as well as historic significance (Vaucluse House, Lindsay, Strickland House, Elizabeth House and Greycliffe), while others remain in use as private residences (Rose Bay Lodge, The Hermitage, Cartona, Bomera and Fairwater). Kincoppal-Rose Bay differs however in that the original Claremont residence has been added to and integrated in to the larger educational institution. While the historic building remains at the centre, the extent of change, particularly the additions to the north in the early to mid-twentieth century, have somewhat compromised the understanding of its original residential form.

Nonetheless, the adoption of sandstone in the construction of later structures stylistically blends to form a cohesive whole. Other examples in the area are Cranbrook, which has lost its physical connection with the harbour as well as Tivoli and Aspinall House. At these sites the original residence has remained as a largely separate structure, with new educational buildings added on the site, rather than being physically connected to the historic building.

3.8.3 Education – Comparable Catholic Schools in the Greater Sydney Area

Comparatively, Kincoppal-Rose Bay is a good representative example of the establishment and development of educational institutions, particularly private Catholic or religious based colleges at the turn of the twentieth century. Several of the sites considered in the comparative survey developed from privately owned, large villas and estates in what was then ‘rural’ areas, and have retained at their core the former private residence set within elements of its landscaped grounds.

Only four of the sites considered (St Scholastica's College, Loreto Normanhurst, St Vincent's College Potts Point and Kincoppal-Rose Bay) are Private Catholic Girl's schools with Kincoppal-Rose Bay in addition offering a Co-ed Junior School.⁴¹ Of these, St Vincent's is the oldest, having been established in 1851 by the Sisters of Charity, as a co-educational primary school within the former residence “Tarmons” at Potts Point. Within Sydney, Kincoppal-Rose Bay is one of only thirteen Catholic schools that include boarding premises.

Kincoppal-Rose Bay is one of the grandest examples architecturally compared to the other colleges considered. While many other retain their original grounds and landscape qualities, its siting on Sydney Harbour is rare. Only St Joseph's College at Hunters Hill and St Patrick's at Manly are of a similar scale and commanding presence on the harbour, although neither retain direct visual connection to the water due to subsequent development.

Overall, Kincoppal-Rose Bay is a good example of development of Catholic girl's educational institutions in Sydney and a representative of its type in Sydney.

³⁹ <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

⁴⁰ <https://ich.unesco.org/en/convention>

⁴¹ Ibid.

3.8.4 Architect John Horbury Hunt – Comparable Buildings

Comparatively the buildings by John Horbury Hunt at Kincoppal-Rose Bay are representative of the high quality design and craftsmanship that is seen in all of Hunt's work. Stylistically, many of his other buildings are comparable in that they give prominence to the decorative nature of the material itself, are superbly sited on prominent corner blocks or on highpoints in the landscape and feature distinct decorative detailing and intricate patterns and motifs, such as the stained glass windows, timber gable treatments and timber roof trusses.

With its beautifully proportioned and crafted pointed and ribbed, barrel-vaulted stone ceiling, the chapel at Kincoppal-Rose Bay School of the Sacred Heart is one of the finest examples of Hunt's ecclesiastical work, particularly in sandstone, and the massing of connected building additions to the former Claremont present as his most prominent and imposing professional achievement in terms of scale, siting and craftsmanship.

3.8.5 The Melocco Brothers

Comparatively the mosaic surrounding the sun dial at Kincoppal-Rose Bay and remnant marble scroll on the former boundary wall to the Melocco villa, are a rare example of domestically scaled works of the Melocco Bros. They further presents as a personal piece of work, as Peter Melocco built the villa for his own use as the family residence. The only other known residence associated with Peter Melocco and the Melocco Bros had a kitchen made of Terrazzo, which has since been demolished (House in Leichhardt). It is not known if any other domestic bathrooms or kitchens by the Melocco Bros survive.

The larger ecclesiastical and commercial Terrazzo and mosaic work by the Melocco Bros has been repeatedly recognised as being of exceptional and high aesthetic significance and contributing to the design and manufacture of specific building materials in Sydney.

Although on a smaller scale, the mosaic at Kincoppal-Rose Bay is comparable with the extant commercial examples in its prominent location overlooking the harbour, on the site of a highly regarded private Catholic girl's school in Sydney. The associated sundial and location on Sundial Lawn with the decorative balustrade and harbour views are of high aesthetic significance.

The cumulative landscaping works across the whole site present as a significant piece of work of the firm and demonstrate as possibly the longest involvement and largest range of work of the firm for a single employer.

3.8.6 Historic Organs between 1885-1895

The 1890 Puget et Fils organ at Kincoppal-Rose Bay is the only Puget organ in Australia, and one of few Puget organs found outside of France, and for this it is rare in NSW and Australia. It was specifically made for the Society of the Sacred Heart Convent in Bordeaux and bears the carved Sacred Hearts of Jesus and Mary at the apex of the front façade. The firm operated between 1840 and 1960 and continues to be highly regarded in the industry. While

not the earliest organ in NSW, it is largely in original condition, although the case has been modified and well conserved, with recent conservation and restoration by skilled organ builders in France. Many of the old organs have been lost and the significance of others has been substantially eroded through insensitive rebuilding, particularly the introduction of electric actions and tonal modifications. Many of the surviving early organs by Puget et Fils are now of international significance.

3.8.7 Replica Grotto of Lourdes

The Convent of the Sacred Heart started undertaking major landscaping works in the early 1920s, turning the former quarry for the main buildings into a replica grotto, modelled on the famous Grotto of Lourdes in France, dating from 1858.

The construction of a replica Grotto of Lourdes like the one at Kincoppal-Rose Bay was very common for many Catholic hospitals, convents, churches and colleges between 1910 and 1940. It was repeatedly reported in the newspapers that "many" (1930) and "hundreds" (1937) had been erected all over the country in preceding years. One of the early replicas at St Joseph's Church in Woollahra also reportedly incorporated a piece of rock from the original Grotto of Lourdes, constructed in France in 1912. St Patrick's College in Manly utilised the old quarry site on its grounds for the construction of the replica grotto, similar to the situation at Kincoppal-Rose Bay. Many of the replica grottos located further out of the city in the Blue Mountains for example, were located in a more natural environment compared to established inner city churches, and utilised the existing landscape as a site of contemplation and respite for their parishioners and students, a feature that was incorporated at Kincoppal-Rose Bay, largely due to its location and large grounds stretching down to the water's edge. Other convents of the time, such as the Dominican Convent in Tamworth, commissioned artistically designed gardens with rockeries, paths and planting in addition to a replica grotto in 1926, around the same time as the Melocco Bros carried out the majority of the landscaping works at Kincoppal Rose Bay (1920s).

From the few photographs included in newspaper reports and from the accounts of the dedication, the size and scale of the replica grottos appeared to be relatively similar throughout NSW and Australia, closely modelled on the original Grotto in France. St Joseph's College in Hunters Hill was described to have the "largest and most beautiful" replica grotto in 1928. Depending on the physical location and availability of stone on site, the majority of replica grottos were constructed of rubble stone, similar to Kincoppal-Rose Bay. Fewer examples utilised a 'mock rock' or brick and cement structure. The stone structures in particular were reported to be constructed by highly skilled craftsmen, frequently with a background in stonework or being of Italian descent, similar to the level of skill portrayed by the Melocco Bros and their employees.

3.8.8 Depression era landscaping works – rockeries and rustic bridges – designed landscape

Major landscaping at Kincoppal-Rose Bay was implemented in the early 1930s, creating a period garden setting with sandstone bridges, retaining walls, rockeries and paths down to the Cemetery. The works also involved the clearing of indigenous vegetation and planting of exotic species. Part of the depression era job creation scheme, the underpass to Vaucluse Road, a reinforced concrete tunnel was also built, lined by rockeries and planting.

The designed landscape of the mid and lower slopes is representative of a 1920-30s garden design carried out as part of the Depression era relief scheme, including rustic stone elements, rockeries, a grotto and a substantial network of paved paths, constructed for the pleasurable experience of the landscape and quiet contemplation in the natural surroundings for the nuns and students. Prior to this, the landscape of these areas was characterised by indigenous plantings. The landscaping design addresses views over the harbour as well as responds to the topography of the site with a successful circulation layout, that was influenced partly by the topography, and also existing pathways through the site, namely that from Claremont to the associated jetty and foreshore.

Comparatively only few examples of contained landscapes like the one at Kincoppal-Rose Bay survive and although once common, particularly on steep sites, this combination of characteristic rustic built stone elements from the 1920s-30s is now unusual, particularly in the greater Sydney area.

3.9 NSW State Heritage Register criteria

In order to determine whether the place meets the threshold for listing on the State Heritage Register, the above discussion and values of the place are now tested against the criteria for such listing.

The two levels of significance used by the Heritage Council of New South Wales are Local and State significance. 'State significance' means significance to the people of New South Wales, while 'Local significance' means significance within the local government area (LGA), in this case, Woollahra Municipal Council. Although 'regional significance' as a category for level of significance is not considered by various authorities, it is used here as a basis for determining a level of significance that is larger than local but smaller than State.

The criteria and definitions below are sourced from the NSW Heritage Council document 'Assessing Heritage Significance':⁴²

42 <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/listings/assessingheritagesignificance.pdf>

Table 3.1: Assessment against the NSW heritage criteria	
	Level of significance
(a) An item important in the course, or pattern, of cultural or natural history	State
Kincoppal-Rose Bay has exceptional historical significance at a State level:	
<ul style="list-style-type: none"> for its longevity of use and occupation by the Sisters of the Sacred Heart for over 135 years; as the centre for the educational and pastoral care of the Sisters of the Sacred Heart; for its chapel, considered to be one of the finest structures designed by Horbury Hunt, which has been the focus for religious worship at the school for 120 years, and which contains furniture, furnishings, fixtures, fittings and items of moveable heritage of historic significance. for its collection of furniture and fittings from France, including the Mother Vercruysse oak altar, the Puget et Fils organ and oak furnishings of the chapel, and the Lepaute clock, as well as the painting of Mater Admirabilis, which are physical reminders of the origins of the Society, and the strong spiritual and familial ties with the motherhouse during their earliest years of the foundation. In particular the Puget organ is of exceptional significance as the only Puget organ in Australia, which was specifically built for the Sisters of the Sacred Heart in France, as demonstrated by the carved Sacred Heart of Jesus and Mary at the apex of the front façade. Similarly, the Lepaute clock is of exceptional significance as one of only two clocks / mechanisms in Australia from the Lepaute family of clock makers. 	
Kincoppal-Rose Bay has historical significance at a Regional level:	
<ul style="list-style-type: none"> for its ability to demonstrate its continuous European occupation for residential use (from 1851) and its evolution and development for convent and school use during the late 19th and early 20th centuries, particularly the group of cohesive sandstone buildings of the Convent school complex comprising Claremont, the Main School Building, Chapel, South Wing and Noviceship Wing (1928), as well as the cemetery. 	

Table 3.1: Assessment against the NSW heritage criteria	
	Level of significance
Kincoppal-Rose Bay has historic significance at a Local level:	
<ul style="list-style-type: none"> as part of the former Vaucluse Estate developed by Wentworth, which retains its harbour-front setting, and largely contained within its 1830s boundaries. The earliest structure at the site, Claremont, has historical significance at a local level as one of the earliest dwellings to have been constructed on the Vaucluse Estate, and as the historic core for the development of the convent and school. as a good representative example of how many late 19th century educational institutions established themselves on the sites of former, privately owned, harbour-front residential estates, particularly Catholic or religious based colleges. 	
Barat Burn is of historic significance at Local level:	
<ul style="list-style-type: none"> as the first modern classroom building at Kincoppal-Rose Bay, able to demonstrate a significant phase of change in the development of the school. The Functionalist design presents an Australian response to modernism incorporating local climate and topography through the use of a sheltered roof terrace under a cantilevered flat roof, recessed colonnades on the ground level and balconies to the outside of classrooms on upper levels. 	

Table 3.1: Assessment against the NSW heritage criteria	
	Level of significance
(b) An item has strong or special association with the life or works of a person, or group of persons, of importance in cultural or natural history	State
Kincoppal-Rose Bay has historic significance at a State level for:	
<ul style="list-style-type: none"> its long association with the Sisters of the Sacred Heart, as the administrative and religious centre of the Society in Sydney and Australia for over 135 years. The arrival of the Society in Australia was in direct response to changes to the educational system in New South Wales. The Society was responsible for the principal transformation of the site from private residence through to imposing educational institution. its association with prominent Sydney businessman John Hughes and his family, who were instrumental in supporting the foundation of the Society of the Sacred Heart in Australia, including the establishment of the convent school at Rose Bay. its association with the prominent nineteenth-twentieth century architect John Horbury Hunt. The buildings at Kincoppal-Rose Bay are considered to be fine examples of Hunt's architecture. In particular, the Chapel at Kincoppal-Rose Bay is considered to be the finest example of his ecclesiastical work and a masterpiece of design and construction. its association with the architectural firm Hennessy and Hennessy, who were responsible for some of the major developments at Kincoppal-Rose Bay from the late 1920s to the late 1960s, including Barat Burn, their only free-standing building at KRB. its long association with the Melocco Brothers, who implemented the landscaping of the grounds for the pleasure of both students and sisters / novitiates during the Inter-War period, much of which survives to this day. 	

Table 3.1: Assessment against the NSW heritage criteria	
	Level of significance
(c) An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement	State
The Senior School complex has aesthetic significance at State level for:	
<ul style="list-style-type: none">its siting, within an institutional parkland setting overlooking the harbour and amidst the predominantly low residential scale of Rose Bay and Vacluse.its important landmark qualities located on the prominent western edge of a sandstone plateau, particularly in views from several vantage points throughout the Rose Bay area and surrounding harbour suburbs as well as the water.presenting as a cohesive and particularly well designed, proportioned and detailed group of individually diverse, intact structures that are visually and functionally closely related and dependent buildings. Despite their staged construction, Hunt’s consistent use of a simplified Early English / Gothic architectural style, albeit personalised, is a key factor in ensuring their cohesiveness.being a representative architectural example of the private ecclesiastical educational history of the State, providing physical evidence of the planned response to growing student numbers and expansion in the late 19th and early 20th centuries in its built structures and landscape forms.its rarity as one of the grandest examples of a late 19th century educational institutions set within a designed parkland setting with the borrowed landscape of Sydney Harbour.	
The Chapel has aesthetic significance at State level for:	
<ul style="list-style-type: none">being an outstanding and extremely intact example of a building of worship designed by John Horbury Hunt, which retains furnishings, fittings and finishes from the turn of the twentieth century in their original location, including those from the Society’s convents in France (organ, pulpit, stalls and confessional), and those designed by Hunt specifically for the space (high altar and stained glass windows at the east end).its rare pointed and ribbed stone barrel vaulted roof construction, said to have been the first of its construction type in Australia.	

Table 3.1: Assessment against the NSW heritage criteria	
	Level of significance
The Senior School has aesthetic significance at a Local level for:	
<ul style="list-style-type: none">retaining evidence of the sandstone escarpment, in particular a rockshelter, which may have been occupied by Aboriginal people in the past, and if so, allows an appreciation of the landscape context of this former occupation.the cohesive use of sandstone sourced from a quarry on site (the present location of the Grotto of Our Lady Lourdes), for the construction of the 19th century convent and school buildings.	
Barat Burn has aesthetic significance at Local level for:	
<ul style="list-style-type: none">its Modern Functionalist design including the rendered catenary-arched colonnades, ceramic blue / grey glazed face brickwork, deep white concrete parapet, roof terrace with cantilevered flat roof, steel framed windows and granulated marble chip terrazzo window surrounds and main central staircase.Sundial Lawn / Terrace, a remnant of the Melocco Villa “Poplars”, including the open terrace, mosaic, sundial, balustrade and remnant part of the rendered boundary wall with intricate decorative moulding.	
(d) An item has strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	State
Kincoppal-Rose Bay is significant at a State level for its continued association with the Sisters of the Sacred Heart. The existing group of buildings illustrates the evolving use of the site initially from residential to convent / school, and the subsequent growth of the school since 1882.	
KRB is significant at a Local level to current students of the school for its unique culture, based on Christian values and strong sense of community, its long history and sense of ceremony. While not confirmed, it is likely that past alumnae and teachers / staff, also share these sentiments. In particular the Chapel demonstrates exceptional significance as the focus for the spiritual vocation of the Sisters, the spiritual values of the school, and as the nuclei for ceremony by past and present students of KRB.	
Depending on the results of further archaeological investigation, the KRB site and in particular the rockshelter, may provide tangible evidence of the occupation of the Rose Bay and Vacluse areas by Aboriginal people until about 1880, which would be of significance to the La Perouse Aboriginal community, who are direct descendants.	

Table 3.1: Assessment against the NSW heritage criteria	
	Level of significance
(e) An item has potential to yield information that will contribute to an understanding of cultural or natural history	State
The surviving elements of the residence, Claremont, have the ability to demonstrate mid-nineteenth century design and building practices. Remnant fabric from the initial residence at the site dating from 1851 would have exceptional significance as evidence of the earliest development at the site. The rare pointed and ribbed stone barrel vaulted roof construction at the Chapel meets this criterion at a State level for its high degree of creative and technical achievement, being the first of its construction type in Australia.	
The western part of the site, except for areas that have undergone deep excavation for major buildings, has Aboriginal archaeological potential of low to moderate sensitivity. The rockshelter may have the ability to provide information about the Aboriginal occupation of the area if further archaeological investigation finds that it contains intact Aboriginal archaeological deposits. Such deposits would provide tangible evidence of Aboriginal occupation of Rose Bay and Vacluse more generally. The broader KRB site likely has historical archaeological potential for its ability to reveal much about the history and evolution of the place, including the construction technologies utilised in the various structures and landscape elements.	
(f) An item possesses uncommon, rare or endangered aspects of cultural or natural history	State
Kincoppal-Rose Bay meets this criterion at a State level as one of few remaining examples of a mid-nineteenth century residential estate retaining its landscaped setting and visual connection to the harbour foreshore. Within this setting, the collection of rustic built stone elements and landscaping of the Depression era landscaping treatment is increasingly rare within greater Sydney.	
The Puget et Fils organ and Lepaute clock of the Convent school complex meet this criterion at a State level, for their rarity in NSW and Australia.	
Finally the Sundial Lawn / Terrace is a rare example of Melocco Brothers domestic work and is a rare personal piece being a remnant of the former Melocco family home.	

Table 3.1: Assessment against the NSW heritage criteria	
	Level of significance
<p>(g) An item important in demonstrating the principal characteristics of a class of:</p> <ul style="list-style-type: none"> • cultural or natural places; or • cultural or natural environments. 	
<p>KRB is a good representative example of the establishment and development of educational institutions on large nineteenth century residential estates or private villas, particularly for private Catholic or religious based colleges. Unlike many others however, it differs in that the original villa, Claremont, has been added to and incorporated into the larger educational and institutional buildings, such that the original residential form is somewhat compromised.</p>	
<p>KRB is representative of a Catholic girls educational institution in Sydney, which has evolved from an institution managed by the Religious, to an autonomous management system.</p>	

3.9.1 Conclusion

The above assessment against the seven SHR criteria confirms that Kincoppal-Rose Bay in its setting reaches the threshold for **State** significance.

3.10 Significance gradings

Different elements of a place make different contributions to the overall cultural significance of the place as a whole. These elements may also have significance in their own right. It is important to understand the relative contribution of an item or its components to the significance of a place to assist in decision making about the management of these elements and also to assess the potential impact of proposed changes.

The various elements of Kincoppal-Rose Bay, its buildings, setting and landscape elements have been graded according to their relative significance in Table 3.2 and Figures 3.4 and 3.5 below.

It should be noted that items which are visually intrusive and diminish the character and spatial quality of the place are identified as Intrusive.

The policies relating to these gradings of significance can be found in Section 5 of this CMP.

It should be noted that, except for key aspects or elements, a review of the 2002 CMP significance gradings of the internal fabric and spaces has not been undertaken for this CMP. The gradings of significance contained in the 2002 CMP have been included in Appendix E for reference. Prior to any decisions being made or implemented in regard to any structures or spaces on this site, these 2002 gradings should be reviewed as necessary using the findings and gradings in this CMP as a guide.

Table 3.2: Gradings of Significance	
EXCEPTIONAL	<p>These items are of Exceptional cultural significance for their aesthetic, historic, scientific, social or spiritual values. They retain a high degree of intactness and interpretability. They are able to demonstrate a significant phase or use of the building and site. They may contain elements that have been altered or adapted but which do not compromise their significance. They play a crucial role in supporting the significance of the place.</p>
<p>Setting and Views</p> <p>Views to and from the mid 19th to late 19th century school buildings (including Claremont and Main School building) and the harbour, including:</p> <ul style="list-style-type: none"> • Dominant roofscape of gable and tower forms finished with slate, • Sandstone façades of Claremont (Level 2/3) and the Main building (Level 4) <p>Cohesive presentation of mid 19th to early 20th century buildings facing Vacluse Road, including Claremont, Main building, Chapel, South Wing and 1928 Noviceship Wing facing, as defined by their gable roof forms and sandstone / slate construction.</p> <p>Views towards the Main building, South Wing, Chapel and main entry forecourt through the Jubilee Gates on Vacluse Road; Early boundary lines of the property, as evidence of the mid 19th century subdivision pattern of large estates fronting the harbour.</p>	
<p>Claremont</p> <ul style="list-style-type: none"> • Gabled roof form, clad with slate and original / early copper rainwater goods; • Sandstone wall construction and detailing; • Extant original configuration, form and fabric of the original 1851 house as modified by Hunt up to the end of the 19th century, both externally and internally; • Original / early flooring (where extant), including the marble floor to the former entrance porch; • Configuration, location and fabric of the timber windows, doors and shutters (1851-1888); • Timber panelled doors (including those modified) dating from 1851-1888; • Timber stair between ground and first floor levels and stained glass window; and • Marble fireplace surrounds, mantles and fire grates. 	

Table 3.2: Gradings of Significance	
<p>Main Building / South wing</p> <ul style="list-style-type: none"> • Gabled and tower roof form, finished with slate, including pattern and location of roof dormer and copper drainage elements; • Sandstone wall construction and detailing; • Configuration, location and fabric of original timber casement / sash windows and panelled doors, including original hardware; • Lepaute clock including elements of the clock face, original mechanical operation (if extant) and timber case; • Internal spatial layout with individual rooms on either side of a central corridor; • Original / early timber floor finishes, timber parquetry and marble flooring (where extant), and plastered walls and detailing (dado, mouldings); • Original internal joinery, including main stair, panelled doors, architraves and skirtings; • Internal timber and iron wall vents; • Marble fireplace surrounds, mantles and fire grates. 	
<p>Chapel</p> <ul style="list-style-type: none"> • Gable roof form clad with slate; • Sandstone form, fabric, configuration, construction and detailing, both externally and internally including the vaulted ceiling; • Configuration of windows and doors; • The five-light stained glass window on the eastern façade (designed by Hunt); • Stained glass windows other than those at the east end (pending further detailed assessment); • Puget et Fils organ; • Original and early furniture, fittings and finishes including high altar, holy table, timber pews, statuary, pulpit, Stations of the Cross, plaques, foundation stone, Sacred Heart iconography and bell; • Timber parquetry and marble floor finishes. 	
<p>Moveable heritage items</p> <ul style="list-style-type: none"> • Oak altar brought out from France, a gift from the family of Mother Vercruysse; • Painting of Mater Admirabilis. 	

Table 3.2: Gradings of Significance	
	Landscape elements <ul style="list-style-type: none">KRB rockshelter (R1);Main entry forecourt formed by the Chapel, Main building and South wing;Cloister Courtyard fronted by the 1851-1882 façade of Claremont;Chapel Square, bound by the Chapel and Claremont;Cemetery, including sandstone and iron gravestones.
	Statuary <ul style="list-style-type: none">Statue of Our Lady within Chapel Square (ST2);Memorial Crucifix (Hunt) (1940) (ST4);Statue of Mary and Jesus within the central gable of the Main Building (prior to 1914) (ST6/7).
	Trees (KRB East) <ul style="list-style-type: none">1. Taxodium mucronatum in Chapel Square.
HIGH	These items are of High cultural significance. They may feature a high degree of original or early fabric or are demonstrative of a key part of the place's significance, with a degree of alteration that does not unduly detract from that significance. They play an important role in strengthening and supporting the significance of the place and its parts.
Setting and views	
Landscape setting of the lower to mid-slopes, including the central valley, with visual connection to the waterfront in the foreground to the Convent School complex on the ridge above.	
Senior School <ul style="list-style-type: none">1928 Noviceship Wing, including gabled roof form, sandstone wall construction and detailing, configuration of windows and doors, timber stair and coffered and battened ceilings;Link at Level 3 between Claremont and the 1888 convent school buildings.	
Junior School <ul style="list-style-type: none">Barat Burn Junior School (exterior of eastern building with concrete arched and glazed brick façades and symmetrically configured rendered window openings);Sophie's Cottage / Gardener's Cottage.	
Convent <ul style="list-style-type: none">Villa (1904) including external form, fabric and configuration such as gabled roof form, brick and stone construction, timber fenestration and detailing.	

Table 3.2: Gradings of Significance	
	Moveable heritage items <ul style="list-style-type: none">Collection of records and documents, including plans, photographs, letters and journals held by the Provincial and School Archives.
	Landscape <ul style="list-style-type: none">Remnant sandstone retaining walls associated with the 1882 school development by Hunt (BL1);Grotto of Our Lady Lourdes, including cut sandstone walls associated with the former quarry (BL5);Noviceship Lawn;Jubilee Gates and sandstone boundary wall (BL2a);Remains of foreshore jetty and changing shed (if extant), steps and rock pool;Former drive from Claremont to the jetty and foreshore, including stone edging / remnant walls (where extant);Configuration of the main entry courtyard roundabout;Roundabout in front of South Wing;Remnant sandstone wall (former Claremont Cottage area (BL10).
	Statues <ul style="list-style-type: none">Statue of the Sacred Heart (1932) (ST3);Our Lady of Lourdes within the Grotto (ST5).
	Trees (KRB West) <ul style="list-style-type: none">2. Araucaria heterophylla;3. Magnolia grandiflora;4. Ficus macrophylla;5 – 12. Ficus rubiginosa;13. Ficus macrophylla;14. Angophora costata;15. Glochidion ferdinandi;31. Corymbia citriodora;32 - 33. Eucalyptus tereticornis;34 – 35. Angophora floribunda;36 – 37. Plumeria acutifolia;38 – 43. Ficus rubiginosa;45. Angophora costata;47. Pinus radiata;48. Araucaria heterophylla.
	Trees (KRB East) <ul style="list-style-type: none">52 – 54. Ficus macrophylla;55 – 58. Ficus rubiginosa.

Table 3.2: Gradings of Significance	
MODERATE	These items are of Moderate cultural significance. They may include altered, obscured or modified elements, or elements that make a lesser contribution to the overall significance of the place. They play a moderate role in supporting the significance of the place.
Senior School <ul style="list-style-type: none">1959 Noviceship Wing Addition (gabled roof form clad with slate and with sandstone clad walls);Open roof terrace above the O'Neil Library with views over the harbour;Hughes Centre (well-proportioned facades facing westward).	
Junior School <ul style="list-style-type: none">Barat Burn Junior School (interior of formal eastern building – refer to Figure 3.4 for extent);Sundial Lawn / Terrace (remains of 1929 Melocco Villa).	
Landscape (West) <ul style="list-style-type: none">Kincoppal Gates (BL2b);Complex of 1930s sandstone landscape treatment (retaining walls, bridge, steps and road edges) within the valley and lower slopes (BL3);Sandstone retaining wall above the former Caretaker's / Gardener's Cottage (Sophie's Cottage) (BL6);Former tennis court terrace (mid slopes) (BL4);Vaucluse Road Tunnel / Underpass, including garden slopes (north and south) (BL8);Remains of Melocco Villa boundary fence and steps to Junior School courtyard (BL7).	
Landscape (East) <ul style="list-style-type: none">Sandstone retaining wall and cut natural sandstone (KRB East) (BL9);Low sandstone retaining wall on Vaucluse Road (BL11);Sandstone retaining wall associated with the new Claremont Cottage development and utilising salvaged stone blocks (fabric not form) (BL12).	
Statues <ul style="list-style-type: none">Bronze statue of Sophie Barat within Chapel Square (ST1).	

Table 3.2: Gradings of Significance	
<p>Trees (KRB West)</p> <ul style="list-style-type: none"> 16. Phoenix reclinata; 17. Phoenix canariensis; 18 – 30. Lophostemon confertus; 44. Liquidamber styraciflua; 46. Grove of Livistona australis; 49 – 50. Unknown tree species; 51. Brachychiton rupestris. <p>Trees (KRB East)</p> <ul style="list-style-type: none"> 59. Koelreuteria bipinnata; 60 – 61. Pinus roxburghii; 62 – 64. Lophostemon confertus; 65. Syncarpia glommulifera; 66. Grove of Eucalyptus species and Lophostemon confertus; 67. Glochidion ferdinandii; 68. Butia capitate; 69. Grove of Melaleuca quinquenervia and Allocasuarina species. 	
LOW / NEUTRAL	These items are of Little or Neutral cultural significance. They may have been substantially altered or include later changes that make a minor or negligible contribution in supporting the overall significance of a place.
<p>Senior School</p> <ul style="list-style-type: none"> 1976 Science Block (Café 135) (External facades have been identified as Intrusive); Hughes Centre incorporating the earlier War Memorial Wing (Façade facing west has been identified as being of moderate significance); McGuinness Centre (Year 12 Hub); Staff Accommodation; O'Neil Library (facades); Existing shade structure above the O'Neil Library; Sheldon House; Dunphy Foundation Outdoor Learning Space (at location of former Sheldon Pool); Maureen Tudehope Centre (MTC); Rebuilt Claremont Cottage (1992). <p>Junior School</p> <ul style="list-style-type: none"> Barat Burn Junior school and Joingy Early Learning Centre (western building) - refer to Figure 3.4 for extent; Villa extension; Workshop. 	
<p>Landscape (West)</p> <ul style="list-style-type: none"> Concrete / render / aluminium boundary fence along Vaucluse Road 	

Table 3.2: Gradings of Significance	
INTRUSIVE	Intrusive items have a negative impact on the overall cultural significance of the place, and/or its significant fabric. They obscure rather than support the significance of the place.
<p>Senior School</p> <ul style="list-style-type: none"> Toilet block (Santamaria Field); Temporary gymnasium (Santamaria field). <p>Junior School:</p> <ul style="list-style-type: none"> Compactus above the Grotto. <p>Landscape</p> <ul style="list-style-type: none"> Modern aluminium fence around the Cemetery. 	

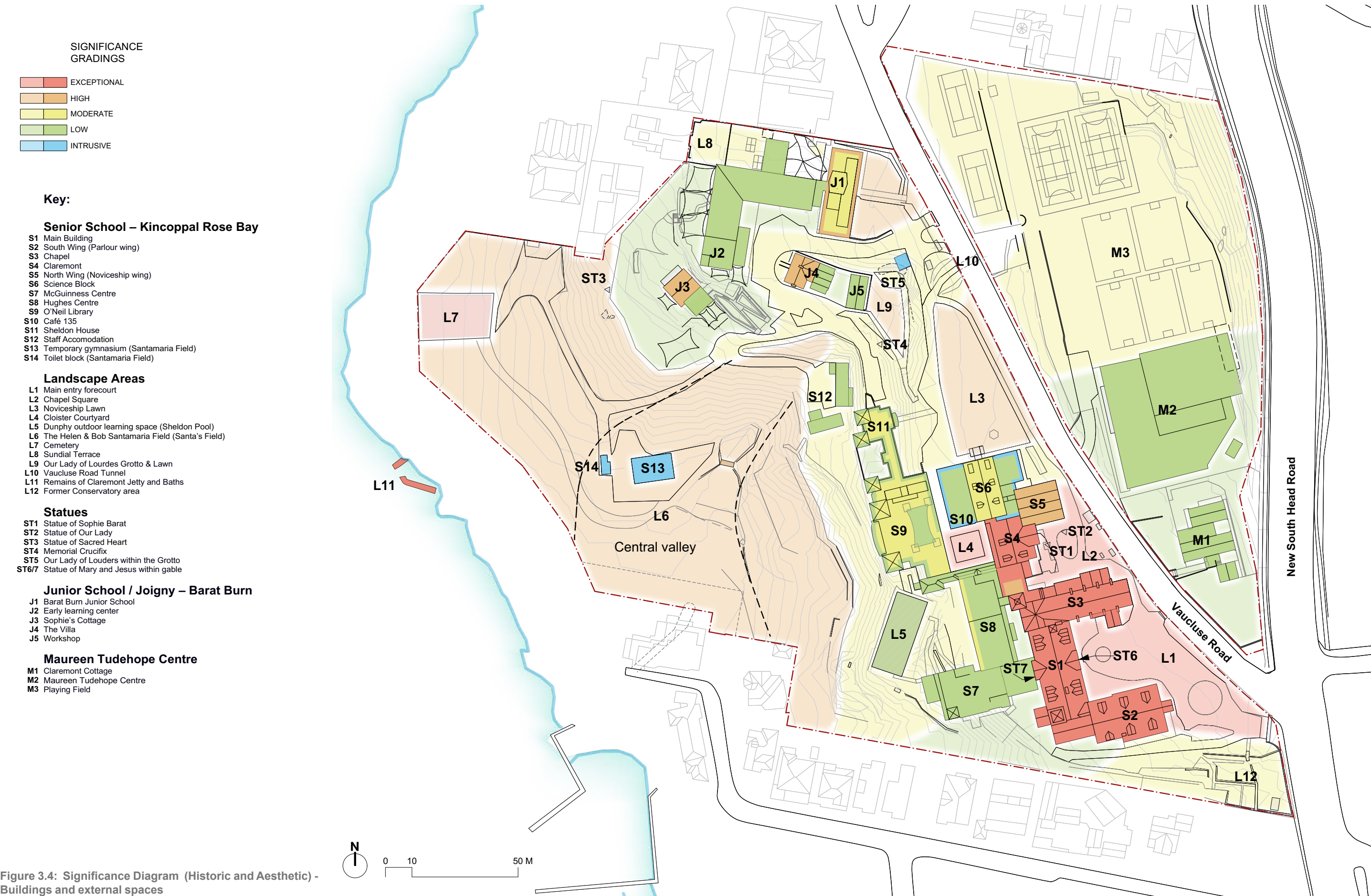


Figure 3.4: Significance Diagram (Historic and Aesthetic) - Buildings and external spaces

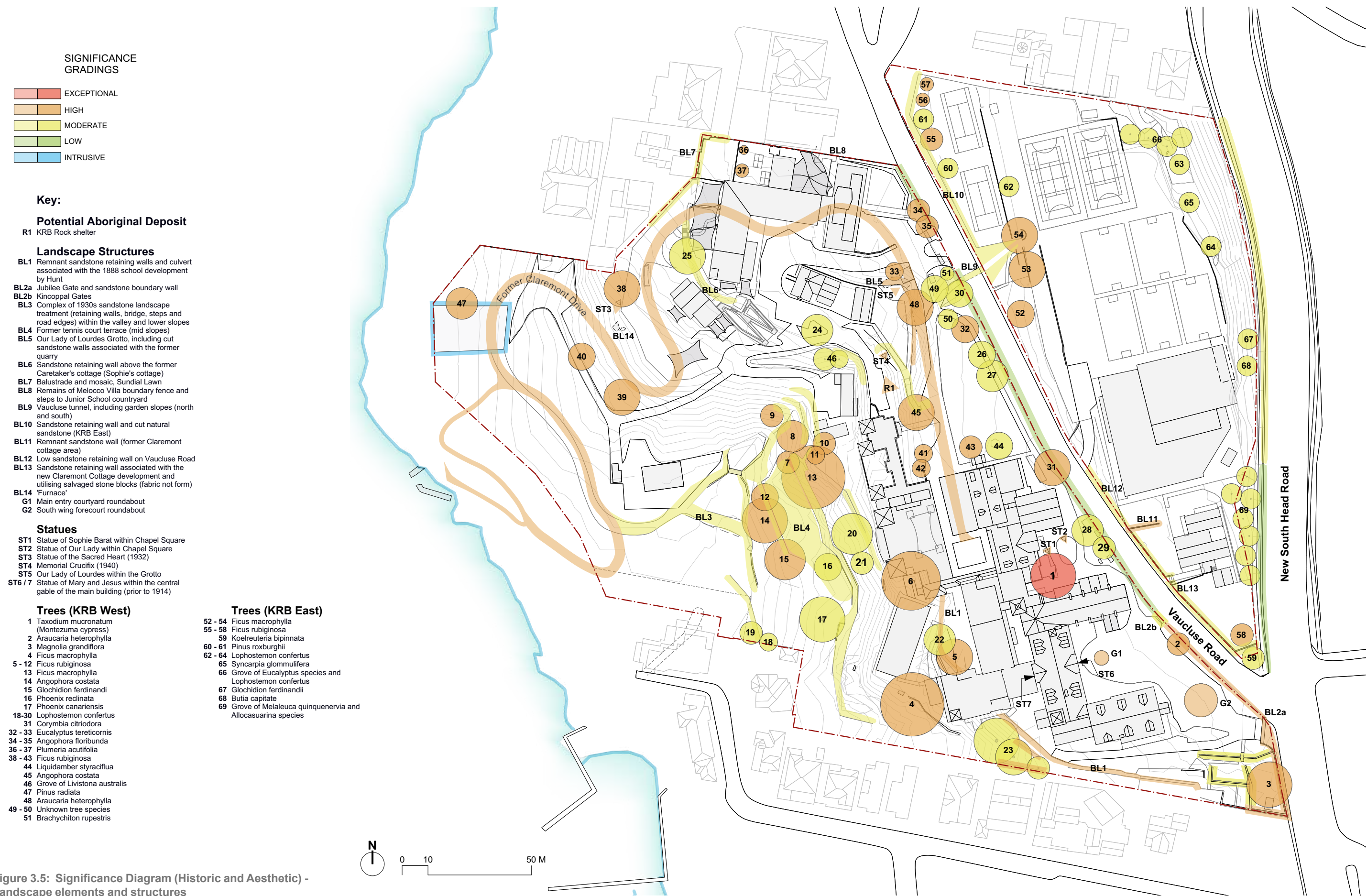


Figure 3.5: Significance Diagram (Historic and Aesthetic) - Landscape elements and structures

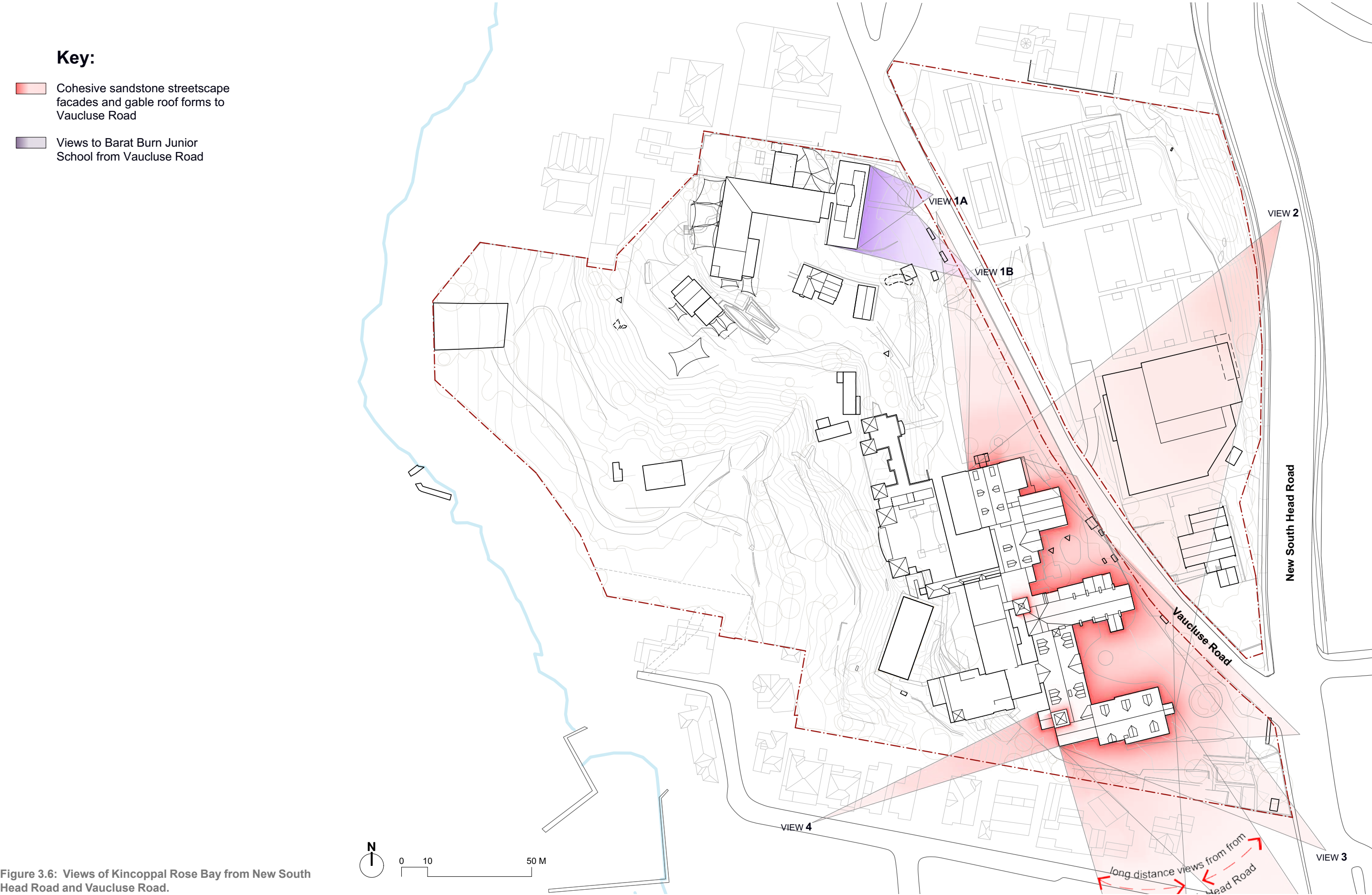


Figure 3.6: Views of Kincoppal Rose Bay from New South Head Road and Vacluse Road.

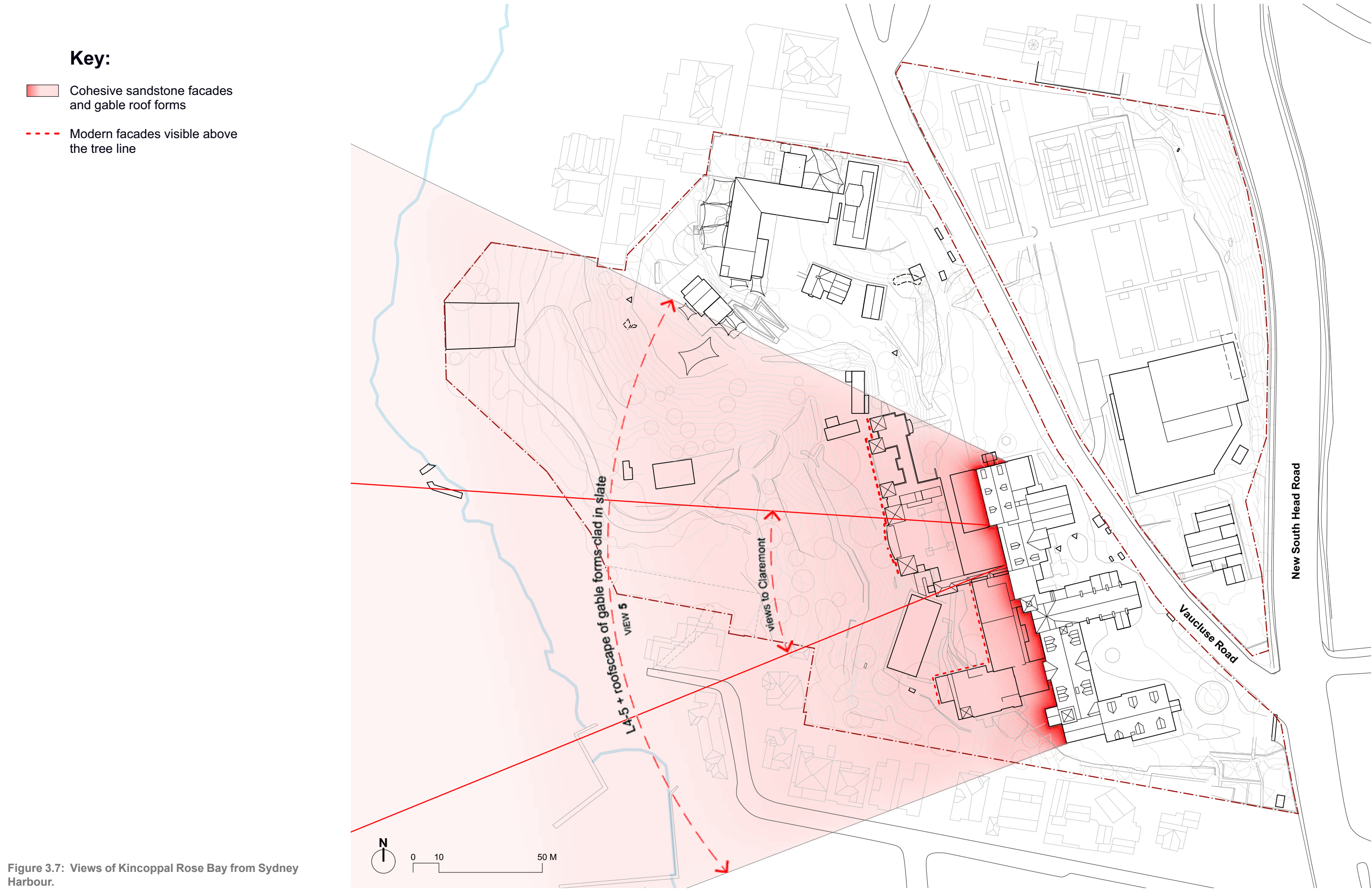


Figure 3.7: Views of Kincoppal Rose Bay from Sydney Harbour.

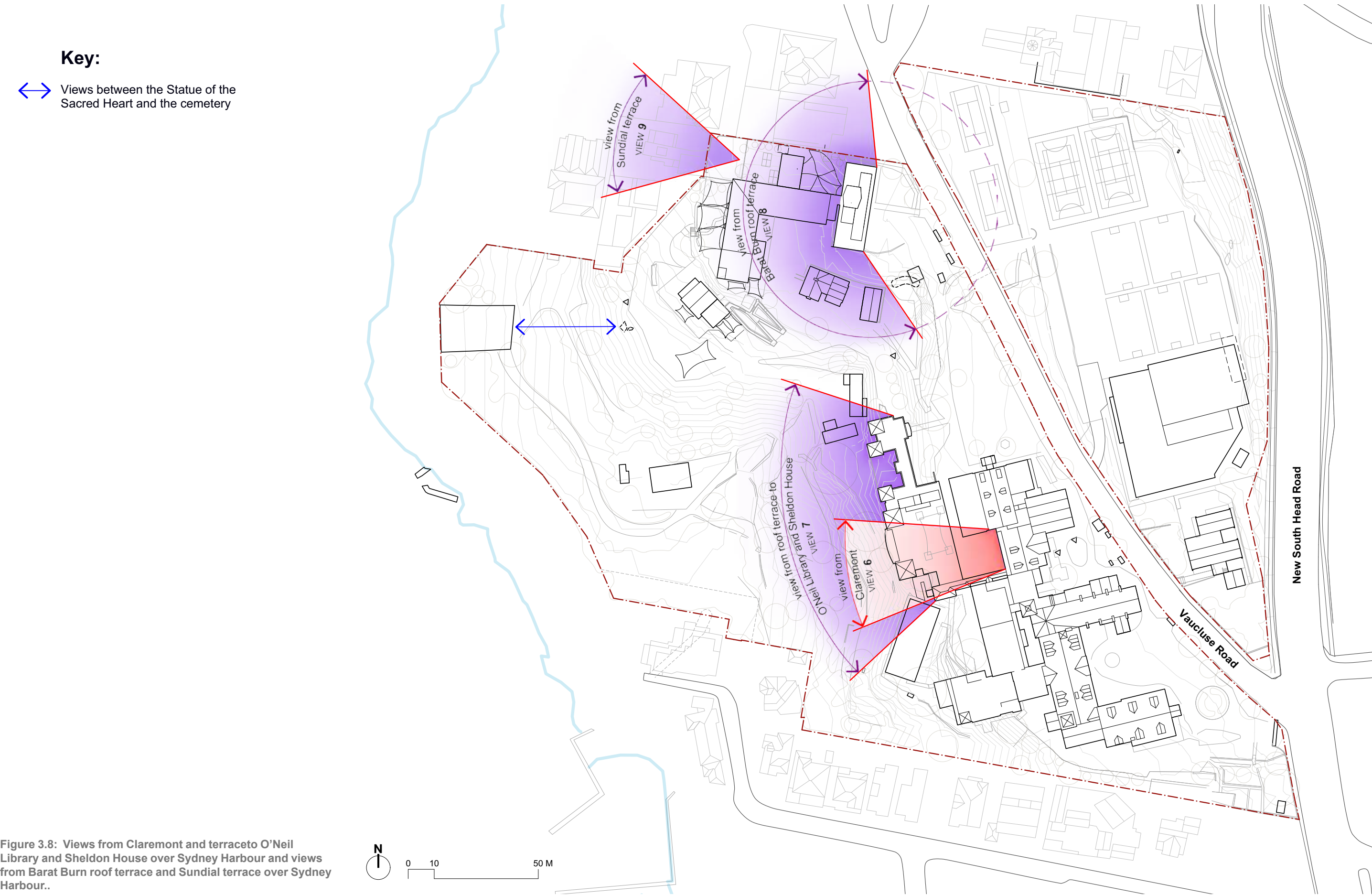


Figure 3.8: Views from Claremont and terraceto O'Neil Library and Sheldon House over Sydney Harbour and views from Barat Burn roof terrace and Sundial terrace over Sydney Harbour..

4.0 Statement of Cultural Significance

The following statements set out clearly the Cultural Significance (also known as heritage significance) of the place. They take into account the various aspects of this significance.

4.1 Summary statement of significance

Kincoppal-Rose Bay School of the Sacred Heart is of State significance for its long and continuous association with the Sisters of the Sacred Heart, as the administrative and religious centre of the Society for over 135 years and its continued use as a highly respected educational institution. The arrival of the Sisters was in direct response to changes to the education system in New South Wales, and was made possible by the support of prominent Sydney businessman John Hughes. Kincoppal-Rose Bay is representative of the private ecclesiastical educational history of the State, whose building stock and landscaped grounds and setting are able to demonstrate its planned expansion during the late 19th and early 20th centuries, in response to growing religious and student numbers. It is rare as one of the grandest and most visually prominent examples of such an educational institution, set within its 1830s grounds with an intact harbour front setting.

Kincoppal-Rose Bay has Regional significance for its ability to demonstrate its continuing evolution and development, from its earliest Aboriginal occupation, to a privately owned, harbour-front residential estate (1851), and finally to a major private Catholic convent and educational institution since 1882, as demonstrated by the surviving sandstone rock shelter, group of cohesive sandstone buildings including Claremont, Main School Building, Chapel, South Wing and Novitiate Wing (1928), and the cemetery, all located within a parkland setting with borrowed views over the harbor. Claremont, as the historic core of the site, has historic significance at a local level for its ability to demonstrate the 1830s subdivision of the Vaucluse estate, as one of few harbour-front properties that remains largely within its original boundaries and retains its harbour front setting. Remnant fabric from the earliest residence at the site dating from 1851 has exceptional significance as evidence of the earliest development at the site.

The Senior School complex (comprising Claremont, Main School Building, Chapel and South Wing) has State significance as a cohesive and well designed, proportioned and detailed group of individually diverse and intact sandstone structures that are visually and functionally related and interdependent. The Senior School complex is aesthetically significant at a State level for its association with the prominent late nineteenth and early twentieth century architect John Horbury Hunt. The complex has important landmark qualities, both locally and within Sydney Harbour, and is of State aesthetic significance for its prominent siting within a designed institutional parkland setting with borrowed views over Sydney Harbour, amidst the predominantly low residential scale of Rose Bay and Vaucluse. There is a high degree of consistency, integrity and quality in both the architecture and the remnant 1930s landscape design across the site.

The Chapel is an outstanding and exceptionally intact example of a building for religious worship designed by John Horbury Hunt and is considered one of his finest works. It retains furnishings, fittings and finishes as well as moveable heritage, from its completion at the turn of the twentieth century in their original location, including the high altar, stained glass, organ, statuary, furniture and iconography. Its rare sandstone, pointed and ribbed barrel-vaulted ceiling construction is the first of its type in Australia and demonstrates a high degree of creative and technical achievement. While a full inventory of the furniture and fittings of the site has not been completed, the fine carved statuary and timber fittings and furniture of the Chapel, the

Puget et Fils organ and Lepaute clock, as well as Mother Vercruysse's oak altar are of exceptional significance as physical reminders of the origins of the Society, and the strong spiritual and familial ties with the motherhouse during its earliest years.

Barat Burn is of historic and aesthetic significance at Local level as the first modern classroom building at Kincoppal-Rose Bay, able to demonstrate a major phase of development of the school from the late 1920s to the late 1960s. Its functional design presents an Australian expression of modernism responding to the local climate and topography through the incorporation of a sheltered roof terrace, recessed colonnades on the ground level and balconies to the outside of classrooms on upper levels. As the work of architectural firm Hennessy and Hennessy it is their only free-standing building at Kincoppal-Rose Bay, and its design in the Functionalist style is rare for the firm's characteristic design approach.

The Sundial terrace, at the rear of Barat Burn, is of local significance as a rare example of the domestic work of the Melocco Brothers, and as remnant of the former Melocco villa known as the "Poplars", and includes the mosaic, sundial, balustrade and remnant part of the rendered boundary wall with intricate decorative moulding. The broader Kincoppal-Rose Bay site has historic significance for its long association with the Melocco brothers, who implemented much of the landscaping of the grounds for the pleasure of both students and sisters/novitiates during the Inter-War period.

Kincoppal-Rose Bay School of the Sacred Heart is of social significance to current students for its unique culture based on Christian values and strong sense of community, its long history and sense of ceremony. While not confirmed, it is likely that past alumnae and teachers/staff, also share these sentiments. In particular the chapel demonstrates exceptional significance as the focus for the spiritual vocation of the Sisters, the spiritual values of the school, and as the nuclei for ceremonial activity for past and present students of Kincoppal-Rose Bay.

5.0 Conservation Policies

To retain the cultural significance of the place, policies must be developed to guide future decisions and work to the place. Before these can be drafted, key constraints, issues and opportunities arising from its cultural significance, the Burra Charter, statutory controls and requirements, the client’s brief and the physical condition of the place must be identified and considered.

The purpose of the conservation policies is to provide guidance for the ongoing use, care and management of the Kincoppal-Rose Bay School of the Sacred Heart site, including any changes or development, and their intent is to retain, and if possible, reinforce the significance of the place. The integrated application of all the guidelines and policies in this section of the CMP is intended to achieve these objectives.

The policy sections are set out in the following order:

Overarching policies

- Overarching Policies
- Client Requirements
- Use and Ownership
- Conservation Principles

The Site and its Fabric

- Context and Setting
- Conserving the Site and its Fabric
- Future Development and Use
- Physical Condition of the Place
- The Impact of Climate Change

Operation and Management

- Code and Statutory compliance
- Historical Archaeology
- Aboriginal Cultural Significance
- Moveable Heritage and Related Collections
- Documents and Records
- Memorials, Statues and Plaques
- Public Access and Interpretation
- Naming and Recognition of Spaces / Philanthropy
- Management and Maintenance of the Place
- Adoption, Implementation and Review
- Further Research

In the following discussion, issues and opportunities as well as policies, begin with the general and progress to the more specific parts and components of the place. Thus, for any aspect or component, the relevant policies will be in more than one location within this section (Section 5).

Overarching Policies

5.1 Overarching Policies

The policies that arise from the following discussion are included here in italics. The real intent of any policy can only be fully understood with reference to the discussion and therefore must not be considered in isolation. The policies progress from the general to the more specific.

Policy 1.0 – Policy context and interdependence

Policies should only be considered with reference to the supporting discussion as it will make their context and meaning clear. They should not be considered in isolation from other policies and guidelines related to them, and are to be applied in an integrated manner. This CMP should not be used in an abridged format.

The term **conservation** in this CMP means all the processes of looking after a place so as to retain its cultural significance. It is used as defined in Article 14, of the Burra Charter:

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these.

5.1.1 Cultural significance

The various components of the complex have been assessed for their significance in Section 3 of this report.

Kincoppal-Rose Bay School of the Sacred Heart is of exceptional cultural significance for its historic, aesthetic, technical, social and spiritual values. This significance is summarised in Section 4, *Statement of Significance* and further articulated in Section 3.10, *Significance Gradings*. It is essential that in order to retain and respect this significance, those elements, qualities and values that embody and / or support it are retained and conserved. To achieve this, the findings and policies of this CMP should guide its ongoing care and management, the process of adaptive re-use and any future development or change.

This CMP can be used to guide the future of the place in 4 distinct ways:

- As a management tool for the on-going operation and maintenance of the place and its landscaped urban harbour setting.
- To assist and guide the process of finding appropriate new uses for spaces and buildings on the site, as educational needs and technologies change.
- To guide any future development on the property, particularly within and around those areas of exceptional and high significance, such as the main building complex.
- To identify opportunities for shaping or strengthening its significant values with the student, staff, Sacred Heart and wider community.

Policy 1.1 – Key aspects and relationships

Kincoppal-Rose Bay School of the Sacred Heart retains exceptional cultural significance at a State level for its historic, aesthetic, technical, social and spiritual values.

The following key aspects of these values are integral to the significance of Kincoppal-Rose Bay and should be managed and conserved in situ, and not obscured, to ensure they are retained and not placed at risk:

- Evidence of the mid-nineteenth century residential use of the site, including the former residence Claremont, the remains of its former driveway to the jetty and foreshore, and associated landscape elements (including the rare Montezuma Cypress – *Taxodium mucronatum*);
- *The longevity of use and evidence of occupation of the site by the Sisters of the Sacred Heart, from the 1880s Convent School to the present Kincoppal-Rose Bay School of the Sacred Heart, including buildings, landscape elements, cemetery, as well as associated original and early furniture and fittings, iconography, statuary and moveable heritage items, particularly those associated with the foundation of the Society in Europe (France);*
- *The strong cohesive presence and landmark qualities of the 1880s Convent School, including Claremont, the Main School Building, Chapel and South Wing, and the 1928 Noviceship Wing, characterised by their uniform sandstone facades, gabled and tower roof forms clad in slate, located on a sandstone plateau within its mature landscape and harbour setting, and in views from Vaucluse and New South Head Roads;*
- *Evidence of the work and long association with renowned architect John Horbury Hunt, in the design and construction of the 1880s Convent School, in particular the Chapel, as well as key decorative or commemorative elements such as the high altar, five-light stained glass window, and Celtic cross located within the cemetery;*
- *Evidence of the continuous expansion and development of the site during the early to mid-twentieth century for educational and religious use, and associations with architectural firm Hennessey and Hennessey and the stonemasons Melocco Brothers, as demonstrated by its evolving building stock and institutional landscape setting including the distinctive Barat Burn Junior School facing Vaucluse Road;*
- *The spatial relationships between the different built and landscape areas, in particular*
 - *the arrangement of the Main School Building, Chapel and South Wing creating a formal entry and forecourt;*
 - *Chapel Square, bound by the Chapel and Claremont;*

- *the Noviceship Lawn as the remains of a historic recreation area, which visually separates the Senior and Junior Schools;*
- *the open area of the current playing fields, which has remained undeveloped since establishment of the convent and school.*
- *The institutional landscape character of Kincoppal-Rose Bay as defined by the mix of exotic and indigenous vegetation, and the 1930's landscape treatment of the lower and mid-slopes, including remnant sandstone retaining walls, bridge, steps and road edges.*
- the strong sense of community within the school's student body; and
- the status of Kincoppal-Rose Bay as a 'special place' in the hearts and minds of its present and past students (and their families), and also the staff and Sisters of the Sacred Heart, often focussed on the Chapel but expanding out across the campus, representing where they have come from and embodying the values that have been nurtured there with the spiritual focus being at their core.

Explanatory notes

Conservation of Kincoppal-Rose Bay's significant values and relationships can be best achieved by:

- Not diminishing, obscuring or removing any of the key aspects listed above;
- Seeking ways to enhance the key aspects identified above in any proposals for development; and
- Avoiding the addition of new elements that would negatively impact on the overall significance of the place.

There is the potential to enhance the significance of Kincoppal-Rose Bay School of the Sacred Heart and associated cemetery through the following means (not an exhaustive list):

- Ensure the ongoing use of the place is culturally, functionally and historically sustainable and is able to provide ongoing funds for the conservation of the place;
- Reconnect the functional educational buildings with the lower terraces and recreational facilities;
- Strengthen ties and interpretation of the history of the school and the Society of the Sacred Heart, through access to sites of importance such as the cemetery; and
- Enhance an understanding of the historic landscape design and former direct connection to the harbour.

Detailed issues regarding changes to areas and elements of varying significance are discussed in the policy sections below.

5.2 Client's requirements

This Conservation Management Plan has been jointly commissioned by SOPHIA Education Ministries, the owner of the site, and Kincoppal-Rose Bay School of the Sacred Heart, who manage and operate the school. It has arisen from a desire to provide an overarching document that clearly identifies and describes the cultural significance of Kincoppal-Rose Bay, and provide guidance and strategies to retain that significance and manage it into the future.

In 2016 Kincoppal-Rose Bay completed a masterplan report for the school site, which set out a framework for the alignment of the physical environment of the school with its academic model. The masterplan considered not only change to the built environment, but also potential changes to the curriculum, timetable and other structures. As a result of the masterplan, a number of upgrade or development opportunities were identified, to be staged over a ten year period. While some recommendations of the masterplan have been completed, others are in the process of development. This CMP has been prepared to inform the implementation of these recommendations.

5.3 Use & Ownership

Policy 2.1 – Decisions informed by CMP

In order to retain and respect the culturally significant values of Kincoppal-Rose Bay, all decisions and considerations for change or development at the place are to be informed and guided by the findings and policies established in this CMP.

The site has been in use by the Society of the Sacred Heart for convent and educational purposes for over 135 years since first letting Claremont for this purpose in 1882. Although the direct management of the School's educational activities by the Society ended in 1990, the Society, represented by the Sophia Education Ministries, still owns the property and buildings.

Throughout this period, Claremont has continued to play a central and primary role in the use of the site, as convent, school, accommodation, and the location for the administration of the Society and School. As the Society and school developed and grew, new buildings have been added to accommodate new or expanded functions. When the Society ceased to house novices at the site in the late 1960s, those buildings that were expressly constructed for that purpose were adapted for education use in the 1970s, including the 1928 Noviceship Wing and the 1958 Noviceship Wing Additions.

Currently the majority of the major buildings within the Kincoppal-Rose Bay site are used for education purposes as follows:

- Claremont: as the historic and administrative core of the school;
- The Main School building (including South Wing): primary entrance to the school with associated staff and administration functions, educational uses (including Years 9, 10 and 11 hubs), and boarding purposes for students and staff;

- Chapel: heart of the school and focus for worship, celebration, and ceremony;
- North Wing (1928 Noviceship Wing): educational uses (Year 7 hub);
- Science Block (including 1958 Noviceship wing additions): educational uses (Year 8 hub);
- Hughes Centre (incorporating the War Memorial Wing): educational uses and supporting functions;
- O'Neil Library: educational uses and supporting functions;
- McGuinness Centre: educational uses (Year 12 hub);
- Sheldon House: student boarding;
- Barat Burn Junior School: educational purposes (Years 1-6);
- Sophie's Cottage: educational purposes (Early Learning Centre); and
- The MTC site: sports and recreational purposes.

Other buildings / elements retain a use associated with the Society, as follows:

- The Villa: containing both the School and Provincial Archives;
- Claremont Cottage: as accommodation for the Sisters of the Sacred Heart; and
- The Cemetery.

Policy 3.1 – Maintain the primary use

The primary use of Kincoppal-Rose Bay School of the Sacred Heart as an educational institution with boarder's accommodation in the religious context of the Society of the Sacred Heart is a key aspect of the site's cultural significance and should be maintained into the future.

Policy 3.2 – Convent School complex as the primary frontage

The historic Convent School complex, including the Main School Building, South Wing, Chapel and Claremont, should remain the primary frontage to the school site, and its visual presence on Vaucluse Road should be retained and conserved.

Policy 3.3 – Adaptive reuse and new development

In order to ensure the long-term viability of the school, existing structures on the site may need to be adapted for newly evolving educational uses, and some areas of the site may need to be developed in accordance with more detailed policies below. Such uses or development must retain and respect the significant associations, elements and attributes of the place including the character and qualities of the property.

Policy 3.4 – Adaptive reuse for educational purposes

Educational use of those existing buildings on site not currently used for such purposes, may be required in the future. If this instance, any new use should be in accordance with their significance gradings, and not result in any adverse impact on the fabric or associations of the place. Care should be taken to ensure that no further loss of original / early detail, such as the removal of chimneypieces or joinery, occurs.

Potential future uses and development of the site are discussed in Section 5.7. below.

Should the site change ownership or be leased, it is important that its use remains compatible with its significance, preferably as an educational institution. If this situation arises, the conservation policies within this CMP remain applicable to the new ownership or tenant.

Policy 3.5 – Ownership

The policies and guidelines in this CMP apply to the site, buildings, structures and landscape that comprise Kincoppal-Rose Bay School of the Sacred Heart, and remain applicable regardless of the ownership of the property.

5.4 Conservation Principles

5.4.1 Generally

The principal guiding document for the management and conservation of significant places in Australia is the Australia ICOMOS Burra Charter, referred to as the [Burra Charter](#).

One of the fundamental principles of the Burra Charter is that when considering repair or change, one should aim to ‘do as much as necessary but as little as possible’. This ensures the maximum retention of original fabric, one of the most important tangible supports for the significant values of the place. This is especially true at Kincoppal-Rose Bay School of the Sacred Heart where the surviving original and early fabric has been assessed as being of exceptional or high cultural significance.

Policy 4.1.1 – Carry out work in accordance with the Burra Charter

All conservation, including repair, maintenance, adaptive re-use and interpretation must be based on an understanding of the cultural significance of the place, and be carried out in accordance with best conservation practice and the principles and processes defined in the Burra Charter 2013.

Policy 4.1.2. – Cautious approach to change

A fundamental principle in any approach to change at Kincoppal-Rose Bay should be to change ‘as much as is necessary but as little as possible’ (in the words of Article 3 of the Burra Charter). This will ensure the maximum retention of significant fabric, spaces and values of the place.

All changes should be positive and supportive of the significance of the element or precinct and the place as a whole.

5.4.2 Gradings of Significance as a Guide for Management and Change

The general principle underpinning the guidelines and policies in this Conservation Management Plan is that spaces, structures and elements, including landscape, within areas of significance are to be conserved in a manner which retains and respects their significance.

The Kincoppal-Rose Bay School of the Sacred Heart site is made up of buildings, site elements and areas of varying significance ranging from exceptional to low / intrusive. These have been graded according to their role in supporting the overall significance of the place, their degree of intactness and their ability to demonstrate significance, and are shown in Figures 3.4 and 3.5 and listed in Section 3.10. It is important to note that the condition of a structure or element may not necessarily impact on its significance. It may be original and highly intact but in poor condition and still be highly significant.

Significance gradings must be understood and considered when making decisions or carrying out works or development, so that the integrity and significance of the buildings, site elements, spaces or fabric is not compromised. Where such compromise is unavoidable, its impact should be reduced as much as possible.

As well as the spaces and site elements, there are significant elements of the fabric which should be conserved in situ. These are noted in the Tolerance for Change Tables included within the specific policies for each building in Section 5.6.

For elements of exceptional and high significance, they should remain in their present position unless removal to another location is covered by a separate policy for that element.

Policy 4.2.1 – Significance gradings

The following general policy statements have been formulated to guide changes and works at Kincoppal-Rose Bay School of the Sacred Heart and may be supplemented by more detailed or specific policies in other sections of this report. Where such additional policies are given, they should take precedence over this Policy. The following policy statements apply to both landscape spaces and elements, as well as built structures and elements. They have been formulated to ensure that the integrity and significance of the space, structure or element is not compromised and that any negative impact is minimised.

Spaces / elements graded 1 – EXCEPTIONAL significance

These spaces, structures or elements are of exceptional cultural significance. They are essential to an understanding of the significance of the place and play a crucial role in supporting this significance. They must be retained and their significant context and setting respected and conserved. They may be adapted with minimum alteration for upgrades or new uses as long as the integrity of their context and setting, spaces and fabric and their associations, including their original use and design intent are respected and, if possible, strengthened.

Key objectives and actions for Grade 1 Exceptional spaces and elements include:

- retain and conserve all Grade 1 spaces, structures and elements in situ;*
- retain and conserve Grade 1 elements and qualities of their context and setting;*
- retain, respect, and if possible restore key view lines in any changes on the site;*
- removal or relocation of Grade 1 structures and elements is not permitted;*
- new structures or elements are permitted only in accordance with detail policies, specific to that area;*
- changes or alterations are to be minimal except where this will strengthen and support significance;*
- all changes, alterations and repairs must retain and respect as much as possible of their significant fabric, detail, qualities and values.*

Spaces / elements graded 2 – HIGH significance

These spaces, structures or elements are of high cultural significance and play an important role in strengthening and supporting the significance of the place, but less than that for elements of Exceptional significance (Grade 1). They should be retained and conserved. Adaptation and alteration of these spaces and elements is possible and new elements may be introduced which alter them as long as the integrity of their context, as well as their significant associations are respected and, if possible, strengthened.

Key objectives and actions for Grade 2 spaces and elements include:

- retain and conserve all Grade 2 spaces, structures and elements in situ;
- alteration, development or new structures in Grade 2 areas should be permitted where it can be demonstrated that this is necessary in order to ensure the long-term sustainability, care and protection of the significance of Kincoppal-Rose Bay as a whole;
- alteration, new development, new structures or elements in these areas are permitted as long as their scale, form and character relate to and respect the qualities and significance of adjacent areas and spaces. They must not dominate or obscure elements of equal or higher significance;
- retain and respect key view corridors and qualities of context and setting in any changes or new development;
- removal or demolition of Grade 2 structures and elements is not permitted unless allowed by another policy specific to that element;
- changes or alterations to Grade 2 structures and elements are allowed as long as their significant values and relationships to other significant elements are retained and respected;
- evidence of removed Grade 2 elements should be retained in situ.

Spaces / elements graded 3 – MODERATE significance

These spaces, structures or elements retain some integrity but are of lesser cultural significance. They play a moderate role in supporting the significance of the place and may have been altered or obscured. They can be adapted and changed, and this would be preferred to their loss or removal.

Key objectives and actions for Grade 3 spaces and elements include:

- Grade 3 spaces, structures and elements may be retained, substantially adapted or removed;
- retention and adaptation is preferred to removal;
- where Grade 3 structures or elements form part of, or are adjacent to a group or space of higher significance, any action must respect that higher significance.

Spaces / elements graded 4 – LOW / NEUTRAL significance

These spaces, structures or elements are of low or neutral significance and play very little or no role in supporting the significance of the place. They may be substantially adapted or removed.

Key objectives and actions for Grade 4 spaces and elements include:

Grade 4 spaces, structures and elements may be retained, substantially adapted or removed:

- where Grade 4 structures or elements form part of, or are adjacent to a group or space of higher significance, any action must respect and if possible strengthen that higher significance.

Spaces / elements graded 5 – INTRUSIVE

These spaces, structures or elements are considered intrusive.

Key objectives and actions for Grade 5 spaces and elements include:

- Grade 5 structures and elements should be removed or substantially altered in order to restore key views or otherwise make a positive contribution to the significance of adjacent spaces and elements.

5.4.3 The Burra Charter

The following are general policies to control works on significant elements or within significant spaces as identified and graded in this report. Many of these policies are in accordance with the principles and processes of the Australia ICOMOS Charter for Places of Cultural Significance, The Burra Charter, 2013.

Policy 4.3.1 – Respect significant fabric from all periods

Significant fabric from all periods of the place must be respected, with evidence of all phases of the history and use of the place kept in situ in accordance with the policies in this document.

Policy 4.3.2 – Intervention for research purposes

Disturbance of significant physical fabric is acceptable where it provides information necessary for the conservation of the place and the loss of or damage to cultural significance is slight and preferably reversible.

Policy 4.3.3 – Intervention for non-conservation purposes

Where intervention of significant fabric for non-conservation purposes is unavoidable, the loss of cultural significance should be minimised. Within these areas, fabric of a lower relative significance should be disturbed in preference to fabric with a higher relative value.

Policy 4.3.4 – Repair fabric in preference to replacement

Where significant fabric is damaged, the repair of the original element should be done in preference to its replacement with new. This preserves the intactness and the significance of the place. All significant fabric should, wherever possible, be repaired in situ without removal of fixings.

Policy 4.3.5 – Retain earlier finishes

Earlier finishes such as paint, polish etc. should not be removed unless it is necessary for the repair of the elements, or the finish has deteriorated beyond repair, or been substantially lost.

Policy 4.3.6 – Restoration of spaces

Restoration of spaces to their former significant configuration should only be considered where the material to be altered or removed is of minor significance and / or where the later alteration has confused or obscured the significance of the space or element.

Policy 4.3.7 – Removal of intrusive elements

Elements that detract from or confuse the significance of the place, should be considered for removal or replacement with appropriate new elements. Where reconstruction of lost elements is required as part of this process, then this should be in accordance with Articles 20.1 and 20.2 of the Burra Charter.

Policy 4.3.8 – Introduction of new fabric

The introduction of new fabric into an existing significant element should only occur where the original element is in danger of failure and the new fabric will ensure the long-term survival of the element.

Policy 4.3.9 Record all new evidence

All new evidence uncovered during works to the place should be recorded and added to the existing archive on the place or incorporated into a report or addendum to this Conservation Management Plan, as appropriate.

Policy 4.3.10 – Use qualified specialists

At the documentation and construction stages of any works on the significant elements of the place, a qualified conservation architect should be appointed. This architect should prepare the documentation and provide on-site assistance and direction as the work proceeds. Suitably experienced tradesmen and contractors should be engaged to carry out the works and should be approved by the conservation architect before work commences. All documentation should be in accordance with the policies in this Conservation Management Plan.

The Site & its Fabric

5.5 Context & Setting

5.5.1 Setting & Views

Setting

The ICOMOS Xi'an Declaration for the Conservation of the Setting of Heritage Structures, Sites and Areas was adopted by the 15th General Assembly of the International Council of Monuments and Sites (ICOMOS) held in Xi'an in October 2005. The declaration defines 'setting' as the immediate and extended environment that is part of, or contributes to, its significance and distinctive character. The declaration notes that incremental or rapid transformation of the urban or rural landscape, way of life, economy or the natural environment can substantially or irretrievably affect the authentic contribution that the setting makes to the significance of a heritage structure, site or area.

Kincoppal-Rose Bay School of the Sacred Heart is significant at a State level for its landmark qualities, particularly the scale, form and distinctive sandstone and slate construction of the Convent School complex, including the Main building, Chapel, South Wing and the adjacent Claremont, within its landscaped setting on Sydney Harbour. As such, it is important that the institutional character of the landscape setting is maintained in any proposals for new development or landscape design at the site.

Policy 5.1.1 – Retain the open setting

The significant institutional landscape setting of the historic Convent school complex, including the Main School Building, Chapel, South Wing, Claremont and 1928 Noviceship Wing, within its designed landscaped grounds and including the historic and visual connection with the harbour, must be conserved, respected and not obscured. New development should seek to maintain and enhance this landscape setting.

Policy 5.1.2 – New landscaping proposals

Any new proposals for landscape design of Kincoppal-Rose Bay School of the Sacred Heart should be informed by the historic and aesthetic values of the place. Future proposals for the landscape setting should consider methods to enhance the heritage significance of the place. Where appropriate, the historic arrangement and development of the site should be interpreted, including:

- *the former driveway connecting Claremont with the foreshore;*
- *Main entry forecourt, bound by the Main School building, the South Wing and the Chapel;*
- *Sundial Terrace;*
- *Noviceship Lawn.*

Policy 5.1.3 – Maintain significant landscape and site elements

Landscape and site elements as shown on Figure 3.5 should be maintained and conserved in accordance with their significance gradings.

Policy 5.1.5 – New landscaping

The selection of new trees, soft and hard landscaping elements should be informed by the historic evolution and landscape character of the place.

Policy 5.1.4 – Undertake an assessment of the landscape components

As part of the process for planning any development at the site, a full Aboricultural Assessment should be undertaken.

Policy 5.1.6 –Vehicular parking

Future proposals for the setting of Kincoppal Rose-Bay School of the Sacred Heart should preclude the parking of vehicles within areas of exceptional and high significance. If required, drop off zones for events in the chapel, or for disabled access, could be appropriate, and should be sensitively designed into future landscape design proposals around the Senior School complex, the Villa and Sophie's Cottage and surrounding Barat Burn Junior School.

Views

A key part of the significance of the place is the retention of the visual and spatial structure of the place and its setting. Kincoppal-Rose Bay School of the Sacred Heart, in its designed and landscaped setting on terraced sandstone slopes overlooking the harbour, is a distinctive visual element in the surrounding landscape, particularly as one travels along New South Head Road or when seen from the water in the harbour.

Key views to and from Kincoppal-Rose Bay have been identified on Figures 3.6 to 3.8 and include:

- views towards the Kincoppal-Rose Bay complex from the harbour, particularly towards the upper levels of the Convent School complex (Main School Building, South Wing and Claremont), characterised by their uniform sandstone facades, gabled and tower roof forms clad in slate;
- changing views of the historic Convent School complex, including the Main School Building, South Wing, Chapel and Claremont, as well as the 1928 Noviceship Wing from along Vaucluse and New South Head Roads;
- views westward from Cloister Courtyard in front of Claremont and from the roof terraces above the O'Neil Library and Sheldon House;
- the 360 degree view from the roof terrace of the eastern wing of Barat Burn; and

- the view from the Sundial Terrace / Lawn towards the harbour.

The significance of the site is also strengthened by the visual connections and views between significant buildings and landscape elements within the site, including:

- borrowed views towards the harbour from Kincoppal-Rose Bay;
- visual separation between the Convent School complex and the Junior School / Barat Burn, separated by Noviceship Lawn; and
- visual connection between the Statue of the Sacred Heart and the Cemetery, above landscaped grounds and with the harbour in the background.

Policy 5.1.7 – Maintain key views

The key views to and from Kincoppal-Rose Bay, identified in Figures 3.6 to 3.8, should be conserved and strengthened, particularly:

- *views of the historic Convent School complex, including the Main School Building, South Wing and Claremont, characterised by their uniform sandstone facades, gabled and tower roof forms clad in slate, from Sydney Harbour;*
- *views of the historic Convent School complex, including the Main Building, South Wing, Chapel and Claremont from along Vaucluse and New South Head Road;*
- *views towards the harbour from Sundial Terrace and the roof terrace above the Barat Burn Junior School; and*
- *views towards the harbour from the Cloister Courtyard in front of Claremont, and from the roof terrace on top of the O'Neil Library and Sheldon House.*
- *Other views that may need to be considered in any development at the place include those to St. Michael's Church spire from Vaucluse and New South Head Roads.*

Policy 5.1.8 – Views, proposals within the site

Any new development and / or landscape proposals within the site (including within the grounds of the Maureen Tudehope Centre, along New South Head Road and adjacent the Hermitage Foreshore track) should be sited and scaled so as to not obstruct or impinge on these views.

Policy 5.1.9 – Views from the West

Any new development proposals for the grounds on the western side of the property should consider opening up and reinstating a clear view towards the sandstone facades of the historic Convent School complex, in particular the western elevation of Claremont.

Policy 5.1.10 – Views from Vaucluse Road

Future consideration should be given to strengthening the view of the historic Convent School complex along Vaucluse Road, such that the full width of its eastern elevation is visible.

5.5.2 Curtilage

Heritage curtilages are established as a management tool to set a physical boundary around the significant aspects of a place. In some cases, this curtilage includes a buffer zone to protect the context of a significant element from surrounding impacts. Curtilages are particularly important when an item is heritage listed as they establish clear boundaries that determine when approvals are required and what types of approvals are required.

The Heritage Council uses the following definitions:

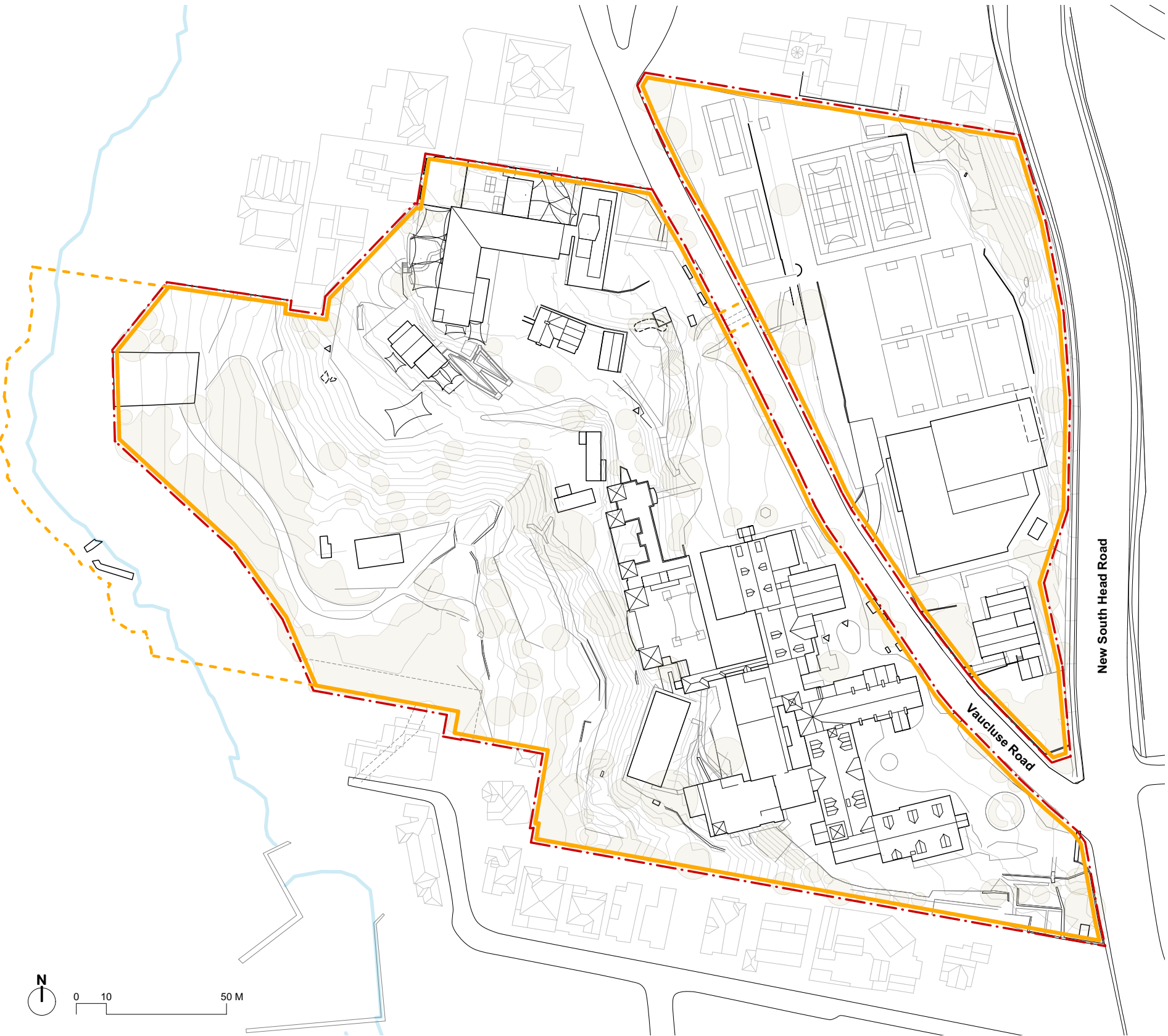
- Curtilage: The area of land surrounding an item, area or place of heritage significance that is essential for retaining and interpreting its heritage significance;
- Expanded curtilage: where the heritage curtilage required is greater than the property boundary. (In defining an expanded curtilage, the prominent observation points from which the item can be viewed, interpreted and appreciated must be identified.)¹

The present view of the Heritage Council is that the legal boundaries of a listed site define the limits of the curtilage.

In recognition of the State significance of Kincoppal-Rose Bay School of the Sacred Heart, this CMP recommends that the site be listed on the State Heritage Register. Listing of both halves of the property, on either side of Vaucluse Road, recognises the historic relationship of the two sites since the mid nineteenth century. The proposed extent for the State Heritage Register listing of Kincoppal-Rose Bay is identified in Figure 5.1.

Policy 5.2.1 – Proposed extent of SHR listing

The proposed extent of the SHR listing of Kincoppal-Rose Bay School of the Sacred Heart and cemetery should include all of the land within the current property boundary (comprising Lot 104, DP 1092747 and Lot 101, DP 1092747), as shown in Figure 5.1.



¹ Helen MacFarlane, Heritage and Development: A Lawyer's Perspective, Heritage Information Series, Parramatta, NSW Heritage Office, 2000, p.11.

Figure 5.1: Proposed extent of the SHR listing for Kincoppal-Rose Bay (marked in yellow), proposed extension of SHR curtilage to include the foreshore and remains of Claremont Jetty (dashed yellow line) and property boundary (red line).

New Development beyond the Boundaries

The broader setting of Kincoppal-Rose Bay extends beyond the existing legal boundaries of the educational complex and plays a crucial role in its significance. Under the present heritage legislation, it is difficult to provide legal protection for those areas of this curtilage that are beyond these boundaries.

Nonetheless, consideration of how new development may impact on the significant views to Kincoppal-Rose Bay, identified in Figures 3.6 to 3.8, is essential to retain the landmark qualities of the place.

Given the importance of the setting of Kincoppal-Rose Bay within the broader setting and location of Sydney Harbour, this CMP also proposes an expanded curtilage as per the definition above.

The immediate surrounding area of the school is not under any residential or commercial development pressure at present. However, if the surrounding area were rezoned, developed as larger holdings or height limits increased, the resultant structures and changes in the landscape could have substantial impacts on the exceptionally significant setting and context of Kincoppal-Rose Bay.

Potential impacts of any new development or changes within the visual curtilage of Kincoppal-Rose Bay should be assessed against the key aspects of significance, and the view corridors identified in Figures 3.6 to 3.8.

Policy 5.2.2

Any proposals for new development and / or landscape design outside of the present property boundaries of Kincoppal-Rose Bay, including proposals for subdivision or amalgamation of lots, should be planned and sited so as to not obstruct or impinge on the significant views to the place as identified in Figures 3.6 to 3.8. This CMP and its policies should be used as the basis for assessment of any such proposal by the relevant approval authority, regardless of the legal boundaries. Proposals that will result in negative impacts should be recommended for refusal.

5.6 Buildings Landscape and Structures

Each of the main buildings, landscape spaces and structures at Kincoppal-Rose Bay have been assessed for their individual significance and contribution to the overall exceptional significance of the place (refer to Section 3.10). General policies for the treatment of each of these gradings of significance can be found in Policy 4.2.1.

Following the discussion and general policies for each of the buildings of exceptional and high significance contained in Sections 5.6.2 to 5.6.7 are two tables – *Tolerance for Change* and *Opportunities for Change*.

Each element is made up of a number of components / parts and these are identified in the *Tolerance for Change* (TfC) tables. It is important to note that the terms ‘element’ and ‘component’ are assigned specific meanings in this report as follows:

- Element** means a building, landscape, open space or structure, such as the Chapel, Noviceship Lawn or Cemetery.
- Component** means a part of an element, such as the Altar, Memorial trees or headstones, or individual spaces within an element group.

The TfC table identifies the tolerance for change for each particular component under four key attributes and the role that it plays in supporting the significance of the element and Kincoppal-Rose Bay as a whole, as follows:

- Form** includes design, configuration, details, scale and character.
- Fabric** includes physical material, contents, interiors and artefacts.
- Function** includes current uses or the role the component takes in the function of the element.
- Location** includes relationships between the various elements, physical and functional context, and views.

Tolerance is determined by the degree of change acceptable to that particular attribute without adverse impact on the significance of the element. Tolerance is ranked from 1 to 3, 1 being lowest tolerance and consequently having least ability to change, and 3 being highest tolerance and thus having most ability to change. As a general rule, those attributes ranked 1, contribute most to the significance of the element, and a greater level of care and consideration is required in determining any decision or action which may affect it. The objective is to ensure that the work or proposal, whether temporary or permanent, will reinforce and not reduce the identified significance.

Having understood the relative significance of the main elements and the degree of change that would be acceptable to their components / parts in order to avoid adverse impacts, a number of potentially positive changes can be identified. Following each of the TfC tables is a second table with a list of Opportunities for Change (OfC). These have been identified from known issues, and each opportunity should be considered as a potential means to strengthen or interpret the broader significance of Kincoppal-Rose Bay.

The TfC tables add guidance and detail for the implementation of the policies, but where there is a conflict, the individual policies take precedence over the TfC tables. The Policy is the ‘yes’ or ‘no’; the TfC table gives the ‘here’s how’ or ‘how to manage and reduce the impact’; and the OfC table identifies where further change could be explored.

Items assessed as ‘Intrusive’ are included in the Tolerance for Change tables, with guidance on how each could be addressed. These intrusive items are also the most obvious opportunities for change.

5.6.1 Historic Convent School Complex Generally

The Kincoppal-Rose Bay School of the Sacred Heart complex with its historic sandstone buildings, modern educational spaces and functional buildings, landscaped gardens down to the harbour, built landscape elements and collections, demonstrates the growth and development of a residential harbourside mansion to a successful private girl's school under management and guidance from the Society of the Sacred Heart. The centrepiece of the complex is the historic core of buildings constructed of sandstone and slate, including the Main School building (and South Wing), Chapel, Claremont and 1928 Noviceship Wing, located on top of the sandstone plateau and overlooking the harbour. This historic core has prominent landmark qualities in views from both the Sydney Harbour, as well as from Vaucluse and New South Head Roads. They are of exceptional and high significance for their strong cohesiveness in their aesthetic presentation, including their form, scale and fine sandstone construction.

Within the complex are a number of structures and elements of moderate and low significance. These are generally more recent buildings, that also contribute to the significance of the place as a continuing and evolving educational establishment, however are of more modern construction and present as distinctly different.

Intrusive structures and elements detract from the overall significance and presentation of the place.

Policy 6.1.1 – Compliance with CMP

The historic Kincoppal-Rose Bay School Complex, comprising the Main building, South Wing, Chapel, Claremont and 1928 Noviceship wing, must be retained and conserved as the main focus / centrepiece of the Kincoppal-Rose Bay property in accordance with the policies and guidelines in this CMP. Refer to Figures 3.1 and 3.2 showing the relative significance of the various structures, spaces and elements.

Policy 6.1.2 – Changes to respect significance

When considering future changes to any of the buildings, landscape areas, elements or plantings of the school complex, whether it be alterations or additions, change of use, or even the insertion of new structures, the impact on the significance of the complex as a whole, including its context and setting, must be the primary consideration.

Works to the buildings, structures and landscape elements of the historic Convent School complex, including remedial and maintenance works, should be carried out in accordance with Burra Charter principles and the policies in Section 5.4.3 (Burra Charter) of this CMP.

Policy 6.1.3 – Cohesive appearance of the historic Convent School complex

The cohesive appearance of the historic Convent school complex, including the Main School building, South Wing, Chapel, Claremont and 1928 Noviceship Wing, as defined by their gable and tower roof forms, chimneys, dormer windows and sandstone and slate construction, should be retained and conserved.

Alterations and changes to individual buildings within and adjacent to the Convent School complex must respect this cohesive appearance. Any repair, adaptation or replacement of material should retain the original qualities and profiles.

Policy 6.1.4 – Visual and physical relationships

Maintain the visual and physical relationships between the five main components of the historic core of the Kincoppal-Rose Bay School, being the Main School Building, South Wing, Chapel, Claremont and 1928 Noviceship Wing and the relationship between the buildings and open landscaped areas.

Salvaged fabric

The earliest buildings of the historic Convent School complex, including Claremont, the Main School Building and the Chapel were constructed from sandstone quarried on site, which is no longer available. Later additions, such as the 1928 Noviceship Wing, were constructed using sandstone sourced from the demolition of buildings in the city, that had been constructed around the same time as Claremont or the Main School Building, in order to match the appearance and degradation of the stone.

Sections of the 1880s retaining wall, which were demolished during the construction of the Mary Agnes O'Neil Library were stockpiled for future reuse and according to the 2002 CMP have in fact been used for some of the later landscaping. Similarly, stone from the demolition of parts of Claremont Cottage has been reused in boundary walls etc. It is not known where the current stockpile of materials such as stone, rainwater goods, joinery and other redundant material is being kept.

Salvaged building items and fittings are said to be kept in storage, and some items were observed below the stone loggia and within the attic of Claremont during the site investigations for the preparation of this CMP. The extent of what remains is not known, but the collection is said to include doors, light fittings, window and door furniture, stone, as well as signage.

In the future, should redundant building and landscape material be salvaged and re-used – such as from the removal of structures or changes to the landscape – this should be carried out thoughtfully so that the history and evolution of the place / building would still be understandable and interpretable. A record of the actions and the works carried out should be made in accordance with the policies in Section 5.4 (Conservation Principles).

Policy 6.1.5 – Salvage significant fabric

Conserve fabric of exceptional and high significance in situ in accordance with Policy 4.2.1. Where sound fabric of exceptional and high significance needs to be removed, and cannot be reinstated after works have been finalised, it should be tagged as to its origin and stockpiled safely and securely for reuse elsewhere in the future.

Should building and landscape materials be salvaged and re-used elsewhere on site, a record should be kept of such actions and the works carried out in accordance with the policies in Section 5.4.3 (Burra Charter) of this CMP.

Significant fabric not reinstated should remain in storage on site and protected from deterioration.

Policy 6.1.6 – Audit

An audit should be carried out of all salvaged material and building fabric currently in storage to guide appropriate re-use on site, should the opportunity arise.

Condition survey

Currently the building stock is generally in good condition and well maintained. Many of the landscape elements are similarly in good condition, although those located within the central valley and lower-mid slopes would appear to be in lesser condition as they are less frequently accessed.

In order to maintain the site in good condition, a detailed condition survey and outline schedule of works should be made of the buildings and landscape elements of exceptional, high and moderate significance. This should be carried out by a conservation consultant with appropriate experience. This will then guide the owners, managers and tradespeople in the repair works. Refer to Section 5.8 (Physical Condition of the Place).

Policy 6.1.7 – Condition survey

A detailed condition survey and outline schedule of works should be made of the Kincoppal-Rose Bay buildings and landscape elements, particularly those of exceptional, high and moderate significance. This should be carried out by an appropriately experienced building conservation consultant in consultation with the present owners and managers. Where necessary and appropriate, repairs and strengthening should be carried out to ensure their continued integrity and stability.

The principle maintenance issues that should be dealt with in regard to the various buildings on the site are discussed in Section 5.8.2.

5.6.2 Main School Building and South Wing

The Main School building and South Wing are of exceptional significance as the first and largest phase of expansion of the new Convent school by the Sisters of the Sacred Heart in the late nineteenth century. The buildings are fine Early English / Gothic examples of Horbury Hunt’s utilitarian work, which despite the later introduction of services and interior modifications, retain evidence of the skill of their early builders in their fine craftsmanship. Together with Claremont and the Chapel, it commands a dominant presence in views from Vacluse Road and the harbour.

The current external form and appearance of the buildings is largely intact, as it was at the end of the nineteenth century. The slate tiles on the roof were replaced in 2000 and the gutters and downpipes present as a mix of original and replacement copper goods. The timber windows and doors also appear to be largely unchanged.

Policy 6.2.1 – Generally

The Main School building and South Wing are considered to be of exceptional significance, and retain a high degree of integrity, despite later interior alterations. As much as possible of the original / early fabric should be retained in situ, and conserved in accordance with the policies of this CMP and TfC table below.

Policy 6.2.2 – Use

While individual functions within the Main School building and South Wing could change, or be relocated, the primary educational and boarding use of the buildings should be retained. The formal entry at the centre of the eastern entrance should be retained.

Policy 6.2.3 – Cohesive appearance and asymmetrical form

The strong cohesive appearance and broadly asymmetrical form of the Main School building and South Wing, as defined by its mix of gabled and tower roof forms clad in slate, sandstone chimneys, dormer windows, enclosed verandah, sandstone construction and detailing, and pattern of fenestration to all elevations, is an essential aspect of the building’s architectural significance and should be retained.

There should be no new external modifications or additions which compromise this external form, or infilling or enlargement of existing windows or door openings.

Tolerance for Change					
Main School Building and South Wing <i>Significance: Exceptional</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
	Form	Fabric	Function	Location	
Selected components:					
Exterior					
Tower and gabled roof form clad in slate with terracotta ridge caps and dormer windows	1	1	1	1	Maintain and repair in the first instance and replace deteriorated fabric only where necessary to match original. Any replacement should be in slate with terracotta ridge caps.
Rainwater goods	1	2	1	2	Deteriorated sections should be replaced and should be in copper.
Sandstone walls, buttressing and detailing, pattern of fenestration	1	1	1	1	Maintain pointing and replace deteriorated stone units only where necessary. Enlarging of existing openings, or creation of new openings should be avoided.
Timber windows, including dormer windows	1	1	1	1	Maintain and repair. Replace deteriorated fabric like with like. Any upgrade should retain existing fabric.
Stained glass windows	1	1	1	1	Retain and conserve in situ. If required for security reasons, the application of a brass church mesh would be appropriate.
Gable Statuary	1	1	1	1	Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.
Lepaute clock	1	1	1	1	Retain and conserve in situ, including clock face, hands and mechanism within the existing timber chamber. Only specialist contractors with proven ability and recognised expertise should be engaged to carry out conservation, maintenance and repair of all components of the clock.
Services	3	3	3	3	When the opportunity arises, consider consolidating external services, such as air conditioning condensers or exhausts, to areas of lesser significance. If this is not possible, consider screening so as to reduce visual impacts.

Tolerance for Change					
Main School building and South Wing Significance: Exceptional	Tolerance for Change				Further Considerations
	1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				
Selected components:	Form	Fabric	Function	Location	
Interior					
Evidence of the original internal layout, including alignment of walls	1	1	2	1	Retain evidence of the original / early layout, including the central corridors, with rooms on either side. Further opening up of the interior to combine smaller rooms into larger spaces may be appropriate, provided the original / early layout remains readily legible and any new openings do not result in removal of significant fabric or finishes. Subdivision of larger rooms into smaller ones should be discouraged.
White marble floor (at the base of the central stair, basement level)	1	1	1	1	Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.
Original timber flooring, including boards or parquetry (where extant)	1	1	1	1	Maintain and conserve. Replace deteriorated sections only where necessary. Where possible, consider opportunities for exposing original timber floor finishes, particularly in publicly accessible areas.
Carpet	2	3	2	2	Could be replaced as required. Refer above regarding original timber floor finishes.
Original / early internal wall finishes and detailing, including plastered walls, plastered dados and exposed sandstone walls.	1	1	2	1	Retain and conserve original / early detailing and finishes, preferably in situ. Currently unpainted sandstone walls should remain unpainted. Sandstone walls currently painted, could be either striped of paint, or repainted.
Original / early joinery, including doorcases, architraves and skirtings, high level vents, cabinetry.	1	1	1	1	Retain and conserve original / early joinery. If required to be modified or removed, salvage, tag and store to enable future reinstatement. Where appropriate, consider reinstating the operability of the high level vents as a means of passive ventilation.
Original double hung and casement window frames and sashes, including hardware.	1	1	1	1	All original window joinery and hardware should be retained and conserved in situ. Any replacement or new hardware should match the original in style and finish.
Original door joinery including hardware.	1	1	1	1	All original door joinery and hardware should be retained and conserved in situ. If required for security reasons, glazing panels could be accommodated within the door leaves, provided that they are inserted in a manner which retains the legibility of any door panelling, and can be removed and the door reinstated to its original configuration. Should new hardware be required for DDA reasons, consider management solutions to provide compliance. Refer to Section 5.7.3 (Access and Accessibility).
Timber and marble fireplace surrounds, mantles and iron grates.	1	1	1	1	Retain and conserve in situ. Where the opportunity exists, these could be reopened and grates in a sympathetic manner be reinstalled where missing.
Central stair	1	1	1	1	Retain and conserve, including its polished finish. Consider options for removal of the existing carpet and stair nosings, and re-exposure of the timber treads. A loose carpet runner with stair rods could be considered. Should modifications to the balustrade and handrail be required for compliance reasons, any new additions should not detract from the character and quality of the joinery.
Modern concrete and steel fire stairs	3	3	3	3	May be replaced as required.

Tolerance for Change					
Main School building and South Wing Significance: Exceptional	Tolerance for Change				Further Considerations
	1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				
Selected components:	Form	Fabric	Function	Location	
Interior					
Original / early ceilings, including plastered or battened fibrous plater ceilings, cornices and remnant ceiling roses	1	2	1	1	Retain and conserve original / early fabric. Replace deteriorated sections only as required
Modern downlights, pendants, ceiling fans	3	3	3	3	New lighting or ceiling fans may be installed, provided that new penetrations are kept to a minimum.
Commemorative plaques	1	1	1	2	Retain and conserve in situ. If required to be relocated, ensure any associations are retained and respected.
Non-original partitions / screens	3	3	3	3	May be altered, removed or replaced as necessary. Where non-original partitions subdivide an earlier, larger space, removal to reinstate the original room dimension is preferred.
Modern aluminium bi-fold doors	3	3	3	3	May be altered, removed or replaced as necessary.
Lift	2	3	1	2	The existing lift car at the northern end of the building may be replaced, although its location, including the lift overrun at roof level, should preferably be retained.
Technology overlay (e.g. speakers, smartboards)	3	3	3	3	May be altered / replaced as required, however new equipment to be located so as to minimise electrical runs and avoid penetrations into original fabric. Distractions or discordant elements should be avoided.
Bathroom fitouts	3	3	3	1	Modern fitouts may be replaced, although original / early bathroom locations should preferably be retained. Refer to Section 5.7.4 (Building Services).
Kitchenette fitouts	3	3	3	3	May be altered, removed or replaced as necessary. Refer to Section 5.7.4 (Building Services).

Opportunities for Change	
Explore Opportunities Items listed as intrusive in Section 3.10 or in the TtC table above are opportunities for change. Additional opportunities are listed below.	Comment
'Verandah and Balcony'	Potential to open up the infilled archways of the former open verandah at Level 2.
Use	Potential to incorporate new uses for the building, provided that the main use of the building for educational and boarding purposes is retained.
Interpretation of earlier uses	Potential to interpret earlier uses of the building, such as the pre 1900 Chapel and the Chapel of the Mater Admirabilis, in their original / earlier locations.

5.6.3 Chapel

The Chapel at Kincoppal-Rose Bay is of exceptional significance for its historic, aesthetic, social, spiritual and scientific values. It is an outstanding and highly intact example of the ecclesiastical work of architect John Horbury Hunt and is an important component in the cohesive group of sandstone buildings that define the aesthetic significance of KRB. Its association with the Sisters of the Sacred Heart is demonstrated in its continuing use, in the carved iconography within the sandstone structure itself, as well as furniture items such as the altar and organ.

The primary use of the chapel for religious worship and related purposes is of exceptional significance, and any alterations could only be considered appropriate if they were to support this use and maintain it into the future. The Chapel has been identified by the current student body as a very special place, for its role in ceremonies and celebrations at the school. Since 1983 the school hires out the Chapel for the weddings of alumni of the Schools or Colleges of the Sacred Heart, current staff and their immediate families, in order to raise revenue for the maintenance and conservation of the historic fabric.

Policy 6.3.1 – Generally

The Chapel should be maintained and conserved in accordance with its assessed level of significance, and in accordance with the policies of this CMP and the TfC and OfC tables below. This includes its original external and internal fabric, configuration and form, including its gabled roof form with pointed and ribbed stone vaulted ceiling, slate and sandstone construction, pattern and configuration of fenestration, stained glass windows, joinery and internal statuary, fittings, furniture and iconography.

Policy 6.3.2 – Use

The use of the Chapel as the primary focus for worship, celebratory and ceremonial functions for Kincoppal-Rose Bay School of the Sacred Heart is crucial to its significance and should be maintained.

Tolerance for Change					
Chapel <i>Significance: Exceptional</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
<i>Selected components:</i>	<i>Form</i>	<i>Fabric</i>	<i>Function</i>	<i>Location</i>	
Exterior					
<i>Gabled roof form clad in slate with terracotta ridge caps</i>	1	1	1	1	<i>Maintain and repair in the first instance and replace deteriorated fabric only where necessary to match original. Any replacement should be in slate with terracotta ridge caps.</i>
<i>Rainwater goods</i>	1	2	1	2	<i>Deteriorated sections should be replaced and should be in copper.</i>
<i>Sandstone walls, buttressing and detailing</i>	1	1	1	1	<i>Maintain pointing and replace deteriorated stone units only where necessary.</i>
<i>Foundation stone</i>	1	1	1	1	<i>Must not be altered, relocated or removed – preservation only.</i>
<i>Stained glass windows</i>	1	1	1	1	<i>All of the stained glass windows are considered to be of exceptional significance - there is no distinction with regard to the level of significance between the original 'simple' Hunt coloured glass and the donated stained glass windows. Both contribute to the historic, aesthetic, social and spiritual fabric of the chapel.</i> <i>Retain and conserve in situ. The external church mesh could be replaced with new brass profile if required.</i>
<i>Bell</i>	1	1	1	1	<i>Retain and conserve in situ.</i>

Tolerance for Change					
Chapel <i>Significance: Exceptional</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
<i>Selected components:</i>	<i>Form</i>	<i>Fabric</i>	<i>Function</i>	<i>Location</i>	
Interior					
<i>Vaulted sandstone ceiling, sandstone walls and detailing (niches, stringcourses, ribs, etc)</i>	1	1	1	1	<i>Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.</i>
<i>White marble floor of the sanctuary</i>	1	1	1	1	<i>Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.</i>
<i>Tallow-wood parquetry</i>	1	1	1	1	<i>Maintenance and replacement only where necessary.</i>
<i>Carpet runner</i>	2	3	2	1	<i>Could be replaced as required.</i>
<i>White marble altar</i>	1	1	1	1	<i>Designed by Horbury Hunt for this space, it is of exceptional significance and should be retained in its current location.</i> <i>Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.</i>
<i>Oak altar</i>	1	1	1	1	<i>Of exceptional significance, having been brought out to Australia in 1882 by Mother Vercruysse, and a gift of her family. Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.</i>
<i>Puget et Fils organ</i>	1	1	1	1	<i>Retain and conserve in situ, including cabinetry and platform.</i> <i>Restoration works, including the replacement of worn or degraded parts, should be in a style that reflects the original Puget character.</i> <i>Seek specialist with experience in maintaining historic pipe organs prior to undertaking maintenance work.</i>
<i>Statuary</i>	1	1	1	1	<i>Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.</i>
<i>Painted Stations of the Cross</i>	1	1	1	1	<i>Retain and conserve. Consult specialist conservator prior to undertaking maintenance work.</i>
<i>Pulpit, confessional and stalls</i>	1	1	1	1	<i>Of exceptional significance, having been sourced from the Society's convent in Rue de Varennes, Paris.</i> <i>Configuration and fabric are most important.</i>
<i>Pews</i>	1	1	1	2	<i>Sourced over two time periods – 1905 and 1922.</i> <i>Proposals to reconfigure the pews may be acceptable provided that the primary function of the Chapel as a place of worship is maintained. Retention is preferred to complete removal.</i>
<i>Loose furniture featuring trefoil or quatrefoil detailing, including stools, low tables and kneeling stands</i>					<i>Full inventory of furniture should be undertaken and their provenance established prior to any removal or replacement.</i> <i>Any furniture that is removed should be salvaged for potential use in an alternate location on this site.</i>
<i>Modern lectern, piano etc</i>	3	3	3	3	<i>May be removed or replaced.</i>
<i>Door joinery and hardware</i>	1	1	1	1	<i>All original door joinery and hardware should be retained and conserved in situ.</i> <i>Should new hardware be required for DDA reasons, consider management solutions to provide compliance. Refer to Section 5.7.3.</i>
<i>Ornate hanging sanctuary lamps</i>	1	1	1	1	<i>Retain and conserve.</i>
<i>Wall mounted candle holders</i>	1	1	1	2	<i>Presented by former students. Could be relocated within the convent school if required.</i>

Tolerance for Change					
Chapel <i>Significance: Exceptional</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
<i>Selected components:</i>	<i>Form</i>	<i>Fabric</i>	<i>Function</i>	<i>Location</i>	
Interior					
<i>Modern downlights, pendants</i>	3	3	3	3	<i>New lighting may be installed, provided that there are no new penetrations into the stonework and wiring is unobtrusive.</i>
<i>Commemorative plaques</i>	1	1	1	1	<i>Retain and conserve in situ.</i> <i>These include bronze and terracotta plaques.</i>
<i>Technology overlay (e.g. speakers)</i>	3	3	3	3	<i>Maybe be altered / replaced as required, however new equipment to be located so as to minimise electrical runs and avoid penetrations into the stonework. Distractions or discordant elements should be avoided.</i>

Opportunities for Change	
Explore Opportunities <i>Items listed as intrusive in Section 3.10 or in the TFC table above are opportunities for change.</i> <i>Additional opportunities are listed below.</i>	Comment
<i>Use</i>	<i>Potential to open up the Chapel for new uses related to the spiritual traditions of the school , such as for music recitals, lectures or funerals, for persons or activities associated with the school, provided that such uses do not detract from the primary use of the Chapel. .</i> <i>Potential to open up the chapel to limited public access, for example for Sydney Open, or during the National Trust Heritage Festival, to increase dissemination and appreciation of the significance of the place.</i> <i>Any new additional uses should not diminish the primary use of the Chapel for religious worship and celebration at KRB.</i>
<i>Stained glass</i>	<i>Potential for increased interpretation of the stained glass windows and their donors.</i>
<i>Communion rail</i>	<i>Potential to reinstall the marble communion rail provided it is undertaken as per the documentary evidence.</i>
<i>Furniture placement in the Stranger's Chapel</i>	<i>Potential to improve the furniture placement in the Stranger's Chapel to enhance the aesthetic significance and use of the place.</i>
<i>New furniture</i>	<i>New and modern furniture could be introduced as long as it respects the significance of the surviving furniture and the space.</i>

5.6.4 Claremont

The Claremont building at Kincoppal-Rose Bay is of exceptional significance for its historic, aesthetic and scientific values. As the oldest European structure on the site, it is representative of a mid-nineteenth century waterfront villa on Sydney Harbour, which later formed the nuclei for the development of the convent and school of the Society of the Sacred Heart in the late nineteenth and early twentieth centuries. It is an important component in the cohesive group of sandstone buildings that define the aesthetic significance of the KRB.

Claremont has undergone three main phases of development, from its initial construction in 1851, to its substantial alteration in 1882 by architect Horbury Hunt, and again in 1888 for its convent and school use, and there remains evidence of each of these three phases of development within the form, configuration and fabric of the building. The building is currently used as the administrative core of the school, with reception rooms and the Principal's office located at ground floor and further smaller offices at first floor and within the attic. The basement houses ancillary functions and offices for staff.

Policy 6.4.1 – Generally

Claremont should be maintained and conserved in accordance with its assessed level of significance, and in accordance with the policies of this CMP and the TfC and OfC tables below. This includes its original external and internal fabric and form, such as its gabled roof form, slate and sandstone construction, pattern of fenestration, stained glass windows, door and window joinery, internal fittings and furniture.

Policy 6.4.2 – Use

The use of the Claremont as the historic centre of the Convent School complex, should be retained.

While Chapel Square and Cloister Courtyard allow the eastern and western elevations to be viewed largely as they were constructed between 1851-1888, the current presentation of Claremont in the round, is such, that the mid-nineteenth century configuration of the building is obscured and difficult to understand.

When initially constructed, the 1888 school building was separated from Claremont by a narrow and low-rise link, such that the two buildings appeared as separate but connected. This can be seen in many of the turn of the century photographs of the convent school. Since that time the construction of new facilities at the northern end (1928 Noviceship wing, 1959 Noviceship Wing additions and 1976 Science Wing) and the Hughes Centre at the southwestern corner, obscure one's appreciation of Claremont as the first building at the site and the understanding of where the convent school has grown from. In addition, the formerly low-rise link between Claremont and the Main School building has also been extended and an additional storey constructed, further engulfing Claremont. Finally, the use of the decorative iron balustrade similar to Claremont on the northern balcony of the Hughes Centre, further confuses one's understanding of the extent of the mid-late nineteenth century Claremont.

The Cloister Courtyard on the roof of the O'Neil Library and Sheldon House boarding facilities, is an important area of open space from which to appreciate the harbour frontage of Claremont. Later additions, such as the covered walkway along its southern edge, and the storage of goods below this and the stone loggia of Claremont at basement level further diminish the presentation of this mid-twentieth century façade.

Policy 6.4.3 – Maintain and improve views

Changes to the buildings and spaces located to the west of Claremont should seek to maintain and, where possible, improve views to and from Claremont and enhance an understanding of its mid-nineteenth presentation on a sandstone plateau overlooking the harbour.

Policy 6.4.4 – Recover significance of Claremont

Opportunities to respect and acknowledge Claremont as the first building at the site and the commencement of the convent school, and improve its mid to late nineteenth century presentation, particularly that facing the harbour, should be explored. This could include:

- Removal of the covered walkway along the southern side of the Cloister courtyard;
- Removal and relocation of items stored under the stone loggia on the western side of Claremont;
- Removal or replacement of the Level 3 'link' between Claremont and the Main school building (containing offices and print room); and
- Replacement of the decorative cast iron balustrade to the Hughes Centre balcony in a style which does not confuse the extent and historic development of Claremont. Removed ironwork should be retained and stored on site for potential use on Claremont.

Tolerance for Change					
Claremont <i>Significance: Exceptional</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
Selected components:	Form	Fabric	Function	Location	
Exterior					
Gabled roof form clad in slate with terracotta ridge caps, chimneys, dormer windows and timber gable brackets and screens	1	1	1	1	Maintain and repair in the first instance and replace deteriorated fabric only where necessary to match original. Any replacement should be in slate with terracotta ridge caps.
Rainwater goods	1	2	1	2	Deteriorated sections should be replaced and should be in copper. When the opportunity arises, consider ways in which to rationalise the rainwater goods.
Sandstone walls, detailing, pattern of fenestration, including western loggia and chimneys	1	1	1	1	Maintain pointing and replace deteriorated stone units only where necessary. Enlargement of existing openings, or creation of new openings should be avoided.
Ledged and braced doors to the main entrance off Chapel Square	1	1	1	1	Retain and conserve. Replace deteriorated fabric to match existing. Repaint as required.
Timber French doors and shutters on the western elevation	1	1	1	1	Retain and conserve. Replace deteriorated fabric to match existing. Repaint as required.
Timber sash windows, including external shutters and dormer windows	1	1	1	1	Retain and repair. Replace deteriorated fabric like with like. Repaint as required.
Stained glass windows	1	1	1	1	Retain and conserve in situ. If required for security reasons, the application of a brass church mesh would be appropriate.
Western verandah at Level 2	1	1	1	1	Retain and conserve original form and fabric, including floor sandstone slabs and the cast iron lacework. Any upgrades of the balustrade for BCA compliance should not detract from the character and quality of the balustrade and lacework.
Western verandah at level 3	2	2	2	2	This verandah dates from the 1920s, and extended in the 1930s. Maintain the early form and fabric, including the timber shingle wall and 1930s door joinery.
Services	3	3	3	3	When the opportunity arises, consider consolidating external services, such as air conditioning condensers or exhausts, water and sewer pipes to areas or facades of lesser significance. If this is not possible, consider screening so as to reduce visual impacts.

Tolerance for Change					
Claremont <i>Significance: Exceptional</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
Selected components:	Form	Fabric	Function	Location	
Interior					
Evidence of the original internal layout, including alignment of walls	1	1	1	1	Retain evidence of the original / early layout. Further opening up of the interior to combine smaller rooms into larger spaces should be discouraged. Subdivision of larger rooms into smaller ones should also be discouraged.
Original form and fabric of the former open entry porch facing Chapel Square, including marble floor, exposed sandstone walls and coffered plaster ceiling	1	1	1	1	Retain and conserve. Currently unpainted sandstone walls should remain unpainted. Consult a specialist conservator prior to cleaning or maintenance of the marble floor.
Original timber flooring (where extant)	1	1	1	1	Maintain and conserve. Replace deteriorated sections only where necessary. Where possible, consider opportunities for exposing original timber floor finishes, particularly in publicly accessible areas.
Carpet	2	3	2	2	Could be replaced as required. Refer above regarding original timber floor finishes.
Original / early internal plastered wall finishes and detailing	1	1	2	1	Retain and conserve original / early detailing and finishes, preferably in situ. Currently unpainted sandstone walls should remain unpainted. Sandstone walls currently painted, could be either striped of paint, or repainted.
Original / early joinery dating from the 1850, 1882 and 1888 phases of development, including double hung sash windows and frames, panelled doors, architraves, skirtings, and hardware	1	1	1	1	Retain and conserve original / early joinery from the 1850, 1882 and 1888 phases of development at Claremont. If required to be modified or removed, salvage, tag and store to enable future reinstatement. If required for security reasons, glazing panels could be accommodated within the door leaves (with the exception of the front door), provided that they are inserted in a manner which retains the legibility of any door panelling, and can be removed and the door reinstated to its original configuration. Any replacement or new hardware should match the original in style and finish. Should new hardware be required for DDA reasons, consider management solutions to provide compliance. Refer to Section 5.7.3 (access and Accessibility).
Main stair	1	1	1	1	Retain and conserve, including polished finish. Consider options for removal of the existing carpet and stair nosings and re-exposure of the timber treads. A traditional carpet runner with stair rods could be considered. Should modifications to the balustrade and handrail be required for compliance reasons, any new additions should not detract from the character and quality of the joinery.
Marble fireplace surrounds, mantles and iron grates.	1	1	1	1	Retain and conserve in situ.
Original / early plastered ceilings and cornices dating from the 1850-1880s	1	1	1	1	Maintain and conserve. Replace deteriorated sections only as required. New light fittings or other services should seek to use existing penetrations. Refer to Section 5.7.4 (Building Services).
Modern pendant lighting	3	3	3	3	New lighting may be installed, provided that new penetrations into the ceiling are avoided.

Tolerance for Change					
Claremont Significance: Exceptional	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
Selected components:	Form	Fabric	Function	Location	
Interior					
Non-original partitions / screens	3	3	3	3	May be altered, removed or replaced as necessary. Where non-original partitions subdivide an earlier, larger space, removal to reinstate the original room dimension is preferred.
Modern window treatments, including blinds and shutters	3	3	3	3	These may be retained or replaced as necessary. Ensure fixings into the timber joinery are kept to a minimum.
Stair to attic	1	1	1	1	Retain and conserve. Consider options for removal of the existing carpet and stair nosings and re-exposure of the timber treads. A traditional carpet runner with stair rods could be considered. Should modifications to the balustrade and handrail be required for compliance reasons, any new additions should not detract from the character and quality of the joinery.
Timber panelled dividing walls within the attic	2	2	2	2	Could be modified to improve access or usability of the attic spaces.
Collection of timber furniture and statuary within the attic	1	1	2	3	Manage in accordance with a Moveable Heritage Inventory & Strategy. Refer to Section 5.14 (Moveable Heritage).
Bathroom fitouts	3	3	3	3	Modern fitouts may be replaced. Refer to Section 5.7.4 (Building Services).

Opportunities for Change	
Explore Opportunities Items listed as intrusive in Section 3.10 or in the TfC table above are opportunities for change. Additional opportunities are listed below.	Comment
Use	New uses for the building are appropriate provided that the building is maintained as the central core of the Convent school complex.
Western verandah at Level 2	Potential to reinstate the original verandah profile, including its concave roof form, and the profile of the timber posts.
Respect and acknowledge Claremont as the first building at the site and the commencement of the convent school	Potential to remove or replace later additions / modifications so as to enhance the appreciation of Claremont as the first building at the site, including the removal or replacement of the 'link' at Level 3 (offices and print room) and the covered walkway to the library, and removal of storage items within and adjacent the stone loggia.
Interpretation of earlier uses	Potential to interpret earlier uses of the building (such as the first chapel within the current Principal's office) in their original / earlier locations.

5.6.5 1928 Noviceship Wing

Completed in 1928, this wing was constructed as a purpose built novitiate for the expanding school and convent. It was deliberately constructed in a style similar to the historic Convent school, with stone reused from demolished structures in the city. It was converted for classroom use in the early 1970's, a use which it currently continues.

The Noviceship Wing has been identified as being of high significance. It represents a significant phase of expansion of the convent in the early twentieth century, and contributes to the cohesive architectural character of the historic Convent School.

Policy 6.5.1 – Generally

The 1928 Noviceship Wing should be maintained and conserved in accordance with its assessed level of significance, and in accordance with the policies of this CMP and the TfC and OfC tables below. This includes its original external and internal fabric and form, such as its gabled roof forms, slate and sandstone construction, pattern of fenestration, door and window joinery, internal fittings and furniture.

Tolerance for Change					
Noviceship Wing <i>Significance: High</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
<i>Selected components:</i>	<i>Form</i>	<i>Fabric</i>	<i>Function</i>	<i>Location</i>	
Exterior					
<i>External gabled roof form clad in slate, with terracotta ridge caps</i>	1	2	1	1	<i>Maintain and repair in the first instance and replace deteriorated fabric only where necessary to match original. Any replacement should be in slate with terracotta ridge caps.</i>
<i>Rainwater goods</i>	1	2	1	2	<i>Deteriorated sections should be replaced and should be in copper.</i>
<i>Sandstone walls and pattern of fenestration</i>	1	1	1	1	<i>Maintain pointing and replace stone units only where necessary to match existing. Enlarging existing openings, or creation of new openings should be avoided.</i>
<i>Timber sash windows and shutters including hardware</i>	1	1	1	1	<i>Maintain and repair. Replace deteriorated fabric like-for-like. Retain original hardware. Any replacement or new hardware should match the original in style and finish.</i>
Interior					
<i>Evidence of the original internal layout, including alignment of walls</i>	1	1	2	1	<i>Retain evidence of the original / early layout. Opening up or subdivision of the interior could be accommodated, provided that the overall character and configuration and of the wing remains legible, in particular the mansard form ceiling.</i>
<i>Original / early internal finishes, including stone and plastered walls, battened ceiling, exposed trusses and ceiling roses</i>	1	1	2	1	<i>Retain original / early detailing and finishes, preferably in situ.</i>
<i>Original / early joinery, including the stair, doorcases, panelled doors, high level windows, architraves, skirtings and hardware</i>	1	1	2	1	<i>Retain original / early joinery, including polished finish. If required to be modified or removed, salvage and store to enable future reinstatement. Any replacement or new hardware should match the original in style and finish. Should new hardware be required for DDA reasons, consider management solutions to provide compliance. Refer to Section 5.7.3 (Access and Accessibility).</i>
<i>Stair</i>	1	1	1	1	<i>Retain and conserve, including polished finish. Consider options for removal of the existing carpet and stair nosings and re-exposure of the timber treads. Should modifications to the balustrade and handrail be required for compliance reasons, any new additions should not detract from the character and quality of the joinery.</i>
<i>Carpet</i>	2	3	2	2	<i>Could be replaced as required.</i>
<i>Modern aluminium bi-fold doors</i>	3	3	3	3	<i>May be altered, removed or replaced as necessary.</i>
<i>Technology overlay</i>	3	3	3	3	<i>Maybe be altered / replaced as required, however new equipment to be located so as to minimise electrical runs and avoid penetrations</i>
Opportunities for Change					
Explore Opportunities <i>Items listed as intrusive in Section 3.10 or in the TfC table above are opportunities for change. Additional opportunities are listed below.</i>				Comment	
Use				<i>Further adaptation is considered appropriate provided that it supports the primary use of the place and does not further remove or obscure significant fabric or spaces. Any new configuration should respect the form and character of the existing building.</i>	

5.6.6 Villa

The Villa, constructed in 1904, was constructed for use as the infirmary and laundry for the school, however it was initially used as the local parish school. Since that time, it has continued to provide support functions for the convent and school, including as accommodation for visiting priests in the 1920s, as a presbytery and for staff accommodation. Since 2010 it has housed both the School’s and Society’s archives. A single storey addition was added in 1917, and a workshop and garage in 1965.

Identified as an item of High significance, the Villa is part of a second phase of development at the site in the early twentieth century (reportedly also designed by Horbury Hunt, however constructed after his death). It demonstrates the continuous occupation and development of the site for religious and educational purposes.

Policy 6.6.1 – Generally

The 1904 Villa building should be maintained and conserved in accordance with its assessed level of significance and in accordance with the policies of this CMP. This includes the original / early fabric and form, such as its gabled roof form, slate, brick and sandstone construction, timber detailing and fenestration.

Policy 6.6.2 –Adaptation

Adaptation, including alteration or replacement of the 1917 addition or the 1965 workshop and garage could be appropriate provided that they continue to support the primary function of the broader site and do not remove or obscure significant fabric or spaces.

Tolerance for Change					
Villa and workshop <i>Significance: High/Low</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
<i>Selected components:</i>	<i>Form</i>	<i>Fabric</i>	<i>Function</i>	<i>Location</i>	
Exterior					
<i>External gabled roof form clad in slate, with terracotta ridge caps and timber valances to gable ends</i>	1	2	1	1	<i>Maintain and repair in the first instance and replace deteriorated fabric only where necessary to match original.</i>
<i>Rainwater goods</i>	3	3	1	2	<i>Deteriorated sections should be replaced to an appropriate design. Replacement material should be resistant to salt damage, require minimal maintenance and provide adequate function.</i> <i>Replacement with copper in the long term could be considered.</i>
<i>Sandstone and face brick walls, pattern of fenestration</i>	1	1	1	1	<i>Maintain pointing and replace brick / stone units only where necessary to match existing.</i> <i>Enlarging of existing openings, or creation of new openings should be avoided.</i>
<i>Timber windows</i>	1	1	1	1	<i>Maintain and repair. Replace deteriorated fabric like-for-like.</i>
Interior					
<i>Evidence of the original internal layout, including alignment of walls</i>	1	1	2	1	<i>Retain evidence of the original / early layout. Further opening up of the interior should be discouraged.</i>
<i>Original / early internal detailing and finishes, including chimney breast, skirtings, brick and plastered walls, sash windows, architraves and skirtings</i>	1	1	2	1	<i>Retain original / early detailing and finishes, preferably in situ.</i>
Exterior					
<i>The 1917 addition to the east of the Villa (low significance)</i>	2	2	3	2	<i>This addition can be altered, removed or replaced if required.</i>
<i>1965 workshop and garage (low significance)</i>	3	3	2	3	<i>This structure can be altered, removed or replaced if required.</i>

Opportunities for Change	
Explore Opportunities <i>Items listed as intrusive in Section 3.10 or in the TfC table above are opportunities for change.</i> <i>Additional opportunities are listed below.</i>	Comment
<i>Use</i>	<i>Further adaptation is considered appropriate provided that it supports the primary use of the place and does not further remove or obscure significant fabric or spaces. Any new configuration should respect the form and character of the existing building.</i>
<i>Internal finishes, such as timber flooring, earlier ceiling linings and joinery</i>	<i>Potential to reveal earlier fabric or finishes where extant, or reinstate based on available documentary and physical site evidence, provided that such changes are compatible with and support the appropriate use of the place, in accordance with Policy 5.7.2 (Potential for Redevelopment).</i>
<i>New development</i>	<i>There is the potential to alter or replace the 1917 addition and the 1965 workshop at the rear of the Villa, provided that any new structure is not higher than the existing building and does not detract from the primary views of the building from the west, north and south, or impact on the adjacent grotto.</i>

5.6.7 Sophie's Cottage – Early Learning Centre

Sophie's Cottage, formerly the Gardener's Cottage, was in continuous use for staff accommodation from its initial construction in 1907, until it was converted for use as the Early Learning Centre in 2015 with the addition of a new wing on the southern side. Identified as an item of high significance, Sophie's Cottage is part of a second phase of development at the site in the early twentieth century (reportedly also designed by Horbury Hunt, however constructed after his death). It demonstrates the continuous occupation and development of the site for religious and educational purposes and its associated supporting operational requirements.

Policy 6.7.1 – Generally

Sophie's Cottage should be maintained and conserved in accordance with its assessed level of significance, and in accordance with the policies of this CMP. This includes the original / early fabric and form, such as its gabled roof form, slate, brick and sandstone construction, timber detailing and pattern of fenestration.

Policy 6.7.2 –Adaptation

Further adaptation of Sophie's Cottage could be appropriate provided that it continues to support the primary function of the broader site and does not further remove or obscure significant fabric or spaces.

Tolerance for Change					
Sophie's Cottage <i>Significance: Exceptional</i>	Tolerance for Change 1 = Low tolerance 2 = Moderate tolerance 3 = High tolerance				Further Considerations
<i>Selected components:</i>	<i>Form</i>	<i>Fabric</i>	<i>Function</i>	<i>Location</i>	
Exterior					
<i>External gabled roof form clad in slate, with terracotta ridge caps and timber valances to gable ends</i>	1	2	1	1	<i>Maintain and repair in the first instance and replace deteriorated fabric only where necessary to match original.</i>
<i>Rainwater goods</i>	3	3	1	2	<i>Deteriorated sections should be replaced to an appropriate design. Replacement material should be resistant to salt damage, require minimal maintenance and provide adequate function. Replacement with copper in the long term could be considered.</i>
<i>Sandstone and face brick walls, pattern of fenestration</i>	1	1	1	1	<i>Maintain pointing and replace brick / stone units only where necessary to match existing. Enlarging of existing openings, or creation of new openings should be avoided.</i>
<i>Timber windows</i>	1	1	1	1	<i>Maintain and repair. Replace deteriorated fabric like-for-like.</i>
Interior					
<i>Evidence of the original internal layout, including alignment of walls</i>	1	1	2	1	<i>Retain evidence of the original / early layout. Further opening up of the interior should be discouraged.</i>
<i>Original / early internal detailing and finishes, including chimney breast, skirtings, brick and plastered walls, sash windows, architraves and skirtings.</i>	1	1	2	1	<i>Retain original / early detailing and finishes, preferably in situ.</i>
Exterior					
<i>Later additions to the south</i>	3	3	2	3	<i>Later additions can be altered, removed or replaced if required.</i>

Opportunities for Change	
Explore Opportunities <i>Items listed as intrusive in Section 3.10 or in the TfC table above are opportunities for change. Additional opportunities are listed below.</i>	Comment
<i>Use</i>	<i>Further adaptation is considered appropriate provided that it supports the primary use of the place, and does not further remove or obscure significant fabric or spaces. Any new configuration should respect the form and character of the existing building.</i>
<i>Internal finishes, such as timber flooring, earlier ceiling linings and joinery</i>	<i>Potential to reveal earlier fabric or finishes where extant, or reinstate based on available documentary and physical site evidence, provided that such changes are compatible with and support the appropriate use of the place, in accordance with Policy 5.7.2 (Potential for Redevelopment).</i>
<i>New development</i>	<i>Potential for the replacement of the existing addition, or construction of a new addition at the rear of Sophie's Cottage, provided that any new structure does not detract from the north and southwest. Refer to Section 5.7.2 (Potential for Redevelopment).</i>

5.6.8 1959 Noviceship Wing Additions

The 1959 Noviceship Wing additions were constructed in the wake of the Second World War, at which time many religious institutions experienced an increase in the number of young women entering religious life. Its use was short-lived however, and by 1970 the Novitiate at Kincoppal-Rose Bay had closed and the building was altered for classroom use.

The building represents a second phase of expansion of the convent in the mid-twentieth century. While its gabled roof form clad with slate continues the architectural language of the historic Convent School, its use of lesser quality materials (rendered masonry scored to imitate stonework) and subsequent construction of the adjacent Science Block in 1976, means that its contribution to the broader significance of the site is weaker. As such, the building has been identified as being of moderate significance.

Policy 6.8.1 – Generally

The 1959 Noviceship Wing additions should be maintained and conserved in accordance with its assessed level of significance, and in accordance with the policies of this CMP.

Policy 6.8.2 – External form and fire stair

The external form of the building should remain preferably unchanged, including the hipped roof form clad in slate. Replacement of the dormer windows in a style and proportion that is appropriate in its context would be acceptable.

Policy 6.8.3 – External firestair

Replacement of the existing external firestair, which dates from the 1970’s is acceptable, provided that any replacement structure remains recessive, and does not impact on adjacent significant landscaping.

Policy 6.8.4 – Internal alterations

Further adaptation or reconfiguration of the interior of the 1959 Noviceship Additions is considered appropriate, provided that it supports the primary use of the place.

5.6.9 War Memorial Wing / Hughes Centre

The Hughes Centre, completed in 1982 as a Centenary Building project, incorporates the earlier 1956 War Memorial Wing. Both are located on the site of the 1917 refectory. The Hughes Centre incorporates a dining room and kitchen at ground level for boarders, and a multi-purpose hall and stage above. It forms the southern boundary of the Cloister Courtyard in front of Claremont, while on the western side it sits above and slightly back from the 1880s Hunt retaining wall. Access to the roof terrace is possible for boarders via the central stair within the Main School building. Materially, the warm tones of the face brick walls of the War Memorial Wing / Hughes Centre reflect the tones of the sandstone walls of the Convent School. As such, the well-proportioned facades of the western elevation of the Hughes Centre have been identified as of moderate significance, while the interior has been identified as of low significance.

Policy 6.9.1 – Generally

The Hughes Centre should be maintained and conserved in accordance with its assessed level of significance, and in accordance with the policies of this CMP.

Policy 6.9.2 – Naming and recognition

While the functions and use of this building might change, acknowledgement of the contribution of the Hughes family to the establishment of Kincoppal-Rose Bay and the Society of the Sacred Heart, is appropriate and should be maintained.

Policy 6.9.3 – External footprint

There should be no increase to the existing footprint of the Hughes Centre that could encroach on the area of the Cloister Courtyard or the fabric and alignment of the 1888 Hunt retaining wall.

Policy 6.9.4 – External treatment

The character of the external facades should remain unchanged, including the face brickwork and detailing.

There is the potential to change later elements, such as the balustrading on the northern side facing the Cloister Courtyard, so as to better differentiate between the Hughes Centre and Claremont (refer to Policy 6.4.4 above).

Policy 6.9.5 – Internal alterations

Further adaptation or reconfiguration of the interior of the Hughes Centre is considered appropriate, provided that it supports the primary use of the place.

5.6.10 Barat Burn Junior School and Sundial Lawn / Terrace

The site of Barat Burn has been in use as the Junior School of Kincoppal since 1952, when the Society purchased and converted Peter Melocco’s residence, ‘The Poplars’. The building quickly outgrew the rising number of students and was demolished and replaced with the current building in 1966. Designed by architects Hennessey and Hennessey, the free-standing eastern wing of the building, represents a distinct departure in the established architectural style of the convent school, and for these reasons the facades have been identified as being of High significance, while the interior has been identified as being of moderate significance. The remainder of the building has been identified as being of low significance.

Policy 6.10.1 – Generally

The Barat Burn Junior School should be maintained and conserved in accordance with its assessed level of significance, and in accordance with the policies of this CMP.

The facades of the eastern wing exhibit a strong formality in their geometrical arrangement of square window openings with white architraves, set in blue/grey face brick walls topped with a rendered parapet and catenary arched colonnade. Externally these facades appear largely intact, and new aluminium windows have been installed to most openings in a different configuration, although some of the original powdercoated aluminium windows remain to the western elevation (Level 1) and at roof level. Initially, several of the square openings at first floor level had been left ‘open’ to the balconies behind, and these have similarly been infilled with new aluminium windows. While the colonnade at ground level remains legible, this has also been largely infilled with modern aluminium glazed sliding doors, the framing of which dissects the proportions of the arched openings of the colonnade.

Policy 6.10.2 – External treatment of the eastern wing

The external facades of the eastern wing should be retained and conserved, including the blue / grey face brickwork topped by rendered parapet, geometrical arrangement of square openings surrounded by white rendered architraves and arched colonnade at ground level.

The original aluminium framed sash windows should be retained. There is the opportunity to reinstate the original pattern of fenestration and interpret the internal configuration behind, through the replacement of the existing aluminium window framing with a style that responds to the original configuration. The former openings to the external balconies behind could be finished with a single pane of glass as a means of interpretation.

Policy 6.10.3 – New and existing windows to eastern wing

There should be no enlargement of existing, or insertion of new openings into the eastern or western facades of the eastern wing of Barat Burn.

Openings on the southern façade could be acceptable provided that they respect the formality and visual strength of the facades, the heads and sills align with the openings on the eastern and western facades and are finished with a wide architrave which responds to the existing. This however should be able to be differentiated on closer inspection.

Policy 6.10.4 – Ground level colonnade

When the opportunity arises, consideration could be given to the replacement of the sliding glass doors of the colonnade with more sympathetic framing that responds to the arched form of the colonnade, and interprets the earlier arrangement.

This could be undertaken in conjunction with works to improve the legibility of the main entrance to the building, provided that the arched form of the colonnade remains the dominant form.

Policy 6.10.5 – Landscaping

Opportunities to improve the presence of the eastern wing of Barat Burn Junior School on Vaucluse Road should be considered in any proposals for new landscaping.

Internally the eastern wing of Barat Burn Junior School has been heavily modified, although evidence remains of some of the original features and configuration, including the central stair, internal balconies at first floor level, granulated off-white marble chip window surrounds, galvanised windows and vermiculite ceilings.

Policy 6.10.6 – Internal alterations

Further adaptation or reconfiguration of the interior of the eastern wing of Barat Burn is considered appropriate, provided that it support the primary use of the place. Where possible, original features such as the central stair and internal balconies, should be retained and/or interpreted.

The Sundial Lawn, including the open lawn, balustrading, terrazzo mosaic and sundial has been identified as being of moderate significance as a remnant of Melocco's 1929 villa, 'Poplars'. It is understood that access to the Sundial terrace is infrequent, largely due to compliance reasons, and there is the opportunity to increase access for both staff and students.

Policy 6.10.7 – Generally

The Sundial Lawn, including its configuration, open lawn character, balustrading, terrazzo mosaic and sundial should be retained and conserved.

Policy 6.10.8 – Improve access

Opportunities to improve access to the Sundial Lawn should be considered. Any modifications for BCA or DDA compliance should seek to retain the overall character of the Sundial Lawn and access to it, including the balustrade, sundial and mosaic with minimal visual and functional impacts. Replacement of the existing steps is appropriate, provided that there is no further encroachment into the rectangular form of the Sundial Lawn.

5.6.11 Maureen Tudehope Centre and Site

The wedge-shaped parcel of land between Vacluse Road and New South Head Road has been utilised for sports and recreation for over 100 years. Prior to this it was used as paddocks and gardens, and provided food for the early convent school. The playing fields were first levelled in 1913, and since that time a variety of different uses have been accommodated including tennis, a golf putting course, hockey and netball and a running track. As a result of the recent construction of the Maureen Tudehope Centre and carpark, little evidence of the original fabric remains. Nonetheless, its continuously open landscaped nature and long-standing use for sporting purposes are of moderate significance.

The open, low scaled character of the site is important in maintaining views across it from New South Head Road towards Kincoppal-Rose Bay, particularly the landmark structures that comprise the historic Convent School.

Policy 6.11.1 – Generally

The use of the site for sporting uses should be retained. New structures which support these functions could be considered, provided that they maintain this use and comply with Policies 5.1.7 and 5.1.8 above.

5.6.12 Claremont Cottage

The original cottage known as 'Claremont Cottage' constructed in the mid nineteenth century in association with the main Claremont residence. This cottage was demolished and reconstructed in 1991-92, however its use as residential accommodation associated with the convent and school has continued since the site was initially leased by the Society in 1888. The present cottage was constructed as accommodation for the Principal, however is currently used as accommodation by the Sisters of the Sacred Heart. The cottage has been identified as being of low significance, although some of the adjacent stone boundary walls have been identified as being of high and moderate significance, being either earlier stone walls associated with the previous cottage, or new walls utilising salvaged stone blocks from the demolition.

It is important to note that one of the development conditions was the installation of a plaque commemorating the site of the earlier Claremont Cottage. This plaque is located on the sandstone wall facing the intersection of Vacluse and New South Head Roads.

Policy 6.12.1 – Generally

Claremont Cottage could be retained, altered or replaced in accordance with its assessed level of significance.

5.6.13 Cemetery

The cemetery is considered to be of exceptional significance for its historic, aesthetic and spiritual significance. Located at the western boundary of the Kincoppal-Rose Bay site, the cemetery occupies an important position overlooking the harbour, which is emphasised by the deliberate siting of the memorial to Mother Vercruyessse, designed by Hunt. Photographs of the cemetery in the early decades of the twentieth century indicate that the area immediately surrounding the cemetery had been cleared, and the location marked by the planting of three Monterey pines on each of the northern and southern sides. While historically there does not seem to have been a direct visual connection between the cemetery and the convent school, it is probable that these trees would have been visible. A more direct, and apparently deliberate, visual connection existed between the cemetery and the Statue of the Sacred Heart, which was sited on a ridge above. This visual connection is now somewhat obscured by the existing mature landscaping.

The cemetery remains consecrated ground and remains in use today. It is a relatively private and secluded space with a strong sense of contemplation and reverence. Currently the access to the cemetery is along a road that branches from the access road to the Junior School, then broadly follows the

alignment of the former drive from Claremont to the foreshore on the lower slopes. Access has been identified as being somewhat degraded and there is the opportunity to enhance interpretation of the early alignment of this drive in any upgrade works.

Policy 6.13.1 – Cemetery generally

The cemetery is considered to be of exceptional significance. It must be maintained and conserved in accordance with the policies of this CMP, including as much as possible of the original / early fabric, its context and associations with the evolution of Kincoppal-Rose Bay, including:

- *Immediate landscape setting within grounds adjacent the Harbour Foreshore Reserve, with borrowed views of Sydney Harbour as a background;*
- *Stone boundary retaining wall to west of cemetery;*
- *Processional graded path leading down to the cemetery through the grounds, (part of the early Claremont Drive alignment, and part of the Melocco depression era landscaping scheme);*
- *Simple sandstone engraved headstones with iron cross, including metal plaques;*
- *Two headstones with stone crosses;*
- *Memorial Celtic stone cross for Mother Vercruyessse, designed by Horbury Hunt;*
- *Linear configuration and orientation of graves;*
- *Associated statuary.*

Conserve and consider all of the heritage values of the cemetery, both tangible and intangible, in making decisions about any changes to the cemetery or its associated setting and landscape.

Policy 6.13.2 – Visual and physical connections to the school

Opportunities to strengthen the visual and physical connections between the cemetery and the school should be considered and could include the following:

- *replanting of the Monterey pines on either side of the cemetery as means of marking its location;*
- *removal of non-significant plantings to re-establish the visual connection between the cemetery and the Statue of the Sacred Heart; and*
- *improvements to the access road, paths and wayfinding generally, including regular grounds maintenance to ensure pathways are kept clear.*

Policy 6.13.3 – Landscape setting

Ensure that future removal of, or new planting and other landscape works have no adverse impact on the landscape character of the cemetery. Reinstate where possible original design elements and strategies, including tree plantings, paths, fencing and views, such as:

- *removal of non-significant plantings to reinstate the visual connection with the harbour, particularly the view of the memorial cross to Mother Vercruysse with the harbour in the background;*
- *replanting of the avenue of Monterey pines on either side of the cemetery; and*
- *replacement of the existing modern aluminium fence with one based on the historic documentary and physical evidence.*

Policy 6.13.4 – Access

Any upgrade of the access to the cemetery or the lower slopes more generally, should seek opportunities to interpret the former drive between Claremont and the jetty. Any future access road should remain unpaved, and preferably be finished with gravel, either loose or consolidated.

Policy 6.13.5 – Cemetery Archaeology

All archaeological material should preferably remain in situ and undisturbed. If there is a need to excavate or remove the remains at some time in the future, this should be undertaken in accordance with the policies contained in Section 5.12 (Historical Archaeology).

Policy 6.13.6 – Cemetery remedial works

Remedial works to the low western sandstone boundary retaining wall and associated grounds maintenance should be undertaken as a priority, to ensure that the enclosure and its contents remain protected and stable.

Policy 6.13.7 – Cemetery conservation of headstones

A detailed inventory and condition report, including photographic survey, of each of the headstones should be undertaken as a record of the contemporary condition.

A detailed schedule of conservation and / or maintenance works for each of the headstones should be prepared, including appropriate methods for the following:

- *cleaning;*
- *lettering;*
- *treatment against rust to the iron crosses*
- *weed control; and*
- *stabilisation of headstones and graves (in the instance of subsidence).*

Conservation methods and treatments should, where possible, be reversible and not diminish the significance of fabric.

Ensure all repairs and conservation to headstones and memorials (including lettering) are undertaken by specialists with the appropriate experience.

Where appropriate, seek opportunities to engage students in the care and maintenance of the cemetery.

Policy 6.13.8 – Cemetery new memorials

New memorials within the cemetery may be appropriate, provided that these reflect the existing pattern and alignment of the graves and materiality, size and bulk form of the existing headstones.

Policy 6.13.9 – Cemetery new works

Discourage the use of new (non-traditional) materials such as steel, recycled plastic, concrete block etc. Where non-traditional materials must be used, ensure they have minimal impact on the significance of the site or are reversible.

Policy 6.13.10 – Consultation

Undertake consultation with the Society of the Sacred Heart, the Sisters and / or family members to assist in the care and maintenance of the graves and cemetery. Descendants should be encouraged to comment if major change to the cemetery is proposed.

Policy 6.13.11 – Interpretation

Consider developing specific interpretation around existing grave sites, including information on those buried there.

Policy 6.13.12 – Records and moveable heritage

Conserve and retain all archival material (records) and moveable heritage relating to the cemetery including information on grave locations, photographs, burial records and other resources within a dedicated repository (such as the Provincial Archives).

5.6.14 Cultural / Designed Landscape

The landscape of Kincoppal-Rose Bay School of the Sacred Heart is a significant cultural landscape, which has evolved from the long period of occupation by Aboriginal peoples, through residential development in the mid-nineteenth century, and then as the Sacred Heart Convent School and Kincoppal-Rose Bay School complex. Today the landscape is characterised by its institutional parkland setting, containing fabric and remains from all stages of its evolution. Major elements that define the landscape character of the site include:

- *main entry to the western campus from the corner of Vacluse and New South Head roads;*
- *alignment and remains of the former drive through the site from Claremont to the foreshore jetty and baths;*
- *1888 stone retaining wall, steps and plateau, forming the base for the construction of historic Convent School (also referred to as the ‘Hunt retaining wall’);*
- *distinctive terraced landform of the site with exposed sandstone cliffs and rocks, in particular the extant rock shelter, identified as a potential site of Aboriginal occupation;*
- *stone boundary fencing, Jubilee and Kincoppal Gates;*
- *the various squares and spaces created by the formal arrangement of buildings, including the main entry forecourt in front of the Main School building and Chapel Square;*
- *areas of recreation, such as the Noviceship Lawn and the MTC playfields;*
- *Lady of Our Lourdes grotto;*
- *Depression era landscaping to the mid and lower slopes, including the network of stone paths, steps, road edges, retaining walls (former tennis court) and the little stone bridge; and*
- *mix of plantings across the site, including indigenous and Australian plants, grassed areas and introduced exotic vegetation.*

Any redesign of the landscape at Kincoppal-Rose Bay should recognise the significance of the landscape setting, and seek opportunities to strengthen and interpret the setting of the mid-nineteenth century Claremont and the historic Convent School, set amongst its designed forecourts, gardens and spaces.

Policy 6.14.1 – Conserve the landscape character

Retain and conserve the major elements of the nineteenth to early twentieth century institutional landscape setting of Kincoppal-Rose Bay, as identified above.

Policy 6.14.2 – New landscape proposals

Wherever possible, seek opportunities to strengthen and interpret the significant landscape character of Kincoppal-Rose Bay in the development of any proposals for the site.

Integrate new elements so as to not visually dominate the scale and character of the landscape setting and its significance.

Policy 6.14.3 – Modify and remove elements that obscure significance

Elements that obscure the interpretation of the designed landscape setting should be modified or removed so as to strengthen the significance of the landscape setting.

Policy 6.14.4 – Establish a rehabilitation program

Establish a rehabilitation program of the garden areas to the mid and lower slopes, and its adaptation for educational use.

Policy 6.14.5 – Progressive redesign

Consider the progressive redesign of the landscape as a whole to interpret the values of the place and reflect on the functional values of the educational institution.

Hunt retaining wall, cut bedrock and steps

Identified as being of high significance, the Hunt retaining wall, including remnant sandstone steps and cut bedrock, has been identified as being of high significance as evidence of the expansion of the convent school and construction of the Main school building in 1888.

Policy 6.14.6 – Hunt retaining wall, cut bedrock and steps

The Hunt retaining wall, steps and cut bedrock identified as of high significance, should be retained and conserved. New development should be sited so as to not impact on these elements and to allow them to remain visible in their landscape setting.

Chapel Square and Main entry forecourt

The Main entry forecourt and Chapel Square, bound by the historic Convent School buildings, have been identified as of exceptional significance. Both open spaces enable the full extent of the historic Convent School to be appreciated in views along Vacluse Road and from the east, in particular their massive and cohesive architectural character. In addition, Chapel Square is located on part of the former entry to Claremont, from which time the rare Montezuma Bald Cypress tree is a remnant.

Policy 6.14.8 – Main entry forecourt and Chapel Square

New landscaping within the Main Entry forecourt and Chapel Square, identified as being of exceptional significance, should seek to maintain the existing open character of the space, visibility of the encircling elevations and roof forms of the surrounding main structures. New buildings or structures within or surrounding these spaces are not appropriate.

Any new proposals for the Main entry forecourt and Chapel Square should seek to reinstate or interpret the original / early configuration of these spaces.

Noviceship Lawn

The Noviceship Lawn has been identified as of high significance as one of the longest continuously used open landscape areas of the property, since the residential use of the site. The area is characterised by its elongated, open grassed area bound by garden beds, plantings and pathways, which provides a visual separation between the Senior and Junior Schools.

Policy 6.14.9 – Noviceship Lawn

New landscaping within the Noviceship Lawn should seek to maintain the existing recreational use of the space, and its open landscape character as defined by the elongated, open grassed area, garden beds, plantings and pathways, which provides a visual separation between the Senior and Junior Schools. Reconfiguration of these elements may be possible, provided that access to this space for recreational purposes is maintained and enhanced. New buildings or structures within this space are not appropriate. The openness to views, lack of overshadowing, and access to sun must be maintained.

Grotto of Our Lady Lourdes

The Grotto of Our Lady Lourdes, constructed in the 1920s, is a closely modelled replica of the Lourdes Grotto in France. Located between the Junior and Senior schools, it was able to take advantage of the sandstone walls formed by the quarry for its construction. The grotto has been identified as of high significance. Located directly above the grotto is a concrete platform and bin storage, considered to be intrusive.

Policy 6.14.10 – Grotto of Our Lady of Lourdes

Retain and conserve the Grotto of Our Lady of Lourdes, including grotto formation and statutory, remnant sandstone quarry walls and open grassed area.

As a priority, the existing bin storage structure directly above the grotto, including concrete platform and fencing, should be removed, and the area landscaped so as to maintain, respect and emphasise the grotto as the main focal point.

Depression era elements

Located within the mid and lower slopes, the Depression era landscaping includes various sandstone rockeries, steps and paths as well as the 'Little Stone Bridge'. These elements combine to form a designed landscape identified as of moderate significance.

Policy 6.14.11 – Depression era gardens

New landscaping within the mid and lower slopes should seek to maintain the historic recreational use of the space as characterised by the open grassed area, bound by pathways, garden beds and plantings. Reconfiguration of these elements may be possible, provided that the open space character of this space is maintained.

Former Conservatory

The former Conservatory site to the south east of the Senior School is a relative open, space characterised by a number of low, stone retaining walls and terraces, dating from the 1930-40s. Located at a lower level to the main entry forecourt and Main School buildings, this area has generally provided back-of-house functions, and both the space and the 1930-40s elements have been identified as being of moderate significance. Later walls/fences of concrete block, brick and metal, and later structures are of lesser significance. Views over this area from New South Head Road towards the South Wing are possible, although partially obscured by mature landscaping, both within the site (namely the Magnolia grandiflora of high significance) and that within the adjacent Forsyth Park.

Policy 6.14.12 – Former Conservatory area

The open nature of the former Conservatory site should preferably be maintained in any future proposals for this area, including views from Vacluse Road to the South Wing.

The low sandstone retaining walls, steps and terracing, identified as being of moderate significance should be managed in accordance with their relative grading of significance and the policies contained in this CMP. Any removed sandstone blocks should be salvaged and stored on site for future reuse in accordance with Policy 6.1.5.

Fences & Gates

Of the various fences and gates along Vacluse Road, the sandstone boundary walls along the western side of Vacluse Road, as well as the 1933 Jubilee gates and the relocated Kincoppal gates have been identified as being of high to moderate significance. Other boundary walls and fences along Vacluse Road date from later periods, and are of lesser significance, including the rendered concrete walls and open aluminium palisade fencing. Similarly, the modern palisade and chain link fencing to the southwestern and western boundaries of the western campus are also from later periods and are of lesser significance.

Policy 6.14.12 – Jubilee Gates

The Jubilee Gates, identified as being of high significance should be maintained and conserved in situ in accordance with their relative grading of significance and the policies contained in this CMP. There should be no further widening of these gates or raising of the entry arch. Where appropriate, consideration could be given to reinstating the original design of the iron gates, including their original (lower) height and the elaborate steel work to its arched head, based on the available documentary and surviving physical evidence.

Policy 6.14.13 – Kincoppal Gates

The Kincoppal Gates, identified as being of moderate significance should be maintained in accordance with their relative grading of significance.

Policy 6.14.14 – Sandstone Boundary Walls

The sandstone boundary walls to Vacluse Road, identified as of high to moderate significance should be retained and conserved in accordance with their relative grading of significance. Where new openings are required, these should preferably be located within sections of boundary walling or fencing of lesser significance.

Any removal of sandstone, should involve careful dismantling and salvage of material for later reinstallation or repair.

Policy 6.14.16 – Replacement of fencing of low/intrusive significance

Replacement of fencing of low or intrusive significance is considered appropriate. New designs should seek to interpret earlier fencing styles, and where appropriate, enhance views to and from the site (refer to Policy 5.1.10).

The eastern campus containing the Maureen Tudehope Centre, playing fields and Claremont Cottage is bound by a mix of low sandstone walls of high and moderate significance, and modern aluminium and chain link fencing of lesser significance. The timber post and rail fence along New South Head Road would appear to be a replacement, however based on the documentary evidence of the historic photographs).

Policy 6.14.17 – Sandstone walls and timber post and rail fence

The low sandstone boundary walls and timber post and rail fence, identified as of moderate and high significance should be maintained and conserved in situ in accordance with their relative grading of significance and the policies contained in this CMP.

Foreshore Jetty and Baths

Although not located within the property boundaries, the remnant foreshore jetty and baths is of high significance for its association with the mid-nineteenth century Claremont constructed for George Thorne. Initially the jetty and baths were accessed via a private drive from Claremont that wound down the northern half of the property. Remnants of this drive remain to the west of Sophie’s cottage. Currently there is no direct access from the school site to the jetty and baths, and access is available via the Hermitage Foreshore Track. While the cut sandstone steps remain, but access from the Hermitage Foreshore Track is heavily overgrown and is not signposted.

Within the sandstone is a sign identifying the area by the inscription ‘Erika’s Crystal Baths’, however no information regarding who Erika was, and whether she had any relation to the school or convent, has been found during the preparation of this CMP.

Policy 6.14.18 – Retain and conserve foreshore jetty and baths

While located outside of the current boundaries, the foreshore jetty and baths should be retained and conserved in accordance with its grading of significance and the policies of this CMP.

NSW National Parks ad Woollahra Council must be alerted to their significance and their association with Kincoppal-Rose Bay. KRB should be consulted in any proposed changes or development of these sites.

Policy 6.14.19 – Re-establish access to jetty and baths

There is the opportunity to re-establish access to the jetty and baths from the school site, through the provision of a new gate. Where possible, consider reinstating access as part of the reinterpretation of the former drive from Claremont. It is acknowledged that this may have security implications, and that consultation with NSW National Parks with regards to maintenance of the landscape in the vicinity of the steps will be required.

Vacluse Road Tunnel

The Vacluse Road tunnel including garden beds, has been identified as being of moderate significance as an early 20th century pedestrian link between the eastern and western campus. It is understood that the current poor amenity of the tunnel means that the link is not well used, with students and staff opting instead to cross Vacluse Road at street level.

Policy 6.14.20 – Vacluse Road Tunnel

The Vacluse Tunnel should be retained as an important connection between the western and eastern campuses.

There is the potential to enhance the quality and amenity of the Vacluse Road tunnel with new paving / access, finishes and lighting. If the opportunity arises, it could be widened or reconfigured to better achieve these goals.

5.6.15 Natural Landscape Elements

The plantings at Kincoppal-Rose Bay are a mix of indigenous and Australian plants and introduced exotic vegetation located amongst grassed areas and more formal courtyards. Throughout the grounds there are a number of mature trees from the 19th and 20th centuries assessed as being of exceptional, high and moderate significance (refer to Section 3.10). In any changes to the landscape, the selection of plant species will be crucial in maintaining the scale and character of the setting, context and the designed landscape aspects of the place.

Policy 6.15.1 – Strengthen relationships between buildings and uses

Future landscaping proposals should consider ways in which to strengthen the relationship between buildings, and also between the different uses on the site.

Policy 6.15.2- Develop an overall planting concept

An overall planting concept should be developed to guide the future care and maintenance of the setting of the place. When opportunities arise, new planting should re-establish connections to past planting schemes.

Policy 6.15.3 – Significant plantings

All identified vegetation of exceptional, high and moderate significance is to be conserved and if necessary replaced by the same species.

Policy 6.15.4 – Planting beds

Planting beds around the historic buildings should be avoided and their height reduced to maintain adequate sub-floor ventilation and prevent damage to walls.

Policy 6.15.5 – Automatic watering system

Any automatic watering system should be adjusted where necessary so that water is not sprayed onto the walls of significant structures.

5.7 Future Development

5.7.1 Potential for redevelopment – site

There is a limit to the amount of building possible on the site, in terms of available land and height, council requirements for vehicle access, and the trade-off with open space for sport and recreation. Additional floor levels on top of buildings of exceptional or high significance, or new structures within areas of exceptional or high significance are not considered appropriate. Similarly, new development that may obscure the presentation of the historic Convent School complex in views from the harbour or from Vacluse Road, is also not considered appropriate.

Potential redevelopment zones as well as existing structures whose sites could be redeveloped, are included in Figure 5.2 below. Refer to the Tolerance for Change and Opportunity for Change tables for opportunities for change or redevelopment of individual buildings.

Policy 7.1.1 – Future Uses

Future use, or a combination of uses of Kincoppal-Rose Bay School of the Sacred Heart must not endanger or diminish significant fabric and elements, or the significant character and qualities of the setting, including significant landscape treatment and views.

Policy 7.1.2 – Future Development

Future development at the site must take into consideration the significance of the place, its individual elements and spaces. New development should preferably be sited on areas of lesser significance. Potential development zones are shown on Figure 5.2.

Policy 7.1.3 – Retain and enhance key views

Key views to and from the significant buildings (as identified in Figures 3.6 to 3.8) should be maintained and enhanced in accordance with the policies in Section 5.5.1 above.

Policy 7.1.4 – Retain visibility of the historic Convent School

Additional floor levels or shade structures on top of the Hughes Centre, the McGuinness Centre, the O’Neil Library or Sheldon House, which will further reduce the visibility of the upper facades and roof forms of the historic Convent School group of buildings, including Claremont, are not considered appropriate.

Policy 7.1.5 – New development to not dominate the historic Convent School

Any new development on, or adjacent to, the site should be of a height, form and materiality that does not visually dominate the Convent School complex, including the Main School Building, South Wing, Chapel, Claremont and 1928 Noviceship Wing, or detract from their existing setting within their landscaped open space.

Policy 7.1.6 – Remove or improve elements of low significance or intrusive elements

Future development proposals at the site should consider opportunities to either remove buildings and structures of low significance or intrusive elements, or lessen their impact on adjacent more significant elements/spaces, such as:

- Replace the existing shade structure on top of the O’Neil Library with a colour that is sympathetic to the historic sandstone buildings behind;
- Modifications to the facades of the McGuinness Centre including colour and fenestration pattern to sit more comfortably in the context of the historic Convent School.

The Barat Burn Junior School represents an important and substantial phase in the expansion of the school in the mid twentieth century, and was a clear departure from the established architectural character of the historic Convent school. This significance is best embodied in the distinctive facades of the east wing, which was designed for convent/dormitory use with a private chapel at roof level. It is not known when these functions ceased, and the ground floor level of the wing is presently used for administration purposes, while the floors above house classrooms. The roof level is currently

underutilised. The west wing was originally of a more pragmatic design and contained classrooms and associated teaching spaces. For these reasons the facades of the east wing have been identified as being of high significance and the interior of moderate significance, while the west wing has been identified as of low significance.

As such, the west wing has the greatest potential for adaptation/change. Modifications to the interior of the east wing may also be possible, provided that the distinctive external facades remain the dominant feature of the building, and, where possible, original internal features are retained and/or interpreted.

Policy 7.1.7 – Barat Burn Junior School - East Wing

There is the potential for modifications or reconfiguration of the interior of the east wing provided that there is no change to the distinctive external facades of the building, as characterised by the blue/grey face brickwork, rendered parapet, arched colonnade, and geometric pattern of square openings with wide architraves. Where possible, original features, such as the central stair and internal balconies should be retained and/or interpreted. Refer to Policy 6.10.5 above.

The replacement of the existing top floor level over the eastern wing of Barat Burn could be acceptable provided that it maintains the horizontality of the existing flat roof, is set back from the façades, and does not detract from or confuse the legibility of the facades below, in particular the strong geometrical arrangement of square openings in blue face brickwork above the arched colonnade.

Policy 7.1.8 – Barat Burn Junior School - West Wing

There is the potential for substantial alteration or replacement of the rear wing of the Barat Burn Junior School and the Joingy Centre, identified as being of low significance, provided that this wing maintains views from the roof terrace on top of the eastern wing, as identified in Figure 3.7, and maintains the form and extent of the Sundial Lawn.

The 1959 Noviceship Wing additions have been identified as of moderate significance for their role in the ongoing expansion of the convent in the mid-twentieth century. Its gable roof form finished with slate, continues the strong aesthetic character of the historic Convent School, and should be retained in any future development. While the rendered blockwork walls emulate the sandstone finish of the historic Convent school, their lesser quality allows for a greater level of change.

Policy 7.1.9 – 1959 Noviceship Additions

Externally, new development should seek to retain the gabled form and materiality (slate) of the roof. Modifications to the exterior walls are acceptable provided they complement and do not detract from the character of the historic sandstone Convent School. Internal reconfiguration of the building is acceptable.

The 1976 Science Laboratories have been identified as of low significance. There is the opportunity for their modification, addition to or replacement, provided that any new structure does not impact on key views to and from Claremont and the Main School Building, and does not detract from the primary character of the gable and tower roof forms of the historic Convent School.

Policy 7.1.10 – 1976 Science Laboratories

Alteration, including the construction of an additional floor level, or replacement of the 1976 Science Laboratories may be appropriate, provided that any new structure does not impact on the key views to and from Claremont and the Main School Building, and does not detract from the primary character of the gable and tower roof forms of the historic Convent School.

There is the potential for substantial alteration or replacement of the McGuinness Centre, O’Neil Library or Sheldon House, identified as of low significance. (Note, the function/use of the Library has been identified as of moderate significance.) Any alteration or replacement should not result in an increase in height that may further obscure the facades of the historic Convent School above, or require a reduction of the landscape setting below. There is the opportunity for a new addition, or increased footprint of a replacement building on the western side, provided that any such structure sits below the existing tree line (i.e. below Level -02) Proposals for alteration and/or replacement should also consider opportunities to enhance the significance of the broader Kincoppal-Rose Bay School, by utilising forms, materials and colours that do not detract from the strong architectural character of the historic Convent School sited within and above its landscaped setting.

Policy 7.1.11 – McGuinness Centre, O’Neil Library and Sheldon House

Substantial alteration or replacement, including an increase in footprint on the western side, of the McGuinness Centre, O’Neil Library and Sheldon House could be appropriate provided that there is no increase in height that may further obscure the historic Convent School above, or reduction or cutting back of the landscape setting below.

Any new addition or increase in the footprint to the west of the McGuinness Centre, O’Neil Library and Sheldon House, should be sited so as to not impact on the Depression era stonework of the mid and lower slopes, and be located below the existing treeline (i.e. below Level -02).

The site of the Sheldon Pool has been substantially altered since the initial creation of the terrace and construction of the pool in mid 1930s. The current arrangement of the Dunphy Outdoor Learning Centre was completed in 2019, and comprises of a series of new timber terraces, however remnants of earlier periods remain, including the Hunt era sandstone retaining wall and steps, exposed bedrock, and the former sign for Sheldon Pool.

The construction of a new structure on the footprint of the existing centre or on the slopes to the west may be possible, providing that it retains a physical and visual landscape separation with the Hughes Centre and McGuinness Centre above in views to and from the harbour.

Policy 7.1.12 – New development to the west of the Dunphy Outdoor Learning Centre

The construction of a new facility including and to the west of the Dunphy Outdoor Learning Centre (former Sheldon Pool) could be appropriate, provided that it does not extend above the base of the Hunt retaining wall and does not dominate views to or from the harbour.

The area of the lower and mid slopes facing the harbour contains landscape features (both plantings and structures) that contribute to the landscape setting of the place, and should remain undeveloped. Currently a small amenities block and a temporary structure (gymnasium) are located within the central valley, both currently obscured from view by the present landscaping.

Both of these structures have been identified as intrusive and there is the opportunity to replace these with new and improved facilities with access from the current internal roadway.

Policy 7.1.13 – New development within the central valley

The construction of a new purpose designed facility on the lower slopes of the central valley, may be appropriate, provided that it does not impact on the landscape setting of the broader Kincoppal-Rose Bay School site, including in the provision of any additional access that may be required. Any new structure should sit within the existing clearing and not be visible above the tree line, or interrupt the landscape setting of the historic Convent School in views to and from the harbour, as identified in Figures 3.6-3.8.

Both the Maureen Tudehope Centre and Claremont Cottage have been identified as of low significance, and as such, their substantial alteration and/or reconstruction is considered appropriate provided that it is of a height that maintains views towards the historic Convent School complex from New South Head Road.

The area to the north of the MTC has been identified as being of moderate significance for its long standing use for recreation and sporting activities associated with the school. There is the opportunity for new structures

adjacent New South Head Road, provided that these do not extend above the height of the road such that they obscure the view of the historic Convent school from New South Head Road, or impinge on the broader open area to the west. Construction of new buildings on the existing playfields is not considered appropriate due to the role this open space plays in the wider setting and visual presence of Kincoppal-Rose Bay.

Policy 7.1.14 – Maureen Tudehope Centre (MTC)

Any new development (or redevelopment) on the MTC site should be sited and be of a height so as to maintain views towards the core of historic sandstone buildings comprising the Convent School complex from New South Head Road.

New development could be located on the slopes adjacent New South Head Road provided that it does not extend above the height of the road or impinge on views towards the historic Convent School complex from New South Head Road. Built development on the open area of the playing fields is not considered appropriate.

Policy 7.1.15 – Claremont Cottage

Replacement of Claremont Cottage could be considered appropriate, and should seek to retain the existing interpretive plaque, as well as the stone boundary walls of high and moderate significance.

Any new or replacement structure at this site should be sited and be of a height so as to maintain views towards the historic Convent School complex from New South Head Road.

5.7.2 Potential for redevelopment – adaptation of significant structures

There is limited potential for additions to or adaptation of the structures comprising the historic Convent School complex, including Claremont, the Main School Building, South Wing and the 1928 Noviceship Wing, to accommodate changes in use or the provision of additional accommodation. Despite some internal modifications within these buildings, they each retain a substantial degree of significant fabric, such as the timber parquetry and marble floors, joinery, staircases, stained glass windows and fireplaces. It is also possible that other earlier or original fabric may be hidden above or below later finishes, such as the ceilings and floor boards. In addition, given the complex layout of the Convent School complex, and its connections to other buildings, any redevelopment of this complex is limited. Further additions to the sandstone facades and within the roofspace are not considered appropriate.

Similarly, the Villa remains relatively intact in terms of its form, materiality and internal configuration. Sophie's cottage, however, while it retains its external form of masonry construction and gabled roof finished in slate, has been substantially modified internally. Both buildings have been identified as being of high significance, and limited internal configuration and addition is considered also possible.

Refer to the *Tolerance for Change* and *Opportunities for Change* tables contained in Section 5.6 for each building for further detail.

This CMP has not included an extensive fabric or condition survey, gradings of significance or policies of all of the significant structures and elements at the site (particularly internal elements and spaces). As such, prior to the preparation of any proposals for change or adaptation at the site, a full understanding of the provenance and significance of affected elements and spaces should be undertaken.

Policy 7.2.1 – Investigate significance prior to developing proposals

An extensive fabric survey, including the interior of any affected buildings or areas, should be undertaken prior to planning and designing any proposals for future redevelopment or adaptation of significant buildings of exceptional and high significance.

Policy 7.2.2 – Consider relative significance

Future adaptation or redevelopment of the historic Convent school complex including the Main School building, South Wing, the Chapel, Claremont and 1928 Noviceship Wing, as well as the Villa, Sophie's Cottage and Barat Burn (east wing) should take into consideration the relative significance of their individual elements and spaces.

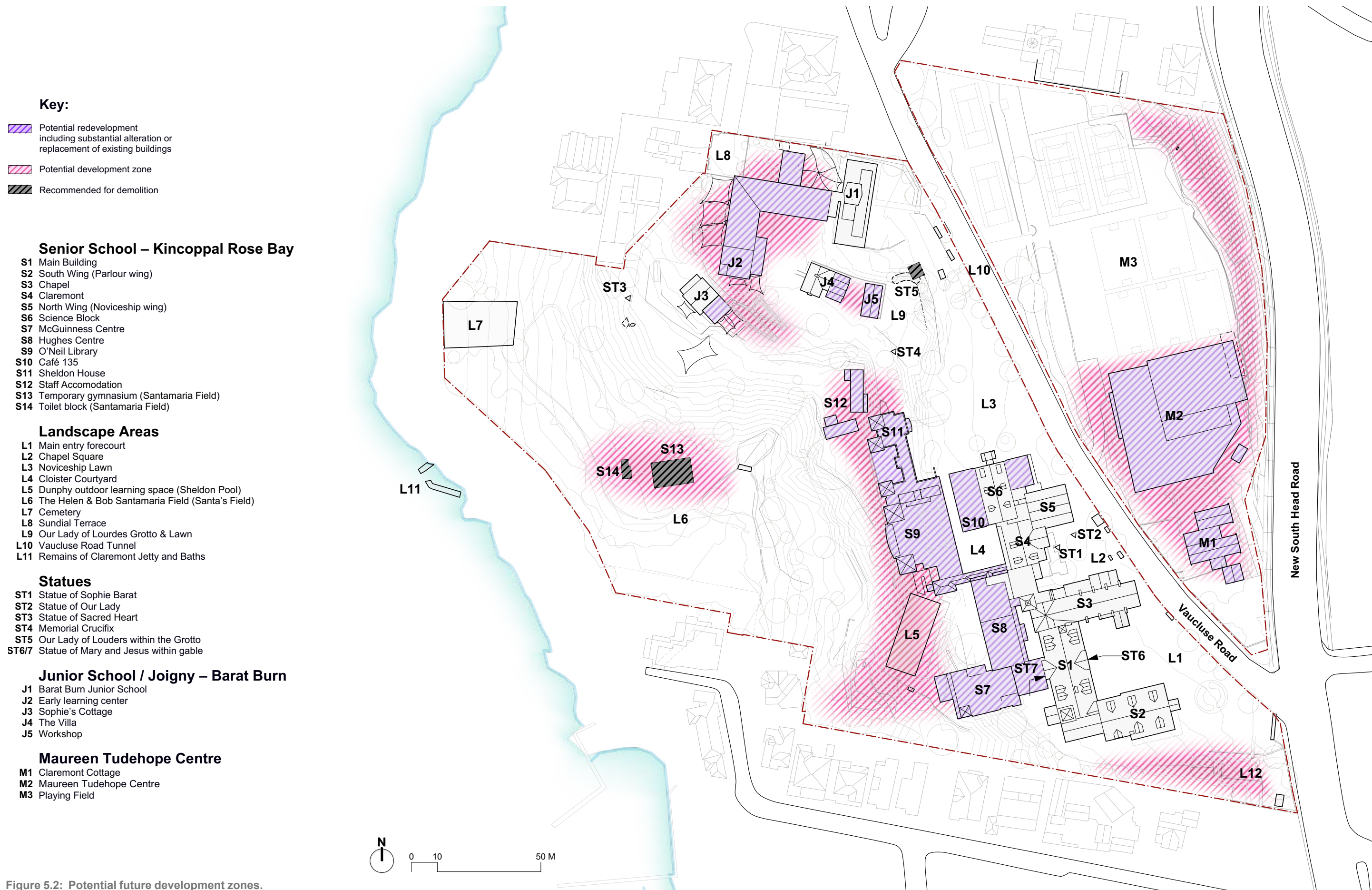
Adaptation should preferably be located in areas of lesser significance.

Policy 7.2.3 – New development to not dominate height, form and materiality

New development at the site should be of a height, form and materiality that does not dominate the historic Convent School complex including the Main Building, South Wing, Chapel, Claremont, and 1928 Noviceship Wing, as well as the Villa, Sophie's Cottage and Barat Burn (East Wing), or detract from their existing character.

Policy 7.2.4 – Seek opportunities to reinstate or interpret significant fabric

Opportunities to reinstate, enhance or interpret significant fabric and spaces of the significant buildings, should be considered in any proposal for future redevelopment. Refer to the Opportunities for Change tables for each structure contained in Section 5.6 above.)



5.7.3 Access and Accessibility

5.7.3.1 Disability Discrimination Act 1992 (DDA)

The Disability Discrimination Act 1992 (DDA) makes it unlawful to discriminate against a person with a disability in the provision of access to building premises. The Disability (Access to Premises – Buildings) Standards 2010 set performance requirements and provide references to technical specifications (including the BCA and relevant Australian Standards) to ensure dignified access to, and use of, buildings for people with a disability. The objective of the standard is to:

- ensure that dignified, equitable, cost-effective and reasonably achievable access to buildings, and facilities and services within buildings, is provided for people with a disability; and
- give certainty to building certifiers, building developers and building managers that, if access to buildings is provided in accordance with these Standards, the provision of that access, to the extent covered by these Standards, will not be unlawful under the Act.

In the case of works to existing buildings, the Premises Standards will apply:

Where new work is undertaken on an existing building, such as an extension or renovation, the new or modified part of the building will be required to comply with the Premises Standards.

and,

In most circumstances, it will also be necessary to provide an accessible path of travel from, and including, the principal public entrance to the new or modified part of the building... Specific access requirements are not imposed on existing buildings outside the area of the new work, except in some cases to provide for an accessible path of travel to the new or modified part of the building. [Australian Government, Attorney-General's Department, Premises Standards – Frequently Asked Questions]

The Premises Standards generally apply to all parts of the building however, there are exemptions and concessions. A general exemption is provided for unjustifiable hardship. A claim of unjustifiable hardship will be available in circumstances where it is unreasonable to require full compliance with the Premises Standards, particularly when undertaking new work on existing buildings. Unjustifiable hardship is not defined but is a list of factors that could include (non-exhaustive); costs, loss of value, impact on revenue, capacity to pay and impact on financial viability, technical building factors, the relationship of costs to the value of the building and the benefits of access, whether the building is used for public purposes or has a community function and the effort expended in trying to comply with the Standards. In the case of access to heritage sites, an unjustifiable hardship may be caused when the alterations significantly threaten the heritage significance of the building. There is also a possibility that this may conflict with the heritage obligation to conserve places of heritage value and cultural significance and not alter them in such a way that adversely affects that significance.

Without limiting what is meant by the term, it demands an inquiry of what is fair and reasonable in the circumstances. It effectively places the onus on an applicant to establish that it would be unfair and unreasonable for them to comply in regard to particular requirements in the Premises Standards.

5.7.3.2 Current / possible future arrangements

Current arrangements for disabled access have not been formally surveyed as part of the preparation of this CMP, however it would appear that disabled access is not available (or limited) to many of the buildings at the site with the exception of the most recent structures, and via the lifts in the historic buildings.

Policy 7.3.1 – Minimise heritage impacts

The provision of equitable access and facilities should be designed in a holistic manner across the site. Where possible, equitable access and facilities should be located and provided in a manner that seeks to minimise potential heritage impacts to exceptional or highly significant fabric and spaces.

Policy 7.3.2 – Prepare a management solution

Preparation and implementation of a management based solution for equitable access may need to be considered where construction of new structures or facilities will result in adverse heritage impacts and threaten the heritage significance of the place.

Policy 7.3.3 – Seek specialist advice

Planning for and provision of disabled access and facilities may require the input of specialist accessibility consultants, and should be undertaken in collaboration with a conservation architect.

5.7.4 Building Services

Background

Historically, ventilation to the main historic buildings was provided by a passive system of vents, fanlights and windows. Many of these are now obscured, blocked by modern services or painted shut (vents). Currently there is modern air-conditioning installed in all the buildings and spaces, supplemented by ceiling fans in some rooms. As such there are numerous external condenser units located at both ground level, and on roof terraces.

No original historic services appear to remain within the historic Convent School buildings. A speaker sound system and bell have been installed throughout, and modern services (lighting, electrical, fire etc.) are generally surface mounted. Some of the more recent cabling, mostly exit signs, wifi modems and IT etc has been more crudely mounted, running through vents in walls or holes that have been drilled through joinery. For the most part these are disguised behind white painted modern plastic cable channels and services casings along walls. Power points are generally skirting mounted and simple white general purpose outlets on dark timber skirting. Electrical cabling for ceiling mounted fittings (lighting, AV and ceiling fans) are generally hidden behind the modern false ceilings.

Within the Chapel, the high-level pivot and hopper window panels within the stained-glass windows appear to remain operational, and there is no

supplementary heating or cooling provided within this space. An audio sound system was upgraded recently as part of the organ restoration works. Large speakers are mounted to the sandstone walls adjacent the statues of Mary and Joseph, and are suspended from the existing scissor truss roof structure in the Stranger's Chapel. These speakers are generally white or light in colour to match their background, and are generally considered to be in a discrete style and location.

Opportunities and Constraints

The introduction of new services is often the most intrusive aspect of upgrading a heritage building. To achieve the most effective and efficient outcome the approach should be a 'whole of building' solution, rather than piecemeal.

As the historic Convent school complex can be seen largely in-the-round, with particular visual exposure of the sandstone facades and roofscape to the east and west, the introduction of new equipment or plant should be carefully considered. Where possible the buildings should continue to utilise passive means of cooling, enhanced with ceiling fans as required. If mechanical heating or cooling is required, such equipment should be located and screened so as to be visually unobtrusive.

Internally, new fixtures should be chosen and located to minimise impacts to the exceptionally and highly significant fabric and appearance of the buildings. Electrical cable runs should be located to minimise their visibility and fixing points. Conduits should be limited and located within areas of lesser significance. Cable runs or conduits must not be chased into the stone walls.

Policy 7.4.1 – Develop 'whole of building' approach to minimise impacts

Proposals for new or upgraded services should be developed as a coordinated 'whole of building' approach, rather than in a piecemeal fashion, and should be carefully designed to minimise impact on fabric and spaces of exceptional and high significance.

Policy 7.4.2 – Carefully consider design, colour and location

The design, colour and location of replacement or new fixtures should be carefully chosen to be sympathetic to the historic character of the interior and not visually detract from or dominate the space.

The location of cabling or conduit routes should be:

- concealed where possible;
- confined to areas already containing services; and
- located in areas of lesser significance.

Policy 7.4.3 – Heating and cooling

Proposals for heating and cooling should preferably be developed so as to negate the need for new plant located on or around the building. If required, new plant should not be located on the roofscape or in front of significant elevations or face areas of exceptional or high significance. Such proposals should also consider potential secondary impacts to the condition of the historic fabric, particularly the stone and timberwork, that may arise from a change in ambient conditions (temperature and humidity).

Explanatory Notes

- When upgrading services do so with the intent of increasing energy efficiency while reducing the number and size of new fixtures and their impact on heritage fabric.
- Future proposals for cooling and/or heating should be focussed on improving the ambience of the areas occupied at ground level. Heating or cooling of the entire internal volume is not considered appropriate.
- Do not introduce new plant or external elements where they will negatively impact on the exceptionally and highly significant setting and views to the historic Convent school complex. New plant on the slate gable and tower roofscape, or within areas of exceptional or high significance should be avoided.
- Remove and replace intrusive fixtures where possible and replace with styles that are more sympathetic to the significant character of the building.
- Cooling via passive means should be continued and, in some cases, reinstated (e.g. by opening up high level vents), enhanced by ceiling fans where required.
- Where possible, reduce pipe and cable diameters and place in runs concealed under the floor or grouped in less significant spaces. Run new services in already altered or damaged fabric and reduce opening up, drilling through or otherwise damaging original fabric.
- Where possible, reuse existing conduits for new services. Redundant wires, etc. should be removed to provide space for new services.
- Engage an experienced heritage specialist to manage the design, heritage approval applications and installation of new services.

5.7.5 Lighting**External Lighting**

Generally, the purpose of lighting around the exterior of the property is to provide illumination for safety purposes. The effect is that the lighting does not uniformly enhance the exceptionally and highly significant buildings by picking out significant architectural features of the buildings, particularly the Chapel.

Policy 7.5.1 – Adopt a coordinated approach

A coordinated approach to external lighting throughout the site should be designed and adopted having regard to the significant character of the building complex within its historic setting. Proposals for new lighting should include ways in which to enhance an appreciation of the architectural character and significance of the historic Kincoppal-Rose Bay complex.

New external lighting should be designed, detailed and located on the advice of a heritage specialist so as to minimise impact on the heritage building and its significant fabric.

Explanatory Notes

- Any illumination of the exterior of the Convent School complex of buildings should highlight architectural features rather than floodlighting whole façades, provided that adequate levels for safety are maintained. Care should be taken to ensure that over-illumination does not occur. The fixing of any lighting and associated cabling to significant fabric will require specialist advice in order to minimise any damage to heritage fabric.

Internal Lighting

The earliest lighting at Claremont and within the school complex was likely via candles and oil or kerosene lamps. A review of the available historic photographs indicates several different forms of electric lighting prior to the current LED downlights and fluorescent strip lighting in the modern lowered ceilings. The reception areas and hallways as well as dormitories and some of the class rooms show period light fittings in the shape of classic glass pendants, centered off a ceiling rose. A 1923 photograph of the school dining room shows wall mounted lights similar to those originally placed in the chapel. The photograph of the dining room as well as a 1911 photo of the art room, show an early example of an automatic fire sprinkler system in the centre of the room hanging from the ceiling. It is made from metal pipe with two arms and sprinklers at either end.

Lighting within the Chapel originally only comprised of wall mounted electric light fittings, which had to be removed in 1904, when the furniture from France arrived, in particular to make room for the elaborately carved stalls, which were too high for the original location of the fittings. The wall mounted candle holders in a similar position to the original light fittings were gifted by the class of 1946. The main lighting to the chapel today is via downlights in the apex of each bay of the vaulted ceiling (in place by 1992), substituted by decorative lighting to the statues of Mary and Joseph, a light for the organ console and some wall mounted spot lighting, eg behind the altar. Some of the old surface mounted wiring for additional light fittings in the space is highly visible against the sandstone walls and intrusive and should be removed when the opportunity arises.

Policy 7.5.2 – Adopt a coordinated approach

A coordinated approach to lighting within all existing buildings should be developed using a family of fittings that are sympathetic to the character of the spaces.

Policy 7.5.3 – Internal lighting

Existing spaces of exceptional and high significance, and spaces that have been restored in a way which recovers that level of significance, should be equipped with light fittings of a form which will best suit the architectural character of the particular space. If necessary to meet required light levels, such fittings may be supplemented by concealed or unobtrusive lighting that can be installed without damaging significant fabric or the character of the space.

5.7.6 Signage

Currently signage around the site includes a mix of permanent identification and wayfinding signs to assist visitors, as well as some interpretive and commemorative signage. At the primary entrance, within the entry forecourt is the large wayfinding sign for the complex.

Internally, spaces are identified by use, occupant and room number adjacent the opening into the space, and include the name of a saint assigned to each space above the door. Other printed and laminated temporary directional signage and / or plastic compliance signage is located internally.

Some signage provides historical information and interpretation, such as the evolution plans located within the Main School building, and the interpretive sign for the stone bridge for example, which includes a brief description and a historic photograph. Other signage includes commemorative or memorial plaques, such as those at the entry and exit gates advising of their respective provenance, or the plaque identifying the memorial tree to Sister Philomene Tiernan.

Policy 7.6.1 – Prepare a signage strategy

An overall Signage Strategy should be prepared for Kincoppal-Rose Bay, addressing the building and site, including wayfinding, safety, informative and interpretive signage. The strategy should be prepared on a 'whole of site' approach and include consideration of the proposed extended SHR curtilage along the foreshore and harbour. Such a strategy, if endorsed by the relevant approval authorities, could form the basis for exemptions from statutory approvals for signage and lighting.

Policy 7.6.2 – Minimise impact

In the absence of a strategy, all new signage (both external and internal) for the buildings should be designed, detailed and located on the advice of a heritage specialist to minimise impact on the heritage building and its significant fabric.

Policy 7.6.3 – Historic signage

Wherever possible historic signage should be retained where these enhance an understanding of the past use or earlier structures on the site, eg the Sheldon pool sign above the new Dunphy Outdoor Learning Centre, or the signage indicating the naming of rooms within the Main School building after particular Saints.

Explanatory Notes

- Signs should be harmoniously integrated with the architecture of the buildings and should neither obscure nor damage any significant features or heritage fabric.
- Internally illuminated signs (other than statutory exit signs) in the exceptionally and highly significant spaces (such as the Chapel) are inappropriate.

5.8 Physical Condition of the Place

The place was initially inspected in March 2017 and in July, August and November 2019 as part of the preparation of this CMP.

Generally, the buildings were found to be in good condition, mainly due to their continuous use and maintenance as a highly regarded private Catholic girl's school. The historic buildings appear to be structurally sound, and have had remedial conservation works carried out, for example re-slating of roofs and repointing of stonework. Recent ground works have addressed the issues of stormwater being directed away from the buildings.

Some recent landscaping works to mid slopes on the western side have cleared part of the site and established new paths and terracing, however large portions of the site are still overgrown and in need of maintenance. Some significant mature plantings appear to have been cleared in the recent works. Most of the significant 1930s depression era landscaping by the Melocco Brothers is in critical need of conservation.

Refer also to Policy Section 5.19 – Management and Maintenance of the Place for specific policies regarding the maintenance of the place.

5.8.1 Essential Conservation Works

The aim of any conservation works should be to ensure that the existing fabric is stable, and to retard or prevent further deterioration without detracting from the heritage significance of the place. An understanding of the historical development and heritage significance of the site should be a prerequisite for all those making decisions or carrying out conservation works to the place.

In the case of the various structures that comprise Kincoppal-Rose Bay, where historic documents regarding their development are not available, any reconstruction or restoration works should be based on an understanding of the information that can be uncovered from the physical fabric. As such, development of any proposals for reconstruction/restoration may require a preliminary phase of detailed analysis and investigation into the extant fabric. This may require some destructive investigation where appropriate.

Policy 8.1.1 – Prioritise works

Prioritise the essential conservation works as arising to needs. Unstable fabric, structural failure or deterioration of fabric that poses a safety risk to people and structures should be addressed first.

Policy 8.1.2 – Recording & documentation of works

Ensure that a record of the underlying methodology for each conservation or adaptive re-use project is maintained, including:

- a) *Documentation of the reasoning behind major decisions;*
- b) *Recording of any testing or additional research undertaken; and*
- c) *Archiving records appropriately.*

Policy 8.1.3 – Appropriate specialists and trades

Design, documentation and implementation of all conservation works at Kincoppal- Rose Bay should be undertaken by heritage specialists and tradespersons, in accordance with Section 5.4.3 (Burra Charter).

Policy 8.1.4– Evidence based works

Conservation works should be based on the available documentary and physical evidence rather than conjectural design.

Restoration of items of exceptional and high significance or reconstruction should only be undertaken where there is sufficient evidence to ensure accuracy and authenticity of the work.

5.8.2 Ongoing Maintenance Schedule

According to the Burra Charter, “Maintenance is fundamental to conservation and should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*” (Article 16).

Maintenance to conserve the significant fabric and elements on the building should be ongoing. It is important that regular inspections are made of the building, its facades and interiors to identify items requiring maintenance or repair before they become serious issues. For example:

- Inspection and any necessary maintenance of rainwater goods, flashings and linings must be carried out at regular intervals.
- External timber and cast-iron elements should be regularly inspected and appropriately repainted to ensure they remain in good condition and do not deteriorate. Colour should match existing or be in accordance with the policies of this CMP.

The maintenance regime should be guided by a maintenance plan and be adequately funded, organised and monitored. The maintenance plan should address the day-to-day maintenance requirements as well as upgrading of services.

Maintenance work should be carried out under the guidance of a suitably experienced conservation architect. Suitably qualified and experienced tradespeople should be employed to work on significant fabric.

The task of organising and monitoring maintenance is the responsibility of the Kincoppal-Rose Bay School of the Sacred Heart.

All people involved in the maintenance of the place should be made familiar with the contents of this CMP to ensure that the intent of the policies is adhered to, and the cultural significance of the place is retained. A copy of this CMP should be retained on site for the use of such persons.

Policy 8.2.1 – Maintenance Plan

A maintenance plan for the whole place should be developed, adopted and implemented to address the not only the day-to-day maintenance requirements, but also short, medium or long term priorities.

Policy 8.2.2 – Appropriate expertise

All work, including regular maintenance, carried out on significant fabric should be guided by a suitably experienced conservation architect and be carried out by suitably qualified tradespeople and contractors experienced in conservation work. They should be made familiar with the history, significance and issues concerning the element to be worked on.

Policy 8.2.3 – Stormwater

The flow of stormwater away from the buildings, including the condition of gutters and downpipes, should be regularly monitored, particularly during and after high rain fall events. Gutters should be cleaned of leaf debris twice a year.

Policy 8.2.4 – Invasive weeds

Invasive weeds and climbers should be removed from the various built structures (including the Hunt Retaining Wall and significant landscaping elements) as they can trap water, weave their way into structural supports and footings, cause splitting or loosen fixings.

Policy 8.2.5 – Encourage student involvement

The maintenance plan should identify opportunities to encourage current and past students and staff to be actively involved in the care and maintenance of the site.

5.9 Climate Change Considerations

“The twin crises of climate breakdown and biodiversity loss are the most serious issue of our time.”²

Cultural heritage is a fragile and non-renewable resource, and although much of it has survived significant climatic changes in the past, it is

2 Australian Architects Declare Climate & Biodiversity Emergency, Design 5 Architects are Founding Signatory.

anticipated to be at risk from many of the direct anticipated impacts of climate change, such as rising sea levels, an increase in extreme weather events, floods and bushfires.

Without action on our behalf to address the potentially irreparable damage and further decay, the significance of the place, its structures, buildings and landscape, could be reduced and the cultural, social and economic benefits they provide may be lost altogether.³ This would have a detrimental effect on our future generations' understanding and appreciation of our past.

The following table is a summary of key climate factors and mechanisms of impact that may affect the heritage structures, areas and landscapes of Kincoppal-Rose Bay, and has been edited and adapted from a paper prepared by the ICOMOS Climate Change and Heritage Working Group in 2019.⁴

Climate Driver	Mechanism of Impact
<i>Increased Temperature</i>	<i>Heat-waves and days of extreme heat. Urban Heat Island Effect.</i>
<i>Sea Level Rise</i>	<i>Coastal erosion leading to the destruction of landscapes, structures and archaeological sites.</i>
<i>Climate Change (e.g. temperature, precipitation, increased solar radiation, humidity and wind) and air pollution combined (outdoor)</i>	<i>Erosion of facades in stone, rendering and brick. Degradation of concrete: carbonation, corrosion of steel rebars. Soiling and colour change of facades. Deterioration, loss or damage of stained-glass windows. Corrosion of metals. Wind damage. Cracking and movement of unstable sub soils causing collapse and cracking in structures. Loss of topsoil and severe drying may lead to collapse of significant mature vegetation. Increased vulnerability of moveable heritage due to increased solar radiation.</i>
<i>Climate Change (e.g. temperature, increased solar radiation, and humidity) and air pollution combined (indoor)</i>	<i>Bio-infestation and chemical degradation of collections and archives. Degradation of polymers, papers, films and contemporary artworks. Increased vulnerability of moveable heritage and soft furnishings / interiors due to increased solar radiation.</i>
<i>Precipitation and humidity</i>	<i>Intensity and duration of extreme precipitation events or droughts. Rising of salt loaded moisture (i.e. efflorescence) by capillary action in walls and statues. Swelling-shrinkage of clay minerals in soils endangering the stability of buildings. Landslides. Acid rain leading to spalling of stone structures. Severe hail storms causing damage to historic structures and landscapes.</i>
<i>Drought</i>	<i>Damage to built structures due to cracking or splitting.</i>

³ English Heritage, *Climate Change and the Historic Environment*, January 2008

⁴ ICOMOS, Climate Change and Heritage Working Group, 2019. *The Future of Our Pasts: Engaging Cultural Heritage in Climate Action – Outline of Climate Change and Cultural Heritage*, July 1, 2019. Paris: ICOMOS

Climate Driver	Mechanism of Impact
<i>Changes in species distribution driven by climatic change</i>	<i>Pests, invasive weeds and insect-borne diseases may move into new areas. Planned landscapes and gardens may lose important species.</i>
<i>Changes in vegetation patterns</i>	<i>Loss of integrity of historic landscapes.</i>

The above climatic drivers and impacts do not present as an exhaustive list and may be added to in the future as new information comes to light. Refer also to Appendix H for an expanded table correlating climate change to cultural heritage, including specific impacts that may affect particular aspects of cultural heritage, including moveable heritage, archaeological resources, buildings and structures, cultural landscapes, associated and traditional communities and intangible heritage.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility. Article 2.4 of the Burra Charta, 2013 states that “*Places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state.*”

To mitigate against major threats, some modification and adaptation of maintenance practices ad use will be required in order to address the impacts of climate change on the historic environment in the future. Best practice conservation actions are outlined below:⁵

Conservation Practice

- *Identify and document items / objects that could be vulnerable to climate change impacts;*
- *Carry out a risk and vulnerability assessment for the item;*
- *Develop strategies for their protection and provision of a stable environment;*
- *Create a method of recording if loss is inevitable and / or anticipated;*
- *Maintain a regular maintenance regime (eg regular cleaning and maintenance of water and drainage systems and mechanical systems, regular painting of previously painted timber elements, use of traditional construction materials and methods, maintenance of vegetation cover);*
- *Proactive management in accordance with the policies provided in an existing Conservation Management Plan or Strategy;*
- *Present and interpret the values of the place / item and engage the relevant stakeholders and the public in the issues and threats caused by climate change;*
- *Documentation of heritage values will increasingly be part of heritage practice as places are lost, interpret and record items with the help of modern technology such as virtual reality or digital recording techniques in order to convey them to future generations;*

⁵ ICOMOS, Climate Change and Heritage Working Group, 2019. *The Future of Our Pasts: Engaging Cultural Heritage in Climate Action – Outline of Climate Change and Cultural Heritage*, July 1, 2019. Paris: ICOMOS

- *Carry out a Life Cycle Assessment of built heritage items in your care in order to understand the carbon footprint of the resources you manage;*
- *Practice social inclusion, stakeholder consultation and public participation in the event of any proposed change to cultural heritage items that are in your care; and*
- *Intangible skills and techniques that support climate change action should be embraced, while some traditions contrary to climate action may need to be modified.*

In terms of sustainability, historic buildings in particular can perform far better in comparison to many of their modern counterparts that are often proposed to replace the old. Not only is the embodied energy in historic structures lost through demolition and replacement but many historic structures have a high thermal mass, keeping them warmer in winter and cooler in summer, making energy-intensive air-conditioning less necessary, provided that the natural ventilation systems are functional and unobstructed.

The energy efficiency of historic structures can be increased sympathetically by continuous maintenance, draught-proofing, improvement of insulation or reinstatement of original details such as external shade systems. Historic gardens and landscapes associated with cultural heritage items are further able to mitigate some of the climate change effects.

5.10 Statutory Controls

The place is covered by various statutory and other legal controls, which are set out below.

5.10.1 Woollahra Local Environmental Plan 2014

Woollahra Council is the consent authority for works or development at Kincoppal-Rose Bay.

Kincoppal Rose Bay School of the Sacred Heart, including buildings and their interiors, fencing and grounds, has been identified as an item of local heritage significance on the Woollahra Local Environmental Plan (LEP) 2014, Schedule 5, Item I396. An item in the vicinity of the site, that is associated with the above, is the *Group of remains of wharf, baths and waterfront relics, including former Tivoli Pier and former Thorne's (or Claremont) Wharf* is separately listed as Item I56 on the Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005.

Kincoppal-Rose Bay School of the Sacred Heart is zoned as *SP2 Infrastructure – Educational Establishment* in the Woollahra Local Environmental Plan 2014. The adjacent Hermit Foreshore Walk to the west is zoned *E1 – National Parks and Nature Reserves*.

The Woollahra LEP 2014 provides the legal framework by which development decisions are made by the Council and requires owners of heritage items to seek development approval from the Council for any proposed works. Under Clause 5.10 (2), development consent is required for any of the following actions:

- 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,
- 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,
- 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,
- disturbing or excavating an Aboriginal place of heritage significance,
- 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,
- 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.

Applications for development will need to be accompanied by a Heritage Impact Statement (HIS), which assesses the extent to which the carrying out of the proposed development would affect the heritage significance of the heritage item or the conservation area concerned. Depending on the extent of change proposed, and given the assessed State level of significance of Kincoppal-Rose Bay, it is likely that Council may require a copy of this Conservation Management Plan to be submitted as part of any development application.

Woollahra Development Control Plan (DCP) 2015

The Woollahra DCP 2015 provides the information, guidelines and controls that assist applicants in meeting the legal requirements of the LEP objectives and provisions. Kincoppal-Rose Bay is located within the Vaucluse West General Residential Precinct and zoned as an Educational Establishment F2. With regard to heritage, the DCP states:

Established schools are a source of cultural and heritage significance. Woollahra LEP 2014 lists a number of schools as containing heritage items, and several are located within heritage conservation areas. As part of a development application relating to, or in the vicinity of, a heritage item the Council may require the submission of a heritage impact statement or conservation management plan or both.

The Clause F2.4 Heritage Conservation of the DCP identifies objectives and provisions for development affecting heritage items in educational establishments.

F2.4 Heritage conservation			
Objectives		Controls	
O1	To protect buildings, fences, works, relics, or places of heritage significance which form part of, or which are in the vicinity of an educational establishment.	C1	The location and design of development does not detract from a heritage item.
		C2	Siting of new development: <ul style="list-style-type: none">a) when viewed from the public domain—preserves existing views to and from the heritage item.b) when viewed from surrounding residences—enables a sharing of views to and from the heritage item.
		C3	Fences that have heritage significance are conserved. Development in the vicinity of these fences responds to the heritage significance with a sympathetic design and finish.
O2	To ensure that new development is sympathetic to the heritage significance of heritage items and, where applicable, is sensitive to the streetscape qualities of heritage conservation areas.	C4	Development responds sympathetically to the heritage significance of items and heritage conservation areas in terms of architectural style and design, colours, materials, proportions and scale.

Kincoppal-Rose Bay is specifically mentioned under Clause F2.7 Planting, fencing and hard surfaces of the DCP:

F2.7 Planting, fencing and hard surfaces			
Objectives		Controls	
O1	To conserve existing landscaping which contributes to the streetscape.	C1	Significant trees on the site are retained.
		C2	Development does not damage significant trees located on land adjoining the site.
O2	To promote a high standard of landscape design.	C3	Landscaping provides shade for play, screening of buildings, an improved microclimate, soil stabilisation, and visual quality.
		C4	The landscape design is coordinated with, or has suitable regard to: <ul style="list-style-type: none">a) the local streetscape;b) site conditions;c) on-site building design and open spaces; andd) type, scale and location of adjoining development.
		C5	Existing vegetated areas which contribute to the public realm are retained. These areas include, but are not limited to: <ul style="list-style-type: none">a) Kincoppal (foreshore bush land);b) Vaucluse Public School (open space adjacent to Cambridge Avenue); andc) Glenmore Public School (vegetated strip adjacent to Glenmore Road).
		C6	Planting or fencing does not block significant views or open spaces from adjacent public domain or private property.
O3	To encourage planting and fencing which enables open spaces and existing vistas and views to contribute to the public domain.	C7	At least 50% of fencing is open to facilitate views and vistas of open spaces from the public domain.
		C8	Refer to Section F2.4 Heritage conservation above.
O4	To conserve fences and gates that have heritage significance.		

Policy 10.1.1

This Conservation Management Plan should be referred to Woollahra Council as part of any application for change or development, and should be accompanied by a Heritage Impact Statement, which assesses the particular proposal.

5.10.2 Heritage Act 1977 (NSW)

State Heritage Register

The place has been identified as having significance at a State level and it is the recommendation of this CMP that it be nominated for listing on the State Heritage Register (SHR). Anyone can nominate a place or object on the State Heritage Register, and a copy of this CMP should be provided as part of, and in support of, the nomination application. Listing on the SHR has statutory obligations, which are discussed below.

Policy 10.2.1 – SHR Application

As soon as practicable after the finalisation of this Conservation Management Plan, a copy of this CMP should be forwarded to the NSW Heritage Division as part of an application to list Kincoppal-Rose Bay School of the Sacred Heart on the State Heritage Register.

Approval Processes

An item that is listed on the SHR means that its significance is at State level. Any major works proposed for SHR items, therefore, need to be assessed and approved by the NSW Heritage Council to ensure that the item's significance will not be adversely affected.

Listing on the SHR also means that the Heritage Council becomes the joint consent authority with the Woollahra Council for proposals for changes that may affect the significance of Kincoppal-Rose Bay. This process is known as Integrated Development Assessment (IDA). IDA applications for Kincoppal-Rose Bay would be lodged with Woollahra Council in a similar manner to normal development applications. Woollahra Council then refers the application to the NSW Heritage Council. Following completion of the IDA process, an application will need to be submitted to the Heritage Council to undertake the actual works, as required by section 60 of the *NSW Heritage Act 1977*.

This Conservation Management Plan should be included in any applications for approval under the *Heritage Act*, for the purpose of providing information to assist in the assessment of the application.

If the Heritage Council endorses a Conservation Management Plan for Kincoppal-Rose Bay and the owner prepares proposals that are in line with the endorsed CMP, approval by the Heritage Council of those proposals would be likely; however, formal approval under section 60 of the *Heritage Act* would still be required.

Under Section 57(1) of the *Heritage Act*, the following activities require application to the Heritage Council:

- *demolish the building or work,*
- *damage or despoil the place, precinct or land, or any part of the place, precinct or land,*
- *move, damage or destroy the relic or moveable object,*
- *excavate any land for the purpose of exposing or moving the relic,*
- *carry out any development in relation to the land on which the*

building, work or relic is situated, the land that comprises the place, or land within the precinct,

- *alter the building, work, relic or moveable object,*
- *display any notice or advertisement on the place, building, work, relic, moveable object or land, or in the precinct,*
- *damage or destroy any tree or other vegetation on or remove any tree or other vegetation from the place, precinct or land.*

The Minister, on the recommendation of the Heritage Council, may, by order published in the Gazette, grant an exemption from Section 57(1). If an exemption is granted, then the DA would not be integrated and would not need to follow the IDA provisions. In this case, therefore, a Section 60 application would not be required.

Regardless of whether the place is on the SHR or not, all archaeological deposits are subject to the *Heritage Act* and must be managed and dealt with in accordance with its provisions. Refer also to *Standard Exemption No. 4* below and Section 5.12 (Historical Archaeology).

Standard Exemptions

The *Heritage Act* allows the Minister, on the recommendation of the Heritage Council, to grant exemptions for certain activities which would otherwise require approval under the *Heritage Act*.

These standard exemptions are listed and summarised below. However, refer the Heritage Office's '*Standard Exemptions for Works Requiring Heritage Council Approval*' (2009 edition) for complete details.

The following Standard Exemptions do not apply to anything affecting relics, items or sites of heritage significance to Aboriginal people or which affect traditional access by Aboriginal people.

Standard Exemption 1: Maintenance and Cleaning

Maintenance of an item to retain its condition or operation without the removal of or damage to the existing fabric or the introduction of new materials. Where these conditions are satisfied, no notice to the Heritage Office is required.

Cleaning including the removal of surface deposits, organic growths or graffiti by the use of low-pressure water (less than 100 psi at the surface being cleaned) and neutral detergents and mild brushing and scrubbing. Where these conditions are satisfied, no notice to the Heritage Office is required.

Standard Exemption 2: Repairs

The replacement of services such as cabling, plumbing, wiring and fire services that uses existing service routes, cavities or voids or replaces existing surface mounted services and does not involve damage to or the removal of significant fabric. Where these conditions are satisfied, no notice to the Heritage Office is required.

Repair (such as refixing and patching) or the replacement of missing, damaged or deteriorated fabric that is beyond further maintenance, which matches the existing fabric in appearance, material and method of affixing and does not involve damage to or the removal of significant fabric. Where these conditions are satisfied, no notice to the Heritage Office is required.

Standard Exemption 3: Painting

Repainting previously painted surfaces where this does not involve disturbance or removal of significant earlier layers and employs the same colour scheme and appropriate paint type for the substrate. Where repainting employs a different colour scheme and paint type from an earlier scheme, notice to the Heritage Office is required. Painting of surfaces that were previously unpainted is not exempt from approval under this standard exemption.

Standard Exemption 4: Excavation

Excavation or disturbance of land where an archaeological assessment, zoning plan or management plan has been prepared in accordance with the Heritage Council of NSW's guidelines, which indicates that any relics in the land are unlikely to have State or local significance or where the excavation will only have a minor impact on archaeological relics or where excavation involves only the removal of unstratified fill. A statement to and notification from the Heritage Office are nevertheless required. Where substantial intact archaeological relics of State or local significance, not identified in the archaeological assessment or statement by this exemption, are unexpectedly discovered during excavation, work must cease in the affected area and the Heritage Office notified in accordance with section 146 of the Act.

Standard Exemption 5: Restoration

Restoration of an item by returning significant fabric to a known earlier location without the introduction of new material (except for fixings) to reveal a known earlier configuration by removing accretions or reassembling existing components which does not adversely affect the heritage significance of the item. A statement to and notification from the Heritage Office are nevertheless required.

Standard Exemption 6: Development endorsed by the Heritage Council or Director-General

Minor development specifically identified as exempt development by a conservation policy or strategy within a conservation management plan endorsed by the Heritage Council or conservation management strategy endorsed by the Director-General. Where these conditions are satisfied, no notice to the Heritage Office is required. Development that is consistent with a conservation policy or strategy within a conservation management plan or conservation management strategy but not specifically identified as exempt development therewith, is not exempt from approval under this standard exemption.

Standard Exemption 7: Minor activities with no adverse impact on heritage significance

A statement to and notification from the Heritage Office are nevertheless required.

Standard Exemption 8: Non-significant Fabric

The alteration of a building involving the construction or installation of new fabric or services or the removal of building fabric which will not adversely affect the item's significance. A statement to and notification from the Heritage Office are nevertheless required.

Standard Exemption 9: Change of Use

Change of use or its curtilage or the commencement of an additional or temporary use that does not involve the alteration of the fabric, layout or setting of the item, or the use does not involve the cessation of the primary use for which the building was erected, a later significant use or the loss of significant associations. A statement to and notification from the Heritage Office are nevertheless required.

Standard Exemption 10: New Buildings

Subdivision or alteration to new buildings constructed since the item’s listing on the State Heritage Register or the gazettal of an interim heritage order. Where these conditions are satisfied, no notice to the Heritage Office is required. Subdivision of the curtilage of the exterior of a building would still require approval.

Standard Exemption 11: Temporary Structures

The erection of temporary structures (with specified time restrictions for their use and removal) and where they have no adverse impact on significant fabric including views of and from heritage items. A statement to and notification from the Heritage Office are nevertheless required.

Standard Exemption 12: Landscape Maintenance

Landscape maintenance without damage or major alterations to layout, contours, plant species or other significant landscape features. Where these conditions are satisfied, no notice to the Heritage Office is required.

Standard Exemption 13: Signage

Temporary signage or interpretation signage or signage associated with a building’s use (all with specified conditions) which does not adversely affect the heritage significance of the item or place. A statement to and notification from the Heritage Office are nevertheless required. Note, however, this standard exemption does not affect the requirements for consent by Woollahra Council or the need to satisfy any signage policies which may have been adopted by them.

Standard Exemption 14: Burial Sites and Cemeteries

The creation of a new grave, the erection of monuments or grave markers in a place of consistent character (including materials, size and form) which will not be in conflict with the character of the place, or an excavation or disturbance of land for the purpose of carrying out conservation or repair of monuments or grave markers – provided that there will be no disturbance to human remains, to relics in the form of grave goods, associated landscape features or to a place of Aboriginal heritage significance. This exemption does not apply to the erection of above ground chambers, columbaria or vaults, or the designation of additional areas to be used as a burial place. A statement to and notification from the Heritage Office are nevertheless required.

Standard Exemption 15: Compliance with Minimum Standards and Orders

Compliance with minimum standards and orders relating to weather protection, fire prevention and protection, security and essential maintenance and repair to prevent serious or irreparable

damage. Where these conditions are satisfied, no notice to the Heritage Office is required.

Standard Exemption 16: Safety and Security

Development or erection of temporary or emergency security measures to prevent unauthorised access or to secure public safety, which does not adversely affect the heritage significance of the item or place. Submission of a structural engineer’s certificate to the Heritage Office is required.

Standard Exemption 17: Movable Heritage Items

Temporary relocation of movable heritage items to ensure their safety, maintenance and preservation, conservation or exhibition, ensure health or safety, the need for a controlled environment for those items, or to protect the place. A statement to and notification from the Heritage Office are nevertheless required.

Anything done pursuant to the Standard Exemptions must be specified, supervised and carried out by people with knowledge, skills and experience appropriate to the work.

Policy 10.2.2 – Compliance with CMP

Following listing on the State Heritage Register, all works to the place, whether they fall within the Heritage Council’s standard exemptions or not, should retain and respect the cultural significance of the place and in accordance with the findings and policies in this CMP.

Site-specific Exemptions

The Conservation Management Plan acts as a basis for the development of site-specific exemptions. If the owners of Kincoppal-Rose Bay intend to develop site-specific exemptions, this must initially be discussed with the NSW Heritage Division.

Site-specific exemptions can only be approved by the Minister of Planning on the recommendation of the NSW Heritage Council.

Minimum Standards

Owners of State Heritage Register items are required to achieve minimum standards of maintenance and repair. These are minimum standards to ensure that heritage significance is maintained. The standards are set out in a Regulation, and they relate to:

- weatherproofing;
- fire protection;
- security; and
- essential maintenance

5.10.3 NSW National Parks and Wildlife Act

Aboriginal cultural heritage is managed in NSW in accordance with the NSW National Parks and Wildlife Act 1974 (NPW Act), which provides legislative protection for Aboriginal ‘objects’ and ‘places’.

While there are no registered Aboriginal sites currently located within the study area, this does not mean that sites do not have the potential to be present, but is rather a reflection of the absence of an Aboriginal archaeological survey and test excavation within the study area to date.

5.10.4 Compliance with the Building Code of Australia (BCA)

The *Building Code of Australia* (BCA) (1996) is the principal document guiding all construction work in Australia. Under the Local Government (Approvals) Regulation 1993, the consent authority (Woollahra Council) has the discretionary power to require that an existing building comply with current building standards, as a condition of approval of proposed works to the existing building. The BCA provisions regarding fire safety, access and egress, and services and equipment, are the most critical issues for the public use of the place.

Any strategies or solutions to make the place comply with the BCA requirements should be governed by the cultural significance of the place. Where necessary, alternative solutions and compromises should always be pursued so that the intent of the code is met without adversely impacting on culturally significant fabric.

Where other or further BCA matters arise, professional assessment and advice should be obtained.

Policy 10.4.1 – BCA compliance

Any strategies or solutions to make the place comply with the BCA requirements should be governed by the cultural significance of the place. Where necessary, alternative solutions and compromises should always be pursued so that the intent of the code is met without adversely impacting on culturally significant values, spaces or fabric.

5.11 Non-Statutory Controls

Listing on heritage registers is generally regarded as an indication of a place’s heritage or cultural significance. Where such listings have statutory obligations, they have been discussed in the previous section, Section 5.10 (Statutory Controls).

5.11.1 National Trust of Australia (New South Wales)

‘Kincoppal’ was classified by the National Trust of Australia (New South Wales) in 1976.

The Statement of Significance is given as:

Rose Bay Convent commands a magnificent site on Sydney Harbour and the building and grounds form one of its most

important focal points. The building is of Hunt's most successful designs showing his skill in massing and handling a nutrient (sic) of different shapes and spaces. As the site is part of an earlier building and part of the original Wentworth grant it has historic associations with the development of Vacluse and with the development of Catholic girls' education in Sydney.

Further to its individual listing, the school complex is located within the National Trust of Australia (NSW) Sydney Harbour Landscape Conservation Area.

While the National Trust is a non-statutory body, its listings are highly regarded by community groups and local government authorities. It is certain that the National Trust will be asked to comment on any development at the place, and their comments and recommendations will need to be addressed.

The Trust does not advocate rigid and unnecessarily restrictive development controls with regard to listed items or places, but recommends that their significance as part of the national, state or local heritage should be conserved through controls that allow where necessary, for new and compatible development and associated works which respect the character of the place or item through enhancement rather than conflict.

Policy 11.1.1 – National Trust

As soon as practicable after the finalisation of this Conservation Management Plan, a copy of Section 3.9 (State Heritage Register Criteria) and Section 4 (Statement of Cultural Significance) should be forwarded to the National Trust of Australia (NSW) to amend and update its classification.

5.11.2 Register of the National Estate

Kincoppal Rose Bay School of the Sacred Heart was entered on the Register of the National Estate (RNE) on 21 October 1980 as 'Catholic Convent of the Sacred Heart'.

The Register of the National Estate (RNE) was a statutory register established under the *Australian Heritage Commission Act 1975*. The Act has now been repealed and from 19 February 2007 the RNE was frozen, meaning that no places can be added or removed. On 19 February 2012 all references to the RNE were removed from the *Environment Protection and Biodiversity Conservation Act* and the *Australian Heritage Council Act 2003*. The RNE is now maintained on a non-statutory basis as a publicly available archive and educational resource. The RNE Statement of Significance was taken from the National Trust Listing and reads the same as above.

5.12 Historical Archaeology

A relic is defined in the *NSW Heritage Act 1977* as being a "deposit, object or material evidence, not relating to an Aboriginal settlement, which is more than 50 years old."

Where proposed development to places that are not listed on the State Heritage Register involves excavation with the potential to expose, move, damage or destroy a relic, an excavation permit is required under section 140 of the *Heritage Act*, unless the proposed work falls under the Schedule of Archaeological Exceptions, granted in February 2000 and Additional Exceptions granted in July 2005 and revised in September 2008. For excavation or disturbance of land that is minor in nature, and will have only minor impact on archaeological relics, notification of an exception is still required to the Director of the Heritage Division under Section 139 of the *Heritage Act*.

Where proposed development to State Heritage Register sites involves excavation with the potential to expose, move, damage or destroy a relic, an excavation permit is required from the Heritage Council under Section 60 of the *Heritage Act* unless the proposed work satisfies *Standard Exemption No. 4: Excavation*.

Irrespective of the approval process, Section 146 of the *Heritage Act* also requires owners to notify the Heritage Council in the instance that a relic has been uncovered.

Any excavation with the potential to affect Aboriginal objects must be referred to the Department of Environment and Conservation.

As an archaeological resource, Kincoppal-Rose Bay has a long history of European occupation, and many of the earliest buildings remain, albeit added to or extended. Nonetheless the site has archaeological potential to contain evidence of the earliest building Claremont, constructed in 1851, as well as smaller outbuildings, such as garden or ancillary structures.

Policy 12.1 - Archaeology

Any evidence of removed structures beneath the existing structures should be retained in situ. Archaeological remains should preferably not be exposed or removed from the site.

Policy 12.2 – Investigation and recording

Investigation and recording should be undertaken by a qualified archaeologist in areas where the survival of evidence is under threat, about to be lost, made inaccessible or about to be covered.

Policy 12.3 – Archaeology permits

Where work or development is proposed which may involve disturbance of sub-surface fabric, relevant permits should be obtained before the commencement of work. An archaeological assessment must be prepared by a qualified historical archaeologist in accordance with Guidelines published by the Heritage Council prior to further archaeological investigations. As a minimum, an archaeological watching brief or monitoring program may need to be undertaken.

Policy 12.4 – New evidence

A log must be kept of all new evidence found during works, and decisions arising from it added to the existing archive on the place or incorporated into a report or addendum to this Conservation Management Plan, as appropriate.

Policy 12.5 – Interpretation of archaeology

Heritage interpretation of any historical archaeological relics and resources recovered during archaeological investigation should be integrated into the planning for any future development for the site.

5.13 Aboriginal Cultural Heritage

The Aboriginal archaeological potential of the site has been assessed in *Aboriginal Cultural Heritage Assessment Report, Detailed and Concept Development, Kincoppal-Rose Bay School, 1a and 2 Vacluse Road*, prepared by Coast History & Heritage, October 2019. The eastern campus has been identified as having no Aboriginal archaeological potential, as this area has been cut down, and into, bedrock. The entire western part of the study area however, except for areas that have undergone deep excavation for major buildings, has been identified as having low to moderate Aboriginal archaeological sensitivity. A rock shelter to the north of Sheldon House, has also been identified as a site for potential archaeological deposits. As such, the site is subject to the provisions of the *NSW National Parks and Wildlife Act*.

The following policy documents have been developed to provide consistency and adherence to the *National Parks and Wildlife Act*:

- *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW.*
- *Guide to Investigating, assessing and reporting on Aboriginal Cultural Heritage in NSW.*
- *Code of Practice for the Archaeological Investigation of Aboriginal Objects in New South Wales.*
- *Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010.*
- *Aboriginal Heritage Impact Permits, a Guide for Applicants.*

Policy 13.1 – Compliance

The western campus of Kincoppal-Rose Bay has low to moderate potential for Aboriginal archaeological deposits to be present. As such, any development on this portion of the site must be managed in accordance with the provisions of the NSW National Parks and Wildlife Act and relevant statutory guidelines.

Policy 13.2 – Interpretation
Interpretation of Aboriginal cultural significance should be integrated into any proposals for new development at the site. Resources for Aboriginal heritage interpretation could include Aboriginal social and cultural heritage values (to be developed in consultation with the Aboriginal community), the results and artefacts etc. of any future archaeological investigations, historical research and background as presented earlier in this CMP and the above referenced Aboriginal Cultural Heritage Assessment Report.

Policy 13.3 – Review of Policies
The results of any future Aboriginal archaeological investigation at the site should be used to further develop and improve the conservation policies cited in this document.

5.14 Moveable Heritage & Related Collections

The NSW Heritage Council’s Movable Heritage Principles, 2000 emphasise the importance of documenting and conserving significant moveable heritage associated with cultural heritage places. ‘Moveable heritage’ is a term used to define any natural or manufactured object or collection of heritage significance.

Movable heritage is an integral part of the significance of heritage places. It can also belong to cultural groups, communities or regions of New South Wales, and like other types of heritage, it provides historical information about people’s experiences and ways of life. It also helps us to learn about people who may have been left out of written historical accounts, including women and migrant communities. It does not include archaeological relics found underground.

The Moveable Heritage Principles encourage retention of moveable heritage items in context as first conservation preference.

A full inventory of moveable heritage items associated with Kincoppal-Rose Bay has not been undertaken during the preparation of this CMP. During the inspections, several pieces of furniture and moveable heritage items were observed, and have been identified in Section 2.3.5. Primarily these range from the documentary resources located within archival repositories, to the various items of furniture, furnishings, fixtures and fittings located around the campus, and in particular within the Chapel. Other moveable heritage items include the various memorials, plaques, statues and art. These resources contribute to the understanding of the place, and are associated with the social history of the place, alumnae and religious ceremony.

Generally speaking the moveable heritage items can be grouped into four distinct groups as follows:

Documentary material	These items are located across a number of repositories, including the Provincial Archives, School Archives and Council Archives, and include letters (including letters between Mother Vercruysse and Hunt), magazines, school registers, photographs, and architectural plans. It is likely that former students, teachers and families associated with the school may hold a number of personal items (such as photographs) which would also contribute to the historical narrative of the place.
The French connection	The collection of furniture from France and Europe are physical reminders of the origins of the Society, and the strong spiritual and familial ties with the motherhouse during the earliest years of the foundation. These items include Mother Vercruysse’s oak altar (a gift of her family); those items relocated to Australia after the closure of the order in France, such as the Puget et Fils organ, the oak furnishings of the chapel (pulpit, stalls and confessional), and the Lepaute clock; as well as the painting Mater of Admirabilis (a gift of the Children of Mary of Roehampton in 1882).
Horbury Hunt designed	Elements specifically designed by Horbury Hunt include the main altar located within the Chapel. Other items, such as a five-light window in the chapel, the chapel bell tower, and a Celtic cross within the cemetery, were designed as commemorative pieces to Mother Vercruysse, perhaps providing an indication of his esteem for her.
Philanthropic / Benefactor	These items include statuary and memorials, artworks, specific items of furniture, decorative building elements such as the stained glass windows and the Stations of the Cross within the Chapel, as well as larger buildings or structures themselves, such as the former Sheldon Pool. Most often these items were donated or created by the religious, students or their families associated with the convent and school.

Policy 14.1 – Moveable heritage inventory and management strategy
An inventory of the moveable heritage items at Kincoppal Rose Bay should be prepared so that decisions can be made with respect to their necessary relocation, conservation, management, re-use and appropriate interpretation. The inventory should record the description, function, location, provenance, significance and conservation requirements, including appropriate means of protection and storage. This moveable heritage inventory and management strategy should be prepared by an experienced specialist familiar with ecclesial architecture generally and the history and significance of Kincoppal-Rose Bay in particular.

Policy 14.2 – Oral histories
Where possible consider undertaking detailed oral histories, using historic photographs as a guide, to identify the provenance, use and former location of moveable heritage items.

Policy 14.3 – Historic photographs
Where possible, good digital scans of the historic photographs of Kincoppal-Rose Bay housed on site or in private collections, should be made as a means of ensuring the information contained in the collection is secure in the case of fire damage or other loss. Digital copies should be lodged with the State Library of NSW.

Policy 14.4 – Philanthropic record
Where possible, consider undertaking further research to establish the extent and provenance of philanthropic / benefactor gifts from individuals and groups associated with the Society and School. Modern philanthropic gifts may also include naming and recognition of spaces and bursaries. A record of the provenance of these should be kept as part of documenting the continuous history of the place and its associated people.

Policy 14.5 – Exhibition or interpretive display
Consider ways in which to display the moveable heritage collection as a means of promoting and disseminating its significance. Decorative items and artworks in particular, could form the basis of an exhibition or interpretative display on site.

5.15 Documents & Records

Kincoppal-Rose Bay is the subject of a number of written and pictorial records dating back to its earliest construction. Some of these records are located within government depositories, such as the National Library of Australia, the NSW State Library and NSW State Archives, with the majority of documents held at the Provincial and School Archives, located in the Villa.

It is noted that both the Provincial and School Archives employ a part-time archivist to manage the collections. While located within the same building, the collections are largely separate entities.

Given the State significance of the place, the creation of a single, cohesive inventory of research material would aid future research into, and dissemination of, the historic importance of the complex.

Policy 15.1 – Inventory of documents and records
A single, cohesive inventory of the available documents, graphics, images and records relating to the historic construction and use of Kincoppal-Rose Bay should be prepared, including details regarding their location and, where possible, access and copyright.
The inventory should include a review of the condition of any original images or records held by the Provincial and School Archives, and make recommendations as to their ongoing conservation and storage.

5.16 Memorials, Statues & Plaques

Throughout the site, including within its buildings and grounds are a number of memorials, statues and plaques that commemorate key events and persons associated with the site. While a full record of these has not been undertaken during the preparation of this CMP, these can be roughly categorised into the following groups:

Memorial items

- The Memorial Celtic Cross designed by Horbury Hunt in the cemetery;
- The Jubilee Gates;
- Memorial stained glass – refer to Appendix B Chapel Stained Glass Windows.

Memorial trees

- Sister Philomene Tiernan rscj memorial tree, including plaque on the Noviceship Lawn.

Statues

- Main Building gable statues of the Sacred Heart and Our Lady;
- Statues of Mary and Joseph and canopies in the chapel;
- Statue of Our Lady in Chapel Square;
- the Grotto, statue of Our Lady of Lourdes and “reliquary in the form of a rock”
- the Memorial Crucifix including plaque erected for Mrs Barbara Regan (born Porter);
- Sacred Heart Sculpture including plaque;
- bronze statue of St Madeleine Sophie Barat in Chapel Square;
- Vaucluse Road Tunnel / Underpass statue;
- Jesus on a cross statue in the cemetery.

Plaques

- Terracotta tablet in the hand of Horbury Hunt indicating the foundation date of the Chapel (located to the rear face of the high altar);
- Memorial plaque for the eastern five-light stained glass windows to the Chapel;
- Plaque indicating the provenance of the moveable heritage items inside the Stranger’s Chapel (also known as the Chapel of St Madeleine Sophie);
- Plaque to the School’s foundresses at the entrance to the chapel;
- Original Kincoppal School plaque adjacent the Kincoppal Gates;
- Claremont Cottage plaque.

The various memorials, statues and plaques contribute to the aesthetic character of the site, as well as provide physical evidence of the historic association of particular individuals with the site. In addition to the plaques identified above, there are numerous smaller plaques identifying the provenance of particular elements and spaces, such as the small brass plaque identifying the donors for the timber screen adjacent the main entry to the Main School building, or the plaque within the attic of Claremont identifying when it was converted for accommodation. Most recently a brass plaque has been installed to identify ‘Chapel Square’. A full inventory of such items has not been prepared as part of this CMP.

The significance of the key memorials and statues at Kincoppal-Rose Bay has been identified in this CMP, and are considered to be of exceptional to high significance (Refer to Section 3.10.) Although not separately identified and assessed, the historic plaques identified above would range from exceptional to moderate significance. The materiality of the historic memorials and plaques, including marble, stone, painted lettering and brass or copper, have specific conservation requirements.

Policy 16.1 – Inventory of plaques, memorials and statues

A full inventory and assessment of the various memorials, plaques and statues located in and around Kincoppal-Rose Bay School of the Sacred Heart should be prepared. The inventory should include an analysis of their significance and condition.

Policy 16.2 – Conserve plaques, memorials and statues

Historic memorials, plaques and statues at Kincoppal-Rose Bay School of the Sacred Heart should be retained and conserved in accordance with their assessed significance. Memorials considered to be of exceptional or high significance should be retained in their existing location. Memorials of lesser significance could be considered for relocation or removal provided an archival photographic recording is undertaken beforehand.

Policy 16.3 – Fixing memorials and plaques

There should preferably be no new memorials or plaques fixed to significant fabric in the historic buildings and structures. Specialist advice should be sought in regard to locating and fixing new or relocated memorials and monuments within Kincoppal-Rose Bay School of the Sacred Heart complex and its setting.

5.17 Public Access & Interpretation

According to the *Burra Charter*, “Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented” (Article 24.1) and “The *cultural significance* of many places is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate” (Article 25).

There is an opportunity to explain, by the use of a variety of interpretation methods, what the place was, how it came to be and why it is significant. Through interpretation, there are also opportunities for the re-imagining of the place.

If the people involved with the place (including management and users of the site) are made aware of its importance, they may be encouraged to feel a greater sense of responsibility for its conservation.

Existing interpretation

Currently there are few introduced interpretive elements on the site. Located within the grounds are a number of signs that provide historical information, such as the ‘Heritage Path,’ and ‘Little Stone Bridge’, and framed copies of historic architectural plans and drawings and adjacent to the Boardroom (South Wing) and at the entrance to the Hughes Centre. Other signage and the naming of spaces such as the Philomene Tiernan RSCJ Learning Centre located around the site commemorate the opening of a dedicated space or significant people associated with the place.

Information on the history and significance of the site is conveyed on the website for Kincoppal-Rose Bay, as well as in a weekly segment on their Facebook and Instagram pages, and in the school’s magazine ‘*Open Gate*’. The reception waiting area has a number of books and publications on the history of the site available for reading. Generally this web-based interpretation is directed towards both past and present students, teachers and staff, and not to the broader public.

Through interpretation, there are opportunities for a re-imagining of the place, although use of interpretation material should ideally be seen as an enhancement of the user’s experience and appreciation of the place. It is not intended that any of the spaces on site or in the buildings be set aside solely for interpretation or museum type uses. Any interpretation should form a backdrop to, or be part of an active and viable use and should enhance rather than hinder the visitor / user experience.

Policy 17.1 – Interpretation Plan

An Interpretation Plan should be prepared and implemented in order to achieve these objectives. In order to avoid fragmenting the site or treating it in a piecemeal manner, there should be an integrated approach to interpretation across the whole site.

The Interpretation Plan should incorporate aspects of Aboriginal cultural heritage and archaeology, including Aboriginal social and cultural significance, and the results of any Aboriginal excavation undertaken within the site. See Policy 13.2 above.

The significance of the whole site including significant uses and associations, should be interpreted to the public and all those involved with its management, use and maintenance.

Policy 17.2 – Location of interpretation

Interpretation should form a backdrop to, or be part of an active and viable use and should enhance rather than hinder the visitor / user experience.

In situ interpretation should be located in areas, which are publicly accessible, as well as in other less accessible areas where this is appropriate.

Policy 17.3 – Interpretation material

Interpretation material may include booklets or pamphlets available at reception and could be specific to certain aspects of the site, such as various memorials, statues and plaques.

Existing plaques and memorials are discussed in Section 5.16. Any new plaques and signage should be kept to a minimum but be sufficient to provide clear and appropriate information and interpretation of the site. Their location should be carefully considered to respect the former use of the particular part of the site and their size should be scaled to fit comfortably and not dominate the site.

Policy 17.4 – New plaques and signage

Plaques, information panels and signage should be kept to a minimum but be sufficient to provide clear and appropriate information and interpretation of the site. Their location should be carefully considered to respect the former use of the particular part of the site and their size should be scaled to fit comfortably and not dominate the site.

As an education facility the school is closed to the broader public. The chapel, however, is available for hire for weddings for past and present students and staff, making this part of the site accessible to select members of the public.

There is the opportunity to provide access and interpretation of the place to the wider public through Open Days and the like, for example, during the annual Heritage Festival organised by the National Trust of Australia (NSW) or Sydney Open organised by Sydney Living Museums. This could be in the form of a guided tour visiting those spaces not normally open to the public.

Policy 17.5 – Enhance interpretation opportunities

Consider methods for the promotion of the significance of the place to the broader public, through involvement in local history programs coordinated by Woollahra Council or the Woollahra History and Heritage Society.

Policy 17.6 – Open days

As the opportunity arises, general access and / or guided tours should be provided as special Open Days or similar events to allow interpretation for and appreciation by the general public.

5.18 Naming and Recognition of Spaces / Philanthropy

Naming of places and spaces can convey significance and give a sense of the history and identity of the place. Appropriate naming can be essential to identify locations and establish recognition of a place and to maintain a sense of continuity of use and association. Commemorative and philanthropic naming is generally not encouraged for heritage items, unless they have been substantially altered or partially demolished, in which case naming should match the context and be sensitive to the existing names in order to not adversely affect the significance of the item.

It is not known whether Kincoppal-Rose Bay has in place any guidelines for the naming or renaming of spaces within the site. Any name that is suggested for a heritage item should be evaluated and assessed for their potential heritage impacts to the place in accordance with any existing guidelines and policies and should be subject to statutory approvals processes, equal to any physical change.

New naming opportunities at Kincoppal Rose Bay School of the Sacred Heart may include, but not be limited to:

Tangible assets – Buildings, physical spaces or equipment:

- new buildings;
- sections of existing buildings where the identification refers to an internal feature such as laboratories, lecture hall, class room, meeting room, recreational space;
- developed outdoor spaces such as new courtyards, playing fields, walkways, benches and trees;
- major equipment; and
- collections.

Intangible assets – Non-physical entities:

- research and teaching programs;
- scholarships & bursaries; and
- achievement awards.

Policy 18.1 – Retain traditional names

Naming and recognition of places and spaces can be an important means to interpret the heritage significance of the place and provide a sense of continuity of use and association. Traditional names for buildings and spaces should be retained.

Policy 18.2 – Renaming of elements and spaces that have been removed

Naming or renaming of elements / spaces could be considered where elements are removed or functions are no longer available and should take their cues from the historical uses and significance of the place. Any new name should be assessed to ensure potential heritage impacts are minimised.

Historic signs (eg ‘Sheldon Pool’) should be retained, where these enhance an understanding of the past use or structures on particular parts of the site.

Policy 18.3 – Where renaming is not appropriate

The naming and renaming of Claremont and Claremont Cottage, the Main School building, or the South Wing is not appropriate, although the naming of specific rooms or functions may be appropriate, provided it meets Policy 18.2 above. Naming of the internal spaces of the Chapel or the cemetery is not appropriate.

5.19 Management and Maintenance of the Place

5.19.1 Generally

In order to retain the significant attributes and values of Kincoppal-Rose Bay in the future, it is essential that all those involved with the management and maintenance of the place are made aware of its significance. Such knowledge will be required in order to make sound and appropriate decisions about any of its elements, spaces or fabric.

A strategy should be formulated and implemented for the management and maintenance of the place, based on sound conservation principles coupled with an understanding of the significance of the place.

Policy 19.1.1 – Ongoing management and maintenance strategy

In order to conserve the significant fabric of the place, a strategy for ongoing management and maintenance consistent with the policies in this CMP must be formulated, adopted and implemented.

Policy 19.1.2 – Refer to CMP

All persons involved with the management and maintenance of the place should be made familiar with the contents of this CMP to ensure that the intent of the policies is adhered to and the cultural significance of the place is retained. This is particularly important where any changes or works are proposed to the place.

A copy of this CMP report should be retained on site at all times for reference and use by all those involved with the management and maintenance of the place.

5.19.2 Heritage Management during Construction Work

Any proposed work on the significant elements of the Kincoppal-Rose Bay School of the Sacred Heart complex site should be documented and directed by a suitably qualified and experienced conservation architect. Such documentation should be based on the assessment of significance and policies contained in this CMP. Other suitably experienced specialists or experts may also be required to give advice as part of this process.

Policy 19.2.1 – Use specialist consultants

Competent direction and supervision should be maintained at all stages and any changes should be implemented by people with appropriate knowledge and skills. They should be made familiar with the history, significance and issues concerning the element to be worked on.

Policy 19.2.2 – Record decision making

Ensure that a record of the underlying methodology for each conservation or adaptive re-use project is maintained, including:

- *Documentation of the reasoning behind major decisions;*
- *Recording of any testing or additional research undertaken; and*
- *Archiving records appropriately.*

Policy 19.3.1 – Management responsibility

The management and maintenance of the place (buildings and site) as well as the implementation of this CMP should be a collaborative approach with shared responsibility between the Kincoppal-Rose Bay School of the Sacred Heart and the Sophia Education Ministries.

Any formal agreements between the Society and School, or delineation of management and maintenance responsibilities of the place should not involve subdivision of the site. This Conservation Management Plan should be included in any formal lease or management agreements between the two user groups.

Policy 19.3.2 – CMP compliance

Users of the place should be made aware of the issues relating to the continuing conservation and maintenance of the place. Compliance by all persons and bodies involved with the place with the policies of this CMP should be periodically checked.

Policy 20.2 – Accessibility of CMP

A copy of this report, as adopted by Kincoppal-Rose Bay School of the Sacred Heart and Sophia Education Ministries, should be placed in a permanent archive at Woollahra Council and be available for public inspection. A copy must also be kept on site and be available for inspection or reference. Copies could also be lodged with the NSW Heritage Division Library and State Library of NSW.

Policy 20.3 – Review of CMP

This conservation policy document should be reviewed immediately:

- *if the management structure of the place changes;*
- *if a major change of use is proposed for the place (other than those that fall within the constraints of this Conservation Management Plan);*
- *if new physical or documentary evidence changes the known significance of the place.*

Policy 20.4 – Retain all information on site

A hardcopy of this Conservation Management Plan including appendices must be stored on site and be made available at all times.

All reports and records, photographic or otherwise, relating to the place should be kept with the owners of the property or any future owner(s). This information must be handed to subsequent owners.

Policy 20.5 – Archival photography

The place should be fully recorded photographically for archival purposes before any intervention or works commence.

5.19.3 Management of the Place

The property and buildings are owned by Sophia Education Ministries, while the operation of the school is managed by the Kincoppal-Rose Bay School of the Sacred Heart. The property is no longer actively used as a convent and many of the Sisters have moved off site in recent years, although some remain in residence at Claremont Cottage. The Society also retains partial occupation of the Villa, which is used as archives.

The site is comprised of two different allotments sited on either side of Vaucluse Road. The western allotment containing the main Senior and Junior School buildings, grounds and gardens and the eastern allotment primarily being dedicated to sport and recreation and housing the Maureen Tudehope Centre and associated playing fields as well as Claremont Cottage. Although the complex is physically divided by Vaucluse Road, the group of buildings within their garden and landscape setting continues its long-standing use for educational purposes, and is able to demonstrate its history and evolution of the former Claremont estate to educational institution.

As such, a single precinct approach to the management of the place should continue, so as to avoid inappropriate development and / or use of part of the site that could impact on the significance of the place as a whole.

All proposed work on the significant elements of the place should be documented and directed by a suitably qualified and experienced conservation architect. Such documentation should be based on the assessed levels of significance and policies contained in this report. Suitably experienced conservation engineers may also be required to give advice as part of this process. Archaeologists may be required at various intervals if it is proposed to remove or cover up evidence of earlier structures or occupations.

5.20 Adoption, Implementation and Review

This Conservation Management Plan, its analysis and policy sections should be reviewed by Kincoppal-Rose Bay School of the Sacred Heart and Sophia Education Ministries for comment prior to being adopted.

The adopted report should then be used by Sophia Education Ministries and the School as a reference document in the consent authority's assessment of future applications for development or works.

As already discussed in Section 5.4 (Australia ICOMOS *Burra Charter*), the conservation of the place and implementation of the policies contained in this document should be at the direction of a qualified conservation consultant with the appropriate knowledge and skills.

If there is a substantial change in the management or proposed use of the place, which has not been covered by these policies, then the policy section should be reviewed.

It is important that the owners as well as all users and tenants understand and follow the philosophy of the continuing conservation of the place. Thus, each current and every new user / tenant must be made aware of this Conservation Management Plan. A copy of this report must be kept on site and be available for inspection or reference.

Policy 20.1 – Adoption of this CMP

This Conservation Management Plan, with its analysis and policy sections, should be adopted by Kincoppal-Rose Bay School of the Sacred Heart and Sophia Education Ministries, and used to guide all future works on the place including planning and development controls for the site. It should also be used as a basis to evaluate development applications, variations or exemptions to accepted statutory requirements or previously given rulings regarding any works to the place.

5.21 Further Research

During the preparation of this CMP a number of possible avenues of research have been identified that may enable a broader and more comprehensive understanding of the role and importance of Kincoppal-Rose Bay. While not an exhaustive list, possible additional avenues of research include:

- Role and importance of Kincoppal-Rose Bay in the historic development of Vaucluse and Rose Bay, Sydney and the colony of NSW, to give a more thorough understanding of its historical context;
- Provenance of the Lepaute clock to the Main School Building;
- Phases of landscaping design from the late nineteenth century and into the Inter War period;
- Design and development of Barat Burn in the context of Australian education design;
- Intangible aspects such as:
 - The design and evolution of the school's logo;
 - The design and evolution of the school's uniform;
 - The evolution and passing down of specific school traditions;
 - The evolution of extra-curricular activities, in particular for boarding students;
 - Celebration of specific spiritual and cultural events, such as Sacred Heart Day on 19th June; and
 - The oral histories passed down by staff, students and the Religious, past and present.

It is not anticipated that the studies identified above will uncover new information that will fundamentally alter the known significance of the place.

Policy 21.1 – Further research opportunities

If and when the opportunity arises, further research could be carried out on the following (list is not exhaustive):

- *The role and importance of Kincoppal-Rose Bay in the historic development of Vaucluse and Rose Bay, Sydney and the colony of NSW;*
- *Provenance of the Lepaute clock to the Main School Building;*
- *Phases of landscaping design from the late nineteenth century and into the Inter War period;*
- *Design and development of Barat Burn in the context of Australian education design;*
- *Intangible aspects of the significance of the site, such as*
 - *The design and evolution of the school's logo;*
 - *The design and evolution of the school's uniform;*
 - *The evolution and passing down of specific school traditions;*
 - *The evolution of extra-curricular activities, in particular for boarding students;*
 - *Celebration of specific spiritual and cultural events, such as Sacred Heart Day on 19th June; and*
 - *The oral histories passed down by staff, students and the Religious, past and present.*

Where applicable, opportunities to engage students in further research could be explored.

Policy 21.2 – Review of further information

Should earlier significant fabric or previously unknown evidence (not already covered by this Conservation Management Plan) relating to the place be uncovered, it should be recorded and added to the existing archive on the place or incorporated into a report or as an addendum to this Conservation Management Plan, as appropriate. The analysis and policy sections should also be revised or updated, if necessary.

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Woollahra Municipal Council

Appendix A - History of the Place

A.1 Claremont (1847-1882)

A.1.1 Summary

The oldest part of KRB today is Claremont, the stone villa completed in 1851 for merchant George Thorne (1810-1891). Thorne's Claremont stood within an estate of about 15 ½ acres that he had put together in stages from 1847 by buying allotments of the William Charles Wentworth's Vacluse land release of 1838 (Lots 81 and 82 in 1847, Lots 76, 77 and 78 in 1848, Lots 75 and 83 in 1850, while Lots 79 and 80 were purchased by Thorne in 1873 to enlarge it to about 17 acres). The architect of Claremont as completed in 1851 is not known.

In November 1879 Henry Arding Thomas purchased Claremont from Thorne, the sale comprised Lots 75-79 and Lots 81-83, being an area comprising about 17 acres. Thomas (1819-1884) was a retired grazier and he engaged architect John Horbury Hunt (1838-1904) to rebuild Claremont into the form leased by the Society of the Sacred Heart in 1882, and purchased by them in 1884.

A.1.2 Wentworth's Vacluse

KRB is located within the former Vacluse estate developed by William Charles Wentworth. Wentworth purchased the core of this estate in 1827 for the sum of 1,500 pounds from Captain John Piper, who had acquired it in 1822. The purchase included a dwelling named Vacluse House and 40 acres of land. The dwelling had been erected about 1803 for Sir Henry Browne Hayes (1762-1832). This colourful Irish nobleman had been transported to the colony in 1802 for the crime of kidnapping. It was Hayes who named the estate Vacluse after the Italian poet Petrarch (1304-1374) who resided at Fontaine-de-Vaucluse, a region east of Avignon in the south of France. The land had been granted to Thomas Laycock (80 acres in 1793), Robert Cardell (25 acres in 1795) and Francis McGlynn (40 acres, date not determined).

William Charles Wentworth (1790-1872) enjoyed a varied and productive life. He was one of the explorers that successfully crossed the Blue Mountains in 1813; he studied law in England and practiced in Sydney in the 1820s; he published 'The Australian' from 1824. However, his lasting achievements are considered the lifelong agitation for representative government, and the formation of the nation's first university (University of Sydney).

The cottage Wentworth purchased at Vacluse in 1827 was described as a 'genteel dwelling house containing 8 rooms' with outbuildings inclusive of a kitchen block and a dairy. During the 1830s Wentworth transformed the house into a colonial mansion and enlarged the property to 515 acres. The bulk of this land was 370 acres (149ha) that Wentworth had occupied for some years however the title to it was not sought until the late 1830s, and was officially granted to him in July 1838.

Wentworth's estate was favourably sited in having on the south and east an extensive frontage to Old South Head Road and on west and north the bays and beaches of Port Jackson. The estate was dissected by the new

government road to South Head, the New South Head Road, which was put through by 1832.

A.1.3 Wentworth's Vacluse subdivision

KRB is located within the 370 acres that Wentworth had sought title to in the mid 1830s, evidently for the purpose of selling. Around March 1838, some months prior to the issue of the grant in July, Wentworth engaged surveyor Peter Lewis Bemi (1800-1853) to subdivide the 370 acres to form 94 villa allotments of between two and six acres. Bemi marked each of the allotments with a batten and number.¹ KRB comprised originally Lots 75-79 and 81-83 situated at the extreme south-west corner of this subdivision.²

Wentworth engaged auctioneer Abraham Polack (1796-1873) to handle the sale, and the first sale was held on 9th July 1838. At that sale there were thirteen allotments bounded on their west side by Rose Bay and not one of these was sold, with only eleven allotments in the whole estate being disposed of (and these not being part of KRB).³

The Vacluse Estate sale of 1838 was the largest and second earliest (the earliest was Breakwell's grant, Tivoli, at Rose Bay in 1836) sale of land in private ownership fronting the southern shore of the harbour within today's Eastern Suburbs. The government had released the land on Darling Point for sale in 1833, and further west it had subdivided and sold Potts Point / Darlinghurst ('Woolloomooloo Hill') in the late 1820s. Between Darling Point and Wentworth's Vacluse was Daniel Cooper's land and it was not released for sale until the early 1850s and then in leasehold. Within Cooper's vast estate was the village of Double Bay that was a government subdivision of 1834. Beyond Wentworth's Vacluse was Watsons Bay and the bulk of the land there was not subdivided until the 1850s.

A.1.4 George Thorne's Claremont

The historical lay centre of KRB is Claremont, the house within the estate put together by merchant George Thorne in the late 1840s. In August 1847 Thorne purchased from William Charles Wentworth (and other interested parties)⁴ Lots 81 and 82 for 122 pounds, 15 shillings, 7 pence. These two allotments had been put up for sale in July 1840 as part of the 41 allotments then on offer,⁵ and sold in 1840 by Wentworth to Ranulph Dacre. Dacre (1797-1884) was a master mariner and merchant, and one of the leading merchants of Sydney at the time. However, Dacre became insolvent in 1842, and moved to New Zealand in 1844.⁶ Wentworth's conveyance to Dacre was unregistered, but Dacre used the property as collateral to raise a mortgage in 1843. The allotments were put up for sale in June 1847 by Dacre's official



Figure A.1: Sketch survey prepared in 1836 by the government surveyor responding to Wentworth's claim on 370 acres. The survey showed the old and new roads to South Head, Laycock's, Cardell's and McGlynn's grants, with Vacluse House being within McGlynn's 40 acres. Image reorientated for reproduction.. Source: State Archives NSW (SG's Sketch book 3 folio 35) Archives NSW (SG's Sketch book 3 folio 35)

assignee, then being described without any capital improvements.⁷ In September 1848 Wentworth conveyed Lots 76, 77 and 78 to Thorne for 82 pounds 16 shillings.⁸ In September 1850 Wentworth conveyed Lot 75 to Thorne for 70 pounds 10 shillings,⁹ and Lot 83 for 110 pounds 10 shillings.¹⁰ Lots 79 and 80 were conveyed to Thorne in 1873 as discussed below.

Collectively, these allotments comprised an area of about 15½ acres (17 acres after 1873), bounded on the west by absolute harbour frontage and the east by New South Head Road. Lots 75-78 were separated from the harbour frontage allotments by Vacluse Road (or Vacluse Lower Road). Thorne, in building his estate in this fragmented way, was unusual. Perhaps it can be accounted for either by the land being more fertile than elsewhere, or relatively level, or already cleared and receptive to cultivation. Certainly, by the 1847 survey¹¹ the huts shown suggest the land had been cleared for Wentworth.

Mid-way through the harbour fronting allotments was a bridle road, originally made by Captain John Piper who owned Vacluse between 1822 and 1827, originating at Rose Bay.¹² This road was reserved also and its route was basically parallel to that of Vacluse (Lower) Road, and presumably followed a ridge line closer to the harbour.

¹ 'Vacluse', Australian, 3/4/1838, p.4; Advertising, Sydney Herald, 2/7/1838, p.4

² Torrens Title Dealing 82750

³ Advertising, Australian, 29/1/1839, p.3

⁴ Old System Conveyance Book 13 No 662

⁵ Advertising, Sydney Morning Herald, 30/7/1840, p.3

⁶ Shineberg, D, 'Dacre, Ranulph (1797–1884)', Australian Dictionary of Biography, Melbourne University Press, Volume 1, 1966

⁷ Advertising, Sydney Morning Herald, 3/6/1847, p.4

⁸ Old System Conveyance Book 15 No. 261

⁹ Old System Conveyance Book 19 No. 812

¹⁰ Old System Conveyance Book 19 No. 813

¹¹ Old System Conveyance Book 13 No. 662

¹² Advertising, Sydney Herald, 7/7/1838, p.4

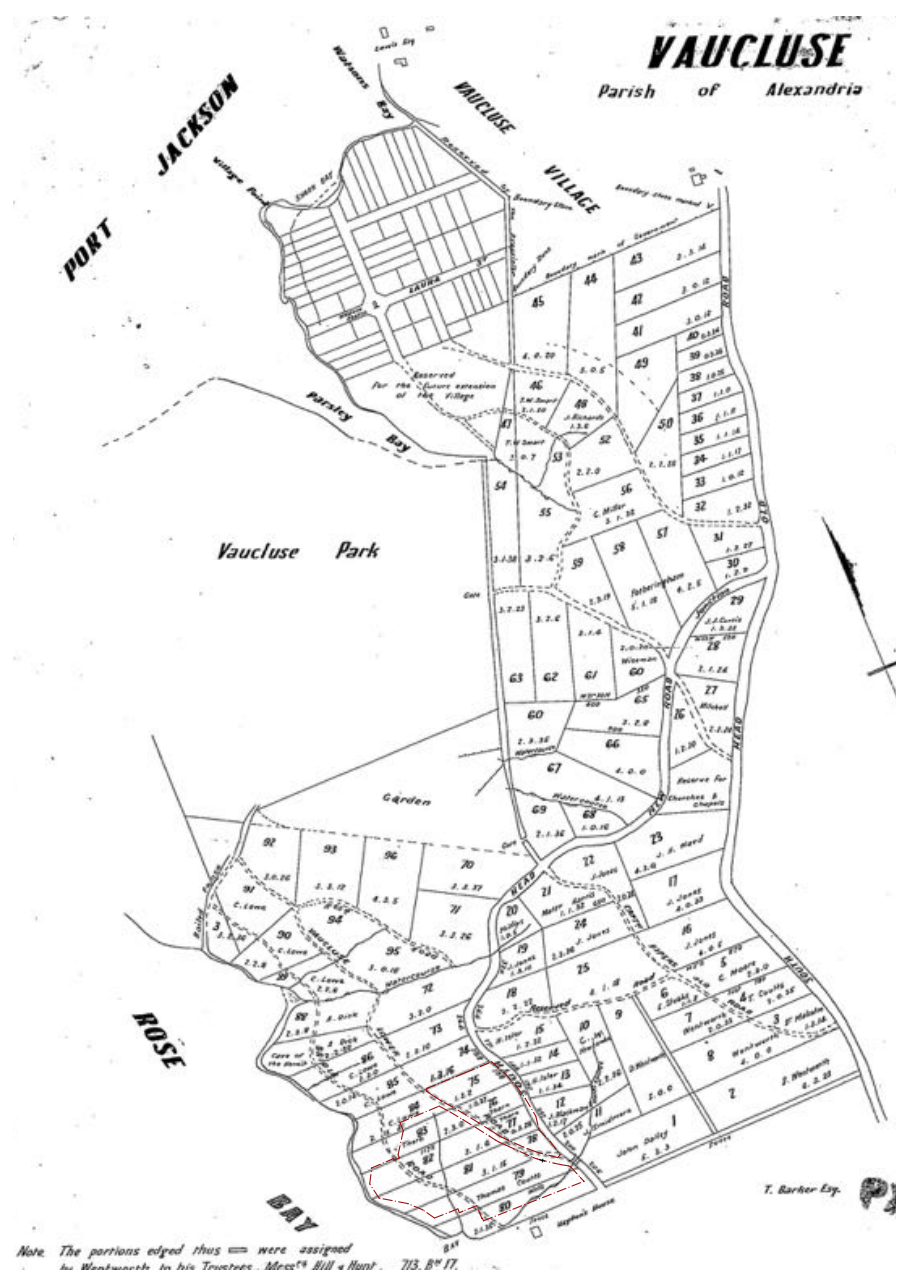


Figure A.2: A later, 1914, tracing of the Vaucluse Estate subdivision of 1838 showing the original allotments and later annotations (such as Vaucluse Park dedicated in 1910). Source: NSW Land Registry Services (Roll Plan 108)



Figure A.3: This detailed survey drawing made in 1847 contains more topographical detail and includes built improvements. The drawing probably was an accurate tracing of the Bemi original of 1838. The survey recorded 'old huts' of the Wentworth era standing within the present day KRB playing fields. Image reorientated for reproduction. Source: NSW Land Registry Services (Bk 13 No. 662)



Figure A.4: Detail from a tracing of the Vaucluse Estate subdivision plan included with a deed of conveyance made to Thorne in 1850 and with notations concerning topographic features. Source: NSW Land Registry Services (Book 19 No. 812)



Figure A.5: Detail from a 1914 tracing of the Vacluse Estate subdivision plan of 1838 showing the allotments discussed. Source: NSW Land Registry Services (Roll Plan 108)



Figure A.6: A tracing of the Vacluse Estate subdivision plan made in 1848. Source: NSW Land Registry Services (Bk 15 No. 261)

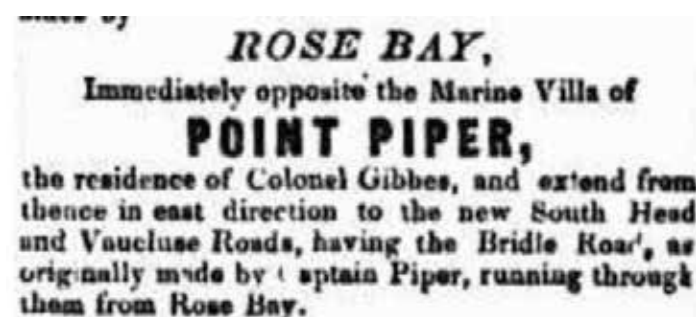


Figure A.7: Extract from a sales notice for the Vacluse Estate that provided historical background to the bridle path. Source: Sydney Herald, 7/7/1838, p.4

George Thorne (1810-1891) was born in 1810 in Bristol, a port town in south-west England. His father was a merchant, and George was dispatched to other trading ports in search of business opportunities. His first venture to North America failed,¹³ and by 1841 he had commenced trading in King Street, Sydney.¹⁴ In 1842 he married Miss Elizabeth Anne Bisdee at St David's (Anglican) Church, Hobart, eldest daughter of John Bisdee, of Hutton Park,¹⁵ who had settled in Tasmania in 1821. When the Sydney Stock Exchange was formed in 1851, Thorne was one of its founding directors. It was Thorne who in 1868 stopped the bullet intended for the visiting Duke of Edinburgh at Balmoral Beach.¹⁶

Thorne's Claremont was completed and occupied by April 1851, when servants such as groom / coachman and cook / laundress were sought.¹⁷ While the tender notice for its construction had been placed sometime before, in November 1849.¹⁸ It was built of sandstone, of two storeys on its harbour frontage, and in the Italianate style. To the west of this on the harbour, a bathing pool / jetty was built in 1854.¹⁹

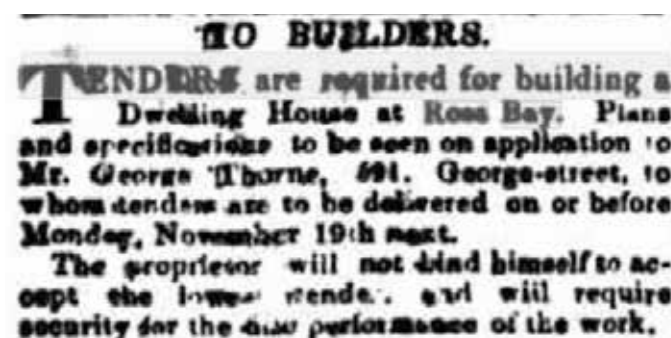


Figure A.8: The tender notice of November 1849 for Thorne's Claremont. Thorne oversaw personally the build, and dispensed with the services of an architect. It is not known if Thorne utilised a pattern book design, or consulted a local architect prior to proceeding with the build. Source: Sydney Morning Herald, 8/11/1849, p.4

13 Percy-Dove, Clare, 'Claremont. An episode in the history of the Wentworth Estate', manuscript, 1970, p.43 (Percy-Dove 1970)

14 Advertising, Sydney Herald, 13/7/1841, p.1

15 Married, Courier, 25/11/1842, p.2

16 'The Trail of Henry James O'Farrell...', Illustrated Sydney News, 20/4/1868, p.6

17 Advertising, Sydney Morning Herald, 26/4/1851, p.8. Family tradition has it the commencement date was 31st May, 1851 (Percy-Dove 1970 p. 43.). Certainly in occupation by 1st June 1851 when a child was born.

18 To Builders, Sydney Morning Herald, 8/11/1849, p.4

19 Wharf, New South Wales Government Gazette, 18/4/1854



Figure A.9: Detail from TL Mitchell's 'Trigonometrical survey of Port Jackson' published in London in 1853. Depicted was Thorne's Claremont with its gate lodge and another structure to the north of it. Source: State Library of NSW (Z/ M4 811.15/1853/1)

Thorne's Claremont was one of a handful at the time situated to the north of Double Bay. At Point Piper was Henrietta Villa, the former residence of Captain John Piper, which was under construction from late 1816, but was demolished in the 1850s. Fronting Rose Bay is the lodge designed by architect John Verge in 1834 for James Holt, a business associate of Daniel Cooper. On Breakwell's grant above Rose Bay was Tivoli, the house Captain William John Dumaresq built in 1841 (demolished in 1881). Alexander Dick's The Hermitage was built in 1840. Wentworth's Vacluse is from 1827, but incorporating an earlier 1803 structure, and has been discussed above. John Reeve built Greycliffe in 1851 and John Hosking built Carrara (Strickland House) in 1856.



Figure A.10: Rose Bay looking east with Rose Bay Lodge in the foreground. A photograph in the William Stanley Jevons collection compiled between 1854-1859. Thorne's Claremont is just outside the frame. Source: University of Manchester (jrl023339tr)

Thorne and family returned to England in early 1858,²⁰ residing at Oakfield House, Clifton (Bristol), and returned to Claremont in 1863. In this period Claremont was tenanted between 1858 and 1861 by Charles William Keele (1826-1901), merchant and partner in Keele & Browne (and father of the engineer Thomas William Keele), and then Charles Kent between 1862 and late 1863, merchant and partner in Newton, Brothers & Co.²¹

The Thorne family returned to Claremont in 1863 and remained there until 1878. In this period George Thorne pursued an interest in developing a local silk industry, and associated with this imported mulberry trees, planted within the grounds of Claremont, some being noted as surviving in 1970.²² Thorne's ventures into colonial silk production were being noted by 1870 in the planting of Cape Mulberry trees,²³ and his efforts being awarded at overseas and colonial exhibitions from 1875.²⁴ Possibly associated with this enterprise was the purchase in 1873 of Lots 79 and 80, comprising an area of nearly six acres, for 500 pounds.²⁵ Lot 80 (now not part of KRB) included a creek charted on the plan of the Vacluse Estate subdivision.²⁶ Thorne continued his interest in silk production after moving to Darcey Hey at Castle Hill in 1878,²⁷ where he died in 1891.

By the time the Thorne family left Claremont in 1878, the estate comprised 17 acres with the main family residence, a gardener's cottage (stone built with four rooms), stables, coach house, poultry houses, and landscaped grounds 'laid out into grassy lawns, shrubberies, and planted here and there with well matured ornamental trees and evergreens, and the residue slopes to the waters of the Bay.' The all-important water supply was sourced from 'wells', and stored in reservoirs and tanks; it was 'abundant in all seasons'.²⁸

20 Sale notice for furniture, Sydney Morning Herald, 8/2/1858, p.6
21 Sands' Directory
22 Percy-Dove 1970, p.54
23 The Land, Sydney Morning Herald, 14/12/1870, p.3
24 Percy-Dove 1970, p.54
25 Old System Conveyance Book. 139 No. 598
26 Torrens Title Roll Plan 108
27 Percy-Dove 1970, p.54
28 Advertising, Sydney Morning Herald, 19/2/1879, p.10



Figure A.11: The Sacred Heart's school under construction in around 1886. Source: Provincial Archives of the Society of the Sacred Heart (Album 20, Item 6)

That Valuable and Romantically situated Freehold Property,
CLAREMONT,
ROSE BAY,
at the junction of the **NEW SOUTH HEAD** and **VAUCLUSE**
ROADS, 3 miles from the city boundary, and having **DEEP**
WATER FRONTAGE to **ROSE BAY**, and adjacent to **ST.**
MICHAEL'S CHURCH GROUNDS.

CLAREMONT HOUSE is a two-story stone built **VILLA RESI-**
DENCE of the **ITALIAN STYLE** of **ARCHITECTURE**, with
wide stone verandahs on the basement front and on three
sides of the principal floor, the latter 133 feet in length, por-
tion of which is inclosed as a conservatory. It contains the
following extensive accommodation: **FINE ENTRANCE**
PORCH and **VESTIBULE**, 13 good sized rooms, besides
kitchen, laundry, storeroom, pantry, cellar, dairy, and all
other necessary conveniences.

There are also detached Gardener's Cottage of stone, containing 4
rooms, stables, coachhouses, groom's rooms, poultry houses,
&c.

The whole of the interior of the Residence is highly finished,
and the principal rooms—all 15 feet high—have marble mantel-
pieces, rich cornices, and the fittings are of polished cedar.

The Water Supply, from wells, reservoirs, and tanks, is
abundant in all seasons.

THE GROUNDS comprise the large area of 17 **ACRES**, and
have considerable frontages to
THE NEW SOUTH HEAD ROAD
VAUCLUSE ROAD
and
THE WATERS of ROSE BAY.

The portion surrounding the Residence is beautifully laid out
into grassy lawns, shrubberies, and planted here and there with
well-matured ornamental trees and evergreens, and the residue
slopes to the waters of the Bay.

CLAREMONT ESTATE is securely enclosed, and nothing can
exceed the extreme beauty of this suburban seat. It com-
mands in scenery all that is grand and majestic, the natural
advantages of position having been carefully improved by the
judicious application of art and taste.

Figure A.12: The sale notice for the Thorne's Claremont published in 1879. It provided a very complete account of the estate as developed from 1849. Source: Sydney Morning Herald, 19/2/1879, p.10

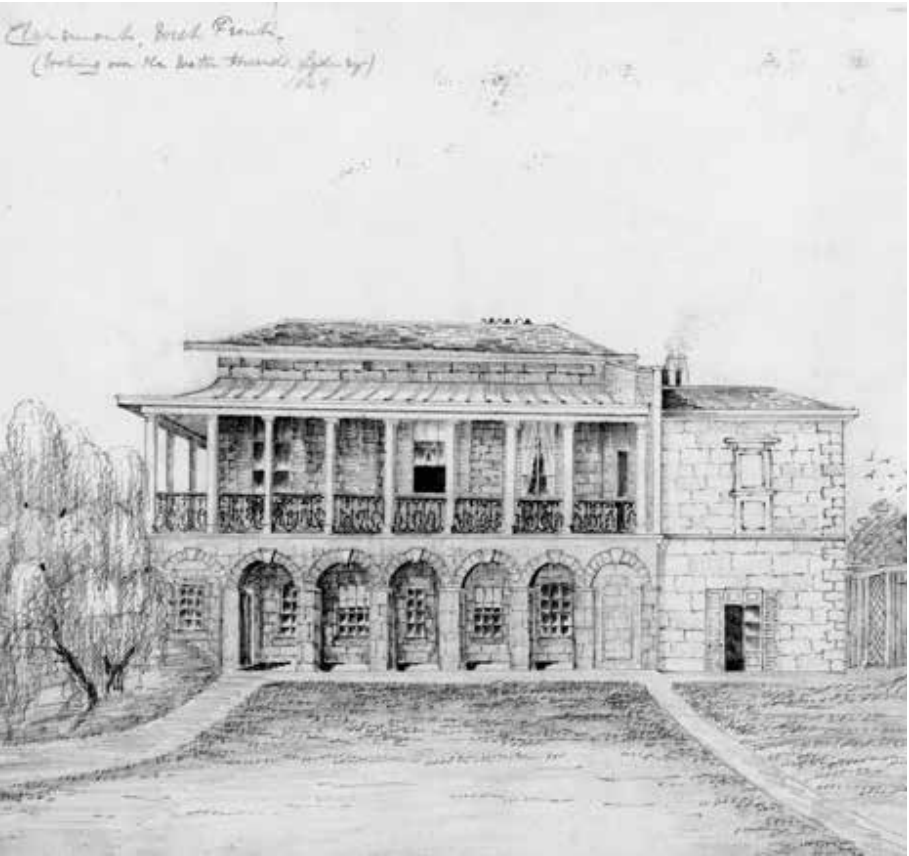


Figure A.13: Pencil sketch of the west side of Claremont by Rose Thorne, undated (1866-1877). Source: State Library NSW (DGA 61 f.1)



Figure A.14: 'The harbourside façade of Claremont, Rose Bay, around 1875'. Photographer unknown. Source: Sydney Living Museums (37884)



Figure A.15: A watercolour painting of the north and east sides of Claremont by Conrad Martens, unsigned and undated. Source: State Library NSW (DL PX 27 f.32)



Figure A.16: View of Claremont, Rose Bay, home of the Thorne family around 1878 (photographer unknown). Source: Sydney Living Museums (37888)



Figure A.17: Detail from a rough survey prepared by architect J Horbury Hunt. The drawing has been annotated and dated February 1903, but more probably dates from 1887. It recorded the location of structures surviving from the Thorne era (pre 1879). It recorded the lodge, later known as Claremont Cottage (demolished in 1991), and the stables (the 'old school' was a later, 1885 development). The lodge (as gardener's cottage) and stables were noted in the 1879 sale notice. Source: Provincial Archives of the Society of the Sacred Heart

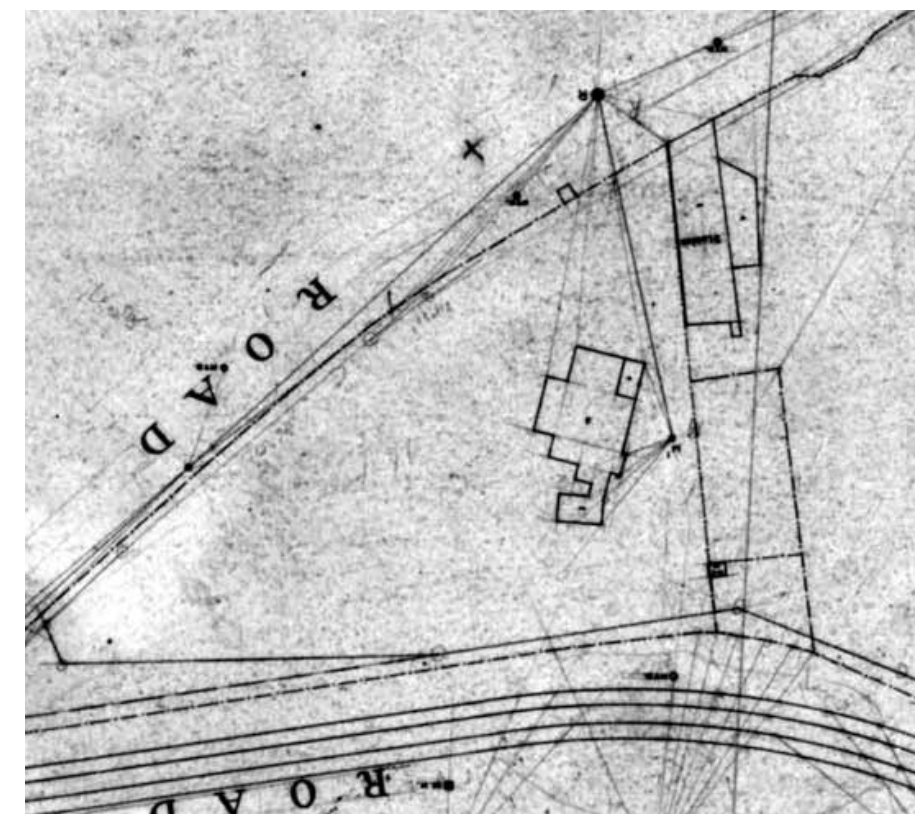


Figure A.18: Extract of the Sydney water survey, dated early 1920's showing Claremont Cottage sheds and yards. Source: Sydney Water (DTS 275)



Figure A.19: A photograph of the north and east sides of Claremont in 1867, with the Thorne family at play on the level north lawn.
Source: Provincial Archives of the Society of the Sacred Heart



Figure A.21: A photograph of the south and east sides of Claremont with brick edged gravel drive and paths.
Not dated (1870s?). Source: State Library NSW (DL PX 165 f.38)

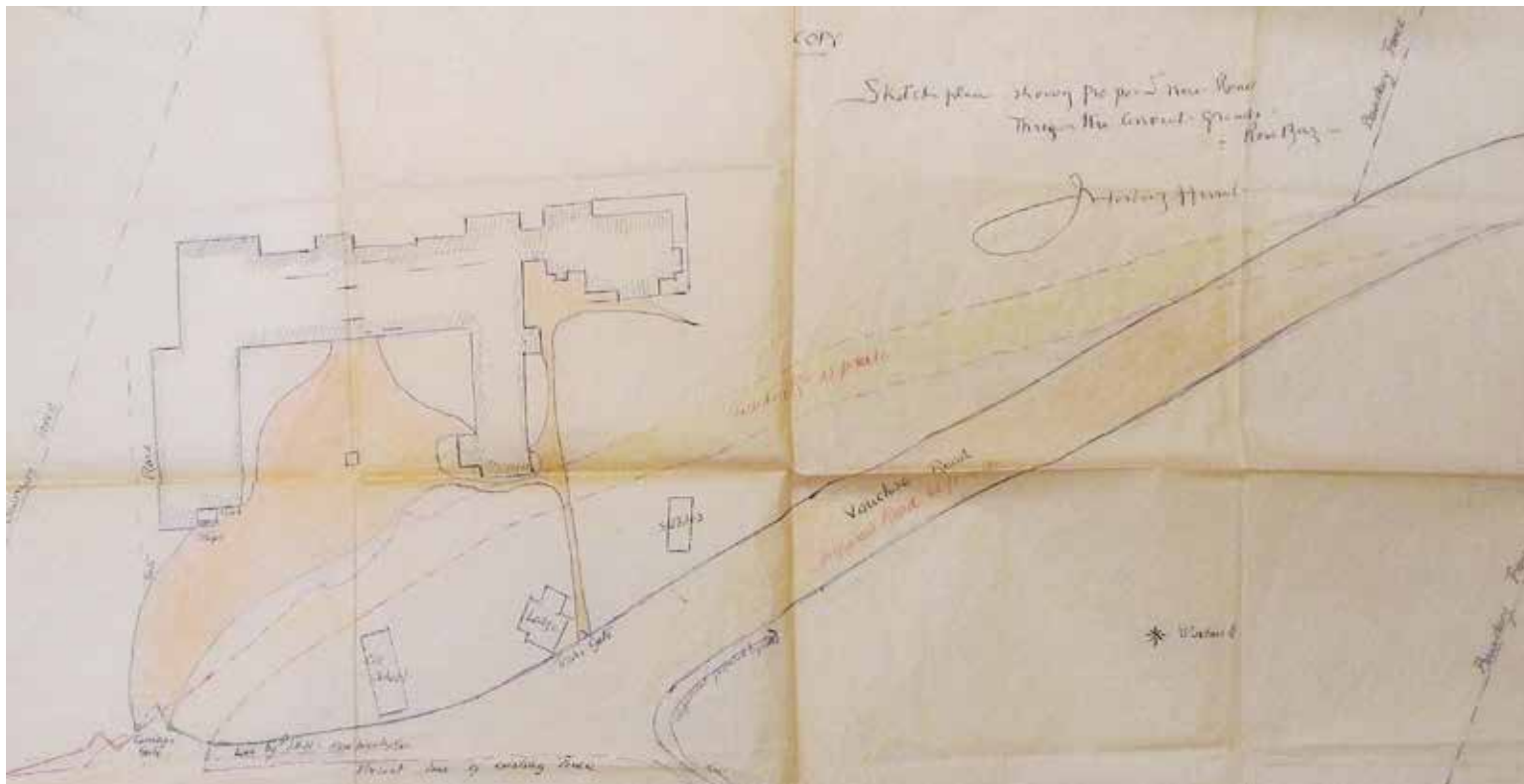


Figure A.20: Detail from a rough survey prepared by architect J Horbury Hunt in 1902, which recorded the location of structures surviving from the Thorne era (pre 1879). It recorded the lodge, later known as Claremont Cottage (demolished in 1991), the stables, and a windmill sited over the well. The lodge (as gardener's cottage) stables, and well were noted in the 1879 sale notice.
Source: Provincial Archives of the Society of the Sacred Heart

A.1.5 Thomas' Claremont

In November 1879 Thorne conveyed Claremont to Henry Arding Thomas. The sale comprised Lots 75-79 and Lots 81-83, being an area comprising about 17 acres.²⁹

Thomas (1819-1884) was born in India in 1819, and on coming to Australia became a very successful grazier running sheep stations in Queensland. His wool, branded HAT, was highly sought in the London market.³⁰ In 1856 he moved to the NSW northern tablelands purchasing Saumarez near Armidale from the Dumaresq family, then a pastoral run. He married Miss Caroline Husband in 1856 at St James' (Anglican) Church, Sydney. In 1874 Thomas sold Saumarez to Francis White, and moved to Wivenhoe near Cobbity,³¹ the house designed (attributed) by John Verge in about 1837 for Charles Cowper. Thomas died at Wivenhoe in July 1884. By one account he was said to have been a well-educated, widely read, cultured, and compassionate man,³² but later accounts of Claremont erased his name from history.³³

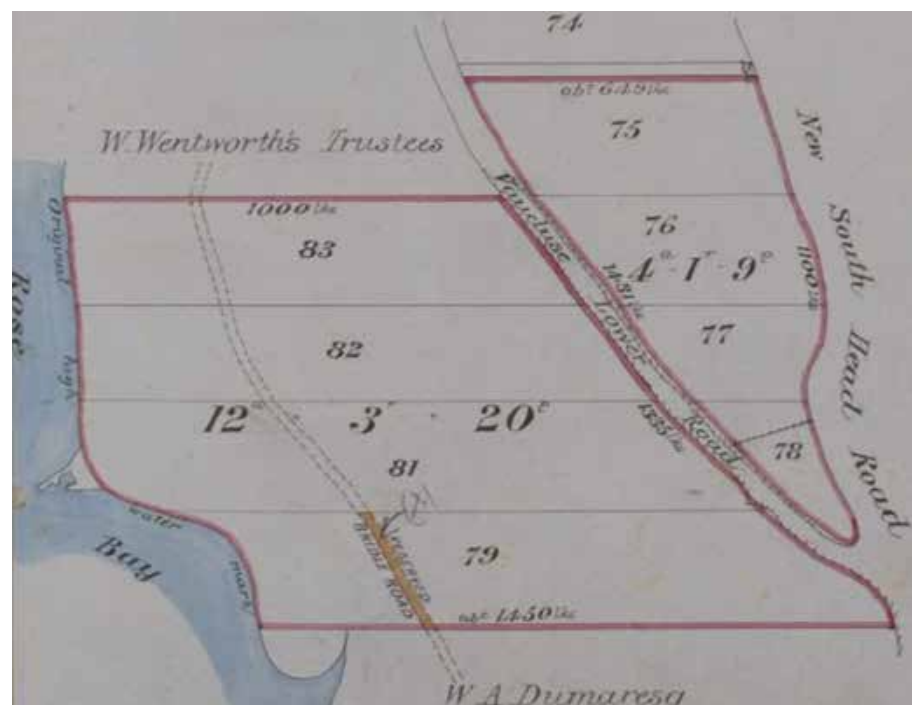


Figure A.22: The extent of Claremont conveyed to Henry Arding Thomas in 1879. Source: NSW Land Registry Services (CT Vol. 470 Fol. 131)



Figure A.23: Claremont, the house designed in 1881 by John Horbury Hunt for Henry Arding Thomas. North and east elevations, with north lawn, and gravel carriage drive. The verandah structure, stone flagged margin path, and steps to the entry porch clearly were part of Thorne's Claremont. Source: Provincial Archives of the Society of the Sacred Heart

Thomas rebuilt Claremont, probably in 1881, engaging architect John Horbury Hunt to document the alterations and additions. The circumstances behind Thomas' engagement of Hunt have not been reported, but possibly came about owing to Hunt's residence at Double Bay (the demolished Cranbrook Cottage from 1876), and Thomas' known association with the Armidale (Anglican) Diocese and building of St Peter's Cathedral from 1870 (designed by Hunt) for it was said 'probably he did more towards the erection of Armidale Cathedral than anyone identified with it'.³⁴

For reason unknown, Thomas evidently had reservations about Claremont for the property was for sale in October 1881, then being described as 'a complete gentleman's family residence' containing 22 rooms,³⁵ and in January 1882 as a 'newly erected residence .. complete gentleman's family residence', with Horbury Hunt identified as the architect.³⁶ A very complete description of the rebuilt house was given in the sale notice. In the rebuilding (probably acetylene) gas and limited (battery) electric services had been installed, and running water. The source of the 'never failing supply of water' now being identified as a well, 30 feet deep.

²⁹ Torrens Title Vol. 470 Fol. 131

³⁰ 'The Late HA Thomas', Sydney Mail, 12/7/1884, p.77

³¹ Mitchell, B and B McDonald, B. Working Saumarez: people and places on a sheep and cattle station, 1996; Mitchell, B and J Oppenheimer, Saumarez: a history of the property and its people, 1995

³² 'The Late HA Thomas', Sydney Mail, 12/7/1884, p.77

³³ For example 'Opening of the Convent of the Sacred Heart', Daily Telegraph, 28/1/1888, p.6, and everything published thereafter.

³⁴ 'The Late HA Thomas', Sydney Mail, 12/7/1884, p.77

³⁵ Advertising, Sydney Morning Herald, 30/11/1881, p.13

³⁶ Advertising, Sydney Morning Herald, 30/1/1882, p.9

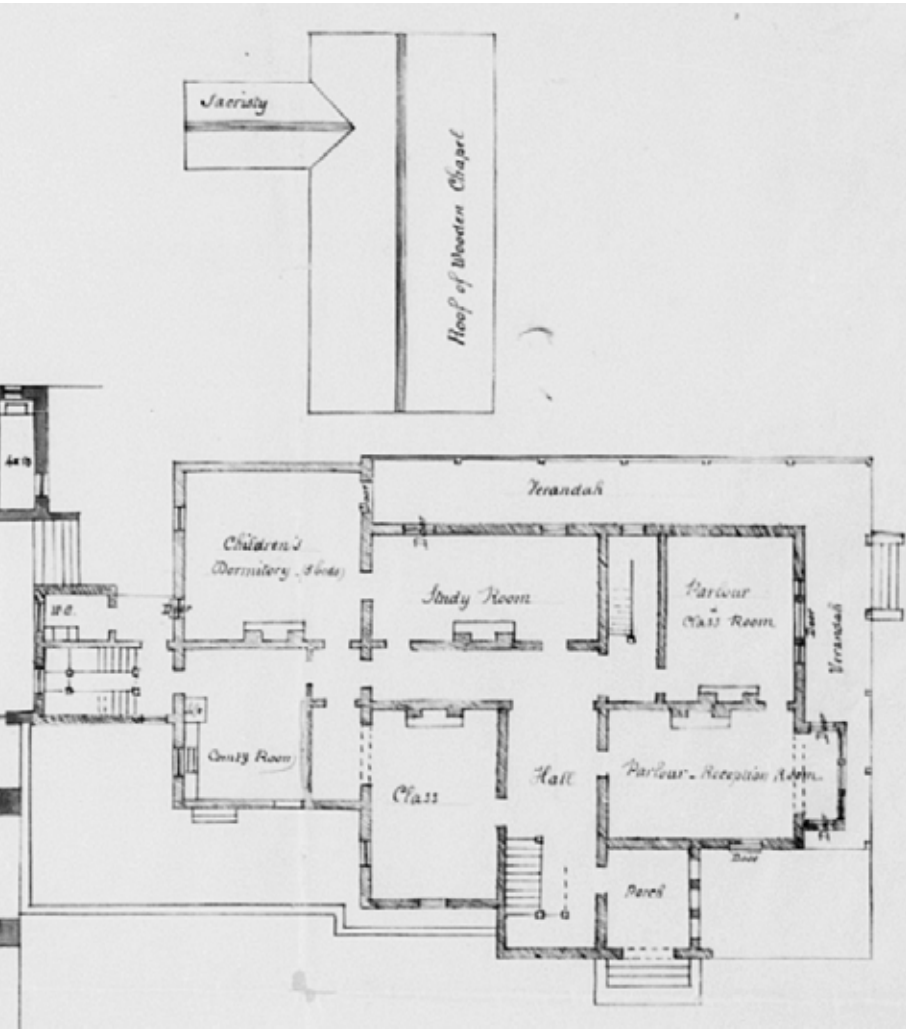


Figure A.24: This plan of the ground floor of Claremont was prepared in 1884 by Hunt for the additions to the south. It probably recorded the plan of Claremont as designed by Hunt in 1881. Source: Provincial Archives of the Society of the Sacred Heart

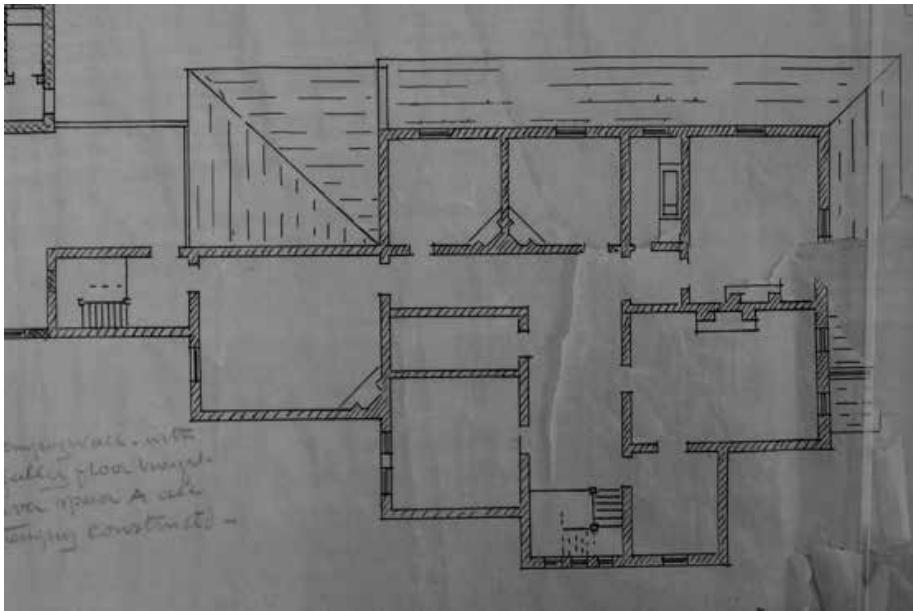


Figure A.25: Plan of the first floor of Claremont prepared in 1884 by Hunt for the additions to the south. Source: Provincial Archives of the Society of the Sacred Heart

CLAREMONT, ROSE BAY,
with about 12 ACRES of improved Grounds, having extensive frontages to
NEW SOUTH HEAD-ROAD
VAUCLUSE-ROAD
and to the WATERS of the ROSE BAY.

THAT NEWLY-ERECTED RESIDENCE, CLAREMONT, which is in every way a most complete
GENTLEMAN'S FAMILY RESIDENCE,
faithfully constructed and finished throughout.
The house contains on **THE GROUND FLOOR—**
WIDE ENTRANCE PORCH, paved with white marble and blue slate tiles
LARGE DRAWING-ROOM
DINING-ROOM
Library
Breakfast-room
Day Nursery
Large Pantry, fitted with washing bins, and patent lift and hot and cold water
Patent W. C.

ON THE BASEMENT:
Large Kitchen, fitted with a large cooking range (which will supply the house with hot water), washing bins, sinks, lifts, &c.
FOUR ROOMS
Store Room
Large Dairy
Coal and Wood Shed, &c.
Patent W. C.

ON THE FIRST FLOOR:
Large Bedroom, with Dressing-room off
4 Bedrooms
Large Nursery Bedroom
Linen Room
Large Bathroom and patent W. C.

The whole of the property is replete in every particular, including electric bells, gas and water; the ventilation having special attention.

A never-failing supply of Water (including a Well 30 feet deep).

CLAREMONT is most substantially built of stone, per day labour, under the supervision of Mr. J. Horbury Hunt, 88, Pitt-street, from whom any information pertaining to the construction and arrangement of the house may be had. The foundations are damp-proof construction.

The grounds have a beautiful incline to the bay, and there is a substantial pier.

The views are simply unrivalled, which include a most perfect panoramic one of the harbour.

Figure A.26: The sale notice for the Thomas' Claremont published in 1882. It provided a very complete account of the house as rebuilt to the design of John Horbury Hunt. Source: Sydney Morning Herald, 30/1/1882, p.9

A.2 Founding Rose Bay Convent and School (1882-1900)

A.2.1 Summary

The five foundresses of the Society of the Sacred Heart in Australia took possession of the Rose Bay site in June 1882 by letting Claremont with its estate of 17 acres. The house became the founding convent for the Society, and within weeks, 20th July 1882, the sisters had opened a fee paying school for girls with an enrolment of five. The sisters came to Australia at the invitation of Archbishop Vaughan, and in response to recently introduced changes in government funding of the church and state schools. Their work at Rose Bay was assisted by the Hughes family. Aside from religious instruction, the pupils were instructed in the usual subjects, and with an emphasis on French.

The Society embarked on an ambitious building campaign that resulted in the completion in 1888 of the main school building with classrooms and dormitories for the boarders, and part of the south wing. The architect was John Horbury Hunt. By the early 1890s the School had enrolments of 52 with the boarders coming from the families of the colony's Catholic professional and merchant elites.

The cemetery for the sisters was opened in 1894.

A.2.2 Claremont

On the 21st June 1882 a lease (with a right to purchase) of Claremont was taken by the Reverend Mother Febronie Vercruysse and Mother Alice Woodward,³⁷ of the Society of the Sacred Heart of Jesus. The pair had arrived in Sydney on 9th May 1882 in the company of three other religious, Sister Sarah Simpson, Mother Mary Jackson, and Mother Rose Dunne. They came from the Society's convent at Roehampton, London.³⁸

The Society of the Sacred Heart of Jesus had been founded in Paris in 1800, the foundress being Madeline Louise-Sophie Barat (1779-1865). Barat wished for foundations in England and Ireland, and in 1846 a group of nuns travelled to England. In 1850 was founded the convent at Roehampton, in the south-western outskirts of London. At Roehampton in 1874 was opened a teacher training college for women. Initially known as Wandsworth College, it was renamed in 1946 the Stuart Digby College honouring Mother Mabel Digby (1835-1911), the Superior of Roehampton at the time of Mother Vercruysse coming to Sydney, and her successor at Roehampton in 1894, Mother Jane Erskine Stuart (1857-1914).³⁹

The five religious were sent to New South Wales by Mother Adele Lehon, a Belgian, the superior general of the Society between 1874 and 1894. Mother Lehon's action was in response to Henry Parkes' reforms of the education system in New South Wales with the introduction of the *Public Instruction Act* of 1880, which laid the foundations for the public school system of today. A consequence of this was the end of direct state funding

of schools administered by the various church authorities at the end of 1882. In response, the Catholic Church under Archbishop Vaughan turned to the religious communities overseas, mostly Irish in origin, to help run the church schools in the colony.

A number of potential sites were inspected by the sisters in May 1882, and Claremont was considered the most suitable in having a good house and large grounds. However, it was some distance from town and the asking price was high at 300 pounds annual rental, and 12,000 pounds for the freehold.⁴⁰ Archbishop Vaughan was supportive of a new mission at Rose Bay, but the Franciscans, whose charge was the eastern suburbs and expected to supply the priest for mass, were not.⁴¹



Figure A.27: The five religious of the Society of the Sacred Heart of Jesus in Sydney in 1882 came from the Roehampton Convent depicted here in 1890. Source: Pollen, A, Mother Mabel Digby, John Murray, 1914



Figure A.28: Detail from 'Map of Port Jackson and City of Sydney' published by S.T. Leigh & Co in 1883. The map demonstrates how sparsely settled was the southern harbour foreshore in 1882 when the decision was taken to lease Claremont (circled). Source: National Library of Australia (Ferguson Map 275)

Mother Vercruysse took possession of Claremont on 23rd June 1882. The speedy acquisition of it was achieved through the assistance of John Hughes (1825-1885) and his wife Susan (born Sharkey) (1835-1907).⁴² Both of Catholic Irish descent, Mr Hughes had made his money in Sydney initially as a retail grocer, and later as a wholesale merchant and importer. Hughes used his money to support Catholic charities and institutions, and was largely responsible for bringing the Society to NSW and funding their establishment. The large Hughes family resided at Kincoppal, Elizabeth Bay. Two daughters became sisters of the Society, and the eldest Maria (1858-1951) became the superior of Kincoppal School, which was opened in 1909.⁴³

The private boarding school at Claremont was opened in July 1882 with an enrolment of five pupils. For the first few years the Sisters were engaged in improving the amenity of Claremont and its grounds. In October 1882 the water supply was improved by fitting a windmill driven pump over the well-head located across Vaucluse Road, and water tanks purchased. In the same month the harbourside bathing house was built and the steps to the nearby jetty repaired, and the drive to the convent re-gravelled.⁴⁴ The need to accommodate a visiting chaplain (Father Charles Collingridge) for mass was addressed by repairing the former gate lodge cottage (hereafter Claremont Cottage), while the gardener was housed in the stables nearby it.⁴⁵ Work commenced on the garden in 1883 with the planting of an orchard, and making / improving a vegetable garden.⁴⁶ By March 1884 a temporary chapel for Collingridge to officiate mass daily had been built beside Claremont on its harbour frontage.⁴⁷ This chapel was designed by architect John Horbury Hunt, and he marked out the site in December 1883.⁴⁸

The freehold of Claremont was acquired in June 1884.⁴⁹ In 1883 the deposit of 1,000 pounds had been paid (probably by John Hughes), and another 3,342 pounds was gifted by the European houses.⁵⁰ In 1884 a letter of credit for 1,658 pounds for Claremont was received from England, and another 4,732 pounds came from Paris.⁵¹

The sisters occupied Claremont until 2009 when they moved to the former principal's residence located across Vaucluse Road and having been built in 1991. The upper level flats of Claremont had been refurbished in 2001, and after 2009 the building was refurbished for use of the School to become the administrative centre.⁵²

37 Torrens Title Dealing 59250

38 'Sisters of the Sacred Heart', Freeman's Journal, 24/6/1882, p.16

39 www.roehampton.ac.uk/colleges/digby-stuart-college/history/

40 Barlow, L, Living Stones, 1982, p.24

41 Barlow 1982, p.26

42 Barlow 1982, pp. 26-29, p.44

43 Cunneen, C, 'Hughes, John (1825-1885)', Australian Dictionary of Biography, Supplementary Volume, Melbourne University Press, 2005

44 'Economat Journal' entry for 10/82

45 'Economat Journal' entry for 10-11/18882

46 'Economat Journal' entry for 1883

47 'Convent of the Sacred Heart', Daily Telegraph, 21/6/1884, p.11

48 Barlow 1982, p.46

49 Torrens Title Dealing 82750

50 'Economat Journal' entry for 1883

51 'Economat Journal' entry for 1884

52 Principal's Report for 2008. Principal's Bulletin Term 4, 2000



Figure A.29: Interior of the third chapel on site within the Main School Building. Photograph not dated (c1888). It is thought to have been located within the former Reception room to the left of the main entrance. The altar pictured is that brought out by Mother Vercruysse in 1882. Source: Provincial Archives of the Society of the Sacred Heart (Album 20, Item 50)



Figure A.30: Interior of the third chapel in 1894. Note the painted dado and decorative cross pattern behind the Mother Vercruysse altar. Source: Provincial Archives of the Society of the Sacred Heart (Album 20, Item 31)



Figure A.31: Boarders at play on the north lawn in 1887. Source: Barlow 1982

A.2.3 Boarding School

It seems it was at the end of 1883 that Mother Vercruysse made the acquaintance of architect John Horbury Hunt in relation to the building of a temporary chapel. She commissioned him to draw up a proposal for the purpose built boarding school and necessary additions to the convent. The surviving Hunt drawings show he planned for the main west wing, the south wing, and the chapel at the same time. Also the historical photographs of the west and south wings on completion recorded uncompleted stone coursing making provision for building in the future.

In June 1884 Hunt delivered a complete set of drawings to Mother Vercruysse for posting to Paris for approval. Hunt also advised the estimated costs of construction as 8,500 pounds for the main building (west wing) plus allowance of 500 pounds for the verandah and balcony (at the south-east corner), and single storey of another wing (south wing) at 700 pounds.⁵³ A week later Hunt wrote again to advise of the uncertainty about the cost of making the foundations, something that would be known only once construction had commenced. On another note, Hunt observed the costs of construction in general had come down in recent months and thought it prudent to act with haste to take advantage of this; he was ready to commence on the contract drawings as soon as the authority from Paris to proceed was received.⁵⁴ The elevation drawings of this scheme have survived.

Permission to proceed was received from Paris on 26th July 1884 by cablegram.⁵⁵ On 18th August the ground was pegged out for the new building, and a week later commenced the cutting of stone;⁵⁶ the quarry being the present day Grotto.⁵⁷ The foundation stone for this building was laid and blessed on 29th August 1884 by Father Collingridge.⁵⁸

Mother Vercruysse had experience in England in the building of Sacred Heart convents and she put this to good use in the supervision of the Society's first colonial building venture.⁵⁹ The need to reduce costs was of utmost concern to Mother Vercruysse and in early August 1884 Hunt advised he had 'acceded' to the omitting of the mouldings and arches to the windows, but politely objected to ('not be judicious') the suggestion of rubble masonry for the interior walls. Another change made at this time seems to have been the requirement to connect Claremont with the new wing, and for more detail about aspects of the building such as on the provision of WCs and bathrooms; the cost estimate for these being an additional 3,300 pounds.⁶⁰ By then Hunt had on site his contractors; the principal contractors were William Holdsworth Moore (1850-1934), for the masonry, and George Paterson and Jonathan Webb (died 1913) for the joinery and other trades.

⁵³ Hunt to Mother Vercruysse, 6/6/1884

⁵⁴ Hunt to Mother Vercruysse, 12/4/1884

⁵⁵ House Journal entry

⁵⁶ House Journal entry

⁵⁷ Barlow 1982, p.47

⁵⁸ House Journal entry

⁵⁹ Barlow 1982, p.48

⁶⁰ Hunt to Mother Vercruysse, 7/8/1884

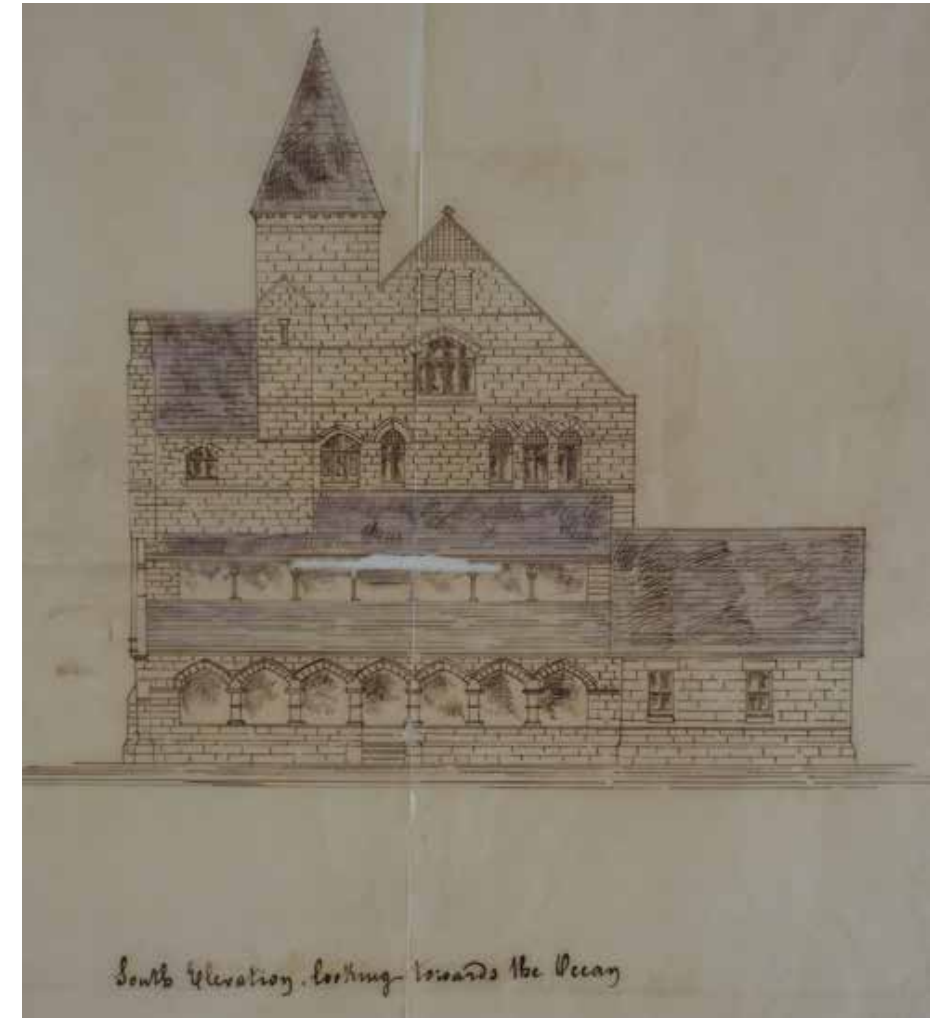


Figure A.32: The drawing of the south elevation of the June 1884 proposal. In this scheme there was a verandah and small room beside it. Source: Provincial Archives of the Society of the Sacred Heart

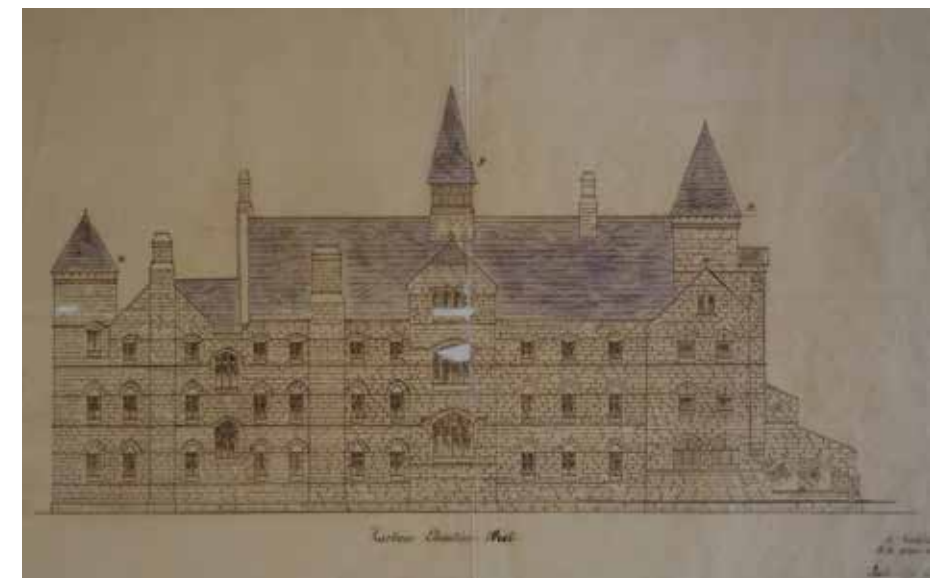


Figure A.33: This undated drawing of the harbour front elevation by Hunt seems to be of the June 1884 proposal sent to Paris for construction approval. French chateau like in its presentation, the building was intended to be free standing of Claremont. Source: Provincial Archives of the Society of the Sacred Heart

In November 1885 Hunt advised the cost estimate for the main building (west wing) of 13,616 pounds, being Moore's 6,135 pounds and Paterson and Webb's 6,481 pounds, and with an allowance of 1,000 pounds for the foundations. For the south wing and veranda the cost estimate was 4,068 pounds, being Moore's 2,003 pounds and Paterson and Webb's 1,565 pounds, and with an allowance of 500 for the foundations.⁶¹ On these costs Hunt prepared the contracts in December 1885,⁶² however the requests made by Mother Vercruysse for changes brought both incremental cost increases and reductions.⁶³ By July 1886 Moore's cost for the west wing was 6,531 pounds, and Paterson and Webb's 6,749 pounds, and for the south wing Moore's cost had been reduced to 1,887 pounds, but Paterson and Webb's increased to 1,686 pounds.⁶⁴

Most of the many changes in the course of the work related to matters such as height of partitions, fitting up WCs, etc. However, in mid 1887 it was realised that Hunt had overlooked the costing of aspects of the roof. He then provided the options of a single span that would provide an additional floor of accommodation (as implemented), or a double span at less cost but providing only loft space.⁶⁵ The question of omitting the non-costed stone spire to the tower was raised by Mother Vercruysse, and to this Hunt expressed his *'firm conclusion that it is the only in all respects proper way to complete that part of your building ... and it is with the greatest respect to you and those writing with you, that I ask to be allowed to carry out the completion ...'* not over aesthetic concerns but as it was central to the ventilation of the sanitary conveniences.⁶⁶ The additional costs incurred with the roof (single span with stone tower) totalled 820 pounds.⁶⁷

The completion cost was 27,652 pounds (another accounting has it at 27,148 pounds) exclusive of Hunt's fees (totalling 1,398 pounds).⁶⁸ To pay for the expense, the sisters relied on 'gifts' from Paris (17,151 pounds) and the Hughes family (1,000 pounds), and borrowed money from English (3,000 pounds) and colonial (4,000 pounds) banks.⁶⁹

Built in stone, the approved build comprised three floors with a sisters' dormitory in the attic. However, as a basement level was built, the harbour frontage is of four floor levels

Work on the new building possibly ceased in August 1887, for at this time a dinner was given for the benefit of the workmen engaged on the construction, with about 50 in attendance. Father Coffey presided over proceedings, and Hunt was absent from them.⁷⁰ Another account indicates the building was completed in November 1887.⁷¹ It has also been stated part of the building north of the staircase was occupied by the refectory, half of the sisters'

⁶¹ Hunt to Mother Vercruysse, 17/11/1885

⁶² Hunt to Mother Vercruysse, 3/12/1885

⁶³ Hunt to Mother Vercruysse, 9/12/1885

⁶⁴ Hunt to Mother Vercruysse, 8/7/1886

⁶⁵ Hunt to Mother Vercruysse, 2/11/1887

⁶⁶ Hunt to Mother Vercruysse, 22/6/1887

⁶⁷ 'Economat Journal' 1882-1912, pp. 19-20

⁶⁸ Hunt to Mother Vercruysse, 12/4/1889

⁶⁹ 'Economat Journal' 1882-1912, pp. 19-20

⁷⁰ House Journal entry for 11/8/1887

⁷¹ Barlow 1982, p.49

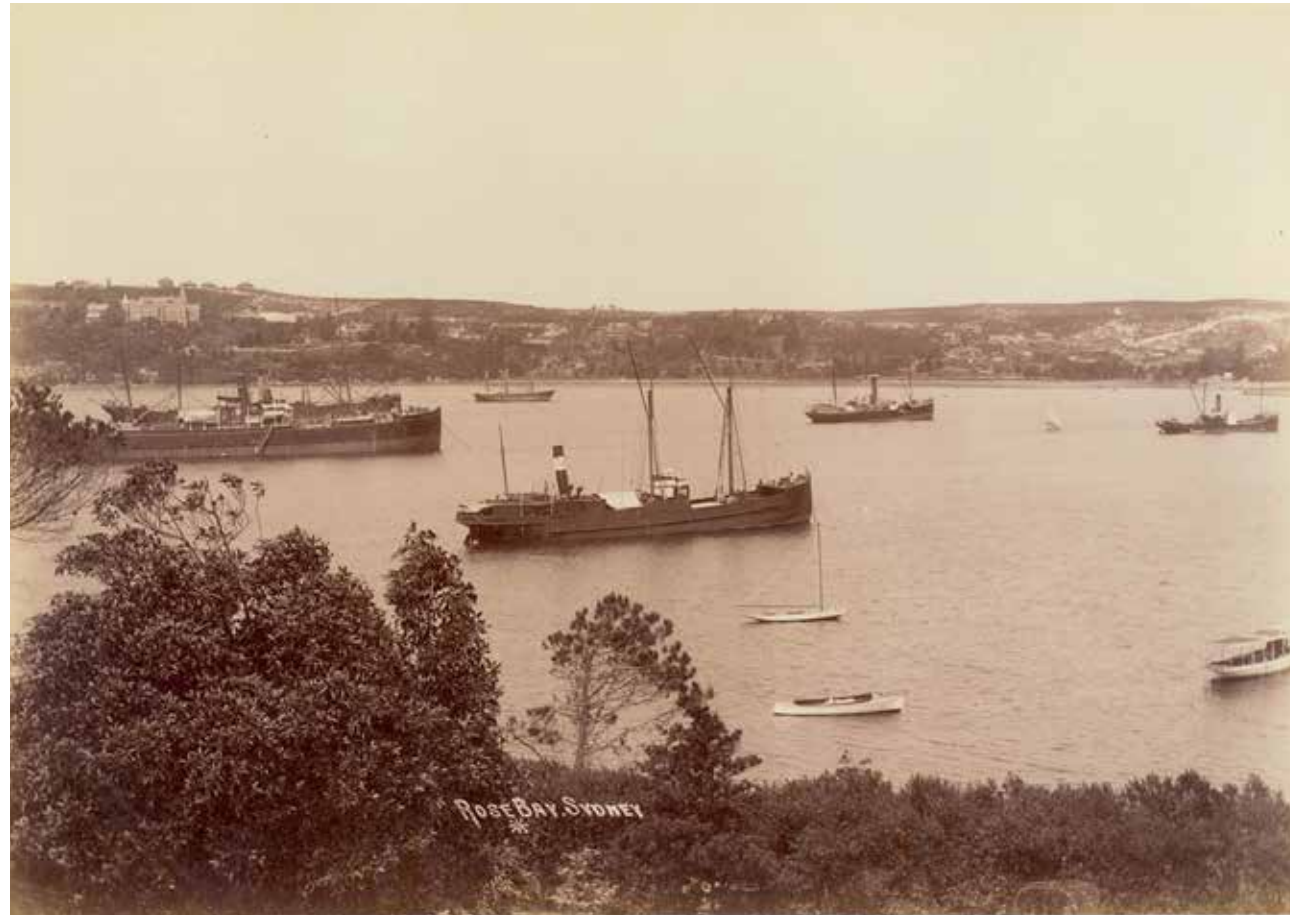


Figure A.34: Rose Bay, Sydney Harbour, looking towards Kincoppal Rose Bay, c1900-1910. Source: State Library of NSW (PXE 711/64)



Figure A.35: Convent and School building taken from beach of Rose Bay, c1888. Source: Kincoppal - Rose Bay School of the Sacred Heart Archives

dormitory, and large study room by December 1885.

The building was officially opened and blessed by Cardinal Moran on 27th January 1888. The delay in staging the official proceedings was for it to coincide with the centenary celebration of the founding of the colony. This event brought many bishops and archbishops to Sydney; and on the day of the official opening four archbishops and seven bishops visited Rose Bay. The accounts of new building (probably based on text provided by Hunt) included:

The building is a substantial structure of whole sandstone, and standing literally on a rock it seems strong enough to withstand the rain and storm of centuries. The style of architecture denominated early English is extremely simple in character, and everything in the way of ornamentation has been avoided. The design, however, seems wonderfully in harmony with the surrounding, and the building gains in dignity what it loses in architectural beauty. The qualities of simplicity and solidity stamped in every line of the structure ..

The west wing provided accommodation for the sisters and pupils' dormitories (110 ft by 22ft and 53ft by 22ft), a study hall, library, classrooms, and offices. Access between floors was by the main staircase. Hot and cold water was laid on in the bathrooms. The south wing housed parlours for the use of the boarders, and at the south-east corner was a verandah.

The clock made by Jean-Andre Lepaute (1720-1787) came from the Society's convent in Bordeaux, presumably in 1904 in the company of the Theodore Puget Pere et Fils organ.

The electric lift service in the west wing was installed in 1936, while permission from Paris to proceed with it had been granted in 1931. It was built by Welch Bros and designed by architects Hennessy and Hennessy. The work necessitated excavation of the rock foundation, and while the original cost estimate was 1,670 pounds, the completion cost was 2,007 pounds. The dumb waiter service dating from the 1880s build was converted to provide cupboards on each floor.

The slate tiles were replaced in 2000.

Levels 4 and 5 were refurbished between 2006 and 2008. The boarding accommodation was remodelled to provide bedrooms of two, three or four, a common room and other recreational facilities. Reverse cycle air conditioning was also installed.

Handwritten ledger table with columns for dates, descriptions, and costs. Includes entries for contracts, foundations, plumbing, and a final total of £27,148-11-1.

Figure A.36: The summation of the costs of the building of the west and south wings for the period August 1884 to August 1888. The total given by the Society was 27148 pounds all inclusive. By Hunt's calculation of April 1889, the completion cost was 27652 pounds, exclusive of Hunt's fees (1398 pounds). Source: Provincial Archives of the Society of the Sacred Heart (E pp.19-20)

72 'The Architectural Glory of Rose Bay', Catholic Freeman's Journal, 4/6/1936, p.6
73 'Opening of the Convent of the Sacred Heart', Daily Telegraph, 28/1/1888, p.6
74 Barlow 1982, p.48
75 Barlow 1982
76 'Economat Journal' entry for 12/1932
77 'Economat Journal' entry for 2/1936 & 7/1937
78 'Economat Journal' entry for 4/1936
79 Principal's Bulletin Term 4, 2000
80 Open Gate, 5/2007 & Open Gate, G 6/2008

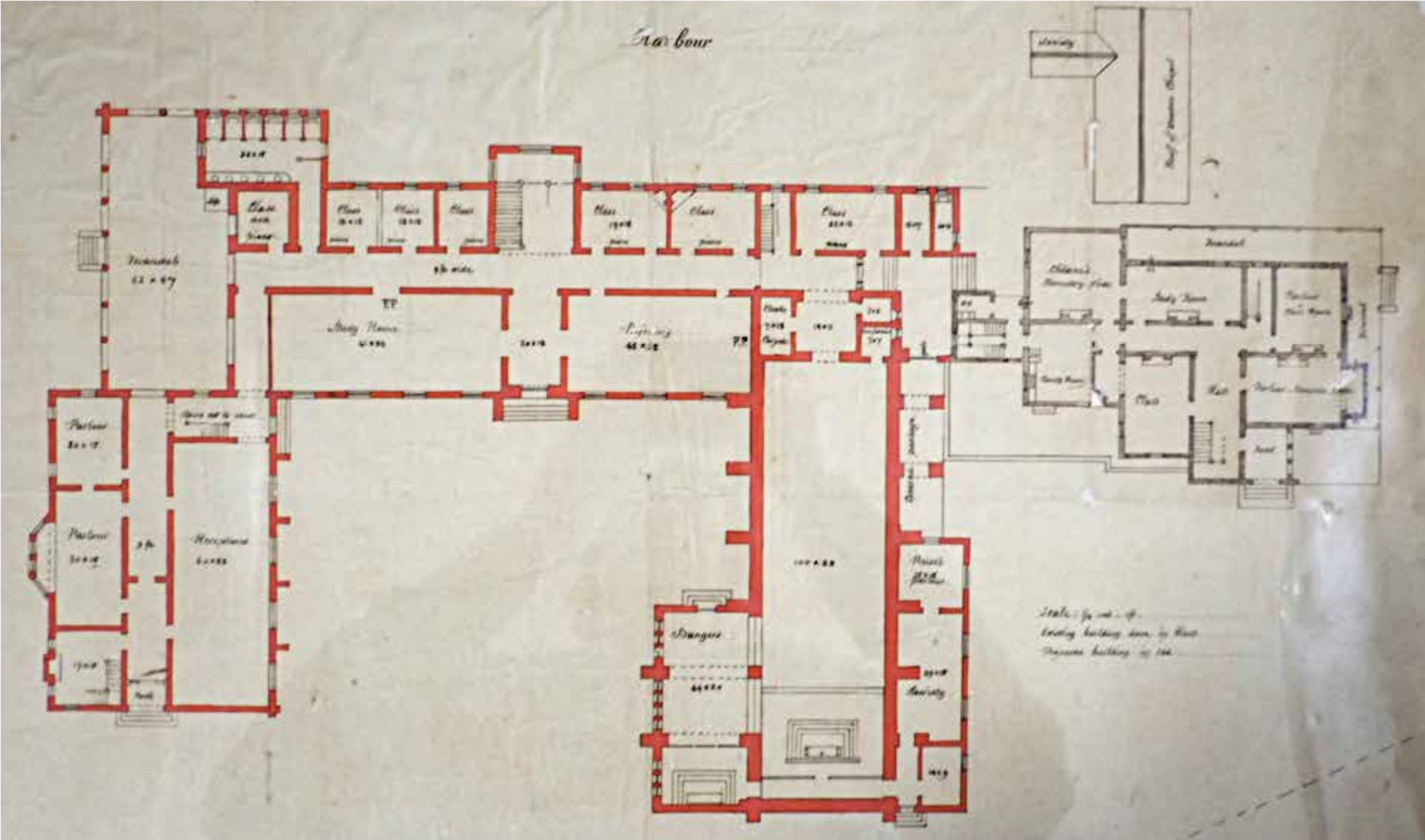


Figure A.37: This drawing by Hunt probably recorded the amendment requested in August 1884 for the connection to Claremont. The drawing demonstrated Hunt planned for the chapel and south wing in 1884, although they were not built until later. This plan is the proposed ground floor layout. It also recorded the location of the temporary chapel beside Claremont completed in early 1884. Source: Provincial Archives of the Society of the Sacred Heart

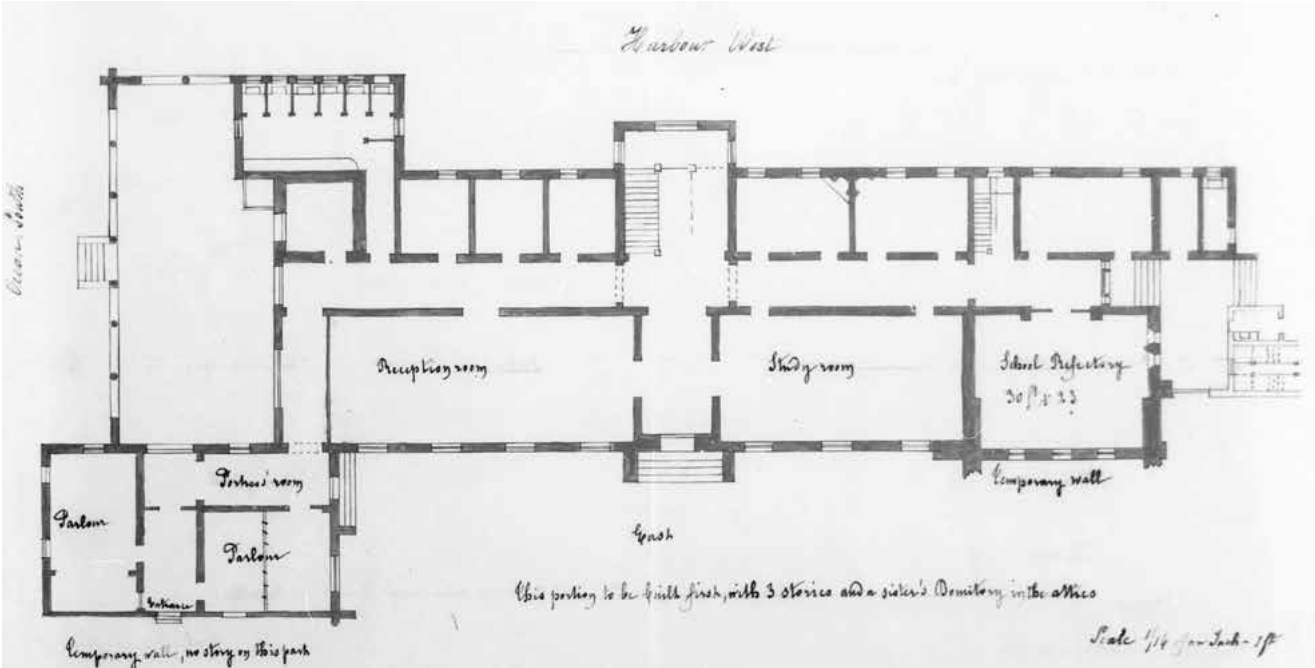


Figure A.38: This undated, c1888, floor plan by Hunt probably recorded the completed scope of works with provision for future additions. This recorded the ground floor layout. Source: State Library of NSW (FM1/ F2577)

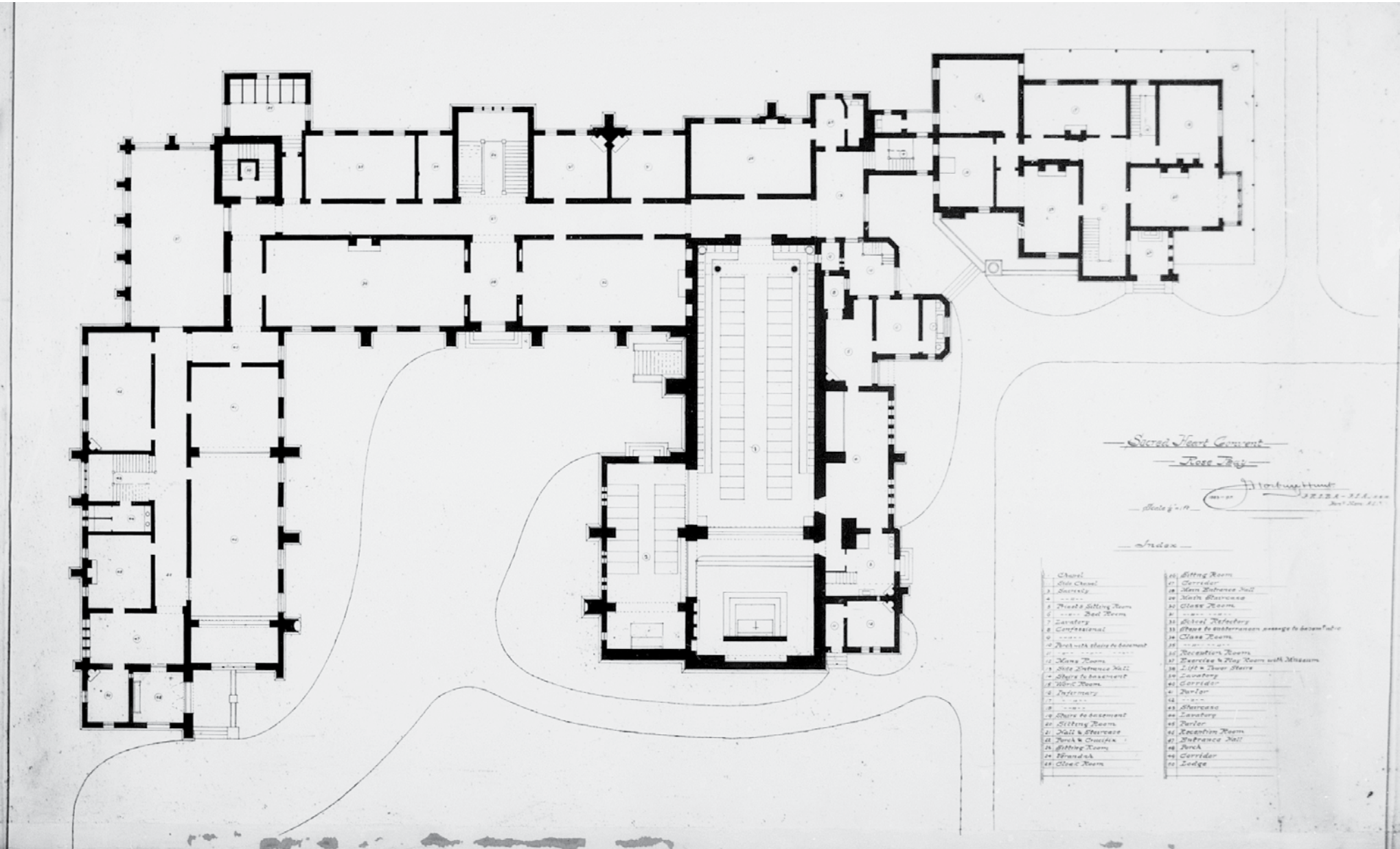


Figure A.39: Plan of Sacred Heart Convent, Rose Bay, dated 1893-97. This plan identifies the functions and use of the various ground level spaces. A copy of this plan is currently displayed opposite the Chapel in the main hallway. Note the plan predates the construction of the Chapel and extension to South Wing and does not show these as built. Sources: State Library of NSW (PM1/2570)

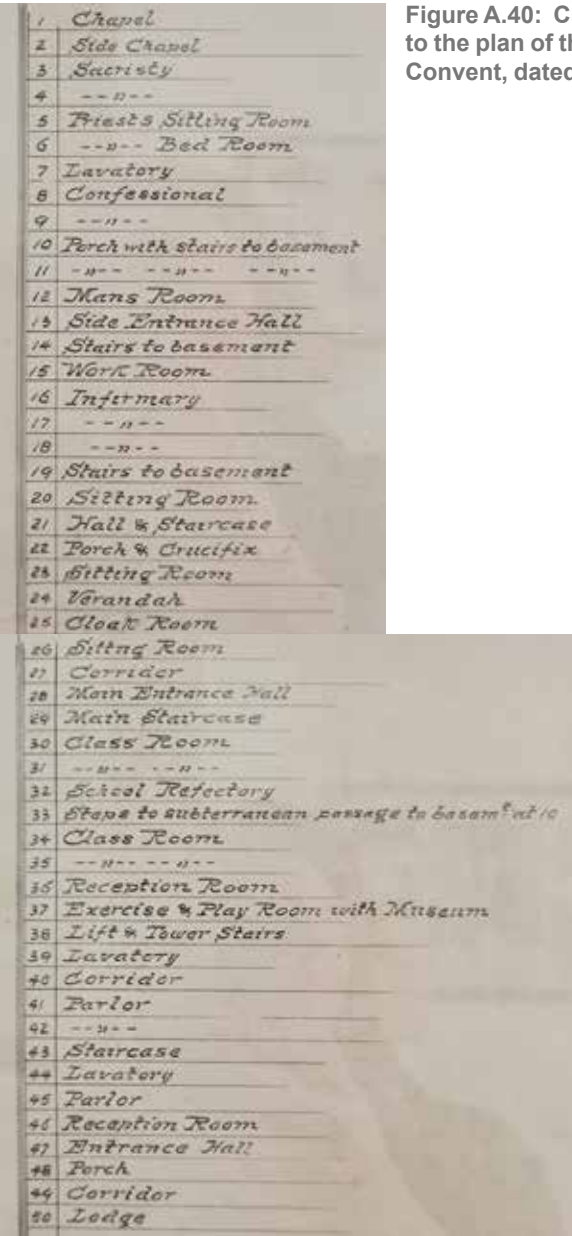


Figure A.40: Close-up of Index to the plan of the Sacred Heart Convent, dated 1893-97.

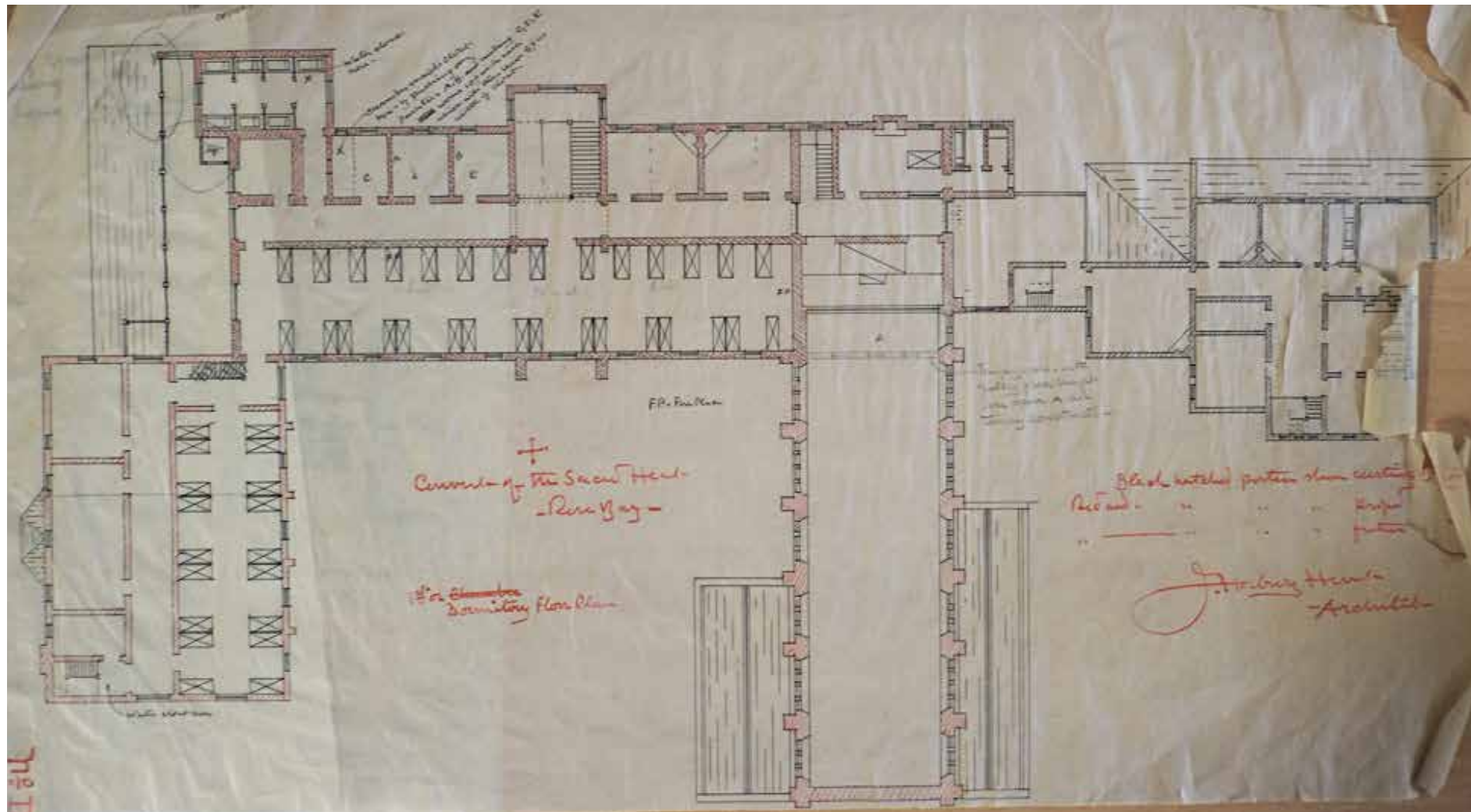


Figure A.41: This drawing by Hunt probably recorded the amendment requested in August 1884 for the connection to Claremont. This plan is the proposed first floor layout. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.42: A pupils' classroom in 1911. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives



Figure A.43: Art classroom in 1911. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives

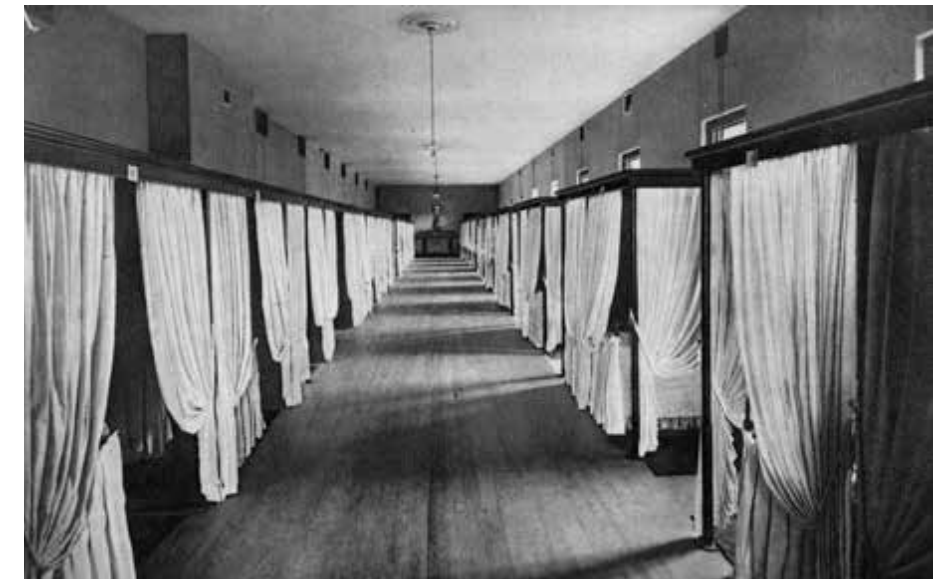


Figure A.44: The pupils' dormitory in 1922. Source: Provincial Archives of the Society of the Sacred Heart (Album 28, Item 87)



Figure A.45: Study room in c1930s. This space is the former temporary chapel shown in the c1888 and 1894 photographs. Note the change of lighting, painted dado and cornice that have been put in by this time. The fireplace on the right, appears to have been filled in. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives



Figure A.46: The west and south wings on completion in 1888. This photograph recorded the east elevation. Provision was made in the uncompleted stone coursing for future additions for the chapel, and to the south wing. Source: Provincial Archives of the Society of the Sacred Heart (Album 11, Item 47)



Figure A.47: The east and south elevations of the building completed in 1888. Not dated. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.48: The west elevation of the building, probably on completion in 1888. This view shows the temporary chapel. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.49: The north and west elevations of the building completed in 1888. Not dated, but post 1900 (no temporary chapel). Source: Provincial Archives of the Society of the Sacred Heart. (Album 11 No.48)

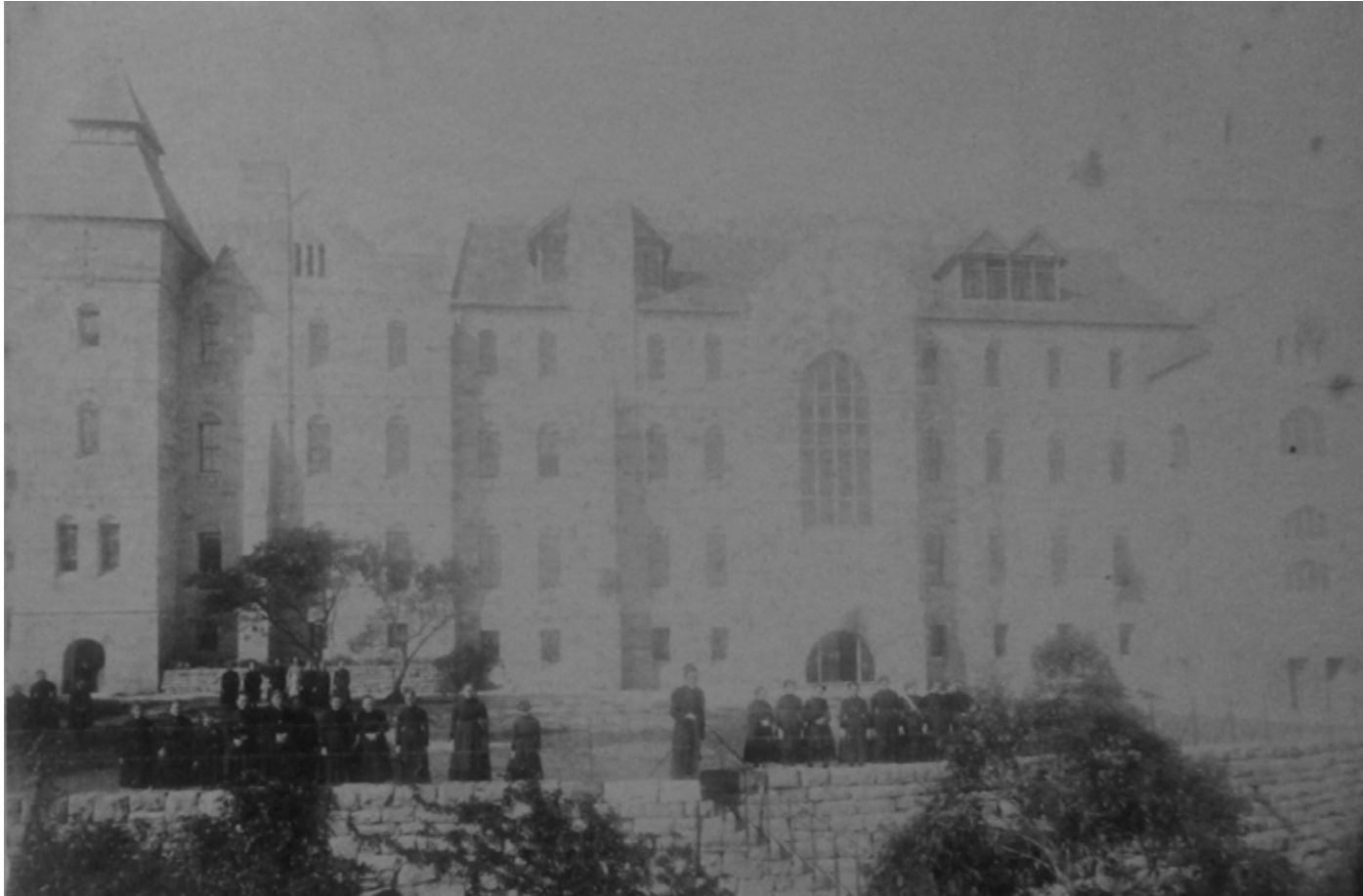


Figure A.50: The west elevation and terrace probably on the day of the official opening, 27th January 1888.
Source: Provincial Archives of the Society of the Sacred Heart

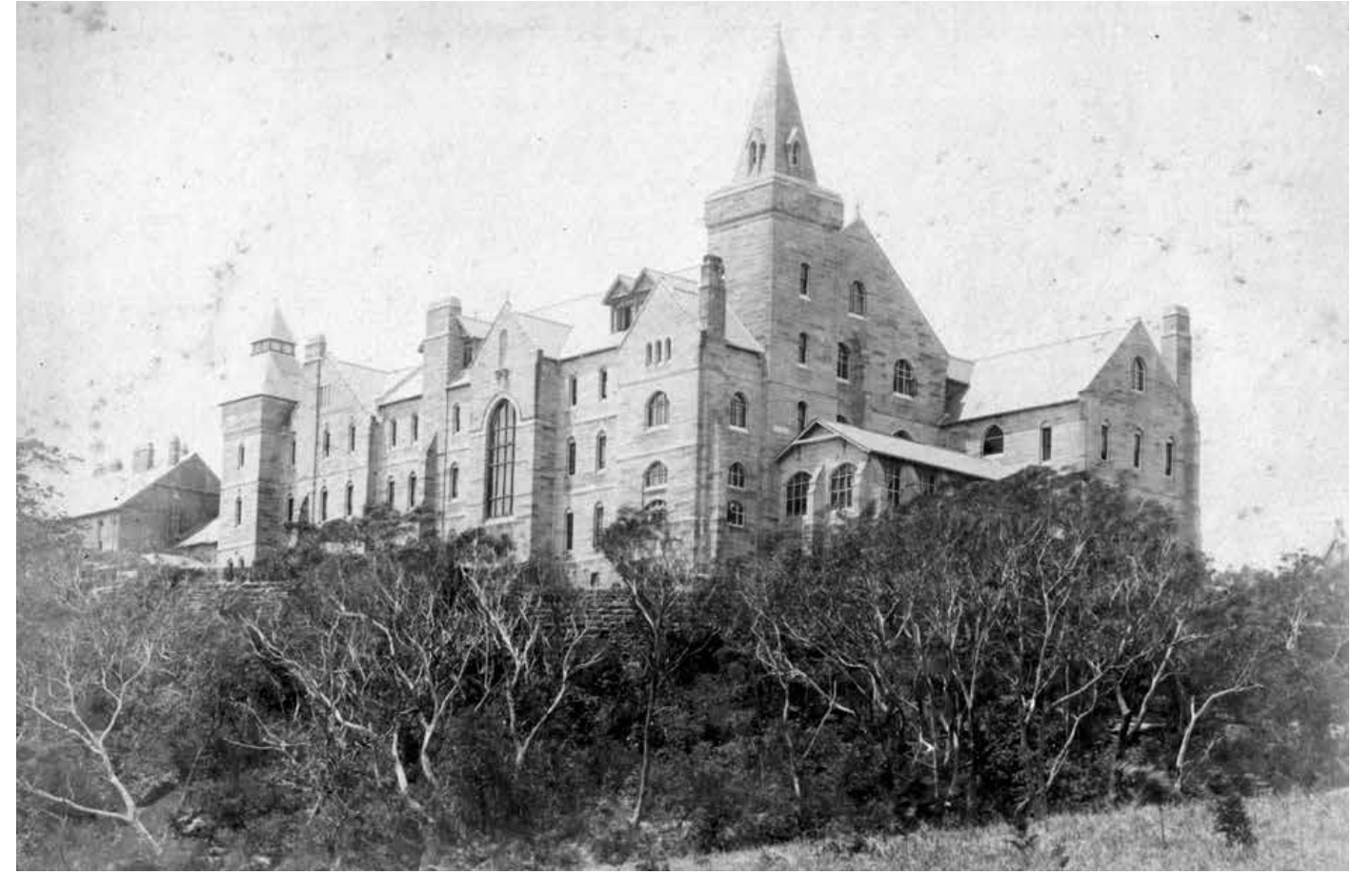


Figure A.51: The west and south elevations of the building completed in 1888. Not dated.
Source: Kincoppal-Rose Bay School of the Sacred Heart Archives (Album 28, Item 27)



Figure A.52: View of convent and school from south west c1925. Source: Provincial Archives of the Society of the Sacred Heart (Album 28, Item 86)

A.2.4 Parish school

While the school / dormitory block for the fee-paying boarders was under construction, a smaller parish school was opened in mid 1885, with the foundation stone being laid in April 1885 by Cardinal Moran. Moran had encouraged the sisters to open this school and selected the site himself.⁸¹

This weatherboard school house was located across Vacluse Road near the intersection with New South Head Road, and nearby Claremont Cottage, and can be seen in Hunt's rough survey dated 1903 (Figure A-17). The school could accommodate 100 pupils, with about half coming from the fishing village of Watsons Bay.⁸² It was built by George Paterson, the carpenter working on the buildings across Vacluse Road, for 283 pounds, of which 103 pounds had been collected from the local community at the foundation ceremony.⁸³ The school opened on 6th July 1885.⁸⁴ Details about the architect, if any, are not known, but possibly Hunt was involved.

When the boarding school building was completed in 1888, the basement of the south-east verandah housed the local parish school from 1888 until 1903, when it closed temporarily.⁸⁵

A.2.5 Other changes

The parish school was located close to Claremont Cottage, which was let in August 1886 to Walter Knott who was the convent's carpenter and was employed by the sisters doing odd-jobs until he died at Claremont Cottage in 1933.⁸⁶ Knott came from England where his sister was a religious of the Sacred Heart. It was Knott who made the coffins for the interments in the cemetery,⁸⁷ and laid the parquetry floor and the entrance doors of the Chapel.⁸⁸

After completion of the boarders' wing, the Society embarked on other improvements. In late 1888 Claremont was repainted inside and out, and some alterations were made.⁸⁹ The cottages housing the paid staff, gardener's and Knott's Claremont Cottage, were renovated and / or altered at different times.⁹⁰ For the boarders and sisters, the amenity of the grounds was improved by some levelling of the ground in 1888,⁹¹ making garden benches in 1890,⁹² and a shade pavilion in 1892.⁹³

81 Barlow 1982, p.44
82 'New School at Rose Bay', Freeman's Journal, 11/4/1885, p. 15
83 'Economat Journal' entry for 4 & 6/1885
84 Percy-Dove 1970, pp. 81-82
85 Barlow 1982, p.45
86 Deaths, Sydney Morning Herald, 30/10/1933, p.10
87 'Economat Journal' entry for 1897
88 Barlow 1982, p.54
89 'Economat Journal' entry for 11/1888
90 'Economat Journal' entry for 10/1889, 10/1890, and 7/1892
91 'Economat Journal' entry for 8/1888
92 'Economat Journal' entry for 7/1890
93 'Economat Journal' entry for 2/1892



Figure A.53: No photographic record of the parish school built in 1885 has survived, however this photograph of works in progress on the west wing possibly recorded the school house in the background. Source: Barlow, 'Living Stones' 1982, p47

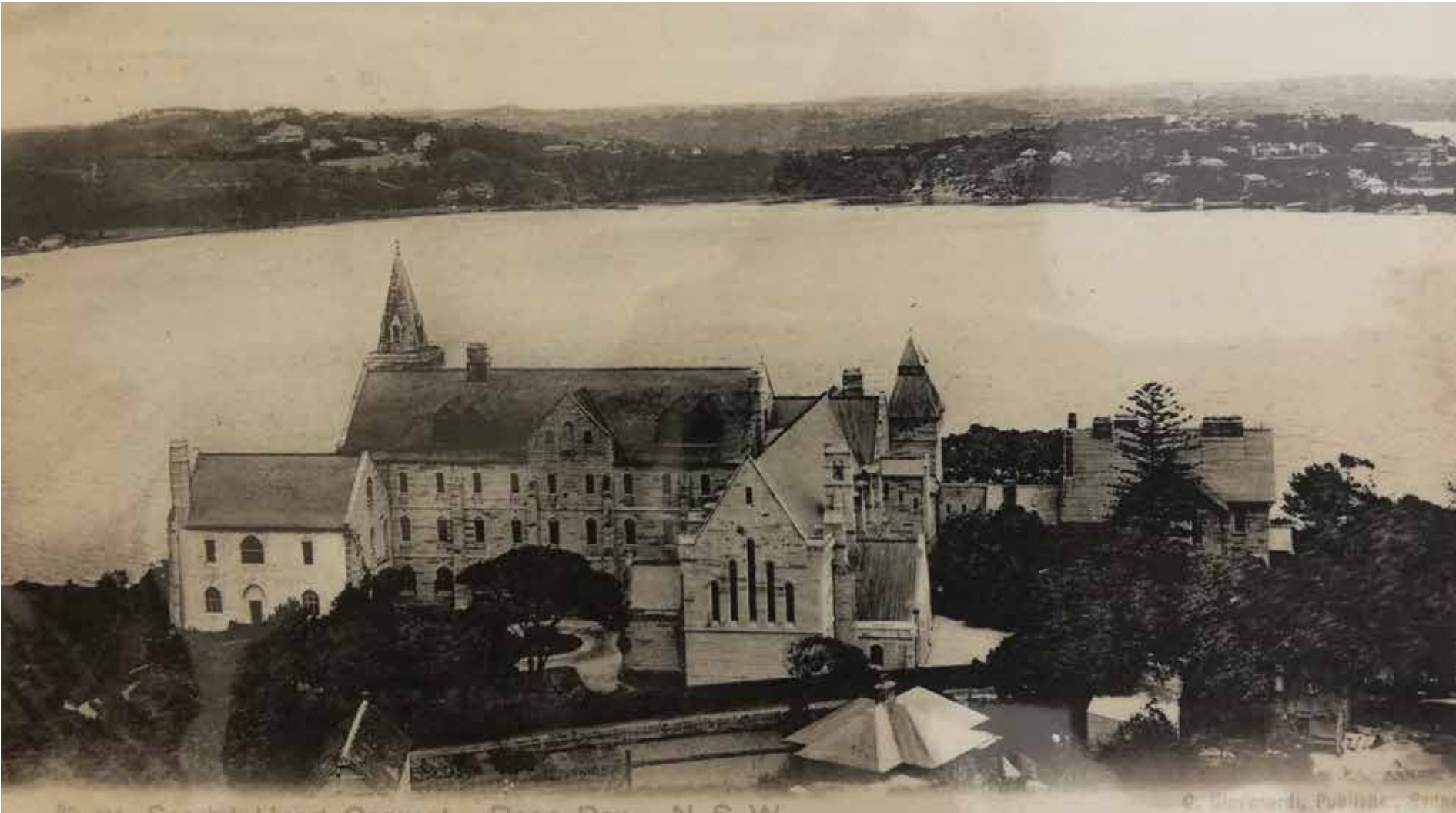


Figure A.54: Sacred Heart Convent and School , c.1905. Note the Parish School, Claremont Cottage and associated sheds, and remains of a small hut in the foreground. Source: Provincial Archives of the Society of the Sacred Heart (Album 7, Item 13)

Replanning of the garden seems to have commenced in 1895 with the planting of several young trees and making an avenue of flower beds from the main gate.⁹⁴ Also fencing the boundary of the 'bush' was completed.⁹⁵ Some details about the bushland were given in 1895 when a 'pretty fern valley' called 'St Joseph's Glen' was mentioned. In an area of the upper part of the hillside flannel flowers grew among the rocks, while the 'grassy' hillside was left to the cows to graze.⁹⁶ In 1897 camphor laurels were planted around the grass (north) lawn.⁹⁷

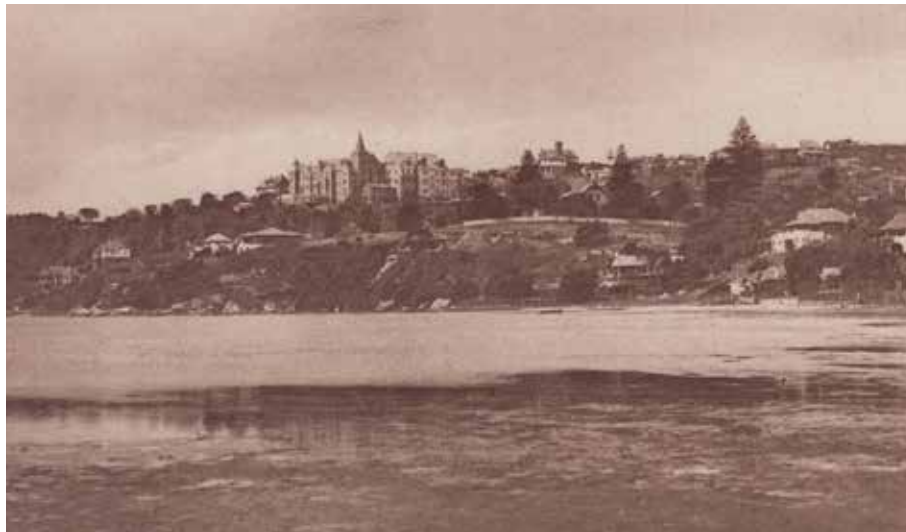


Figure A.55: Convent and School, 1923. Source: Provincial Archives of the Society of the Sacred Heart

A major improvement for the sisters, children and staff arguably was the connection to water sourced from the Water Board's Nepean River catchments from October 1890. The prospect of connecting to the Board's supply had been discussed in 1888.⁹⁸ Initially, the convent / school and the two workman cottages were connected.⁹⁹ From late 1894 the water pipes were laid through the front garden, the garden beds in the 'terrace', and extended to the bush house. Across Vacluse Road, the supply to Claremont Cottage was extended to the farmyard.¹⁰⁰ The reticulated water supply rendered redundant the elaborate system of storage tanks and cisterns that had collected and stored rain water, and so in late 1895 these supplies were used to water the terrace garden and vegetable garden, and to discharge into the bush for watering the cows.¹⁰¹ However, use of the well across Vacluse Road was discontinued and the windmill dismantled in late 1895.¹⁰²

94 'Economat Journal' entry for 8/1895

95 'Economat Journal' entry for 9/1895

96 'Economat Journal' entry for 9/1895

97 'Economat Journal' entry for 1/1897

98 Hunt to Mother Vercruysse, 21/4/1888

99 'Economat Journal' entry for 10/1890

100 'Economat Journal' entry for 11/1894

101 'Economat Journal' entry for 11/1895

102 'Economat Journal' entry for 12/1895



Figure A.56: Sacre Coeur, Rose Bay - Distant View. c1922, Kincoppal-Rose Bay as seen from the south. Source: Kincoppal Rose Bay School of the Sacred Heart Archives



Figure A.57: Convent and school, Rose Bay c1909. Source: Kincoppal Rose-Bay School of the Sacred Heart Archives



Figure A.58: Convent School overlooking Rose Bay c1905. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives

A.2.6 Cemetery

In February 1894 the Sister Jane McGill died at Claremont, and consequently the cemetery for the religious was opened within the grounds overlooking Rose Bay, with the burial of McGill being held on 2nd March 1894.¹⁰³

Mother Vercruysse died in June 1895 while visiting England and was buried there (in Brighton). Horbury Hunt was commissioned in June 1896 to design the stone Celtic cross to commemorate the memory of Mother Vercruysse, and placed near this cross was soil brought from the grave in Brighton.¹⁰⁴

In late 1928 it was noted the cemetery was ‘filling up quickly’ following a spike in internments,¹⁰⁵ and the next phase of development of the cemetery seems to have been the early 1930s. In 1931 stonemason William Moore was on site cutting new headstones, of which twelve had been completed by April, with the inscriptions being cut by monumental masons Wills Bros. Another six iron grave crosses were also installed.¹⁰⁶ In 1936 the cemetery was enlarged by the addition on the south side of a second row to receive future internments.¹⁰⁷ A new graded path to the cemetery was made in 1935 by four of Peter Melocco’s workmen.¹⁰⁸

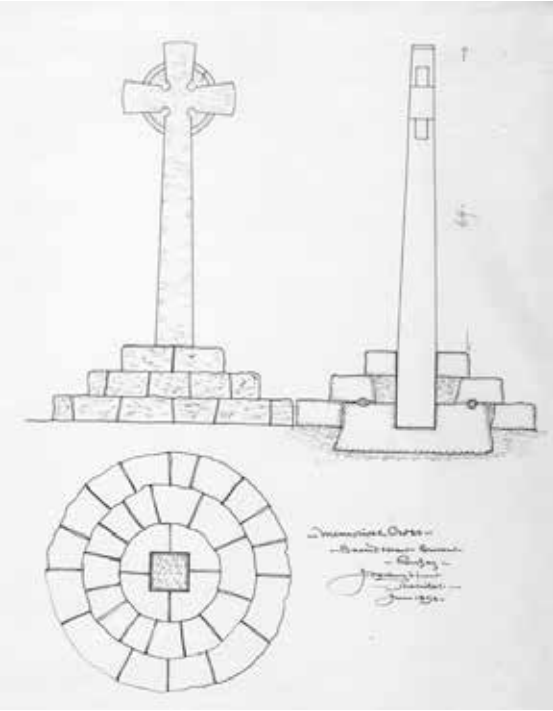


Figure A.59: Dated June 1896 by Hunt showing the ‘memorial cross’ for the late Reverend Mother Vercruysse who had died in England in June 1895. Source: State Library of NSW (FM1/2575)

103 ‘House Journal’ entry for 1894
104 ‘House Journal’ entry for 27/4/1897
105 ‘Economat Journal’ entry for 11/1928
106 ‘Economat Journal’ entry for 4/1931
107 ‘Economat Journal’ entry for 5/1936
108 ‘Economat Journal’ entry for 12/1935



Figure A.60: The procession for R M Salmon’s funeral 1938. Source: Provincial Archives of the Society of the Sacred Heart, (Album 11, Item 61)

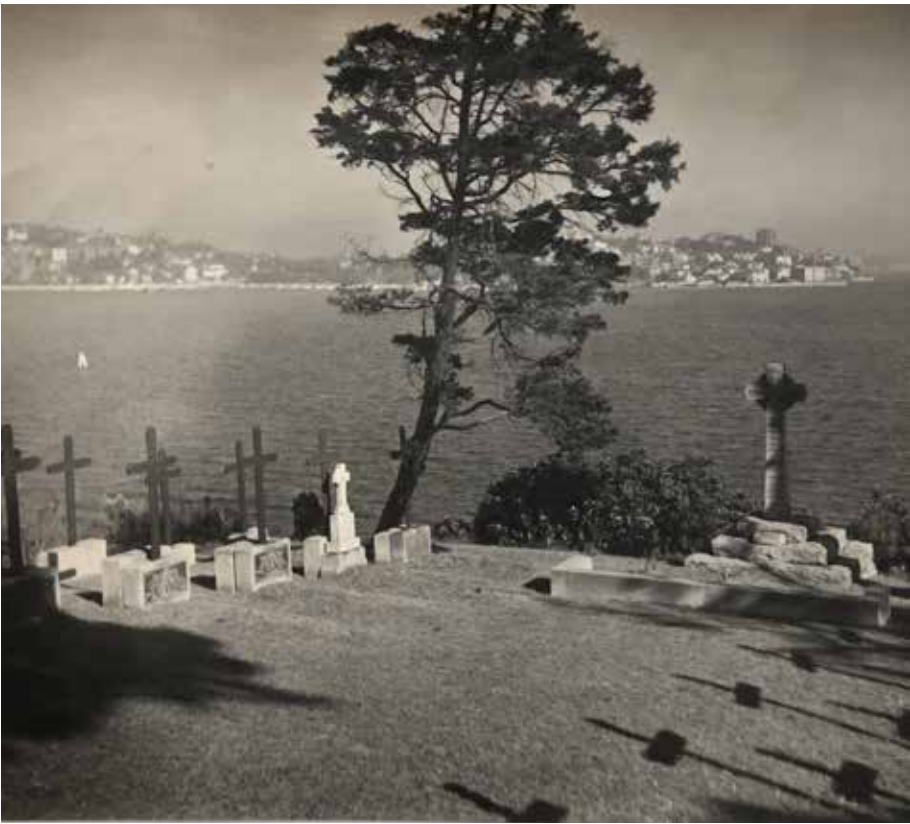


Figure A.61: Undated, post 1896, photograph of the cemetery with the stone Celtic cross designed by Hunt. Source: Provincial Archives of the Society of the Sacred Heart, (Album 28, Item 80)

A.3 Consolidating Rose Bay Convent and School (1900-1915)

A.3.1 Summary

The Chapel was completed in 1901, with work having commenced in 1897. The architect was John Horbury Hunt. It was furnished over the following few years with the organ, stalls, pulpit and confessional originating from the Society’s establishments in France then being closed down. In respect of the School, the infirmary and laundry was built in 1904 (now the Villa), and a cottage (now Sophie’s Cottage) built in 1907 for the gardener maintaining the grounds.

The Society opened in 1909 another fee paying school at Elizabeth Bay within Kincoppal, the former home of John Hughes and his widow.

A.3.2 Chapel

In late 1883 Hunt designed a temporary weatherboard chapel located to the west of Claremont (demolished), for the private use by the Sisters, with the first Mass being officiated in March 1884. This chapel use seems to have been discontinued after 1888, for within the buildings a room was set aside for chapel use and an inscription on the wall is noted to read ‘Here Our Lord dwelt in the Blessed Sacrament, 1888-1900.’¹⁰⁹ (unseen to the authors of this report)

Mother Vercruysse had brought with her a French oak altar and reredos crafted in Lille, which was installed in the long room of Claremont, then in the temporary timber chapel, and then in the large room to the left of the entrance in the west wing.¹¹⁰ In 1909 they went to the Society’s school at Elizabeth Bay, and on the closure of the Kincoppal in 1970, the altar served at St John’s College, Sydney University until 2000 when it was returned to Rose Bay.¹¹¹

Planning for the existing chapel commenced in 1894 at the instigation of Mother Vercruysse. Architect John Horbury Hunt was engaged to prepare preliminary plans for discussion at the Mother House in Paris, which Mother Vercruysse intended to visit to represent Australia at the General Council of the Society. She left Sydney in May 1894, and during her stay in London died in June 1895. Hunt had worked up a plan for a permanent chapel in 1884 as part of the scheme for the dormitory / school block, of which a copy of the floor plan has survived.

Mother Vercruysse was succeeded by Mother Amelie (Mary) Salmon.¹¹² Salmon (1848-1938) was born in Bourges, France, and had come directly from France to Sydney in 1885 to ‘reorganise’ the school.¹¹³ Details about the formative years (1894-1896) of the planning of the chapel have not been recorded, however, it was Mother Mary Jackson (1853-1926) who was engaged between 1896 and 1898, of supervising the planning and building of the chapel working with Hunt. After Mother Jackson’s departure for Buenos

109 Percy-Dove 1970, p.89
110 Open Gate, 2000
111 Open Gate, 2000
112 Barlow 1982, p.51
113 ‘Late Mother Mary Salmon’, Catholic Freeman’s Journal, 30/6/1938, p.22

Aires, her supervisory role was taken by Mother Jeanmaire.¹¹⁴ During Hunt's involvement in the design of the chapel through the 1890s, had worked up three complete sets of drawings by 1898.¹¹⁵

In November 1896 Hunt wrote to inform Mother Jackson of the cost estimate for the construction of the chapel inclusive of the organ gallery (described as the tribune), side chapel, sacristy, would be 7,563 pounds. This figure excluded the costs of the chancel arch and vaulted roof, which were estimated to cost 'about' 1,000 pounds¹¹⁶ but the materials were not stated. Some 17 sheets of drawings had been prepared, and of the design Hunt observed - 'no money has been expended on what may be termed decoration' (and) 'simplicity has been my aim in designing the structure'.¹¹⁷ Plans for this scheme, dated November 1896, have survived.¹¹⁸

William Holdsworth Moore was the principal contractor, who had built the main building a decade before. Moore's tender price then was 7,874 pounds, but a revised cost was provided in January 1897 of 7,650 pounds, which excluded an allowance of 350 pounds for the joinery of doors and windows, stalls and organ gallery, and for the glazing in Cathedral glass. Moore's cost savings were to be achieved by:¹¹⁹

- *Reducing height of walls by one foot*
- *Dispensing with the sedilia and piscina*
- *Substituting concrete in place of timber for the floor*
- *Substituting bluestone in place of trachyte in the sacristy window sills and reducing the number of windows to three*
- *Lowering the bell tower by two feet*
- *Reducing the ironwork in the roof*
- *Filling in ribs of the roof with terracotta to look like stone*

An amended scheme seems to have been prepared in February 1897 over a period of three weeks, for in March 1897 Hunt supplied another set of drawings and the specification.¹²⁰ These plans were sent to Paris for approval in March 1897.¹²¹ Moore's contract cost had been revised to 7,974 pounds with Moore now quoting on both the masonry and carpentry. For this cost again amendments had been made inclusive of:¹²²

- *Reducing height of walls by (a further) one foot*
- *Omitting the moulded basecourse*
- *Omitting a window on the south wall of the chapel*

114 Hunt letters held by the Provincial Archives of the Society of the Sacred Heart

115 Hunt to Mother Jeanmaire, 11/5/1898

116 Hunt to Mother Jackson, 18/11/1896

117 Hunt to Mother Jackson, 18/11/1896

118 State Library of NSW, FM1/2560-2565

119 Hunt to Mother Jackson, 14/1/1897

120 Hunt to Mother Jackson, 2/3/1897

121 'House Journal' entry for 3/8/1897

122 Hunt to Mother Jackson, 2/3/1897

On this occasion, Hunt stressed the cost had been arrived at after consulting with the leading builders of Sydney, including Loveridge and Hudson, and three others. He recommended no delay in contracting with Mr Moore,¹²³ and approval from the Mother House in Paris to proceed was received in April 1897. However, while Hunt pressed for the contract to be signed in April,¹²⁴ negotiations over the project continued. By September 1897 Moore's price was put at 7,375 pounds of the allowance of 8,000 pounds, and now was inclusive of works associated with the foundations, glazing all windows, putting in the sacristy WC, and woodwork of the doors, windows and screen.¹²⁵ The floors at this time were to be all of wood, and the vaulting in stone. The bell turret was to be over the west gable (and serve as a memorial to Mother Vercruysse), but now relocated to the (north) side wall.¹²⁶

Work commenced on the chapel in October 1897 when the foundations were pegged out,¹²⁷ a quarry on site was opened, and the crane set up.¹²⁸ At this quarry (present day Grotto) Moore dressed all the stones and transported these to the chapel site by trolley travelling on a lightly laid and temporary track.¹²⁹ On the 28 November 1897 the corner-stone was laid on by Cardinal Moran.¹³⁰ An inscribed terracotta tablet was placed in a cavity in the stone, and another later was fixed to the niche at the rear of the altar.¹³¹

In November 1897 Hunt submitted the design for the five-light east window with lancets in the 'early English' type. The pictorial stained glass was manufactured by Hardman & Co of London, gifted by the ex-pupils in memory of Mother Vercruysse. By December 1897, Hunt was pressing for a concrete floor that could be laid for only an additional 40 pounds, reasoning timber flooring would be 'unbecoming - too domestic' and has a limited lifespan whereas 'we are in all other aspects building substantially, and for all time'.¹³² Some compromise seems to been reached, for the flooring installed is parquetry, formed of colonial hardwood, set in bitumen, and resting on a cement concrete base. This construction was intended to provide a 'durable, warm, dry, noiseless, and sanitary floor'.¹³³

Another change sanctioned at this time concerned the organ gallery. Hunt had proposed to reconstruct the existing west wing wall to form the end to the chapel. As a cost cutting measure this proposal was substituted by a timber gallery and supported by columns. In December 1897 he proposed the gallery should be in stone.¹³⁴ This scheme again was changed in 1899 when it was noted the proposed pillars would have obscured a view line. Hunt's solution was the shallow pitched stone arch with external wall buttresses to

123 Hunt to Mother Jackson, 2/3/1897

124 Hunt to Mother Jackson, 25/4/1897

125 Hunt to Mother Jackson, 24/9/1897

126 Hunt to Mother Jackson, 24/9/1897

127 'House Journal' entry for 22/10/1897 & 'Economat Journal' entry for 10/1897

128 'Economat Journal' entry for 10/1897

129 Stated in Hunt to Mother Jackson, 18/11/1896

130 'House Journal' entry 28/11/1897

131 Reynolds, P, L Muir and J Hughes, John Horbury Hunt. Radical architect 1838-1904. Historic Houses Trust of NSW, 2002, p.86 (Reynolds 2002)

132 Hunt to Mother Jackson, 30/11/1897

133 'Convent of the Sacred Heart', Freeman's Journal, 4/5/1901, p.21

134 Hunt to Mother Jackson, 13/12/1897

take the load.¹³⁵

In June 1900 Hunt was working on the drawing for the vestibule and curving staircase located behind the altar. This had caused him 'a good deal of study to get it as I wish'. Also the drawing for the bell turret was completed and ready for sending to Paris.¹³⁶

The building of the chapel took about two years for it was ready for opening and blessing by Cardinal Moran on 1st November 1900. The timing was important to the Sisters for it marked the centennial of the founding of the Society in Paris on 21st November 1800.¹³⁷ The marble altar designed for the chapel was not as yet complete, and so the French oak altar and reredos that had served since 1882 were used.¹³⁸

The total cost of building (not decorating) the chapel was 8,865 pounds.¹³⁹ Of this 8,470 pounds came from the Society's overseas funds. It also cost the life of a stonemason, Louis Stockini, who in October 1898 fell to his death from the scaffolding.¹⁴⁰

A feature of Hunt's design is the stone barrel vaulted roof, which was thought unique in Australia at the time of its construction.¹⁴¹ Hunt's initial proposal was to vault the chapel with brickwork carried on stone ribs. The bricks were to be straw-coloured sandstock set to appear as if laid in English bond.¹⁴² The change to the stone masonry vault was made in September 1897. The Society's chapel at Roehampton had a ribbed vault roof with intermediate ribs in the Early English style.¹⁴³

The decoration of the chapel came under a different account and the expenses here totalled 1,974 pounds raised by private donations.¹⁴⁴ By mid 1898 Hunt's attention was being directed to the fittings of the chapel. He had recommended in December 1897 making contact with the London firm of organ makers, Hill & Co, while he proceeded to do the very same.¹⁴⁵ He advised in May 1898 that the design for the 'high altar' was nearly finished, and there was a 'lot of drawing connected with it', while the communion rail drawings were nearing completion.¹⁴⁶ The high altar of white Italian marble with lavish decorative detail was gifted by the Hughes family, the cost being 250 pounds. The rough-hewn block was imported from Italy, with the first being lost on delivery at Darling Harbour, and was replaced by another.¹⁴⁷ It was sculpted on site by Holdsworth Macpherson & Co's marble masons under a Mr J Baird, foreman. The altar table is formed of one slab, 6&1/2

135 Reynolds 2002

136 Hunt to Mother Jeanmarie, 22/6/1900

137 'Dedication of a new chapel at Rose Bay', Freeman's Journal, 24/11/1900, p.12

138 Open Gate, 2000

139 'Economat Journal' 1882-1912, p.48

140 'Fatal Fall', Daily Telegraph, 29/10/1898, p.11

141 The Building Trade, Daily Telegraph, 27/7/1899, p.3

142 Reynolds, 2002, p. 157, fn.10

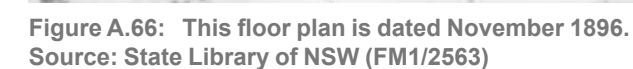
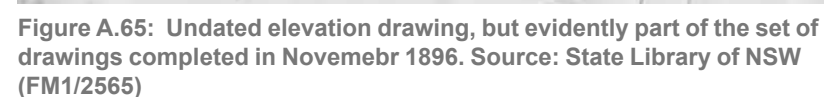
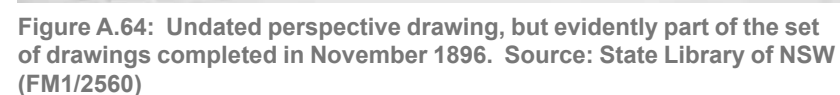
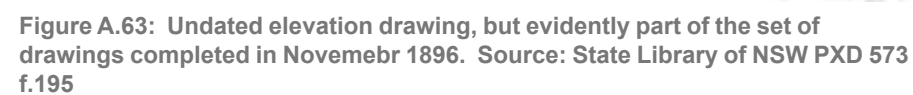
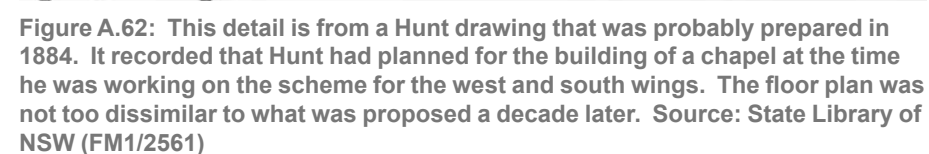
143 Pollen, A, Mother Mabel Digby, John Murray, 1914, p.170

144 'Economat Journal' 1882-1912, p.59

145 Hunt to Mother Jackson, 13/12/1897

146 Hunt to Mother Jeanmarie, 5/4/1898

147 Barlow 1982, p.55



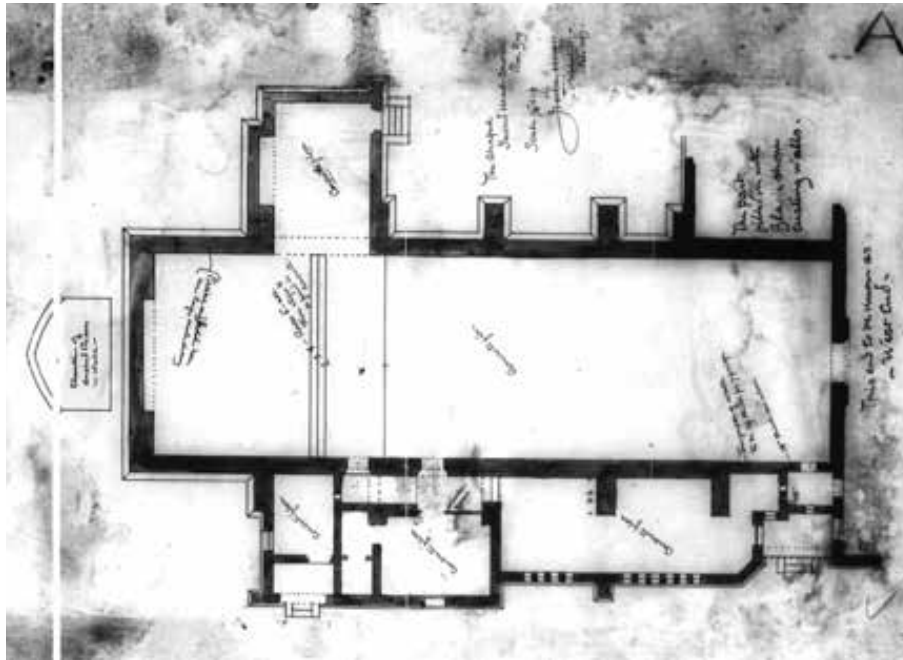


Figure A.68: Floor plan drawing dated February 1897.
Source: State Library of NSW (PXD 573 f.164)



Figure A.69: Elevation drawing dated February 1897.
Source: State Library of NSW (PXD 573 f.166)

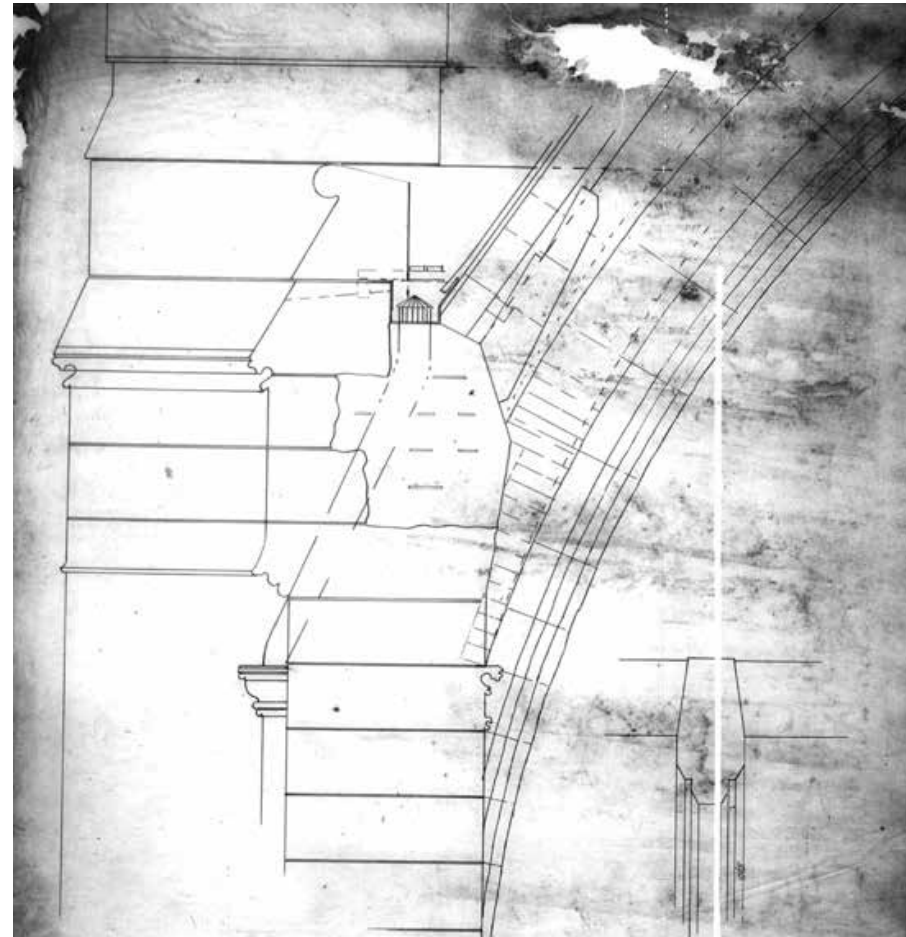


Figure A.70: Drawing depicting the stone arch of the organ loft and loading the external wall buttresses. Source: State Library of NSW (PXD 573 f.203)

inches thick, and the canopy stone cut from one stone block.¹⁴⁸

In June 1900 a sample of the oak intended for use in the benches was submitted for Hunt's approval, and also a sample of the carved decoration noting 'it is not Gothic'.¹⁴⁹ However, the other oak furnishings, choir stalls, pulpit and confessional, came from the Society's Sacre Coeur Convent in the Rue de Varenne, Paris¹⁵⁰, as part of the general dispersal of reliquaries and furnishes of the Society's Houses in France owing to rising sentiment for separation of the Church and State, and eventual enactment in 1905 of legislation enforcing this.¹⁵¹ In 1922 the pharmacist Martin Meagher (1870-1933) gifted the locally manufactured pews, designed to harmonise with the imported choir stalls.¹⁵²

¹⁴⁸ 'Convent of the Sacred Heart', Freeman's Journal, 4/5/1901, p.21

¹⁴⁹ Hunt to Mother Jeanmarie, 22/6/1900

¹⁵⁰ The Convent of the Sacred Heart in 77 Rue de Varenne, Paris, formerly the Hotel Peyrenc-de-Moras and Hotel du Maine is now known as Hotel Biron and houses the Musee Rodin. It was completed in 1732, was sold to the Society in 1820 and has been used as the museum since 1919.

¹⁵¹ Barlow 1982, p.55

¹⁵² 'The Architectural Glory of Rose Bay', Catholic Freeman's Journal, 4/6/1936, p.6

Chapel Society arranged for the refurbishment of the Stations of the Cross in 1992, and the same for the woodwork of the parquetry, stalls, and pulpit in 1993.¹⁵³

With the altar installed, the sisters took final possession of the Chapel on Easter Day, 17th April 1901.¹⁵⁴ The 40 or so workmen joined Hunt and Moore in a dinner hosted by the sisters, when Hunt was reported to have 'showed (reporters) over the new edifice decanting with enthusiasm on its evident beauties', and praised the skill of the masons, and Mr Moore.¹⁵⁵ An account of the appearance of the chapel published 1901, based on notes provided by Hunt it seems, stated:

Built in grey stone in the Early English style, the substantial exterior does not even suggest the wondrously chaste internal arrangements, an exquisite altar and statutory lit by the subdued light of stained glass windows that, while showing its beauties, brings out the massiveness of the protecting walls and that vaulted roof - the first of its kind in Australia.¹⁵⁶

In other respects, the contemporary accounts noted:¹⁵⁷

*Floor of the sanctuary is of white marble, using large slabs.
The west gallery (tribune) with slabs of stone, a foot in thickness forming the floor and ceiling of the vestibule below.*

Other windows filled with tinted glass, with expectation of future stained glass installations. The stained glass windows in the sanctuary were installed in 1924, manufactured Hardman & Company of Birmingham at a cost of 280 pounds for the six windows. They were fixed in place by the local firm of John Ashwin and Company.¹⁵⁸ The Hardman stained glass windows were restored in stages from 2006.¹⁵⁹

The Chapel and High Altar were solemnly consecrated by Cardinal Gilroy in 1946.

The stonework was restored in the mid 1980s and completed by mid 1985 with the costs being met by the Chapel Society.¹⁶⁰

From Quadrille, the convent near Bordeaux, came the Theodore Puget Père et Fils of Toulouse organ built in 1890, which arrived in Sydney in 1904. It is the only example of an organ manufactured by this company in NSW.

Practically a brand new instrument, it was re-erected in the chapel in early 1906 by organ builder Charles Richardson. The re-erection involved a replanning of the action and mechanism of the instrument within its case of carved oak. The front of the organ is supported by stone columns, and the console placed under the organ with the organist facing the altar, and choir to

¹⁵³ Open Gate, 1993

¹⁵⁴ 'House Journal' entry for 17/4/1901

¹⁵⁵ 'New Catholic Chapel', Daily Telegraph, 22/4/1901, p.3

¹⁵⁶ 'New Catholic Chapel', Daily Telegraph, 22/4/1901, p.3

¹⁵⁷ 'Convent of the Sacred Heart', Freeman's Journal, 4/5/1901, p.21

¹⁵⁸ 'Economat Journal' entry for 1/1924

¹⁵⁹ Open Gate, January 2006

¹⁶⁰ Report from the Principal, May, 1986

each side. When first played in February 1906 the tone was found excellent. The organ had two manuals, CC to G, 56 keys, and independent pedal organ, CCC to F.¹⁶¹ The enclosing woodwork was not fully finished until 1911.¹⁶²

In 1931 it was observed the organ pipes were corroding, and borers had eaten into the wood of the pedals.¹⁶³ By 1955 the organ was in a poor state of repair, and the tubular-pneumatic action had deteriorated. The instrument was rebuilt by ST Noad & Son in 1960 converting the action to electro-pneumatic, and the organ was enlarged to 20 stops and eight couplers.¹⁶⁴

The organ, now known as the Puget Organ, was reconstructed in 2006 by the Chapel Society who engaged French craftsmen and technical advisors, these being organist and lecturer Michel Henry, and organ builder, Charles Henry. Some 39 new facade pipes were made in France in 2006, and all 624 pipes of the 1890 build were restored. Other works included building of the wind chests, console and keyboard, and new wooden stop knobs. Restoration by donations made in sponsoring a pipe.¹⁶⁵



Figure A.71: The interior of the Society's chapel of the Roehampton Convent, dated 1890. Source: Pollen, A, Mother Mabel Digby, John Murray, 1914, p.170

¹⁶¹ 'New organ at Rose Bay Convent', Catholic Press, 15/3/1906, p.29

¹⁶² 'Economat Journal' entry for 9/1911

¹⁶³ 'Economat Journal' entry for 3/1931

¹⁶⁴ Rushworth, GD, Historic Organs of New South Wales, Hale & Iremonger, 1988, p.325

¹⁶⁵ Open Gate, May, 2007; Open Gate, January, 2006, Open Gate, September, 2006



Figure A.72: The chapel of the boarding school attached to the Society's Sacre Coeur Convent in the Rue de Varenne, Paris. Completed in 1875, closed in 1904 and demolished in 1967. The architect was Jean Juste Gustave Lisch (1828-1910). Source: Open Gate, December, 2007



Figure A.73: The stalls and pulpit of the boarding school attached to the Society's Sacre Coeur Convent in the Rue de Varenne, Paris. Removed to Rose Bay in 1904. Source: Open Gate, December, 2007

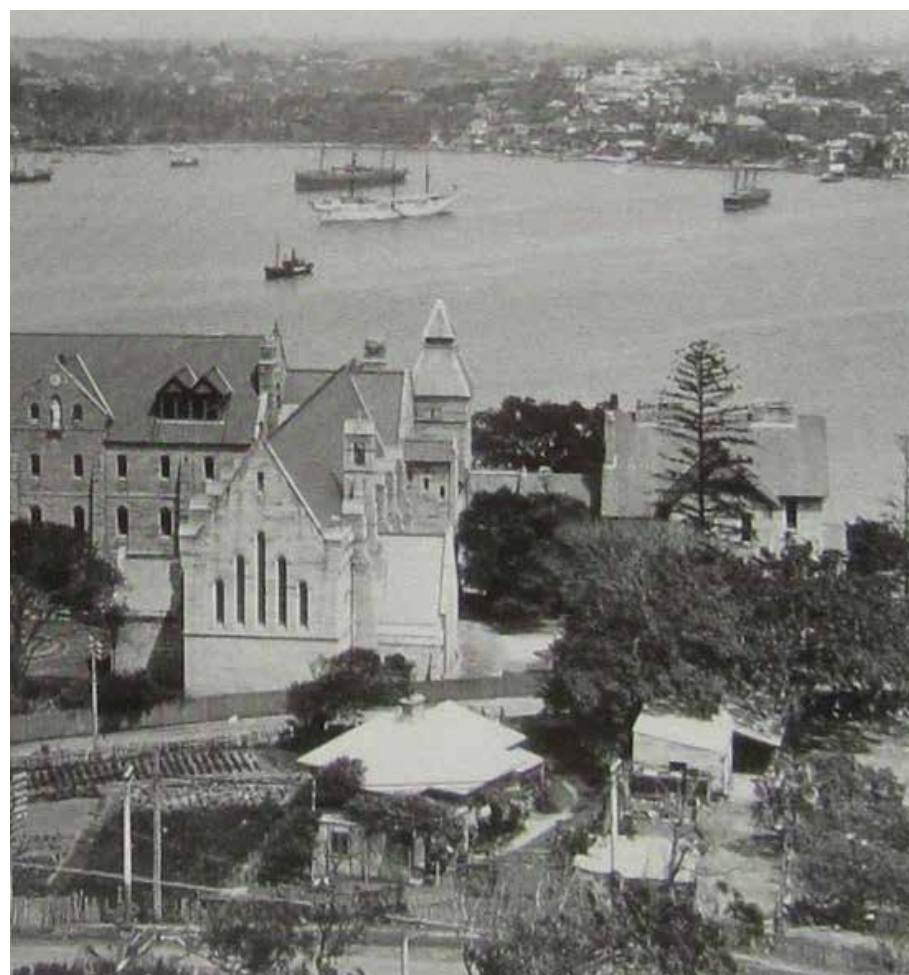


Figure A.74: The chapel as completed in 1914. Source: Reynolds, P, L Muir and J Hughes, John Horbury Hunt. Radical architect 1838-1904. Historic Houses Trust of NSW, 2002



Figure 6.75: Undated elevation drawing of the High Altar by Hunt. This drawing probably was prepared in May 1898. Source: State Library of NSW (FM1/2578)

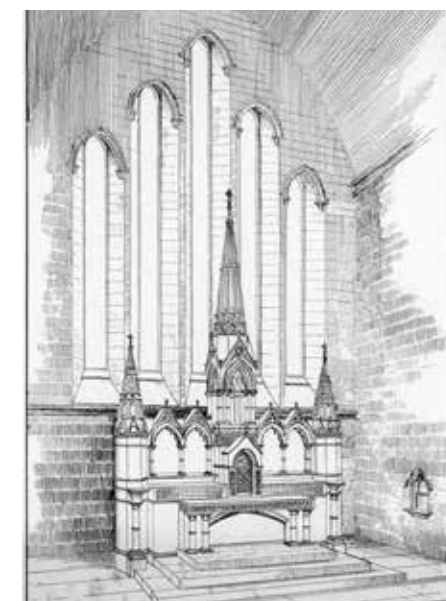


Figure 6.76: Undated perspective drawing of the 'high altar' by Hunt. Source: State Library of NSW (FM1/2568)



Figure 6.77: The High Altar, about 1901. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives

Extra Expenses for Church.			£ 1 000. 0-3		
Paid, but not yet entered in house book.			Holdsworth Macpherson, altar £ 50-0-0		
Jan 1901	Wood for floor	£ 25-9-5	May 1901	M ^r Joyner, brackets, rails, lock	
	to Holdsworth, marble flooring	£ 75		+ other iron works & fittings for bell	34-18-0
	Barnett, pavement light	£ 3.			7-0-0
June 1900	Carriage of statues	7-10-0	June 20 th 1901	Holdsworth Macpherson	
July 1900	to Goodwin, fixing stained glass window £ 5- was netting £ 10	15-0-0		to complete payment for altar	311-15-0
	Mayer for 2 statues £ 45	45-0-0		marble tiling, etc	
Sept 27 th	to Holdsworth, Macpherson for altar	250-0-0	August	6 Brass Candlesticks £ 56-00	
Oct 25	to Goodwin & Co, storm glass	10-17-0		6 Candle holders, extra 12/-	47-12-0
Dec.	to Hardman & Co, safe	42-9-0	October 23 rd	Cross £ 11- from Cottle & Sons	
	Carriage of safe	1-9-7		Duty paid on bell & rail 38-0-8	
February 20	Griffith, fill plates for safe	8-12-0		Carriage of bell, rail etc 5-0-0	43-0-8
January 1901	Paid to Carpenters for laying floor of chapel & sacristies	111-19-3	Nov. 1901	Hardman, Powell & Co - Bell £ 50-10-0	
January 1901	Paid to Mason Brothers for bitumen, + man to boil bitumen (floor)	50-14-0		" - Gates & railing £ 87-16-0	139-14-0
Feb. 26 th 1901	Holdsworth Macpherson, altar	250-0-0		" - Exchange on draft 1-8-0	
April 5 th	M ^r Loveday, to carve wood	14-0-0	Feb 1902	Paid for stations of the cross to Mayer & Co 92-18-0	122-5-11
May 1901	M ^r Mitchell, fittings for	74-0-0		was 17/7 - Duty on stations £ 20-9-10	
				Carriage of stations 8-0-6	
			June 27 th	Wheel & fittings for bell (M ^r Joyner)	10-0-0
					2-9-0
				Crosses (gift) for Stations	
				for M ^r Knott's walk connected with church	
				also for 3 benches, sacristy cupboards, partitions etc	16-4-4
					1734-19-2

Figure 6.78: The summation of the costs of the decoration of the chapel for the period January 1900 to June 1902. Source: Provincial Archives of the Society of the Sacred Heart (Economat Journal)

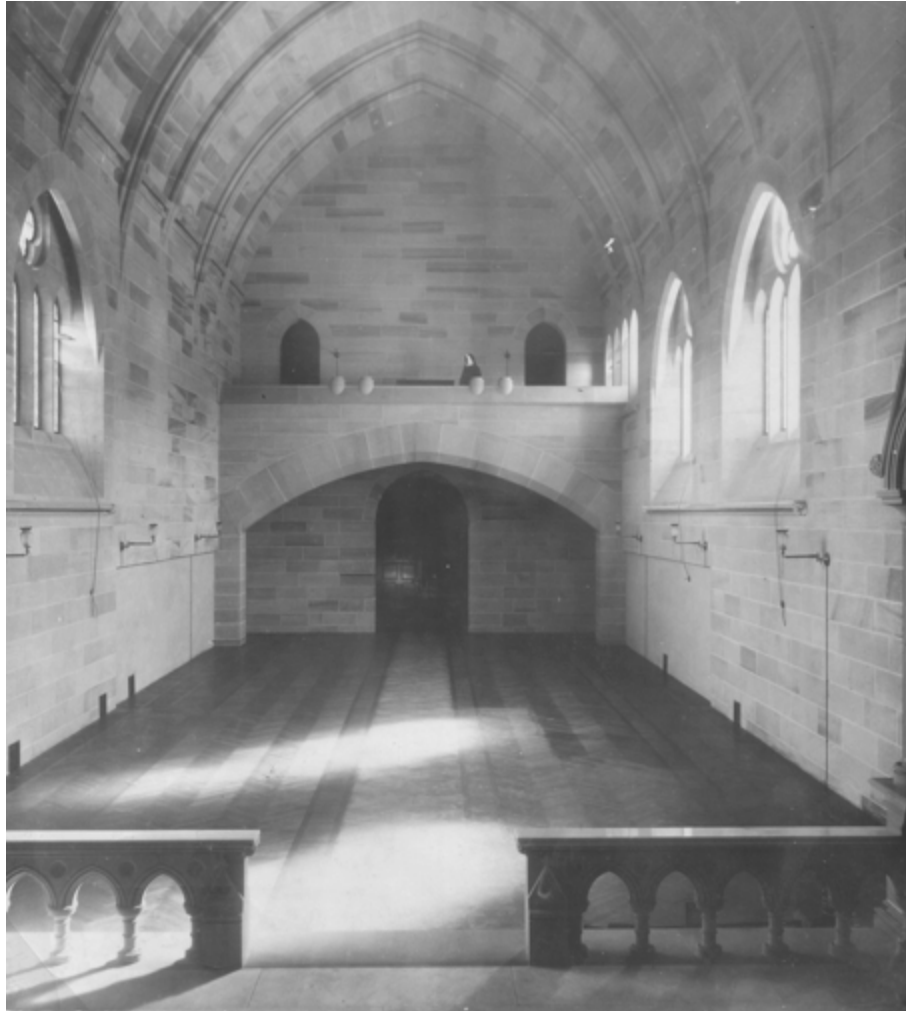


Figure A.80: The interior of the Chapel in 1900. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.83: The High Altar, communion rail, and sanctuary of the Chapel in 1901. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

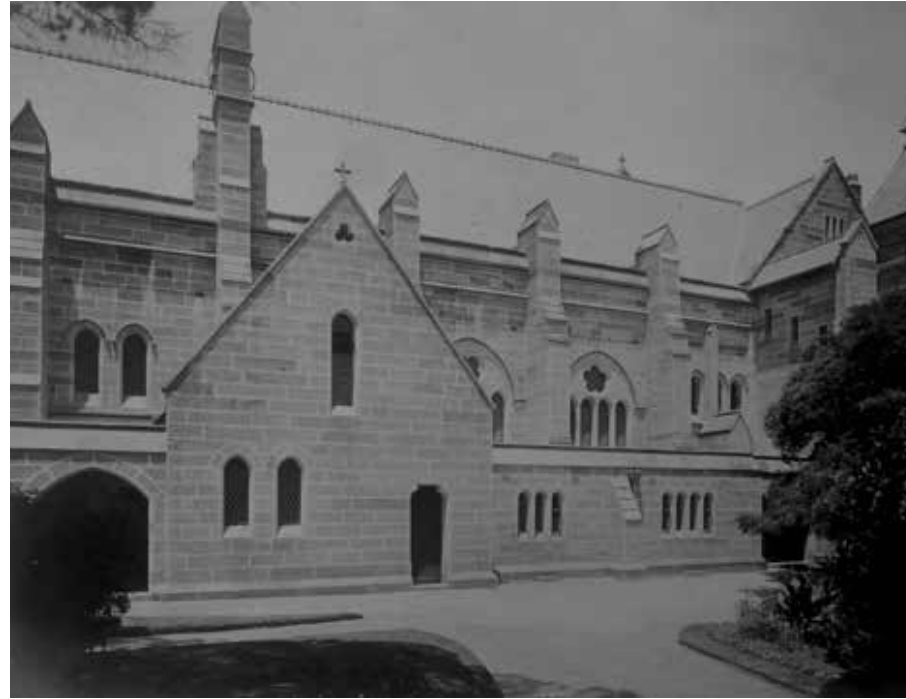


Figure A.81: The north elevation of the chapel, 1922. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.84: The Chapel interior in the 1930s with the stalls installed in 1922. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.82: The Chapel photographed in 1932. Source: The Golden Jubilee of Rose Bay 1932



Figure A.85: The Chapel interior at the time of the consecration in 1946. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

A.3.3 The Villa, 1904

The historical background to this building is poorly documented in the surviving records of the Society, and in the history of Kincoppal–Rose Bay. What has been stated is that it housed the local parish school, from 1906, reopening on the 22nd January of that year,¹⁶⁶ after its temporary closure in 1903.¹⁶⁷ However the specifically for this use it would seem.

Research undertaken for this report, provides an alternative history in proposing the building was built in 1904 as the infirmary for the boarders at the first floor level, and laundry (wash house) for the boarding school / convent at the ground floor level. The building was built (and possibly designed) by William Holdsworth Moore, the contractor engaged by Hunt for the building of the 1880s school wings and the 1890s chapel. In 1904 Moore was paid 723 pounds for his work on brick masonry, plastering, etc, and another 78 pounds was paid to carpenter who utilised wood supplied to him at a cost of 99 pounds. Moore was paid an additional sum for work completed on the drainage from the laundry, and also for his work on the foundation (165 pounds). The accounts make no mention of architects fees.¹⁶⁸

If built as the laundry and infirmary, then the parish school children were accommodated on a make do basis until 1917, when the Society relinquished its responsibility for local parish school instruction. It was subsequently taken on by the Sisters of Mercy, and the parish school was transferred to a more central location in Rose Bay.¹⁶⁹

In 1921 the school infirmary was transferred to the new South or Parlour Wing then nearing completion.¹⁷⁰ In that year the building was fitted out for electricity, and from then on, the first floor accommodated visiting priests.¹⁷¹ By 1927 the building was being referred to as the Villa.¹⁷²

Prior to 1917, this part of the eastern suburbs of Sydney was within the Franciscan Father’s parish. The parish of Rose Bay was formed in 1914, and in 1917 the Society of the Missionaries of Sacred Heart was appointed to its charge, with the Rev Richard Joseph O’Regan, being the first Sacred Heart priest, and a presbytery was built for him in 1921 at Rose Bay.¹⁷³

In 1927 the building was refurbished with the repointing of the masonry of the south facing elevation, and the exterior joinery repainted.¹⁷⁴ Alterations and additions were undertaken in 1934. This work provided additional space for the laundry by making additions at a cost of 130 pounds, and a new hot water service was installed at the same time.¹⁷⁵ Alterations were made to the front entrance to the building to allow for the priest to access his rooms on the first floor, without having to pass the laundry.¹⁷⁶

166 ‘House Journal’ entry for 21/1/1906

167 Barlow 1982, p.45

168 Ledger entry for December 1904

169 Barlow 1982, p.45

170 Cor Unum, 12/1979

171 ‘Economat Journal’ entry for 1/1921

172 ‘Economat Journal’ entry for 4/1927

173 ‘Rose Bay’s New Presbytery, Catholic Press, 7/7/1921, p.19

174 ‘Economat Journal’ entry for 4 /1927 & 6/1927

175 ‘Economat Journal’ entry for 3/1934

176 ‘Economat Journal’ entry for 2/1934

In 1941 Archbishop Gilroy appointed a permanent priest to Rose Bay Convent and his presbytery was the Villa. This necessitated the installation of the telephone service, and general renovations inclusive of the bathroom, and making a room available for his study.¹⁷⁷ The first priest was Father Hartigan, alias John O’Brien the poet, until 1952.¹⁷⁸ From 1952 to the early 1960s it was occupied by Monsignor George Michael Crennan (1900-2001),¹⁷⁹ who also was the director of the Federal Catholic Immigration Office (including the child migration schemes) from 1949. In 1962 Father W Brennan was appointed the new chaplain, and that time one of the upper floor rooms was divided into two to form a study and a bedroom.¹⁸⁰

These uses of the Villa continued into the early 1980s. In 1981 the laundry on the ground floor was removed and the spaces renovated to provide a self-contained unit for the Principal, Sister Anne McGrath. The school laundry was relocated to the basement of the main building.

In 2010 the existing use as an archive was implemented. While minimal external alterations were made, in respect of the interior spaces the living room, bathrooms, etc. were converted.¹⁸¹

The freestanding building at the rear of the Villa was built in 1966 as the workrooms for the carpenter and painter.¹⁸² Previously, a building at the former Melocco residence been used by the carpenter. The building of the new Barat Burn necessitated the demolition of that building.¹⁸³

177 ‘Economat Journal’ entry for 2/1941 & 10/1941

178 Cor Unum, 1981

179 Notes on the parish school at Rose Bay, prepared by Marie Kennedy rscj, held by Provincial Archives

180 ‘Economat Journal’ entry for 7/1962 & 9/1962

181 Heritage Impact Statement prepared by Kubanyi Architects, August 2007

182 ‘Economat Journal’ entry for 4/1966

183 ‘Economat Journal’ entry for 7/1964 and 4/1966

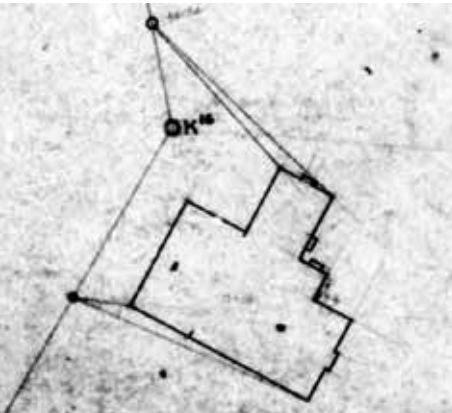


Figure A.86: The footprint of the Villa as recorded in 1923 on Sydney Water’s Vaucluse Sheet 43 (no later revisions noted) inclusive of the rear wing. Source: Sydney Water (DTS 411)



Figure 6.87: Kitchen on the ground floor removed in 2007. Source: Heritage Impact Statement prepared by Kubanyi Architects, August 2007



Figure A.88: Original fireplace and surround restored in 2007. Source: Heritage Impact Statement prepared by Kubanyi Architects, August 2007



Figure 6.89: Historical photographs of the Villa are very scarce, and so this view of the south side from the lower garden is rare, not dated (about 1938). Source: Provincial Archives of the Society of the Sacred Heart (Album 7 No. 127)

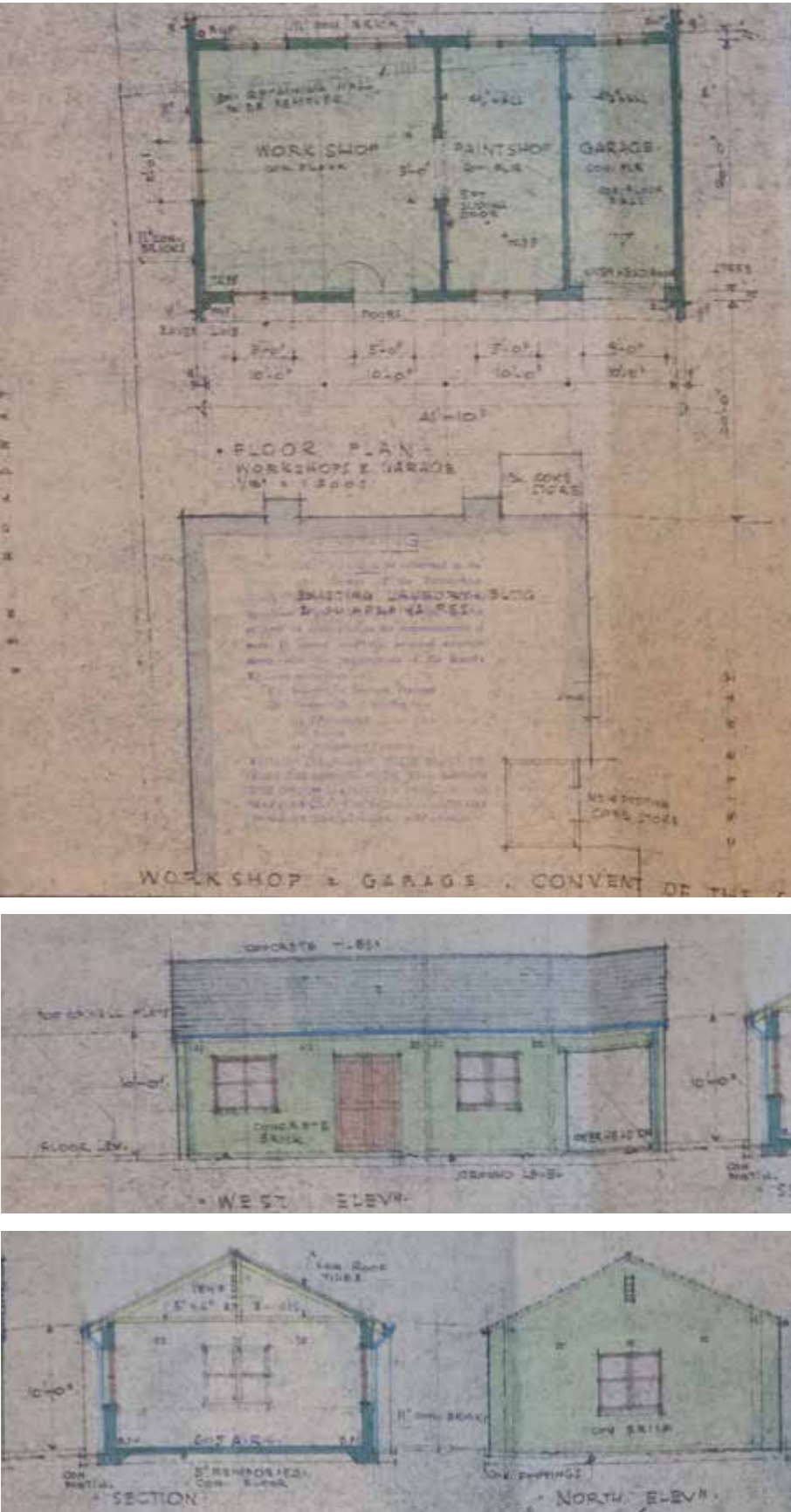


Figure 6.90: Plan, elevations and section of the new garage and workshop designed by architects Hennessy and Hennessy in 1965, and completed in 1966. This drawing identified the Villa as the 'ex-laundry, and chaplain's residence'. Source: Woollahra Municipal Council (BA 448/1965)

A.3.4 Gardener's Cottage, 1907

This brick cottage is thought to have been built around 1907 for the occupation of Gardener Thomas Gallagher when he married Maria Hickey. Gallagher left the employ of the Society in 1927 by which time it was recorded that he had lived 20 years in the cottage that was built for him when he married.¹⁸⁴ The location of the cottage was referred to as being in the vicinity of St Joseph's Glen.¹⁸⁵

The cottage was then occupied by the new gardener Ted Hayes who came from New Zealand with his wife, and for them the cottage in 1927 was renovated; a new bathroom and kitchen wing were added, and it was wired for electricity.¹⁸⁶ In 1929 Hayes commenced clearing some ground near his cottage and planted there a small orchard of 26 fruit trees.¹⁸⁷ The cottage was enlarged in 1935 by the building of a verandah on the north side.¹⁸⁸

In 1950 the Society attempted to build another small cottage to house the caretaker. Woollahra Council refused development consent for this as it was to be of fibro-cement walls and so would have set an unacceptable precedent with its harbour foreshore location.¹⁸⁹ Consequently, the gardener's cottage was converted into two self-contained-flats in 1951¹⁹⁰

In 1953 the verandah of one flat was enclosed by reusing old materials to provide additional living space.¹⁹¹

Landscaping around the cottage was undertaken in 2001.¹⁹²

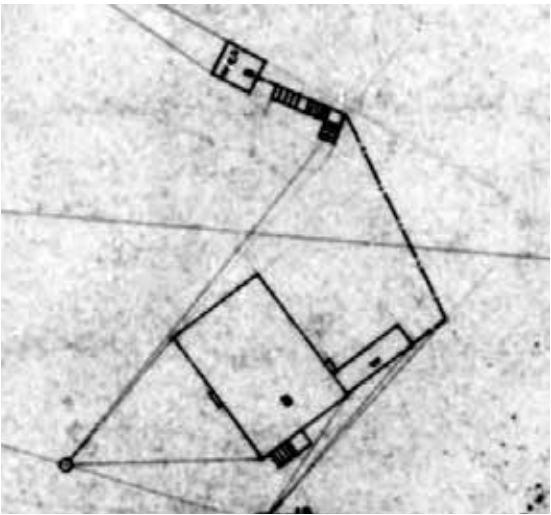


Figure 6.91: The footprint of the Gardener's Cottage as recorded in 1923 on Sydney Water's Vacluse Sheet 43 (no later revisions noted). Source: Sydney Water (DTS 411)

184 'Economat Journal' entry for 8/1927. NSW Birth, Death and Marriage Indexes
185 'Economat Journal' entry for 5/1929
186 'Economat Journal' entry for 9/1927. 'House Journal' entry for 11/10/1927
187 'Economat Journal' entry for 6/1929
188 'Economat Journal' entry for 8/1935
189 Woollahra Municipal Council Minutes, 6/6/1950
190 'Economat Journal' entry for 11/1951
191 'Economat Journal' entry for 12/1953
192 Principal's Bulletin Term 4, 2000

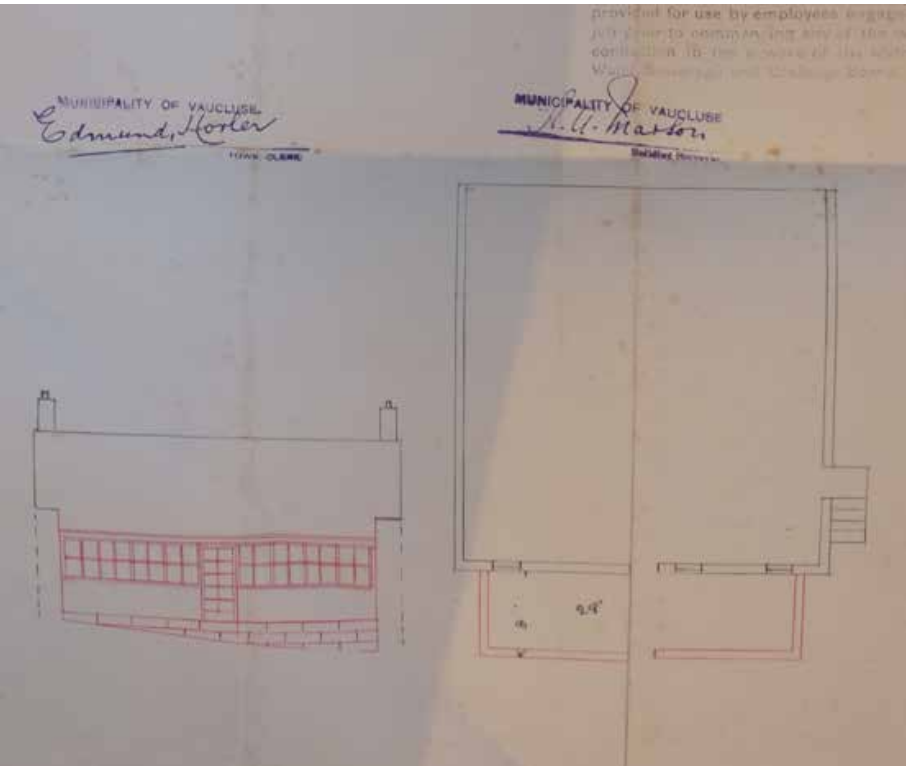


Figure 6.92: Plan of the addition made in 1935. Source: Woollahra Municipal Council (BA 88/1935)



Figure 6.93: The gardener's cottage photographed in 1962 with the verandah addition of 1935. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

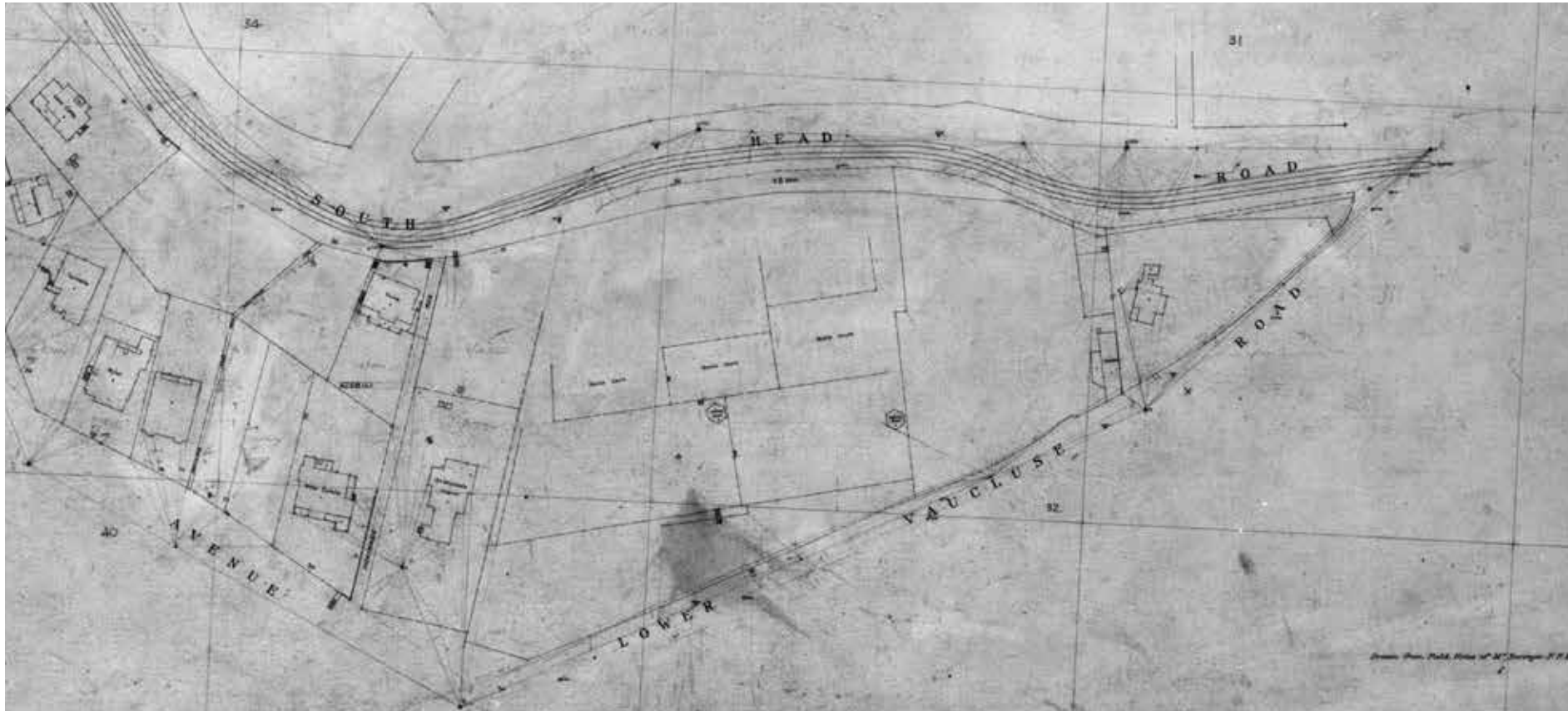


Figure A.96: Survey of the area of playing fields and Claremont Cottage on the eastern side of Vaucluse Road in 1923 on Sydney water's Vaucluse sheet 33. Source: Sydney water (DTS 275)

A.4 Commemorating Rose Bay Convent and School (1915-1945)

A.4.1 Summary

From the late 1910s the Society further developed the school and convent facilities at Rose Bay. In 1915, the playing fields across Vaucluse Road were completed, in 1917 the school dining room was built, in 1919 work commenced on completing the South Wing (completed in 1922), and in 1928 a purpose designed Novitiate was completed.

The year 1932 marked 50 years of the Society's work in Australia. As part of the celebration of this milestone, in 1933 the memorial entry gates were installed, in 1932 the statue of the Sacred Heart was erected, and in 1935 the swimming pool was constructed. Elsewhere, in 1932 the subway under Vaucluse Road was built, and the sloping foreshore bushland was landscaped through the 1930s.

The entry of Japan in the Second World War in 1941 brought the danger of conflict to Australian shores. In 1942 the school was closed and the boarders sent to properties inland in the Southern Highlands. An outcome of this was the purchase of Kerever Park, Burradoo, by the Society for a junior boarding school opened in 1944.

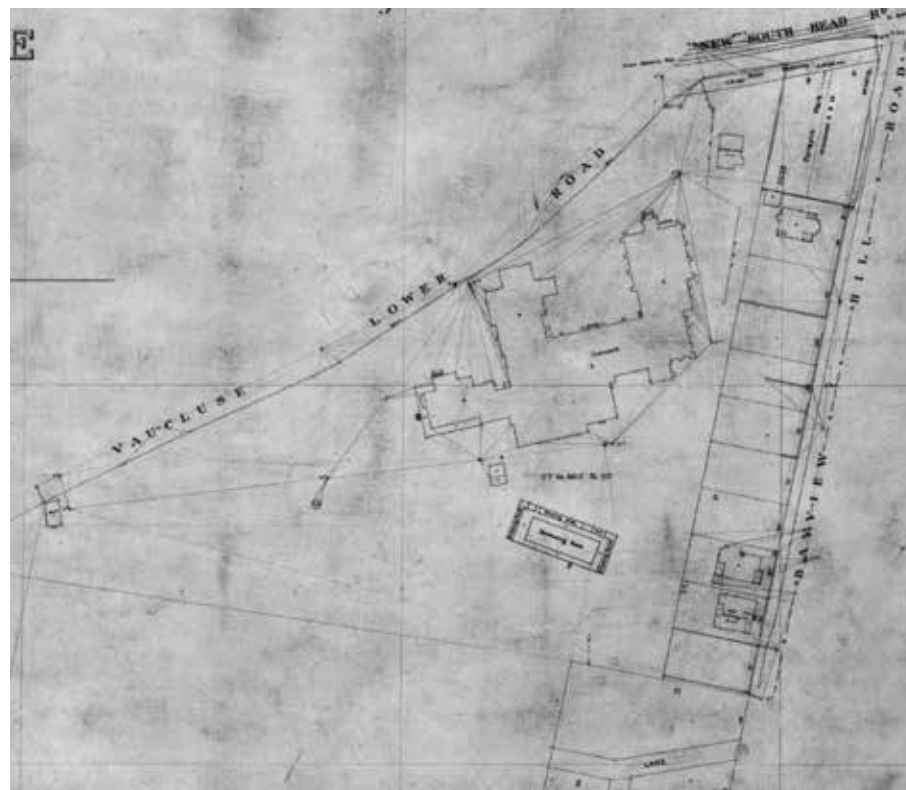


Figure A.97: Survey of the convent and school (including swimming pool and conservatory) on the western side of Vaucluse Road in 1923 on Sydney water on Sydney water Vaucluse sheet 32. Source: Sydney water (DTS 365)



Figure A.94: Western elevation of Convent and School in the early 1920's. Note: the 1917 and 1928 Novitiate. The window shutters to the Refectory were installed in 1930 to safeguard against theft. The building to the right of the refectory possibly was the kitchen. Source: Provincial Archives of the Society of the Sacred Heart (Album 11 Item 57)



Figure A.95: The boarders' refectory was completed in 1918. This c1930s photograph also illustrates the landscaping works undertaken in that decade within the north garden; depicted here being used by the pupils. The lawn near the refectory was raised in 1935. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives

A.4.2 Boarders' dining room, 1917

The dining room or refectory for the boarders was built in 1917 on the western side of the main building. The building application for this development was lodged in July 1916 with the builder noted as being William Holdsworth Moore, and the build cost put at 1920 pounds. The architect was stated as L Jeanmaire,¹⁹³ but this was one of the sisters put as the person to contact and who had supervised the construction of the Chapel after 1898.

Later alterations included a new roof in 1928.¹⁹⁴ In 1941 the refectory was refurbished and enlarged to the west. This addition was built by Welch Bros and designed by Hennessy and Hennessy.¹⁹⁵ Owing to the war time evacuation of the boarders, the enlarged refectory was first used in late 1943.¹⁹⁶

In 1952 an addition was completed on the west side. This addition comprised on ground floor of science room and staff dining room; while the first and second floors housed offices and lavatories.

¹⁹³ Vaucluse Municipal Council Building Application Register entry No. 47 for 1916

¹⁹⁴ 'Economat Journal' entry for 4/1928

¹⁹⁵ 'Economat Journal' entry for 1 & 3/1941

¹⁹⁶ Open Gate, September, 2006



Figure A.98: (right-top) Interior of the boarders' refectory as presented in this post card view of 1923. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.99: Rose Bay dining room, c1923. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

A.4.3 Parlour Wing (South Wing), 1922

With the end of the First World War, the Society sought permission from Paris for approval to complete the South, or Parlour, Wing.¹⁹⁷ The building application for this development was lodged in November 1918 by William Holdsworth Moore, with the cost of the work put at 11,000 pounds.¹⁹⁸ Horbury Hunt by this time was dead, and no drawings, documentation, or contemporary accounts are known, but history has it the design was as Hunt envisioned it¹⁹⁹ (it was Moore who built Hunt's 1880s wings and chapel). Presumably construction commenced in 1919, with completion known to have been in 1922. The Parlour Wing comprised of three parlours, a hall with a stage and an entry porch on the ground floor. Our Lady's Chapel, classrooms, a dormitory and the pupil's infirmary were on the first floor, and dormitories on the second and third floors. The art room was also on the third floor.²⁰⁰ The wing became the office front for the School. As part of the Centenary Building Project, in 1982 the ground floor of this wing was converted into the library. Also the existing boarders' study rooms on the ground floor were utilised for classrooms as well as boarders' study areas. In 1984 the art department on the first floor was refurbished.



Figure A.100: The south wing under construction, not dated, about 1920/21. Source: Provincial Archives of the Society of the Sacred Heart

197 'The Architectural Glory of Rose Bay', Catholic Freeman's Journal, 4/6/1936, p.6
198 Vacluse Municipal Council Building Application Register entry No. 68 for 1918
199 Cor Unum, December, 1979
200 Cor Unum, December, 1979



Figure A.101: The south wing in 1914, a few years before commencement of the enlargement. Also visible are the extensive vegetable plots beside Claremont Cottage. Source: Reynolds, P, L Muir and J Hughes, John Horbury Hunt. Radical architect 1838-1904. Historic Houses Trust of NSW, 2002



Figure A.102: The completed south wing or Parlour Wing in the 1930s. Source: Provincial Archives of the Society of the Sacred Heart (Album 11 Item 52)



Figure A.103: St Philomene's Infirmary c1930. Exact location of this space unknown, but believed to have been within South Wing. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

A.4.4 Noviceship Wing / Novitiate, 1928

Prior to 1917 young women wanting to enter the Society travelled to the convent at Roehampton for their initial formation as postulants and novices, culminating in their first vows. In 1917 a Novitiate at Rose Bay was opened to receive women from Australia and New Zealand. The reason for this being the war in Europe and the restrictions this imposed.

At first the novices were accommodated within the 'attics',²⁰¹ and in early 1927 architects Hennessy and Hennessy were commissioned to design a purpose built Novitiate. This firm was established in the late nineteenth century as Sheerin and Hennessy and designed most of the buildings associated with the Roman Catholic Church in NSW up to the early 1950s. Built by contractor W O'Donoghue, the new building was opened and blessed by Archbishop Kelly on 19th March, 1928.²⁰²

Attached to Claremont on its northern elevation, the two storey wing was built in sandstone, and the pair of roof gables covered in Welsh slates. The stone used was sourced from buildings being demolished in the city, carefully selected for colour likeness to match the stone quarried on site and used in the neighbouring buildings, and the surface redressed. On the ground floor were the novices' community room, and their classroom and study. On the first floor were two dormitories for the novices, and another three small bedrooms and the bathrooms. On the north elevation an open or colonnaded verandah was built in stone connecting with Claremont.²⁰³

The use of this building changed in the late 1960s when it ceased to house novices, and was converted to classrooms in about 1971.²⁰⁴



Figure A.104: The Noviceship wing designed by architects Hennessy and Hennessy in 1927, built by W O'Donoghue, and completed in early 1928. The lawn to the north of this wing was levelled and turfed also in 1928 (E 5/1928). The window shutters were fitted in 1931 owing to the summer heat. (E8/1931). Not dated, late 1930s? Source: Kincoppal-Rose Bay School of the Sacred Heart Archives



Figure A.105: Aerial photograph of the Noviceship wing of about 1932. Source: Provincial Archives of the Society of the Sacred Heart (Album 28 Item 66)

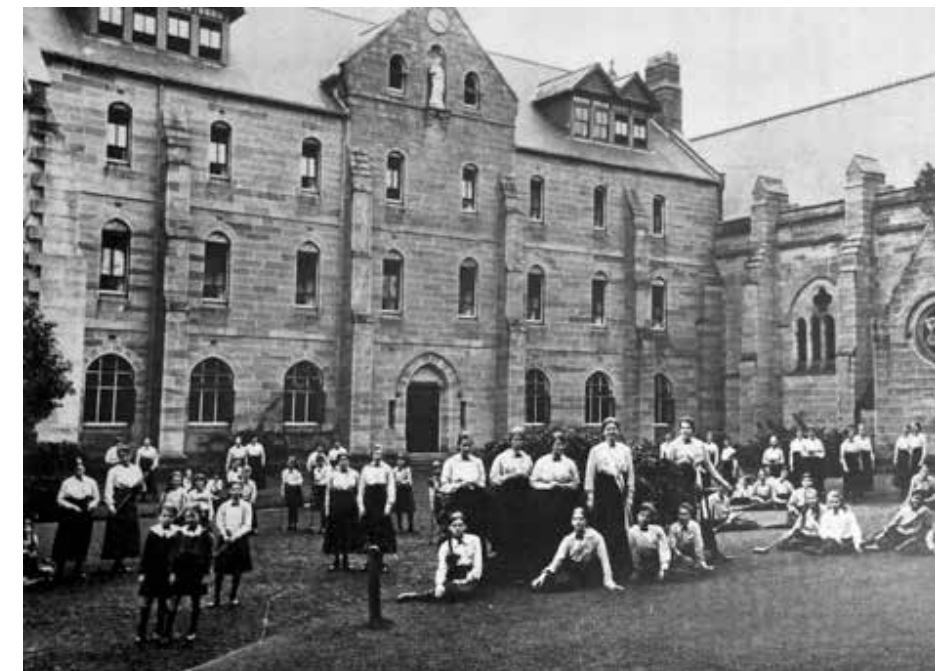


Figure A.106: The east drive, lawn, and sacristy garden in 1915. Source: Barlow, L, Living Stones, 1982, p.60

201 Open Gate, December, 1963

202 'Rose Bay Noviceship Wing', Freeman's Journal, 22/3/1928, p.16

203 'House Journal' entry for 1928; 'Rose Bay Convent', Sydney Morning Herald, 28/3/1928, p.10

204 Barlow 1982, p.102

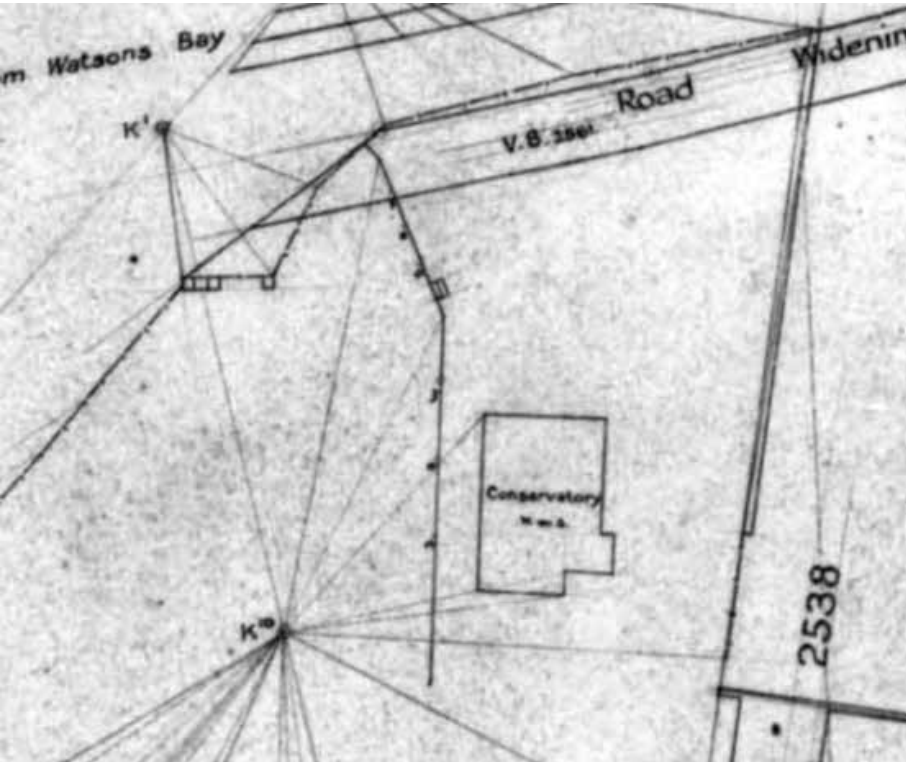


Figure A.107: The footprint of the conservatory as recorded in 1923 on Sydney Water's Vacluse Sheet 31 (no later revisions noted). Source: Sydney Water (DTS365)



Figure A.108: The conservatory or bush house recorded in this photograph of 1932. Source: Provincial Archives of the Society of the Sacred Heart (Album 7 Item 15)



Figure A.109: This aerial photograph dates from about 1940, showing the relocated conservatory or bush house. Source: State Library of NSW (c112330016)

A.4.5 East and north gardens

Beautification works of the east garden probably commenced in about 1890 on completion of the south and west wings, works which brought the buildings of the convent closer to Vacluse Road than previously with Claremont. The making of the formal garden bed within the drive at the entrance visible in photography from the mid 1930s seems to have been done in 1932 as part of the Jubilee year celebrations. The garden plot near the chapel (known as the Sacristy Garden) was earlier, about 1900 presumably. Briefly in 1932 gardeners from Sir Mark Sheldon's Tralee at Bellevue Hill provided assistance in the landscaping associated with the Jubilee celebrations.²⁰⁵ In 1933 an additional gardener was engaged to work specifically on the front garden, the Grotto, and attend to the lawns.²⁰⁶

Located at the south-east corner of the property near the entrance gate was a conservatory or bush house. The date of this structure has not been determined, but was standing by 1894,²⁰⁷ and was probably another of Mr Knott's construction works. In 1910 it was completely repaired, with the roof of tea tree branches then being replaced by narrow timber laths.²⁰⁸ In 1932 the structure was moved owing to the new alignment of New South Head Road.²⁰⁹

205 'Economat Journal' entry for 4/1932
206 'Economat Journal' entry for 8/1933
207 'Economat Journal' entry for 11/1894
208 'Economat Journal' entry for 9/1910
209 'Economat Journal' entry for 9/1932



Figure A.110: North lawn with gravel path. Not dated, early 1920s. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives



Figure A.111: The pupils on the north lawn as shown in this post card view of 1923. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives



Figure A.112: North lawn with the timber summer house. Not dated, early 1920s. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.113: The timber summer house, built in 1920. Not dated, early 1920s. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.114: The timber summer house depicted in 1992 in a relocated position. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.115: This aerial photograph dates from about 1940. It records the formal garden beds set within the concrete drives laid from the late 1920s. Source: State Library of NSW (C111820011)

The north garden had been established in the days of Thorne's Claremont, and continued to be used by the sisters, novices and pupils. In 1931 on the advice of an arborist several of the trees in the north lawn were cut back, inclusive of large fig trees under which the sisters sat at times of rest;²¹⁰ in 1920 a timber summer house for recreational use by the sisters had been built by the live-in carpenter Knott.²¹¹

With the completion of the Parlour Wing in 1922 presumably it was thought no other major building development was required for the foreseeable future (the exception being the Noviceship wing in 1928 where the stone was sourced off-site), and further landscaping of the east and north gardens could begin. The making of the Grotto of Our Lady of Lourdes from the former sandstone quarry used in the construction of the principal buildings began in late 1922 by Mr W O'Donoghue, a professional builder who would build the Noviceship wing in 1928, with his work on it continuing into early 1923.²¹² The work included the placing of a stone sourced from the sacred shrine at Lourdes.²¹³

In 1924 the walk around the north lawn from the boarders' refectory to the Grotto was concrete paved by O'Donoghue.²¹⁴ The concreting of the gravel paths continued in stages from the late 1920s. In 1927 sections of the path round the southern side of the property were concreted.²¹⁵ In the following year the paths round the chapel (which were asphalt surfaced) were concreted.²¹⁶ In 1929 the path to the south west corner was so treated.²¹⁷

The courtyard beside the Chapel was redeveloped in 2001 to provide a new seating area. The original proposal was for a new gateway also from Vaucluse Road.²¹⁸

210 'Economat Journal' entry for 3/1931

211 'Economat Journal' entry

212 'Economat Journal' entry for 11/1922 and 3/1923

213 Cor Unum, December 1979

214 'Economat Journal' entry for 2/1924

215 'Economat Journal' entry for 11/1927

216 'Economat Journal' entry for 6/1928

217 'Economat Journal' entry for 4/1929

218 Graham Ormsby & Associated Drawing KIN10 DA01B, June 2001 & Principal's Bulletin Term 4, 2000



Figure A.116: Photograph of the Our Lady of Lourdes Grotto completed by W O'Donoghue in 1923. Undated (1923?) Source: Provincial Archives of the Society of the Sacred Heart (Album 7, Item 131)



Figure A.117: Students in front of the Our Lady of Lourdes Grotto, 1926. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives

A.4.6 Western harbourside garden

In 1913 the 100 feet high water reserve fronting Rose Bay was resumed by the NSW Government.²¹⁹ The resumption was one of many that affected all private land holders, and was undertaken to provide a harbourside recreation reserve. However, the reserve was also utilised for the building of the Vaucluse low-level sewerage scheme. Parliamentary approval for implementation of this scheme was given in 1910, but delays were experienced in commencing construction. In respect of Rose Bay Convent the sewer line was under construction in late 1926,²²⁰ and the sewer connection was made by 1928.²²¹

Prior to the provision of reticulated sewerage the sloping hillside below the convent and school would have acted as a sump for household drainage. Also in this area were the septic tanks. The cessation of this offensive effluent in the late 1920s perhaps may account in part for the rapid development in the early 1930s of the hillside into a place for passive recreation for the sisters and novices.

Aerial photography of 1930 depicted the sloping harbourside area as denuded of the extensive tree cover visible in photographs of the 1880s-1890s.



Figure A.118: Detail from aerial photography dated 1930. In this view the west or foreshore garden was cleared of tree cover. Source: NSW Spatial Services

219 Torrens Title Dealing 48433
220 'Economat Journal' entry for 10/1926
221 'Economat Journal' entry for 12/1928

The clearing of the trees was possibly a means of collecting fire wood, and if so had ceased by the mid 1890s when buying-in of wood had commenced²²² The physical clearing of the evasive weeds and dead trees commenced in mid 1929 in response to complaints by residents of Bay View Hill Road about the lantana and blackberry in the grounds²²³ This problem of lantana in the bush had some history to it, for in 1911 workmen were clearing it; it then being described as having spread everywhere²²⁴

The convent workmen were set to work clearing out the southern part of the garden in September 1929²²⁵ and this continued into 1930. In August 1930 permission was received from Paris to continue with this work on the garden,²²⁶ but it is not known if the intent was to form a place of recreation and / or if in someway was connected with the Society's upcoming jubilee year of 1932. By early 1932 nearly all the dead trees in the 'bush' had been removed, and this had greatly improved the appearance.²²⁷

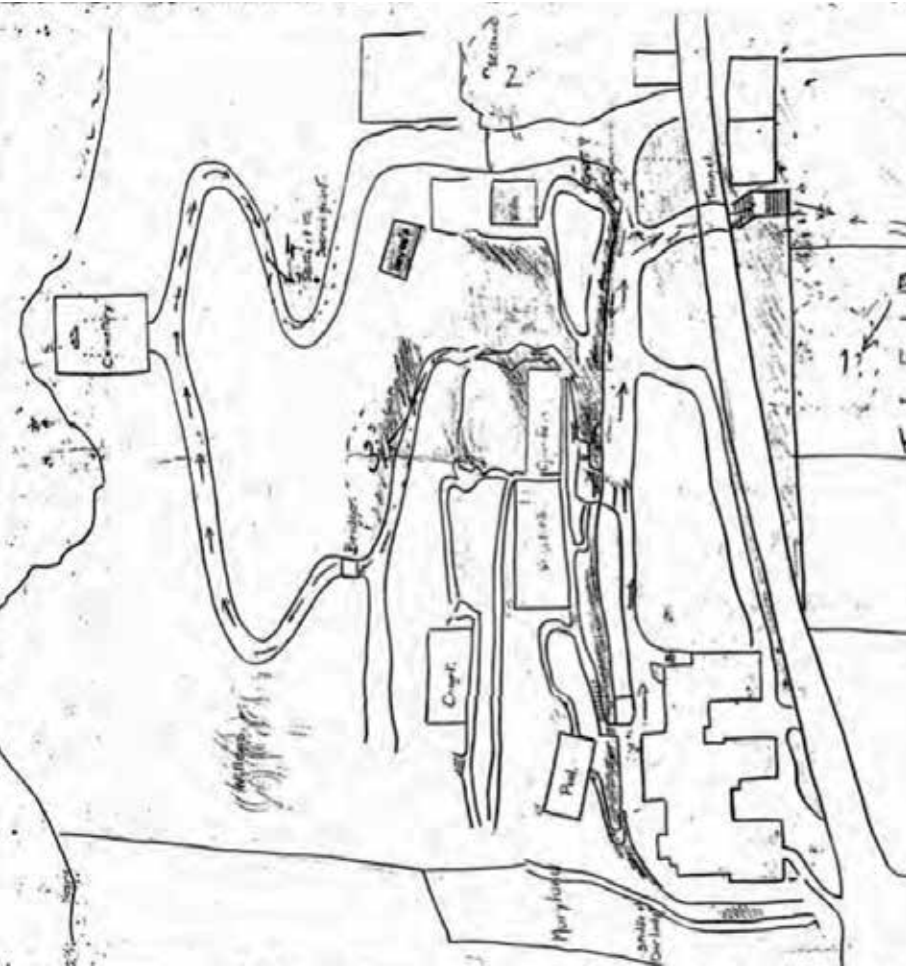


Figure A.119: An undated (post 1935) rough sketch of the grounds marked up to show the principal features of the west garden and a route (probably for a procession associated with the religious calender). Also noted is Maryland, the novices' garden on the southern boundary. Source: CLSP CMP 2002 (fig 2.24)

222 'Economat Journal' entry for 7/1894
223 'Economat Journal' entry for 7/1929
224 'Economat Journal' entry for 7/1911
225 'Economat Journal' entry for 9/1929
226 'Economat Journal' entry for 8/1930
227 'Economat Journal' entry for 3/1932

By 1932 the appearance of the foreshore must have improved for it drew the attention of picnickers (possibly for the new view of the just opened Harbour Bridge), which necessitated the erection of a barbed wire fence across the harbourside frontage,²²⁸ and later a three feet high chain wire netting fence across the south and west boundaries.²²⁹ Commencing in 1933 the sisters were taking invited visitors to view the cemetery and the newly erected Sacred Heart (after their laundry drying yard at the Villa had been screened appropriately from view).²³⁰

Nearly all of the work undertaken in redeveloping the garden in the 1930s was undertaken by men of Italian descent, who either were or had been workmen engaged by Pietro Olivo (Peter) Melocco (1883-1961), a partner in the specialist marble and terrazzo firm of Melocco Brothers, who resided at No. 4 Vaucluse Road, built in 1929.²³¹ The Italians were Giovanni (John) Crozzoli (1891-1971) who had arrived in Sydney in 1927 from his native Sopra,²³² and Giovanni (John) Pellarin (1906-1988), who was born in Toppo.²³³ Pellarin, who was found the most useful and had many skills, plumber, sheet brass fabricator, and 'agriculturist', was employed from 1933 by the sisters and given occupation of Claremont Cottage following the death of Walter Knott.²³⁴ Also involved was Ted Hayes, the New Zealand born live-in gardener employed by the sisters from 1927 until about 1950.

Melocco's involvement with the Convent seems to have commenced in mid 1930 when he was paid 50 pounds to clear and level an area 100'x50' in the 'bush' for use by the novices.²³⁵ This work was done by his Italian workmen, then being Crozzoli, who at the same time built a rockery on the slope above this levelled area.²³⁶ Crozzoli, whose work was admired by the Society's architects Hennessy and Hennessy,²³⁷ continued with the garden into mid 1934, and thereafter the work was carried out by Pellarin. By mid 1932 the Italians were working in the recently cleared bushland above the harbour. Beside the 'gully' they were arranging rocks, etc so that to use this part of the property for an orchard and as a place for pleasant walks, with most of this work was finished by the spring of that year.²³⁸ In 1934 the pedestrian bridge (described as concrete) was completed at a cost of 82 pounds,²³⁹ and in mid 1936 a bush track through the lower part of the gardens to the cemetery was formed so that the novices could take longer strolls.²⁴⁰

228 'Economat Journal' entry for 6/1932

229 'Economat Journal' entry for 4/1935

230 'Economat Journal' entry for 8/1933

231 Vaucluse Municipal Council Building Application Register entry 42 of 1929

232 'Economat Journal' entry for 11/1930. NSW Birth, Death and Marriage Indexes. National Archives of Australia Series SP11/2-7523407. National Archives of Australia Series SP 1121/1 - Crozzoli. National Archives of Australia Series SP 714 - 76/23588

233 NSW Birth, Death and Marriage Indexes. National Archives of Australia Series 714 - 1/443

234 'Economat Journal' entry for 3/1933 and 11/1933

235 'Economat Journal' entry for 7/1930

236 'Economat Journal' entry for 8/1930

237 'Economat Journal' entry for 11/1930

238 'Economat Journal' entry for 7/1932 & 9/1932

239 'Economat Journal' entry for 3/1934

240 'Economat Journal' entry for 7/1936



Figure A.120: This aerial photograph dates from about 1940. Looking across the west garden towards the pine trees demarcating the cemetery. Source: State Library of NSW (C112330015)

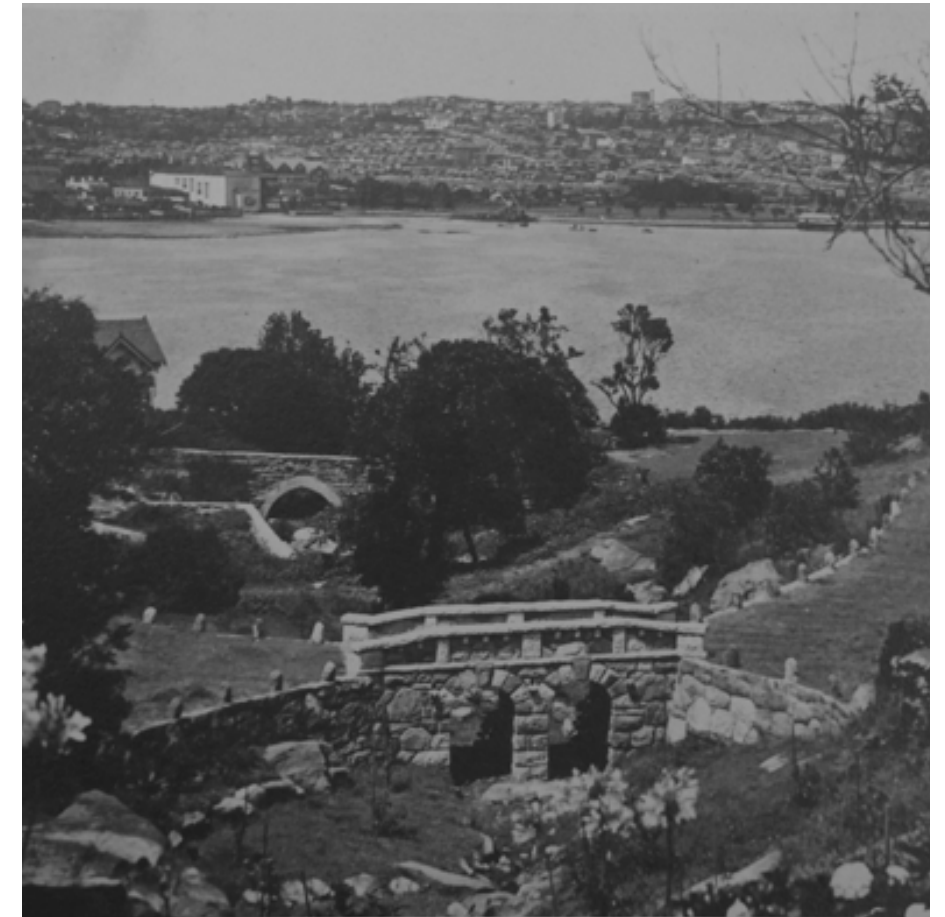


Figure A.121: Undated, probably 1934, view of the rockeries, paths, steps and bridge built by the Italians employed by Peter Melocco. Source: Provincial Archives of the Society of the Sacred Heart (Album 7, Item 51)

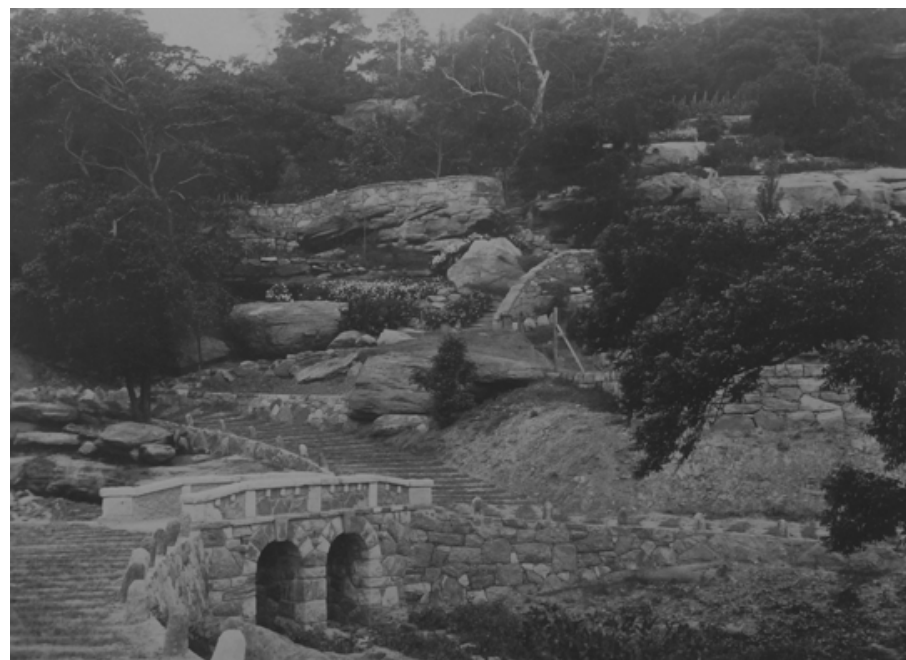


Figure A.122: Another undated, probably 1934, view of the rockeries, paths, steps terraces, and two bridges built by the Italians employed by Peter Melocco. Source: Provincial Archives of the Society of the Sacred Heart (Album 7, Item 128)



Figure A.123: Newly cleared bush area, 1930s. Source: Provincial Archives of the Society of the Sacred Heart (Album 58, Item 86)

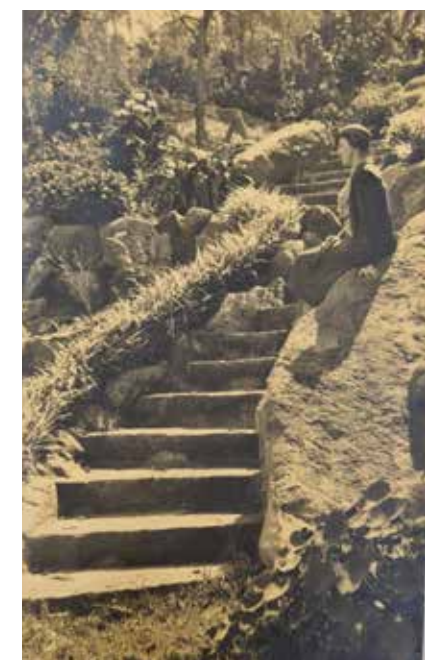


Figure A.124: Steps to bush area, 1930s. Source: Provincial Archives of the Society of the Sacred Heart (Album 20, Item 3)

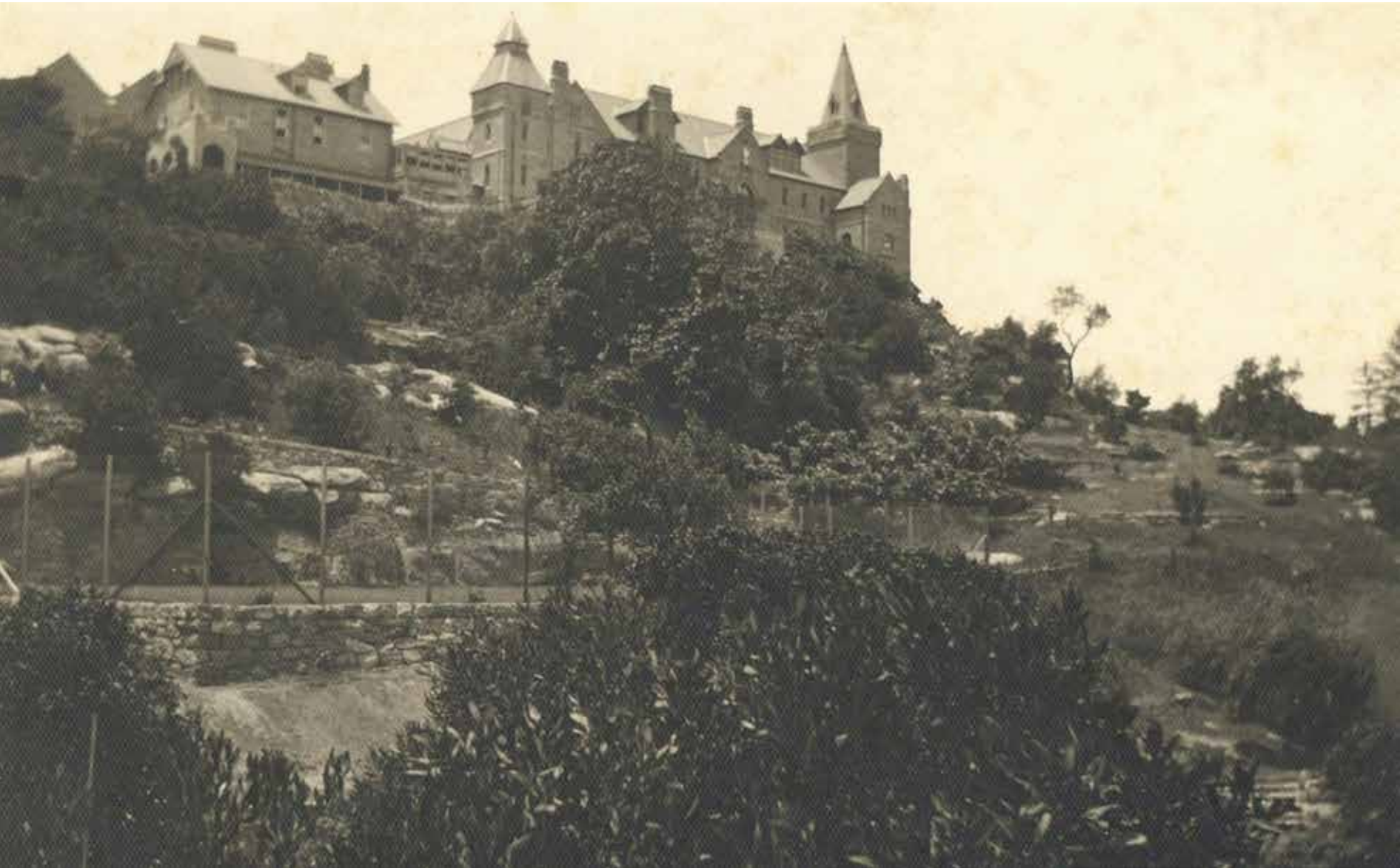


Figure A.125: This tennis court was completed in 1939 and seems to have been for the use of the sisters and novices. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.126: Rose Bay Convent and School in the early 1930s showing vegetable plots and terracing. Source: Provincial Archive of the Society of the Sacred Heart (Album 7, Item 59)



Figure A.127: The terrace of vegetable gardens in the early 1930s (pre 1935). Source: Provincial Archives of the Society of the Sacred Heart (Album 7, Item 59)

Replanting of this area was undertaken in tandem with the clearing, and making of the hard landscaping works. In 1930 a supply of young trees and shrubs was sought from the NSW Forestry Department's nursery.²⁴¹ In mid 1933 about 30 fruit trees, 40 trees of unspecified species, and shrubs were planted.²⁴² In mid 1936 another 50 young trees were planted near the cemetery,²⁴³ and specifically for these trees the reticulated water pipes had been extended.²⁴⁴

Another use of this part of the property was for a tennis court for the novices and sisters it seems. A new tennis court with pipe posts was completed in 1939.²⁴⁵

The southern part of the property was known as Maryland, and it traditionally was the novice's garden.²⁴⁶ This area was last to be landscaped with the works commencing in mid 1935 with the usual pattern of clearing out the lantana and blackberry, building a series of garden walks, and planting 90 young trees and shrubs from the government nursery. As this area was close to private properties, a paling fence was built the full length of the south side to screen out the neighbours.²⁴⁷

The building of a system of vegetable plots on ground levelled below the terrace of the north garden commenced c1930.²⁴⁸ The development seems to have been a consequence of the drought experienced in 1929 when no vegetables at all were cropped,²⁴⁹ the onset of the Depression with declining enrolments being experienced and tightening of income,²⁵⁰ and the initiative of the Italians. The making of these plots again was the work of the Italian workmen, in particular John Pellerin who by 1937 had complete charge of the vegetable garden.²⁵¹ The vegetables grown included tomatoes, beans, pumpkins, marrows, parsnips, carrots, cucumbers, rock and water melons.²⁵² Corresponding with this development was a marked decline in the cultivation of the vegetable plots beside Claremont Cottage.

The foreshore continued to be maintained into the early 1960s at least by the periodic employment of labourers to cut back the bush for months at a time.²⁵³ One reason for this was the role the garden played in the annual processions marking events in the religious calendar. The main procession at Rose Bay was for the Feast of Corpus Christi held in June. The first such procession was held in 1892.²⁵⁴ Initially, these processions ended at an 'altar erected at the end of the grounds facing the ocean',²⁵⁵ but seems to have been extended

241 'Economat Journal' entry for 5/1930
242 'Economat Journal' entry for 6/1933
243 'Economat Journal' entry for 8/1936
244 'Economat Journal' entry for 6/1936
245 'Economat Journal' entry for 9/1939
246 'Economat Journal' entry for 11/1938
247 'Economat Journal' entry for 7/1935
248 'Economat Journal' entry for 9/1930
249 'Economat Journal' entry for 6/1929
250 'Economat Journal' entry for 7/1930
251 'Economat Journal' entry for 9/1937
252 'Economat Journal' entry for 2/1930 & 9/1930
253 'Economat Journal' entry for 9/1956 & 7/1962
254 'Economat Journal' entry for 6/1962
255 'The Feast of Corpus Christi at Rose Bay', Catholic Press, 7/6/1902, p.15

into the lower foreshore garden in the 1930s for the plan of a procession route has survived. The processions were revived after the Second World War and the grounds duly prepared for them.²⁵⁶

Disuse and decline seems to have commenced in the 1960s as a consequence of changing societal attitudes and of the Catholic Church post Vatican II. Rejuvenation of the area commenced in the mid 1995, initially funded by a government unemployed youth scheme.²⁵⁷ By 1997 students and parents associated with the Parents & Friends Committee were volunteering to undertake the clearance with the intentions of returning the land to school community uses by removal of some of the 'less attractive' trees, and clearance of the bush areas, utilising the stone paths and bridges, and the tennis court site reused as a level area for the junior school pupils.²⁵⁸ The clearance project was continued over the following years, and by early 2001 it had become available for physical and recreational activities.²⁵⁹

Under the 2003-2010 Master Plan the garden was further developed into 2005 providing a new playground for the Junior School. Known as Santa's Field it was opened officially and blessed by Cardinal Pell in June 2005.²⁶⁰



Figure A.130: The condition of Our Lady of Lourdes Grotto in 1992. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.129: The condition of the foreshore garden and hard landscaping in 1992. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.128: The newly formed Santa's Field in 2005. Source: Open Gate, September 2005

A.4.7 Statuary

On the completion of the Noviceship wing in 1928, the Statue of Our Lady, which had arrived from France in 1903 and placed in the sisters' community room,²⁶¹ was installed on a rockery between the chapel and the Noviceship wing within the new quadrangle formed by the new building.²⁶²

In early 1932 Crozzoli built up the rock base and pedestal for the seating of the large statue of the Sacred Heart and rearranging the grounds around it. The 10 feet high statue was a jubilee year gift from the pupils and the other convents of the Sacred Heart, and specifically sited to overlook the harbour.²⁶³ The sisters considered this work done by Crozzoli as 'truly wonderful and (he the) most artistic workman'.²⁶⁴ A little later, gardener Hayes turfed the ground round the Sacred Heart.²⁶⁵

The Shrine of St Anne was made by Crozzoli also in 1932. The copy of a sculpture by Luca Della Robbia (1399-1482) being given by Peter Melocco.²⁶⁶



Figure A.131: Memorial crucifix erected in 1940 by her family in memory of Mrs Clara Barbara Regan (born Porter) who died in 1934. Source: Provincial Archives of the Society of the Sacred Heart (Album 20, Item 4)

261 'House Journal' entry for 4/2/1903

262 'Economat Journal' entry for 3/1928

263 'Sacred Heart Convent, Rose Bay: Golden Jubilee Celebrations', Catholic Press, 12/5/1932, p.16

264 'Economat Journal' entry for 1/1932

265 'Economat Journal' entry for 3/1932

266 'Economat Journal' entry for 11/1932

256 'Economat Journal' entry for 11/1949

257 Principals Bulletin, Term 2, 1995

258 Principal's Bulletin Term 2, 1997

259 Principal's Bulletin Term 4, 2000

260 Open Gate, September, 2005



Figure A.132: Statue of the Sacred Heart erected in 1932. The rock base was built up by John Crozzoli. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.133: The blessing of the Statue of Our Lady at Rose Bay in 1928. The statue had arrived from France in 1903. Source: Daily Telegraph, 20/3/1928, p.4



Figure A.134: Shrine of St Anne made by John Crozzoli in 1932. Source: Provincial Archives of the Society of the Sacred Heart (Album 7 Item 21)

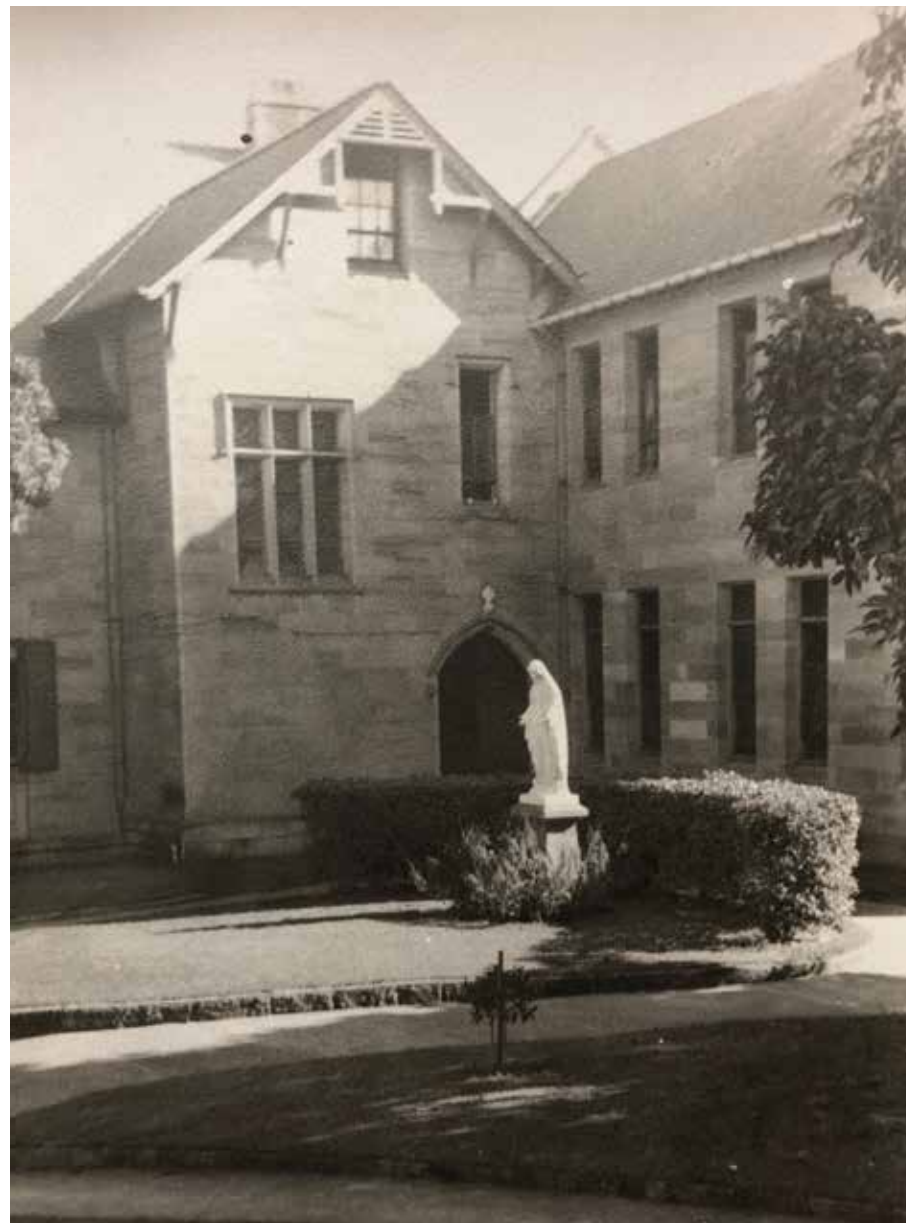


Figure A.135: Statue of Our Lady, installed in the quadrangle between the Chapel and Noviceship wing. Source: Provincial Archives of the Society of the Sacred Heart (Album 19, Item 57).

A.4.8 Pool, 1935

While the foreshore garden seems to have been reserved for the use of the sisters and novices, the first pool above this area completed in January 1935 was for the use of the pupils.

When the Society purchased Claremont in 1882 the property came with a harbourside bathing pool, however no mention of its use in later years has been found. In 1913 the foreshore land became public property with the resumption of the 100 feet high water reservation, although the built improvements remained in the ownership of the Society²⁶⁷ and so the resumption would not necessarily have stopped use by the pupils, although without any privacy. Accounts of the day stated the sisters forbade swimming in the bay on account of the possibility of shark attack.²⁶⁸



Figure A.136: A photograph probably of about 1890 showing the foreshore developments. Source: Provincial Archives of the Society of the Sacred Heart (Album 7 Item 125)

Planning for this pool commenced in May 1934 with permission to proceed with it being received from Paris. At that time Sir Mark Sheldon expressed an interest in the project, and the builders Stuart Brothers Limited were engaged to prepare the plans and undertake construction.²⁶⁹ A little later Lady Blanche Mary Sheldon offered to pay the full cost of the pool, which was put at 2980 pounds (completion cost was 3500 pounds).²⁷⁰

²⁶⁷ In 1941 the Sydney Harbour Trust advised the Society that the beach wall and the former baths, must be either repaired or demolished. The cheaper repair option was taken. 'Economat Journal' entry for 8/1941

²⁶⁸ 'New baths for Rose Bay Convent', Catholic Freeman's Journal, 10/1/1935, p.22

²⁶⁹ 'Economat Journal' entry for 5/1934

²⁷⁰ 'Economat Journal' entry for 7/1934 & 6/1935



Figure A.137: The newly completed pool in 1935. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

Lady Sheldon (1872-1955) was a daughter of Thomas Dalton, and she had been educated at Rose Bay. Her late cousin Winifred Dalton (d.1910) was one of the first novices to enter the Convent, and later became the mistress-general of the Kincoppal convent.²⁷¹ Sir Sheldon's sister Mary (1876-1954) had entered the Convent in 1898, and became the mother-superior of the New Zealand province in 1913.²⁷²

The pool measured 120 feet by 50 feet, with a depth of two feet to eight feet. It was constructed of reinforced concrete. Around the pool was a large paved apron and off this 42 cubicles for dressing, six showers, and a kitchenette or cafe. Floodlights were provided for night use. The colour scheme was described as of green and cream. The location necessitated rock excavation.²⁷³

271 'Death of Mother Winifred Dalton', Catholic Press, 4/8/1910, p.19

272 Cunneen, C, 'Sheldon, Sir Mark (1871–1956)', Australian Dictionary of Biography, Volume 11, Melbourne University Press, 1988

273 'Convent Swimming Baths', Sydney Morning Herald, 6/1/19835, p.3

The pool used salt sea water pumped from an inlet situated on the foreshore. The use of salt water proved problematic in later years as it quickly corroding the pump and inlet pipes.²⁷⁴ Gaining the necessary permission to install the water line across the public reserve delayed progress, with construction commencing in September 1934.²⁷⁵

The pool was completed in time for commencement of term in January 1935.²⁷⁶ In the following month, gardener Ted Hayes and John Pellarin commenced landscaping the area around the pool in laying turf, making concrete paths, and building rockeries on the rock shelves above the pool.²⁷⁷ There were already stone steps down to the pool from the main terrace.

As part of the Centenary Building Project, in 1982 the swimming pool was refurbished and extended to provide a standard 25 metre pool with four lanes.

274 'Economat Journal' entry for 1/1938

275 'Economat Journal' entry for 8/1934 & 9/1934

276 'Economat Journal' entry for 1/1935

277 'Economat Journal' entry for 2/1935

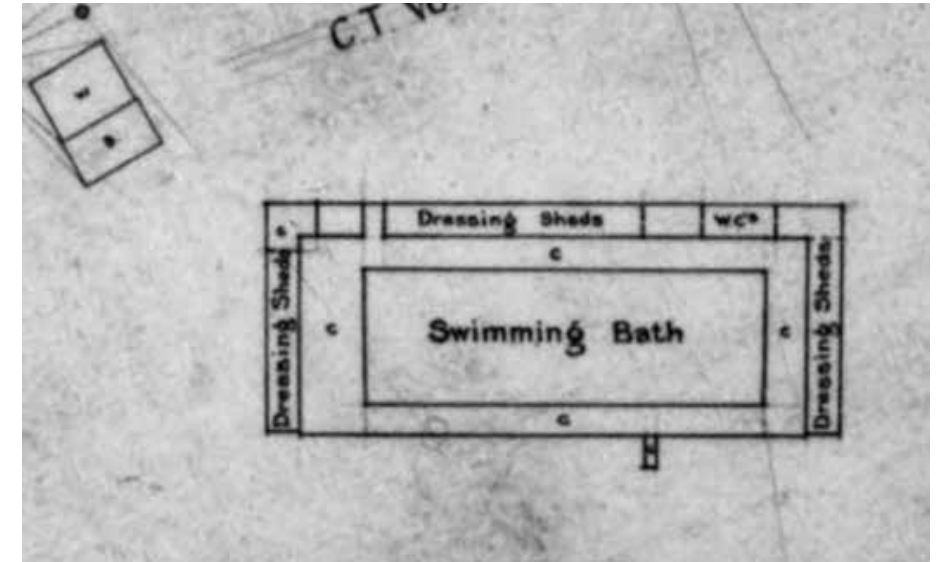


Figure A.138: The footprint of the pool as recorded on Sydney Water's Vacluse Sheet 32 (issued in 1923, and revised in 1934). Source: Sydney Water (DTS365)



Figure A.139: The pool in use by the junior girls on the day of its opening in January 1935. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives



Figure A.140: The pool undergoing rebuilding in the early 1980s. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

A.4.9 Road widening

In 1923 the existing alignment and width of Vaucluse Road was formed by the then Vaucluse Municipal Council. The road was widened by six feet on the east side taking the ground from the garden of Claremont Cottage and the pupils' playing fields.²⁷⁸

In early 1930 the recently formed (in 1925) Main Roads Board informed the Society of its plan to widen New South Head Road,²⁷⁹ and the area of the grounds required for this purpose was gazetted in October.²⁸⁰ While commencement of actual widening of the road was some years away,²⁸¹ anything affected by the widening was relocated to the new alignment in 1932.²⁸² The widening affected the eastern side of the recreation ground, and the south-east corner of the School near the entry gates, but not the entry gates.

A.4.10 Jubilee Gates

The Jubilee Gates were installed in 1933.²⁸³ The wrought iron gates and stone pillars to the new drive entrance were gifted by former pupils to mark the jubilee year of the Society at Rose Bay.²⁸⁴ The design by J Richards (no other details found) was selected by committee under Lady Sheldon. The dimensions of the gates are 32 feet wide and 15 feet high. Electric lights were set in the head of the two wrought iron newels.²⁸⁵

By 1961 the iron work of the gates had corroded badly, and consideration then was given to making new gates. Fortunately, architects Hennessy and Hennessy were consulted, and they advised retention and repair. The gates were dismantled and repaired at the workshop of NSW Ornamental Steel Company, and were back in position at Rose Bay by September 1961.²⁸⁶

278 'Economat Journal' entry for 1923
279 'Economat Journal' entry for 2/1930
280 'Economat Journal' entry for 10/1930
281 'Economat Journal' entry for 10/1939
282 'Economat Journal' entry for 9/1932
283 'Gates at Rose Bay Convent', Sydney Morning Herald, 26/5/1933, p.14
284 'Economat Journal' entry for 8/1932
285 The Golden Jubilee of Rose Bay 1932
286 'Economat Journal' entry for 5/1961, 8/1961, 9/1961 & 10/1961



Figure A.141: The entry and gates prior to 1932. Source: Provincial Archives of the Society of the Sacred Heart (Album 7 Item 15)



Figure A.142: The entry and gates after 1933. Source: Provincial Archives of the Society of the Sacred Heart (Album 7, Item 12)

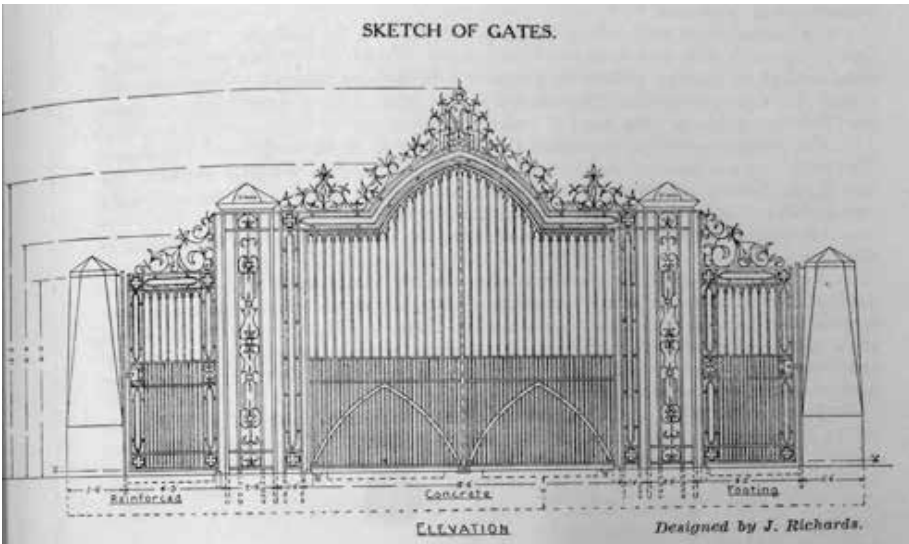


Figure A.143: The sketch of the Memorial Gates noted as designed by J Richards. Source: The Golden Jubilee of Rose Bay 1932



Figure A.144: The occasion of the official opening of the Jubilee Gates in May 1933. Source: Open Gate, December 1963



Figure A.145: The occasion of the official opening of the Jubilee Gates in May 1933. Source: Kincoppal–Rose Bay School of the Sacred Heart Archives

A.4.11 Subway

Sir Mark Sheldon suggested in 1932 that a subway under Vaucluse Road be built and paid for by the government,²⁸⁷ presumably as a charitable exercise to employ men at this time of economic depression. Sir Sheldon engaged in negotiations with the minister responsible, and with the chief engineer of the Main Roads Board.²⁸⁸ The outcome was the Society engaging architects Hennessy and Hennessy to prepare the plans for the tunnel, and let the construction contract in the usual way, and for the government to pay for this by the compensation for land lost in the resumption.²⁸⁹ The amount of compensation was settled at 1000 pounds, and the winning tender was awarded to Welch Bros for the construction cost of 996 pounds.²⁹⁰ Works on the subway and the entrances were completed in March 1933,²⁹¹ and the compensation money was received in August.²⁹²

As part of this work the front drive was altered and concreted, and the high boundary wall to Vaucluse Road was built in stone as far as funds permitted.²⁹³ The hard landscaping of the entrances to the subway with the rockeries was undertaken by the aforementioned Crozzoli and Hayes in 1933.²⁹⁴



Figure A.146: The recently completed subway in about 1934. Built by Welch Bros, designed by architects Hennessy and Hennessy, and landscaped by Crozzoli and Hayes. Source: Provincial Archives of the Society of the Sacred Heart (Album 7 Item 17)

287 'Economat Journal' entry for 6/1932

288 'Economat Journal' entry for 8/1932

289 'Economat Journal' entry for 9/1932

290 'Economat Journal' entry for 11/1932

291 'Economat Journal' entry for 3/1933

292 'Economat Journal' entry for 8/1933

293 'Economat Journal' entry for 11/1932 & 4/1933. Barlow 1982, p.87

294 'Economat Journal' entry for 3/1933



Figure A.147: The tennis courts of the School in 1963. Source: Open Gate, December 1963

A.4.12 Recreation Grounds

While the foreshore garden and the north garden seem to have been reserved for passive recreation, the extensive ground across Vaucluse Road was the domain of the pupils, with the ground being developed into playing fields from 1915.²⁹⁵ By the late 1910s two shelter sheds ('kiosks') had been erected within the two playing fields, when the floors were laid with bricks.²⁹⁶

In earlier times the area was referred to as the paddock.²⁹⁷ At its southern end was Claremont Cottage and beside it the stables, vegetable gardens, poultry yard, and cow byres. There was also another workman's cottage located here, occupied by Mr and Mrs Farley in the 1890s,²⁹⁸ which was demolished in 1911.²⁹⁹

The farm uses associated with the playing fields were discontinued in stages from the late 1920s. In 1927 fresh milk began to be delivered by a vendor and the last four cows were sold.³⁰⁰ The former cow paddock was levelled in 1928 and formed into an additional playing field, making a total of four fields.³⁰¹

295 'The Architectural Glory of Rose Bay', Catholic Freeman's Journal, 4/6/1936, p.6

296 'Economat Journal' entry for 6/1919

297 'Economat Journal' entry for 11/1886 when it was surveyed

298 'Economat Journal' entry for 4/1897

299 'Economat Journal' entry for 6/1911

300 'Economat Journal' entry for 7/1927 & 8/1927

301 'Economat Journal' entry for 6/1928, 10/1928 & 8/1929

In 1931 a putting golf course was laid within the recreation ground, under the direction of architect Herbert Dennis.³⁰² There were also tennis courts, the number and popularity of which necessitated the buying of an automated lawn mower in 1929 for their upkeep.³⁰³ The tennis courts and playing fields were upgraded in 1984 to provide six new tennis courts, an playing field for hockey, netball, and softball, and incorporating a running track.³⁰⁴



Figure A.148: The tennis courts of the School in 1923. Source: Kincoppal-Rose Bay School of the Sacred Heart Archives

302 'Economat Journal' entry for 2/1931

303 'Economat Journal' entry for 4/1929

304 Report from the Principal, 4/1984

The southern boundary of the grounds associated with Claremont Cottage was altered in 1940 by resumption by the former Vaucluse Municipal Council.³⁰⁵ This measure was taken to improve road safety for motorists at the road intersection with vision then being obscured by a high paling fence.³⁰⁶ The resumption removed part of the vegetable plots of Claremont Cottage, and a low brick wall was built to demarcate the new boundary.³⁰⁷

The planning of the road intersection clearly was not ideal for motor vehicles as Council had previously, in 1927, approached the Society about realigning Vaucluse Road to cross diagonally the playing fields, and the existing entry from New South Head Road would be given as compensation.³⁰⁸



Figure A.149: Detail from aerial photography of about 1940. Looking over the recreation ground. Source: State Library of NSW (c11182001)



Figure A.150: Claremont Cottage and vegetable plots after the resumption of the southern tip by Vaucluse Council taken in about 1940. Source: State Library of NSW (c111820010)

305 Torrens Title Dealing 963203
306 'Economat Journal' entry for 12/1937
307 'Economat Journal' entry for 10/1940
308 'House Journal' entry for 5/4/1927

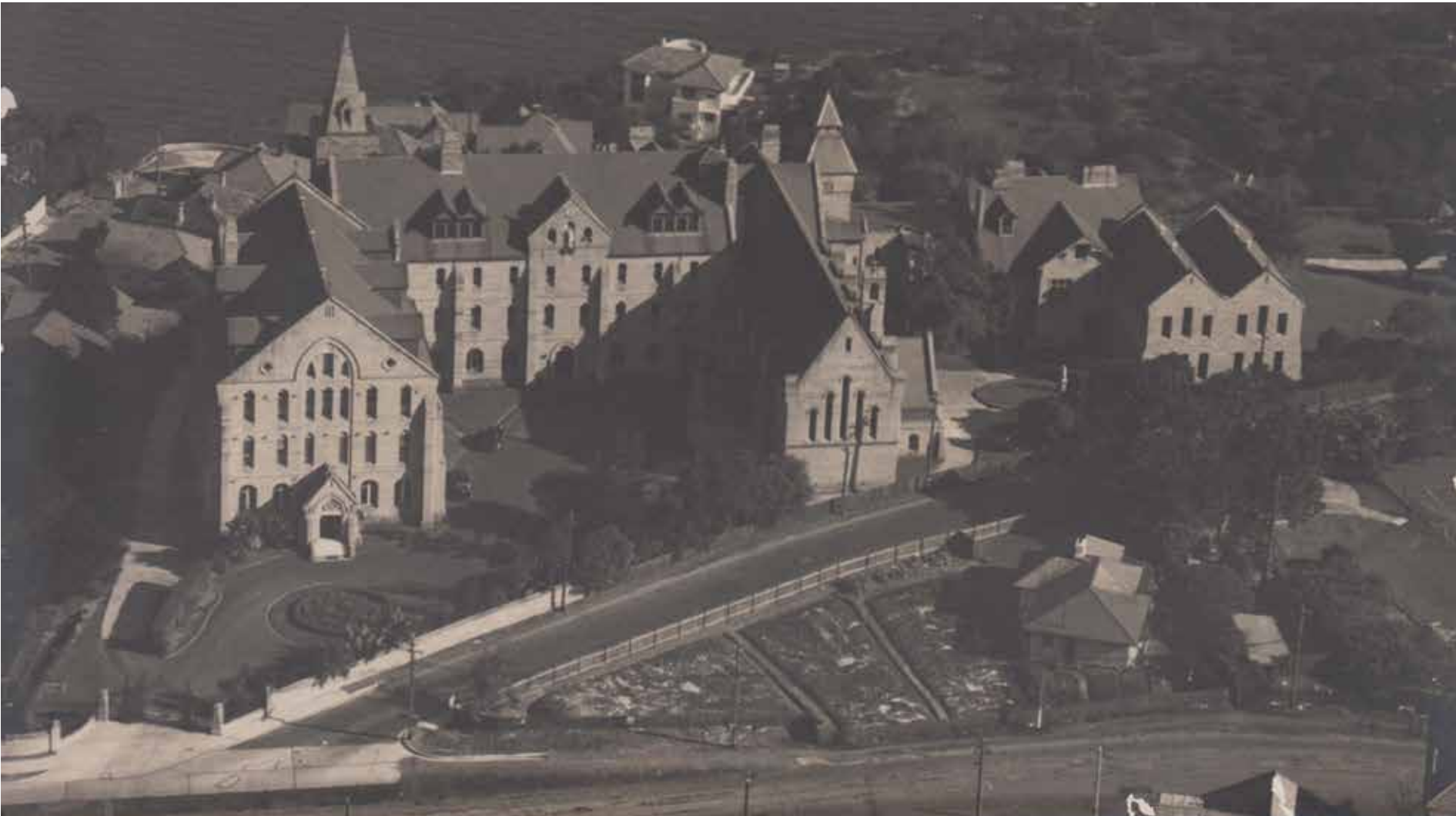


Figure A.151: Claremont Cottage and vegetable plots prior the resumption of the southern tip by Vaucluse Council in 1940. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.152: Level 3 link between Claremont and the Main School Building prior to the construction of the War Memorial Wing. Source: Provincial Archives of the Society of the Sacred Heart (Album 58, Item 98)



Figure A.153: Western elevation of Kincoppal-Rose Bay in 1976, showing the War Memorial Wing completed in 1956 on the centre right. Title of Photograph: Rose Bay bush near the beach, 1976. Source: Provincial Archives of the Society of the Sacred Heart (Album 28, Item 52 [981/DI-56])

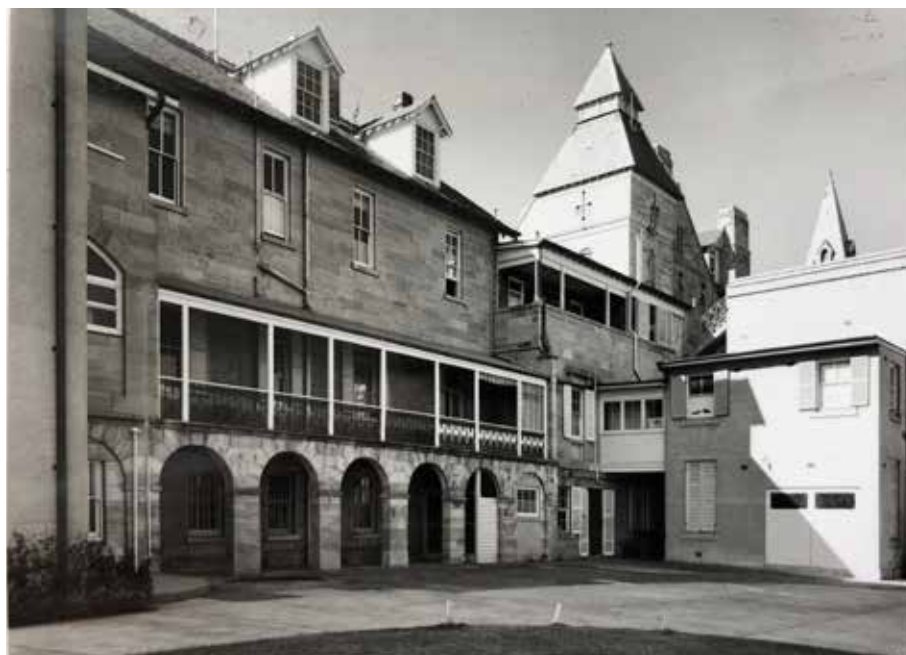


Figure A.154: The War Memorial Wing prior to the extension. Source: Provincial Archives of the Society of the Sacred Heart (Album 18, Item 53)



Figure A.155: The new Assembly Hall about the time of completion of the War Memorial Wing in 1956. Source: Provincial Archives of the Society of the Sacred Heart (Album 28, No 95)



Figure A.156: The first purpose designed Library within the War Memorial Wing, not dated (1960s). Source: Kincoppal - Rose Bay School of the Sacred Heart Archives.

A.5 Times of Change at Rose Bay Convent and School (1945-1970)

A.5.1 Summary

With the return to peace time conditions, the School reopened at Rose Bay. In 1946 the Chapel and High Altar were consecrated by Cardinal Gilroy. In 1952 Peter Melocco’s house at No. 4 Vaucluse Road was purchased and was converted into the Barat Burn Junior School and the Margaret MacRory Kindergarten. The Memorial Wing comprising an assembly hall and the enlarged dining room was completed in 1956 and dedicated to the alumnae who had served during the Second World War. Day students were accepted into the Senior School from 1960. For the Junior School pupils entirely new premises were completed in 1966 on the site of the former Melocco home.

For the religious community, an additional Noviceship wing was completed in 1959, but outcomes of Vatican II brought changes unforeseen at the time rendering this use redundant by the late 1960s and consequent conversion into classrooms in the early 1970s. Other outcomes were the sisters adapting ordinary clothing, and the hitherto strong restrictions of enclosure were lifted.

In regard to the education system, the major change was the NSW *Education Act* in 1961, and commencement of the Wyndham Scheme in 1962, which introduced new subjects to the curriculum requiring specialist facilities such as science blocks and also rooms for art, drama, languages, etc. It required another year to complete high school and attain the new Higher School Certificate. These changes were expensive to implement, and rendered small independent schools such as Rose Bay unsustainable. Some assistance came from the Commonwealth in funding for development of new secondary school facilities from 1964. Initially this was for science blocks and technical training rooms, and from 1969 libraries. The Catholic schools benefitted from direct aid from the Commonwealth from 1969. The Whitlam government in 1973 introduced grants for capital expenditure in non-government schools.



Figure A.157: The War Memorial Wing (at right of the photograph) in 1992. Source: Kincopal - Rose Bay School of the Sacred Heart Archives.

A.5.2 War Memorial Wing, 1956

The War Memorial Wing was completed and opened on 29th June 1956. The Wing was planned in 1948 as a memorial to the school alumnae who had served in the Second World War. Council approval was granted in November 1954 under WMC Building Application 310/54 with a construction cost of 20,000 pounds.³⁰⁹ Some of the construction cost, over 5000 pounds, was given by Lady Sheldon. The new wing comprised the refectory of 1917 on the ground floor with the addition 1941, and the school assembly hall on the first floor (formerly in the Parlour Wing), with a library fitted into the space also used as the hall foyer. The architects were Hennessy and Hennessy.

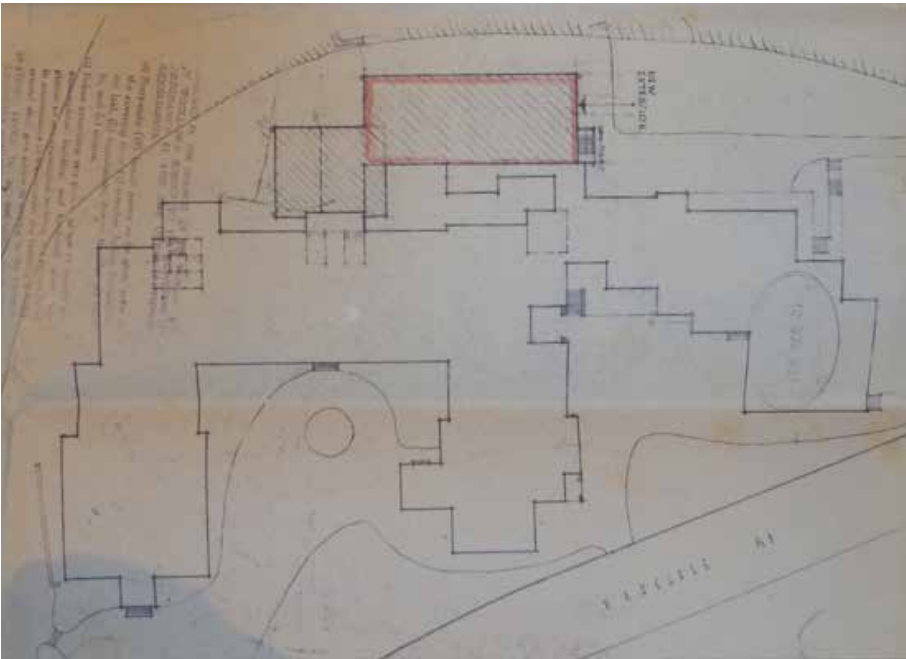


Figure A.158: (left) This site plan for the new wing was dated 1948 and included in the documentation submitted to Woollahra Council in 1954. The date suggests planning for the new wing commenced some years before implementation of the development. Source: Woollahra Municipal Council (BA 310/54)



Figure A.161: The roof terrace of the new War Memorial Wing. Not dated (c1960s). Source: Kincopal - Rose Bay School of the Sacred Heart Archives.

309 Woollahra Municipal Council Minutes, 15/11/1954

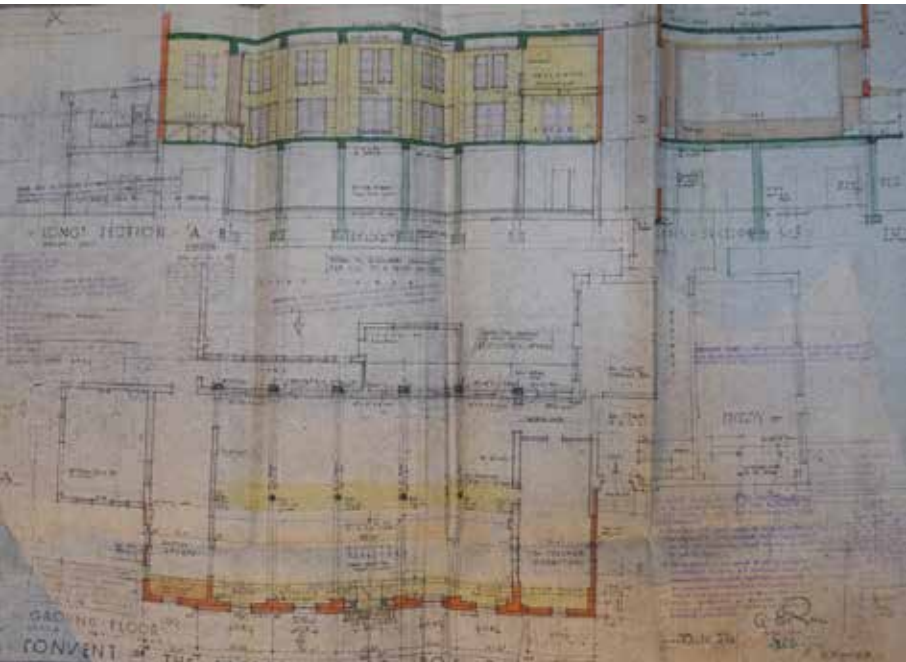


Figure A.159: Section and ground floor plan of the War Memorial Wing dated 1954. The floor plan indicated the width of the refectory was widened marginally in the new development. Source: Woollahra Municipal Council (BA 310/1954)

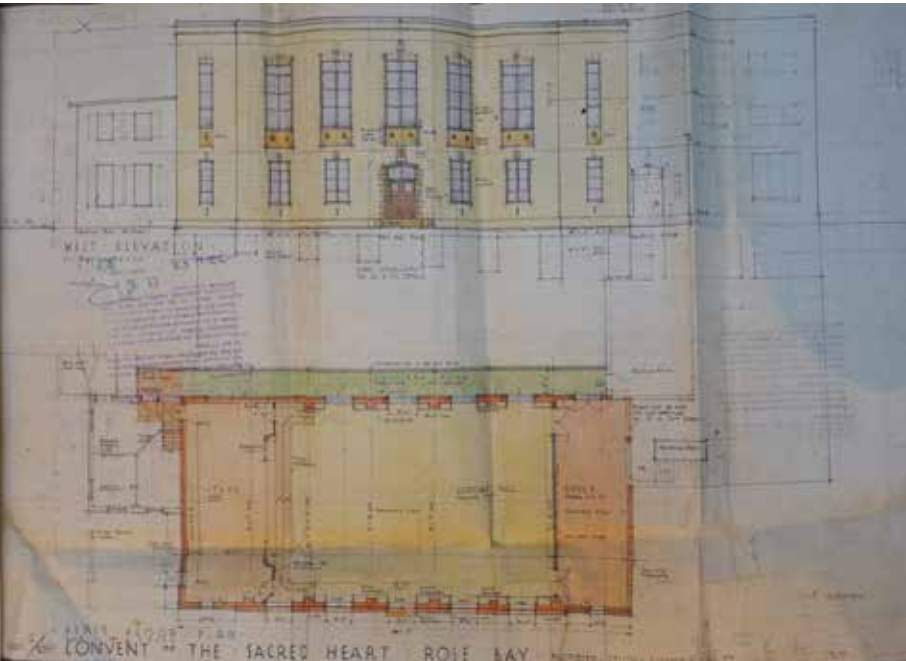


Figure A.160: Elevation and first floor plan of the War Memorial Wing dated 1954. The drawing was titled study and assembly hall. Source: Woollahra Municipal Council (BA 310/1954)

A.5.3 Noviceship wing additions, 1959

In the years immediately following the Second World War, the Society, like many religious houses, experienced increased numbers of young women entering religious life. To cater for this increase in the number of novices, a new three storey wing was built on the northern end of the Noviceship wing that had opened in 1928.³¹⁰ The new wing was designed by architects Hennessy and Hennessy in mid 1957, and approved by Woollahra Council under Building Application 404/58 in October 1958. The stated construction cost was 48,000 pounds.³¹¹

The new wing included a new community refectory (dining room) on the lower ground floor, with study, classrooms, storerooms and offices on the ground floor, and dormitories on the first floor. The new wing is built in reinforced concrete and brick, but faced in cement, lined, textured and coloured to give the appearance of sandstone masonry.

The use of this building in the role it was designed for was short-lived with gradual withdrawal of religious from day to day teaching, and the appointment of lay staff in the 1960s. This was universal across the Catholic education system as the sisters aged and the number of novices declined in the era of the post Second Vatican Council reforms. By 1970 the Novitiate had closed, and alterations and additions made then to provide additional classrooms on the ground and first floors, and a science on the second floor. A new external fire stair was built. The architects for this work were Fowell, Mansfield, Jarvis and Maclurcan.

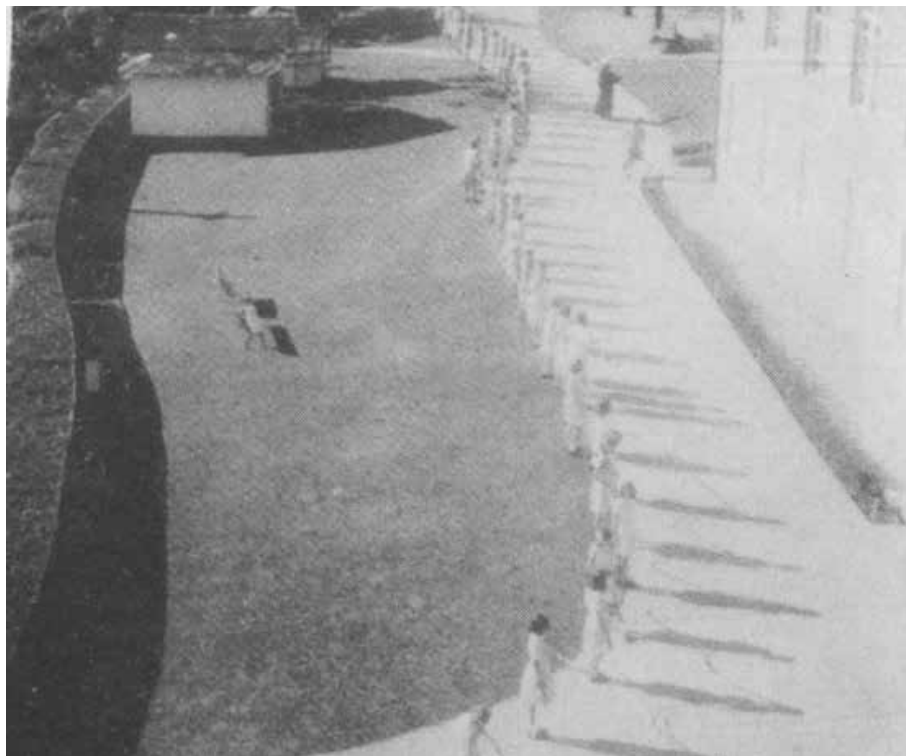


Figure A.163: The terrace garden setting of the 1958 wing of the Novitiate. Photographed in 1965 with the pupils lining the pathway to welcome the arrival of the Reverend Mother Tobin who was visiting the Convent. Also shown is a hexagonal garden structure, from an earlier age and relocated this location. Source: Open Gate, 9/1965

³¹⁰ Barlow 1982, p.101

³¹¹ Woollahra Municipal Council Minutes, 13/10/1958

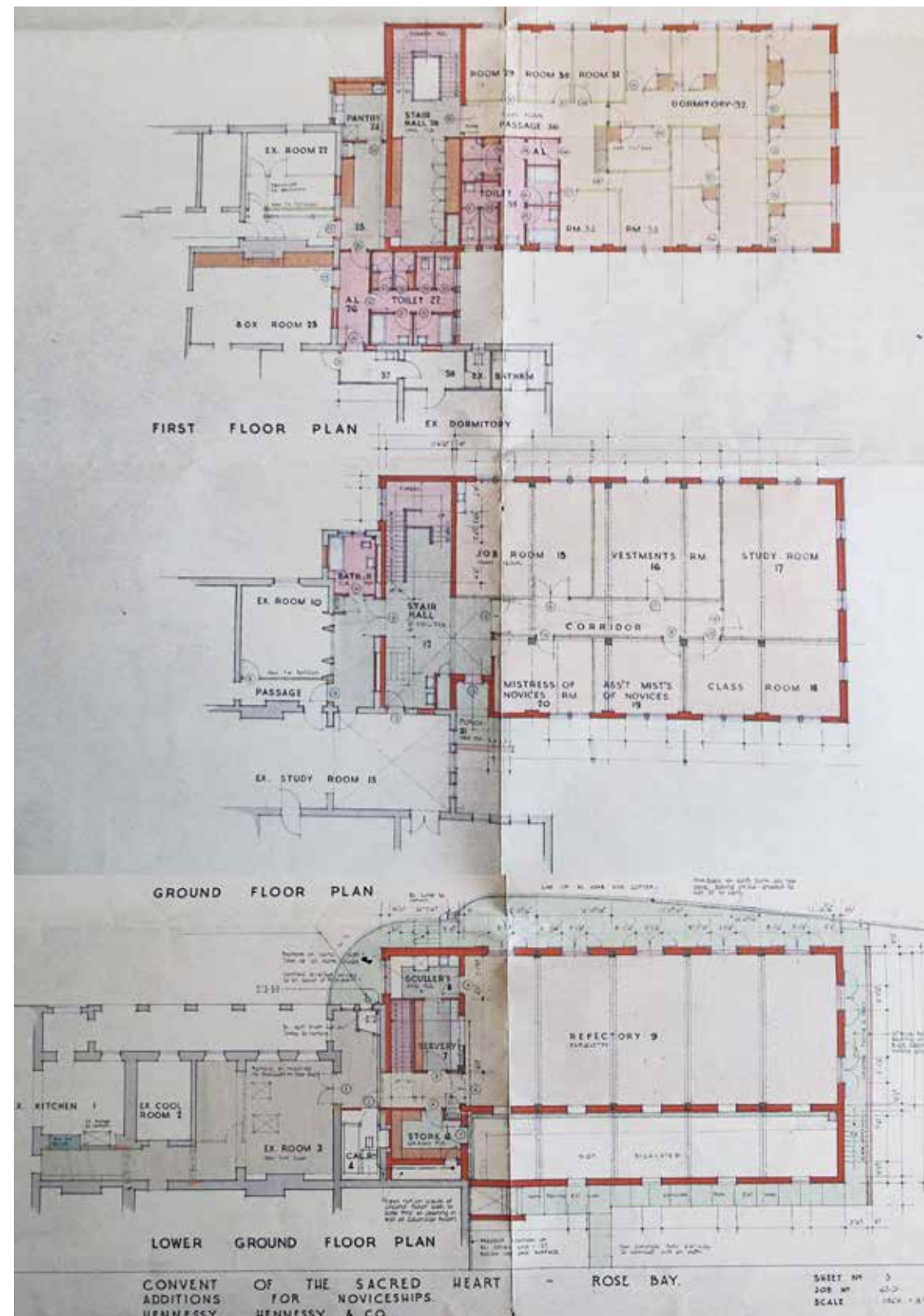


Figure A.162: Floor plans of the additions for 'noviceships' or the Novitiate. This new wing was designed in 1957 by architects Hennessy and Hennessy, and was completed in 1958. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.164: North and east elevations of the 1958 wing of the Novitiate, and its setting within the north lawn. Not dated (1958). Source: Provincial Archives of the Society of the Sacred Heart



Figure A.165: The east elevation of the 1958 wing of the Novitiate. Not dated (1958). Source: Kincoppal - Rose Bay School of the Sacred Heart Archives



Figure A.166: Stair hall in the 1958 wing of the Novitiate. Not dated (1958). Source: Provincial Archives of the Society of the Sacred Heart



Figure A.167: Dormitories in the 1958 wing of the Novitiate. Not dated (1958). Source: Provincial Archives of the Society of the Sacred Heart

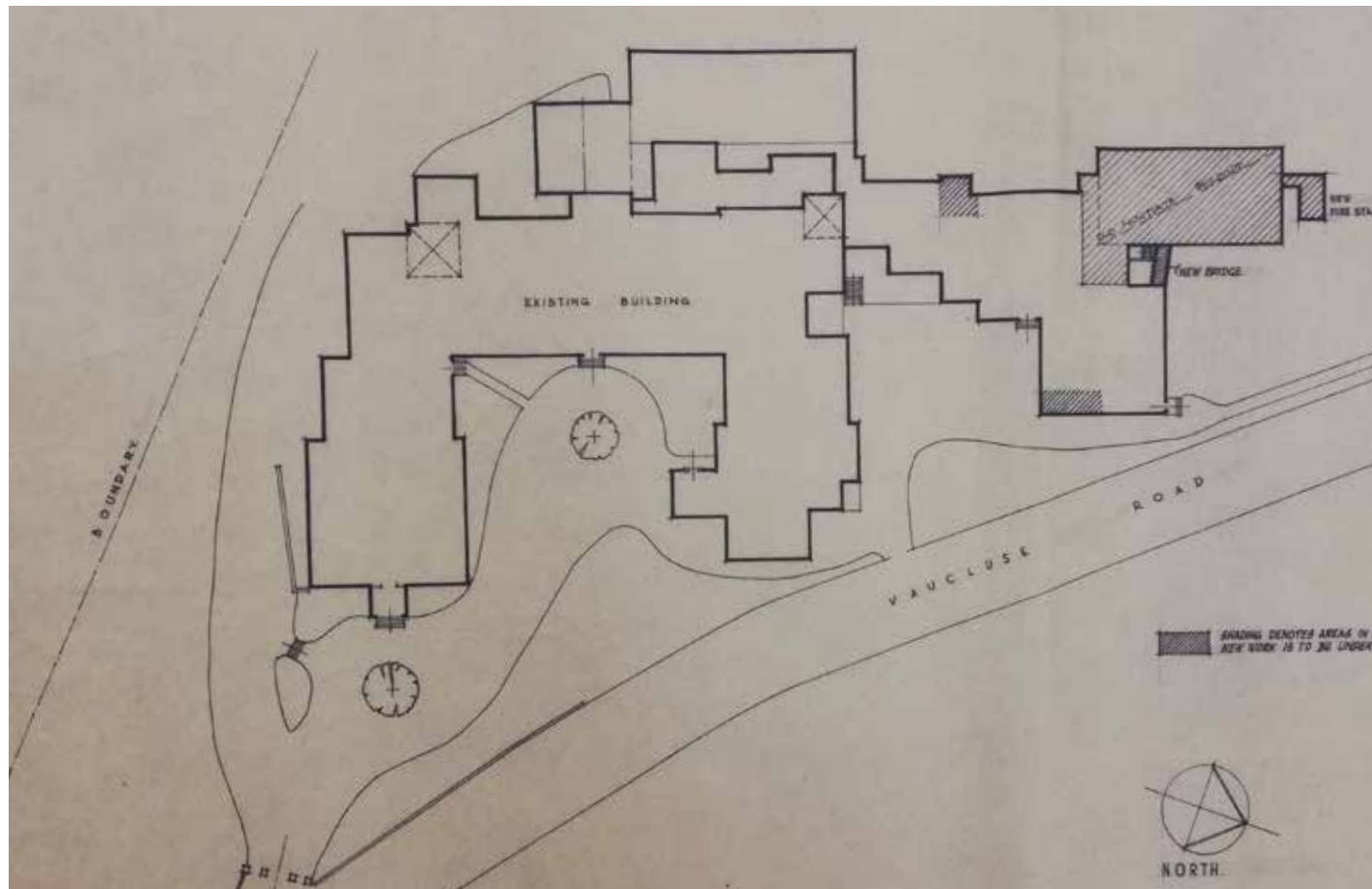


Figure A.168: Detail from a site plan drawing dated October 1970 by architects Fowell, Mansfield, Jarvis and Maclurcan. Depicted as the 'old Novitiate' the building completed in 1958 was converted in the early 1970s to classrooms, and the external fire stair was built also. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.169: Building of new Noviceship Wing, early 1959. Source: Provincial Archives of the Society of the Sacred Heart (Album 28, Item 76)

A.5.4 Barat-Burn School, 1966

Prior to 1952 the extent of the property had remained unchanged except for resumptions undertaken by local government (the widening of Vaucluse Road in 1922 and 1940) and state government (for the foreshore resumption in 1913 and the widening of New South Head Road in 1932). In 1952 the western part of Peter Melocco's home at No. 4 Vaucluse Road was purchased by the Society for 25,000 pounds,³¹² for use as the new junior school named Barat-Burn, and also the establishment of a kindergarten named Margaret MacRory. For the kindergarten, two Sacred Heart nuns were sent to England in 1950 specifically to receive instruction in modern methods of kindergarten teaching.³¹³

Melocco's home was built in 1929 as a two storey duplex of flats, and incorporated an existing dwelling. The architects for this development were Stafford Harmon Buchanan (1883-1951) and Frederick Mountford Cowper (ca1882-1961) in partnership.³¹⁴

Contemporaneously, the north-east corner of the historical land holding of the school / convent was subdivided into building blocks and sold. Access to these allotments is by Queens Avenue.³¹⁵

By the early 1960s the former Melocco home was thought ill-suited for the use as a school for young children, with enrolments then numbering 120. In 1964 architects Hennessy and Hennessy prepared plans for a new school, and in so doing introduced the first truly modern contemporary architecture in respect of its construction technology and materials, finishes, siting, and planning.³¹⁶ The design architect was Nicholas Paisley (in partnership briefly with Hennessy and Hennessy in 1968), and Max Cooper and Sons were the builders.

The development application was lodged in July 1964.³¹⁷ The Melocco home was demolished in 1964 and large trees, etc were removed to prepare the site for the new building.³¹⁸ Council consent for the development was delayed slightly owing to issues concerning the setback on the northern boundary.³¹⁹

The new Barat-Burn School was opened on 18th September 1966. With a T shape building footprint, it comprised eight classrooms, a library and music room, staff room, a tuckshop, and on the ground floor a large open area to serve as a gymnasium or indoor meal area. The front portion of the building accommodated the convent on the first floor, and dormitories for the boarders on the second floor. The flat roof offered expansive views of the harbour, and located here was a small chapel for use by the sisters and boarders.³²⁰

The Barat Burn development represented the last project where the Society

engaged Hennessy and Hennessy as their architects, and later projects were managed by Fowell, Mansfield, Jarvis and Maclurcan. One of the reasons for this being the imminent retirement of Arthur Gerald Wilson (died 1975) who had been the project architect in the past.³²¹

As part of the Barat Burn development were the new entrance gates and boundary walls to Vaucluse Road, and the internal roads and car parking on the south side; all being completed in 1966,³²² except for the cement block wall to Vaucluse Road, which had been built in 1961 by John Pellarin.³²³ Historical photographs reveal that part of the hard landscaping of Melocco's premises was retained, inclusive of a sundial and low ornamental wall. In 1998 the long since removed gates from the former Kincoppal at Elizabeth Bay were purchased on the open market, and relocated and installed at the entrance to the Junior School.³²⁴

In 2000 Level 5 was refurbished, and a new library, and new external stair well were built. This was an outcome, the first stage, of the site masterplan developed in 1993. The refurbishment was continued into the north wing. The undercroft was refurbished also to provide a multipurpose space for the Junior School.³²⁵



Figure A.170: Part of the arcaded garden setting of the Melocco house, prior to demolition in 1964. The prevailing colonnade motif evidently was incorporated into the design of the new Barat Burn Junior School. Source: Open Gate, 12/1964

321 'Economat Journal' entry for 5/1967

322 Open Gate, August 1966

323 'Economat Journal' entry for 10/1960 & 6/1961

324 Open Gate, 1998

325 Principal's Bulletin Term 4, 2000 and Open Gate 2000

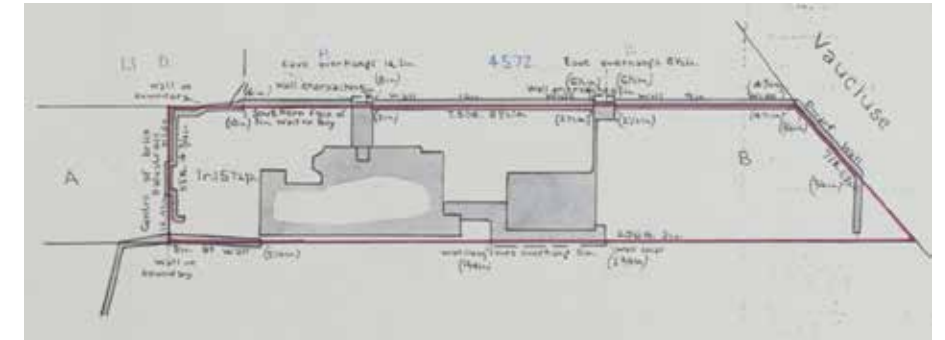


Figure A.171: Plan of that part of Peter Melocco's property purchased in 1952 by the Society to accommodate the junior school. Source: NSW Land Registry Services (CT Vol. 6533 Fol. 33)

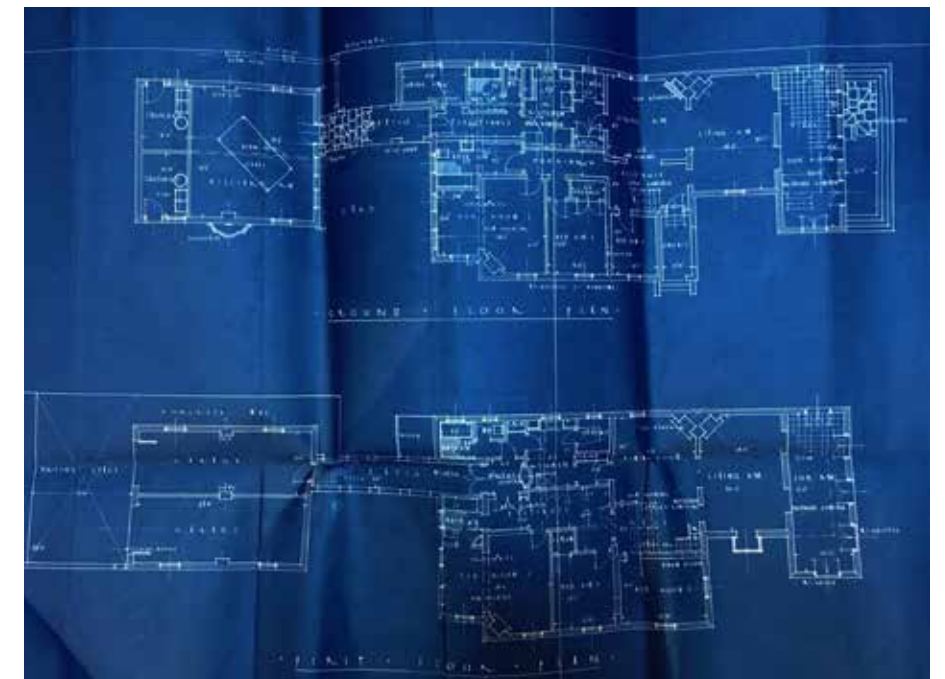


Figure A.172: Ground and first floor plans of Peter Melocco's new residence designed by architects SH Buchanan and Cowper in 1929. Melocco's residence was actually a duplex of flats. Source: Woollahra Municipal Council (BA 42/1929)



Figure A.173: The rear classroom block of the new Barat Burn Junior School prior to final completion in 1966. Source: Open Gate, 8/1966

312 Torrens Title Dealing A639222

313 'Rose Bay Nun's Kindergarten', Sydney Morning Herald, 16/2/1950, p.1

314 Woollahra Council Building Application 42/1929 (plan)

315 Torrens Title Vol. 5205 Fol. 60

316 Open Gate, December, 1964

317 Woollahra Municipal Council Development Application 77 of 1964

318 Open Gate, December 1964

319 Woollahra Municipal Council Minutes 24/8/1964

320 Open Gate, August, 1966

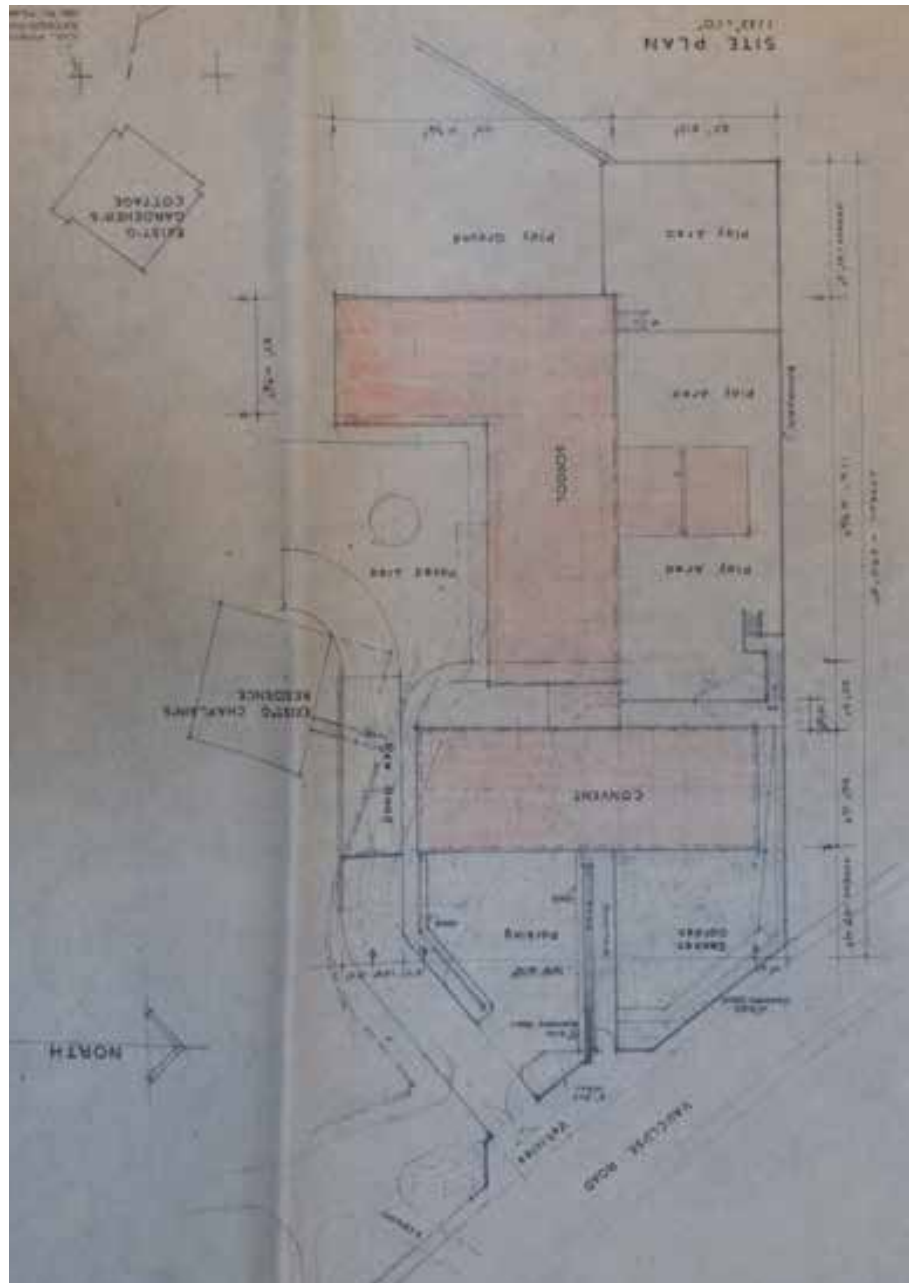


Figure A.174: Site plan for the proposed Barat Burn development. It identified the principal components of the convent and the school. Associated site works comprised a sunken garden, car parking, access drive, and the new gate entry. The Villa in this drawing was identified as the 'chaplain's residence', and north of it the 'gardener's cottage'. Source: Woollahra Municipal Council (BA 79/1965)

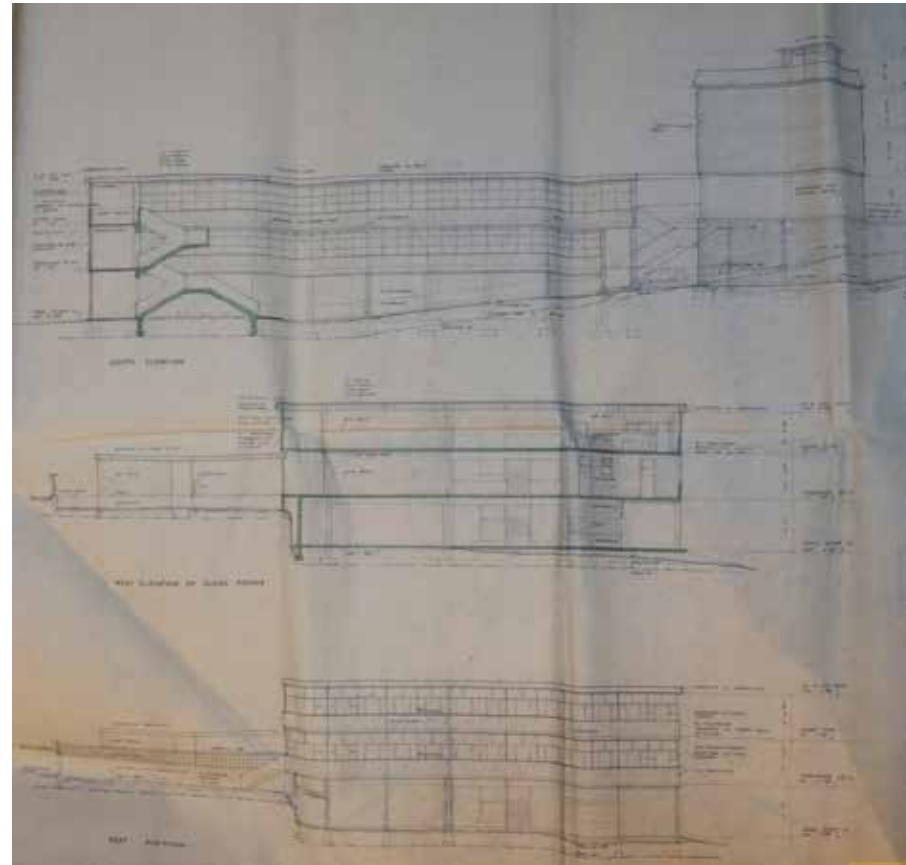


Figure A.175: Elevations and section of the school component of the Barat-Burn development. Source: Woollahra Municipal Council (BA 79/1965)

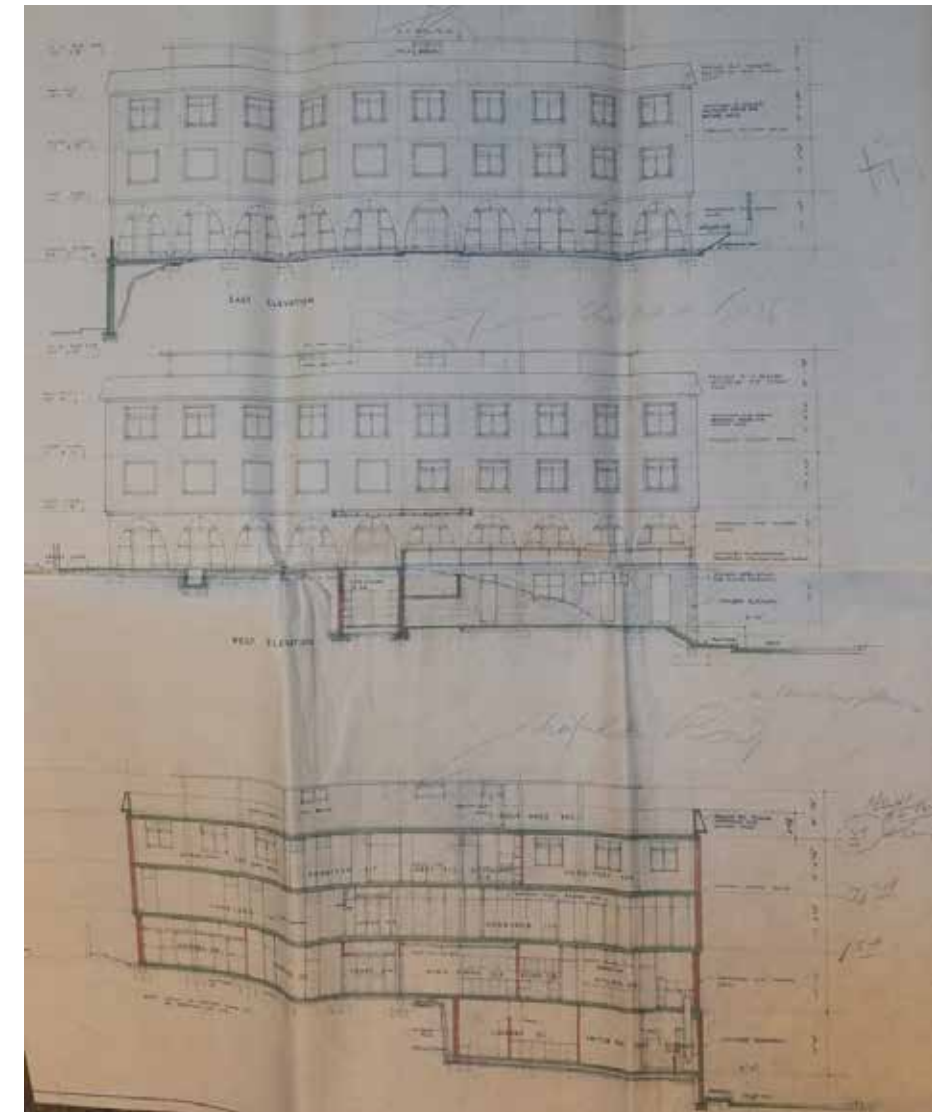


Figure A.176: Elevations and section of the convent component of the Barat-Burn development. Source: Woollahra Municipal Council (BA 79/1965)



Figure A.177: Sisters of the Sacred Heart Convent at Rose Bay fishing off the former Claremont jetty in 1965. Source: Luirard, M., *The Society of the Sacred Heart in the World of Its Times 1865-2000*, IUniverse, 2016



Figure A.179: The harbour frontage terrace of the former Melocco house, and sundial with terrazzo paving. Photographed in 1962 when in use as the junior school. Source: Kincopal - Rose Bay School of the Sacred Heart Archives



Figure A.181: The occasion of the official opening in 1998 of the relocated gates from Kincoppal at Rose Bay. Source: Open Gate, 5/1998



Figure A.178: The new external stair well completed in 2000. Source: Open Gate, January, 2000



Figure A.180: The harbour frontage terrace and sundial with terrazzo paving. Photographed in 1967 as part of the new Barat Burn Junior School. Source: Open Gate, 12/1967



Figure A.182: The front convent and dormitory block of the Barat Burn Junior School prior to final completion in 1966. Source: Open Gate, 8/1966



Figure A.183: The remodeled Barat Burn Junior School in 2000. Source: Open Gate, February, 2000

A.6 Kincoppal-Rose Bay School of the Sacred Heart (1970-2010s)

A.6.1 Summary

In 1970 the Society decided to amalgamate the two previously independent Sacred Heart Schools, Kincoppal at Elizabeth Bay and Rose Bay Convent, on the one site at Rose Bay with a projected enrolment of 500 pupils up from 265 in 1970. The amalgamation was recommended in the report prepared by management consultants WD Scott and Company commissioned by the Society. Initially, from 1971 Rose Bay housed the pupils from Kindergarten to Form IV.

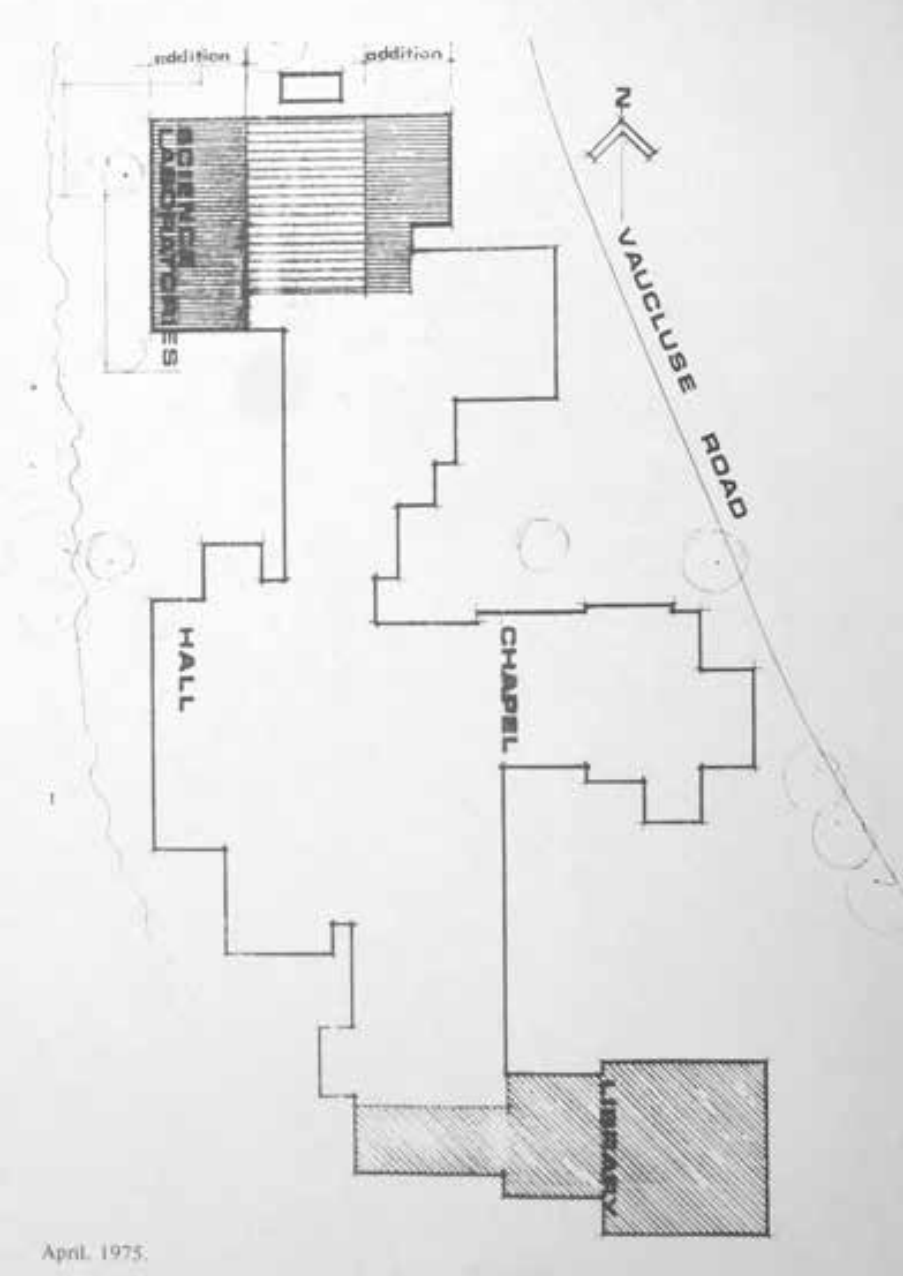


Figure A.184: The plan for the new facilities required at Rose Bay to accomplish the merger with Kincoppal. Image reorientated for reproduction. Source: Kincoppal-Rose Bay Development, April 1975

In November 1972 the Development Committee was established to plan for full amalgamation of the schools on the Rose Bay site. In 1973 Sister Anne McGrath was appointed Principal. The outcomes of this Committee were finalised in 1975, and the necessary additions and changes completed in 1976 inclusive of the new science block and library, renovated kitchen, and additional classrooms to enable bringing the total school to Rose Bay. In 1977 the School Council was formed to provide an advisory body, inclusive of representation of religious, with governance responsibilities.

By 1980 the school enrolments were at 518. With these increased numbers of pupils at Rose Bay additional and improved facilities were required, and in 1980 the Centenary Building Appeal was launched to raise the funds for this. The results of this were the official opening of the Hughes Centre (being an assembly hall and multipurpose learning centre) and the McGuinness Centre (a new gymnasium and upgraded swimming pool) in September 1982. Also in that centenary year, the Chapel Society was established and under its direction the historic fabric of the chapel has been progressively restored, culminating in 2009 with the restoration of the Puget Organ. Since 1983 alumnae have been permitted to be married in the Chapel, with the Society being responsible for the organisation of such events, and raising of revenue to maintain the physical fabric.

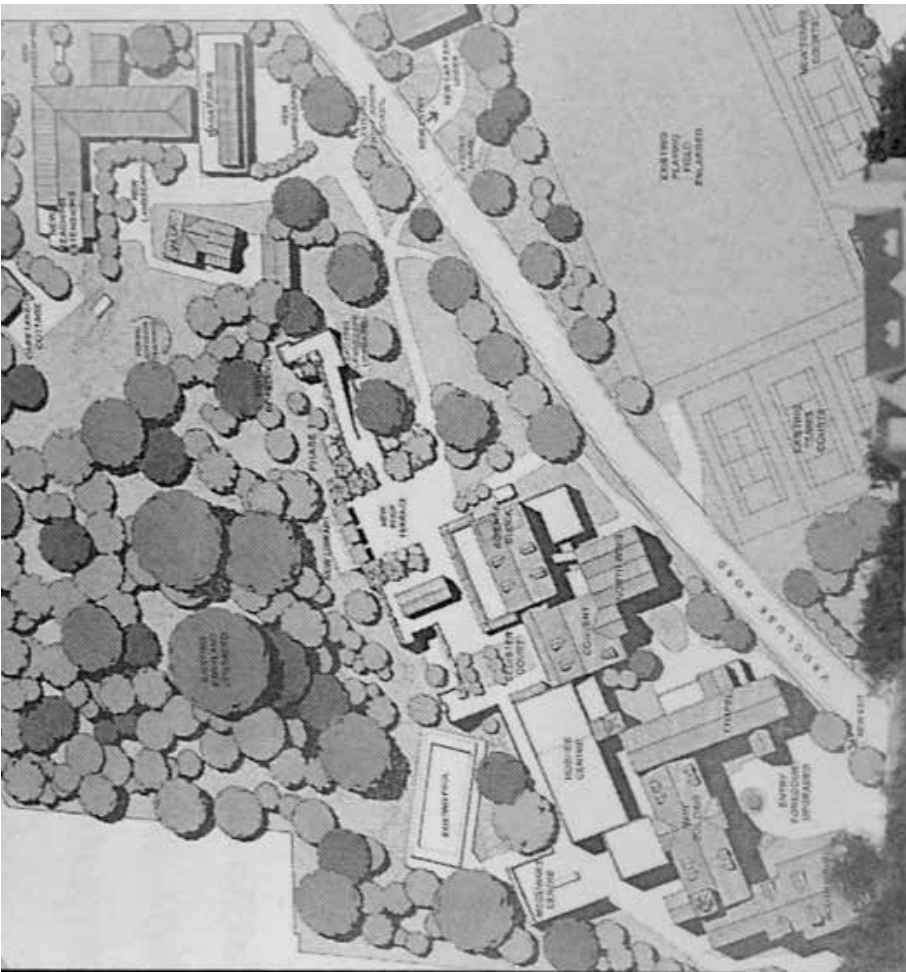


Figure A.185: The Woods Baget master plan of 1993 for the future development of the School. Source: Open Gate, March 1994

In 1990 the School Council resolved the name of the School would be Kincoppal-Rose Bay School of the Sacred Heart. Also in that year the Council was incorporated with its sole shareholder being the Trustees of the Society of the Sacred Heart. This change effectively brought to an end direct management by the Society over the School's educational activities, and empowered the office of the Principal. Since 1991 the school principals have been non-religious appointed by the School Council. The first was Mr Chris Faisandier, and since 2005 it has been Mrs Hilary Johnston-Cooke. A new residence for the principal was built in 1992 on the site of the former Claremont Cottage, which had been demolished in 1991.

The need to achieve the optimum number of enrolments to about 1000 became a priority to sustain future growth of the School. From this period a number of master plans were prepared to guide future school development. The first plan, prepared by architects Woods Baget Ltd, was released in March 1994, resulted in the building of the Mary Agnes O'Neil Library, Sheldon House (Boarding), and the Notre Coeur Performing Arts Centre (within the former library), all of which were officially opened in 1998. The second master plan was released in 2003. Outcomes of this being the new science laboratories in 2005, the full refurbishment of the Boarding School in 2006, and the completion of the Maureen Tudehope Centre in 2011. The exclusive use of Claremont by religious ended in 2007 and now houses the administrative offices of the School.

In 2013 the master plan developed by architects BVN Donovan Hill for the Junior School was released.



Figure A.186: The BVN Donovan Hill master plan of 2013 for the future development of the Junior School precinct. Source: Open Gate, July 2014



Figure A.187: The master plan released in 2003. Source: Open Gate, March, 2004

A.6.2 Science Laboratories, 1976

A direct outcome of the Wyndham Scheme was the building of the block of three science laboratories at the northern end of the building and converting an existing area into a fourth laboratory and preparation room. The planning for this project commenced in mid 1967 with the engagement of the services of architects Fowell, Mansfield, Jarvis and Maclurcan.³²⁶ Funding for this development was approved by the Commonwealth government in 1972, and the plans prepared in 1974. Construction commenced in May 1975, and was completed and blessed by Archbishop Carroll in June 1976.³²⁷



Figure A.188: The new Science Block and undercroft completed in 1976. Source: Kincoppal - Rose Bay School of the Sacred Heart Archives.

³²⁶ 'Economat Journal' entry for 5/1967

³²⁷ Cor Unum, 1982

A.6.3 The Hughes Centre, 1982

As part of the Centenary Building Project, in 1982 the assembly hall and library built in 1956 was extended to provide a multipurpose learning centre named The Hughes Centre. At an estimated construction cost of \$400,000, this development was a memorial to Mr and Mrs John Hughes and their family who were instrumental in foundation of the Religious of the Sacred Heart in Australia, and who later bequeathed to the Society their home Kincoppal at Elizabeth Bay.³²⁸

The architects for this development were Rice and Daubney, and scope of the development comprised:³²⁹

- An auditorium seating 660 with improved access by a new entrance on the west side.
- A lecture theatre provided as a gallery to the auditorium.
- Tutorial rooms
- Facilities for drama and music productions.
- Facilities for film projection and audio-visual.
- Lavatories



Figure A.189: Library hall, Rose Bay, 1960s. Source: Provincial Archives of the Society of the Sacred Heart (Album 28, Item 90)

328 Cor Unum. A history of Kincoppal-Rose Bay. School of The Scared Heart 1971-2017, Longueville Media, 2017
329 Cor Unum, 1980

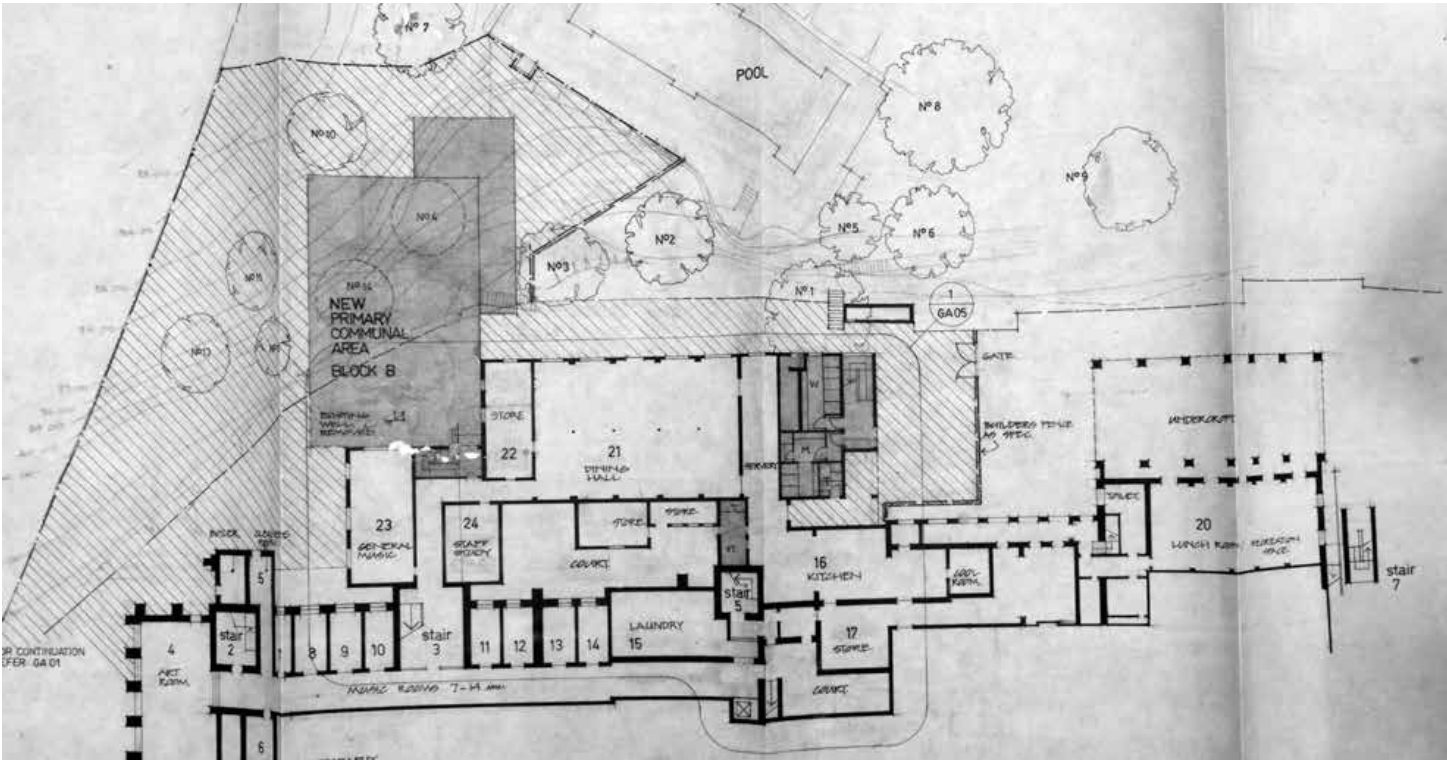


Figure A.190: Site plan drawing of the Hughes Centre completed in 1982. A drawing by architects Rice & Daubney, dated 1981. Source: Provincial Archives of the Society of the Sacred Heart

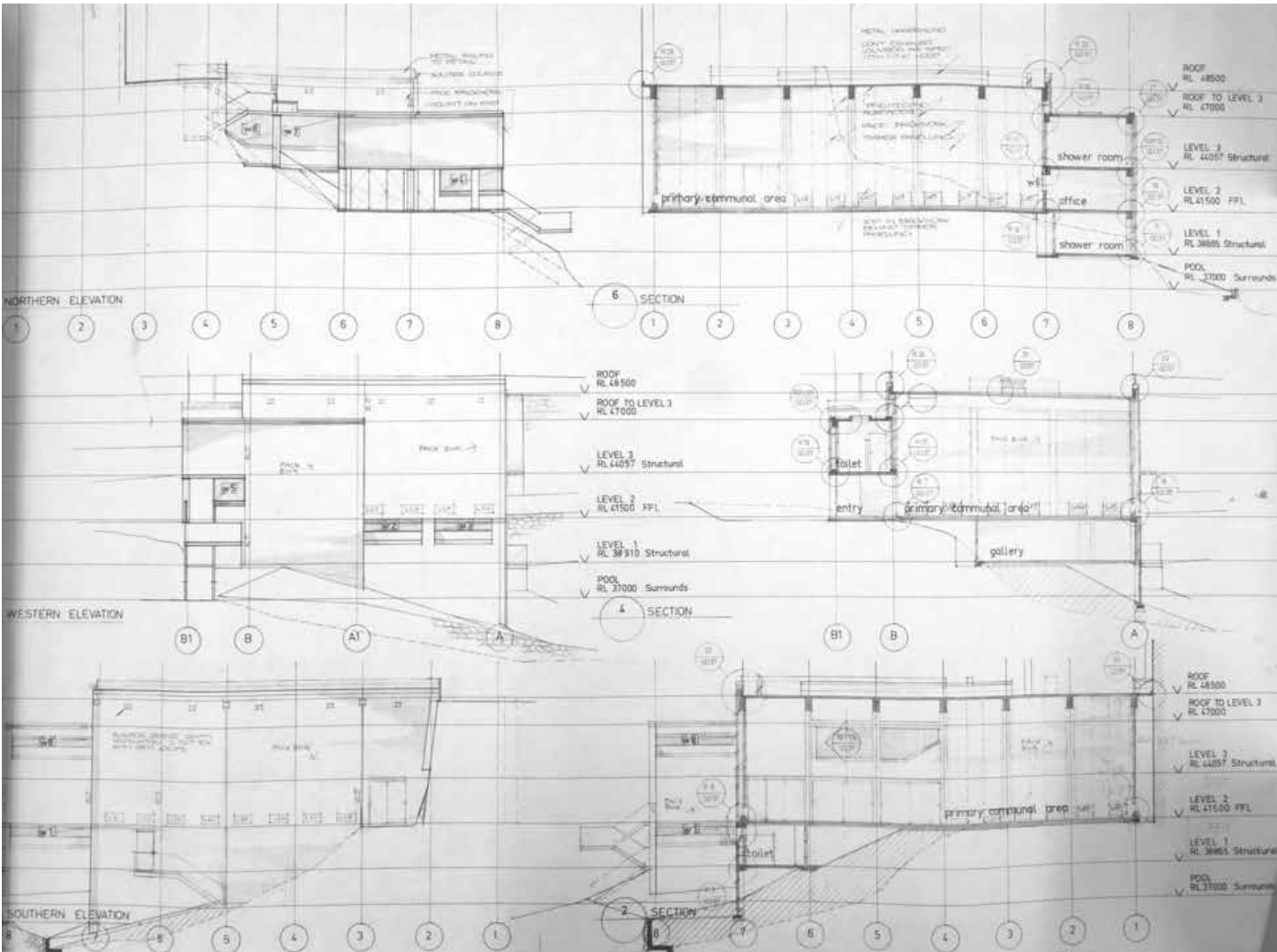


Figure A.191: Elevations and sections drawing of the Hughes Centre completed in 1982. A drawing by architects Rice & Daubney, dated 1981. Source: Provincial Archives of the Society of the Sacred Heart

A.6.4 McGuinness Centre, 1982

As part of the Centenary Building Project, the McGuinness Centre was built in tandem with the Hughes Centre to provide a new physical education centre. The name honoured Mother Dorothy McGuinness, Superior Vicar from 1942 to 1966.³³⁰

Also designed by architects Rice and Daubney, the Centre was located between the new Hughes Centre and the refurbished Sheldon Pool, and the new change and shower facilities were intended for use by both. The flat roof provided additional recreation space.³³¹

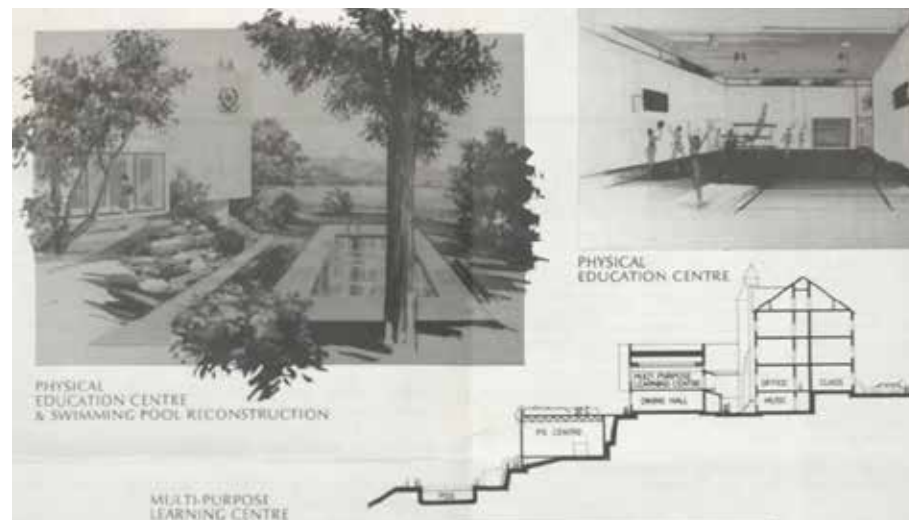


Figure A.192: (left-top) The concept design of 1980 for what became the McGuinness Centre and the Hughes Centre completed in 1982. Source: Cor Unum, February, 1980

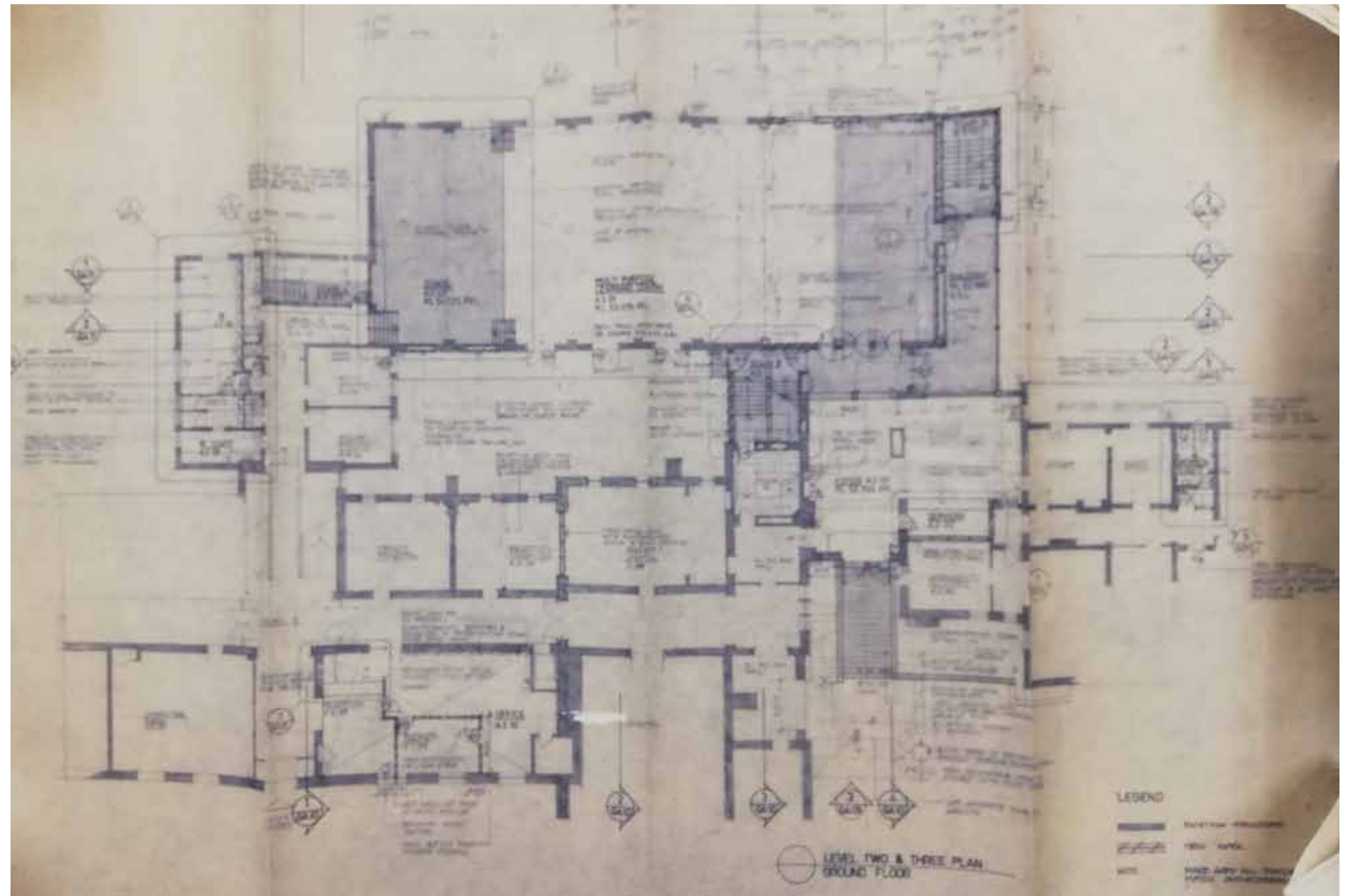


Figure A.193: Level two and three plan drawing of the Hughes Centre completed in 1982. A drawing by architects Rice & Daubney, dated 1981. Source: Provincial Archives of the Society of the Sacred Heart

³³⁰ Cor Unum. A history of Kincoppal-Rose Bay. School of The Sacred Heart 1971-2017, Longueville Media, 2017

³³¹ Cor Unum, February, 1980

A.6.5 Principal’s Residence, 1991

With the appointment of a lay school principal in 1991 a new residence was built on the site of the demolished Claremont Cottage. The architect was Darrel Jackson Robin Dyke Pty Ltd.

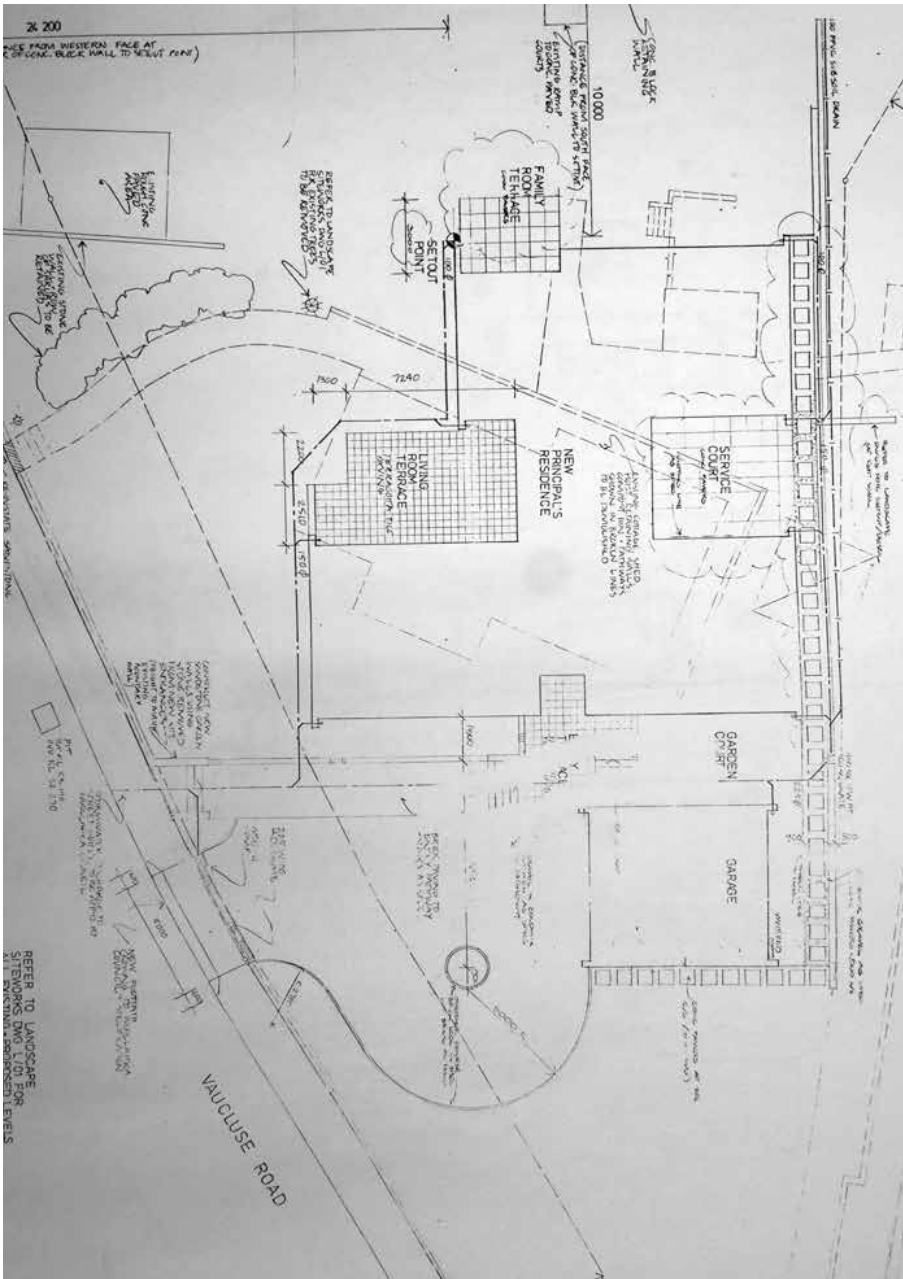


Figure A.194: Site plan drawing of the new residence built for the school principal in 1991. The footprint of the demolished Claremont Cottage was recorded. A drawing by Darrel Jackson Robin Dyke Pty Ltd. dated October 1990. Source: Provincial Archives of the Society of the Sacred Heart



Figure A.195: Claremont Cottage during demolition in 1991. Source: Woollahra Municipal Council Libraries, Local History Digital Archive (pf004409)



Figure A.197: Claremont Cottage during demolition in 1991. Source: Woollahra Municipal Council Libraries, Local History Digital Archive (pf004850)



Figure A.199: Claremont Cottage during demolition in 1991. Source: Woollahra Municipal Council Libraries, Local History Digital Archive (pf004407)



Figure A.196: Claremont Cottage during demolition in 1991. Source: Woollahra Municipal Council Libraries, Local History Digital Archive (pf004437)

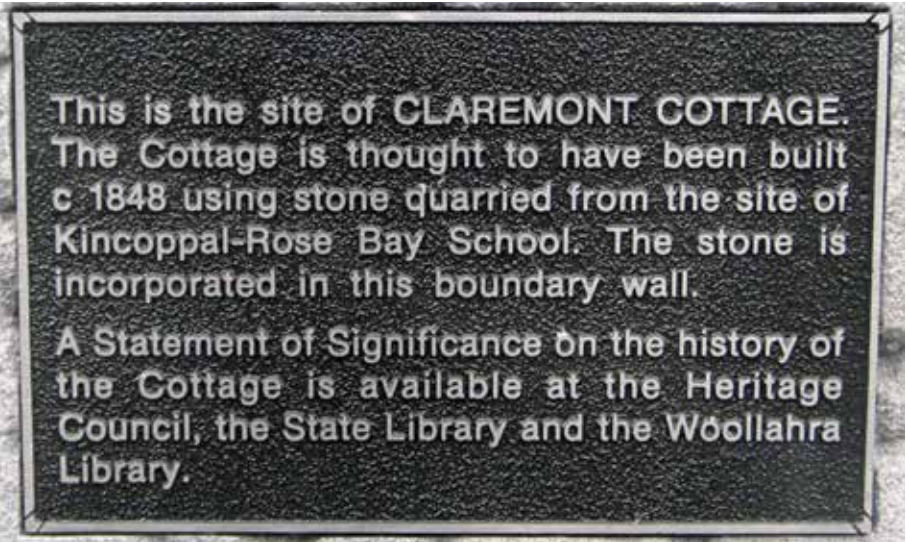


Figure A.198: This plaque was required by the Heritage Commission of NSW as part of the Claremont Cottage interpretation after the demolition. Source: Woollahra Municipal Council Libraries, Local History Digital Archive (mm000248)



Figure A.200: The above plaque was mounted on a sandstone wall which was part of the original cottage facing Council Garden plot on the corner of Vacluse and New South Head Roads in 1993. Source: Woollahra Municipal Council Libraries, Local History Digital Archive (mm000246)

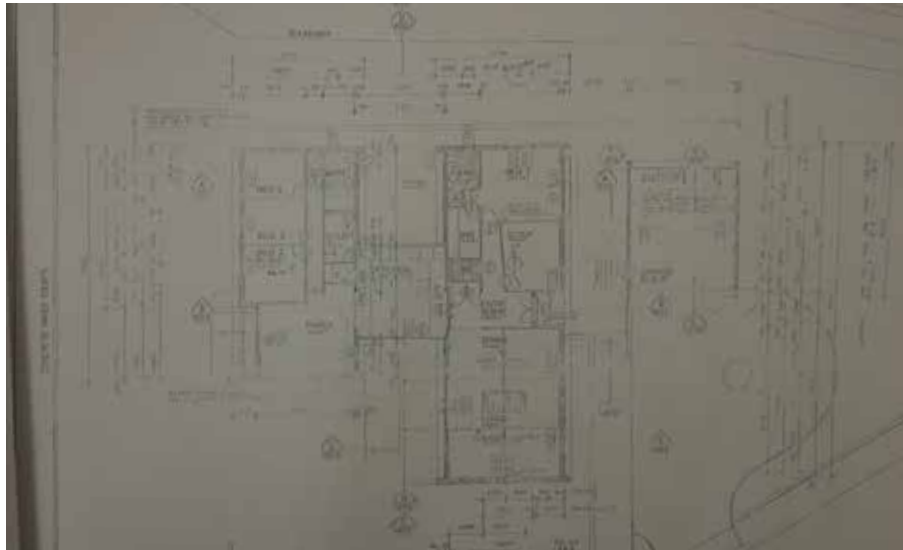


Figure A.202: Principal's Residence Kincoppal, Plan, October 1990 by Daryl Jackson Robin Dyke Pty Ltd Architects. Source: Provincial Archives of the Society of the Sacred Heart

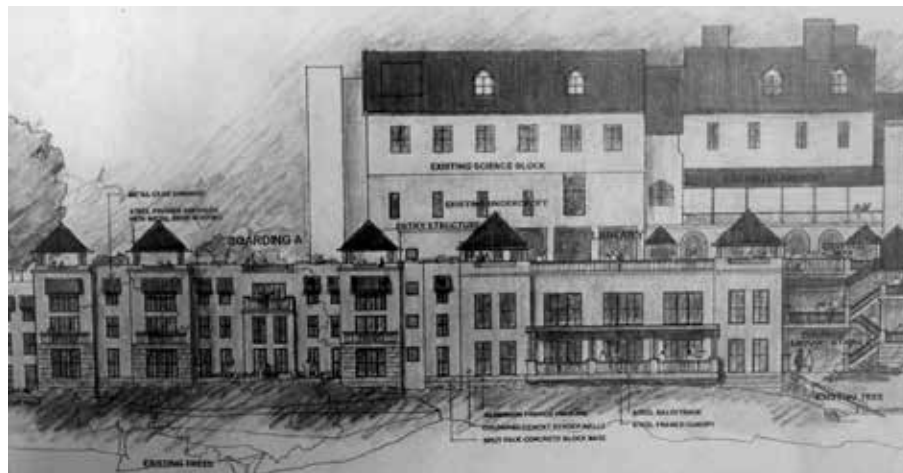


Figure A.201: Sketch drawing by architects Woods Bagot of the Mary Agnes O'Neil Library and Turnbull Centre and Sheldon House (Boarding A) developments completed in 1998. Source: Open Gate, May 1996

A.6.6 Mary Agnes O'Neil Library and Turnbull Centre, 1998

The new library was itemised as the 2nd stage development of the 1993 master plan. The architects for this were Woods Bagot Ltd, and their construction drawings and tender documents were completed by early 1997. The new library is built over two levels.³³² On completion in June 1998, the former library space in the War Memorial Building (1956) was converted into a performing arts space.³³³ Its construction necessitated partial demolition of the 1880s random rubble retaining wall.

A.6.7 Sheldon House, 1998

Part of the Mary Agnes O'Neil Library / Turnbull Centre developments.

³³² Principal's Bulletin Term 1, 1997

³³³ Principal's Bulletin Term 1, 1998

A.6.8 Joigny Centre, 2007

Completed in early 2007, the Joigny Centre was one outcome of the 2003-2010 Master Plan which flagged the need for a new early childhood centre. The name chosen for this centre was the birthplace of Madeleine Sophie Barat, the foundress of the Society. The centre accommodated the Preparatory children from Barat Burn. The design followed the principles of the Reggio Emilio school of education.³³⁴

A.6.9 Maureen Tudehope Centre, 2011

This multipurpose centre development was an outcome of the 2003-2010 master plan. The initial concept was for a sporting facility located at the northern end of the playing fields. In 2006 this concept was amended to include a swimming pool and other facilities to become a multipurpose centre located at the southern end of the playing fields. The architects for the amended scheme were Brewster Hjorth. The development application was lodged in June 2007, and approved by Woollahra Council in late 2008. Construction commenced in late 2009, and the complex was completed and officially opened on 25th May 2011. Partial funding was provided by the Commonwealth Government under the Building the Education Revolution component of its response to the global financial crisis of 2007/08. The centre incorporates:

- Assembly hall large enough to accommodate the whole school community
- Courts for indoor netball and basket ball, etc
- An eight lane, 25 metre swimming pool
- Modern change rooms
- Fitness centre
- Upgraded grass turf playing fields
- Parking for 50 cars

The new development was named to memorialise Maureen Mary Tudehope (1940-2005), an alumina, former president of The Chapel Society, and generous supporter of the School. Components within the centre were named as follows:

- The Blann Family Swimming Pool after Robert Blann and his family.
- The playing fields were named The Fernon Family Fields.
- The auditorium was named The Edwina Taylor Clark Auditorium.
- The indoor courts were named the Auswild Family and Lochtenberg Family Courts.³³⁵

³³⁴ Open Gate, March 2004 and Open Gate, May 2007

³³⁵ Open Gate, September, 2005; Open Gate, May, 2007; Open Gate, December, 2010; Open Gate, July, 2011



Figure A.203: The Maureen Tudehope Centre on completion in 2011. Source: Open Gate, July, 2011



Figure A.204: The Maureen Tudehope Centre under construction in 2010. Source: Open Gate, December, 2010

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Appendix B - Chapel Stained Glass Windows





Chapel Stained Glass Window Inventory


The following inventory for the stained glass windows in the chapel is divided into the north, east and south elevations. Windows are numbered from west to east on the north elevation, north to south on the east elevation and east to west on the south elevation (including the Stranger’s Chapel. Note the Sacristy windows were not accessed during the writing of this report and are therefore not included in this inventory. They are numbered as part of the complete set of chapel windows from east to west Nos. 19-25 in the western passage and Nos. 26-29 in the Sacristy.

Each window is assigned an individual number and includes a photograph. Where possible, the iconography or religious scene has been identified and text in the scene has been included with a translation, where needed. Where known, the provenance of the window (donor / philanthropist) has been identified. A note has been added where historic photographs or on site investigation as part of this report have determined natural ventilation in the form of hopper or pivot windows within the stained glass window sets. It is not known if they are currently operable.

The complete set of windows in the Chapel at Kincoppal-Rose Bay are said to represent the five Sacred Heart Goals, namely:

- A Personal and Active Faith in God;
- A Deep Respect for Intellectual Values;
- The Building of Community as a Christian Value;
- A Social Awareness which impels to Action; and
- Personal Growth in an Atmosphere of Wise Freedom.

North Elevation – Main Chapel			
			
1. Original diamond patterned coloured glass (hopper)	2. Original diamond patterned coloured glass (hopper)	3. Laudate eum in tympano et choro. Translation: Praise him with the timbrel and dance. Depicts the harp and ‘violin’ (stringed instruments).	4. Laudate eum in chordis et organo. Translation: Praise him with stringed instruments and organs. Depicts the organ.
Provenance window Nos. 3 & 4: 2 windows of St Cecilia – donated by Mrs J. Lane Mullins (Jane Hughes)			

North Elevation – Main Chapel			
			
5. Et Erat (text) (hopper)	6. Mater (text)	7. Jesu (text)	8. Ibi (text) (hopper)
Translation: And the mother of Jesus was there. Set depicts the wedding at Cana. Christ’s first miracle took place at a wedding where Jesus changed six jugs filled with water into wine.			
9. Cinquefoil - Ave Maria Gratia Plena (text) Translation: Hail Mary, full of grace. Depicts Christogram IHS in centre. (pivot)			
Provenance: Donated by Lady Sheldon (Blanche Dalton). Title: Marriage feast of Cana. Windows date post 1920. A c1920 postcard shows leaded windows with diamond patterned glass.			

North Elevation – Main Chapel



10. Sinite (text) 11. Parvulos (text) 12. Venire (text) 13. Ad Me (text) (hopper) (hopper) Translation: Let the children come to me. Set depicts Christ standing on stone step with child to his feet (centre left), angel and man with two children (centre right), four children and two women (right); two clerics stand on the side (left). 14. Quatrefoil - Depicts the Crest of the Sacred Heart in the centre. A symbol of the Sacred Heart of Jesus (left) and the Immaculate Heart of Mary (pierced by a sword on right), depicted in the Alliance of the Hearts of Jesus and Mary. (pivot)

Provenance: Donated by the Rose Bay Association in memory of Elizabeth O’Gorman Hughes. [Mrs Gorman Hughes [sic] – first president of the Rose Bay Association; “asked the Pope to send the nuns to Sydney” – establishing the convent – “Lizzie Hughes”, Mr. and Mrs. John Hughes daughter at the age of eight spoke to the Pope at an audience in Rome, where the Pope asked if there was anything she would like to take with her to that faraway Australia. She said, that she would like the Pope to send out to Australia the nuns of the Sacred Heart, who had taught her at the Parisian convent she attended. Source: The Sun, 15th May 1932, p.21] Title: Jesus blessing children. Windows date post 1920. A c1920 postcard shows leaded windows with diamond patterned glass.

North Elevation – Main Chapel



15. Tu Solus Altissimus (text) Translation: You alone are the highest. Depicts angel holding [?] and St Gertrude holding a crozier and the Sacred Heart of Jesus below. 16. Tu Solus Dominus (text) Translation: You alone are the Lord. Depicts angel holding incense [?] and St Teresa of Avila in prayer below. 17. Tu Solus Sanctus. (text) Translation: You alone are holy. Depicts angel holding [?] and St Margaret Mary holding a plaque or card depicting the Sacred Heart of Jesus below. 18. Vivat Cor Jesus. (text) Translation: May the heart of Jesus live in us. Depicts angel holding wheat and St. Madeleine Sophie Barat holding gold cross and bible below.

[The Saints depicted are associated with the devotion of the Society]

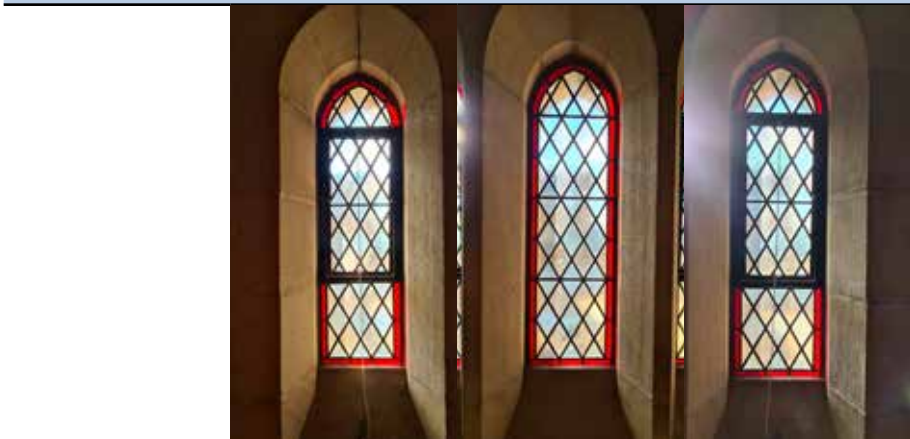
Provenance: Donated by Mrs Gibson (Cora Macdonald)	Provenance: Donated by Mrs Cobcroft	Provenance: Donated by Mr W. B. Williamson	Provenance: Donated by Mrs T. Lane Mullins (Florrie Barlow)
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Sacristy - Priest’s Breakfast Room



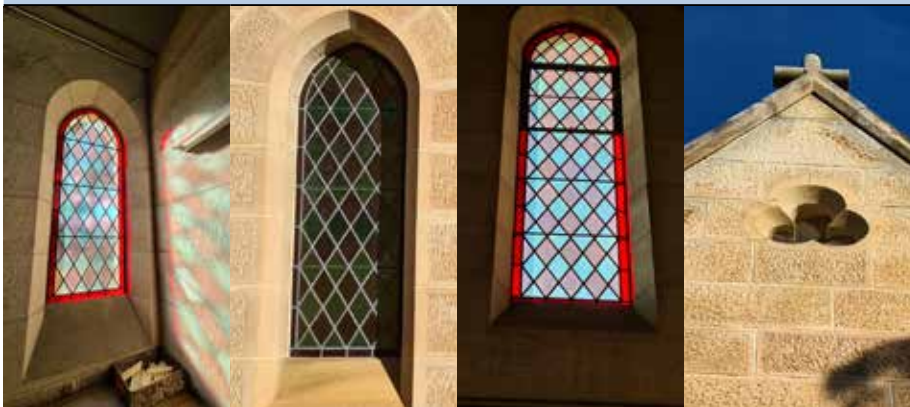
22. Original diamond patterned coloured glass 21. Original diamond patterned coloured glass 20. Original diamond patterned coloured glass 19. Original diamond patterned coloured glass

Priest’s Sacristy



23. Original diamond patterned coloured glass 24. Original diamond patterned coloured glass 25. Original diamond patterned coloured glass

Sacristan’s Sacristy



26. Original diamond patterned coloured glass 27. Original diamond patterned coloured glass 28. High window in gable, original diamond patterned coloured glass 29. Trefoil window in gable, no glazing, mesh only

East Elevation – Main Chapel



30. In (text)	31. Memoriam (text)	32. Febronie Vercruysse (text)	33. Religio SCJ (text)	34. OBIT XXIX Juni MDCCCXCV (text)
	Translation: Memory		Translation: Religious of the Sacred Heart of Jesus	Translation: Died 29 June 1895
Depicts St John.	Depicts Mary.	Depicts Jesus and the Sacred Heart; Jesus at the table, holding a loaf of bread.	Depicts Joseph [?]; marriage of Mary and Joseph [?].	Depicts St Peter.

Provenance: Donated by Alumnae at school 1882-1895, their memorial to R. M. Vercruysse

South Elevation - Stranger's Chapel



35. Pray For Roger Henry Makinson – Gallipoli 12th June 1915 (text) [b 19 January 1883 d 12 June 1915]	36. Pray For Margaret Frances Makinson (text)
	[M F Christina – wife of Henry Massey Makinson, mother of Roger Henry and Rose Bay Convent alumnae - d 1927]
Depicts Nativity of Jesus Christ.	(hopper) Depicts Mary with Baby Jesus on horse, traveling with Joseph.

Provenance: Given to the chapel by Margaret Frances Makinson, whose son fought in Gallipoli. Title: The Star of David.	Provenance: Mr Makinson in memory of his Mother and brother killed at Gallipoli. Title: Flight into Egypt
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South Elevation – Side Passage



37. In Loving Memory Of (text)
38. Rane Ann (text)
Sash text: Ecce Virgo Conciptet
Translation: A virgin shall conceive.
39. 1929 - 1933 (text)

Provenance: Donated by Mrs R. Flynn (Ranee Adams) in memory of daughter, Anne.
Title: Small window of St Anne.

South Elevation – Main Chapel



40. Et (text)
41. Erat (text)
42. Subditus (text)
43. Illis (text)
(hopper)
Translation: He was subject to them. / He was obedient to them.
Depicts the Child Jesus.
Depicts Mary and Joseph.

44. Trefoil - Depicts Angel and three crowns.

Provenance: Donated by the sons of the Hon. John Meagher in memory of Mother Mary Meagher
Windows date post 1920. A c1920 postcard shows leaded windows with diamond patterned glass.
Title: The Finding in the Temple. [Depicts story of Jesus, who was lost and then found in a temple.]

South Elevation – Main Chapel



45. Jesus (text)
46. Proficiebat (text)
47. Sapientia (text)
48. Et Aetate (text)
(hopper)
Translation: Jesus advanced in wisdom and age.
Mary depicted as doing craft.
Young Jesus depicted as working with tools (making a cross).
Joseph looking over the work of Jesus, supervising and teaching.
Two angles in prayer looking over the scene

49. Quatrefoil - Christogram IHS in centre.
(pivot)

Provenance: Donated by Mr Neil McDonald in memory of his daughter, Foncie.
Title: The Holy Family at Nazareth.
Windows date post 1920. A c1920 postcard shows leaded windows with diamond patterned glass.

Appendix C - Stations of the Cross

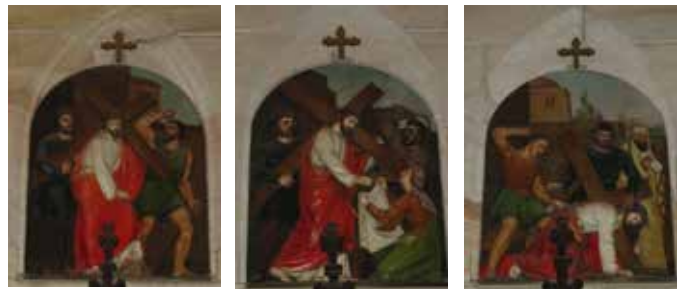
“Iconography” Timber Engravings of the Stations of the Cross

The Stations of the Cross is a series of fourteen carvings, painted and representing successive incidents during Jesus’s progress from his condemnation by Pilate to his crucifixion and burial. They were a gift of the school in 1900-1901. Artist unknown. A small timber cross is mounted above each of the artworks.

South Elevation – Main Chapel

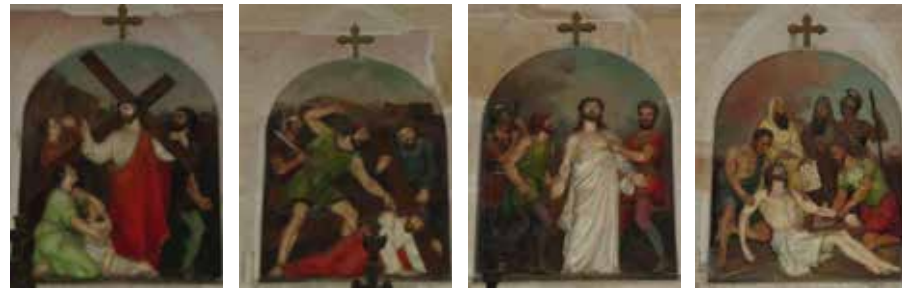


1. Jesus is condemned to death 2. Jesus carries his cross 3. Jesus falls the first time 4. Jesus meets his mother

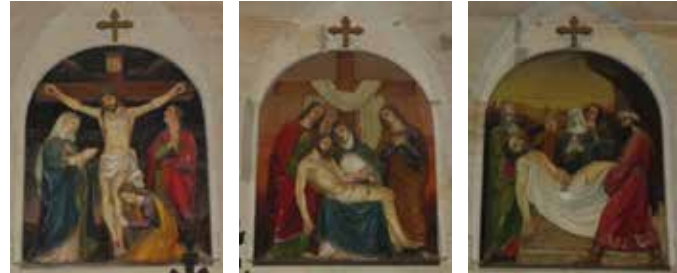


5. Simon of Cyrene helps Jesus to carry his cross 6. Veronica wipes the face of Jesus 7. Jesus falls the second time

North Elevation – Main Chapel



8. Jesus meets the women of Jerusalem 9. Jesus falls the third time 10. Jesus' clothes are taken away 11. Jesus is nailed to the cross



12. Jesus dies on the cross 13. The body of Jesus is taken down from the cross 14. Jesus is laid in the tomb

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Appendix D - Comparative Assessment

Table D.1 Harbour front estates in the Rose Bay – Woollahra area

The following early harbour front estates in the greater Rose Bay – Woollahra area were identified in the 2002 Conservation Management Plan as contemporary nineteenth century estates in the vicinity of Claremont, as discussed in Section 3.2.1.


Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Vaucluse House, Vaucluse, 1803-1839</p> <p>Style: Colonial Gothic</p> <p>Architect: Henry Browne Hayes, George Cookney</p>  <p>Image Source: NSW Government Office of Environment & Heritage Listing Sheet</p>	<p>SHR (00955) Vaucluse House</p> <p>s170 NSW Heritage and Conservation Register LGOV (408) <i>Vaucluse (Wentworth) House</i> Register of the National Estate (2502) <i>Vaucluse House & Grounds (about 9ha, including stables, outbuildings, historical collection, gates, trees and parkland bounded by Wentworth Road and Olola Avenue)</i></p> <p>Statement of Significance: <i>Today Vaucluse House is one of the few 19th century houses on Sydney Harbour retaining a significant part of its original estate setting. One distinguishing surviving characteristic of the 19th century estate is its careful division into specific areas, both functional and ornamental, such as pleasure garden, kitchen garden, rear service yard, paddocks, carriageway, creek, estate backdrop, beach paddock.</i></p> <p><i>A large early Victorian garden and shrubbery, laid out to compliment a gothic revival house belonging to the family of the important colonial pioneer and politician W.C. Wentworth.</i></p> <p><i>There appears little early documentation of the garden but it can be presumed to have been designed to complement the mid-19th Century additions to the house and to have been established by the 1860's.</i></p> <p>Description: <i>Large Gothic residence once smaller house built in 1803 by Sir Henry Hayes. It was enlarged by W C Wentworth between 1827-30 with two and three storey stone additions. About 1850 large stables were built and the crenellated parapets, turrets and iron verandah posts give the house distinctive look. Verandah on three sides. Interior has fine Georgian Cedar joinery, marble chimneys and Pompeii tiles.</i></p> <p><i>Outbuildings: Georgian farm cottages, landscaped garden and park. Sandstone gateposts were originally part of Sydney's first general post office.</i></p> <p>Use: Former residence, now House Museum and public park, owned and managed by Sydney Living Museums</p>
<p>Comment: A much earlier example of a private nineteenth century estate on the harbour, Vaucluse House is comparable with Claremont (Kincoppal-Rose Bay) in that it retains its garden and park setting, although publicly accessible. The estate did not continuously develop, grow or adapt to a new use and the house and gardens are publicly accessible as a house museum today. While it retains a visual connection to the harbour, it does not retain its harbour front setting within its existing property boundaries.</p>	



Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Carrara (Strickland House), Vaucluse, 1830-1858</p> <p>Style: Victorian Regency / Italianate</p> <p>Architect: John Frederick Hilly, Hilly and Mansfield</p>   <p>Image Source: https://www.nationaltrust.org.au/ahf_event/strickland-house-open-day/</p>	<p>SHR (00722) Strickland House</p> <p>LGOV (405) (A5) <i>Strickland House</i> National Trust of Australia Register (10043) <i>Strickland House etc. Formerly Carrara</i> Register of the National Estate (2501) <i>Strickland House & Grounds (about 6ha, including former coach house and stables, grounds, garden and trees)</i></p> <p>Statement of Significance: <i>[...] The intact nature of the original residence and its landscape setting, including the strong relationship that remains between the house and the water, are rare in the context of metropolitan Sydney. The remnants of the sandstone wharf adjacent to Milk Beach contributes to the strength of this association. [...]</i></p> <p>Statement of Significance (RNE): <i>[...] The design has considerable architectural significance and landmark qualities due to Classical form and good siting. The interiors have high integrity with a variety of marble fireplace surrounds, cedar joinery and moulded decoration to walls and ceilings. Much of the original garden layout and trees survive with native bush and rock outcrops imaginatively incorporated into the garden. The coach house and servants' quarters complement the house.</i></p> <p>Description: <i>A Victorian Regency style stuccoed stone mansion of two storeys plus attic floor and cellars. The plan is rectangular and generally symmetrical but the colonnaded verandahs and an iron balcony on the south side are asymmetrically arranged. The two storey segmental bay projection is the focus of the west front facing the harbour. The hipped roof is covered in slate. The interior has few alterations. To the east is a two storey coach house and stables with servants' quarters above.</i></p> <p>Use: Former residence, then Strickland House Convalescent Hospital (public healthcare facility), aged care facility, now function centre and public park, owned and managed by NSW National Parks & Wildlife Service.</p>
<p>Comment: Strickland House, or formerly Carrara was built before Claremont and has been adapted to a variety of new uses throughout the last century without losing its residential scale or character in additions. It is sited in its original garden setting on the harbour with dominant views to and from the building. The parkland and gardens are publicly accessible and the former residence can be hired for functions, and does not retain its original use (residence).</p>	


Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Lindesay, Darling Point, 1834-1836</p> <p>Style: Gothic villa</p> <p>Architect: James Chadley and Edward Hallen (attributed), Francis Clarke, Robertson & Marks</p> 	<p>SHR (00686) Lindesay</p> <p>Register of the National Estate (2488) <i>Lindesay (including summer house, grounds and trees)</i></p> <p>LGOV (80) <i>Lindesay – building, summer house, grounds, 6 London Plane trees, Hoop Pine</i></p> <p>LINDESAY - Carthona Avenue, Darling Point</p> <p><i>Victorian Regency/Gothic house built for Campbell Drummond Riddell, 1836. Owners included Sir Thomas Mitchell, Sir Charles Nicholson and Hon. William Bradley. It is now owned by the National Trust.</i></p> <p>https://www.woollahra.nsw.gov.au/library/local_history/local_history_fast_facts/</p> <p>Statement of Significance:</p> <p><i>The two storey Old Colonial Gothic Picturesque residence named Lindesay has high historic significance as the first residence to be constructed at Darling Point in 1834. It also carries social significance as the home of the Colonial Treasurer, Campbell Drummond Riddell. It has architectural significance as a building designed by the well-known nineteenth century architect, Edward Hallen, and has high significance as a fine and largely intact example of the Gothic Picturesque style which was fashionable in Australia in the early decades of the 1800s.</i></p> <p>Use:</p> <p>Former residence, now functions and House Museum, owned and managed by the National Trust of Australia.</p>
<p>Comment:</p> <p>In comparison to Claremont, Lindesay retains its residential scale, and has not had any major additions in the last century. It is now operated as a House Museum, similar to Vaucluse House. It retains views to the harbour owing to the public parklands fronting the water. It has lost most of its original setting due to residential subdivision encroaching and completely surrounding the western, eastern and southern sides of the former estate.</p>	


Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Rose Bay Lodge, (Salisbury Court), Rose Bay, 1834-1915</p> <p>Style: Colonial Cottage Villa</p> <p>Architect: John Verge</p> 	<p>SHR (00251) Salisbury Court</p> <p>LGOV (334) <i>Rose Bay Lodge – Building</i></p> <p>National Trust of Australia Register (9534) <i>Rose Bay Lodge formerly Rose Bay Cottage</i></p> <p>ROSE BAY LODGE - Salisbury Road, Rose Bay</p> <p><i>The house was built in 1834 by architect John Verge for James Holt who, at the time, managed the ‘Cooper Estate’. When built, it was the only house on the ‘Estate’ with the possible exception of Henrietta Villa, Capt. Piper’s previous home on Point Piper. The house was built as a single storey verandahed residence of about 20 squares (186 sq. m.) over a similar sized stone cellar. It was surrounded by extensive gardens embellished by five working fountains fed from a water source above on the slopes of Bellevue Hill which later fed ‘Woollahra House’, built in 1883 on Point Piper. One of the fountains still remains. Prominent occupiers of the house included Sir Daniel Cooper (his son Daniel was born there in 1848), Walter Lamb (1825-1906) and Sir John Hay (1816-1892) - they were all noted businessmen and parliamentarians. In 1911, the property, then of 4 acres (1.6 ha), was sub divided and built on. Although historically ‘disowned’, the old house remained but with considerable unsympathetic extensions, including a second storey. It has subsequently been sympathetically refurbished and brought back to what it was ca 1910.</i></p> <p>https://www.woollahra.nsw.gov.au/library/local_history/local_history_fast_facts/r</p> <p>Use:</p> <p>Residence</p>
<p>Image Source: NSW Government Office of Environment & Heritage Listing Sheet</p> <p>Comment:</p> <p>One of the few remaining early estates that continues to be in residential use, however Rose Bay Lodge is not readily comparable with Claremont (Kincoppal – Rose Bay), as it is completely surrounded by residential subdivision and no evidence of its former siting on the harbour remains.</p>	


Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Elizabeth Bay House, Elizabeth Bay, 1835-1839</p> <p>Style: Greek Revival</p> <p>Architect: Unknown British Designer and John Verge, John Bibb (supervising architects)</p> 	<p>SHR (00006) Elizabeth Bay House</p> <p>s170 NSW Heritage and Conservation Register</p> <p>National Trust of Australia Register</p> <p>Register of The National Estate (2000)</p> <p>Statement of Significance:</p> <p><i>Elizabeth Bay House is one of the most sophisticated works of architecture of the early 19th century in New South Wales, once known as “the finest house in the colony”. [...] The house is significant for its association with the history of the intellectual life of NSW in the areas of scientific (natural history, particularly entomology, botany) and aesthetic endeavour through its association with three generations of Macleay family. [...] The siting of Elizabeth Bay House and surviving elements of Elizabeth Bay Estate provide rare examples of sophisticated Landscape design in early 19th century NSW. In its heyday the garden was known internationally through the letters and published accounts of local naturalists and visiting scientific expeditions, as a fine private botanic garden with picturesque features of dwarf stone walls, rustic bridges, and winding gravel walks, and a fine plant collection of choice and rare species, particularly bulbs. [...]</i></p>
<p>Image Source: NSW Government Office of Environment & Heritage Listing Sheet</p>	


Table D.1: Harbour front estates in the Rose Bay – Woollahra area

<p>SHR (00116) Elizabeth Bay House Grotto Site and works</p> <p>Statement of Significance: <i>The grotto and associated stairs, balustrade and retaining walls are ornamental structures created between 1832 and 1835 to embellish the (then 55 acre) garden of Elizabeth Bay House, built between 1835 and 1839 by Alexander Macleay (1767-1848), Colonial Secretary of New South Wales (1826-1837). They are surviving remnants of arguably the most sophisticated landscape design of the 1820s and 1830s in New South Wales, which adapted late 18th Century English Landscape and Picturesque Movement ideals (as interpreted by the early 19th century Gardenesque Movement) for the Sydney Harbour topography.</i></p> <p><i>The siting of Elizabeth Bay House and the layout of its drives, garden terraces and grottoes was carefully planned to maximise vistas and the dramatic Sydney Harbour topography. The design of the estate employed contrasts between the Greek Revival mansion (Elizabeth Bay House) and its formal placement within a broader Sydney Harbour landscape with the picturesque design and siting of outbuildings and garden structures. These included the demolished spired stables (c.1828, designer unknown), a gardener's cottage (1827), rustic bridge and pond (c.1832) and the extant grottoes, retaining walls and stairs. Architect, John Verge (1788-1862) is believed to have been responsible for the design of the grotto and retaining walls. The Elizabeth Bay estate inspired artistic responses to the landscape, particularly by painter, Conrad Martens (1801-1878).</i></p> <p><i>The Elizabeth Bay House garden terrace walls have local significance as they formed property boundaries following subdivision of 1882 and 1927. The grotto and rustic bridge became garden features of villas built following the 1882 subdivision.</i></p> <p>Use: Functions and House Museum, public park, owned and managed by Sydney Living Museums.</p>

Comment:

Elizabeth Bay House is not readily comparable with Claremont in terms of its siting on the harbour or in its architectural style. It is located much closer to the city than Claremont, being more connected from its original construction. Today, the building is surrounded by mid-rise residential apartment blocks, however retains views to the water over the public gardens immediately fronting the house. It has lost all of its original land and the physical link to the water's edge. The building is open to the public as a House Museum.


Table D.1: Harbour front estates in the Rose Bay – Woollahra area

<p>The Hermitage, Vaucluse, 1840-1936</p> <p>Style: Victorian Gothic Architect: Alexander Dick, Edward Mason Hunt, Emil Sodersten</p>  <p>Image Source: NSW Government Office of Environment & Heritage Listing Sheet</p>	<p>LGOV (398) <i>The Hermitage</i> LGOV (399) <i>Norfolk Island Pine, Hoop Pine, Bunya Pine, fencing to Vaucluse Rd</i> LGOV (400) <i>Gardens formerly part of The Hermitage</i> LGOV (403) <i>Stone and wrought iron fencing, formerly part of The Hermitage</i> Register of the National Estate (2499) <i>The Hermitage (including grounds, trees and harbour front, gates and gatehouse)</i></p> <p>Statement of Significance (RNE): <i>A romantic and exceptional example of a Victorian Gothic mansion, which despite numerous alterations retains much of its early charm thanks to the skill of architect Emil Sodersten. Its location above Hermit Bay is particularly attractive and it must rank as one of Sydney's most important harbourside villas of the late Victorian era. Built sometime between 1870-78 by Edward Mason Hunt on one of the first subdivisions of the W C Wentworth Land Grant.</i></p> <p>Description: <i>A large Victorian mansion created sometime between 1870-78. In 1936 it was partially destroyed by fire and restored and reconstructed to the designs of architect Emil Sodersten. Two storey composition having complex roof form of multiple steeply pitched gables and three storey castellated tower. Original stonework by Italian masons, all joinery cedar and roof shingle now tiled. Profusion of fine and elaborate fretwork to barge boards, verandahs and balconies. Lead light windows.</i></p> <p>Use: Residence</p>
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Comment:

Both Claremont and the Hermitage are mentioned in numerous accounts as two of the earliest buildings on the Vaucluse Estate prior to subdivision. It is not readily comparable to Claremont as it has lost all of its former character as a harbourside mansion, being completely surrounded by residential subdivision. It retains its original use as a residence.

Table D.1: Harbour front estates in the Rose Bay – Woollahra area

<p>Carthona, Darling Point, 1841</p> <p>Style: Mannerist Tudor Gothic Architect:</p>  <p>Image Source: NSW Government Office of Environment & Heritage Listing Sheet</p>	<p>LGOV (82) <i>Carthona – house</i> Register of the National Estate (2479) <i>Carthona and Grounds</i></p> <p>Statement of Significance (RNE): <i>Built by Sir Thomas Mitchell, many of the keystones of doors and windows carved by him. Excellent example of an early Gothic style residence, interesting historical associations and superbly sited on a small harbour promontory containing many mature trees.</i></p> <p>Description: <i>Impressive two storey mansion with cellars, of Mannerist Tudor Gothic style. Built of sandstone, exterior is a profusion of gabled slate roofs having castellated parapets and balconies dominated by tall Tudor chimneys. Ground floor windows are pointed Gothic style having three centred heads and fretwork while first floor windows are flat arched and shuttered. Later sympathetic additions made.</i></p> <p>Use: Residence</p>
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Comment:

Carthona presents as a highly decorative harbour front mansion that is still used as a residence. It is not readily comparable to Claremont due to its unchanged use and scale.



Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Greycliff, 1851</p> <p>Style: Victorian Gothic Revival Marine Villa, Cottage Ornee Style</p> <p>Architect: John F. Hilly</p> 	<p>SHR (01988) Nielson Park</p> <p>LGOV (364) <i>Greycliff House</i> [sic] – <i>building, stone works</i></p> <p>National Trust of Australia Register (9106) <i>Nielson Park Pool Site</i></p> <p>Register of the National Estate (2498) <i>Greycliffe House</i> [sic]</p> <p>Statement of Significance (RNE):</p> <p><i>Of the numerous Gothic villas which dot the Harbour side, no doubt no other has survived in such an idyllic situation. The house, its setting, and its historic connections make it a building of outstanding importance. The house is believed to have been built on the original Vaucluse Estate by W C Wentworth in the late 1840s ostensibly as a present for his daughter. Subsequent owners included W S Willis (1850-70); Wentworth family 1872-76; Lady Martin 1876; Mr Miller 1899.</i></p> <p>Description:</p> <p><i>A large and romantic stone house in the cottage ornee manner. The house, sited in a most idyllic Harbour side setting, has elaborate fretted barge boards to its many gables.</i></p> <p>Use:</p> <p>Former residence, then Lady Edeline Hospital for Babies, Tresillian Mothercraft Training School, administrative headquarters for the Sydney District of the National Parks and Wildlife Service, now functions and part of Sydney Harbour National Park, owned by NSW National Parks & Wildlife Services.</p> <p>Comment:</p> <p>Similar to Strickland House (Carrara), Greycliff retains its park setting, fronting the harbour with no residential subdivision in the immediately surroundings. Part of Sydney Harbour National Park, mature plantings presently shield the former residential villa in views from the water. The estate is not readily comparable to Claremont (Kincoppal-Rose Bay) due to its use for a variety of different functions, however it retains its residential scale.</p>

Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Boomerah, (Bomera & Tarana), Potts Point, 1856-1889</p> <p>Style: Victorian Italianate</p> <p>Architect: John Frederick Hilly</p> 	<p>SHR (01400) Bomera & Tarana</p> <p>LGOV (I1195) <i>House Group “Bomera” and “The Stables” Including Interiors and Gardens</i></p> <p>National Trust of Australia Register (6799) <i>Bomera</i></p> <p>Register of the National Estate (2023) <i>Bomera</i></p> <p>Statement of Significance (RNE):</p> <p><i>The Italianate villa Bomera, erected 1856-1876 as a marine villa by the McQuade family, is important as the oldest remaining building at the northern end of Potts Point. Potts Point was characterised by its early sub-division, and the construction of marine villas for the elite of the colony of New South Wales. These villas were noted for the beauty of their grounds and by the wealth of their residents which was expressed in the architecture of their homes. The building is a link with other harbour-side houses including Tarana, Elizabeth Bay House and Jenner. Only Elizabeth Bay House is more important in terms of its comparative age and architectural qualities. The building has important associations with the Australian Navy, which used the villa as the Sydney Fleet Base Headquarters during the Second World War, in conjunction with its neighbour Tarana.</i></p> <p>Physical Description:</p> <p><i>Landscape setting: Bomera was constructed as a marine villa on the prominent headland areas of Potts Point to take advantage of the harbour views, which extended from the western elevation through 180 degrees to the eastern side, which faced towards the Heads. Marine Villas such as Bomera, and other villas erected on land fronting Sydney Harbour, differed in their orientation in that they faced towards the harbour in contrast to villas on more urban sites...</i></p> <p>Use: Former residence, then fleet headquarters for the Royal Australian Navy, now residence.</p>

Comment:

A classic marine villa at the time of construction, Bomera was comparable with Claremont at the time of construction in terms of the landscaped gardens and prominent siting on the headlands of Potts Point. Its original grounds have since been lost, and it sits atop a small plateau adjacent the Royal Australian Navy base. It is surrounded by mid-scale apartment blocks to the south, east and west and retains views over the harbour. It is identifiable in views from the harbour as a grand mansion but has lost its context. Bomera is still in use as a residence.




Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Cranbrook, Darling Point, Bellevue Hill, 1859</p> <p>Style: Italianate</p> <p>Architect: additions and alterations by John Horbury Hunt</p> 	<p>LGOV (44) <i>Cranbrook School—the buildings, including their interiors, known as “Cranbrook”; “Harvey House”; “Perkins Building” (junior school); Sick Bay; Headmaster’s House; Rotunda (sports pavilion); the 2-storey sandstone building (formerly gatehouse); sandstone retaining wall with balustrade and stairway on north-west terrace of Cranbrook; gates, gateposts, bollards and stone retaining wall to Victoria Road; sandstone fence and retaining wall to New South Head Road; 4 sets of sandstone gateposts with iron gates to New South Head Road; 2 Hoop Pines, 3 Norfolk Island Pines, Kauri Pine, Black Booyong, Port Jackson Fig, Chilean Wine Palm</i></p> <p>Register of the National Estate (2476) <i>Cranbrook Group (including former Government House, two storey sandstone gatehouse, gates, gate posts and bollards, sandstone retaining wall and stairway on the west side of house)</i></p> <p>Register of the National Estate (2477) <i>Cranbrook School Sports Pavilion</i></p> <p>Statement of Significance Cranbrook Group (RNE):</p> <p><i>An important building both historically and architecturally that fortunately retains its restrained Classical appearance despite many later additions. Magnificent grounds once covered 100 acres, much of which still exists and is used for Cranbrook School playing fields and preparatory school. Used by the State Government as the Governor’s residence from 1900-17 originally built for Frederick Tooth. Various additions and additional buildings designed by J Horbury Hunt [from 1873]. Built on land originally granted to Captain Piper.</i></p> 
	

Image Source: <https://www.cranbrook.nsw.edu.au/about/history.aspx>

Table D.1: Harbour front estates in the Rose Bay – Woollahra area



Image Source: Register of the National Estate Listing Sheet



Image Source: John Horbury Hunt – *Radical Architect 1838-1904*, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002

Statement of Significance Cranbrook School Sports Pavilion (RNE):

Pleasant large garden structure is a good example of Hunt's mastery of timber structural design and advanced thinking in the expression of functional use of building components. Hunt's own house, Cranbrook Cottage stood near this site, but was demolished when New South Head Road was widened. Pavilion was designed for James White, the then owner of Cranbrook.

Description:

Cranbrook is fine two storey sandstone mansion of Italianate design. Predominantly smooth faced sandstone with articulated quoins and stone bracketed eaves supporting original. Cast iron gutters. The roof, as is that of the gatehouse, is slate. Elegant cast iron verandahs and balconies to west and north elevations. Much original interior remains, fine joinery and fittings. Grand staircase to west forecourt. J H Hunt added carriage porch and other additions including stained glass window of Captain Cook.

The octagonal timber pavilion with slate roof used as summer house until purchased by school authorities in 1917 and converted for use as sportsground pavilion. Has central porch entrance with gable roof over steps and two side wings either side of central octagonal pavilion, the whole designed to be demountable in segmental sections. Central space has vaulted timber rafter ceiling meeting at central ridge post. Externally has pierced timber eaves, gable valances and balustrading.

Use: Former residence, now part of Cranbrook School (since 1917)

John Horbury Hunt influence:

Hunt's additions to this large two-storey residence included extensive verandahs, a porte-cochère and a new ballroom wing;

Main staircase attributed to Hunt, lit by nine-panelled stained glass window depicting the voyaging of Captain Cook; window installed by Lyon, Cottier and Co and described as the 'most outstanding surviving example of Australian themes in domestic glass'.

Comment:

Cranbrook is comparable with Claremont as an example of a former harbour side residence that has been adapted for use as an educational institution with numerous additions and buildings as numbers of students increased. Many of the additions were designed by John Horbury Hunt. It retains much of its original 100 acre grounds, however is not readily comparable with Kincoppal-Rose Bay in terms of siting as it has lost its connection to the harbour, and today it is sheltered in between major roads, shops, midrise apartment and low rise residential development. The complex retains its sandstone posts at the main entrance. The main original school buildings are of a comparably small scale.

Table D.1: Harbour front estates in the Rose Bay – Woollahra area

Redleaf, Double Bay, 1863

Style: Victorian Italianate
Architect: George Allen Mansfield



Image Source: Woollahra Libraries Local History Digital Archive, pf005903a, pf002951, pf004352

LGOV (212) *Redleaf Woollahra Council Chambers*

REDLEAF - 536 New South Head Road, Double Bay

House designed by architect George Allen Mansfield and built in 1863 for William Walker; occupants include J.B. Watt, H.C. Dangar, the Hon. William Busby, Frederick Lassetter, W.H. MacKay. It was purchased by the Woollahra Council in 1940 but occupied by the RAAF from 1942 to 1946, becoming Woollahra Council Chambers in 1947.

https://www.woollahra.nsw.gov.au/library/local_history/local_history_fast_facts/r

Statement of Significance:

Redleaf is one of the few surviving mid-nineteenth century grand mansions which once dominated the prominent harbour foreshore sites in Woollahra. The intactness of this original 1860s harbourside estate with its mansion, outbuildings, grounds and setting make it a rare survivor in the Sydney region.

Redleaf is a fine and rare example of the then fashionable mid-nineteenth century Victorian Italianate style. This style is clearly evidence in both the architectural and landscape design. The deliberate siting of the mansion on its raised open terrace surrounded by carefully planted elements framing views to the harbour survives largely unencumbered by later development.

The garden contains fine mature specimens of various species, once popular in large early gardens, as well as rare remnant examples of native species in the Sydney region.

Use:

Former residence, now Council Chambers

Comment:

Redleaf retains its largely residential appearance. It remained in use as a residence into the mid twentieth century, however is now used as Woollahra Council Chambers. Redleaf retains its connection to the foreshore and views to and from the harbour, with most of the remaining grounds to the north and north east being public parklands today. Although of low residential villa scale, it maintains a prominent landmark quality on the harbour and New South Head Road.

Table D.1: Harbour front estates in the Rose Bay – Woollahra area

Tivoli (Kambala), 1881

Style: Victorian Modern Gothic
Architect: John Horbury Hunt



Image Source: NSW Government Office of Environment & Heritage Listing Sheet



LGOV (325) *Kambala School*

TIVOLI - New South Head Road, Rose Bay

A stone cottage was built on part of the 'Breakwell grant' around 1842 by Captain William Dumaresq, brother-in-law to Governor Darling. The Dumaresq family lived there until 1881 when it was sold to Morrice Alexander Black. John Horbury Hunt was commissioned to rebuild the house which, although considerably altered, is still in use and forms part of the Kambala Girl's School. The naming of the site Tivoli is obscure and may go back to the time of Breakwell.

https://www.woollahra.nsw.gov.au/library/local_history/local_history_fast_facts/t

Description:

The Kambala School includes building, gateposts, gates, sandstone flanking walls, wrought iron railing and two Norfolk Pines. The School building is a two storey rendered brick and stone building with a slate roof, turned timber verandah posts and joinery and French windows to ground floor. The building features a high prominent gable to the western elevation with a balcony featuring turned timber posts and timber shingles. A wide verandah runs around the northern side of the house joining up with a colonnaded verandah on the west. The building features a series of bays around the building and tall Victorian style chimneys.

Use:

Former residence, now school since 1913

John Horbury Hunt influence:

Hunt was commissioned to transform the existing sandstone building into a 'marine villa residence', with addition of brick upper storey following the outline of the existing building. The lattice-like gable is attributed to Hunt.

Source (including images): *John Horbury Hunt – Radical Architect 1838-1904*, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002

Comment:

Tivoli, present Kambala Girls School, is comparable with Claremont as an example of a harbour side mansion that grew into a school. The school site is in the vicinity of Kincoppal-Rose Bay and comprises layers of development from the late nineteenth century until today, including sandstone posts and perimeter fencing. Additions and remodelling of the original residence were carried out by John Horbury Hunt. The overall complex is of a much smaller scale compared to Kincoppal-Rose Bay and Tivoli remains relatively free standing within the school complex unlike Claremont which has been largely absorbed in to much larger additions.




Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>Fairwater, Double Bay, 1882-1970</p> <p>Style: late Victorian Architect: John Horbury Hunt & J.W. Manson</p>  <p>Image Source: NSW Government Office of Environment & Heritage Listing Sheet</p>  	<p>SHR (01381) Fairwater LGOV (281) <i>Fairwater</i> National Trust of Australia Register Register of the National Estate (2486) <i>Fairwater</i> (including stables, grounds in their entirety with foreshore but excluding swimming pool)</p> <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>Description: <i>Late Victorian house, pale yellow brick, stuccoed internally, slate roof. Windows are either one pane double hung or diamond patterned lead light casements, most with louvred shutters. Original building was sympathetically altered and extended in 1910, with Tudor style half timbered gables, bays of small Tudor windows surrounded by timber panelling and balconies. Also added large room, bedrooms above, porte-cochere, wide verandah. Whole effect Medieval and Queen Anne inspired Picturesque.</i></p> <p>Use: Residence</p> <p>John Horbury Hunt influence: Commissioned by Samuel Joseph for Francis and Isabella Joseph and designed by Hunt.</p> <p><i>It was designed with two conjoined wings: the main house of two storeys, and the service wing, single-storeyed with an attic. The pointed arch entry, with door, transom light and sidelights, all with stained glass, opens to the stair hall lit by the finely crafted three-light Evangeline stained glass window. [...]</i></p> <p>Source (including images): <i>John Horbury Hunt – Radical Architect 1838-1904</i>, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002</p>
<p>Comment: Fairwater is not readily comparable with Claremont as it retains its original use as a residence without any major additions other than those carried out in the beginning of the twentieth century. It is of a distinctly different construction and style although also altered and extended by John Horbury Hunt and retains a large garden to the north west connecting on to Seven Shillings Beach.</p>	



Table D.1: Harbour front estates in the Rose Bay – Woollahra area	
<p>The Scots College, Aspinall House, Bellevue Hill, 1883</p> <p>Style: Italianate Architect: unknown</p>  <p>Image Source: Woollahra Libraries Local History Digital Archive, pf004639, pf002202, pf004638</p> 	<p>LGOV (67) <i>The Scots College—the building known as “Aspinall House” and interiors, with palm trees, sandstone gateposts (3 sets), gate and fencing to Victoria Road, and the adjoining stone wall surmounted by iron railing; the school building with clock-tower and interiors</i></p> <p>ASPINALL HOUSE: Victoria Road, Bellevue Hill, The Scots College <i>House in Italianate style built for Joseph Josephson, District Court Judge, in 1883, named St Killian’s - transferred staircase and marble hall tiles from his demolished ‘Enmore House’. Scots moved from Brighton in 1895. The house was named after the Rev. Arthur Aspinall the first Principal of Scots.</i></p> <p>https://www.woollahra.nsw.gov.au/library/local_history/local_history_fast_facts/a</p> <p>Use: Former residence, now part of school</p>
<p>Comment: Aspinall House is comparable with Claremont in that it contains a layered history of school development within a former residential estate from the late nineteenth century to today. The later school individual buildings are of a much smaller scale compared to Kincoppal-Rose Bay and are sited individually rather than as additions to the original Aspinall House. The complex retains its original sandstone gate posts and perimeter fence at the entrance driveway to the historic property. It has lost all connection to the harbour.</p>	

Table D.2 Education – Comparable Catholic Schools in the Greater Sydney Area

NSW has around 1,000 private schools including non-government, Catholic and independent schools. Only thirteen of these are Catholic schools that include boarding premises, namely St Scholastica's College, Loreto Normanhurst, Saint Ignatius' College Riverview, St Vincent's College Potts Point, Kincoppal-Rose Bay, St Gregory's College Gregory Hills, Kildare Catholic College Wagga Wagga, Red Bend Catholic College Forbes, St Francis de Sales Regional College Leeton, St Joseph's College Hunters Hill, St Stanislaus College Bathurst and Trinity Catholic College Goulburn.

The following Catholic Schools are located in the greater Sydney area and were established around the same time as Kincoppal-Rose Bay.

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>Monte Sant' Angelo Mercy College, North Sydney, 1855-1915</p> <p>Style: Chapel – Gothic Mercy Hall – Classic ornate Architect: Chapel - Joseph Sheerin of Sheerin & Hennessy Mercy Hall - Joseph Sheerin of Sheerin & Hennessy</p>  <p>Image Source: http://www.monte.nsw.edu.au/about-monte/our-history/</p>	<p>LGOV (I0894) <i>Monte Sant Angelo Group</i></p> <p>Statement of Significance: <i>Important regional private school since the 1880s. Contains a significant early mansion as its central building. Chapel and Mercy Hall are both fine buildings from the turn of the century. O'Regan House is a complementary building to the rest and respectable in its own right. The group, all in sight of each other, form an impressive precinct.</i></p> <p>Historical Notes: <i>In the centre of the grounds is the original building, 'Ma-Sa-Lou', 1855 home of Hon. Francis Lord, M.L.C. (son of wealthy emancipist Simeon Lord). Francis named it after his daughters Mary, Sarah and Louisa. In 1873, the Sisters of Mercy started a school in a nearby cottage. Outgrowing this, 'Ma-Sa-Lou' was purchased in 1878 and the girls' college opened in 1879. The Hall was built in 1906 and a magnificent Chapel in 1915, designed by architect Joseph Sheerin (noted for his St. Patrick's College, Manly).</i></p> <p>Organ: 1830, recently restored</p> <p>Use: Private Catholic Girls' School</p>
<p>Comment: Similar to Kincoppal-Rose Bay, Monte Sant' Angelo Mercy College includes the original residential building 'Ma-Sa-Lou', constructed in 1855. The continued use as a college and adaptation of the buildings to suit rising student numbers is also comparable. Although of a lower scale matching the original mansion in height, the complex includes a series of additions to 'Ma-Sa-Lou' that form a larger whole. The site includes a highly decorative chapel designed by Joseph Sheerin of Sheerin & Hennessy.</p>	


Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>St Ignatius College, Riverview, 1880, 1887, 1906, 1920s Chapel 1909</p> <p>Style: Victorian Italianate Architect: J Dennehy; Dalton Memorial Chapel – T. McCarthy</p>  <p>Image Source: https://www.dailytelegraph.com.au/newslocal/north-shore/st-ignatius-college-riverview-unveils-stage-1-of-its-153m-redevelopment/news-story/8a94909bca93f953ec4769fb30c7a8de</p>	<p>LGOV (I319) <i>St. Ignatius College, Headland Register of the National Estate (2857) St Ignatius College Riverview Main Building</i></p> <p>Statement of Significance (RNE): <i>A large and impressive College building. The structure is a fine example of an institutional Victorian Italianate building, is magnificently sited on a promontory above the Lane Cove River and serves as a landmark to the district, being one of the earliest on the north shore. The grounds still have much native bush with tracks leading down to the river.</i></p> <p>Physical Description (RNE): <i>Opened in 1880, the main building of the College, in Italianate style, was designed by architect J Dennehy and built in three stages, west wing in 1887, centre part in 1906 and east wing in the 1920s. The three storey building with basement is constructed mainly of sandstone, base and centre bay are rusticated, rest smooth. Facades have excellent carved and balustered parapets, window pediments, cornices and a large Doric porch.</i></p>


Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
	<p>Historical Notes: <i>A large private school complex on a commanding river headland overlooking the Lane Cove River. The site includes a number of structures of importance, such as:</i></p> <ul style="list-style-type: none">- Main building - west wing 1887, centre 1906, east wing 1920- Infirmary 1888- Servants quarters 1910- Second Division Locker Room & Archway 1938- St. Michael's House (William Wardell) 1880- Dalton Memorial Chapel 1909 (T. McCarthy)- Tea House - 1909 (roof 1880s)- Vic Regal Pavilion 1892- Handball courts 1917- Paved stairways dating from 1806s- Wharf - (planking from the original)- Band-house - c1908- Rowing Shed 1953- Remnant swimming baths dating from 1883- Juniors Dressing Shed 1941 (ruined state)- Boatman's cottage- Observatory 1903- Associated landscape features, including: Formal planting layouts from late Victorian, Edwardian and mid-war periods. <p>Use: Private Catholic Boys' School</p>
<p>Comment: St Ignatius College in Riverview, Lane Cove is comparable to Kincoppal-Rose Bay in terms of scale, architectural quality, period of establishment and siting. Although not sited on Sydney Harbour, it is located on a high point overlooking Lane Cove River, and set within its original grounds that retain mature plantings and built heritage items such as the bandstand. Similar to Kincoppal-Rose Bay, St Ignatius is of a similar grandeur that is of landmark quality.</p>	


Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>Domremy College, Five Dock, 1880</p> <p>Style: Victorian Architect: Benjamin Backhouse</p> 	<p>LGOV (194) <i>Domremy Convent Group</i></p> <p>Statement of Significance: <i>Fine Victorian mansion set in original garden with surviving curved driveway, brick gutters, circular carriage loop, statuary, coral garden, Irish strawberry tree, palms, pines, lillies and camphor laurel.</i></p> <p>Physical Description: <i>Entrance gates and garden layout from the 1880s period comprising a curved driveway, original brick gutters leading to circular carriage loop around central statue of Joan d'Arc fronting fine Victorian mansion at the centre of the site.</i></p> <p><i>Additional garden statues and coral garden remains. Some original planting remains such as Irish strawberry tree, palms and pine (from 1920s), cypress, frangipani and a camphor laurel; lillies also notable. Mature row of camphor laurel (to 12 metres) along street boundary. Cast iron gates, posts and entry fence are notable.</i></p> <p>Historical Notes: <i>This property is part of an estate called Delapre that was established by Sutton. Later called Brockleby, the property was purchased by the Presentation Sisters who established Domremy College there in 1911. The Sisters continued to manage the school until 1997 when lay leadership took over.</i></p> <p><i>Domremy College is named after the birthplace of Joan of Arc, a statue of who is at the centre of the carriage circle.</i></p> <p>Use: Private Catholic Girls' School</p>
<p>Comment: Domremy Convent is comparable with Kincoppal-Rose Bay in that it was established and grew from a semi-rural estate. The original Domremy building has been added to at the rear with a low scale addition, however remtins the central approach with intact circular carriage loop and a large part of the original grounds. The chapel is located beside the building within the larger complex of modern individual buildings. It does not have landmark quality.</p>	



Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>St Joseph's College, Hunters Hill, 1882-1894</p> <p>Grounds purchased - 1876; Novitiate - 1878 Temporary timber building – 1881 Main Building - from 1882 Chapel - 1940</p> <p>Style: Italianate, "Roman" style Architect: Sheerin & Hennessey</p> 	<p>LGOV (00014) <i>St Joseph's College, incl. stone walls, gates</i> Register of the National Estate (2680) <i>St Josephs College</i></p> <p>Statement of Significance (RNE): <i>St Joseph's College is of historical significance for its demonstration of the expansion of Catholic education in the late nineteenth century, for its association with the establishment of the Marist Brothers in Sydney and as a prominent Catholic boys school in New South Wales (NSW) (Criterion 1.4). It has continued social value as a major educational institution in NSW (Criterion 6.1). Together with St Patrick's Seminary, Manly, it illustrates the prominence of Sheerin and Hennessy as architects for the Church (Criterion 4.1). It is a major Sydney landmark (Criterion 5.1).</i></p> <p>Description (RNE): <i>The Marist Brothers purchased land at Hunters Hill before 1880 and initially established a weatherboard school which opened in 1881. The foundation stone for the new school was laid in November 1882 by Archbishop Roger Bede Vaughan. Plans for the building were reputedly prepared at the Mother House in France, although the local architects were Sheerin and Hennessy. Much of the construction was carried out by the Marist Brothers. The southern wing was completed by March 1884. The main building was commenced in 1889 and opened in 1894. It is an imposing four storey rusticated sandstone Italianate building with slate roof featuring gable and sandstone balustrading to the ridge. The large entrance and stair vestibule feature stained glass windows and black and white marble floor. The central tower is surmounted by a cupola and statue. The forward projecting gabled wings feature statue niche (north wing) and statue shelf (south). Most of the timber joinery is original: there are round headed windows to the ground floor, sixteen pane windows to the second and smaller third floor, with the smallest six pane windows to the fourth or attic level.</i></p>
<p>Image Source: Register of the National Estate Listing Sheet</p> 	
<p>Image Source: https://foun8010.wordpress.com/2012/07/31/st-josephs-college-hunter-hill-new-south-wales-nsw-schools-j-nunley/</p>	

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area

	<p><i>Later additions include rear wings (north wing 1892) and a brick dining room faced with sandstone and designed in sympathy with the rest of the building. The school has a fine formal landscaped entrance with circular drive and an avenue of palms. The statue in the circular entrance was erected by students in 1885. Ornamental rose gardens have recently been replanted. The fine iron gates and entrance way at the corner of Ryde Road and Mark Street were removed here from the Sydney Town Hall in 1927. There is a high stone wall to all street frontages (Mark, Luke, Mary Streets and Ryde Road).</i></p> <p>Use: Catholic Independent Boys School</p>
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Comment:

St Joseph's College Hunters Hill portrays similar landmark qualities and scale to Kincoppal-Rose Bay. It was similarly extended and added to in stages, and the oldest buildings present as a cohesive whole, made from sandstone. The chapel, like at Kincoppal-Rose Bay is an addition to the main building, and although planned for in the initial design, was a much later construction. The number of modern buildings within the complex and grounds demonstrate the continuous use of the site as a major educational institution and its expansion in the twentieth century. The complex retains a formal approach, driveway, statues and mature landscaping. It is highly comparable to Kincoppal-Rose Bay for its architecture, continued use and development, and setting overlooking Sydney Harbour (albeit not directly located on the foreshore).

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area




<p>St Vincent's College, Potts Point, 1858, 1863, 1886-present; Chapel 1901</p> <p>Style: Neo-Gothic, Federation Gothic Architect: William Munro, Mortimer Lewis, Sheerin & Hennessey, W.H. Byrne, Arthur Polin, Clement Glancy Junior</p>  <p>Image Source: https://en.wikipedia.org/wiki/St_Vincent%27s_College,_Potts_Point#/media/File:1StVincentCollege2.JPG</p>  <p>Image Source: https://youngandmetcalf.com.au/project/st-vincent-college-chapel/</p>  <p>Image Source: https://thomsonadsett.com/projects/st-vincent-college/</p>	<p>LGOV (I1121) <i>St Vincent's Convent Group Including Buildings and their Interiors & Grounds</i></p> <p>Statement of Significance: [...] <i>The site is associated with a number of architects of note. The 1886 building was designed by prominent architects Sheering and Hennessey. The 1863 building was possibly designed by Government Architect Mortimer Lewis. The Chapel was designed by Dublin architect W.H. Byrne, with details transposed to Gothic details by Sydney architect Arthur Polin. The 1938 College Building was designed by Clement Glance Senior, an architect who designed a number of institutional buildings for the Catholic Church.</i></p> <p><i>The Victoria Street frontage of the buildings on the site have high aesthetic significance and landmark qualities, in particular the main 1866 building, smaller 1886 building on the southern and the 1938 building.</i></p> <p><i>The main 1886 Victorian Gothic style building and the Small School Hall in the same style, and the 1901 Federation Gothic Revival Style red brick and sandstone building have high significance for their architecture. [...]</i></p> <p><i>The 1938 building has medium significance for its inter-war architecture which references the Gothic Revival style of the 1886 school building and interpreted this style through modernist architectural influences.</i></p> <p><i>St Vincent's College has strong associations with students and their families, staff and the Sisters of Charity and with numerous significant events over the years in its operation as a school. St Vincent's School has strong association with the Sisters of Charity and with educational philosophy associated with the order which contributes to the contemporary esteem held by the college.</i></p> <p><i>St Vincent's College, its site and fabric as an institution is important in demonstrating the development of the school founded by the Sisters of Charity that had its origins in 1853 and that has been operating as St Vincent's College since 1882.</i></p> <p>Use: Private Catholic Girls' School (oldest registered girls' school in the Commonwealth)</p>
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Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area

<p>Comment: St Vincent's College is comparable with Kincoppal-Rose Bay as the earliest registered continuing private Catholic girls' school with a rich layering of development of the original site. It has local landmark quality in Potts Point and aesthetic significance for its setting on a highpoint of a ridge overlooking Woolloomooloo Bay and Sydney Harbour, the Sydney Opera House and the Harbour Bridge. The complex contains a highly aesthetic chapel contemporary with the Rose Bay Convent Chapel, however lacks the grounds and landscaping of Kincoppal-Rose Bay. Although comprising of separate buildings, the complex was linked in 2018 by the addition of a series of modern walkways and ramps.</p>

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>St Patrick’s College Manly, 1885-1889</p> <p>Style: Victorian Gothic Architect: Sheerin & Hennessey, Hennessy & Hennessy, Scott Green & Scott, Sydney G Hirst & Kennedy</p>	<p>SHR (01724) St. Patrick’s Estate LGOV (I131; I132; I230) <i>Monte Sant Angelo Group</i> National Trust of Australia (9926) Register of the National Estate (2859) <i>St Patrick’s Seminary and Grounds (former)</i></p> <p>Statement of Significance: <i>St Patrick’s Estate is a place of outstanding heritage significance to NSW and Australia. The 1885-1935 buildings and grounds of the estate make up one of Australia’s most outstanding collegiate ensembles unrivalled for its completeness, grandeur and extraordinary siting. A monument to the establishment of Catholicism and the Catholic priesthood in Australia, St Patrick’s Estate represents Australia’s first national Catholic ecclesiastical seminary, the largest in the southern hemisphere at the time of its construction, the official national residence for the Archbishop for nearly a century, one of Australia’s most extensive ecclesiastical estates and one of the oldest land grants to the Catholic Church. The College and the Archbishop’s Residence have historical significance as important physical manifestations of Cardinal Moran’s concepts and plans for the development of Catholicism in Australasia. The buildings have historical significance also for their associations with people involved in the development of the College and Australia’s priesthood.</i></p> <p><i>St Patrick’s Estate is an outstanding landmark of Victorian Gothic architecture and natural splendour. The siting of the major buildings, their architectural style, impressive scale, and quality of design and construction are of aesthetic and social significance as they reflect the Catholic Church and Cardinal Moran’s ambition that the Church’s public buildings should aspire to reflect to the world the splendour of its spiritual ambitions and contribute to the fabric of national structures, worthy of a growing nation; and provide a legacy of grand ecclesiastic architecture. St Patrick’s College is of aesthetic significance as it physically dominates the surrounding landscape of this part of North Head. The design of the buildings themselves is of aesthetic and social significance. The design reflects its role as a seminary and the special environment developed to encourage a devotion to the religious life is illustrated strongly in its layout. [...]</i></p>

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
	<p>The College is socially significant to Australian Catholics, because it is a symbol of training Australian-born priests and centralising administration policy and education for the region. The St Patrick’s Estate and in particular Moran House is socially significant to the wider community because of its visual prominence - it is a Manly landmark.</p> <p>Isolated physically and geographically on the Manly site, the Seminary buildings reflected the Church’s perceptions of its special position and needs in the late 19th century. Social and cultural changes are evident in the further development of the site during the 20th century. The St Patrick’s Estate has a significant relationship with the natural environment of North Head. Although isolated from the remainder of North Head by the construction of the sandstone boundary walls and the substantial clearing of the indigenous vegetation on the Estate, the St Patrick’s Estate still maintains its historical and visual relationship with North Head.</p> <p>Use: Former Private Catholic Boys’ School, International College of Management (ICMS) since 1996</p>
<p>Comment: St Patrick’s College (former) is comparable with Kincoppal-Rose Bay in its outstanding landmark quality and imposing design. The estate has however lost substantial parts of its grounds due to subsequent residential subdivision and has been adaptively reused. It is no longer used by the college, however continues to be used for educational purposes. The chapel is available for religious worship, for Catholic weddings and suitable compatible community activities. The Hennessy & Hennessy works at St Patrick’s Estate were carried out much earlier than at Kincoppal-Rose Bay and are therefore not readily comparable.</p>	



Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>Mount St Mary Campus of the Australian Catholic University, Strathfield, 1887-1962</p> <p>Style: Victorian Italianate Villa Architect: H.C. Kent, Sheerin & Hennessy, Hennessy & Hennessy & Co</p>	<p>SHR (01965) Mount St Mary Campus of the Australian Catholic University LGOV (I92) <i>Australian Catholic University, Strathfield Campus (includes former “Mount Royal”)—various buildings and landscape</i> National Trust of Australia Register (9056) <i>Mount Royal Mount St Mary College</i> Register of the National Estate: <i>Mount St. Mary College (Barron) Chapel</i></p> <p>Statement of Significance: <i>The Australian Catholic University Strathfield Campus is of state significance for its historical, associational, social, research and rarity values as part of a state-wide pattern of Catholic education since the early twentieth century. It is historically significant as the headquarters for Christian Brothers in Australia and New Zealand throughout most of the twentieth century. Many of the major built elements on the campus have significance for their ability to demonstrate some continuity of use by the Catholic Church. The campus is of state aesthetic significance for the high quality architectural design of its key elements, for its landscaping and vistas and for its collection of architectural design by the same firm over half a century, Sheerin & Hennessy (later Hennessy, Hennessy & Co). Three courtyards have aesthetic significance, being formed between key architectural elements of the campus. There is a high degree of consistency, integrity and quality in both the architecture and landscape design across the site. The place is of social significance to the many thousands of people who lived here or attended the various institutions of learning, including current and former students of the Australian Catholic University Strathfield Campus. The campus is also of state representative significance as an exemplar of a widespread adaptive re-use pattern where a privately owned, late-nineteenth century ‘gentleman’s villa’ within landscaped grounds becomes the core element of an educational institution.</i></p>
  <p>Image Source: NSW Government Office of Environment & Heritage Listing Sheet</p>	<p>Physical Description: <i>The campus is located over at least three former Victorian estates, Mount Royal, Ovalau and Ardross. Of the three villas that once stood within the existing site boundary, only Mount Royal remains. This villa now forms part of the Edmund Rice Building, which is the focal point of the campus. It is complemented by a variety of twentieth century buildings in a carefully landscaped setting around a main axis and includes several courtyards, playing fields, roads and parking areas. There are historic landscape features and religious statutory.</i></p> <p>Use: Catholic University</p>

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area**Comment:**

Mount St Mary Campus is comparable with Kincoppal-Rose Bay in that it has grown out of earlier estates and has been continuously used for educational purposes. The complex comprises a number of twentieth century buildings amongst a landscaped setting, including remnant historic landscape features and religious statuary. The historic buildings remain free standing in comparison with Claremont, which has been integrated into the larger complex.

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area**Santa Sabina Convent and Grounds, Strathfield, 1894**

Style: Dutch Renaissance
Architect: Sheerin & Hennessy



Image Source: NSW Government Office of Environment & Heritage Listing Sheet



Image Source: (Lindeman Lodge pictured) Register of the National Estate Listing Sheet

LGOV (0019) *Santa Sabina Convent & Grounds; (1205) Santa Sabina Convent ("Holyrood", former bank façade, main convent building and grounds) Register of the National Estate (3355) Santa Sabina Convent main building; (3369) Holyrood; (3368) Rosary Lodge*

The convent and school was initially set up in Lindeman Lodge (present Rosary Lodge) in 1892. The main brick and terracotta Dutch Renaissance style convent and school buildings were designed by Sheering and Hennessy Architectural Firm, however the school site expanded to include adjacent residences Del Monte (1886, formerly known as Brunyarra), Lauriston (1907) and Holyrood (c.1890, formerly known as Ilyyria).

Statement of Significance:

This complex of well maintained imposing buildings are set in attractive spacious grounds and are of state significance for their architectural quality and as a municipal landmark.

Rosary Lodge Statement of Significance (RNE):

Rosary Lodge is historically significant as the original convent of the Dominican Sisters and subsequently as part of Santa Sabina College. It is representative of the country villas built in the Burwood area from the 1860s on by the wealthy middle class. Its re-use as a convent and as part of a large private school is itself indicative of the settlement of the area by the wealthy middle class. As part of Santa Sabina College it is one of a group of imposing buildings set in spacious landscaped grounds.

Santa Sabina Convent main building Description (RNE):

Built 1893 to design of architects Sheerin and Hennessey. Imposing Dutch Renaissance style, rose brick building of notable proportions. Terracotta mouldings and important terracotta panel in tower showing St Dominic as a dog bearing in its mouth a lighted torch. Deep copper canopy above Renaissance styled loggia to chapel. Interior of building in excellent condition, panelling and joinery of high quality.

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area**Holyrood Historical Notes:**

The Hoskins brothers were industrialists who are remembered for their development of the steel industry in NSW. Charles Hoskins built Illyria in c1890 and it was renamed Holyrood in 1911 by W. J. Adams. The elaborate stone façade comes from the original City Bank building in Pitt Street, designed by the Mansfield brothers, that was gutted by a fire in 1890. The stonework was dismantled and transported in sections to the site. The fountain is a c1910's addition.

Use:

Private Catholic Girls' School

Comment:

Santa Sabina Convent and College is comparable to Kincoppal-Rose Bay in its layered history of school development from the late nineteenth to twenty-first century. It is set in attractive and spacious grounds. The buildings at Santa Sabina are of a much smaller scale than at Kincoppal and architecturally are not comparable.

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>Holy Cross College, Ryde, 1896</p> <p>Style: Federation Free Classical</p> <p>Architect: J. J. Sheerin</p>  	<p>LGOV (I143) <i>Holy Cross College</i></p> <p>Statement of Significance: <i>Holy Cross College, established in 1891 and moved to this site in 1896-1898, is of historical significance as a major 19th century Catholic college established in Sydney. The college has historical significance for the history of Catholic education in Sydney since the 1890s. The college has historical association with its designer, the architect J.J. Sheerin. The original sandstone college building completed in 1898 is of aesthetic significance as a fine, representative architect-designed Federation Free Classical style building on a prominent elevated site with views to the Parramatta River. The college has social significance for current and former pupils and staff.</i></p> <p>Physical Description: <i>The main 1896 building is a grand three storey ecclesiastical building of the Federation Free Classical style, set in extensive grounds and prominently located on Victoria Road with views to the river. The grounds to the front of the college incorporate many mature trees and are bounded by stone and a palisade fence and gates. [...]</i></p> <p><i>New construction has been carried out behind the building alignment of the 1896 college building and an appropriate garden setting has been maintained. Additions to either side of the 1896 building have been carried out in blond brickwork.</i></p> <p><i>Modern school buildings and facilities on the site include: the Cardinal Gilroy library, a chapel seating 500; an auditorium seating 700; a gymnasium, seven science laboratories, specialist rooms, 10 hectares of grounds including tennis and basketball courts, cricket nets, soccer and rugby grounds, parking areas and school seating and shaded areas.</i></p> <p>Modifications: <i>School buildings and facilities have been developed over time since 1896, however modern school buildings are to the side or rear of the original 1896 school building (now the Admin building) and the landscape setting to Victoria Road and southern vistas from the 1896 building have been retained.</i></p> <p>Use: Private Catholic Boys' School</p> <p>Comment: The original sandstone buildings of the Holy Cross College are comparable with Kincoppal-Rose Bay as an example of continuous Catholic education in Sydney, located on a site set to capture views over the landscape. The complex retains some of the original sandstone posts at the entrance and original wall as well as most of its grounds.</p>

Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>Loreto Normanhurst, 1897</p> <p>Style: Victorian / Federation</p> <p>Architect:</p>  <p>Image Source: https://www.loretonh.nsw.edu.au/enrolment/school-tours/</p> 	<p>LGOV (A60) <i>Loretto Convent Group - grounds, gates and Cemetery [sic]</i></p> <p>Statement of Significance: <i>Well maintained grounds of college and former convent displaying characteristic elements from late Victorian/Federation period. This includes sandstone and cast iron gateway and fence period layout with notable period trees and conserving a band of indigenous forest a burial ground while forming a visual element in the surrounding landscape and a highly visible landmark on Pennant Hills Road. Of regional/state significance.</i></p> <p>Physical Description: <i>Large grounds of college (and former convent) enhancing fine Victorian/Federation buildings on a hilltop site in Normanhurst. The garden with late Victorian/Federation characteristics has fined carved sandstone caterpillars and plinth wall cast iron gates with a section of cast iron fencing. A curved driveway with border planting leads to the main college and buildings are flanked by mature Brush Box (18m high) and Canry Island Pines (9m). Additional period planting includes mature Bunya Pine (20m) Norfolk Island Pine (22m). Four Hoop Pines (to 25m) dating back to probably before 1900. Other period trees from c1920 / 30s include Butia Palm and a row of Pencil Cypress and Camphorlaurels. The north-eastern garden has a layout from possibly early 1900s with massed shrubbery in fine lawns religious gardens with statuary and tennis courts. There is burial ground of former nuns (not seen). In the lower grounds a fine band of remnant indigenous forest is conserved around the playing fields and include Blue Gums Blackbutt Casuarina and Pittosporum though there is a degree of weed that requires ongoing control.</i></p> <p>Use: Private Catholic Girls' School</p> <p>Comment: Loreto Normanhurst is comparable with Kincoppal-Rose Bay in presenting a site of continuous expansion and addition in the twentieth century. The original c1897 building remains separate and is of a much smaller scale than Kincoppal-Rose Bay. It retains part of the original sandstone gateposts and fence, remnant mature planting to the original driveway and a cemetery for nuns similar to Kincoppal-Rose Bay.</p>



Table D.2: Education – Comparable Catholic Schools in the Greater Sydney Area	
<p>St Scholastica's College, Glebe, 1901</p> <p>Style: Toxteth – Victorian Italianate Villa; Wychwood - Federation Arts and Crafts; Chapel – Inter-War Romanesque</p> <p>Architect: John Verge, George Mansfield – Toxteth House, 1829-1831; Roarty and Roarty – Chapel, 1931</p>  	<p>LGOV (I653) <i>St Scholastica's College Including Buildings and their Interiors, Fencing and Gr [sic] [Grounds?]</i></p> <p>National Trust of Australia Register</p> <p>Statement of Significance: <i>Toxteth House has historic significance at a state level for its associations with the Allen Family, prominent architects John Verge and George Allen Mansfield and the Sisters of the Good Samaritan.</i></p> <p><i>The house is a prominent Victorian Italianate style mansion which as a reworking of an earlier Georgian building has the ability to demonstrate colonial design and building practices. It is part of a group of aesthetically significant buildings with its garden and landscape elements that form St Scholastica's Convent and College.</i></p> <p>Modifications: <i>Toxteth House - J. Verge, 1831. Additions by G.A. Mansfield, 1881-83.</i> <i>1902 Administration Building</i> <i>1903 Wychwood</i> <i>1931 - Chapel</i> <i>1941 - St Benedict's Wing (Boarding college)</i></p> <p>Use: Private Catholic Girls' School</p> <p>Comment: St Scholastica's College in Glebe is comparable with Kincoppal-Rose Bay in its development from historic residential estate to its continuous development on site for educational use. The Sisters of the Good Samaritans purchased the site in 1901, much later than the Sacred Heart Society in Rose Bay, meaning the main educational buildings were constructed at a much later date. St Scholastica's College is of a much smaller scale and does not have the landmark qualities of KRB, being located in the back streets of Glebe.</p>

Table D.3 Architect John Horbury Hunt - Comparable Buildings

A comprehensive analysis of Hunt’s work is contained in John Horbury Hunt – Radical Architect 1838-1904 by Peter Reynolds, Lesley Muir and Joy Hughes, which has been drawn on as part of the research undertaken for this comparative analysis.



Table D.3: Architect John Horbury Hunt - Comparable Buildings	
Churches, Chapels & Convents	
<p>St. Alban’s Anglican Church, Muswellbrook, 1864-1869</p> <p>Style: Victorian Gothic</p> <p>Architect: Sir George Gilbert Scott; Edmund Blacket; construction supervised by John Horbury Hunt</p>  <p>Image Source: Register of the National Estate Listing Sheet</p>  <p>Image Source: <i>John Horbury Hunt – Radical Architect 1838-1904</i>, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002</p>	<p>SHR (00458) St. Alban’s Anglican Church</p> <p>LGOV (180) <i>St. Alban’s Anglican Church</i></p> <p>Register of the National Estate (1386) <i>St Albans Anglican Church & Grounds</i></p> <p>Statement of Significance (RNE):</p> <p><i>An excellent Victorian Gothic church complete with nineteenth century plantings, picket fence and bellcote, forming part of an outstanding townscape. Sir George Gilbert Scott’s only known design for a church executed in Australia. Supervised by J H Hunt on behalf of E T Blacket and erected 1864-69.</i></p> <p>Physical Description:</p> <p><i>St Alban’s Church is constructed of stone quarried at Atienne and has a slate roof, with a square north -east tower. The interior construction features, chancel with scissor-truss roof and original polychrome application. Carved limestone reredos by Harry Hemes of England designed by Pirie and Clyne, Aberdeen, Scotland. Floor tiles throughout the church were made by Minton and Hollins. Needle point kneelers and cushions were possibly made by early Rector’s wife, Mrs Beedle. Chancel arch supported by short shafts and volute corbels. Four bay with south aisle and arcade. Scissor and collar truss with braced principals and polychrome decoration. A complete set of stained glass windows by Howard Bros. of Frome, Somersetshire, England. Original oak pews. Nine shafted carved stone font, built by James Black & Son.</i></p> <p>Organ: rebuilt by Sydney organ builder, Charles Richardson in 1893, keeping some of the original façade and Walker pipes.</p> <p>Use:</p> <p>Church</p> <p>Comment:</p> <p>St Alban’s Anglican Church in Muswellbrook is not readily comparable with the chapel at Kincoppal-Rose Bay as it was designed by Sir George Gilbert Scott, however the construction was supervised by Hunt and presents a similar Early English Gothic design influence with pointed arches and restrained decoration in the sandstone structure. The church is representative of the high quality craftsmanship that is seen in all of Hunt’s work and recognizes the decorative nature of the stone itself. Hunt was responsible for the decoration of the roof timbers internally, a design statement that is very different to the chapel at the Rose Bay Convent of the Sacred Heart.</p>


Table D.3: Architect John Horbury Hunt - Comparable Buildings	
<p>St Peter’s Anglican Church, Watsons Bay, 1864</p> <p>Style: Gothic Revival</p> <p>Architect: John Horbury Hunt under Edmund Blacket</p>  <p>Image Source: National Museum Australia</p>  <p>Image Source: http://www.ohfa.org.au/organs/organs/StPetersWatsonBay.html</p>	<p>LGOV (449) <i>St Peter’s Anglican Church</i></p> <p>Register of the National Estate (2530) <i>St Peters Anglican Church and Adjacent Bush</i></p> <p>Statement of Significance:</p> <p><i>St Peter’s Anglican Church is one of the earliest surviving churches that survive in the Eastern Suburbs of Sydney, dating from 1864. It was designed by notable colonial architect, Edmund Blacket and is recognised as one of his smaller important churches. The building survives in its original condition and forms a notable landmark in the Watson’s bay area. It is a building and part of a precinct of rich historical associations and is a significant part of Christian religious activities relating to the Anglican faith in the Eastern suburbs. (Sheedy 1996) The organ was built in London in 1796 and was once in the possession of Napoleon Bonaparte and it passed through many owners after his fall in 1815, and was placed in St Peter’s as a memorial to local sailors and soldiers who fell in the First World War.</i></p> <p>Description (RNE):</p> <p><i>A simple sandstone Gothic Revival chapel designed by Edmund Blacket and completed and consecrated in 1864. Built of dressed and picked stone and plain timber shingle roof. The pitched roof diagonally bordered internally and polished as is the fine pointed timber arched trusses. The interior has small but excellent stained glass windows. In 1939 a small organ loft and gallery was inserted over the entrance to support a large organ once in possession of Napoleon Bonaparte.</i></p> <p>Use:</p> <p>Church</p> <p>Comment:</p> <p>St Peter’s Anglican Church in Watsons Bay is stylistically comparable with the chapel at Kincoppal-Rose Bay although on a much smaller scale and slightly less imposing in its design. It is comparable for its superb siting on a highpoint in Watsons Bay with substantial views across Sydney Harbour. It has a timber shingle roof, clearly distinct fenestration between chancel and nave, and illustrates highly decorative themes in the stained glass windows. Since 1920 it is home to Sydney’s oldest pipe organ (built 1796). The organ is placed in a gallery at the rear of the church, similar to the chapel at the Convent of the Sacred Heart.</p>

Table D.3: Architect John Horbury Hunt - Comparable Buildings	
St John's Bishopthorpe Church, Glebe, 1868-1870	LGOV (I723) <i>St John's Bishopthorpe Church including interior, boundary wall, lych gates and grounds</i> Register of the National Estate (1664) <i>St Johns Anglican Church</i>
Style: Victorian Romanesque Architect: Edmund Blacket and John Horbury Hunt; Vestry and tower Cyril Blacket	Statement of Significance: <i>St John's Bishopthorpe is a fine example of a Victorian Romanesque style sandstone church executed in stylish detail. It is an outstanding architectural composition, and with its tower and exceptional Edwardian church yard with its stone perimeter wall and lych gates, is a major landmark in Glebe.</i> <i>The church was built in 1868-70 to the design of prominent architects Edmund Blacket and John Horbury Hunt, with the vestry and tower, both designed by Cyril Blacket, completed in the early twentieth century.</i> <i>St John's is strongly linked with the growth of the suburb of Glebe, and has been a constant place of worship, reflecting the changing complexion of the area, for over 150 years.</i>
	Description: <i>St John's Church, Bishopthorpe, is a Victorian Romanesque style church made from white Pyrmont sparrows pecked ashlar sandstone. The church contains elaborate stone carvings throughout and many fine stained glass windows. The church consists of a nave, north and south aisles, three porches, chancel, vestry and organ chamber. The woodwork is by Joseph Watson. There are circular clerestory windows. [...] Two plinths, made out of stained hardwood shoe edge boards with a perforated fascia support the fitted, Edmund Blacket designed kauri pine pews. Divided by a central aisle the two rows of pews fill the nave. Additional Blacket designed furniture includes the baptismal font, pulpit, holy table, choir stalls, reredos, president's chair, fold stool and organ screen. The organ, constructed by Forster and Andrews of England, was installed in 1884.</i>
Image Source: NSW Government Office of Environment & Heritage Listing Sheet	Use: Church
Comment: St John's Bishopthorpe Anglican Church is not readily comparable with the chapel at Kincoppal-Rose Bay. Designed by both Blacket and Hunt in the Victorian Romanesque style it is stylistically different. It is a local landmark in Glebe, situated on a prominent corner on Glebe Point and St Johns Roads. It is surrounded by the commercial and residential development of the suburb, opposite the historic post office, court house and other civic buildings.	




Table D.3: Architect John Horbury Hunt - Comparable Buildings	
All Saints Anglican Church, Hunters Hill, 1885-1888	LGOV (00014) <i>All Saints Anglican Church</i> Register of the National Estate (2643) <i>All Saints Anglican Church</i>
Style: Gothic Revival Architect: John Horbury Hunt	Statement of Significance (RNE): <i>The only Church that Hunt is known to have designed in Sydney. All Saints is still in excellent condition, and set in an attractive garden. Original design included a huge tower and spire, centrally placed on one side of the nave. Foundation stone laid 30 May 1885 and after a protracted and litigious building history, Church was opened in April 1888. A distinguished and well known suburban Church.</i>
	Description (RNE): <i>Large conventional Gothic Revival stone Church of four bays and chancel (fifth bay) and narthex with western front added in 1938. Walls of rugged quarry faced sandstone with dressed window surrounds. Feature of the interior is the chancel arch, a beautiful sweep of stone supported on carved corbels which extend out as buttresses. Pipe organ installed in 1888. Several fine Victorian stained glass windows.</i>
	Use: Church
	Image Source: John Horbury Hunt – Radical Architect 1838-1904, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002
Comment: All Saints Anglican Church in Hunters Hill is comparable with the chapel at Kincoppal-Rose Bay in terms of scale and architectural finesse. The timber truss ceiling is a distinctive feature and contrasts to the solid sandstone walls. The highly decorative stained glass windows and pointed arch sandstone detailing are similarly comparable stylistically. The church is free standing on a suburban block, surrounded by private residences to the north. In terms of siting and prominence it is much less dominant in the surrounding landscape than other examples of Hunt's work.	





Table D.3: Architect John Horbury Hunt - Comparable Buildings	
Colleges & Schools	
The King's School, Parramatta, 1873-1881	SHR (00771) Kings School Group (former) REP No28 <i>Kings School (former)</i> Register of the National Estate (14391) <i>Central Block former Kings School</i>
Architect: John Horbury Hunt	John Horbury Hunt influence: Chapel – Hunt was commissioned to design the Kings School Chapel in 1873, however due to lack of funds it was never built. As funds became available in the mid-1880s a new chapel was constructed to a design by Loweish and Moorehouse, and opened in 1889.
	Main Building – Hunt called tenders for additions in 1873, with additions built between 1879 and 1881. Works included the extension of the dormitory, and addition of a third storey above the existing school. Hunt's additions were demolished c1924 to make way for a third storey in stone.
	Uses: former school, Hospital reception, Government offices, Rehabilitation Centre
Source (including images): <i>John Horbury Hunt – Radical Architect 1838-1904</i> , Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002	
Comment: No longer extant, however is an example of Hunt's involvement in the development of many early prominent and distinguished educational institutions. The work similarly centred around extending and adding to existing educational buildings as the demand for more space arose.	

Table D.3: Architect John Horbury Hunt - Comparable Buildings

<p>Balmain West Public School (former), now Rozelle Public School, 1876-1878</p> <p>Architect: John Horbury Hunt, additional middle wing 1881 by William S. Kemp, North Wing by J. S. Wigram in 1901</p>	<p>LGOV (I743) <i>Rozelle Public School, Including Interiors</i></p> <p>John Horbury Hunt influence: When the Architect for Public Schools in New South Wales, George Allen Mansfield, failed to keep up with the demand for new schools, the Council of Education looked for private architects. Hunt was commissioned to design this school in 1876, which opened in 1878.</p> <p><i>The building has walls and parapeted gables of sandstone, and steep roofs of slate. Its two parts are massed at right angles – the two-storey schoolroom section is the dominant form and is complemented by the staircase wing. In April 1877 Hunt proposed to the Council of Education that leadlight windows be installed ‘to subdue the glare’ and to ‘give the windows a little artistic treatment by introducing a subject of natural history in the centre of each light...secured to the glass by firing’. Lyon, Cottier and Co were engaged to glaze the windows.</i></p> <p>Source (including image to left): <i>John Horbury Hunt – Radical Architect 1838-1904</i>, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002</p>
	
<p>Image Source: https://rozelle-p.schools.nsw.gov.au/about-our-school.html</p> 	
<p>Image source: Rozelle Public School in 1885, SLNSW SPF/734</p>	

Comment:
Balmain West Public School is comparable with Kincoppal-Rose Bay as it presents an excellent example of Hunt’s work, combining elements from his ecclesiastical work, residential work and public architecture. The school has protruding gable treatments, pointed arches with decorative mouldings, fine stained glass windows, slate roofing and a solid sandstone structure, all key components found in the design for the Convent and School only a few years later. Stylistically it is almost a predecessor to the complex at Rose Bay. It appears the original stained glass in some windows in the Hunt wing have not survived.

Table D.3: Architect John Horbury Hunt - Comparable Buildings



<p>Private Residences</p> <p>Comment: Fairwater, Tivoli and Cranbrook residences are discussed above in <i>Table D.1</i></p>	
<p>Barrengarry House, Barrengarry, 1880-1881</p> <p>Architect: John Horbury Hunt additions</p>	<p>LGOV (12) <i>Barrengarry House – two storey Victorian estate complex</i> REP</p> <p>John Horbury Hunt influence: Second storey additions by Hunt carried out 1881.</p> <p>Staircase is lit by Lyon, Cottier and Co’s three-light stained glass window, three individual panes, which feature the initials of Alick and Isabella Osborne (owners) and Horbury Hunt (see image on left).</p> <p>Source (including images to left): <i>John Horbury Hunt – Radical Architect 1838-1904</i>, Peter Reynolds, Lesley Muir and Joy Hughes, Historic Houses Trust of New South Wales, 2002</p>
	
	
<p>Comment: Barrengarry House is comparable with Claremont in so far as it presents another example of a private residence that has been altered and extended by Horbury Hunt.</p>	

Table D.4 The Melocco Brothers

The following projects are contemporary with the Melocco Brother’s involvement at Kincoppal-Rose Bay School of the Sacred Heart between the 1920s and 1960s, and have been identified as being of local or state significance on the State Heritage Register and State Heritage Inventory. Each place specifically lists the association with the firm in the listing entry.


Table D.4: The Melocco Brothers	
St Mary’s Cathedral, 1866 – 1928 Crypt completed 1961 	SHR (01709) <i>St Mary’s Cathedral and Chapter House</i> LGOV (I1951) <i>St Mary’s Cathedral and Chapter House Group Including Interiors, Grounds & Fence</i> The crypt was completed in 1961 under the architects Hennessy & Hennessy. Noted as having aesthetic significance for its decorative mosaics covering 600 square meters installed by Melocco Brothers. Source: NSW Department of Planning, Industry and Environment - Listing Sheet Image Source: Dictionary of Sydney
St Patrick’s Catholic Church, Wellington, 1914 	LGOV (1987) <i>St Patrick’s Catholic Church</i> Architects: Hennessey & Hennessey The Main Altar, designed in Gothic style in keeping with the style of the church, was designed by Mr. B. Millane, Architect of Sydney, and built by Melocco Bros of Sydney. It is made of white Carrara marble especially imported from Italy. The high altar rises to a height of 6.40 metres at its spire. The smaller spires on either side cover the niches holding statues of St. Joseph and St. Bernard which were sculpted by the Italian sculptor, Professor Mastroianni. Source: NSW Department of Planning, Industry and Environment - Listing Sheet Image Source: Wellington Times

Table D.4: The Melocco Brothers	
House, Leichhardt, 1920 	LGOV (I48) <i>House</i> Statement of significance: <i>No. 84 Johnston Street has local historic and aesthetic significance as a good example of an inter-war neo-classical style building that is unusual in Johnston Street. Its association with Peter Melocco of the Melocco Brothers is important because he originally built and lived in the house and contributed to the design and manufacture of certain building materials in Sydney at his factory in Annandale.</i> <i>The front of the building retains its original form and character, particularly the central portico, Juliet balcony, round windows, wide front timber door with fanlight over and front forecourt. These details make a positive contribution to the streetscape.</i> Further information: <i>The interior of No.84 Johnston Street has a complex plaster coffered ceiling in the living room originally designed and made by the Melocco Brothers. The original kitchen was made of terrazzo by the Melocco Brothers but has since been demolished.</i> Source: NSW Department of Planning, Industry and Environment - Listing Sheet – including image
Former Commercial Building “Melocco Bros” including interior, Annandale, 1920-1984 	LGOV (I31) <i>Former Commercial Building “Melocco Bros” including interior</i> Statement of significance: <i>The site has historical significance as part of a large and important industrial works which were the centre of activities for the Melocco Bros, who were based there from 1920 until 1984. The firm made a major contribution to highly skilled and creative building finishing trades on major civic, commercial and church buildings, particularly during the inter-war period, and played a seminal role in concrete products including pre-casting.</i> <i>The showroom and office building was designed by Budden and Nangle Architects in 1952. The building presents as a strong cubic form reinforced with façade expression and details which, set on a corner, provides for a prominent building with landmark qualities. It showcases Melocco Bros’ use of stone and craft skills.</i> Source: NSW Department of Planning, Industry and Environment - Listing Sheet – including image



Table D.4: The Melocco Brothers	
Maronite Sisters Convent and High School (Former Carmelite Convent), Marrickville, 1920s	<p>LGOV (I27) <i>Maronite Sisters Convent and High School (Former Carmelite Convent)</i></p> <p><i>The chapel has high aesthetic significance due to its remarkable interior. It features terrazzo and mosaic work of exceptionally high quality both in materials and craftsmanship. These are excellent examples of the work of the distinguished craftsmen of the post World War I period, the Melocco Bros.</i></p> <p><i>The sanctuary is dominated by terrazzo baldachin with classical motifs, dome, mosaic backdrop and decorative soffit. The elevated sanctuary has decorated terrazzo floor with inlaid mosaic pictures. There are recessed mosaics on both side of the baldachin on the wall showing coats of arms of St Therese of Lisieux. The canvas above the baldachin also shows St Therese of Lisieux and Our Lady of Mount Carmel.</i></p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet</p>
Commonwealth Bank, Sydney, 1925-1928 	<p>SHR (014278) Commonwealth Bank LGOV (I1895) <i>Commonwealth Bank</i> National Trust of Australia Register Register of the National Estate (6414) <i>Commonwealth Bank</i></p> <p>Melocco Bros – scagliola, marble, terrazzo</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet Image Source: Melocco Stone</p>
Dymocks, Sydney, 1926	<p>LGOV (I1782) <i>Commercial Building "Dymocks" Including Interiors</i></p> <p>Interior features include terracotta, decorative terrazzo, silky oak shopfronts and decorative ceiling plaster. The entrance to the Dymock's Book Arcade has Melocco Bros terrazzo paving.</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet; Image Source: Dictionary of Sydney</p> 



Table D.4: The Melocco Brothers	
"Royal Automobile Club" Including Interiors, Sydney, 1926-1928	<p>LGOV (I1868) "Royal Automobile Club" Including Interiors</p> <p>Terrazzo staircase by Melocco Bros, wall tiling beside staircase by the Australian Tessellate Tile Co.</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet</p>
State Theatre, Sydney, 1926-1929 	<p>SHR (00446) State Theatre LGOV (I1887) <i>State Theatre and Former State Shopping Block Including Interiors</i></p> <p>Statement of significance: [...] The interiors of the theatre and its foyers are significant for the extensive use of scagliola in Australia and for the quality of the plaster work, particularly in the Auditorium and Proscenium Arch and of other decorative items such as light fittings that demonstrate 1920s theatrical design and craftsmanship. [...]</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet Image Source: Melocco Stone</p>
ANZAC Memorial, Sydney, 1932-1934	<p>SHR (01822) ANZAC Memorial LGOV (I1742) <i>ANZAC Memorial</i> National Trust of Australia Register Royal Australian Institute of Architects Register Register of the National Estate (001816) <i>ANZAC Memorial</i></p>  <p>Melocco Bros Ltd carved the wreath around the Well of Contemplation.</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet Image Source: Anzac Memorial</p>
Northern Suburbs Crematorium and Memorial Gardens, Ryde, 1933	<p>LGOV (I46) <i>Northern Suburbs Crematorium and Memorial Gardens</i></p> <p>The sanctuary and catafalque are sheathed in marble, supplied by Melocco Bros, and the chapel is paved with square flagstones of synthetic stone.</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet</p>



Table D.4: The Melocco Brothers	
Sydney Water Head Office (former) (1939 building), Sydney, 1938-1939	<p>SHR (01645) Sydney Water Head Office (former) (1939 building) s170 NSW Heritage and Conservation Register LGOV (354) <i>Sydney Water Head Office (former) (1939 building)</i></p> <p>Melocco Brothers (scagliola, marble, travertine, terrazzo)</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet</p>
Central Railway Station Interstate Booking Office, Sydney, 1951 	<p>SHR (01255) Sydney Terminal and Central Railway Stations Group s170 NSW Heritage and Conservation Register – SRA – <i>Central Railway Station and Sydney Terminal Group</i> LGOV (I824) <i>Central Railway Station Group Including Buildings, Station Yard, Viaducts and Building Interiors</i></p> <p>Murals depicting railway scenes lined the walls and a terrazzo map of Australia was installed on the floor.</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet Image Source: Transport NSW</p>
State Library of NSW, Sydney, 1905-1910 <p>Melocco Brothers involvement 1964</p> 	<p>SHR (01071) State Library of NSW LGOV (I1950) <i>State Library of New South Wales Including Interiors</i> National Trust of Australia Register (6386) Register of the National Estate (1847) <i>State Library of NSW</i></p> <p>Marble mosaic by Melocco Bros – 1964</p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet Image Source: State Library of NSW</p>

Table D.5 Historic Organs of NSW 1885-1895

The following table contains a list of pipe organs in NSW between 1885-1895, compiled from the publication by Rushworth G., Historic Organs of New South Wales – The Instruments, Their Makers and Players, 1791-1940, Hale & Iremonger, Alexandria, 1989 and the inventory of documentation held by the Organ Historical Trust of Australia. This list has then been cross referenced against the State Heritage Register and State Heritage Inventory.

Table D.5: Historic Organs of NSW 1885-1895			
Date	Place	Listing	
1885	St Andrew's Uniting (Presbyterian) Church, Singleton	LGOV I61 church	Maker: C. Richardson Comment: 3/16/5/m & tp; originally built for private residence; installed in 1920; minor alterations; WW 1 memorial
1885	St Nicholas' Anglican Church, Coogee	LGOV I69 church	Maker: Geo. Fincham Comment: 2/14/3/m; originally built for Christ Church, Newcastle; transferred 1906; restored
1885	St John's Anglican Church, Darlinghurst	SHR 00461 church	Maker: Hill & Son Comment: 3/39/15/ep; enlarged & altered; still in same location
1886	Pymble Ladies College, Pymble	-	Maker: T. C. Lewis Comment: 2/21/3/m & em; enlarged & restored; originally in Petersham Congregational Church from 1889-1971
1886	St Augustine-of-Hippo Roman Catholic Church, Balmain	LGOV I250 church	Maker: Hill & Son Comment: 3/21/6/m; restored & altered; originally built for YMCA Hall, Sydney, transferred to St Carthage's Catholic Cathedral, Lismore c1906; St Augustine from 1912
1886	All Saints' Anglican Church, Petersham	LGOV I224 church	Maker: A. Hunter & Son Comment: 2/18/3/tp; altered; restored
1886-89	Town Hall, Sydney	SHR 01452 town hall	Maker: Hill & Son Comment: 5/127/13/tp & pl; restored & minor changes
1874 & 1887	Uniting (Methodist) Church, Bathurst	LGOV 78 church	Maker: W. Davidson Comment: 2/16/3/m & tp; enlarged in 1887; restored & slightly altered; now at Wesley Church, Wollongong
1887	St Luke's Anglican Church, Scone	LGOV I5 church	Maker: Halmshaw & Sons Comment: 2/11/3/m; still in same location; restored & slightly altered
1887	Congregational Church, Darlinghurst	SHR 00382 organ & church	Maker: Forster & Andrews Comment: 2/20/3/m; rebuilt Pipe organ now located at Dural Uniting Church, School Road, Galston, LGOV 447
1887	Residence of P. McMillan, Burwood	-	Maker: E. F. Walcker & Cie Comment: 1/2/1/pp/m & tp; originally built for Presbyterian Church, Sydney, installed in private residence 1968; given to St Paul's Anglican Church 2015
1887	St Paul's Anglican Pro-Cathedral, Hay	LGOV I17 church	Maker: E. F. Walcker Comment: 1/6/pp/m; installed 1891; restored
1887	All Saints' Anglican Church, Hunters Hill	LGOV I00014 church	Maker: Bevington & Son Comment: 3/25/6/m; restored
1887	St Paul's Lutheran Church, Sydney [Darlinghurst]	-	Maker: E. F. Walcker Comment: 2/8/3/m; installed 1986; restored; originally built for private residence, then acquired by Crow's Nest Baptist Church; private ownership again, then moved to Our Lady Star of the Sea Catholic Church in Watsons Bay in 1979
1887	Uniting (Methodist) Church, Paddington	LGOV I1091 church	Maker: W. E. Richardson & Sons Comment: 2/13/3/m; restored

Table D.5: Historic Organs of NSW 1885-1895

1888	Baptist Church, Castle Hill	-	Maker: Nicholson & Lord Comment: 2/21/3/m & ep; enlarged & altered, installed 1973; from Glebe Presbyterian Church
1888	St Mary's Anglican Church, Waverley	SHR 00160 <i>organ & church</i>	Maker: A. Gern Comment: 2/13/5/ep; rebuilt & altered; restored
1888	Uniting (Methodist) Church, Camden	-	Maker: Harrison & Harrison Comment: 2/10/2/m; built for private home, bought by church 1906; enlarged & restored
1889	St James' Anglican Church, Croydon	LGOV 390 & 417 <i>church</i>	Maker: J. Conacher Comment: 2/15/4/m; minor alterations; still in same location
c1890	Church of Our Lady of Mt Carmel, Wentworthville	-	Maker: unknown [W. E. Richardson?] Comment: 2/20/3/m & tp; imported from England 1979; frame altered & organ restored
c1890	Roman Catholic Church of the Immaculate Conception, Carcoar	LGOV I131 <i>church</i>	Maker: Alfred Kirkland Comment: 1/4/pp/m; restored
1890	Convent of the Sacred Heart, Rose Bay	LGOV 396 <i>convent including chapel</i>	Maker: T. Puget & Fils Comment: 2/20/8/ep; rebuilt & enlarged; restored; imported from France 1906; same location since
1890	SS. Peter & Paul's Roman Catholic Church, Goulburn	SHR 01797 <i>church</i>	Maker: Hill & Son Comment: 3/28/6/m & pl; unaltered but restored; ordered for church 1889
1890	St Alban's Anglican Church, Epping	LGOV 399 <i>church</i>	Maker: Telford & Telford Comment: 2/14/3/m & em; altered & enlarged
1890	Hunter Baillie Memorial Presbyterian Church, Annandale	SHR 00011 <i>church</i>	Maker: Hill & Son Comment: 3/25/5/m; restored; still in the same location
1890	St Andrew's Presbyterian Church, Newcastle	LGOV I89 <i>church</i>	Maker: Hill & Son Comment: 3/23/5/m; still in the same location; restored & slightly altered
1881 & 1891	St Anne's Anglican Church, Ryde	LGOV 30 <i>church</i>	Maker: W. Davidson Comment: 2/16/3/m; original organ commissioned 1878 for St Paul's Church of England, commissioned to be enlarged by 1889, rebuilt only using pipework; St Anne commissioned Davidson in 1890 to build new organ, using soundboard and casework of 1878 Burwood organ; moved & case altered 1983; restored
1891	St Columba's Uniting (Presbyterian) Church, Woollahra	LGOV 524 <i>church</i>	Maker: C. Richardson Comment: 2/15/8/tp; slightly altered
1891	St John Mark's Anglican Church, Chester Hill	-	Maker: P. Conacher & Co Comment: 2/11/4/m; imported from England 1983
1891	St Paul's Anglican Church, Stockton	LGOV I521 <i>church</i>	Maker: Nicholson & Co Comment: 2/17/4/m; originally built for All Saints' Anglican Church, Singleton; installed in 1911; largely unaltered & restored

Table D.5: Historic Organs of NSW 1885-1895

1891	Christ Church St Laurence Sydney	SHR 00123 <i>organ & church</i>	Maker: Hill & Son Comment: 3/26/5/m & tp; purchased from private residence in 1905; altered & restored
1891	St Alban's Anglican Church, Five Dock	LGOV 226 <i>church</i>	Maker: W. Davidson Comment: 2/13/4/m & tp; original builder unknown, aspects of several; restored; originally installed in St Matthew's Anglican Church, Manly, transferred 1930
1891	St Paul's Anglican Church, Burwood	SHR 00436 <i>organ & church</i>	Maker: W. Davidson Comment: 3/28/6/m & tp; (see also P. McMillan); altered & restored
1892	St Patrick's Roman Catholic Church, Albury	LGOV I149 <i>church</i>	Maker: Fincham & Hobday Comment: untrained individual rendered instrument unusable in 1970s, only case remains; new 1935 organ in church
1893	St Mark's Anglican Church, Picton	LGOV I184 <i>church</i>	Maker: Wordsworth & Co Comment: 2/8/3/m; installed 1894; severely damaged in flood in 2016; unviable to restore & written off; in storage
1893	Presbyterian Church, Balmain	LGOV I149 <i>church</i>	Maker: C. Richardson Comment: 2/17/4/m & tp; altered & restored; same location
c1895	St Laurence's Anglican Church, Barraba	LGOV I025 <i>church</i>	Maker: Thos. Jones & Son Comment: 2/12/3/m; reconstructed; incomplete; presented to church in 1919 as a memorial to the fallen parishioners in the war; put in storage in 1959 with substantial damage done; substantially reconstructed & returned 1969
c1895	St Andrew's Presbyterian Church, Manly	LGOV I218 <i>church</i>	Maker: P. Conacher & Co Comment: 2/21/3/m & ep; imported from England 1977

Table D.6 Replica Grotto of Lourdes

The following replica Grotto of Lourdes are contemporary with the one at Kincoppal-Rose Bay and set in an ecclesiastical or educational setting in NSW. The research has been carried out from a search of the State Heritage Register and State Heritage Inventory as well as newspaper reports from the time of the dedication of a new grotto. The most public reports of dedications was observed in the years between 1910 and 1937.

Table D.6: Replica Grotto of Lourdes	
Grotto of Lourdes, France, 1858	Outside the village of Lourdes there was a steep, bare wall of rock projecting from a hill. This rock was called Massabielle, "the old rock;" a canal flowed past into the River Gave. At the base of the rock was a small cave, shaped like a chapel and called "the grotto". Inside could be seen an opening – like a window – half filled by a large block of granite. Below this block grew a wild rose bush, which hung down over the rock. Here and there some plants grew inside the grotto. Source: Beatification of Bernadette Soubirous: The Story of Lourdes, The Catholic Press, 18 June 1925, page 16
St Columba's College, Springwood, 1910	LGOV WL001 St Columba's College (Buildings; Grounds; Gates; Elmhurst) The grounds of St Columba's contain two highly significant sites of religious pilgrimage. The southern Grotto, at the base of a waterfall, [...] The northern grotto [...] The remnants of the grottos' constructed features and their associated access tracks have a high level of historical significance and are assessed separately on NPWS SHI form 3900033; and Council's SHI 1173060. [...] The southern grotto some 600 metres to the west of the entrance to the College at Kable's Springs was built about 1910 and dedicated to the Virgin Mary. The northern grotto, on Lot 56 was dedicated to St Joseph. Source: NSW Department of Planning, Industry and Environment - Listing Sheet
St Joseph's Church, Woollahra, 1912	LGOV (233) St Joseph's Church [...] largest grotto of Lourdes connected with any church in Australia [...] little marble altar, at the back of which, in the upper right hand corner, is the statue of Bernadette's "Beautiful Lady," in her white robes, gathered at the waist by a blue sash that hangs down to the foot. The grotto, an exact replica of the original at Lourdes, is oval in shape, and will be curtained round with ivy. Its width is about fourteen feet, and it rises to a height of about twelve feet. At the left, at the foot of the altar, is the statue of Bernadette, kneeling in prayer. The grotto is of cement, coloured brown, blue, green and grey, to represent the rock. Embedded in the rockery beneath the statue of the Blessed Virgin is a piece of stone broken off the rock on which Our Lady stood when she appeared to Bernadette. Source: Opening of the Lourdes Grotto at St. Joseph's Church, Woollahra – A Votive Offering to Our Lady, The Catholic Press, 15 February 1912, page 23



Image Source: The Sun, 14 February, 1912, page 3

Table D.6: Replica Grotto of Lourdes	
St Martha's Industrial Home for Girls, Leichhardt, 1914	The grotto is a realistic imitation of the natural [...] an almost exact replica of the famous grotto at Lourdes. [...] considered it about the best grotto in the State. Prettily situated behind a large tree, the boughs of which droop their green leaves gracefully to the roof, the grotto presents so natural an appearance that it requires close inspection to perceive it to be the work of man. It is high and roomy, with a beautiful white statue of Our Lady, relieved by a blue sash, on an elevation at the right hand side. Opposite is the statue of a kneeling child, on the ground, and in the middle stands a handsome marble altar, decorated with silver candlesticks of artistic design. [...] concrete for the structure [...] laying out of the grounds in front of the grotto [...] Mr. E. R. Green architect Source: St. Martha's Home. Pretty Ceremony on Sunday. The Grotto of Our Lady of Lourdes. The Catholic Press, 29 October 1914, page 19
St Patrick's College, Manly by 1916	SHR (01724) St. Patricks Estate LGOV (I131;I132;I230) Monte Sant Angelo Group National Trust of Australia (9926) Register of the National Estate (2859) St Patricks Seminary and Grounds (former) [sandstone quarry for main buildings] the site of the Grotto of our Lady of Lourdes Source: NSW Department of Planning, Industry and Environment - Listing Sheet
Mayfield Convent, Newcastle, 1921	The grotto is a beautiful piece of architecture, overlooking the lawn directly facing the front of the convent. The statue of Our Lady is situated immediately inside the entrance at the foot of which is a pool of blessed holy water. Source: Dominican Convent – Blessing of the New Grotto, Newcastle Sun, 19 February 1921, page 8
Sacred Heart Convent Mt Erin, Wagga Wagga, by 1922	LGOV (I260) Mt Erin Convent, School and Chapel [...] The procession moved along the terrace and filed past the beautiful grotto of Our Lady of Lourdes, making a circuit of the grounds. [...] Source: Wagga. The Annual Procession of the Blessed Sacrament., Freeman's Journal, 12 October 1922, page 26


Table D.6: Replica Grotto of Lourdes	
Convent of the Sacred Heart, Rose Bay, 1922  <p>Image Source: Design 5 Architects</p>	<p>LGOV (396) <i>Kincoppal, Roman Catholic Convent of the Sacred Heart and school – buildings and interiors, grounds, trees, sandstone and wrought iron fence, gateposts and gates</i> National Trust of Australia Register <i>Kincoppal</i> Register of the National Estate (2585) <i>Catholic Convent of the Sacred Heart</i></p> <p><i>At Rose Bay Convent recently the Rev. Father Lockington, S.J., delivered his now quite famous lecture on “Lourdes” to a gathering of past and present pupils and their parents and friends. The proceeds of the lecture are to be devoted to the building of a grotto of Our Lady of Lourdes in the grounds of this picturesquely situated convent.</i></p> <p>Source: Freeman’s Journal, 9 November 1922, page 28</p>
St Vincent’s, Potts Point, 1924	<p>LGOV (I1121) <i>St Vincent’s Convent Group Including Buildings and Their Interiors & Grounds</i></p> <p><i>[...] a shrine of Our Lady of Lourdes, especially erected to the memory of late Rev. Mother Francis M’Guigan [...] The very beautiful statue of white marble [...] The shrine is very fittingly placed beside the novitiate, on the lawn, above the tennis courts of the college, and faces the front of the convent.</i></p> <p>Source: <i>The Ex-students of St. Vincent’s. Memorable Annual Reunion. Blessing Grotto in Honor of Late Mother M’Guigan.</i>, Freeman’s Journal, 13 November 1924, page 22</p>
St Columba’s College, Springwood, by 1926	<p>LGOV (WL001) W1001: <i>St Columba’s College (Buildings; Grounds; Gates; Elmhurst)</i></p> <p><i>[...] The grotto is beautifully situated in a cave beneath a waterfall in a secluded valley in the college grounds. The statue of Our Lady with Blessed Marie Bernadette are surrounded by ferns and gardens overlooking the pool at the bottom of the waterfall. The place is quite the resort for the students who go there [...]</i></p> <p>Source: <i>St. Columba’s College, Springwood. Interesting Visit.</i>, Freeman’s Journal, 20 May 1926, page 32</p>

Table D.6: Replica Grotto of Lourdes	
Dominican Convent, Tamworth, by 1926	<p>SHR (00122) <i>Dominican Roman Catholic Convent</i> LGOV (I428) <i>Old Convent Building</i></p> <p><i>[...] One corner of the spacious grounds – the jubilee plot – was much admired. This artistically-designed garden of ribbon rocks and rockeries, surmounted by spraying fountains, surrounds a well-planned Grotto of Our Lady of Lourdes, also supplied with water sprays, while a halo of electric lights illumined a beautiful marble statue placed in the niche.</i></p> <p>Source: <i>Dominican Convent, Tamworth: Golden Jubilee Celebrations</i>, The Catholic Press, 13 May 1926, page 22</p>
Mount St Mary’s, Katoomba, 1926	<p>SHR (01681) <i>Mount St Marys College and Convent</i></p> <p><i>In commemoration of Mount St. Mary’s College anniversary, a grotto has been built in the garden and grounds, and a beautiful marble statue of Our Lady of Lourdes unveiled. [...] The statue is of pure Carrara marble. The grotto is built on solid natural rock, and so artistic has the stonework imitated the natural foundation that it is difficult to tell the difference. A little silver streamlet courses over the rocks, emptying over the garden below. The grotto was built by Mr. E. H. Webb, of Mort Street, Katoomba.</i></p> <p>Source: <i>Mount St. Mary’s, Katoomba. Silver Jubilee.</i>, The Catholic Press, 7 January 1926, page 15</p>
Waratah Institution for the Deaf and Dumb, 1926	<p><i>[...] The grotto is built of stone, strongly reinforced with concrete. A circlet of tiny electric bulbs form a halo around Our Lady’s head, and a little streamlet trickles beneath her feet. The whole work has been most artistically carried out and it is an ornament to the grounds of the institute, as well as an inspiration to devotion to Our Blessed Lady.</i></p> <p>Source: <i>Grotto of Our Lady of Lourdes at Waratah.</i>, Freeman’s Journal, 18 February 1926, page 29</p>
Kirribilli Convent, Kirribilli, 1926	<p><i>[...] new grotto at Kirribilli Convent [...]</i></p> <p>Source: The Sydney Morning Herald, 8 May 1926, page 9</p>

Table D.6: Replica Grotto of Lourdes	
St Joseph’s Convent, Penrith, 1928	<p>[demolished 1976]</p> <p><i>The grotto, which is situated in the Convent grounds, is built of brick and rough casted with cement. On each side is a semi-circular flower bed, and in the front one of rectangular shape. The slopes from the flower beds on each side to the Grotto proper form a rockery, and on the slopes in front are the words, “Ave Maria,” set with colored border plants. [...] Mr Greenbank, of Penrith, for the excellent manner in which he constructed the masonry portion of the Grotto.</i></p> <p>Source: <i>Blessing of Grotto – Memorial to Mother M. Babtista.</i>, The Nepean Times Penrith, 2 June 1928, page 3</p>
St Joseph’s College, Hunters Hill, 1928	<p>LGOV (I242) <i>St. Joseph’s College, including stone walls and gates</i> Register of the National Estate (2680) <i>St Josephs College, Ryde Rd, Hunters Hill, NSW, Australia</i></p> <p><i>A grotto, a replica of the sacred Roman Catholic shrine at Lourdes, [...] The grotto is perhaps the largest and most beautiful in Australia. It is situated at the lower end of the college grounds, near the main entrance, and an altar, over which is a life-size crucifix, has been erected in the cave. In the niche above is a statue of the Madonna.</i></p> <p>Source: <i>Sacred Grotto. At St. Joseph’s College</i>, The Sydney Morning Herald, 25 October 1928, page 12</p>
Church of Mary Immaculate, Waverley, 1928	<p>SHR (00458) <i>St. Alban’s Anglican Church</i> LGOV (I80) <i>St. Alban’s Anglican Church</i> Register of the National Estate (1386) <i>St Albans Anglican Church & Grounds</i></p> <p><i>[...] to dedicate the new shrine of Our Lady of Lourdes [...] The grotto which has been erected in the area between the church and the Friary, is an artistic replica of the venerated and miraculous shrine of Lourdes.</i></p> <p>Source: <i>Franciscan Seminary for Young Australians, Cardinal Carretti Blesses Additions, Enthusiasm at Waverley</i>, Freeman’s Journal, 27 September 1928, page 14</p>

Table D.6: Replica Grotto of Lourdes	
St Francis Xavier's Church, Lavender Bay, 1930	<p>LGOV (I0349) <i>St. Francis Xaviers Church</i> Register of the National Estate (2885) <i>St Francis Xaviers Catholic Church, 19 Mackenzie St, Lavender Bay, NSW, Australia</i></p> <p>Scattered throughout Australia, in church and college grounds, are many replicas in miniature of the grotto at Lourdes. Every year brings an increase. [...] St. Francis Xavier's Church grounds, Lavender Bay, have recently been beautified by the construction of a Lourdes shrine, dedicated to the memory of the late Father Robert O'Dempsey, S.J., first parish priest of Lavender Bay. It is a captivating piece of stone work, tastefully wrought; and is equipped with two fine outdoor plaster statues and a circle of coloured electric globes. [...] Mr. G. Leahy did the stonework and built the arch [...]</p> <p>Source: <i>Lourdes Grotto. Opening at Lavender Bay Church.</i>, The Catholic Press, 31 July 1930, page 25</p>
Star of the Sea Church, Milson's Point, 1930	<p>[rebuilt in 1938 using stone from the old church]</p> <p>No more popular form of outwardly proclaiming our reverence for the Blessed Virgin exists at the present day than the erection of Lourdes grottos. [...] have set the Catholic world building replicas of the rocky shrine of Lourdes, [...] Convents, colleges and church grounds in Australia have these pious shrines. [...] The new grotto, with its life-sized white Carrara marble statue of the Blessed Virgin, is formed in the rock face below the church entrance, and is the jubilee offering of parishioners. [...] Above the head of the statue is the inscription, "I am the Immaculate Conception" [...] It is the intention to throw electric light on the grotto at night, thus making the scene visible from various viewpoints on and around the Harbour. [...] there were now three Lourdes shrines in the Lavender Bay parish (at Loreto Convent, St Francis Xavier's Church, and "Star of the Sea" Church). The latest was the finest of the lot.</p> <p>Source: <i>Lourdes Grotto. Milson's Point Jubilee Gift.</i>, The Catholic Press, 25 December 1930, page 23</p>




Table D.6: Replica Grotto of Lourdes	
St Augustine's Church, Yass, 1931	<p>LGOV (204) <i>Mount Carmel School Group</i> [includes St Augustine's Chapel and Church]</p> <p>[...] when the Grotto which was recently erected, and which is a replica of the famous Grotto of Lourdes [...]</p> <p>Source: <i>St. Augustine's, Yass, Dedication of a New Grotto</i>, Freeman's Journal, 10 December 1931, page 39</p>  <p>Image Source: <i>St. Augustine's, Yass, Dedication of a New Grotto</i>, Freeman's Journal, 10 December 1931, page 39</p>
Roman Catholic Church, Kempsey, 1934	<p>LGOV (I94) <i>All Saints Catholic Church and Hall</i> [?]</p> <p>[...] a replica of the grotto erected just within the main entrance of the church grounds. The grotto is artistically constructed of rough-hewn rock, and contains statuary [...] The whole of the work was performed voluntarily by parishioners.</p> <p>Source: <i>Replica of Lourdes Grotto</i>, The Sydney Morning Herald, 1 June 1934, page 12</p>
St Mary's Presentation Convent, Lismore, 1936	<p>LGOV (I45) <i>Former St Mary's Convent</i> Register of the National Estate (13961) <i>St Marys Presentation Convent (former), 5 Dawson St, Lismore, NSW, Australia</i></p> <p>Mr. Osterio, who had erected the Grotto and supplied all materials [...] His skill and artistry were typical of the nation from which he came.</p> <p>Source: <i>St. Mary's Presentation Convent, Lismore</i>, Catholic Freeman's Journal, 14 May 1936, page 38, Image page 20</p>   <p>The grotto occupies a picturesque corner in the Convent grounds, and is closely modeled on the original grotto in France, even to the stream which trickles through rocks and ferns.</p> <p>Source: <i>Grotto Blessed – Presentation Convent – "Our Lady of Lourdes"</i>, Northern Star, 23 April 1936, page 11</p> <p>[...] At present, Mr. Osterio is engaged in building another Grotto at St. Joseph's Convent, South Lismore. [...] born at Coazze (Torino) in Italy</p> <p>Source: <i>Grotto of Our Lady of Lourdes</i>, The Northern Star, 20 September 1938, page 11, Image with article</p>

Table D.6: Replica Grotto of Lourdes	
St Vincent's Hospital, Bathurst, 1937	<p>Register of the National Estate (798) <i>St Vincents Hospital Garden, Gormans Hill Rd, Bathurst, NSW, Australia</i></p> <p>Amongst Catholics the devotion to Our Lady of Lourdes has prompted the erection of grottoes in her honor in the grounds of hundreds of Catholic activities, churches, convents, hospitals, etc., and among the latest of these is the newly-completed cave in the gardens of St. Vincent's Hospital, Bathurst. A very rustic and natural grotto now ' enshrines a graceful statue of the Blessed Virgin, which is, as usual, companioned by the little peasant maiden, Bernadette.</p> <p>Source: <i>Bathurst Diocese, Catholic Freeman's Journal</i>, 30 September 1937, page 31</p>

**Table D.7 Depression Era Landscaping Works
Rockeries and Rustic Bridges
Designed Landscape**

The following examples present with similar landscaping works to the Depression era landscaping works undertaken at Kincoppal-Rose Bay during the 1930s.



Table D.7: Depression Era Landscaping Works Rockeries and Rustic Bridges Designed Landscape	
<p>Taronga Zoo, Mosman, from 1913</p>   <p>Image Source: Design 5 Architects et al, Taronga Zoo LMP, 2006, p.111</p>	<p>s.170 NSW Heritage and Conservation Register <i>Taronga Zoo</i></p> <p>(officially opened 7th October 1916)</p> <p><i>The work at the park is progressing satisfactorily, [...] Roads, paths, terraces, and rockeries have made their appearance amongst the trees and in the depressions, giving the place more and more of the appearance of a park.</i></p> <p>Source: <i>The New Zoo. Appeal to Public Spirit.</i>, Daily Telegraph, 19th August 1913, p.8</p> <p><i>[...] The lawns, flower beds, &c., are at their best, particularly so the rockery work, which has become an outstanding feature of the zoo.</i></p> <p>Source: <i>To the Zoo.</i>, Sun, 24th December 1918, p.5</p> <p>Taronga Zoo's significant setting includes:</p> <ul style="list-style-type: none"> – significant built landscape elements, eg rustic scalloped stone seating, rustic stone bridge, rockeries – its steeply sloping topography – its circulation layout which responds to this topography – its mature cultural plantings – its expansive views across Sydney Harbour to the city and beyond, and its internal view corridors, which contribute strongly to its sense of place <p>Source: Design 5 Architects et al, Taronga Zoo LMP, 2006, p.111</p>
<p>Comment:</p> <p>In terms of the original extent of the rustic landscape design at Taronga Zoo, comparatively little remains today, and all of the remaining rock built landscape elements are noted as significant and have been added to the s170 Heritage and Conservation Register as heritage items. Although the original design for the zoo was driven by the motivation to specifically move people through the site and direct visitors to certain areas, providing leisure and rest spaces, stylistically the intent, type and quality are comparable with Kincoppal-Rose Bay in addressing the sloping topography of each site.</p>	

Table D.7: Depression Era Landscaping Works Rockeries and Rustic Bridges Designed Landscape	
<p>Anita Villa Nursing Home, Katoomba, from 1917</p>	<p>LGOV K052 Anita Villa Nursing Home</p> <p><i>Criterion (c): Aesthetic</i> <i>The garden and grounds of the former Sans Souci guesthouse are of aesthetic significance at a local level for their demonstration of characteristic elements of a garden designed in the 1920s rustic rock walling and seating, pond, grotto and sundial remains and mature Japanese maples in the ornamental part of the garden; paved walks, viewing platforms and tennis court. The combined elements of the garden and outstanding views from it form a unit which is indicative of a substantial 1920s garden designed for leisure and recreation.</i></p> <p><i>Criterion (f): Rarity</i> <i>Although once common on steep sites, examples of gardens which retain this combination of characteristic elements from gardens of the 1920s-30s are now unusual, particularly in the greater Sydney area.</i></p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet</p>
<p>Comment:</p> <p>The described extant elements of this site are comparable with the built elements at Kincoppal-Rose Bay, and highlight the rarity of these specifically designed surviving elements today.</p>	
<p>Hillview Garages, Turramurra, 1920s</p>	<p>s.170 NSW Heritage and Conservation Register <i>Hillview Garages</i></p> <p><i>During the 1920s-1930s the eastern portion of the site, which had initially been used for vegetable gardens, chook runs and cow pasture was terraced. Rockeries of semi-circular sandstone garden beds stepped down the hill and were interspersed with grass embankments, terraces and paths. Stone stairs connected the various levels and lead down to a lawn tennis court in the bottom south-east corner of the site. The grassed embankment between the large house and the croquet lawn was also developed as rockeries at this time.</i></p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet</p>
<p>Comment:</p> <p>The designed landscape at Hillview is comparable with the works carried out at Kincoppal-Rose Bay, however it appears that the elements in Turramurra may not have survived.</p>	

Table D.7: Depression Era Landscaping Works Rockeries and Rustic Bridges Designed Landscape	
St Ignatius College, Riverview, by 1925	<p><i>[...] school is set amid a hundred acres of land, comprising a combination of lawn and garden, tangled bush and precipitate rock, strewn about with rustic bridges and restful nooks. [...] The series of stained glass windows in the Dalton Memorial Chapel is claimed to stand comparison with any to be seen in Sydney. The sacristy is a remarkable piece of joinery, done by a lay brother, while the altar was originally brought from Italy for St. Mary's Cathedral.</i></p> <p>Source: <i>Secondary Education – What the Schools Offer – A wide Selection</i>, The Daily Telegraph, 19 December, 1925</p> <p><i>The area too, within the boundaries of Riverview, is so spacious and well laid out that it might be claimed that in our State at least no other College has such impressive rockeries, gardens and playing fields under its very windows [...] Besides the gardens, rustic bridges, ferneries, summer houses and pagodas that make the approaches picturesque, [...]</i></p> <p>Source: <i>When Catholics Build & Decorate, The Building of St. Ignatius' College</i>. Catholic Freeman's Journal, 18 June 1936, page 6-8</p>
<p>Comment:</p> <p>The designed landscape at St Ignatius College in Riverview is not only comparable with Kincoppal-Rose Bay as a college, set amongst vast grounds bound by the water's edge but also for being defined by a variety of topographic features such as lawns, gardens, rock and bush. Both school grounds were designed in the 1920s to include rockeries and paths for leisure and retreat.</p>	

Table D.7: Depression Era Landscaping Works Rockeries and Rustic Bridges Designed Landscape	
Vaucluse House, Vaucluse, 1930s	<p>SHR (00955) Vaucluse House</p> <p>s170 NSW Heritage and Conservation Register LGOV (408) <i>Vaucluse (Wentworth) House</i> Register of the National Estate (2502) <i>Vaucluse House & Grounds (about 9ha, including stables, outbuildings, historical collection, gates, trees and parkland bounded by Wentworth Road and Olola Avenue)</i></p> <p><i>Depression era - much relief work activity in the park. Concrete paths laid, stone walls contained the creek. Much work was done on the carriage loop including building stone walls, kerbing and arbours. An extensive rose garden was established in the central lawn. A rockery was formed around the bakery and the garden embellished with beds of azaleas, cannas, cinerarias and begonias - changing the 19th century estate into a 20th century municipal park.</i></p> <p>Source: NSW Department of Planning, Industry and Environment - Listing Sheet</p>
<p>Comment:</p> <p>The intent of the Depression era landscaping works at Vaucluse House were associated with the change of use of the estate for public leisure and recreation, and not readily comparable with the relief work carried out at Kincoppal-Rose Bay. However the works are of a similar type, and the execution of the works at both sites is comparable.</p>	

Appendix E - Fabric Survey

Conservation Analysis & Conservation Guidelines, Clive Lucas
Stapleton & Partners Pty. Ltd., July 2002

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3. Physical Evidence

3.0 Physical Evidence

3.1 General

The Barat-Burn School & McGuinness Gymnasium building were surveyed in July, 2002 and the remainder of the place was surveyed in November, 1992 to record the existing configuration of the buildings, site features and landscape; and to determine the age of each element and understand its evolution. Also noted were any defects in the physical fabric which may prejudice conservation decisions.

3.2 Principal buildings

The principal buildings at the place are as follows:

- Main Building
- Chapel
- Convent
- South Wing
- North Block
- Science Block
- Hughes Centre
- McGuinness Gymnasium
- Barat-Burn School
- O'Neil Library and Boarding Facilities

Survey plans of the significant principal buildings are included as follows:

- Main Building, Chapel, and South Wing - See Figures 3.1 to 3.5
- North Block, Science Block and Convent - See Figures 3.6 to 3.9
- Hughes Centre - See Figures 3.10 to 3.12
- Barat-Burn School – See Figures 3.16 to 3.20
- McGuinness Gymnasium – See Figures 3.21

See also photographs below.

3.3 Other buildings

Other buildings at the place are as follows:

- Claremont Cottage
- The Villa
- Caretaker's Cottage

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3. Physical Evidence

- Flat

Survey plans of the significant other buildings are included as follows:

- Caretaker's Cottage - See Figure 3.13
- The Villa - See Figure 3.14 to 3.15

See also photographs below.

3.4 Other built features

The other built features at the place are as follows:

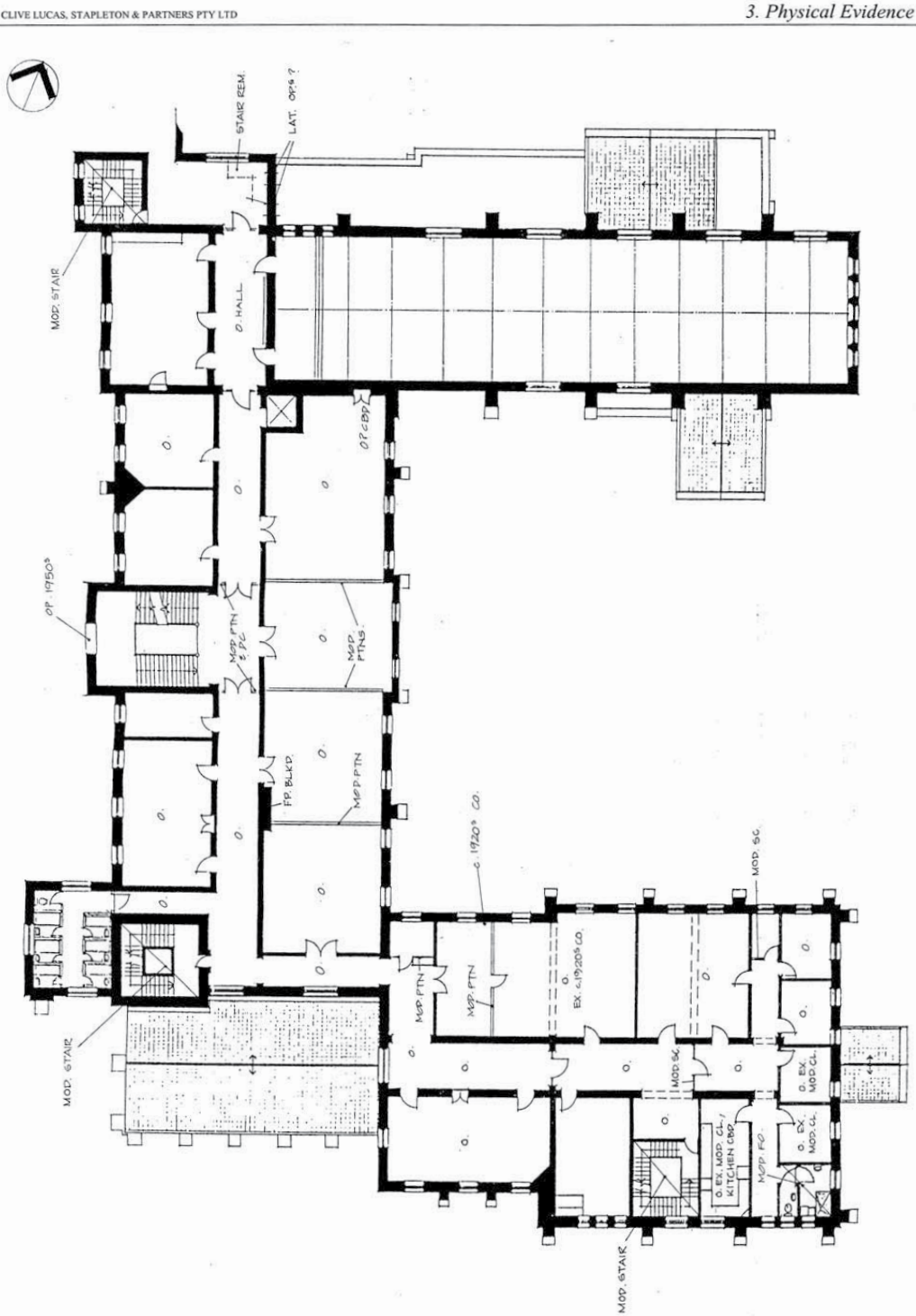
- Sheldon pool
- Gazebo
- Underpass
- Pavilion
- Playing field and tennis courts
- Retaining wall
- Cemetery
- Grotto
- Furnace
- Entrance gates and stone wall
- Paving
- Garden
- Former harbour-side pool and boatshed
- Remnants of Conservatory

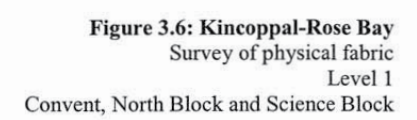
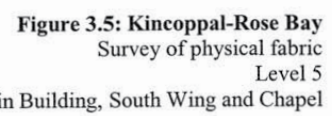
These features at the place are identified in Figure 1.2, and in photographs below.

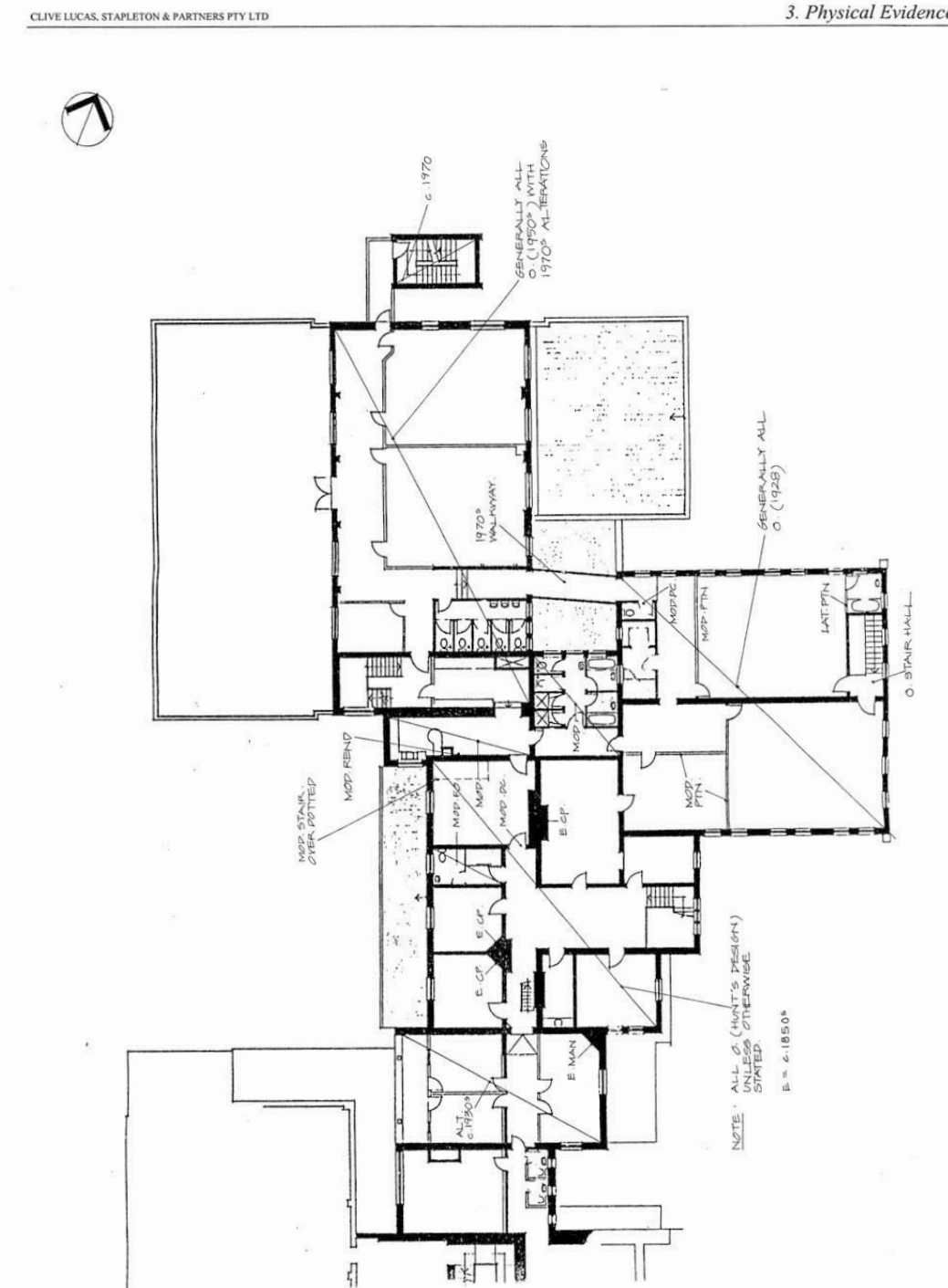
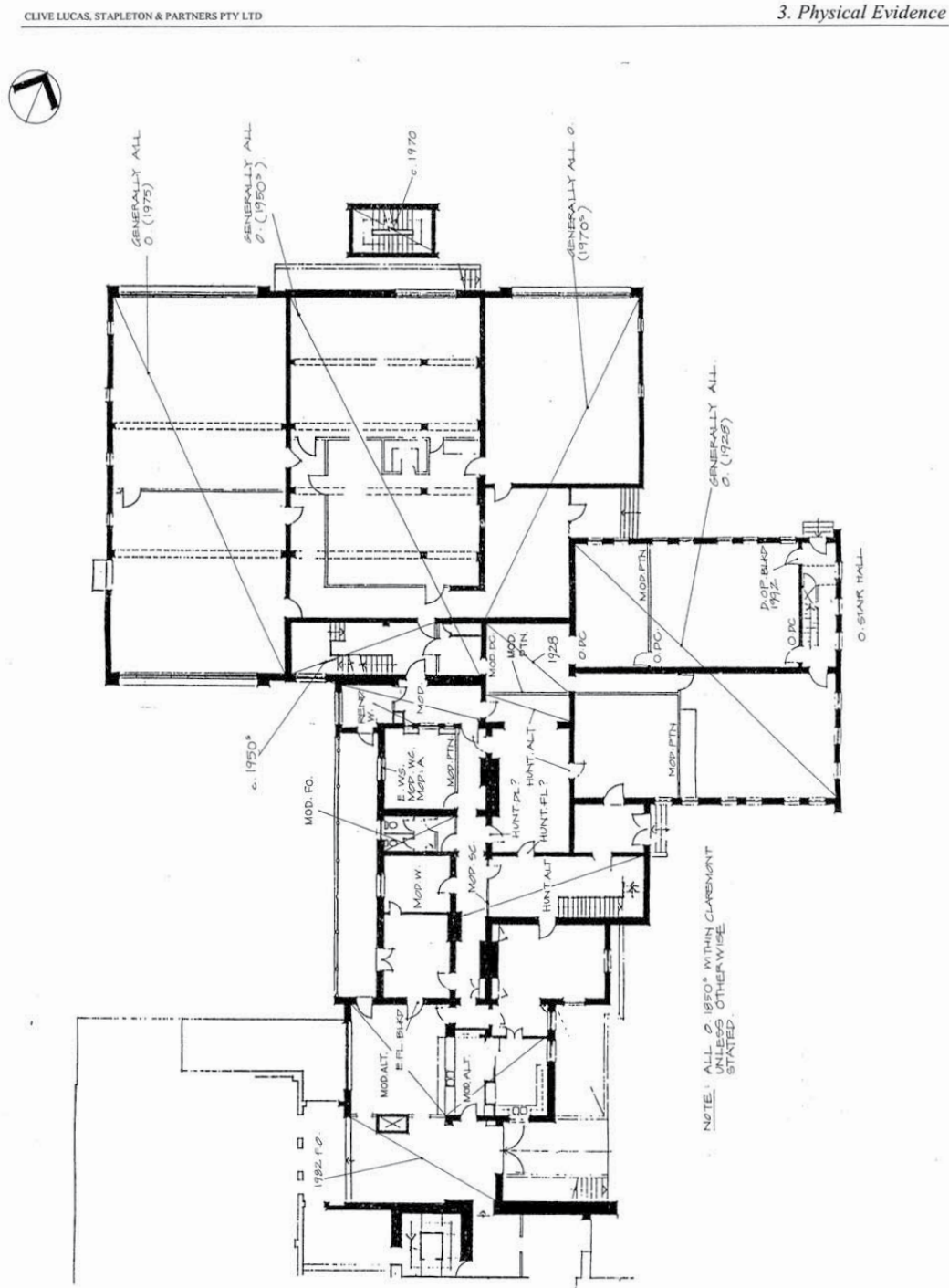
3.5 Abbreviation in survey of physical fabric

The following abbreviations are used in the figures of the survey of physical fabric.

A	Architrave	HTH	Hearth	SQ	Square set
AC	Asbestos	HWD	Hardwood	STL	Steel
	cement	HWR	Hardware	STN	Stone
AD	Adapted	I	Iron	T	Top
AH	Arched head	IN	Inner	TC	Terracotta
AL	Aluminium	INS	Insulated	TD	Trap door
ALT	Altered	INT	Introduced	TEMP	Temporary
B	Bottom	INTER	Intermediate	TH	Threshold
BAL	Balustrade	JOIN	Joinery	THR	Through
BF	Box frame	KPT	King post	TIL	Tiled
BK	Brick		truss	TIM	Timber
BLKD	Blocked	L	Late	TS	Top sash
BRK	Broken	LIN	Lining	TSM	Transom
BS	Bottom sash	LAT	Later	V	Vertical
BW	Brickwork	LBS	Ledged,	W	Window
C/S	Course		braced and	WC	Window case
CAS	Casement		sheeted	WF	Window
CB	Chimney	LINT	Lintel		frame
	breast	LOUV	Louvre	WID	Widened
CBD	Cupboard	LS	Ledged and	WL	Wall
CHAM	Chamfered		sheeted	WLIN	Window
CI	Cast iron	M	Modern		lining
CL	Ceiling	MAN	Mantel		
CO	Cornice	MAS	Masonry		
COL	Column	MBL	Marble		
CONC	Concrete	MOD	Modern		
CONT	Contemporary	MS	Mild steel		
COR	Corrugated	O	Original		
CP	Chimney piece	OP	Opening		
D	Door	P	Panel		
DC	Door case	PALIS	Palisade		
DEM	Demolished	PART	Partially		
DF	Door frame	PF	Paling fence		
DL	Door leaf	PN	Pane		
DP	Downpipe	POS	Possible		
DPC	Damp proof	PROB	Probable		
	course	PT	Pre-tenancy		
E	Early	PTN	Partition		
ELECT	Electrical	QPT	Queen post		
ENL	Enlarged		truss		
EV	Evidence	R	Ramp		
EX	Except	REC	Reconstructed		
EXT	External	REGG	Register grate		
F&S	Framed &	REL	Relocated		
	sheeted	REM	Removed		
F	Frame	REMT	Remnant		
FED	Fire door	REND	Rendered		
FD	French door	RES	Restored		
FFL	Finished floor	REV	Reveal		
	level	RS	Roller shutter		
FIN	Finished	RSJ	Rolled Steel		
FIX	Fixed		Joist		
FL	Fanlight	RWH	Rainwater		
FLC	Fanlight case		head		
FLF	Fanlight frame	S	Sash		
FLR	Floor	SAL	Salvaged		
FO	Fitout	SB	Sillboard		
FP	Fire place	SC	Screen		
GA	Gate	SECT	Section		
GB	Garden bed	SH	Shelves		
GL	Glazed	SHUT	Shutters		
GR	Grate	SK	Skirting		
H	Hunt	SL	Slate		
HD	Head	SLD	Sliding		
HO	Hopper	SP	Splayed		







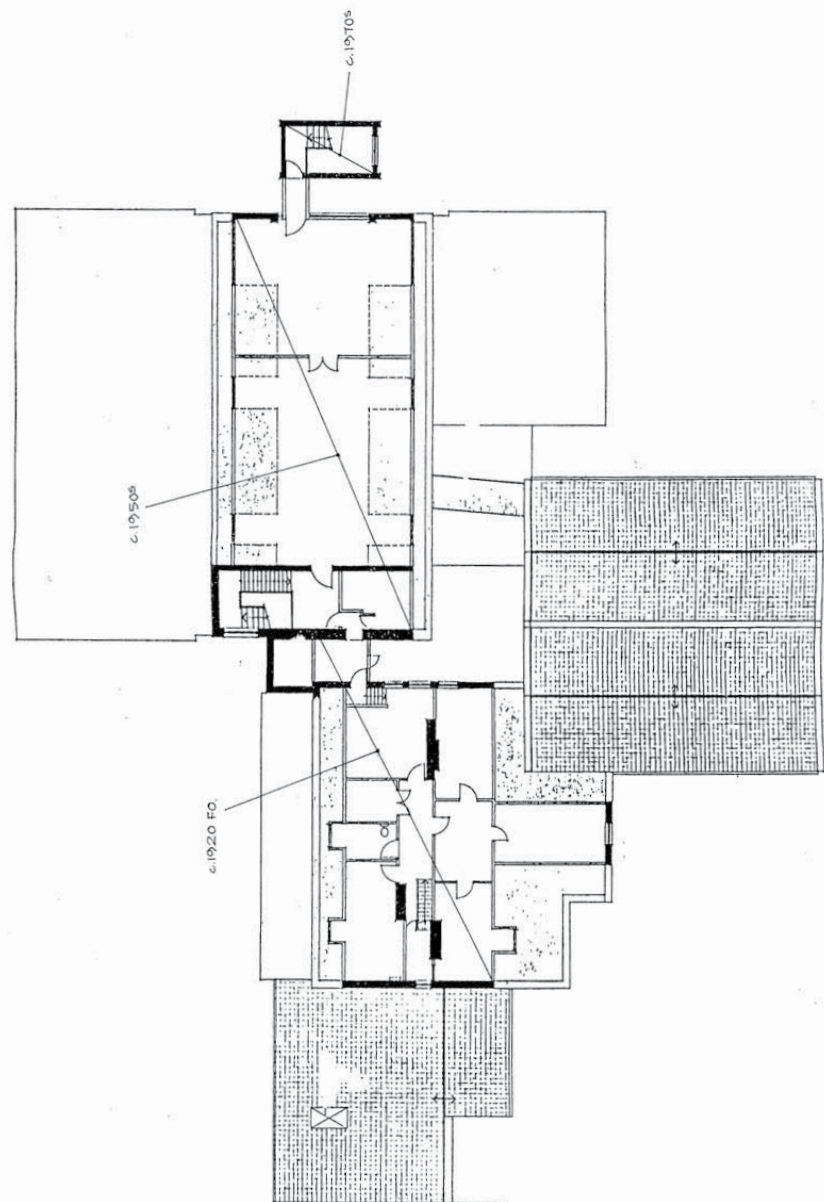


Figure 3.9: Kincoppal-Rose Bay
Survey of physical fabric
Level 4
Convent, North Block and Science Block

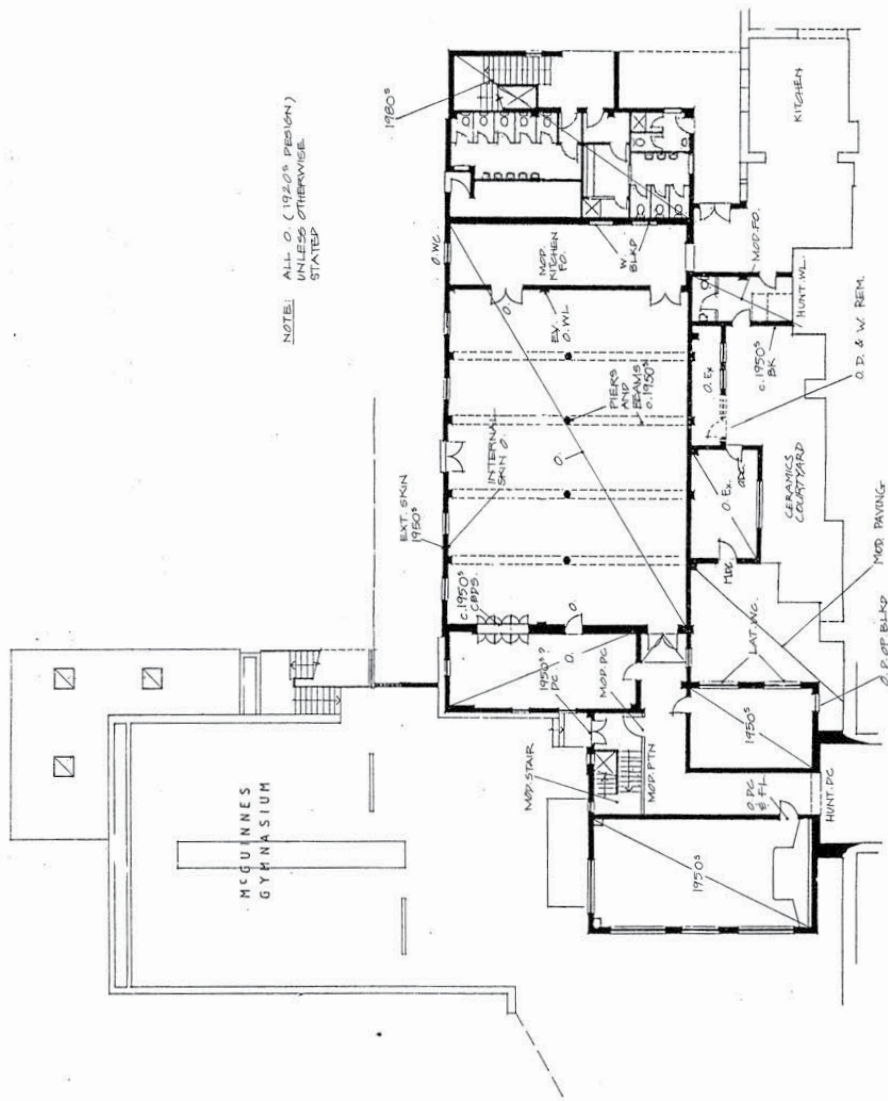


Figure 3.10: Kincoppal-Rose Bay
Survey of physical fabric
Level 1
Hughes Centre

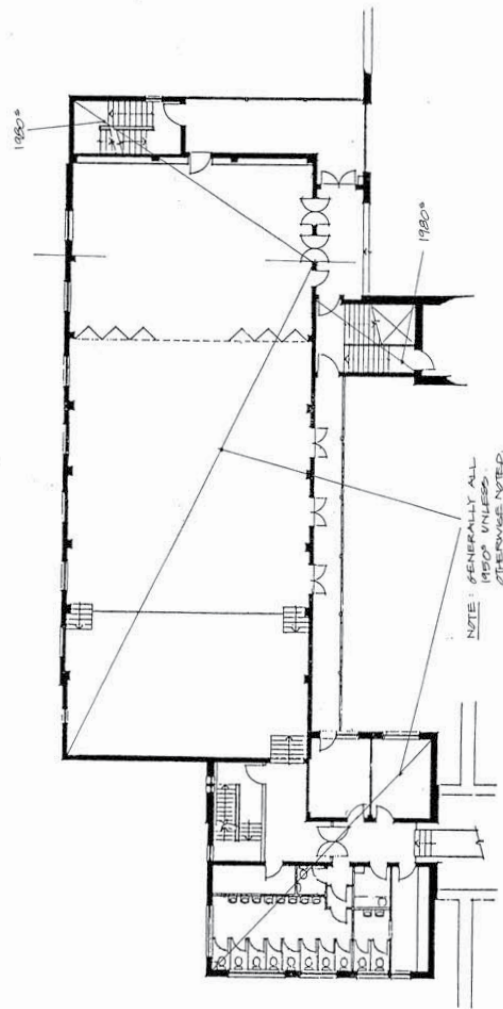


Figure 3.11: Kincoppal-Rose Bay
Survey of physical fabric
Level 2
Hughes Centre

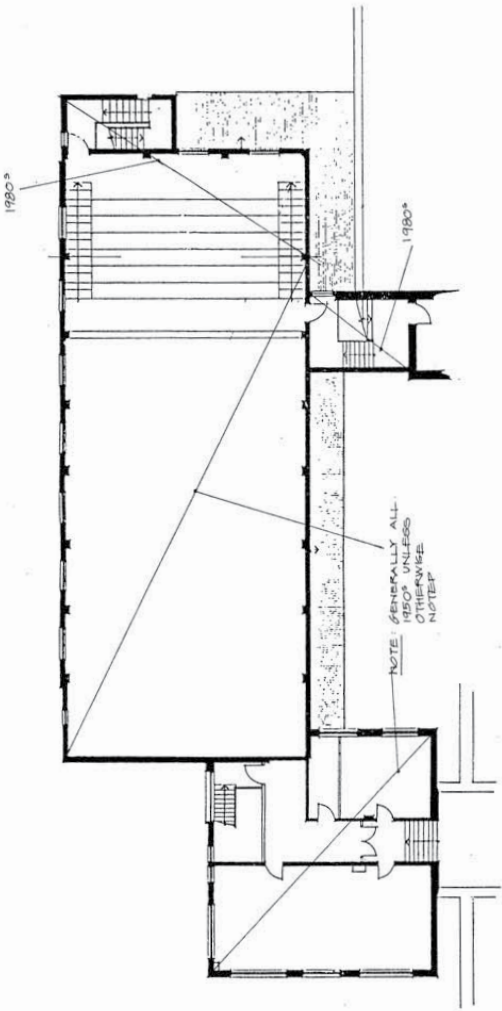


Figure 3.12: Kincoppal-Rose Bay
Survey of physical fabric
Level 3
Hughes Centre

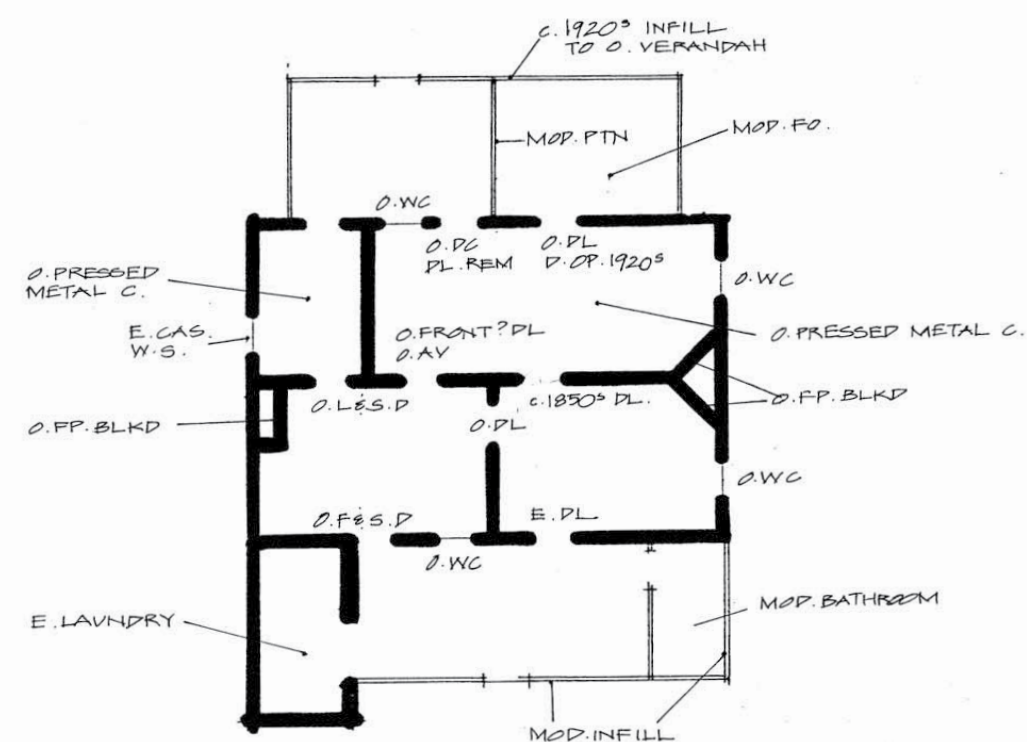


Figure 3.13: Kincoppal-Rose Bay
Survey of physical fabric
Level 1
Caretaker's Cottage

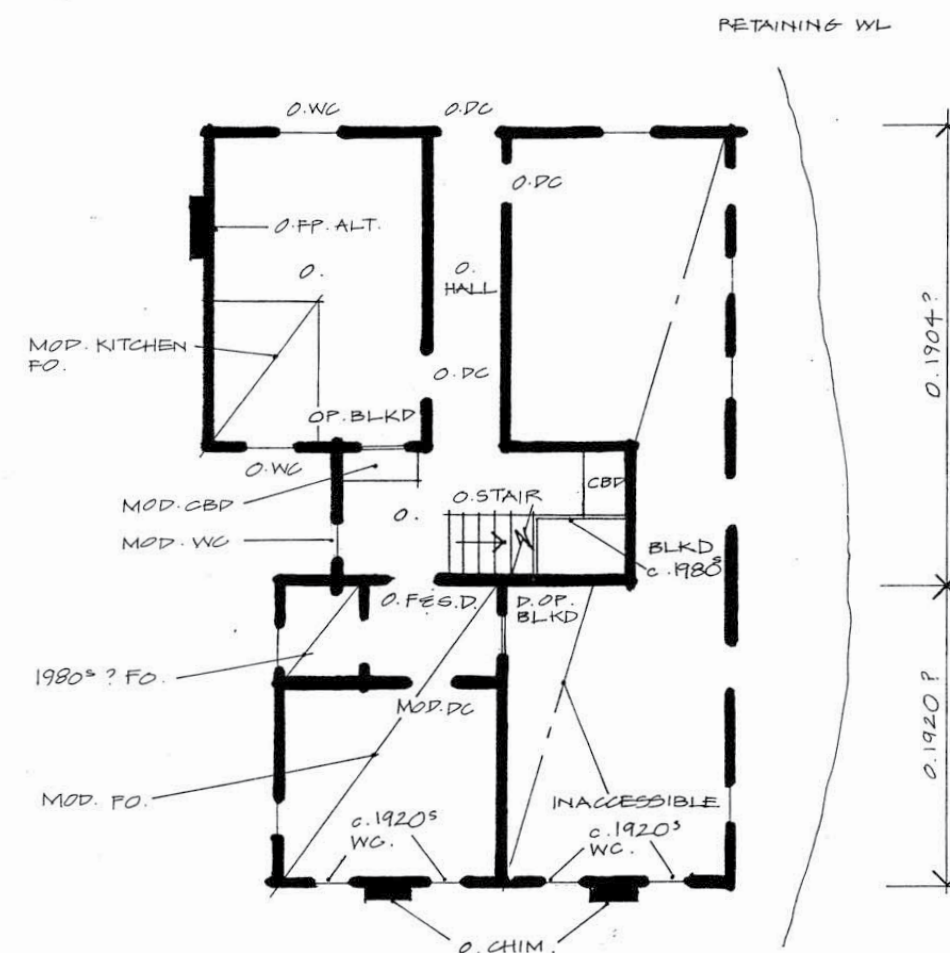
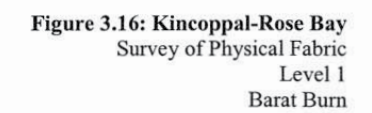
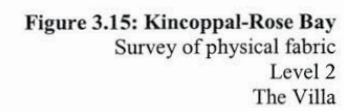
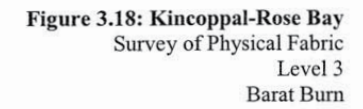
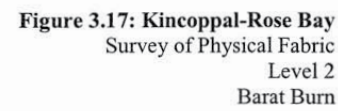


Figure 3.14: Kincoppal-Rose Bay
Survey of physical fabric
Level 1
The Villa





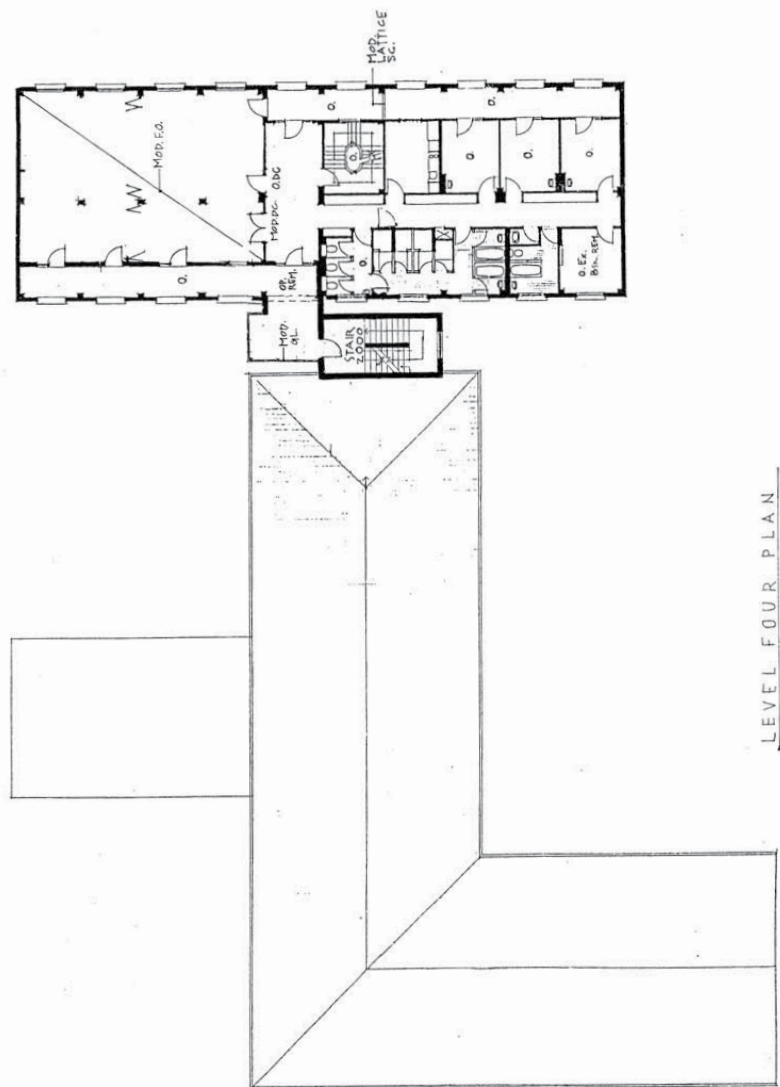


Figure 3.19: Kincoppal-Rose Bay
Survey of Physical Fabric
Level 4
Barat Burn

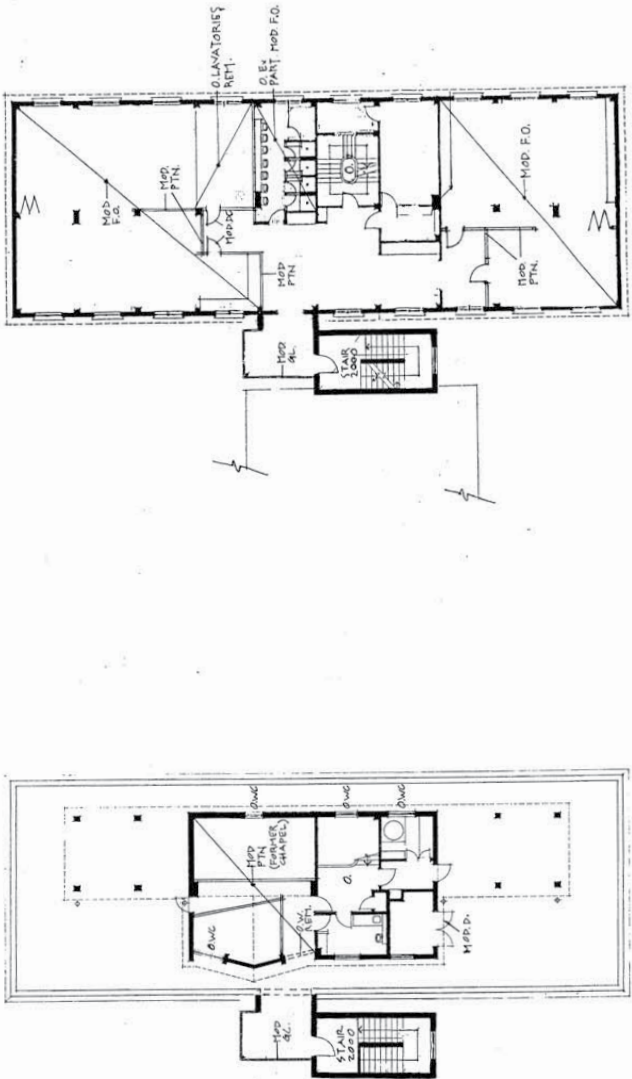


Figure 3.20: Kincoppal-Rose Bay
Survey of Physical Fabric
Levels 5 & 6
Barat-Burn

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3. Physical Evidence

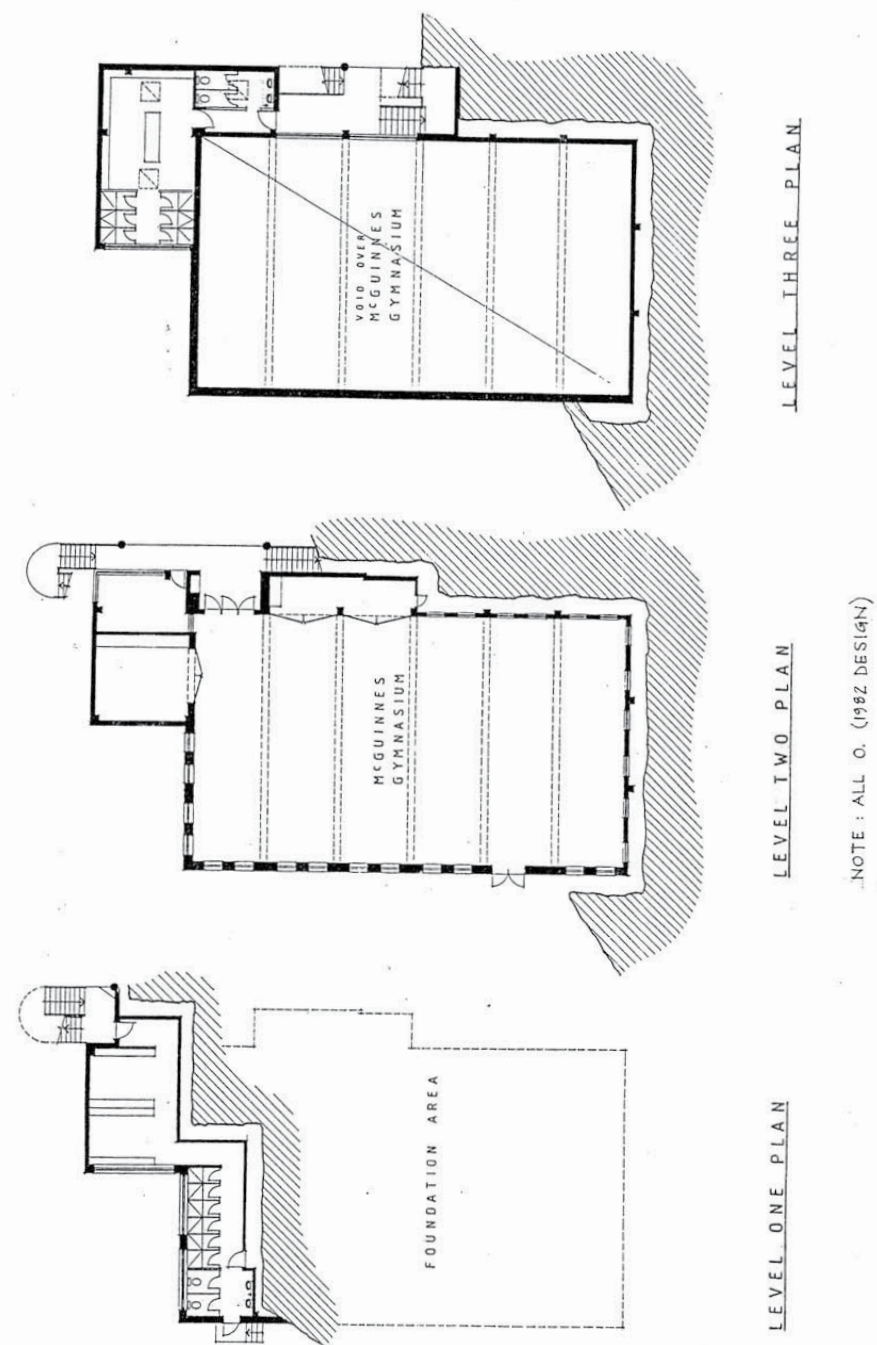


Figure 3.21: Kincoppal-Rose Bay
Survey of Physical Fabric
Levels 1-3
McGuinness Gymnasium

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Appendix F - Ranked Zones of Significance

Conservation Analysis & Conservation Guidelines, Clive Lucas Stapleton & Partners Pty. Ltd., July 2002

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5. Statement of Cultural Significance

5.3.18 It contains numerous monuments and memorials, all of which contribute to the spiritual significance of the place.

5.4 Ranked zones of significance

5.4.1 Buildings and landscape

Considering the above discussion and statements of significance, a ranking of significance of the buildings is shown in Figure 5.1.

The criteria for this ranking are:

- Age of building (original, early 20th century, late 20th century);
- intactness to significant configuration;
- degree of importance to historical event;
- architectural, or technological importance;
- evocative of mid to late nineteenth century landscaping;
- pertaining to the 1934 Jubilee works;
- certainly of association with Hunt works; and
- exceptional townscape quality.

This ranking is hierarchical on a relative scale of 1 to 5, being:

- Very high significance
- High significance
- Medium significance
- Some significance
- Low significance

5.4.2 Interiors

Considering the above discussion and statements of significance, a ranking of significance of the interior spaces is shown in Figure 5.2a, 5.2b & 5.2c.

The criteria for this ranking are:

- Period of construction;
- architectural quality;
- historical association;
- technological interest; and
- integrity of physical fabric.

This ranking is hierarchical on a relative scale of 1 to 6, being:

- Very high significance
- High significance
- Medium significance
- Some significance

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5. Statement of Cultural Significance

- Low significance
- Little or no significance

5.4.3 Archaeology

Considering the above discussion and statements of significance, a ranking of significance of the archaeology is as follows:

Item 1	= 3	Item 7	= 1
Item 2	= 2	Item 8	= 1
Item 3	= 1	Item 9	= 2
Item 4	= 3	Item 10	= 1
Item 5	= 1	Item 11	= 1
Item 6	= 1	Item 12	= 1

The criteria for this ranking are:

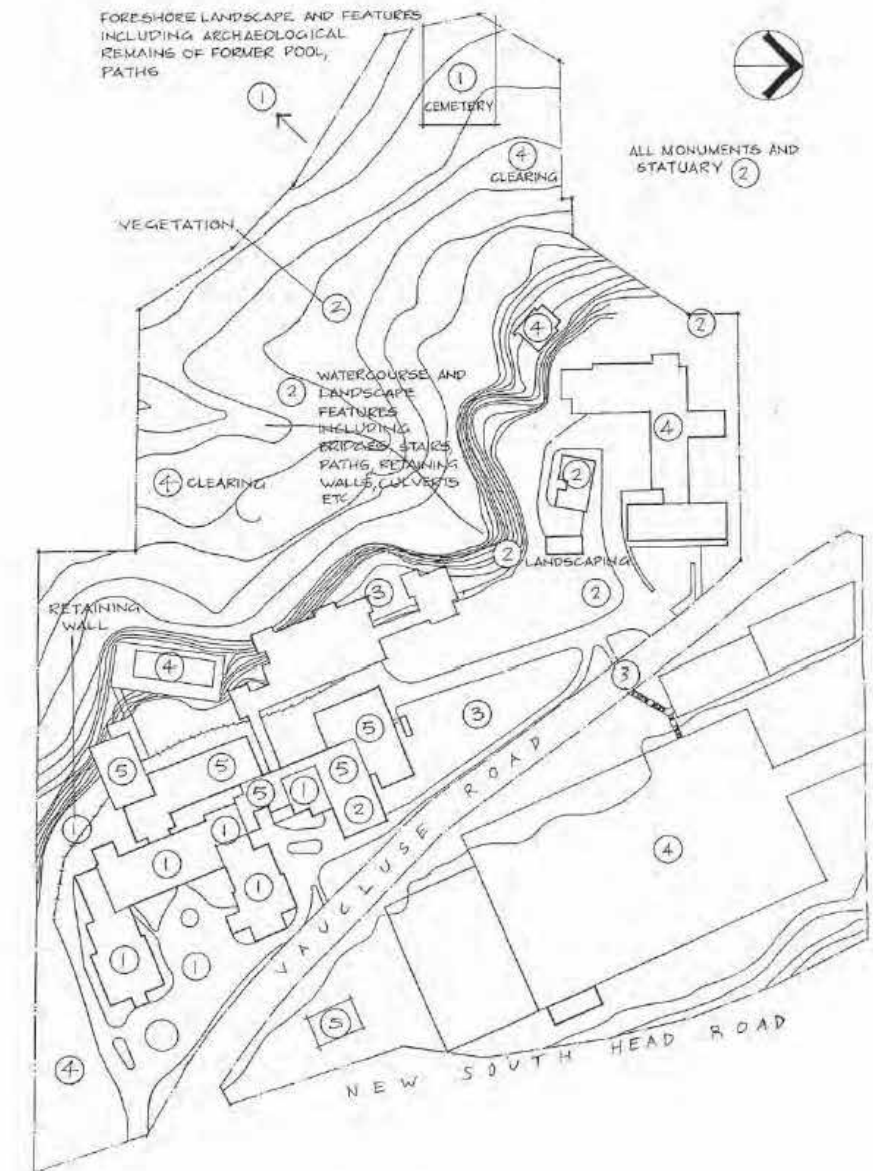
- Known historical associations with the place; and
- Known historical development of the built environment and landscape.

This ranking is hierarchical on a relative scale of 1 to 4, being:

- High significance
- Medium significance
- Some significance
- Little significance

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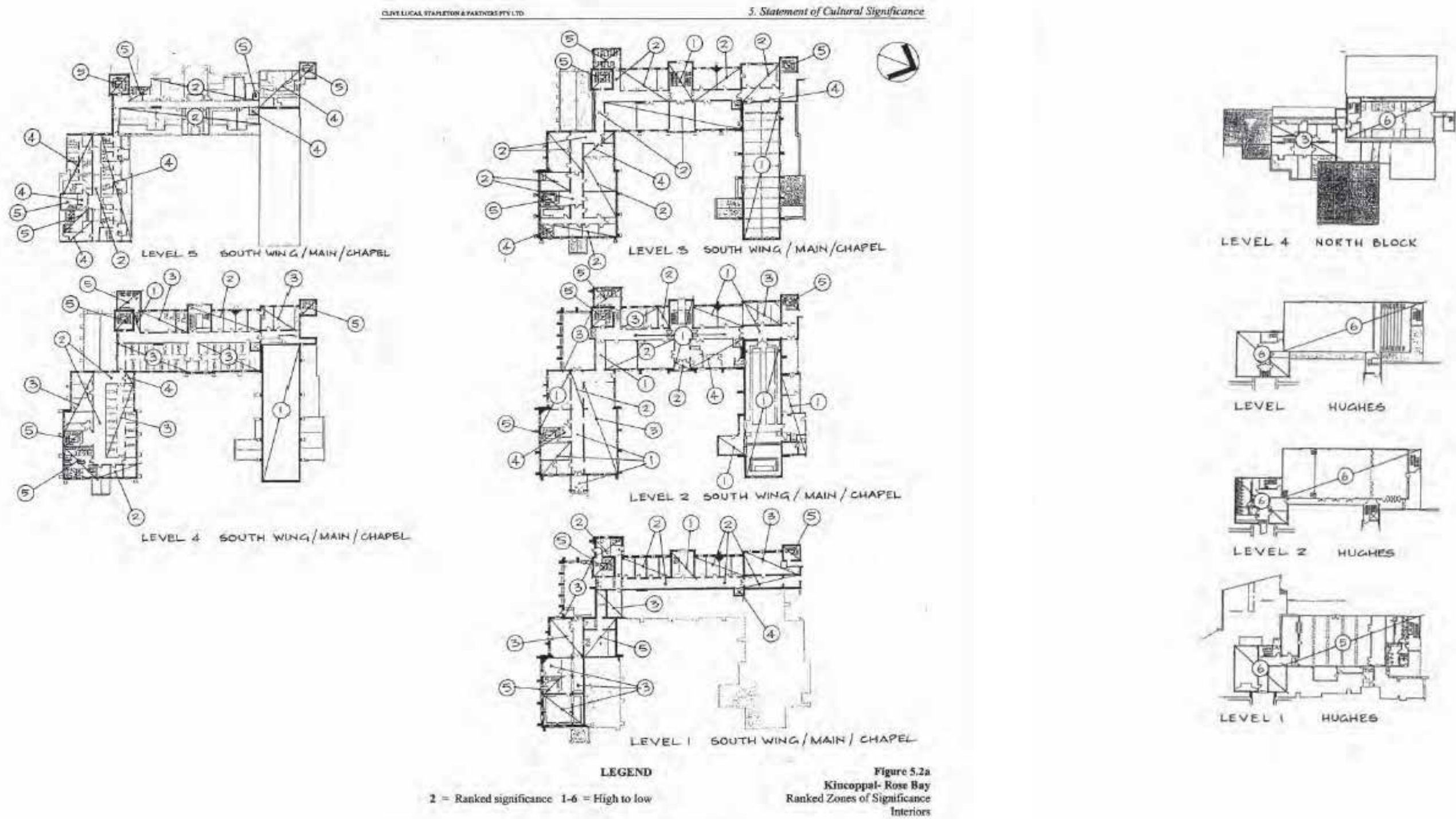
5. Statement of Cultural Significance

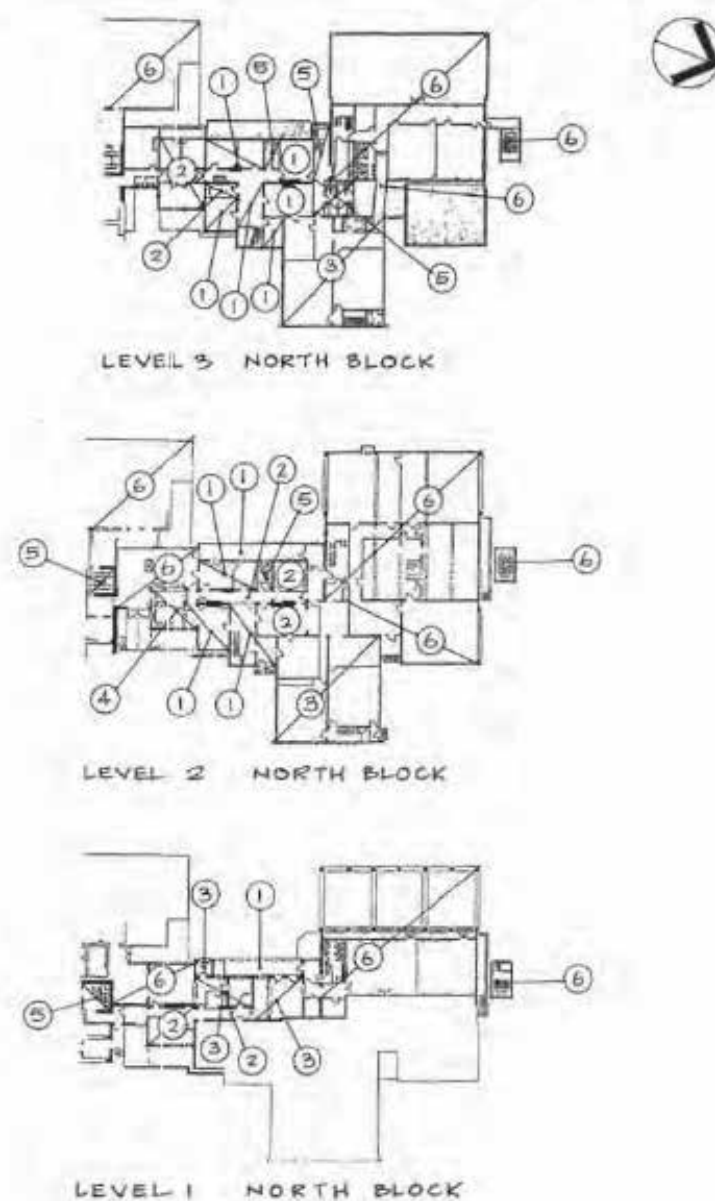


LEGEND

2 = Ranked significance 1-5 = High to low

Figure 5.1
Kincoppal-Rose Bay
Ranked Zones of Significance
Buildings and landscape

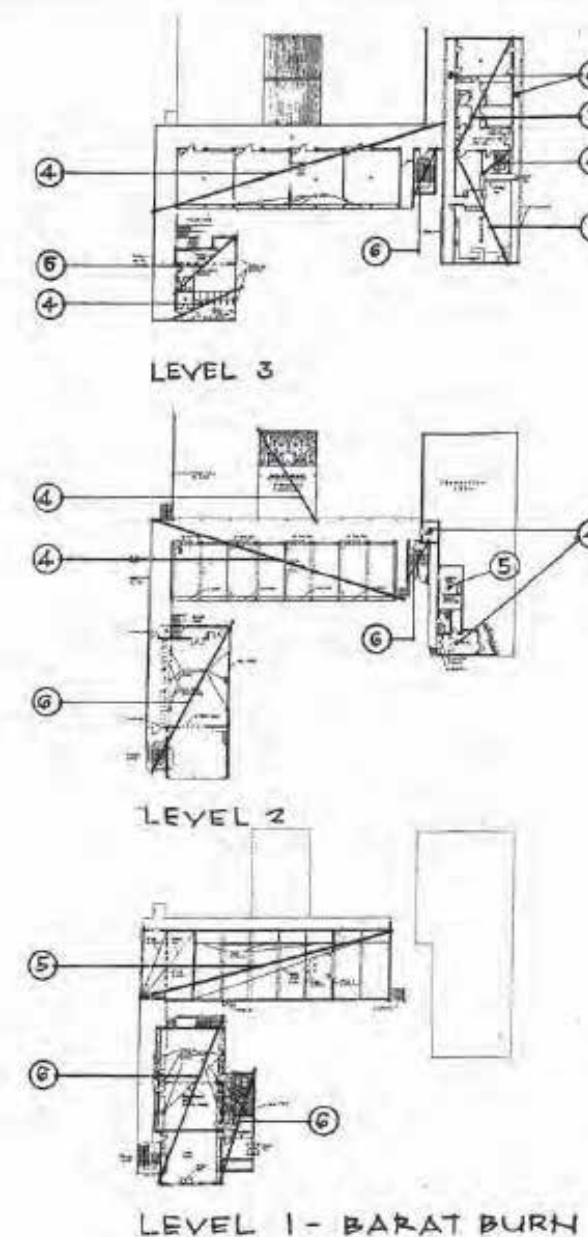
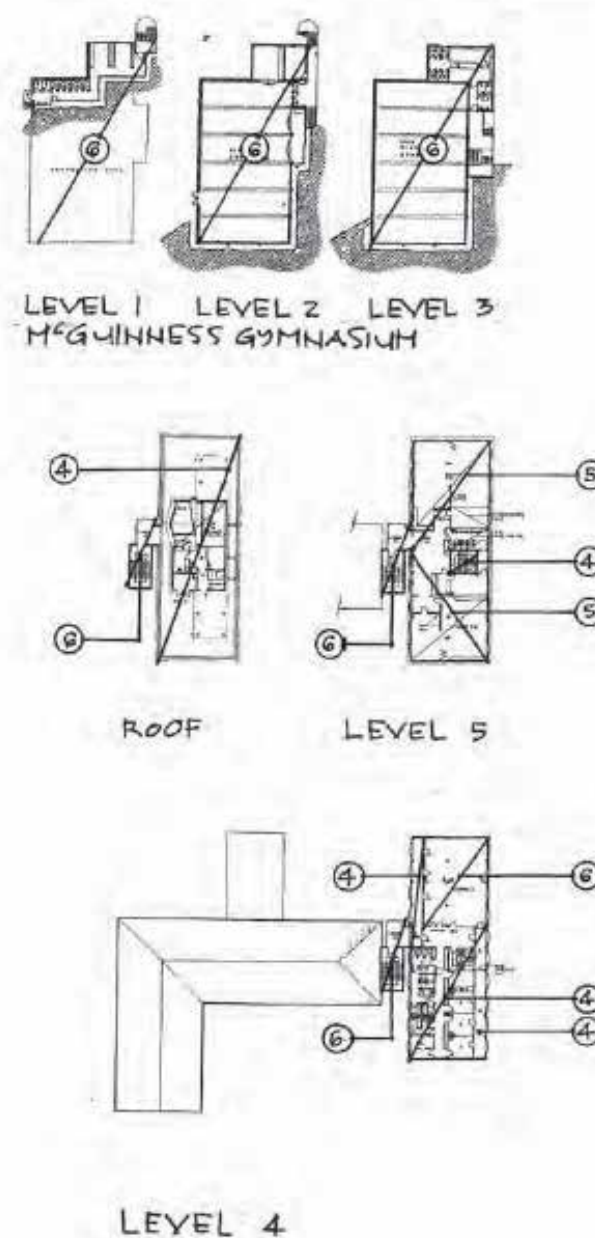




LEGEND

2 = Ranked significance 1-6 = High to low

Figure 5.2b
Kincoppal-Rose Bay
Ranked Zones of Significance
Interiors



LEGEND

2 = Ranked significance 1-6 = High to low

Figure 5.2c
Kincoppal-Rose Bay
Ranked Zones of Significance
Interiors

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Appendix G - The Burra Charter

Australia ICOMOS Burra Charter, 2013 (The Burra Charter)

Articles
<p>Article 1. Definitions</p> <p>For the purposes of this Charter:</p> <p>1.1 <i>Place</i> means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.</p> <p>1.2 <i>Cultural significance</i> means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.</p> <p>Cultural significance is embodied in the <i>place</i> itself, its <i>fabric</i>, <i>setting</i>, <i>use</i>, <i>associations</i>, <i>meanings</i>, records, <i>related places</i> and <i>related objects</i>.</p> <p>Places may have a range of values for different individuals or groups.</p> <p>1.3 <i>Fabric</i> means all the physical material of the <i>place</i> including elements, fixtures, contents and objects.</p> <p>1.4 <i>Conservation</i> means all the processes of looking after a <i>place</i> so as to retain its <i>cultural significance</i>.</p> <p>1.5 <i>Maintenance</i> means the continuous protective care of a <i>place</i>, and its <i>setting</i>.</p> <p>Maintenance is to be distinguished from repair which involves <i>restoration</i> or <i>reconstruction</i>.</p> <p>1.6 <i>Preservation</i> means maintaining a <i>place</i> in its existing state and retarding deterioration.</p> <p>1.7 <i>Restoration</i> means returning a <i>place</i> to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.</p> <p>1.8 <i>Reconstruction</i> means returning a <i>place</i> to a known earlier state and is distinguished from <i>restoration</i> by the introduction of new material.</p> <p>1.9 <i>Adaptation</i> means changing a <i>place</i> to suit the existing <i>use</i> or a proposed use.</p> <p>1.10 <i>Use</i> means the functions of a <i>place</i>, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.</p>
<p>2 — Australia ICOMOS Incorporated</p>

Explanatory Notes
<p>Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.</p> <p>The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.</p> <p>Cultural significance may change over time and with use.</p> <p>Understanding of cultural significance may change as a result of new information.</p> <p>Fabric includes building interiors and sub-surface remains, as well as excavated material.</p> <p>Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place.</p> <p>Fabric may define spaces and views and these may be part of the significance of the place.</p> <p>See also Article 14.</p> <p>Examples of protective care include:</p> <ul style="list-style-type: none">• maintenance — regular inspection and cleaning of a place, e.g. mowing and pruning in a garden;• repair involving restoration — returning dislodged or relocated fabric to its original location e.g. loose roof gutters on a building or displaced rocks in a stone bora ring;• repair involving reconstruction — replacing decayed fabric with new fabric <p>It is recognised that all places and their elements change over time at varying rates.</p> <p>New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.</p> <p>Use includes for example cultural practices commonly associated with Indigenous peoples such as ceremonies, hunting and fishing, and fulfillment of traditional obligations. Exercising a right of access may be a use.</p>
<p>The Burra Charter, 2013</p>

Articles
<p>1.11 <i>Compatible use</i> means a <i>use</i> which respects the <i>cultural significance</i> of a <i>place</i>. Such a use involves no, or minimal, impact on cultural significance.</p> <p>1.12 <i>Setting</i> means the immediate and extended environment of a <i>place</i> that is part of or contributes to its <i>cultural significance</i> and distinctive character.</p> <p>1.13 <i>Related place</i> means a <i>place</i> that contributes to the <i>cultural significance</i> of another place.</p> <p>1.14 <i>Related object</i> means an object that contributes to the <i>cultural significance</i> of a <i>place</i> but is not at the place.</p> <p>1.15 <i>Associations</i> mean the connections that exist between people and a <i>place</i>.</p> <p>1.16 <i>Meanings</i> denote what a <i>place</i> signifies, indicates, evokes or expresses to people.</p> <p>1.17 <i>Interpretation</i> means all the ways of presenting the <i>cultural significance</i> of a <i>place</i>.</p> <p>Conservation Principles</p> <p>Article 2. Conservation and management</p> <p>2.1 <i>Places</i> of <i>cultural significance</i> should be conserved.</p> <p>2.2 The aim of <i>conservation</i> is to retain the <i>cultural significance</i> of a <i>place</i>.</p> <p>2.3 <i>Conservation</i> is an integral part of good management of <i>places</i> of <i>cultural significance</i>.</p> <p>2.4 <i>Places</i> of <i>cultural significance</i> should be safeguarded and not put at risk or left in a vulnerable state.</p> <p>Article 3. Cautious approach</p> <p>3.1 <i>Conservation</i> is based on a respect for the existing <i>fabric</i>, <i>use</i>, <i>associations</i> and <i>meanings</i>. It requires a cautious approach of changing as much as necessary but as little as possible.</p> <p>3.2 Changes to a <i>place</i> should not distort the physical or other evidence it provides, nor be based on conjecture.</p> <p>Article 4. Knowledge, skills and techniques</p> <p>4.1 <i>Conservation</i> should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the <i>place</i>.</p>
<p>The Burra Charter, 2013</p>

Explanatory Notes
<p>Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.</p> <p>Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance.</p> <p>Associations may include social or spiritual values and cultural responsibilities for a place.</p> <p>Meanings generally relate to intangible dimensions such as symbolic qualities and memories.</p> <p>Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.</p> <p>The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.</p>
<p>Australia ICOMOS Incorporated — 3</p>

Articles

4.2 Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

5.1 Conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of cultural significance may lead to different conservation actions at a place.

Article 6. Burra Charter Process

6.1 The cultural significance of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.

6.2 Policy for managing a place must be based on an understanding of its cultural significance.

6.3 Policy development should also include consideration of other factors affecting the future of a place such as the owner’s needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain cultural significance and address other factors may need to be explored.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

7.1 Where the use of a place is of cultural significance it should be retained.

7.2 A place should have a compatible use.

Explanatory Notes

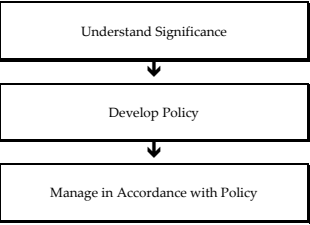
The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.

In some cultures, natural and cultural values are indivisible.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

The Burra Charter Process, or sequence of investigations, decisions and actions, is illustrated below and in more detail in the accompanying flow chart which forms part of the Charter.



Options considered may include a range of uses and changes (e.g. adaptation) to a place.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance of the place.

Articles

Article 8. Setting

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other elements of places were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 10. Contents

Contents, fixtures and objects which contribute to the cultural significance of a place should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and preservation; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which related places and related objects make to the cultural significance of the place should be retained.

Article 12. Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

Explanatory Notes

Setting is explained in Article 1.12.

For example, the repatriation (returning) of an object or element to a place may be important to Indigenous cultures, and may be essential to the retention of its cultural significance.

Article 28 covers the circumstances where significant fabric might be disturbed, for example, during archaeological excavation.

Article 33 deals with significant fabric that has been removed from a place.

For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Articles

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that *related places* and *related objects* make to the *cultural significance* of a *place*.

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation*. Maintenance should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Explanatory Notes

Conservation normally seeks to slow deterioration unless the significance of the place dictates otherwise. There may be circumstances where no action is required to achieve conservation.

When change is being considered, including for a temporary use, a range of options should be explored to seek the option which minimises any reduction to its cultural significance.

It may be appropriate to change a place where this reflects a change in cultural meanings or practices at the place, but the significance of the place should always be respected.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

Maintaining a place may be important to the fulfilment of traditional laws and customs in some Indigenous communities and other cultural groups.

Preservation protects fabric without obscuring evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered; or
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

Articles

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In some cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant *fabric*, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions or other changes to the *place* may be acceptable where it respects and does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the *cultural significance* of the *place*.

Article 23. Retaining or reintroducing use

Retaining, modifying or reintroducing a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations and meanings

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Explanatory Notes

Places with social or spiritual value may warrant reconstruction, even though very little may remain (e.g. only building footings or tree stumps following fire, flood or storm). The requirement for sufficient evidence to reproduce an earlier state still applies.

Adaptation may involve additions to the place, the introduction of new services, or a new use, or changes to safeguard the place. Adaptation of a place for a new use is often referred to as ‘adaptive re-use’ and should be consistent with Article 7.2.

New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided.

New work should be consistent with Articles 3, 5, 8, 15, 21 and 22.1.

These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use, activity or practice may involve substantial new work.

For many places associations will be linked to aspects of use, including activities and practices.

Some associations and meanings may not be apparent and will require research.

Articles

Article 25. Interpretation

The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and engagement, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter Process

- 26.1 Work on a place should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.
- 26.2 Written statements of cultural significance and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

- 26.3 Groups and individuals with associations with the place as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the cultural significance of the place. Where appropriate they should also have opportunities to participate in its conservation and management.
- 26.4 Statements of cultural significance and policy for the place should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

Article 27. Managing change

- 27.1 The impact of proposed changes, including incremental changes, on the cultural significance of a place should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.
- 27.2 Existing fabric, use, associations and meanings should be adequately recorded before and after any changes are made to the place.

Article 28. Disturbance of fabric

- 28.1 Disturbance of significant fabric for study, or to obtain evidence, should be minimised. Study of a place by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the conservation of the place, or to obtain important evidence about to be lost or made inaccessible.

Explanatory Notes

In some circumstances any form of interpretation may be culturally inappropriate.

The results of studies should be kept up to date, regularly reviewed and revised as necessary.

Policy should address all relevant issues, e.g. use, interpretation, management and change.

A management plan is a useful document for recording the Burra Charter Process, i.e. the steps in planning for and managing a place of cultural significance (Article 6.1 and flow chart). Such plans are often called conservation management plans and sometimes have other names.

The management plan may deal with other matters related to the management of the place.

Monitor actions taken in case there are also unintended consequences.

Articles

- 28.2 Investigation of a place which requires disturbance of the fabric, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a place. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

Article 32. Records

- 32.1 The records associated with the conservation of a place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.
- 32.2 Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant fabric which has been removed from a place including contents, fixtures and objects, should be catalogued, and protected in accordance with its cultural significance.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for conservation.

Words in italics are defined in Article 1.

Explanatory Notes

New decisions should respect and have minimal impact on the cultural significance of the place.

The best conservation often involves the least work and can be inexpensive.

The Burra Charter Process

Steps in planning for and managing a place of cultural significance

The Burra Charter should be read as a whole.

Key articles relevant to each step are shown in the boxes. Article 6 summarises the Burra Charter Process.



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Appendix H - Climate Change Considerations

ICOMOS Climate Change and Heritage Working Group, 2019
The Future of Our Pasts: Engaging Cultural Heritage in Climate Action, Heritage and Climate Change Outline, Extract pp.72-89

The main columns in the Table represent six categories of cultural heritage: moveable heritage; archaeological resources; buildings and structures; cultural landscapes; associated and traditional communities; and intangible heritage. The rows describe the primary climate change impacts (e.g. temperature and precipitation changes, climate-influenced wildfires, changes in seasonality, etc) as well as some compounding related stressors (e.g. pollution and ocean acidification). The reader can look across the rows to see how any particular Impact may affect particular aspects of cultural heritage but should also bear in mind that many climate drivers act in combination with each other, or with other

social and environmental impacts (such as land-use, pollution and tourism). Many climate impact consequences for heritage appear in multiple rows in the table, and although this leads to some repetition (i.e. especially in the acute and chronic flooding, and storm surge columns), the authors felt it was necessary to structure the table to ensure that readers looking at only one or a small number of types of impact will not miss key potential consequences. It should also be noted that there is no attempt here to rank the relative magnitude or importance of the Impacts described. Source studies and references were omitted in the interests of available space in the Outline, but will be included in a future, stand-alone version of the table.

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural landscapes and historic urban landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Increased Temperature	<p>Facilities</p> <ul style="list-style-type: none">Increased stress on HVAC systems in storage facilitiesIncreased space constraints due to more items requiring protection in storage facilitiesIncreased need for environmental controls in facilities/house collectionsIncreased insect pest problems <p>Collections (without appropriate climate controls)</p> <ul style="list-style-type: none">Increased rate of chemical decayIncreased stress due to fluctuations in environmental conditions	<ul style="list-style-type: none">Micro-cracking of site contexts from thermal stressFaster deterioration of newly exposed artefacts and sitesDeterioration of newly exposed materials from melting alpine ice and snow patchesAccelerated rusting in submerged and littoral resources from warmer ocean temperaturesMore rapid decay of organic materials below and above groundDamage from increased biological activity at shallow (<100m) underwater sitesIncreased risk of damage due to decline/loss of protective sea grass or nearby coral reefsIncreased tree and vegetation growth with associated root or other damageGreater tidal movement and associated currents would have significant impacts on shallow-water and intertidal sitesLooting and the dispersal of the site during subsequent tidal or sediment movementIncreased risk of fireDesiccation of waterlogged deposits: loss of Palaeoenvironmental informationChanges in plant growth on archaeological sites (e.g. lichens on Neolithic megaliths)	<p>Structural deterioration or degradation</p> <ul style="list-style-type: none">Increased crystallization of efflorescent salts due to increased evaporation rates, leading to increased rates of structural cracking and deteriorationChange in dwelling characteristics that would differ from the traditional onesIncreased risk of fireIncreased risk of insect pests damaging building fabric <p>Utility Infrastructure</p> <ul style="list-style-type: none">Increased demand for complex air conditioning systems that can add stress to the building envelope and often requires significant alterations to a structure (including insulation, routing of extensive ducts and pipes, etc.)NB. Increased demand for cooling systems increases energy demand and potentially increases CO2 emissionsInadequacy of current guidelines for rehabilitation of monuments for addressing temperature changes	<ul style="list-style-type: none">Decline or local disappearance of some plant or animal species. Increase of different species.Global extinctionsHeat stress on culturally significant plant or animal speciesChanges in the capacity to grow traditional crop varieties/animal husbandryLoss of specimen plantings in designed landscapes, parks and gardensLower crop yieldsIncreased risk of fires and longer wildfire seasonIncreased stress (e.g. desiccation, warping, cracking, etc.) on constructed landscape featuresChange of behaviour in using public spaces, parks and gardens, housing and facilities due to heat waves;Change hours of visitation (seasonal shift, daily shift)Increase of A/C equipment on buildings resulting in changed external appearance	<ul style="list-style-type: none">Loss of food security leading to increased migrationIncreased heat leading to decreased agricultural and economic productivityIncreased impacts of heat leading to migration to more temperate areasIncreased impacts of heat leading to loss of population (death) and weakening of health in remainderIncreased stress, loss of population leading to fewer resources to expend on maintaining cultural resources	<ul style="list-style-type: none">Culturally relevant speciesLoss of ecosystem for the support of culturally significant speciesPotential loss of culturally significant species due to increased disease threat, or loss of local climatic rangeChanges in prevalence of culturally relevant plant and animal speciesCancellation of traditional cultural activitiesLocal knowledge, practices and ritualsInability to engage in traditional practices to store food frozen in Arctic communities (e.g. seal meat, fish)Limited winter hunting from increased winter snowsLimited access to hunting areas due to reduced sea ice at high latitudesLoss of traditional harvesting (e.g. traditional fisheries practices in Hawaii due to erosion of traditional structures;Limits to shellfish harvest periods due to neurotoxins linked with increased water temperature)Altered place meaning due to loss of snow pack, significant vegetation such as heritage trees, spatial definition due to loss of tree stands, etc.Impediment to the development or practice of traditions (e.g. wearing traditional costumes, performing dances, etc.)Loss of Arctic and Antarctic ice masses as cultural conceptsmigration of rural populations to urban areas resulting in lost, altered or forgotten cultural practices

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Changed Freeze/Thaw Cycles	Facilities <ul style="list-style-type: none">• Surface cracking, flaking, and sugaring of building stone, masonry and spalling of brick due to increase in wet-frost• Greater structural damage due to fluctuating environment, causing cracks in building that allow more access for pests to invade and damage collections• Required changes in access roads/paths required, including changes in the historical topography• Drastic temperature fluctuations require more need for indoor climate control	<ul style="list-style-type: none">• More rapid decay of organic materials• Disruption of soil structure, especially in permafrost (leading to loss of stratigraphy, exposed artefacts and damage to archaeological mounds/structures from expanded thaw regions)• Destruction of archaeological deposits due to increased solifluction (downhill flow of saturated soil) activity• Increased rates of deterioration in metals from thermal stress• Increased mobile ice physically scouring shallow submerged landscapes, buildings and shipwrecks	Structural Deterioration <ul style="list-style-type: none">• Surface cracking, flaking, and sugaring of building stone, masonry and spalling of brick due to increase in wet-frost• Damage to foundations due to increased frost heave action• Spalling and collapse of caves and bedrock alcoves onto structures inside them• Increased absorption of salts from road and sidewalk treatments which can lead to efflorescence, cracking and spalling, etc.• Structural damage to roofs	<ul style="list-style-type: none">• Decline/disappearance of some vegetation species due to recurrent freezing, and loss of plants susceptible to frost heaving• Increase of some pests due to lack of killing freeze over a long period or entire winter, but instead a winter with several freeze/thaw cycles• Food stress or starvation of foraging animals (horses, caribou) from impenetrable ice layers more likely to form on grazing fields or habitat• Loss of historic, specimen plantings in designed landscapes, parks and gardens, or of traditional cultural plantings• More rapid deterioration of constructed materials of landscape features (e.g. corrosion, decay, desiccation)• Increased infrastructure investments particularly pavements and other hard surfaces which rely on stable sub-surface support.	<ul style="list-style-type: none">• Potential increases in crop failures, including for example, fruit trees (due to early warming followed by late frost)• Increased pest damage to traditional crops that in turn drive up costs that may surpass community resources• Loss of Food Security leading to increased migration	Culturally relevant species <ul style="list-style-type: none">• Loss of ecosystem for the support of Culturally Significant species• Potential loss of Culturally Significant species due to increased pathogens• Changes in prevalence of culturally relevant plant and animal species Local Knowledge, Practices and Rituals <ul style="list-style-type: none">• Change in traditional practices for storing food frozen in Arctic communities (e.g. seal meat, fish)• Limited winter hunting• Limited access to hunting areas due to reduced Sea Ice in northern areas• Loss of local languages/words specific to elements and interactions in the natural and cultural environments• Introduction of new words in local languages to describe changes in the natural environment Place Attachment <ul style="list-style-type: none">• Altered place meaning due to loss of snow pack, significant vegetation such as heritage trees, spatial definition due to loss of tree stands, etc.

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Permafrost Thaw	Facilities <ul style="list-style-type: none">• Destabilization of buildings from cracks in foundations and other infrastructure• Change in use, abandonment of lower floors and/or total abandonment due to changes in access as the surrounding ground becomes boggy• Changes in access roads/paths required, including changes in the historical topography	<ul style="list-style-type: none">• Loss of artefacts and contexts from increased erosion• More rapid decay and loss of organic materials (e.g. fabrics, animal skins, wood, seeds etc.)• Disruption of stratigraphy from changed soil structure, solifluction, leading to loss of context and dating capabilities• Appearance of vegetation (e.g. trees expanding into the tundra) with deep roots that can destroy sites)• Increased looting and/or collection of newly exposed or washed out artefacts	Structural Deterioration <ul style="list-style-type: none">• Destabilization of buildings, settlement into the ground• More rapid decay of organic building materials• Risk of damage to Antarctic Historic Sites and Monuments from seismic and glaciological tsunamis induced by calving ice sheets Use <ul style="list-style-type: none">• Change in use or abandonment due to changes in access as the surrounding ground becomes boggy and/or ground water levels rise Utilities Infrastructure <ul style="list-style-type: none">• Required changes in access roads/paths required, including changes in the historical topography	<ul style="list-style-type: none">• More rapid decay, desiccation of constructed materials and/or landscape features• Destruction of land and buildings due to increased coastal and riverine erosion• Change in hydrologic system resulting in drainage of lakes and loss of associated species• Decline/disappearance of key plant or animal species	<ul style="list-style-type: none">• Relocation of communities• Increased disease risk from previously frozen waste dumps or graves of people or livestock that died from disease (e.g. anthrax, flu)• Loss of access to roads and tracks used as emergency evacuation routes for disasters or medical emergencies	Culturally Relevant Species <ul style="list-style-type: none">• Loss of access to wildlife corridors due to terrain that can no longer be traversed by foot or vehicle Local Knowledge, Practices and Rituals <ul style="list-style-type: none">• Traditional knowledge of wildlife corridors and locational cycles no longer applies as species find new corridors/ locations• Traditional rituals no longer possible or will have to change due to loss of materials endemic to the ritual• Traditional food sources change, leading to food systems and recipe changes• Loss of local languages/words specific to nutrition• Introduction of new words in local languages to describe changes in the natural environment Place Attachment <ul style="list-style-type: none">• Traditional stories no longer have an identifiable place in the changed cultural landscape

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Increased Water Vapour Content in the Air (leading to changes in relative humidity in combination with temperature change)	Facilities <ul style="list-style-type: none">Increased wear on HVAC systems, and energy use to stabilize drastic changes in humidity Collections (without appropriate climate controls) <ul style="list-style-type: none">Increased rusting/ corrosion of metalsDamage to paintingsWarping, cracking of woodDamage to archival, paper, book, and photo collectionsIncreased risk of mould, especially organic collectionsIncreased salt damage to ceramics with humidity fluctuationsIncrease in pest populations and infestationDegradation of polymers, papers, films, and contemporary artworksAccelerated deterioration of museum items exhibited outside	<ul style="list-style-type: none">More rapid decay of organic materialsIncreased damage/decay of cave art, murals (e.g. frescoes)Increased corrosion of vulnerable/less stable metalsIncreased mould, especially in enclosed sites (e.g. vaults, tumuli, and caves)	<ul style="list-style-type: none">For brick and porous stone, increased moisture absorption, leading to increased risk of frost damage, mould growth, and stress from salt crystallizationDamage to lime-base mortar from salt crystallization and recrystallizationDecrease/increase in crystallization and dissolution action of salts within stone and masonrySulphur dioxide deposits on wet/damp surfaces, corroding stone, metal and glassSwelling and cracking of wooden building materials and architectural featuresIncreased insect activity (e.g. termites), and growth of destructive organisms (e.g. mould, algae) for wood, stone, and masonryIncreased potential for rot in wood and other organic materialDamage to plaster and stone surfacesDamage to interiors of rock hewn structures	<ul style="list-style-type: none">More rapid decay of constructed materials and/or landscape featuresIncreased desiccation, warping and cracking of constructed landscape featuresMay lead to a change in urban typologies, in looking for shadow and breezeHigher incidence of pathogens leading to decline/ disappearance of key plant and animal speciesDecline/disappearance of critical vegetation speciesIncrease/spread of some vegetation speciesLoss of specimen plantings in designed landscapes, parks and gardens	<ul style="list-style-type: none">Increased lethal impacts of heat in high humidity conditions. Some areas may become practically uninhabitable because heat/humidity threshold is surpassedReduced food security	Culturally relevant Species <ul style="list-style-type: none">Decline/disappearance of vegetation species important to cultural practices, other species favoured Local Knowledge, Practices and Rituals <ul style="list-style-type: none">Cultural practices modified by inclusion of new speciesTraditional food sources change, leading to food systems and recipe changesLoss of local languages /words specific to elements and interactions in the natural and cultural environmentsIntroduction of new words in local languages to describe changes in the natural environment Place Attachment <ul style="list-style-type: none">Traditional stories no longer have an identifiable place in the changed cultural landscape
Increased Wind	Collections <ul style="list-style-type: none">Damage to wooden, paper, textile and organic objects from increased water loss from objects Facilities <ul style="list-style-type: none">Renovations required to accommodate increased wind load	<ul style="list-style-type: none">Increased penetration of salts and rain into stone and porous materials, where growing crystals or freeze/thaw can start to break material apartSite burial through redistribution of soil or sandAbrasion of petroglyphs, pictographs and pigmented artwork or surfacesErosion and Deflation of archaeological depositsDirect lifting or moving of stone or wood materials (even very heavy objects)	<ul style="list-style-type: none">Direct wind damage and increased horizontal loading on structures not designed for this rainDirect damage from wind-blown rainScouring/abrasion of exterior surfaceIncreased cracking, spalling, spintering, weathering of buildings due to accelerated dryingDamage from wind borne debrisMore penetration of wind-driven rain into porous materials and leakage to interior through gaps and cracksBurial through redistribution of soil or sandDirect damage from waves due to increased storminess	<ul style="list-style-type: none">Increase in need for protective structures that shelter landscapesLoss of weak traditional structures in those Cultural Landscapes.Increased tree throws especially when associated with wetter soilsErosion of beach sand, leading to beaches disappearing together with associated beach towns/communitiesDamage or loss of Culturally Significant plantsChange in historic/Culturally Significant vegetation patternsIncreased tree throws especially when associated with wetter soilsLoss of traditional grazing areas due to shifting dunes or wind erosion of soilReduced access to animals in open spaces due to wind chills that drop temperaturesIf increase in wind occurs without precipitation, then increased evaporation from surface water and evapotranspiration from vegetation occurs. The latter may serve as fuel for subsequent fire	<ul style="list-style-type: none">Reduced food securityChanges in grazing patterns destabilize transhumant societiesIncreased sand storms lead to higher incidence of respiratory illness and death	Local Knowledge, Practices and Rituals <ul style="list-style-type: none">Traditional knowledge of marine hunting grounds no longer applicable due to stronger/unusual wind patterns and shifting Sea IceTraditional knowledge of grazing areas creates changes in transhumant societiesLoss of local languages/words specific to elements and interactions in the natural and cultural environmentsIntroduction of new words in local languages to describe changes in the natural environment

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Climate Influenced Wildfires	<p>Facilities</p> <ul style="list-style-type: none">• Damage to storage facilities and contents• Increased strain on existing museum facility and staff due to increased advance preparation and salvage operations• Smoke damage, strain on HVAC systems, risk to staff health• Flash Flood risk post-fire in watersheds denuded of vegetation <p>Collections</p> <ul style="list-style-type: none">• Damage to items and disassociation of materials and records during emergency evacuations• Loss of collections and records to fire• Smoke damage• Damage from water or fire retardant	<p>During Fire</p> <ul style="list-style-type: none">• Damage or destruction of associated structure• Heat alteration of artefacts• Heat fracturing of stone artefacts• Discoloration, exfoliation, spalling, and smudging of Culturally Significant rock images, geoglyphs• Paint oxidation, colour change• Physical damage from firefighting efforts (e.g. fire lines, bulldozers or staining from retardants)• Decreased accuracy of carbon-14 dating due to carbon contamination• Burning tree roots damaging below-ground structures and artefacts <p>Post-Fire</p> <ul style="list-style-type: none">• Damage from fire-killed tree fall• Soil toxicity and chemical changes (e.g. ash) impacting subsurface resources• Increased susceptibility to erosion and Flooding• Increased looting after fire exposure• Danger of destruction of archaeological resources during creation of fire-breaks, or whilst fire-fighting	<p>During Fire</p> <ul style="list-style-type: none">• Damage or loss of whole structures, or combustible components• Damage to building component materials and contents (e.g. roof, mortar, windows, doors, stained glass, furniture)• Cracking, physical damage of masonry components from extreme thermal stress• Discoloration caused by smoke and/or heat• Damage from fire-killed tree fall• Damage to structure and/or associated cultural landscape from fire retardants• Damage from ash• Damage from water for suppression, fire retardants <p>Post-Fire</p> <ul style="list-style-type: none">• Buildings may shift or settle due to associated erosion• Pressure to change character-defining features such as wood shake roofing to fire resistant alternatives• Increased risk of Flooding from run-off in fire zone• Need to evaluate the resistant structural alternatives with some loss of Cultural Significance, Integrity or to be willing to accept the total loss of the building• Disappearance of trees and other plant species used in traditional construction	<p>During Fire</p> <ul style="list-style-type: none">• Damage to structure and/or associated cultural landscape from fire retardants• Loss or damage of associated structures• Loss of towns, neighbourhoods, parks and gardens <p>Post-Fire</p> <ul style="list-style-type: none">• Change in vegetation density and composition• Changes in traditional burning practices and impacts caused by larger and/or more extreme fires and changes in length of wildfire season (e.g. <i>mosaic burning</i> in Australia)• Increased susceptibility to erosion and Flooding• Loss of soil fertility due to high heat	<p>During Fire</p> <ul style="list-style-type: none">• Loss of life leading to lowered population and reduced community resources dedicated to maintenance of cultural resources• Increased particulates in the air lead to higher incidence of respiratory illness and death• Displacement and dispersion of communities <p>Post-Fire</p> <ul style="list-style-type: none">• Loss of food security• Short-term loss and/or long-term impairment of water and air quality, including soil erosion, ash and smoke contamination• Change in availability of subsistence materials over large areas• Change in subsistence resources over large areas• Removal of historic plantings to protect buildings• Loss of historic or cultural plantings that do not regenerate after fire• Post-fire loss/impairment of infrastructure (e.g. power lines, transport etc.)• Post-fire social and psychological impact on humans (including those who have been displaced from the heritage resource, and those in associated communities	<p>Local Knowledge, Practices and Rituals</p> <ul style="list-style-type: none">• Loss of sacred groves and culturally important plants such as food and medicinal plants• Altered migratory patterns of traditionally hunted animals negates Local Knowledge• Loss of Culturally Significant species due to decreased soil fertility from high heat and ash/soil toxicity leading to changes in traditional practices and rituals• Change in traditional food systems• Loss of Culturally Significant species due to decreased soil fertility <p>Place Attachment/Sense of Place</p> <ul style="list-style-type: none">• Significant alteration of landscape features critical for navigating during foraging, hunting, or other necessary movements• Loss of local knowledge due to change/loss of culturally significant resources• Loss of the image of these landscapes• Loss of local languages/words specific to elements and interactions in the natural and cultural environments

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Changes in Seasonality & Phenology	<p>Facilities</p> <ul style="list-style-type: none">• Increased stress on buildings and materials due to increased range of temperature swings during seasonal transitions• Collections (without appropriate climate control systems)• Increased stress on artefacts and materials due to increased range of temperature swings during seasonal transitions	<ul style="list-style-type: none">• Site disruption from longer growing seasons and/or Land-use Change (irrigation use, harvest times)• Changes in site or regional accessibility• Reductions or alterations in length and timing of archaeological field seasons• Possible reductions in site visibility• Changes to length of visitor season and patterns of visitation• Increased damage from burrowing animals	<p>Structural Deterioration</p> <ul style="list-style-type: none">• Longer growing seasons lead to increased growth of invasive vegetation <p>Infrastructure</p> <ul style="list-style-type: none">• Changes to length peak visitor season, alterations to visitor patterns, including increased visitor pressure and footfall damage	<ul style="list-style-type: none">• Loss of synchronicity between species• Altered landscapes due to shifts in blooming times• Fundamental changes in species and flowering patterns for historic plantings, parks, gardens and arboreta• Loss of pollinators reducing plant fertility in historic agricultural Cultural Landscapes• Potential increase in invasive and pest species• Shifts in migratory patterns of significant marine animals due to changes in Sea Ice• Food sources and traditional crops threatened by shifts in harvest time (esp. feed for herd animals)• Changes to length of visitor season and patterns of visitation• Loss of specimen plantings in designed landscapes, parks and gardens• Migration of vineyards in latitude and altitude and changes in cultivated grape types	<ul style="list-style-type: none">• Changes in crops that can be grown and crop productivity• Increased risk to trees and crops from pests and invasive species• Loss of food security• Changes in grazing patterns destabilizing transhumant societies	<p>Culturally relevant species</p> <ul style="list-style-type: none">• Loss of synchronicity between culturally important species• Loss of synchronicity of seasons with fixed date traditional ceremonies• Potential loss or reduction of plants used for medicine and seasonal ceremonies <p>Local Knowledge, Rituals and Practices</p> <ul style="list-style-type: none">• Loss of plants used for ceremonies, medicine, and food due to early frosts• Limited access to traditional winter marine hunting areas due to longer summers• Changes in the ability to grow traditional crop varieties• Loss of traditional food systems• Loss of <i>terroir</i> (e.g. in viticulture)• Loss of local languages/words specific to elements and interactions in the natural and cultural environments• Introduction of new words in local languages to describe changes in the natural environment

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Spread of Invasive Species & Pests	<p>Facilities</p> <ul style="list-style-type: none">• Invasion of pests via new routes created by thermal stress on facility <p>Collections</p> <ul style="list-style-type: none">• Increase in pest populations that damage organic materials (animal skins, wool)	<ul style="list-style-type: none">• Physical damage, loss of integrity and spatial coherence from altered habitat structure• Data loss, subsidence, feature collapse, structural damage from invasive plants consuming organics• Damage from new and increased number of burrowing animals• Damage to underwater archaeology from migration of invasive species (e.g. blacktip shipworm)	<p>Structural Deterioration</p> <ul style="list-style-type: none">• New threats to wood structures and wooden architectural features as termites and other pests expand range due to warmer, longer summers	<ul style="list-style-type: none">• Potential loss of significant plants due to introduction of new pests• Potential biological selection pressure for incompatible vegetation or other biotic species• Spread of destructive vegetative species into new areas• Changes in viewsheds and Settings• Increased pest damage to historic gardens	<ul style="list-style-type: none">• Loss of food security• Changes in grazing patterns destabilize transhumant societies	<p>Culturally relevant species</p> <ul style="list-style-type: none">• Damage to distribution of subsistence crops, culturally significant plants• Loss of culturally important animals due to changes in habitat from invasive plant species• Loss of culturally important animals due to increased parasites and disease vectors• Loss of local languages/words specific to elements and interactions in the natural and cultural environments• Introduction of new words to describe new phenomena of spread of invasive species and pests
Changes in Range & Distribution & Populations of Species	<p>Collections</p> <ul style="list-style-type: none">• Increased need to expand voucher specimens (used for reference) in collection• Increased need to identify existing voucher specimens, many uncatalogued in non-federal repositories, to serve as baselines	<ul style="list-style-type: none">• Physical damage, loss of integrity and spatial coherence from new and increased plant growth• Physical impacts from associated adaptive behaviour of animals following plant species movements• Disruption from new foraging or nesting animals, including insects• Changes in soil chemistry due to root penetration of new vegetation• Increased shrub growth on former tundra, may obscure features and artefacts• Possible reductions in site visibility	<p>Structural Deterioration</p> <ul style="list-style-type: none">• Increased growth of destructive organisms as temperatures warm (e.g. mould, algae)• New threats to fabric and materials in historic structures from incoming/colonizing species, including bacteria, fungi, plants, insects• Spread of destructive vegetation into new areas• Loss of species that are necessary for historically appropriate repairs• New/different micro-organisms cover surfaces of stone buildings• May reduce deterioration (possible benefit)• In Antarctica, threat to historic buildings as burgeoning seal populations enter and damage buildings	<p>Ecosystems</p> <ul style="list-style-type: none">• Changes in historic/Culturally Significant vegetation patterns• Local extinction of Culturally Significant species• Changes in landscape appearance from altered growth patterns of lichen• Exposure to new pests and invasive species	<ul style="list-style-type: none">• Loss of major food sources and species important for subsistence cultures• Loss of food security• Changes in grazing patterns destabilizing transhumant societies• Changes in distribution of disease vectors	<ul style="list-style-type: none">• Loss or decline of culturally Significant plant and animal species• Loss of pollinators for traditional crops <p>Local Knowledge, Practices and Rituals</p> <ul style="list-style-type: none">• Altered appearance of important ceremonial sites• Breaks in memory and context due to loss of species, species access, resource predictability• Loss of local languages/words specific to elements and interactions in the natural and cultural environments

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Less Precipitation/Drought	<p>Facilities</p> <ul style="list-style-type: none">• Limited water supply for cooling, landscaping, other equipment• Reduced humidity stress on building (possible benefit) <p>Collections (without appropriate climate controls)</p> <ul style="list-style-type: none">• Damage to wooden, paper, textile and organic objects from drying due to increased water loss from materials	<ul style="list-style-type: none">• Loss of stratigraphic integrity due to crack/heave damage in drier soils• Destabilization of wetland or waterlogged sites• Exposure of submerged sites due to lower water levels in lakes• Sites more vulnerable to fire and wind• Increased exposure from vegetation loss and erosion• Discovery of new sites (crop marks)• Decrease in soil water content results in more oxygen in soil - increased decay of organic materials• Possible damage to foundations on wooden pilings	<ul style="list-style-type: none">• Increase in dry salt deposits near masonry and porous stone which hydrate and infiltrate during infrequent rain events causing spalls and fractures• Reduced humidity stress on buildings (possible benefit)• Cracking and splitting of wooden/organic features due to complete drying• Loss of water supply for water dependent buildings and traditional water management systems (e.g. mills, acequias)• Changes in growth, properties and performance of timber used for building and Maintenance	<ul style="list-style-type: none">• Water stress may inhibit growth of some species• Decline/disappearance of some vegetation species; other species favoured• Soil infertility due to decreased microbial activity• Limited water supply inhibits established Maintenance practices• Increased soil erosion• Challenges to current irrigation practices• Loss of some harvestable animals• Drought stress on trees, dieback and changes to landscape appearance• Loss of specimen plantings in designed landscapes, parks and gardens• Increased risk of fire	<ul style="list-style-type: none">• Limitation on travel due to loss of water sources• Changes in grazing patterns destabilizing transhumant societies• Stress of food and water insecurity leading to higher levels of illness and disease.• Increased sand storms leading to higher incidence of respiratory illness and death• Loss of livelihood due to loss of crop or livestock	<p>Culturally Relevant Species</p> <ul style="list-style-type: none">• Stress on culturally significant species impacts traditional subsistence practices• Loss of culturally relevant plants and animals <p>Local Knowledge, Practices and Rituals</p> <ul style="list-style-type: none">• Indirect effects on ceremonial cycles and religious practices involving weather control• Loss of traditional sources of water for drinking, medicine, ceremony, paints, etc.• Loss of local languages/words specific to elements and interactions in the natural and cultural environments• Drought damage to streams, rivers and lakes may be tied to loss of indigenous sacredness and/or impact a sentient personhood of waterways
Desertification	<p>Facilities</p> <ul style="list-style-type: none">• Limited water supply for cooling, landscaping, other equipment• Reduced humidity stress on building• Increased stress on climate control maintenance <p>Collections (without appropriate climate controls)</p> <ul style="list-style-type: none">• Damage to wooden, paper, textile and organic objects from drying due to lower relative humidity	<ul style="list-style-type: none">• Loss of stratigraphic integrity due to crack/heave damage in drier soils• Destabilization of wetland or waterlogged sites• Exposure of submerged sites due to lower water levels in lakes• Sites more vulnerable to fire and wind• Increased exposure from vegetation loss and erosion• Decrease in soil water content results in more oxygen in soil - increased decay of organic materials• Possible damage to foundations on wooden pilings	<ul style="list-style-type: none">• Scarcity or disappearance of certain plant species used in traditional constructions leading to abandonment of traditional construction practices (including loss of Local Knowledge and techniques)• Sites and structures lost to shifting sands and dune systems	<ul style="list-style-type: none">• Water stress will increase and inhibit growth of species; increase loss• Decline/disappearance of some vegetation species; other species favoured• Soil infertility increases due to decreased microbial activity• Limited water supply inhibits established Maintenance practices• Limited water supply inhibits landscape management• Increased soil erosion• Challenges to current irrigation practices: Loss of some harvestable animals• Rapid changes in urban Biodiversity, affecting parks and gardens	<ul style="list-style-type: none">• Increased migration• Community resources for heritage management depleted• Limitation on travel due to loss of water sources• Changes in grazing patterns destabilizing transhumant societies• Stress of food and water insecurity leads to higher levels of illness and disease• Increased sand storms leads to higher incidence of respiratory illness and death• Loss of grazing land to shifting sands and dune systems	<ul style="list-style-type: none">• Loss of traditional species necessary for rituals and practices• Traditional landscape knowledge is no longer valid• Traditional rituals may no longer have a place in the landscape• Sense of place is broken• Loss of local languages/words specific to elements and interactions in the natural and cultural environments• Loss of local languages due to migration and displacement of certain plant species used in traditional constructions leading to abandonment of traditional construction practices (including loss of local knowledge and techniques)

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Increased Precipitation and more intense Rainfall Events	<p>Facilities</p> <ul style="list-style-type: none">• Potential leaks in collection storage areas and potential wetting of museum objects• Increased cracking associated with ground heave and subsidence; destabilization of buildings and pipes; basements or underground storage sites at increased risk of flooding• Staff at health risk from mould and toxic pollution from flooding• Damage to utilities, generators and electrical systems• Staff at increased risk of exposure to unhealthy mould <p>Collections</p> <ul style="list-style-type: none">• Increased risk of mould, especially organic collections• Increased rusting/ corrosion of metals• Humidity damage to paintings• Warping and cracking damage to wood• Humidity damage to archival, paper, book and photo collections	<ul style="list-style-type: none">• Site erosion from overflow and new flood channels• Soil (and sediment underwater) destabilization/shifting (ground heave, landslide, subsidence)• Damage to unexcavated artefact and site integrity from direct force of water• Erosion and run-off damage at riverine and estuarine sites• Increased sedimentation at estuarine and coastal underwater sites• Risk of damage to sites from interventions to re-channel floodwaters• Flash flood run-off to the marine environment may increase tidal currents, increasing risk of underwater site degradation	<ul style="list-style-type: none">• Swelling/distortion of wooden building materials and architecture features due to wetness and damp• Increased risk of rot and fungal/insect attack• Historic building drainage systems unable to cope with downpours• Erosion of supporting ground around structure• Sewage backup and overflow leading to saturation and related Flooding, contamination and damage• Increased hail damage to roofs, windows and decorative elements• Overflowing gutters and drains back-flowing into buildings, leaking roofs and chimneys• Accelerated decay of masonry units and mortars due to increased extremes of wetting and drying• Cracks in building infrastructure and associated destabilization of buildings and pipes due to ground heave and subsidence/shrink swell soils• Severe damage and loss of historic structures made of adobe and other earthen structures• Change in rainfall patterns could affect cyclical traditions of maintaining earth buildings• Spalling, weathering of wood, brick and stone materials due to salt infiltration during drying• Corrosion of external masonry from agricultural runoff• Increased pressure to relocate or elevate structures, and/or surrounding structures• Landslides causing loss of buildings on slopes or burial and damage of structures under rocks, mud and debris• Adaptive capacity of buildings to serve as shelters in vulnerable zones	<ul style="list-style-type: none">• Increased tree-fall due to waterlogging• Limited ability to plant in waterlogged soil• Loss of historical integrity with improved drainage systems• Decline/disappearance of some vegetation species• Decreased soil fertility from erosion, waterlogging, leaching• Loss of landscape features• Increased susceptibility to destructive fungi and other pathogens that are enhanced by wet environments• Erosion of earthworks and damage to terraces or other landscape features due to landslides and erosion• Disruption or delay of traditional Maintenance practices (e.g. burning)• Destruction of Historic Urban Landscapes due to erosion, soil movement, plantation stress, Flooding in historical precincts• Waterlogging of historic gardens and orchards• Loss of various types of towns, especially those built in earthen materials• Not possible to maintain beaches in current form• Loss of specimen plantings in designed landscapes, parks and gardens	<ul style="list-style-type: none">• Loss of life, homes and critical infrastructure• Displacement of inhabitants and communities• Altered harvest times and more frequent crop spoil and losses, due to changes in precipitation patterns	<p>Local Knowledge, Practices and Rituals</p> <ul style="list-style-type: none">• Indirect impacts to ceremonial cycles and religious practices involving weather control• Increasing difficulty in predicting storms• Delays in planting cycles, shifting whole agricultural calendar• Impact on participative activities such as festivals• Adaptation of functions in buildings to serve as shelters in vulnerable zones• Loss of traditional language/words specific to elements and cultural environments

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Coastal, Estuarine & Freshwater Flooding Events Acute	<p>Facilities</p> <ul style="list-style-type: none">• Damage to items and disassociation of materials and records during emergency evacuations• Structural collapse from moving force of floodwaters, particularly from flash floods• Sewage backup and overflow leading to saturation and related flooding, contamination and damage• Walls implode from hydrostatic force of standing water• Damage to utilities, generators and electrical systems• Ingress of salts which lead to salt damage of buildings <p>Collections</p> <ul style="list-style-type: none">• Direct damage and destruction by floodwater• Increased rusting/ corrosion of metals• Increased risk of rot/ insect attack, mould and mildew• Swelling/distortion of absorbent objects (such as wood) due to wetting• Ingress of salts which lead to salt damage of objects	<p>During Flood</p> <ul style="list-style-type: none">• Direct physical damage to site, from floating materials• Destruction and/or loss of artefacts• Movement of artefacts and loss of context• Site erosion from overflow and new flood channels <p>Post-Flood</p> <ul style="list-style-type: none">• Increased risk of post-flood subsidence• Impacts from post-flood mitigation (clean up, construction)	<p>During Flood</p> <ul style="list-style-type: none">• Structural collapse from moving force of floodwaters particularly during flash floods• Subsidence of foundations• Physical damage from debris carried by flood• Sewage backup and overflow leading to saturation and related flooding, contamination and damage• Walls implode from hydrostatic force of standing water• Damage to composite, friable or laminated wall linings• Damage to utilities, generators and electrical systems <p>Post-Flood</p> <ul style="list-style-type: none">• Increased risk of rot, fungal/insect attack, mould and mildew• Swelling/distortion of wooden building materials and architecture features due to inundation• Spalling, weathering of wood, brick and stone materials due to salt infiltration during drying• Corrosion of external masonry from agricultural runoff• Increased pressure to relocate or elevate structures, and/or surrounding structures (may also be pre-flood)	<p>During Flood</p> <ul style="list-style-type: none">• Loss of particular landscapes (such as beaches, or urban, suburban areas)• Wash out or damage to roads, trails, and landscape features• Loss of historic beaches and beach towns• Loss of vulnerable urban typologies such as structures built on wooden piles in lakes (palafitic)• Erosion of urban seashores and river fronts• Lowered capacities of historic and traditional ports to face sea-storms• Loss of specimen plantings in designed landscapes, parks and gardens due to increasing salinity <p>Post-Flood</p> <ul style="list-style-type: none">• Decline/disappearance of important vegetation species- other species favoured• Increased soil salinity leading to loss of historic plant specimens, species and ultimately total loss of fertility	<ul style="list-style-type: none">• Loss of traditional housing and dwelling systems and associated communities and traditions, particularly for the vulnerable sectors of society (low income and disadvantaged neighbourhoods in historic quarters)• Post-flood social and psychological impacts on humans, including those displaced from heritage resource and those in associated communities• Seasonal loss of traditional crops in the case of river flooding of fields or deposition of sediment on floodplains cultivated for crops	<ul style="list-style-type: none">• Loss of cultural places due to inundation/ saturation• Loss/disruption of the use of foraging grounds• Loss of both plant and animal species for subsistence, medicine, ceremonies, etc.• Increased sedimental discharge can lead to degradation of important coral reefs, shellfish beds, fish spawning areas or seagrass habitats from increased sediment discharge, therefore loss of traditional and subsistence food sources• Loss of traditional language/words specific to elements and interactions in the natural and cultural environments• Loss of traditional place as living links between ancestors as land are severed

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Chronic Coastal, Estuarine & Freshwater Flooding & Inundation	<p>Facilities</p> <ul style="list-style-type: none">Increased cracking associated with ground heave and subsidencePotential leaks in collection storage areas and potential wetting of museum objects <p>Collections</p> <ul style="list-style-type: none">Increase risk of mouldIncrease rusting/ corrosion of metalsDamage and destruction post-flood from humidity and moisture	<p>During Flood</p> <ul style="list-style-type: none">Total submersion of coastal sites (e.g. rock art, structures, campsites)Inundation and loss of access to cave sitesDownstream movement of items due to undercut shoreline sedimentsChanges in pH of buried artefacts and/or buried environmentsReduced site integrity due to ground heave and subsidence <p>Post-Flood</p> <ul style="list-style-type: none">Increased risk of looting from exposureIncreased erosion of sites due to encroaching water levels, wave actionExposure, and increased exposure to wet/dry cyclesDestabilization/damage to underwater sites through movement of sediment and/or protective vegetationAlteration of preservation conditions due to saline intrusionIncreased corrosion of iron due to chloride in sea watersulphate from the seawater may contribute to the degradation of the organic materials	<p>During Flood</p> <ul style="list-style-type: none">Submersion of coastal sites leading to nuisance floodingIncrease in problems of access and higher likelihood of range of Flood damageDamage to or overwhelming of drainage systems, leading to associated building damage <p>Post-Flood</p> <ul style="list-style-type: none">Deterioration/corrosion of infrastructure not designed for inundation or salt water exposureIncreased cracking due to associated ground heave and subsidenceCrystallization of salts introduced to buildings by seawaterDisassociation of historic districts, Settings due to increased pressure to relocate or elevate structures or surrounding structuresLoss of access leading to loss of useDamage to historic infrastructure	<p>During Flood</p> <ul style="list-style-type: none">Variable damage/loss of organic and inorganic materials and landscape featuresDecline/disappearance of some vegetation species, other species favouredSoil erosionLoss of beaches and beach towns <p>After-Flood</p> <ul style="list-style-type: none">Soil infertility due to waterlogged, anaerobic conditionsInundation and/or salinization damaging historic and cultural plantings	<p>During Flood</p> <ul style="list-style-type: none">Displacement of people and livestockPollution from overflow of wastewater, sewage, etc.Salt contamination of water suppliesFlooding of roads, railways and airportsFailure of critical infrastructure including electricity supply and communications networks <p>Post-Flood</p> <ul style="list-style-type: none">Abandonment of communities and agricultural landsTotal inundation and loss of island nations and communities resulting in need to transfer cultural heritage	<ul style="list-style-type: none">Loss of or limited access to traditional places and culturally important sites (e.g. burial grounds, subsistence areas)Loss of plant and animal species for subsistence, medicine, ceremony, etc.Salinization of coastal or island aquifers and traditional croplandsSubmersion of homelands in island and coastal communities and corresponding stresses to and loss of social connections and interactionLoss of the beach as a cultural concept

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Intensified Storms, (including Hurricanes & Cyclones) and Storm Surge	<p>Facilities</p> <ul style="list-style-type: none">Damage to utilities, generators and electrical systemsStructural collapse from moving force of storm surgeChanges to surrounding landforms or vegetation, which may affect future drainage <p>Collections</p> <ul style="list-style-type: none">Damage to items and disassociation of materials and records during emergency evacuationsRisk of rot, fungal/ insect attack, mould and mildewRusting/corrosion of metals	<p>During Surge</p> <ul style="list-style-type: none">Destruction - total site lossErosion of coastal sites due to higher, stronger storm surgesErosion from wave actionDisturbance/exposure/burial due to stronger wave action <p>After Surge</p> <ul style="list-style-type: none">Disturbance or removal during response and clean-up	<p>During Surge</p> <ul style="list-style-type: none">Structural damage or collapse from moving force of storm surgeDamage to infrastructure including access roads, docks, utilities, generators, electrical systems and sewage treatment plantsIncreased range of hurricanes and cyclones will expose buildings and structures not designed for their impact <p>Post-Surge</p> <ul style="list-style-type: none">Cracks in building and associated destabilization of buildings and pipes due to ground heave and subsidence/shrink-swell soilsErosion of supporting ground around structuresChanges to surrounding landforms, which may affect future drainageIncreased pressure to relocate or elevate structures, and/or surrounding structures (may also be pre-flood)Water damage to building materials including wood, adobe, plaster, brick etc.	<p>During Surge</p> <ul style="list-style-type: none">Immediate alteration/ destruction of historic landscapeDecline/disappearance of some vegetation species, other species favouredSoil infertility from soil erosion, loss of topsoil, salinity, released contaminantsLoss of landscape featuresLoss of specimen plantings in designed landscapes, parks and gardens	<p>During Surge</p> <ul style="list-style-type: none">Displacement of people and livestockPollution from overflow of wastewater, sewage, etc.Salt contamination of water suppliesFlooding of roads, railways and airportsFailure of critical infrastructure including electricity supply and communications networks <p>Post-Surge</p> <ul style="list-style-type: none">Abandonment of communities and agricultural landsTotal inundation and loss of island nations and communities resulting in need to transfer cultural heritage	<ul style="list-style-type: none">Loss of local knowledge associated with natural and cultural resourcesChanged relationships with places lost, damaged or re-shaped

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Increased Coastal Erosion	Facilities <ul style="list-style-type: none">Limited storage capacity to protect growing numbers of at-Risk artefacts	<ul style="list-style-type: none">Full and partial loss of coastal sites and artefactsExposure of new and known archaeological sitesAltered erosion patterns from reduction/ changes in Arctic Sea iceIncreased risk of looting from exposurePossible damage to underwater archaeology through mobile ice flows in shallow marine and intertidal zones	<ul style="list-style-type: none">Loss or compromise of structuresIncreased pressure to relocate or elevate structures; and/or surrounding structuresIncreased rusting, corrosion and salt deposits due to increased salt in the environment as the coastline encroaches	<ul style="list-style-type: none">Decline/disappearance of some vegetation species, other species favouredSoil infertility from loss of topsoilLoss or compromise of associated structuresLoss or damage to historic graveyards and burial grounds	<ul style="list-style-type: none">Damage to historic beaches and loss of tourism revenueAbandonment of coastal homes and neighbourhoods at riskReputational damage to heritage agencies, responsible site managers, UNESCO etc. if there is a perceived failure to manage, respond or prepare adequately	<ul style="list-style-type: none">Loss of cultural memory and connections to homeland due to increased migration and splitting of traditional communitiesLoss of culturally significant symbols, plants, and animalsIncreased risk of loss of local knowledge associated with both natural and cultural resources
Rising Water Table	Facilities <ul style="list-style-type: none">Potential for higher water vapour in air surrounding collections in storage areasIncreased risk of rising damp/rot from higher water tables Collections <ul style="list-style-type: none">Damage to statuary (from capillary action and rising damp), organic materials, etc. in basements and crypts	<ul style="list-style-type: none">Damage to artefacts, stratigraphy, soil features from saturation of site from below	<ul style="list-style-type: none">Rising damp, often marked by efflorescence/salt depositsRot of subsurface components from higher water tableFlooding damage in basements and other below grade featuresStructural damage due to buoyant forces	<ul style="list-style-type: none">Decline/disappearance of important vegetation species, or other species favouredSoil infertility due to waterlogged, anaerobic conditionsDecrease in productivity of agricultural landLoss of specimen plantings in designed landscapes, parks and gardens	<ul style="list-style-type: none">Salinization of shrinking water suppliesWaterlogging or salinization of agricultural lands	<ul style="list-style-type: none">Loss of or limited access to culturally important sites (e.g. burial grounds)
Salt Water Intrusion	Collections <ul style="list-style-type: none">Increased risk of corrosion/rusting	<ul style="list-style-type: none">Deterioration of some artefacts due to change in surrounding soil and water chemistryCompromise of the site due to changes in soil and water chemistry	<ul style="list-style-type: none">Increased risk of corrosion/rustingIntroduction of additional salts into the ground and into building materialsDifficulty in evacuating rain water according to pre-existent ground level and slope conditions	<ul style="list-style-type: none">Decline/disappearance of important vegetation speciesSoil infertility	<ul style="list-style-type: none">Salinization of aquifers and loss of drinking water supplies	<ul style="list-style-type: none">Reduction in or loss of habitat for culturally significant plants and animalsLoss of land for growing cropsLoss of some harvestable animals

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Ocean Acidification (direct impact of increased CO2)	<ul style="list-style-type: none">Salt and VOC (volatile organic compound) contamination of objects from ingress of water and increased acid rainFaster deterioration of stone, metal and calcareous structures, materials and objectsTraditional objects made with extinct, increasingly rare or endangered species may become more costly to acquire into a collection (e.g. coral-based objects)	<ul style="list-style-type: none">Metal corrosion in submerged resourcesDegradation of stonework, especially limestone and mortar in coastal areasPossible acceleration in cliff erosion where cliffs have lime or shell componentsIncreased risk of damage to shipwrecks due to loss/decline of protective concretions and/or nearby coral reefs	<ul style="list-style-type: none">Degradation of stonework and masonry especially limestone, shell materials and mortar in coastal areas	<ul style="list-style-type: none">Coastal soil erosion/ infertilityLoss or deterioration of Culturally Significant landscape featuresLoss of protection for heritage sites from offshore nature-based Ecosystems that dampen storm waves, and lessen storm surge (e.g. loss of wetlands or offshore coral reef)	<ul style="list-style-type: none">Weakened/destroyed local economies dependent on shellfish or sensitive fisheries	<ul style="list-style-type: none">Decline in reefs, vital to subsistence cultures, from coral bleachingPhysical abnormalities, including weakened shells, in traditional food sourcesPossible increased degradation of rock art along shorelines sacred to and visited by contemporary peoplesBreakdown in critical food webs (e.g. loss of pteropods, krill and bivalves) providing critical resources for species traditionally hunted, including whales, fish, seabirds and ducks
Pollution (Secondary stressor)	Facilities: <ul style="list-style-type: none">Increased need for special air filtration for repositories Collections: <ul style="list-style-type: none">Corrosion of metal objects and films: pitting and perforation, deterioration/loss of coatingDegradation of polymers, papers, films, and contemporary artworksIncreased deterioration of stone – gypsum crust formation, increase of VOCs and hygroscopic properties due to contamination from pollutants of cultural heritage objects	<ul style="list-style-type: none">Damage due to increased acidity resulting from fossil fuel combustionArtefacts threatened by pesticides used to combat invasive species	<ul style="list-style-type: none">Erosion of stone due to increased acidity resulting from fossil fuel combustionEffects of pollution and changing patterns of precipitation on erosion and colour of facades of monuments (including biological growth)Damage to historic stained-glass windows	<ul style="list-style-type: none">Damage from increased acidity resulting from fossil fuel combustionDecline/disappearance of some vegetation species including favouredSoil infertility due to toxicity and depletion of nutrientsLoss of landscape features, especially plantings, buildingsReduction or loss of culturally significant view sheds	<ul style="list-style-type: none">Health risks from contaminated air, soils and water	<ul style="list-style-type: none">Increased difficulty for young and elderly people to perform outdoor harvesting tasksIndigenous considerations of pollution as the killing of the life-force of a place which is considered to be a natural sentient being

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Climate Driven Development (Secondary stressor)		<ul style="list-style-type: none">• Disruption/damage from fire management (e.g. fire lines)• Disruption/damage from Land-use Change• Disruption/damage from changing water use• Impact of climate-induced displacement, migration and resettlement• Increased risk of looting/ artefact collection/ vandalism/graffiti because of easier access to sites or artefacts (e.g. melting ice patches, polar sites)• More access and disturbance from tourism, recreation, urban development, military activities and resource extraction in the Arctic• More access and disturbance from recreation, and possible fisheries conflict due to increase abundance of fish in Antarctic, as stocks decline due to overfishing elsewhere	<ul style="list-style-type: none">• Increased land-use conflicts due to demographic change and urbanization• Loss of historic character due to changes to the site or Setting	<ul style="list-style-type: none">• Spread of invasive species along roadways• Degraded integrity of historic viewsheds• Loss of undeveloped buffer areas around cultural landscapes• Loss of landscapes associated with traditional land use e.g. hedgerows• Loss of culturally significant plants from soil compaction, limited root zones, temperature stress from heat island effect and high urban soil temperatures	<ul style="list-style-type: none">• Reduction or loss of adaptive capacity due to development encroachment	<ul style="list-style-type: none">• Increased development in Arctic subsistence areas due to warmer conditions• Loss of food sources due to habitat loss, fragmentation, over-exploitation• Loss of access to traditional cultural places, including landscapes• Loss of coral reefs critical for tropical fish habitats needed for local

Climate Change Impacts	Moveable Heritage (including Museums & Collections)	Archaeological Resources (including underwater archaeology)	Buildings & Structures	Cultural Landscapes (including submerged cultural, landscapes and Historic Urban Landscapes, parks and gardens)	Associated & Traditional Communities	Intangible Cultural Heritage
Risks from climate mitigation actions Mitigation & Adaptation Strategies (Secondary Stressor)	<ul style="list-style-type: none">• Seawalls built in one place may expose other nearby localities to increased flood risk• Facilities may have to be moved in order to accommodate coastal engineering structures such as seawalls, berms and drainage channels• Investment in staff expertise to decrease on site and supply chain emissions• Costs associated with transition away from plastic for services associated with visitor experience• Adaptation to protect one area redirects excess water toward museum and collections	<ul style="list-style-type: none">• Flooding or loss of river flow and lake level changes due to hydroelectric dam projects• Damage to archaeological sites from construction of renewable energy facilities• Damage to archaeological sites from construction of coastal or riverine flood defences	<ul style="list-style-type: none">• Flooding or loss of river flow and lake level changes due to hydroelectric dam projects• Pressure to change defining features (materials maintenance, foundations etc.) to fire or flood resistant alternatives	<ul style="list-style-type: none">• Hydroelectric dam projects leading to flooding or loss of traditional lands• Changed viewsheds as a result of construction of renewable energy projects, such as wind turbines• Land Use and Forest species changes e.g. biomass production and afforestation• Inappropriate changes to historic buildings and sites	<ul style="list-style-type: none">• Hydroelectric dam projects causing displacement from traditional lands or loss of hunting/ fishing grounds• Migration from and depopulation of communities due to changed property insurance policies in at-risk areas	<ul style="list-style-type: none">• Changes in estuarine, river or lake ecology in traditional hunting and subsistence areas as a result of tidal power or hydroelectric projects

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Appendix I - Fabric Survey

2020 SSD SEARS Requirement

Introduction

A physical survey of the existing configuration of the buildings, site features and landscape at Kincoppal-Rose Bay was carried out in November 1992. Barat Burn School and McGuinness Gymnasium buildings were surveyed in July 2002. The record of the physical fabric formed part of the 2002 CMP by Clive Lucas Stapleton & Partners Pty Ltd. Landscape areas and elements were not included in the survey at that time. The following elements formed part of the 1992 and 2002 fabric surveys, which can be found in Appendix E of the 2020 CMP:

- Main Building, Chapel and South Wing;
- North Block, Science Block and Convent;
- Hughes Centre;
- Barat-Burn School;
- McGuinness Gymnasium;
- Caretaker's Cottage; and
- The Villa.

Kincoppal-Rose Bay School of the Sacred Heart is currently seeking approval for a number of upgrades identified in the 2016 Master Plan for the site. Key Issue 11 – Heritage of the Secretary's Environmental Assessment Requirements (SEARS) for Application No. SSD – 10325 *Kincoppal Rose Bay School (Concept and Stage 1)*, issued 14th January 2020, required an updated Conservation Management Plan, including:

For built and landscape elements assessed as being of Moderate, High and Exceptional significance, a Fabric Analysis is to be prepared in a table format with each room on a different row, including photographs of each room and component (including the roof and chimneys), significant fabric in each room (fireplaces, cornices, ceilings, floorings, etc.), date of construction of each room and type of walls (brick/stone/etc).








A detailed fabric survey for the whole site did not form part of the scope of the 2020 CMP. The following updated Fabric Analysis for the spaces affected by the SSD Application was carried out by Anita Krivickas and Jenny Snowdon in July 2020, and includes the following built and landscape elements that have been surveyed in detail:






- Entry forecourt – Exceptional significance;
- Former Conservatory Site (area of new bus parking) – High/Moderate significance.
- Main School Building (Reception Area/Level 2) – Exceptional significance;
- Level 3 of North Wing (1959 Noviceship Wing additions) for the new Year 8 hub – Moderate significance;
- Noviceship Lawn – High significance;
- Barat Burn East Wing (significant change since 2002 survey) – High/Moderate significance;
- Sundial Terrace/Lawn – Moderate significance; and
- Sophie's Cottage (exterior) – High/Low significance;







Spaces not noted above, have not been included in the updated fabric analysis. Prior to the preparation of any proposals for change or adaptation of areas of the site not identified above, a full understanding of the provenance and significance of affected elements and spaces should be undertaken as per Policy 7.2.1 of the CMP:




Policy 7.2.1 – Investigate significance prior to developing proposals

An extensive fabric survey, including the interior of any affected buildings or areas, should be undertaken prior to planning and designing any proposals for future redevelopment or adaptation of significant buildings of exceptional and high significance.

Building / Space: Landscape Area – Main Entry Forecourt (L1) Significance: Exceptional		
Element	Description	Image
Concrete driveway on main entry forecourt	c1970s/1980s concrete panel driveway and turning circle around central circular garden bed on main entry forecourt, providing access to main entrance. Used for car and bus parking during the day. Similar shape but widened compared to previous gravel driveway and less landscaped. Graded to drain towards central circular turning circle.	
Entrance to Main School Building	Central entrance to Main School Building via the entry forecourt. Entrance has a chamfered pointed arch opening with decorative stone mounding above, terminating in carved floral motifs. Set of pyramidal stone steps with a simple curved steel handrail leading up to the recessed (modern) timber and glass panelled door.	
Sandstone Steps to South Wing – Side Entrance, concrete footpath, gravel drain	Early / original steps to 1888 part of South Wing. Alignment of path from at least 1940. Brick drainage channels and concrete paving of concrete footpath modern c1970s / 1980s when entry forecourt was formalised as concrete drive. Gravel drain surrounding the base of the Main School Building, South Wing and Chapel.	
Lighting	Modern bollards with integrated lighting along paths.	
Landscaping	Landscaped open lawns to forecourt and low hedge and shrub planting adjacent the buildings is early.	
Brick drainage	c1970s/1980s open brick drainage channels between landscaped and lawned areas and concrete paved driveway. Earlier single row brick edging between concrete driveway and lawn to Chapel, curving towards entry.	
Central circular garden bed and turning circle	Rendered concrete retaining wall to central circular garden bed c1970s/1980s when hard paving was installed and ground graded for drainage. Location and shape early (High significance) but formerly lawned with soft edge and different plantings over the years including larger bush. Planter / bird bath early / original.	
Other	Signage: Modern site plan and way finding signage opposite the Kincoppal Gates and adjacent the Stranger's Chapel. Furniture: Modern timber benches on concrete foundation.	


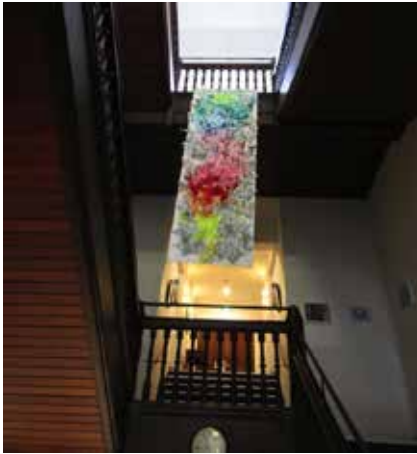





Building / Space: Landscape Area – Main Entry Forecourt (L1) Significance: Exceptional		
Element	Description	Image
Garden beds adjacent South Wing	c1922-1930s garden beds, shape and alignment from at least 1933 when the Jubilee Gates, second turning circle and retaining walls including stone steps to lower drive were installed.	
Stone steps and retaining wall between main entry forecourt and southern concrete driveway	c1930s stone steps and random rubble retaining walls, recently repointed. Constructed in 1933 with the installation of the Jubilee Gates and associated formalisation of the driveways. Remnant sandstone kerbing to south of steps, later kerbs are concrete	
Garden bed between main entry forecourt and southern driveway	c1930s informal garden bed with open brick drain, separating upper and lower concrete driveways. Planted bed along forecourt level and lawned area along lower drive, separated by low random rubble retaining wall. Orientation and alignment remains unchanged, style of planting has changed over the time with low hedges and shrubs in c1940s.	
Southern concrete driveway and paved parking area and Retaining Wall at south eastern corner of the South Wing	Modern concrete driveway from main entry (Jubilee Gates) to western corner of Main Building with grass block paved parking area to the southern edge. Alignment c1930s. c1922 stepped, low sandstone ashlar retaining wall (constructed with the extension to South Wing) with later (c1980s) concrete posts and metal rail at south-eastern end. A drainage channel runs between the South Wing and this retaining wall.	
Central circular garden bed, turning circle and flagpoles	Turning circle dated c1930s, constructed with the installation of the Jubilee Gates and associated formalisation of the driveway. Circular, lawned turning circle defined by open brick drainage channel, low circular hedge and two flagpoles to centre.	
Jubilee Gates (entry)	1933 iron Jubilee Memorial Gates including stone pillars, gift from the members of the Rose Bay Association of Past Pupils. Decorative arched head c2002, altered to similar design of the original to allow for truck clearance.	
Kincoppal Gates (exit)	Installed on site in Rose Bay in 1997, associated with the school as the original Kincoppal Elizabeth Bay entry gates dating from 1909. Modern interpretative plaques to either side of the gates on mock-stone concrete block boundary wall.	
Sandstone boundary wall, low sandstone retaining wall, garden beds	1933 sandstone ashlar boundary wall (picked finish), with triangular capping and a low plinth course installed with the Jubilee Gates. Modern low sandstone retaining wall to garden bed with open brick drain. Concrete drive, modern steel bollards with chain and zebra crossing linework identify pedestrian path	




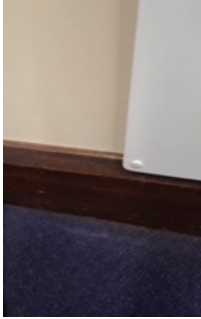




Building / Space: Landscape Area – Former Conservatory Site (L12) Significance: High / Moderate		
Element	Description	Image
Sandstone boundary wall (east)	Extending from the Jubilee Gates, this sandstone boundary wall forms the eastern edge of the former conservatory site and dates from 1933. Sandstone ashlar wall (picked finish) with triangular capping and low plinth course. (High significance) Installed with the Jubilee Gates. Modern signage. Concrete retaining wall below street level on the former conservatory side.	
Southern boundary wall	Rock faced random rubble sandstone wall to southern boundary (High significance), c1920s continues in brick, concrete block and chain wire mesh fence further downhill.	
Sandstone retaining walls and stairs	Sandstone block retaining wall delineating "Courtyard" space and lower terrace. c1930s sandstone retaining walls with rugged cut stone edge, (some stones in top course missing) providing access to the former conservatory site level and low random rubble retaining wall with straight edge to second, lower level. Some stones have deep pick marks and evidence of 'dog' holes, possibly from 1880s construction.	
Concrete block boundary retaining wall and former brick structure	Remnant square brick structure adjacent concrete retaining wall. (post 1940?)	
Concrete block retaining wall	Continuation of low sandstone retaining wall between second and third terrace (north south) but in an east-west direction and with rising level change to concrete driveway above. One course at eastern end replaced by concrete block and changes to full concrete block retaining wall half way. Wall topped with modern aluminium fence and hedging to paved parking area above.	
Horbury Hunt sandstone retaining wall and stone culvert;	Rock faced sandstone ashlar retaining wall, in parts buttressed and former hoisting ('dog') holes visible to some stone blocks. Forms part of the 'plateau' the school buildings were constructed on. Appears repointed at south-eastern end. Stone culvert for site drainage at base of Hunt retaining wall, following the topography.	







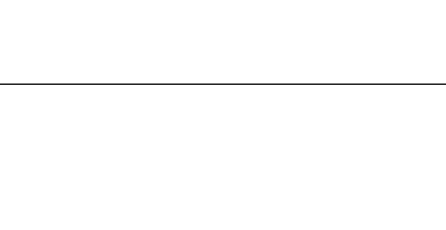
Building / Space: Landscape Area – Former Conservatory Site (L12) Significance: High / Moderate		
Element	Description	Image
"Courtyard" and Landscaping - planting	Area between sandstone boundary wall to New South Head Road and next terrace down. Low hedge to west, central concrete paved path and informal garden bed with low shrub planting to west. Planting and layout post 1940. Predominantly modern hedging and mulched informal garden beds with some low ground cover, one mature Magnolia grandiflora along eastern boundary remaining (post 1940). Structures: modern timber lattice awning / pergola and modern Colorbond garden shed.	
Landscaping – general	Former formal garden beds and conservatory site, now mix of informal garden beds and open lawned terraces. East-west concrete pathway on the first terrace along the length of the c1930s sandstone retaining wall.	
Concrete paths / edging	East-west concrete path way on the first terrace along the length of the c1930s sandstone retaining wall. Lawned areas delineated by later concrete footpaths, pavers and edging – date unknown.	
Metal fences	Modern aluminium fence on top of concrete retaining wall to paved parking area. c1930s pipe and chain link wire mesh fence to southern boundary, on top of Hunt retaining wall and on lower terrace adjacent the remnant brick structure.	

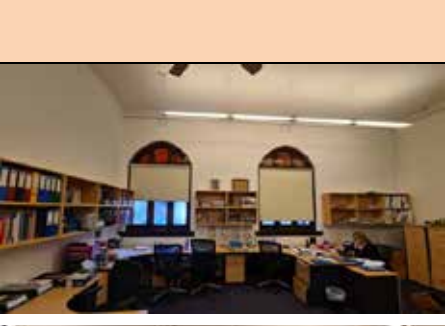


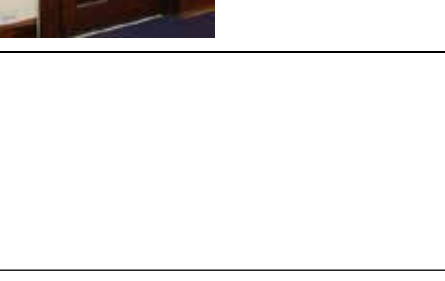

Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No:	Room Name: Foyer	
Floor	Timber floorboards in main foyer space and timber herringbone parquetry in front of main stairs.	
Walls	<p>North – wall is solid plaster over stone. Modern opening to left of original / early polished cedar opening with detailed timber panel over. Scribed dado between entrance door and cedar opening and picture rail over modern opening to reception. Simple profile high timber skirting.</p> <p>East – wall is exterior wall of solid plaster over stone with to metal vents to top and panel mould over vents. Modern timber and glass partition with security swipe access door (c1990?). Two small strip windows to either side of glazed timber main entrance door.</p> <p>South – wall is 1990 timber partition with glazing to upper third and double door to centre, presented by the year 12 students of that year. Original / earlier joinery, similar to the doorcase to the main reception area on either side of the opening / 1990 partition.</p> <p>West – open to central hallway and main stair with two pointed arch openings. Wall is solid plaster over stone. Decorative plaster moulding and column detail to arches and small strip of scribed dado to either side on foyer side.</p>	
Ceiling	Plasterboard sheet over original lath and plaster ceiling in main foyer with ceiling rose and period style light fitting. Ceiling mounted services (fire alarm) and pipes (north-south) near entry on western elevation. Plasterboard sheet over original lath and plaster ceiling in space fronting main stairs with ceiling rose, period style light fitting and decorative cornice.	
Skirting	Simple profile, high timber skirting.	
Other	Detail of plaster moulding and column detail of arches delineating the foyer area from the hallway and main stair. Scribed dado to east and west walls adjacent arched opening in space at the base of the main stairs.	
Finishes	Modern, light colour scheme to all walls.	




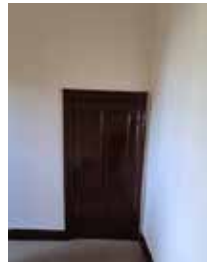





Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No:	Room Name: Main Hallway (north)	
Floor	Modern blue carpet with gold quatrefoil pattern. (Original timber floors may remain under)	
Walls	Solid plaster over stone with scribed dado, modern light colour scheme and glazed high level vents to classrooms adjacent.	
Ceiling	Plasterboard sheet over original lath and plaster ceiling and decorative cornice. Modern fluorescent tube light fixture.	
Doors	Modern fire doors between foyer and hallway, Stained glass door with timber and glazed archway between Main Building and Chapel. Doors to classrooms generally early / original 4-panel painted cedar doors with architraves but door modified to include glazed panel for security.	
Windows	Stained glass window to far north in connecting link to Claremont, three-light with highlight over.	
Skirting	Simple profile, high timber skirting.	
Furniture & Fittings	Timber honour boards with gold lettering above scribed dado.	
Services	Some wall mounted pipes and fire alarms to ceiling.	
Lift	<p>1936 Hennessy and Hennessy lift shaft adjacent chapel in the north-western most corner of the reception and administration spaces. Northern elevation of lift shaft in location of a niche, documented on historic plans, unknown if extant. Modern lift car. No skirting to lift opening, scribed dado on either side on hallway walls.</p> <p>Lift signage: Wall mounted timber sign with acrylic protective sheet over hand-painted lettering</p>	
Other	Detail of Horbury Hunt designed stained glass doors between Main Building and Chapel in Hallway.	
Room No:	Room Name: Main Hallway (south)	
	<p>Floor, walls, ceiling, skirting and services as for North above, except walls have modern aluminium picture rail with selection of modern prints and artworks. No windows.</p> <p>Modern fire doors between foyer and hallway and doors to classrooms as above. Decorative stained glass and detailed timber panel double doors to 'verandah and balcony' to far south.</p>	











Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No:	Room Name: Main Stair	
Floor	Marble tile on Level 1, herringbone parquet on Level 2 foyer space, blue carpet with gold quatrefoil pattern and modern non-slip nosing on treads and landings.	
Walls	Solid plaster over stone with scribed dado and modern prints hung on walls. Elaborate polished cedar highlight into attic space above Level 4 in eastern wall.	
Ceiling	Vaulted ceiling with elaborate mouldings at junction with walls and at apex. Presumed original lath and plaster ceiling. Surface mounted fire alarms and sprinklers.	
Joinery	Polished cedar fine turned balusters, solid round newel posts and original rounded timber handrail, topped with additional modern painted steel handrail for compliance. Timber shows general signs of wear and tear, especially around corners.	
Alterations	Non-original 1950s bridge through the main staircase with access to the Hughes Centre at Level 2. Former lightwell on western elevation of main stair altered with the construction of the Hughes Centre and modern replacement doors and windows now provide access to Hughes Centre roof terrace between Level 3 and 4. Later modern security partition on Level 4 to boarding spaces.	
Room No: S2-23 [G24]	Room Name: Reception (Senior Reception & Waiting Area)	
Floor	Modern blue carpet with gold quatrefoil pattern (Original timber floors may remain under), simple blue carpet to back of house reception area	 
Walls	<p><u>North</u> – modern plasterboard partition, dividing original 9-pane casement window on east elevation with modern aluminium picture rail and modern prints, open behind reception desk. Later 4-panel cedar door and architrave to 'back of house' with modern door hardware. Modern plasterboard partition to north of double cedar doors between reception and Admin space with large glazed highlight and later timber glazed (upper) and panelled (lower) timber door, no architraves. Security access panel to door.</p> <p><u>East</u> – solid plaster over stone, surface mounted concealed services in cable channels, large fire control panel cupboard and original 9-pane casement window, divided by modern plasterboard partition.</p> <p><u>South</u> – solid plaster over stone, original / early polished cedar opening with detailed timber panel over and modern, smaller opening to foyer to west of large opening and 4-panel cedar door (fixed shut) to east of large opening.</p> <p><u>West</u> – solid plaster over stone, original / early polished cedar 4-panel double doors with some original / early door hardware behind reception desk through to hallway.</p>	
Ceiling	Modern fluorescent tube lighting in acoustic tile ceiling.	 
Joinery	Simple profile cedar skirting.	
Furniture & Fittings	Wall mounted TV screens, reception desk and loose furniture	
Finishes	Modern light colour scheme.	













Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No: S2-25	Room Name: Admissions (Head of Admissions)	
Floor	Simple blue carpet (Original timber floors may remain under).	 
Walls	<p><u>North</u> – modern plasterboard partition with later flush timber door with glazed vision panel</p> <p><u>East</u> – solid plaster over stone with two original 9-pane casement windows, one of which is divided by modern partition to waiting and reception area. Modern window mounted fly screens to interior.</p> <p><u>South</u> – modern plasterboard partition dividing window.</p> <p><u>West</u> – modern plasterboard partition with later flush timber door with glazed vision panel.</p>	
Ceiling	Modern fluorescent tube lighting in acoustic tile ceiling.	 
Skirting	Simple profile cedar skirting.	
Other	Modern roller blinds to windows.	
Finishes	Modern light colour scheme and office furniture.	
Room No: S2-24	Room Name: Admin (Admissions)	
Floor	Simple blue carpet (Original timber floors may remain under), timber floorboards in 'closet' space to north-east.	 
Walls	<p><u>North</u> – solid plaster over stone; original / early fireplace on stone base, stone surround, timber inset and niche over; modern air-conditioning unit mounted over niche; 1936 Hennessy and Hennessy lift shaft in north-western corner of room; modern 'closet' with plasterboard partition on timber frame internally exposed) and modern flush door in north-eastern corner. 4-panel cedar door with original / early hardware in 'closet' on northern wall shared with Chapel (cupboard only and no timber reveal internally)</p> <p><u>East</u> – solid plaster over stone with original 9-pane casement window. Modern window mounted fly screens to interior.</p> <p><u>South</u> – large glazed highlight and later timber glazed (upper) and panelled (lower) timber door, no architraves. Security access panel to reception door. Modern plasterboard partition with later flush timber door with glazed vision panel to Admissions area.</p> <p><u>West</u> – solid plaster over stone (wall to main hallway)</p>	
Ceiling	Modern fluorescent tube lighting in acoustic tile ceiling, modern ceiling fan. Full height original lath and plaster in 'closet' space with dado to masonry walls.	 
Skirting	Simple profile cedar skirting.	
Other	Modern roller blinds to window.	









Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Finishes	Modern light colour scheme, modern office furniture and modern artworks hung on walls.	
Fireplace	Raised stone base, stone surround and an intricately and highly ornate timber inset. The carved timber inset bears the Coat of Arms of the Holy See, with two crossed keys, surmounted by the tiara. Recessed niche housing a statue of Jesus over, supported on a stone shelf.	
Room No:	Room Name: GLA1	
Floor	Dark, functional carpet (Original timber floors may remain under)	
Walls	<p>North – 1990 timber partition with glazing to upper third, presented by the year 12 students of that year. Original / earlier cedar joinery, similar to the doorcase to the main reception area encircling opening. Simple profile skirting to partition. Original / early cedar double doors.</p> <p>East – Wall is solid plaster over stone, original 9-pane casement windows with blackout roller blinds and high level vents to the exterior and exposed pipes running north-south and later cornice.</p> <p>South – Formerly one large room with adjacent GLA 2 – plasterboard wall with later skirting, no cornice.</p> <p>West – Wall is solid plaster over stone (wall to hallway) with glazed high level vent.</p>	
Ceiling	Lath and plaster with original / early ceiling rose, surface mounted electrical in cable channels, two ceiling fans and suspended fluorescent light fitting. Early cornice to masonry walls.	
Doors	4-panel cedar door with upper two panels glazed	
Windows	Two 9-pane casement windows with modern door hardware, upper panes blocked out with coloured film, lower panes opaque glass.	









Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Skirting	Simple profile cedar skirting.	
Services	Electrical services run behind skirting and outlets mounted on skirting. Exposed pipework running in a north-south direction.	
Finishes	Modern light colour scheme, modern classroom furniture.	
Fireplace	Originally a fireplace, modified for built in cupboard with concrete floor, cedar doors and architraves, evidence of former hardware in place of lock, modern latch to exterior.	
Room No: S2-11	Room Name: GLA2	
Floor	Dark functional carpet (Original timber floors may remain under).	
Walls	Original walls (east, west, south) are solid plaster over stone. North wall is plasterboard with later skirting. Formerly one large room with adjacent GLA 2.	
Ceiling	Lath and plaster with original / early ceiling rose. Early cornice (east, south, west).	
Doors	4-panel cedar door with upper two panels glazed, painted on hallway side, polished to interior; security access panel	
Windows	Two 9-pane casement windows with modern and some original / early door hardware (latch and lock) and original glass, upper panes blocked out with coloured film, lower panes opaque glass. Windows have blackout roller blinds and high level vents to the exterior (east) vents partially obscured by pipe.	
Skirting	Simple profile cedar skirting, electrical services run behind skirting and outlets mounted on skirting.	
Services	Exposed pipes in a north-south direction and surface mounted electrical in cable channels, two ceiling fans and suspended fluorescent light fittings.	
Finishes	Modern light colour scheme, modern classroom furniture.	



Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No: S2-10	Room Name: Meeting Room 2	
Floor	Carpet over original timber floors.	    
Walls	<p><u>North</u> – Wall is modern plasterboard partition with later 4-panel timber door.</p> <p><u>East</u> – Wall is solid plaster over stone with original / early built in cupboard, original / early 4-panel cedar door with glazed upper panel.</p> <p><u>South</u> – Wall is solid plaster over stone, modern aluminium picture rail with modern prints.</p> <p><u>West</u> – Wall is solid plaster over stone with modern plasterboard extension under and between double hung sash windows for air-conditioning and other services (wall mounted conduits), external vents over windows.</p>	
Ceiling	Modern suspended LED lighting.	
Skirting	Simple low profile cedar skirting except western elevation plasterboard addition.	
Other	Modern roller blinds to windows.	
Services	Exposed pipes in a north-south direction.	
Finishes	Modern light colour scheme and boardroom furniture with some antique furniture items.	
Room No: S2-14 / G13	Room Name: Office 1 / St Raphael	
Floor	Carpet over original timber floors.	   
Walls	<p><u>North</u> – Wall is solid plaster over stone (wall to Main Stair).</p> <p><u>East</u> – Wall is solid plaster over stone (wall to hallway) with 4-panel cedar door, upper glazed panels, modern door hardware and letterbox, exposed pipework and surface mounted cable channels to light switch.</p> <p><u>South</u> – Wall is masonry.</p> <p><u>West</u> – Wall is solid plaster over stone with double hung sash window, air-conditioning unit over and other services exiting via external vent over window.</p>	
Ceiling	Modern suspended fluorescent lighting.	
Skirting	Simple low profile cedar skirting.	
Other	Modern roller blinds to windows.	
Finishes	Modern light colour scheme and office furniture.	



Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No: S2-12 / G1	Room Name: Office 2 / Director of Students	
Floor	Functional blue carpet (Original timber floors may remain under).	     
Walls	<p><u>North</u> – Wall is masonry with surface mounted cable channels.</p> <p><u>East</u> – Wall is solid plaster over stone (wall to hallway) with 4-panel cedar door, upper glazed panels, modern door hardware, exposed pipework.</p> <p><u>South</u> – Wall is modern plasterboard with later 4-panel door.</p> <p><u>West</u> – solid plaster over stone with double hung sash window with vent over, air-conditioning unit over window and surface mounted cable channels below.</p>	
Ceiling	Modern suspended fluorescent lighting.	
Skirting	Simple low profile cedar skirting.	
Finishes	Modern light colour scheme, modern prints on walls and office furniture.	
Room No: S2-26 / G21	Room Name: Deputy Principal / St Gabriel	
General	Originally one space, currently divided into two offices by modern plasterboard partition with large glazed panel. Dado to all original walls.	   
Floor	Light coloured, striped carpet tile (Original timber floors may remain under).	
Walls	<p><u>North</u> – Wall is solid plaster over stone</p> <p><u>East</u> – Wall is solid plaster over stone (wall to hallway) with 4-panel cedar door, upper glazed panels, modern door hardware, exposed pipework and high level vent.</p> <p><u>South</u> – Wall is solid plaster over stone (wall to Main Stair).</p> <p><u>West</u> – Wall is solid plaster over stone with double hung sash windows with vents over and blackout roller blinds (divided by modern partition), one air-conditioning unit over northern window and surface mounted cable channels below.</p>	
Ceiling	Modern suspended fluorescent lighting.	
Skirting	Simple low profile cedar skirting	
Finishes	Modern light colour scheme, modern prints on walls and office furniture.	
Fireplace	Original fireplace with timber mantel and filled in with timber sheet.	





Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No: S2-27	Room Name: Staff Offices 1 (English Staff Room / St Aloysius)	
General	Two spaces connected via a large open pointed arch with chamfered edges between the Main School Building and extension opposite the Chapel.	
Floor	Dark blue and light diamond patterned carpet (Original timber floors may remain under).	
Walls	<p><u>North</u> – Wall is plasterboard with evidence of former door (now filled in) on the east corner, air-conditioning unit with outlet through original vent on the western wall.</p> <p><u>East</u> – Wall is solid plaster over stone (wall to hallway) with 4-panel cedar door, upper glazed panels, modern door hardware, exposed pipework and high level vent / high light, dado running through northern plasterboard wall.</p> <p><u>South</u> – Wall is solid plaster over stone, dado, original timber fireplace</p> <p><u>West</u> – Wall is solid plaster over stone with three original stained glass windows, blackout roller blinds and high level vents, air-conditioning unit outlet through northern vent, dado, plasterboard bulkhead and services riser.</p>	     
Ceiling	Lath and plaster, no cornice, modern fluorescent lighting and three ceiling fans.	
Skirting	Low, simple profile cedar skirting, electrical services wall mounted (covered in channels) and run behind skirting and surface mounted outlets	
Finishes	Modern light colour scheme and office furniture.	
Fireplace	Original fireplace with timber mantel and filled in with timber sheet.	





Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
Room No: S2-28	Room Name: Staff Offices 2 / Chapel of Mater Admirabilis	
General	Recently altered to accommodate the Chapel of Mater Admirabilis by removal of plasterboard office partitions and new fitout.	
Floor	Red carpet (Original timber floors may remain under).	
Walls	<p><u>North</u> – Wall is solid plaster over stone with 4-panel cedar door, upper glazed panels, modern door hardware, exposed pipework, dado, Stations of the Cross.</p> <p><u>East</u> – Wall is solid plaster over stone (wall opposite Chapel) with 4-panel cedar door, upper glazed panels, modern door hardware, exposed pipework and high level vent / high light, dado running through northern plasterboard wall, painting of the Mater Admirabilis and timber altar against this wall, furniture layout in space facing this elevation.</p> <p><u>South</u> – Wall is plasterboard, no dado, Stations of the Cross.</p> <p><u>West</u> – Wall is solid plaster over stone with two original stained glass windows, air-conditioning unit outlet through plasterboard south wall, dado, memorial tablet.</p>	 
Ceiling	Ceiling is plasterboard over lath and plaster, evidence of former partition wall remains, no cornice, modern pendant lighting, exposed service channels.	
Skirting	High, simple profile non-original and early cedar skirting, electrical services run behind new skirting and surface mounted outlets.	
Furniture & Finishes	Modern light colour scheme and Chapel furniture, ie pews, altar and candle-holder.	
Other	<p>Original window furniture.</p> <p>Evidence of pipe in north-east corner of wall.</p>	 

Building / Space: Senior School Main Building (S1) – Level 2		
Significance: Exceptional		
Element	Description	Image
Room No: S2-07	Room Name: GLA3 / 'Verandah and Balcony'	
Floor	Dark functional carpet (Original timber floors may remain under).	   
Walls	<p>North – Exterior wall to Main School Building in exposed sandstone ashlar with downpipes and blind opening (niche) to the southern tower, original timber and glass door and large former window blocked off by smartboard.</p> <p><u>East</u> – Exposed sandstone ashlar with central original timber and glass door with arched highlight over through to South Wing.</p> <p><u>South</u> – Square headed double hung timber sash windows with block out roller blinds in exposed sandstone wall.</p> <p><u>West</u> – Pair of pointed arch double hung timber sash windows with block out roller blinds in exposed sandstone wall.</p>	
Ceiling	Lower level plasterboard ceiling and simple cornice with suspended fluorescent lighting and air-conditioning unit.	
Joinery	Entry door to 'Balcony and Verandah' from Main School Building hallway, original timber and glass door with detail timber panel and coloured glass highlight over (not visible from inside space), some original door hardware extant.	
Skirting	Low simple profile timber skirting, surface mounted conduits.	
Furniture & Finishes	Modern classroom furniture, prints, artworks and cross, hung on sandstone walls.	
Room No:	Room Name: Main Hallway South Wing	
Walls	Walls are solid plaster over stone with scribed dado.	 
Ceiling	Ceiling is lath and plaster ceiling with exposed pipes and period-style pendant lighting, no cornice in 1888 portion of the building up to hallway archway. Boxed in services and cable channels at ceiling level.	
Joinery	Simple profile high cedar skirting.	
Other	Plasterboard blind arches to Boardroom.	
Finishes	Modern light colour scheme, blue carpet with gold quatrefoil pattern, modern aluminium picture rail and modern artworks.	
Room No: S2-05	Room Name: Board Room / Parlour 3	
Floor	Black and gold carpet (Original timber floors may remain under).	 
Walls	<p>North – wall is solid plaster over stone, two vents over 9-pane casement windows, partially obscured by exposed pipework</p> <p><u>East</u> – wall is modern plasterboard wall with later simple skirting and plasterboard bulkhead in south eastern corner, surface mounted TV and exposed pipework.</p>	

Building / Space: Senior School Main Building (S1) – Level 2 Significance: Exceptional		
Element	Description	Image
	<p>South – Wall is solid plaster over stone (wall to hallway) with plasterboard blind arch and later cedar double doors.</p> <p>West – Wall is solid plaster over stone with two plasterboard blind arches.</p>	
Ceiling	Suspended fluorescent lighting and ceiling fans with surface mounted cable channels on suspected lath and plaster ceiling.	
Joinery	Later cedar double doors in plasterboard blind arch, 9-pane casement windows and simple profile cedar skirting (early and later) with surface mounted conduits.	
Other	Moulding detail to chamfered edge of plasterboard filled blind arch on south wall.	
Furniture & Finishes	Modern light colour scheme, modern boardroom furniture with some antique pieces.	





Building / Space: Science Block (S6) / 1959 Noviceship Wing Additions – Level 3 Significance: Moderate		
Element	Description	Image
Exterior		
General	<p>Three storey (plus attic) rendered masonry building (picked to resemble sandstone).</p> <p>Original elevations subsumed by 1976 Science Block to east and west up to Level 2 inclusive and 1976 fire stair to north (up to attic level).</p> <p>Original cedar double hung sash windows (painted externally) extant at Level 3.</p>	
East Elevation	<p>Extant picked render finish and terracotta vents, four original timber sash windows.</p> <p>No access to roof of Science Block and services and plant located on this elevation.</p>	
West Elevation	<p>Extant picked render finish and terracotta vents, four original timber sash windows (painted) and centred glazed double door and steps, providing access to concrete roof of Science Block (waterproof membrane), services and plant located on this roof. Slate roof, copper downpipes.</p> <p>Evidence of former structure and alteration in render under two windows adjacent door.</p>	
Egress Stair 2		
General	<p>Three storey 1976 fire stair to the north of the 1959 Noviceship Wing Additions.</p> <p>Concrete floor and external walkways / bridges from Levels 3 and 4 of the 1959 Noviceship Wing Additions, brick walls and steel handrail.</p>	
Other	Northern elevation of the 1959 Noviceship Wing Additions showing the picked render finish (to resemble sandstone), terracotta vents and timber sash windows. The concrete bridges from level 3 and 4 of the building are in the foreground.	





Building / Space: Science Block (S6) / 1959 Noviceship Wing Additions – Level 3 Significance: Moderate		
Element	Description	Image
Room No:	Room Name: Hallway	
Floor	Concrete floor with dark blue and light striped carpet tile over.	
Walls	External – masonry, internal – plasterboard partitions;	
Ceiling	Ceiling is plasterboard ceiling with simple coved cornice, exposed services and modern fluorescent tube lighting.	
Joinery	All doors modern, flush with vision panel; double timber and glazed door to Science Block roof; simple low timber skirting.	
Finishes	Light modern colour scheme.	
Room No: S3-39	Room Name: GLA1	
Floor	Concrete floor with carpet over.	
Walls	<p><u>North</u> – Wall is plasterboard wall.</p> <p><u>East</u> – Wall is masonry with double hung sash window and single sash window, blackout roller blinds, later brass window hardware, high level external vents.</p> <p><u>South</u> – Wall is masonry wall.</p> <p><u>West</u> – Wall is plasterboard with timber framed seven light highlight</p>	
Ceiling	Plasterboard with simple coved cornice, surface mounted fluorescent tube lighting and ceiling fans.	
Skirting	Low timber skirting to all walls.	
Services	Surface mounted electrical services, services riser and bulkhead to east.	
Furniture	Modern classroom fitout.	
Room No: S3-40	Room Name: GLA2	
Floor	Concrete floor with carpet over.	
Walls	<p><u>North</u> – Wall is masonry with double hung sash window and single sash window, blackout roller blinds, later brass window hardware, high level external vents.</p> <p><u>East</u> – Wall is masonry with two double hung sash windows, blackout roller blinds, later brass window hardware, high level external vents.</p> <p><u>South</u> – Wall is plasterboard.</p> <p><u>West</u> – Wall is plasterboard.</p>	
Ceiling	Plasterboard with simple coved cornice, surface mounted fluorescent tube lighting and ceiling fans. Low timber skirting to all walls.	
Services	Services bulkhead through centre.	











Building / Space: Science Block (S6) / 1959 Noviceship Wing Additions – Level 3 Significance: Moderate		
Element	Description	Image
Room No: S3-37	Room Name: Amenities / Female Toilet	
General	Walls are masonry walls with lightweight modern bathroom fitout, grey floor tile over concrete, three timber sash windows with obscured glass east.	No image
Room No: S3-38	Room Name: YR 8 Co-ord.	
Floor	Dark blue carpet on floor with low, simple profile timber skirting with additional surface mounted services in cable channels.	
Walls	Walls are modern plasterboard partitions with services riser and air-conditioning unit.	
Ceiling	Plasterboard ceiling with simple coved cornice and exposed pipework.	
Doors	Flush, painted timber frame door with vision panel and large highlight over (blockout film applied), no architrave.	
Windows	Timber frame, double hung cedar sash window with later brass window hardware and blockout roller blinds.	
Room No:	Room Name: Store (not accessed)	
Not accessed.		
Room No:	Room Name: Egress Stair 1	
General	Concrete and steel fire stair at south-western corner of the building, in place of former colonnade constructed as part of the 1928 Noviceship Wing.	
Walls	Walls are masonry with painted skirting and concrete floor. Stair with fixed non slip nosing and steel handrail.	
Joinery	1959 Timber framed awning windows.	
Room No:	Room Name: Connecting Hallway from Noviceship Wing / 1970s Walkway	
General	1970s glazed walkway and lift access to Level 3 of the 1959 Noviceship Wing Additions from Ground Floor Reception (Level 2). Lift c2010.	





Building / Space: Landscape Area – Noviceship Lawn (L3) & surrounding landscape area		
Significance: Noviceship Lawn – High; Surrounding landscape area – Moderate		
Element	Description	Image
Landscaping – lawns and Landscaping – planting	<p>The majority of Noviceship Lawn is defined by open lawn, bound by garden beds on the eastern and western sides.</p> <p><u>Eastern garden bed:</u> Lophostemon confertus x 2 (Moderate significance), Eucalyptus tereticornis (High significance), Unknown tree species (Moderate significance).</p> <p><u>Western garden bed:</u> Timber edging with low shrub planting and one tree of low significance.</p> <p><u>Along the boundary wall are:</u> Lophostemon confertus (Moderate significance), Unknown tree species (Moderate significance), Brachychiton rupestris (Moderate significance).</p> <p>Above the Grotto is located a Araucaria heterophylla (High significance).</p>	
Concrete driveway	<p>Concrete driveway with concrete kerb on the western side of Noviceship Lawn, brick kerbing to northern garden bed. Driveway in location and alignment of the former Claremont Drive, c1851. Modern aluminium fence along western side of driveway above grotto.</p>	
Signage	<p>Modern wayfinding signage at northern point of Noviceship Lawn.</p>	
Concrete footpath	<p>Concrete panel footpath along the eastern side of Noviceship Lawn with concrete edge to garden bed. Edging changes to brick at northern end.</p> <p>Alignment since at least the early 1920s.</p>	
Boundary wall	<p>Imitation sandstone wall, constructed of rendered concrete block work, planted with hedge along its interior face.</p>	
Sister Philomene Tiernan Memorial Tree & mature Port Jackson Fig	<p>Sister Philomene Tiernan Memorial Tree (Liquidamber styraciflua) – Moderate significance. Modern hexagonal tree surround, timber bench seating and memorial plaque set on small concrete block.</p> <p>Mature Port Jackson Fig (Ficus rubiginosa) – High significance. Surrounding garden bed has low hedge planting to west and single timber bench on eastern side. Timber edge to surrounding garden beds on both trees.</p>	





Building / Space: Landscape Area – Our Lady of Lourdes Grotto & Lawn (L9) & surrounding landscape area		
Significance: Grotto – High; Surrounding landscape area – Moderate		
Element	Description	Image
Concrete steps to Sheldon House	<p>1998 paved path and tiled concrete steps with painted steel handrail to Sheldon House. Aluminium fence along top edge of quarry.</p>	
Sandstone Steps to Grotto	<p>1920s cut sandstone steps and concrete paths leading to Grotto from Noviceship Lawn. Steel pipe rail along eastern edge. Modern metal fence and gate off concrete driveway with section of concrete block retaining wall to driveway edge.</p>	
Grotto / Quarry and Memorial Crucifix	<p>The grotto wall is constructed of random rubble sandstone with two niches, one for the white marble statue of Our Lady Lourdes (mounted on a rock plinth) and one larger niche which includes a stone bench seat incorporated in the coursing of the structure. A plaque marks a reliquary rock brought out from the original Grotto of Lourdes in France and mounted in the grotto wall.</p> <p>Planting surrounding the grotto includes various ferns and palms. Directly above the grotto is a concrete and metal waste and compactus enclosure.</p> <p>Former quarry wall forms the eastern wall of the lawn in front of the Grotto. Garden beds are located to the bottom of the quarry wall. These are planted with low shrubs with rugged cut stone edging or low random rubble retaining wall.</p>	




Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1)		
Significance: High / Moderate		
Element	Description	Image
Level 4 in this table is Level 1 on architectural plans.		
Room No: B4-5	Room Name: Level 4 Foyer	
Floor	Modern carpet laid on floor, originally vinyl in foyer, which may survive under.	
Walls	<p>North – Masonry wall in location of original construction, location of access and openings are modern.</p> <p>East – elevation of foyer area is defined by alumidised aluminium frame glazing with 2-panel timber and glass door to eastern balcony and original terrazzo threshold.</p> <p>South – masonry walls of the central stair to the east and bathrooms to the west. Formerly connected to a further long hallway to bedrooms during convent use. Flush timber door to main stair.</p>	
Ceiling	Plasterboard ceiling with exhaust duct behind and services riser on this wall. Fluorescent tube lighting on vermiculite ceiling throughout foyer area.	
Doors	Modern aluminium frame glazed door to B4-2 in foyer, design similar to original alumidised aluminium doors to classrooms off balconies.	
Furniture	Hallway / foyer has modern built-ins and is dressed with modern storage solutions and furniture.	
Room No:	Room Name: Level 4 Toilets	
General	Modern bathroom fitout in the location of original bathrooms for the dormitory and convent use.	
Room No:	Room Name: Level 4 Western Balcony	
General	Former external balcony to dormitory.	
Structure	Equally spaced concrete encased steel columns along western elevation between window openings.	
Floor	Concrete floor.	
Walls	Orange face brick walls.	
Ceiling	Vermiculite ceiling.	
Doors	3 original aluminium door sets with glazed high and side lights and later 2-panel timber and glass doors and terrazzo threshold.	
Windows	External façade has large openings with marble terrazzo surrounds, infilled with fixed aluminium windows. Aluminium window in southern bay of internal core.	
Services	Modern services surface mounted on ceiling.	
Other	External blue / grey mottled glazed face brickwork visible in secondary circulation core, original window opening altered to accommodate new opening for access to fire stair.	





Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1)		
Significance: High / Moderate		
Element	Description	Image
Room No: B4-1	Room Name: Level 4 Classroom	
Floor	Carpet over concrete slab. Formerly this space was used for dormitory and convent use and is noted to have had parquetry flooring, which may survive under the carpet.	
Structure	Concrete encased steel columns through centre of space.	
Walls	Rendered masonry walls with ducted skirtings (original). Operable aluminium frame and glass panel partition with adjacent classroom (B4-2).	
Ceiling	Plasterboard ceiling with surface mounted fluorescent lighting.	
Doors	Two original aluminium door sets with side and highlights and timber and glass doors (west side).	
Windows	Later aluminium awning windows with timber sill within original openings to external walls (east side).	
Furniture	Modern classroom fitout.	
Room No: B4-2	Room Name: Level 4 Classroom	
Floor	Carpet over concrete slab. Formerly this space was used for dormitory and convent use and is noted to have had parquetry flooring, which may survive under the carpet.	
Structure	Concrete encased steel columns through centre of space.	
Walls	Rendered masonry walls with ducted skirtings (original). Operable aluminium frame and glass panel partition with adjacent classroom (B4-1).	
Ceiling	Plasterboard ceiling with surface mounted fluorescent lighting.	
Doors	One original aluminium door set with side and highlights and timber and glass door, and one original 4-panel aluminium window (west side).	
Windows	Later aluminium awning windows with timber sill within original openings to external walls (east side). Original 2-panel timber and glass door to south east corner, accessing the eastern balcony.	
Furniture	Modern classroom fitout.	

Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1)		
Significance: High / Moderate		
Element	Description	Image
Room No:	Room Name: Level 4 Eastern Balcony	
General	Formerly external eastern balcony to dormitory.`	
Structure	Equally spaced concrete encased steel columns along western elevation between window openings.	
Floor	Concrete floor.	
Walls	Orange face brick walls.	
Ceiling	Vermiculite ceiling.	
Doors	Doors are alumidised aluminium frame with 2-panel timber and glazed doors and terrazzo threshold. Window is aluminium sash. Original timber and glass door with highlight over accesses spaces B4-2 and B4-1 to the north.	 
Windows	External façade has large openings with marble terrazzo surrounds, now filled with 4-panel aluminium awning and fixed windows. Original alumidised aluminium window to main stair along western elevation of balcony, inoperable as bricked up internally in staircase.	 
Services	Modern services surface mounted on ceiling.	
Room No: B4-3	Room Name: Level 4 Classroom	
Floor	Modern carpet (original parquet floor may survive under). Vinyl flooring to wet area.	 
Structure	Concrete encased steel columns equally spaced north to south through space.	
Walls	<u>North</u> – Modern plasterboard wall with kitchenette / wet area in place of former bathroom and shower facilities. <u>East</u> – Rendered masonry wall to eastern balcony with one sash window and original alumidised aluminium door frame with side and high lights and 2-panel timber and glass door and terrazzo threshold. <u>South</u> – Classrooms as for B4-1 and B4-2.	
Ceiling	Plasterboard ceiling with surface mounted fluorescent lighting.	
Doors	Flush timber door with vision panel to foyer adjacent main stair and rendered masonry wall to south of staircase. Operable aluminium frame glass partition between B4-3 and B4-4.	 
Windows	All four windows original alumidised aluminium frame sash windows with later flyscreens and original window hardware to all 4 windows on western elevation.	
Furniture	Modern classroom furniture throughout.	






Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1) Significance: High / Moderate		
Element	Description	Image
Room No: B4-4	Room Name: Level 4 Classroom	
General	All finishes as for B4-3 above.	
Walls	<p>East – Rendered masonry wall with two original alumidised aluminium frame doors with side light and high light, 2-panel timber and glass door.</p> <p>South – Rendered masonry wall to south of building (external wall), no openings.</p> <p>West – As for B4-3 above, two original windows.</p>	
Level 5 in this table is Level 2 on architectural plans.		
Room No: B5-5	Room Name: Level 5 Foyer	
General	<p>The Level 5 foyer space (as seen from 2000s secondary circulation core) centrally connects all spaces on this level.</p> <p>Main stair and bathrooms to centre east and two classrooms to either north and south. Secondary circulation core to western façade on the exterior with altered window to accommodate new opening.</p> <p>Space has plasterboard ceiling and modern carpet throughout (formerly vinyl which may remain under).</p> <p>Secondary circulation core to west of building was constructed in 2000 and original ceramic glazed brickwork of the exterior of the building can be seen on the western façade.</p>	
Walls	<p>North – Masonry wall with flush doors with vision panel to either side, giving access to B5-2 and B5-3.</p> <p>South – Plasterboard wall in changed configuration to originally constructed, modern light decorative scheme. Part of western elevation in this photograph shows window with view blocked by 2000s secondary circulation core.</p> <p>West – Rendered masonry wall (external wall) with new opening in location of former window to 2000s secondary circulation core.</p>	






Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1)		
Significance: High / Moderate		
Element	Description	Image
Other	Plasterboard encased distribution board cabinet located adjacent main stair.	
Furniture	Modern storage solutions and classroom furniture.	
Room No: B5-6	Room Name: Level 5 Hallway (Old Boarder Mistress Flat)	
General	Formerly part of the Old Boarder Mistress' Flat, now narrow corridor with masonry wall to main stair to north and new plasterboard wall to classrooms B5-1 and B5-4 to south. Original window halved by modern plasterboard wall.	
Room No: B5-7	Room Name: Level 5	
General	Modern bathroom fitout, masonry walls and plasterboard ceilings.	No image
Room No: B5-8	Room Name: Level 5 Toilets & Shower – J5-04	
General	Modern bathroom fitout, masonry walls and plasterboard ceilings. Tiles to floor and opaque film to original window.	No image
Room No: B5-1	Room Name: Level 5 Classroom – J5-01	
Floor	Carpet throughout (original parquetry may remain under).	
Walls	<u>North</u> – Modern plasterboard wall with flush door with vision panel. <u>East</u> – Masonry wall (external wall) with modern aluminium awning windows. <u>South</u> – Rendered masonry wall (external wall) with no openings. <u>West</u> – Operable aluminium and glass partition between bathrooms.	
Ceiling	Vermiculite ceiling and ducted skirting to all walls. Surface mounted fluorescent lighting throughout.	
Furniture & Finishes	Modern classroom furniture throughout. Modern light colour scheme.	







Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1)		
Significance: High / Moderate		
Element	Description	Image
Room No: B5-4	Room Name: Level 5 Classroom – J5-02	
Floor	Carpet throughout (original parquetry may remain under).	
Walls	<u>North</u> – As for B5-1, modern plasterboard wall with single flush door and vision panel. <u>East</u> – Operable aluminium and glass partition between concrete encased steel columns at centre of space. <u>South</u> – As for B5-1. <u>West</u> – Rendered masonry wall (external wall) with modern aluminium windows.	
Ceiling	Vermiculite ceiling and ducted skirting to all walls. Surface mounted fluorescent lighting throughout.	
Furniture & Finishes	Modern classroom furniture throughout. Modern light colour scheme.	
Room No: B5-2	Room Name: Level 5 Classroom – J5-05	
Floor	Carpet throughout (original parquetry may remain under).	
Walls	<u>North</u> – Masonry wall (external wall) with no openings. <u>East</u> – operable aluminium and glass partition between concrete encased steel columns at centre of space. <u>South</u> – Masonry wall with modern kitchenette / wet area fitout and vinyl flooring off main classroom area. Air-conditioning unit surface mounted on this elevation. <u>West</u> – Rendered masonry wall with modern aluminium windows and concrete encased steel columns between.	
Ceiling	Vermiculite ceiling and ducted skirting to all walls. Surface mounted fluorescent lighting throughout.	
Furniture & Finishes	Modern classroom furniture throughout. Modern light colour scheme.	
		



Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1) Significance: High / Moderate		
Element	Description	Image
Room No: B5-3	Room Name: Level 5 Classroom – J5-06	
Floor	Carpet throughout (original parquetry may remain under).	
Walls	<p>North – As for B5-2 (adjacent classroom).</p> <p>East – Rendered masonry wall with modern aluminium windows and concrete encased steel columns between.</p> <p>South – As for B5-2 (adjacent classroom), including wet area but in line configuration.</p> <p>West – Operable aluminium and glass partition between concrete encased steel columns at centre of space, dividing B5-2 and B5-3.</p>	
Ceiling	Vermiculite ceiling and ducted skirting to all walls. Surface mounted fluorescent lighting throughout.	
Furniture & Finishes	Modern classroom furniture throughout. Modern light colour scheme.	
Level 6 in this table is Level 3 on architectural plans.		
Room No:	Room Name: Level 6 – Roof Terrace External	
Floor and parapet wall	<p>Precast reinforced concrete parapet with exposed aggregate render to outside and cement render internally.</p> <p>Concrete floor on roof terrace.</p>	
Walls	Light coloured face brick structure, set back from parapet wall, air-conditioning units placed along this elevation.	
Flat Roof and structural columns	Reinforced concrete flat roof slab, supported on square posts, where cantilevered. Open to the roof terrace.	







Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1) Significance: High / Moderate		
Element	Description	Image
Former Chapel	The roof chapel (also referred to as the penthouse chapel) was a gift of the family of Frances Mary Chapman, a student at the school from 1956 to 1962. The chapel was specifically designed for the use of the nuns and boarders of the Barat Burn school. The space has been modified and extended in 2000 as part of the construction of the secondary circulation core and is currently used for storage and as music classrooms. Orange face brick structure with skillion concrete roof and glazing to west, marble terrazzo cladding in centre on the western elevation.	
Room No:	Room Name: Circulation Tower & Stair	
General	Secondary circulation core for Barat Burn East Wing, constructed in 2000. Blue / grey mottled glazed face brickwork of the western exterior façade of Barat Burn is visible on the interior of the Circulation Tower adjacent the fire stair and just off the foyer spaces on each level.	
Room No:	Room Name: Main Stair	
General	This stair appears to be largely original and has rendered walls, vermiculite ceiling and marble terrazzo finish to balustrade and a timber handrail. High level original alumidised aluminium window on Level 6 (roof level). Evidence of infilled in high level window on staircase wall exists on Level 4. Surface mounted fluorescent lighting to ceiling.	



Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1)		
Significance: High / Moderate		
Element	Description	Image
Room No:	Room Name: Level 6 – Hallway – Roof Level	
General	Level 6 hallway / foyer at the top of the main stair in central structure on roof terrace, providing access between former roof chapel (north) and bathroom / kitchen spaces (south).	
Floor	Carpet over concrete floor.	
Walls	Rendered masonry walls.	
Ceiling	Vermiculite ceiling with surface mounted fluorescent lighting and services.	
Doors	Doors are flush with vision panel to chapel.	
Other	Small wall-mounted brass plaque on timber panel for former chapel located adjacent chapel door.	
Room No:	Room Name: Level 6 – Gap Accommodation / Chapel	
General	Floor: Modern carpet, original parquetry may remain under.	
Walls	<p><u>North</u> – Rendered masonry wall (external wall) with later glazed door to roof terrace.</p> <p><u>East</u> – Rendered masonry wall (external wall) with original aluminium awning window with fixed window over and under.</p> <p><u>South</u> – Rendered masonry wall to main stair.</p> <p><u>West</u> – Timber boarded western elevation of former chapel with the wall positioned at a wide angle to meet in the centre. Marble terrazzo finish to exterior.</p>	
Ceiling	Plasterboard ceiling with recessed lighting. Higher ceiling due to skillion roof against flat roof of the remaining brick structure.	
Joinery	Original full height aluminium frame window with surrounding fixed panels to north of timber boarded wall. Original window hardware to all windows in this space.	
Other	<p>Later opening for 2000s secondary circulation core to south.</p> <p>Marble terrazzo finish to exterior of timber boarded wall as seen from external secondary circulation core. Northern half of marble chip terrazzo finish exposed on roof terrace.</p>	

Building / Space: Junior School / Joigny – Barat Burn, Barat Burn East Wing (J1)		
Significance: High / Moderate		
Element	Description	Image
Room No: B6-2	Room Name: Level 6 – WC1 / Kitchen (now office)	
General	Former bathroom space for GAP accommodation, now office.	
Floor	Carpet over concrete floor.	
Walls	Masonry walls to exterior and modern plasterboard wall to south.	
Ceiling	Concrete ceiling.	
Doors & Windows	Flush timber door to hallway. Original high level window and aluminium frame, glazed sliding door to southern roof terrace with terrazzo threshold.	
Services	Air-conditioning unit installed on western elevation.	
Room No: B6-1	Room Name: Level 6 – WC / Bathroom	
Floor	Rendered masonry walls to exterior.	
Walls	Vinyl floor.	
Ceiling	Concrete ceiling.	
Doors	Flush timber door with covered highlight over from hallway.	
Windows	Original high level aluminium window to east and original sash window to south.	
Furniture & Finishes	Modern bathroom and laundry fitout.	
Room No:	Room Name: Level 6 – Kitchen	
General	Carpet on floor.	
Walls	Rendered masonry wall (external wall) to west and north, modern plasterboard partition walls to south and east.	
Ceiling	Vermiculite ceiling with surface mounted services and fluorescent lighting.	
Furniture & Finishes	Modern kitchen fitout.	
Other	Original high level alumidised aluminium window with opaque glass louvres to western elevation.	

Building / Space: Landscape Area – Sundial Terrace / Sundial Lawn (L8)		
Significance: Moderate		
Element	Description	Image
Sundial and mosaic	Rendered masonry pillar with ornate marble capital, topped with bronze sundial, c1929. Mosaic paving laid out in pattern by the Melocco Brothers.	
Boundary wall balustrade	c1929 Italianate style rendered fence above a sandstone rubble retaining wall to the adjacent property. Recent tensioned wire infill to balustrade	
Sandstone retaining wall to Sundial Terrace	c1929 sandstone random rubble retaining wall to adjacent property, topped with rendered Italianate style balustrade.	
Paths and landscaping	Gravel path with timber edging and informal garden bed planted with low ground covering and five palms along southern side. Remainder of terrace is open lawn.	
Concrete retaining wall, steps to upper terrace	Concrete steps on brick base from Sundial Lawn to Level 1 of Junior School West Wing Modern concrete retaining wall with modern metal fence to upper level Junior School Outdoor Play Area from Sundial Lawn.	
Furniture	Modern benches placed along eastern side.	
Southern boundary	Concrete base retaining wall on sandstone bedrock, with concrete breezeblock and brick balustrade.	
Steps to Sundial Lawn / Terrace, Fence Area 2 & Gate	Concrete steps with rendered balustrade from Sophie's Cottage Outdoor Play Area to Sundial Lawn with simple modern steel handrail. Remnant original/early iron fence panel of Melocco villa on western side of landing. Remnant of former Melocco Villa)	

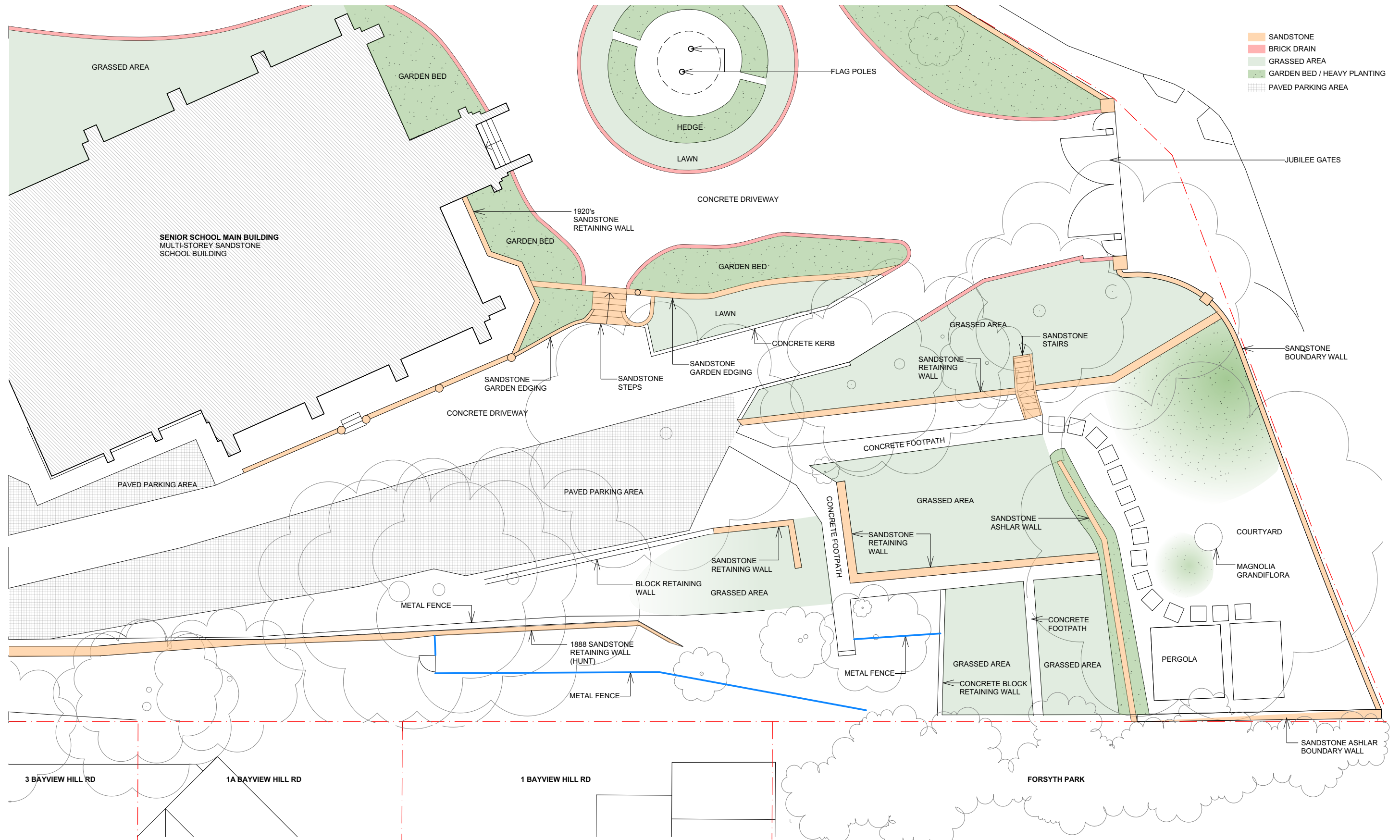
Building / Space: Landscape Area – Sundial Terrace / Sundial Lawn (L8)		
Significance: Moderate		
Element	Description	Image
Boundary wall to southwest of Sundial Terrace	Scalloped rendered masonry wall, remnant of former Melocco Villa, extending to the southwest.	
Boundary wall to northwest of Barat Burn	Remnant of former Melocco Villa boundary fence (c1929) to the northwest of Barat Burn.	

Building / Space: Junior School / Joigny – Barat Burn, Sophie's Cottage (J3) - Externally Significance: High / Low		
Element	Description	Image
Timber Access Ramp	Modern timber and steel access ramp with timber posts, security wire and timber slatted panels linking Sophie's Cottage with the Joigny Centre. Recently re-landscaped with low shrubs and mulched garden beds.	
Sandstone retaining wall & stairs to Barat Burn	Random rubble sandstone retaining wall on cut bedrock with some worked and reused stones with picked finish. Modern aluminium fence with glass panels to Joigny level playground.	
Junior School Outdoor Play Area 1	Junior School play area immediately surrounding Sophie's Cottage to the west with modern, with high aluminium fence. Ground has Astroturf applied throughout. Two sets of modern timber stairs from Sophie's cottage to surrounds. Modern canvas shade structure with steel posts.	
Junior School Outdoor Play Area 2	Large open play area stretching along the south-western elevation of Sophie's Cottage from the internal road to Sundial Terrace/Lawn at Barat Burn. Area is Astroturfed throughout and fenced with modern chain-wire mesh fence. Play area includes modern canvas shade structure with massive steel posts over modern play equipment. Exposed sandstone outcrop at centre.	 
Landscape - Planting	Mature Lophostemon confertus (Moderate significance)	

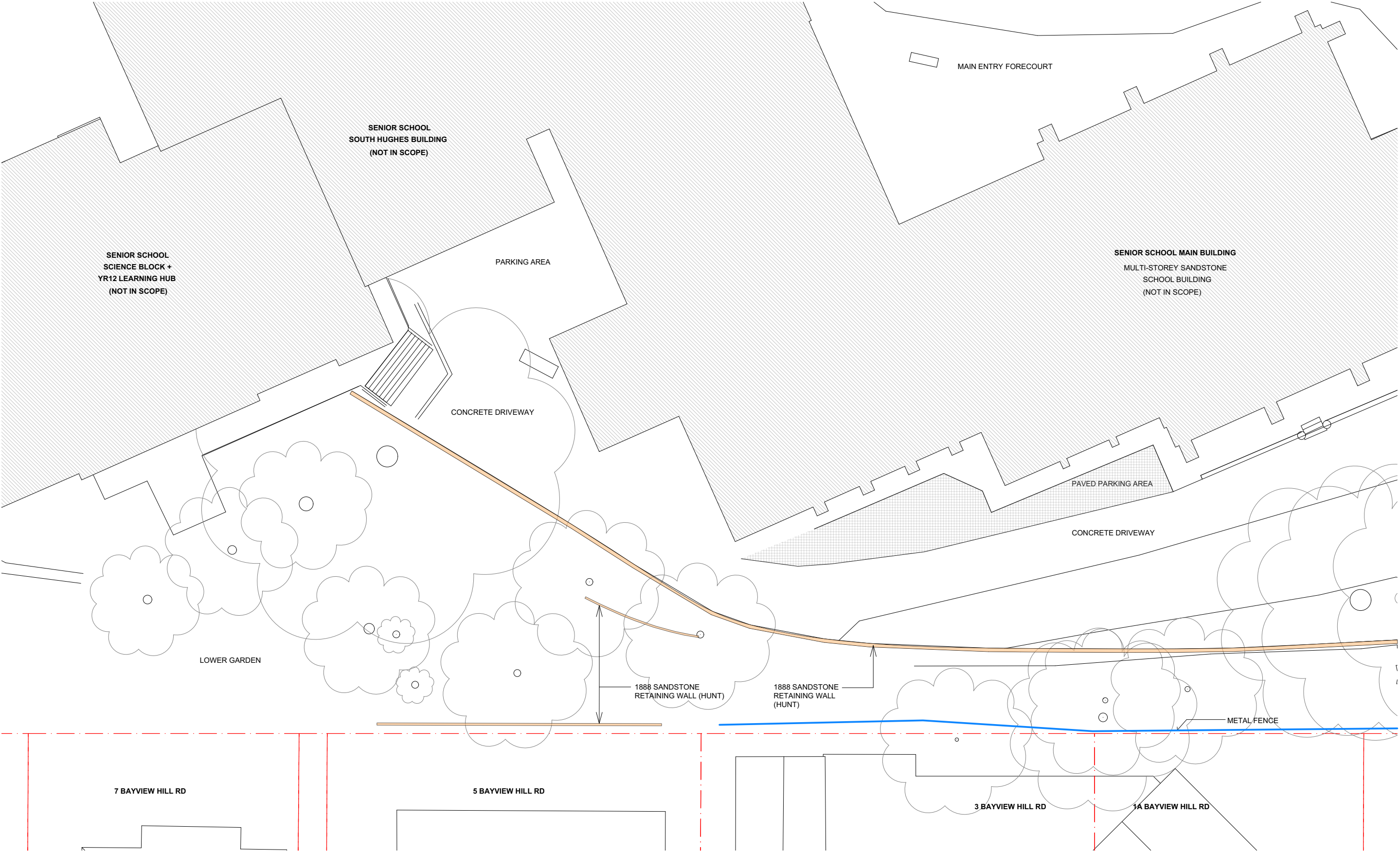
Building / Space: Junior School / Joigny – Barat Burn, Sophie's Cottage (J3) - Externally Significance: High / Low		
Element	Description	Image
Statue of the Sacred Heart and steep embankment (in vicinity)	1932 Statue of the Sacred Heart (High significance), located to the west of Play Area 2, formed in white marble on a rubble stone base, approximately 3 metres in height.	
Internal Sealed Road	Recent sealed road and concrete footpath from the Junior School and Villa, extending past Sophie's Cottage and providing access to the modern Staff Accommodation. Modern steel bollards with integrated lighting.	



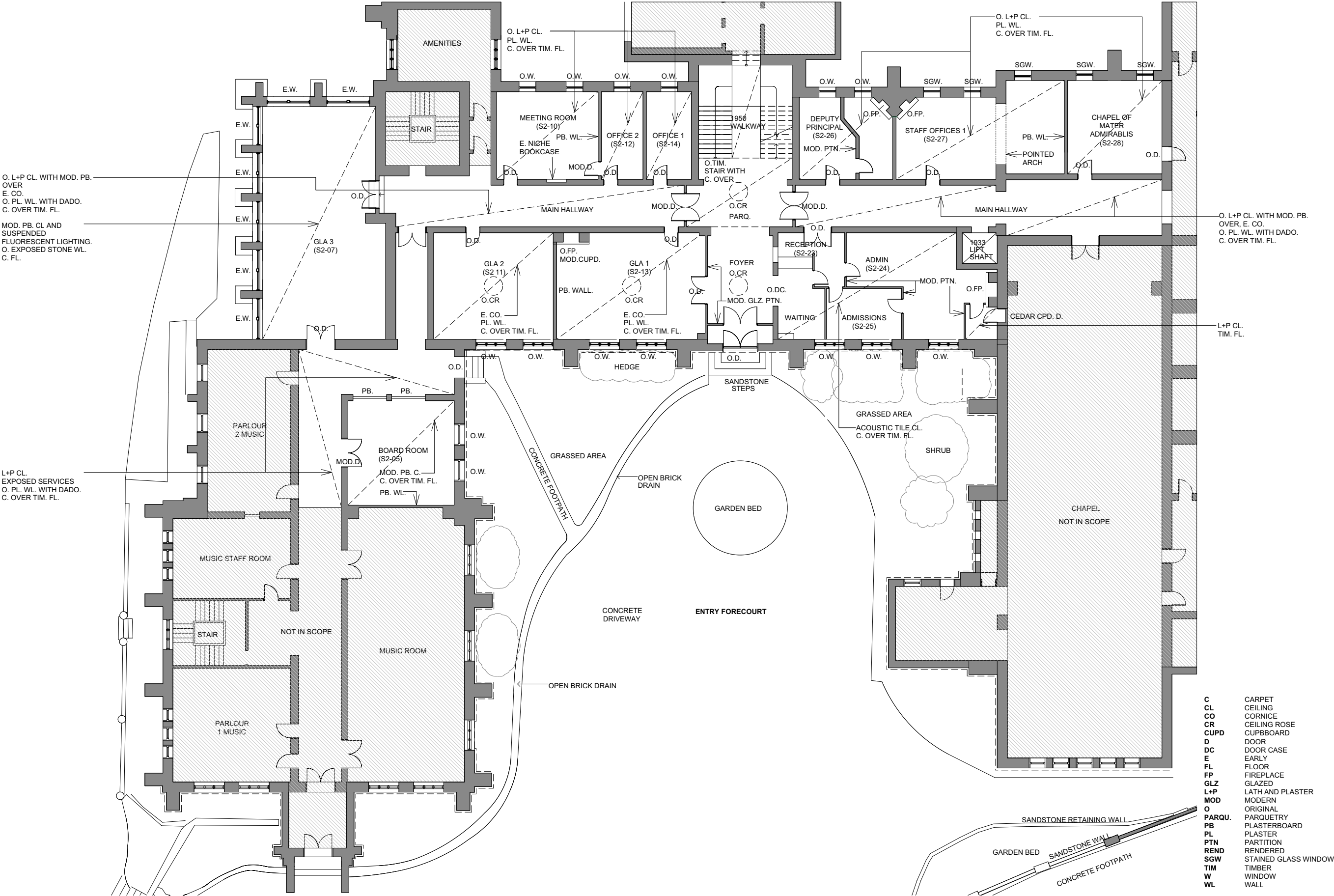
Building / Space: Landscape Area - Main Entry Forecourt (L1) Significance: Exceptional



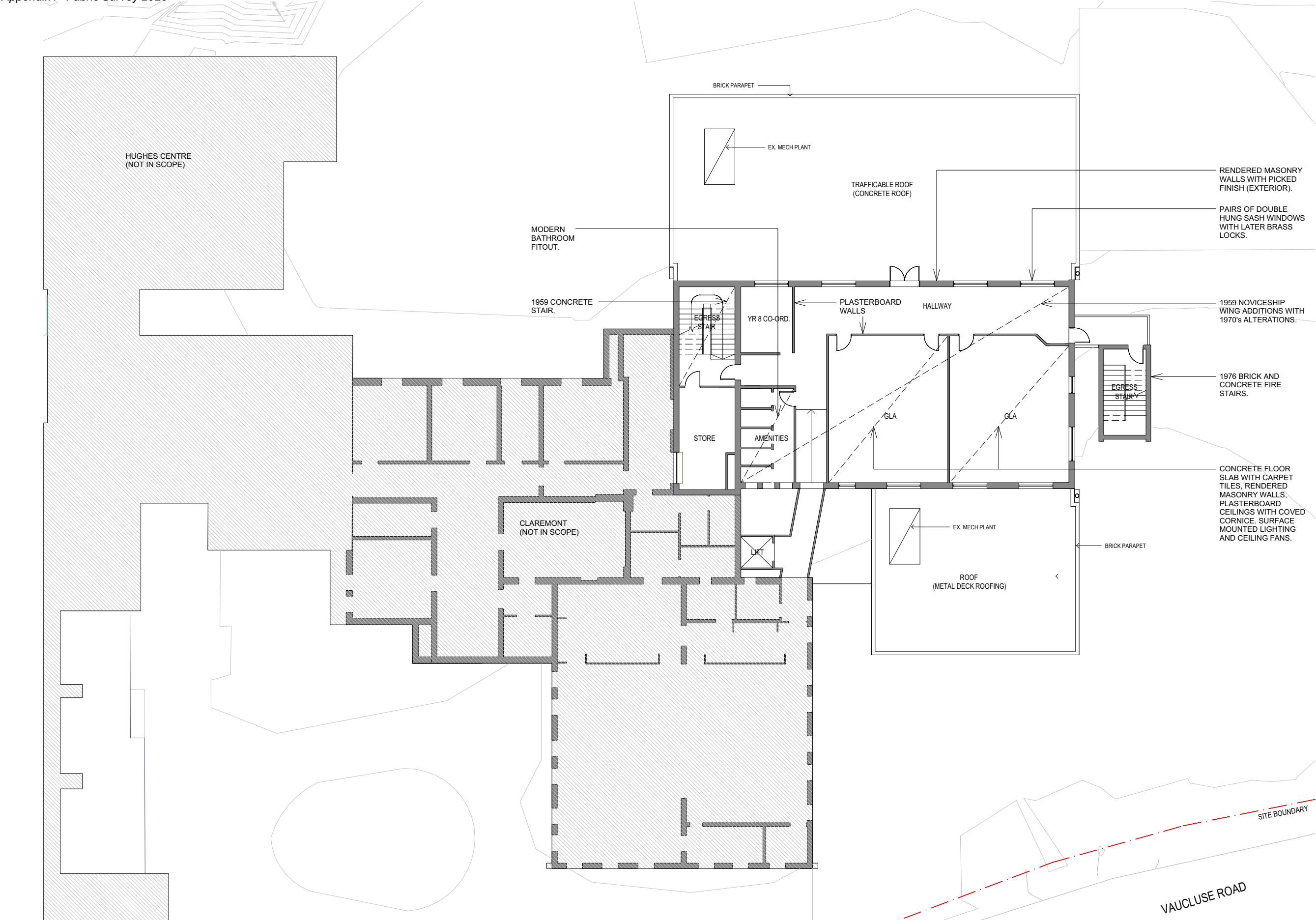
Building / Space: Landscape Area - Former Conservatory Site (L12) Significance: High / Moderate



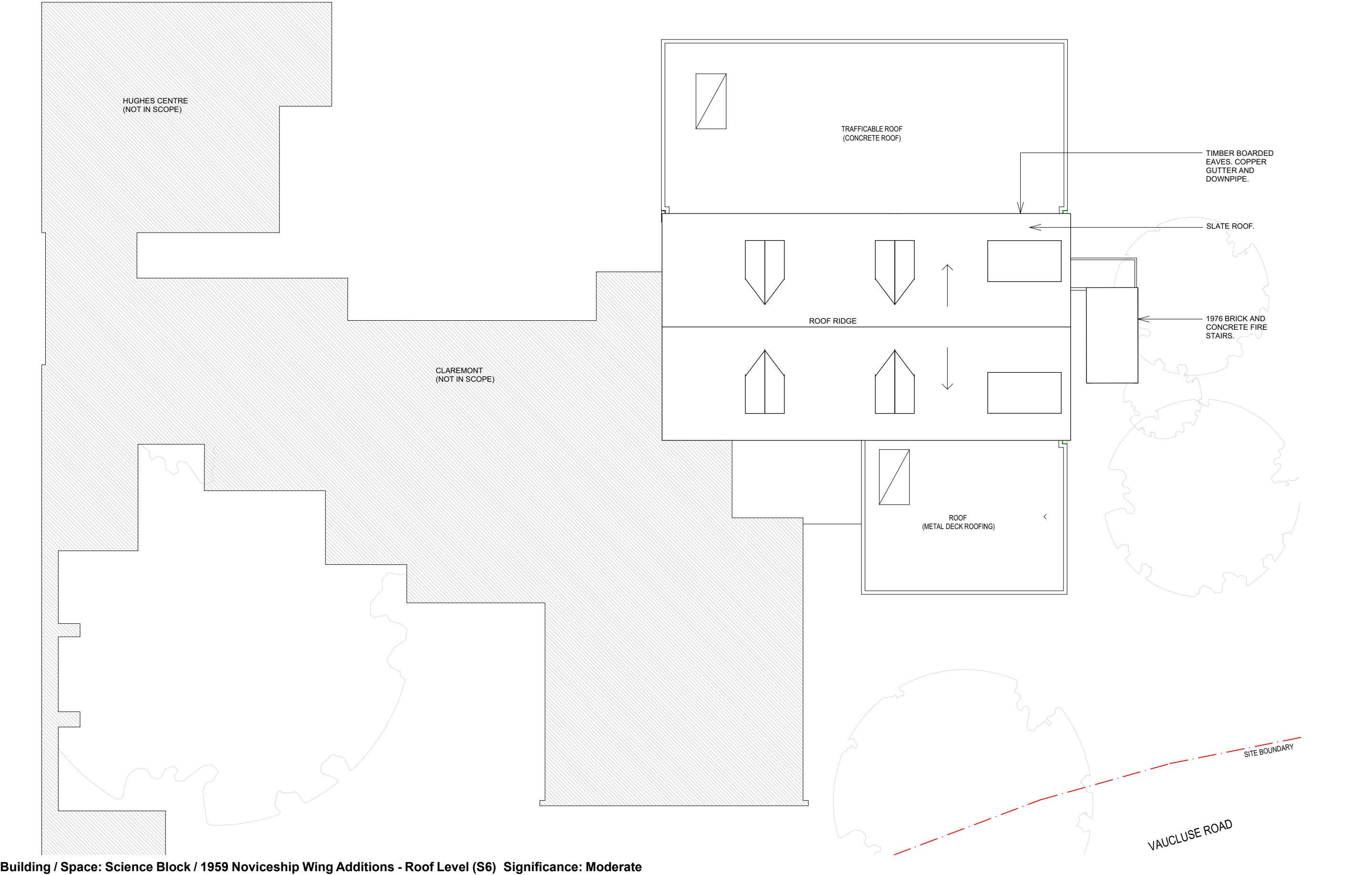
Building / Space: Landscape Area - Former Conservatory Site (L12) continued Significance: High / Moderate



Building / Space: Senior School Main Building - Level 2 (S1) Significance: Exceptional



Building / Space: Science Block / 1959 Noviceship Wing Additions - Level 3 (S6) Significance: Moderate



Building / Space: Science Block / 1959 Noviceship Wing Additions - Roof Level (S6) Significance: Moderate

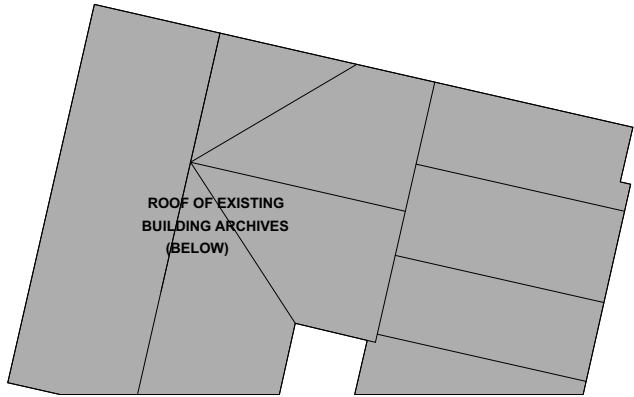
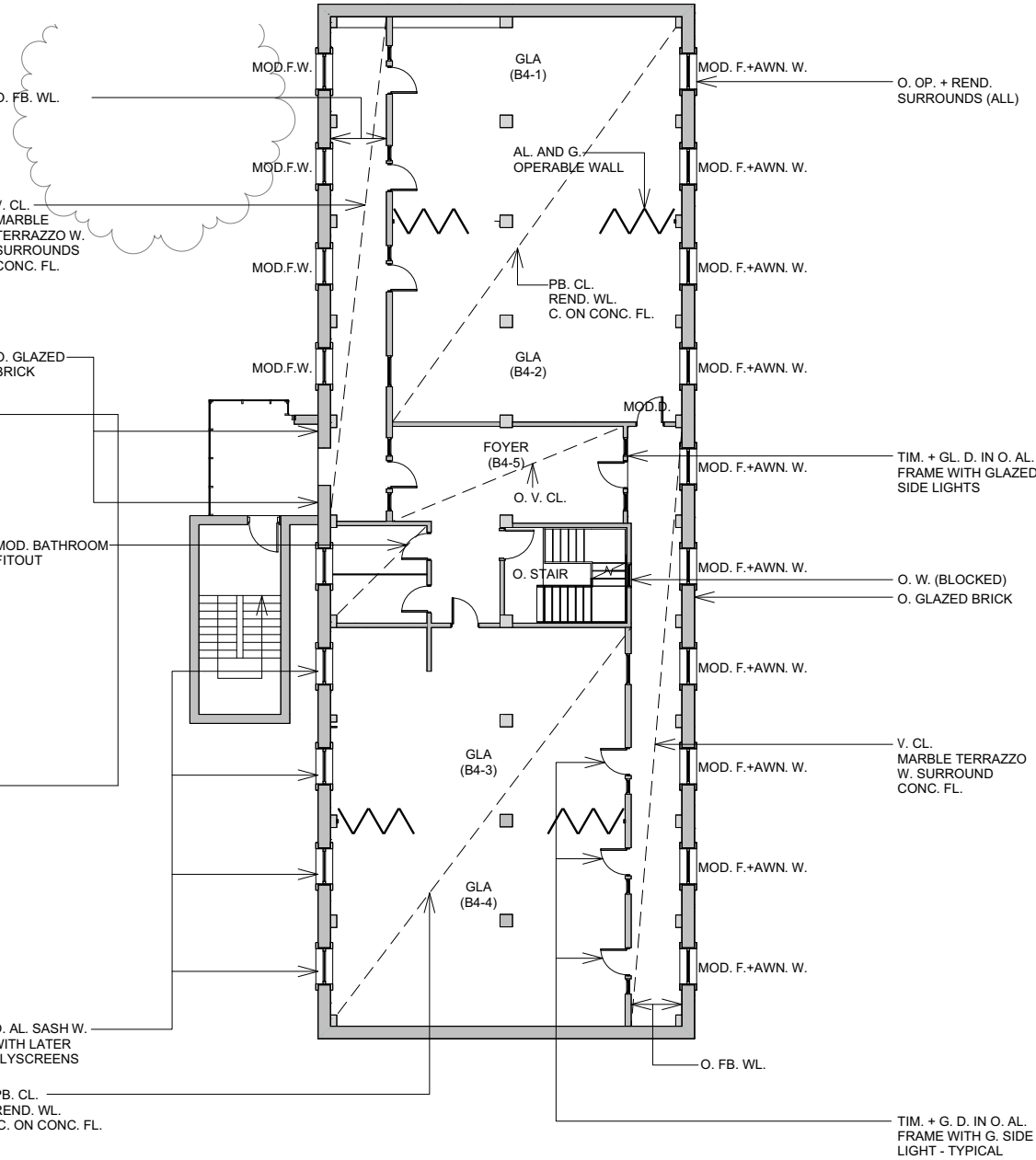
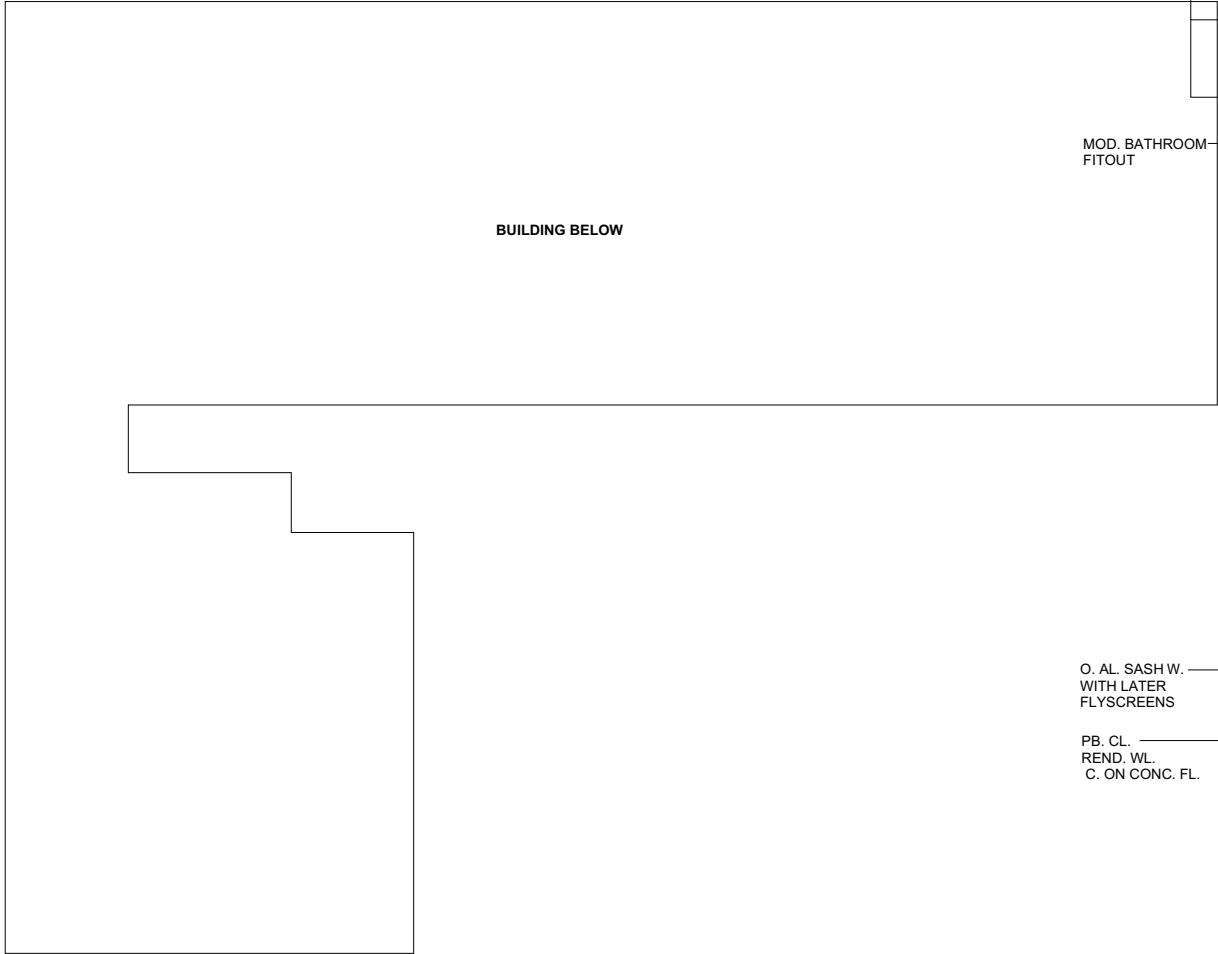
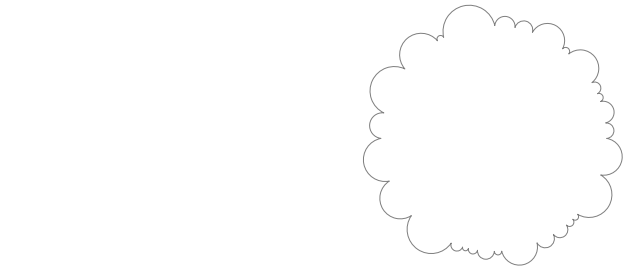


Building / Space: Landscape Area - Noviceship Lawn (L3) & surrounding landscape area Significance: Noviceship Lawn - High; Surrounding landscape area - Moderate

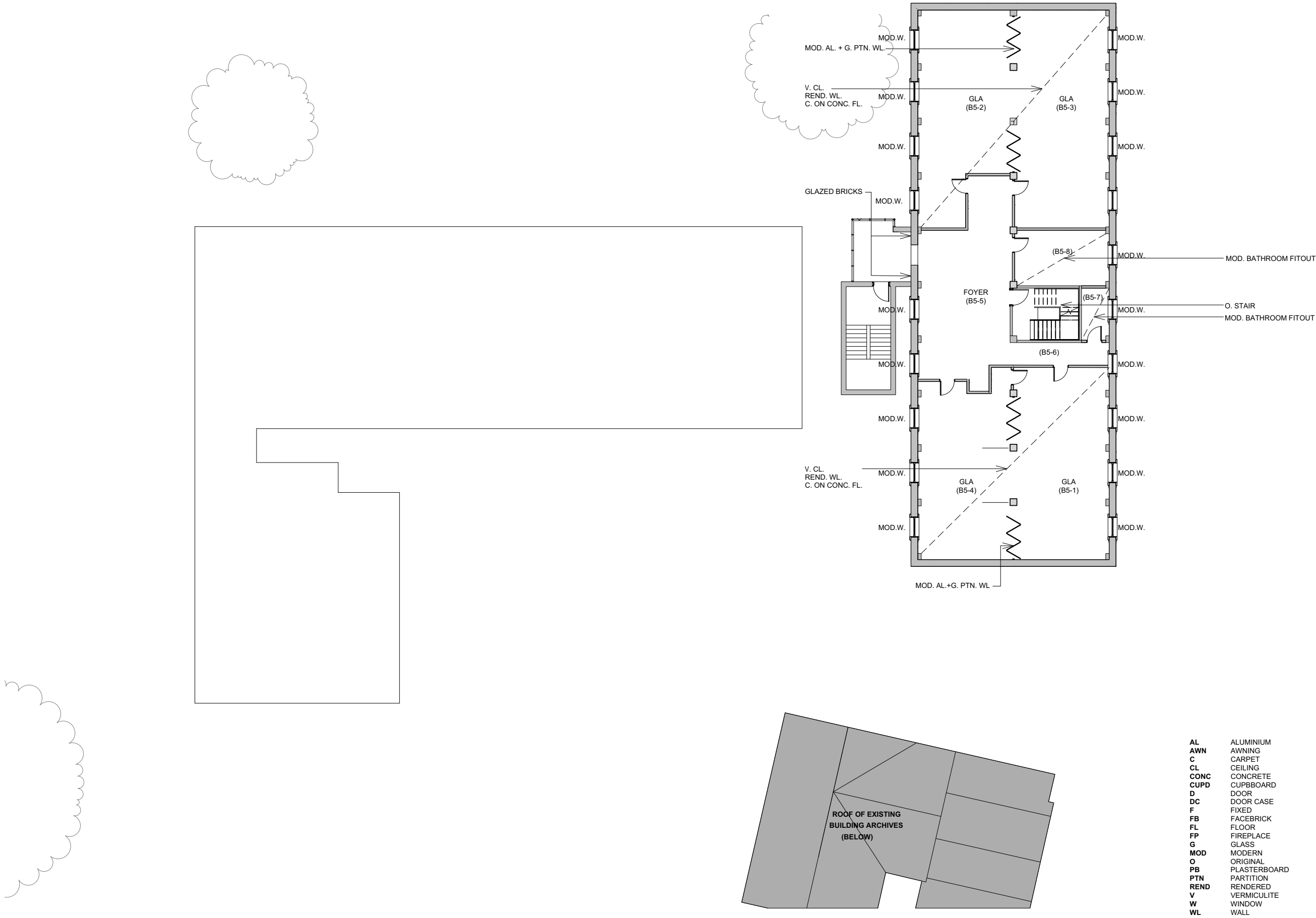


Building / Space: Landscape Area - Noviceship Lawn (L3) & surrounding landscape area continued

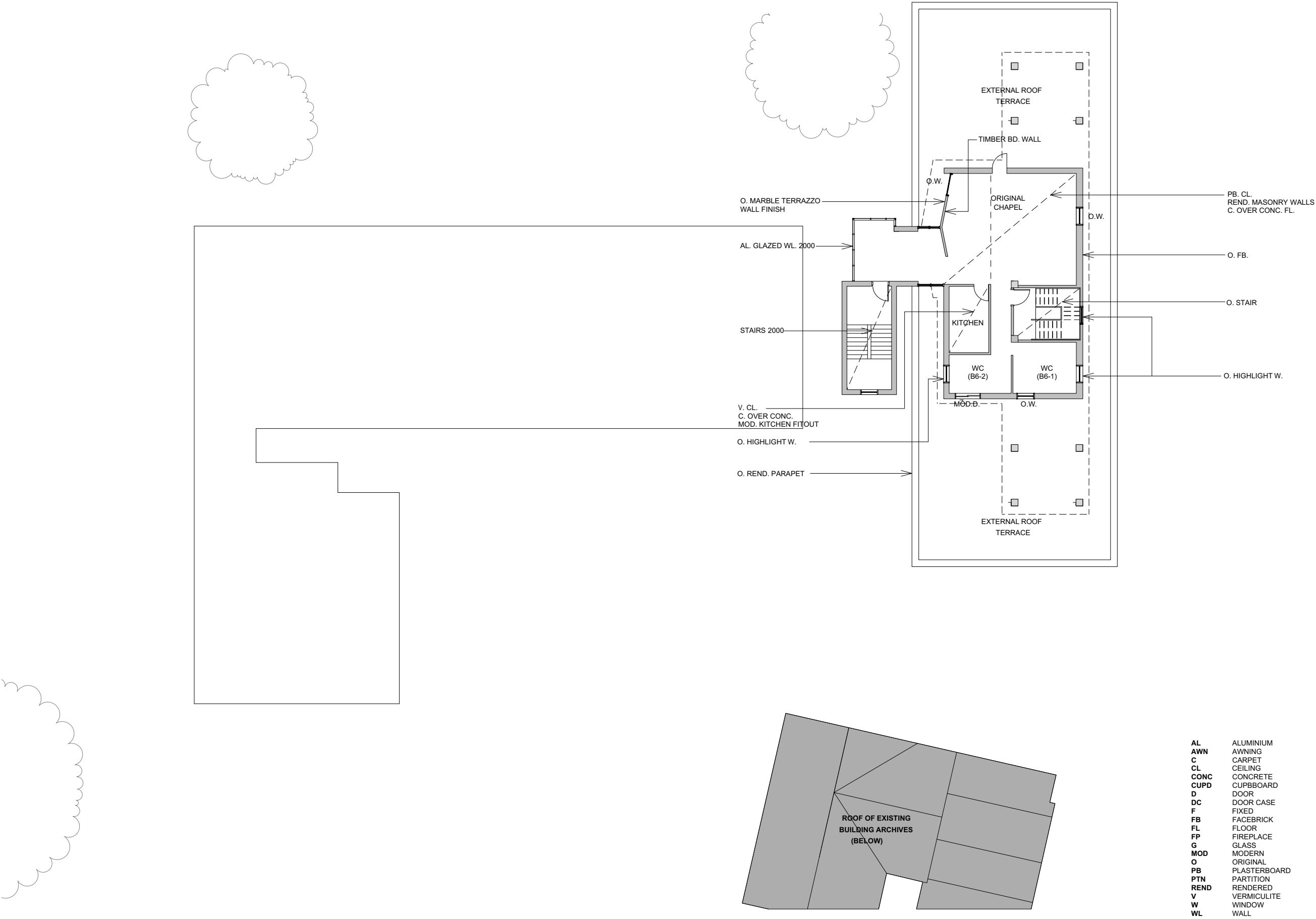
Significance: Noviceship Lawn - High; Surrounding landscape area - Moderate



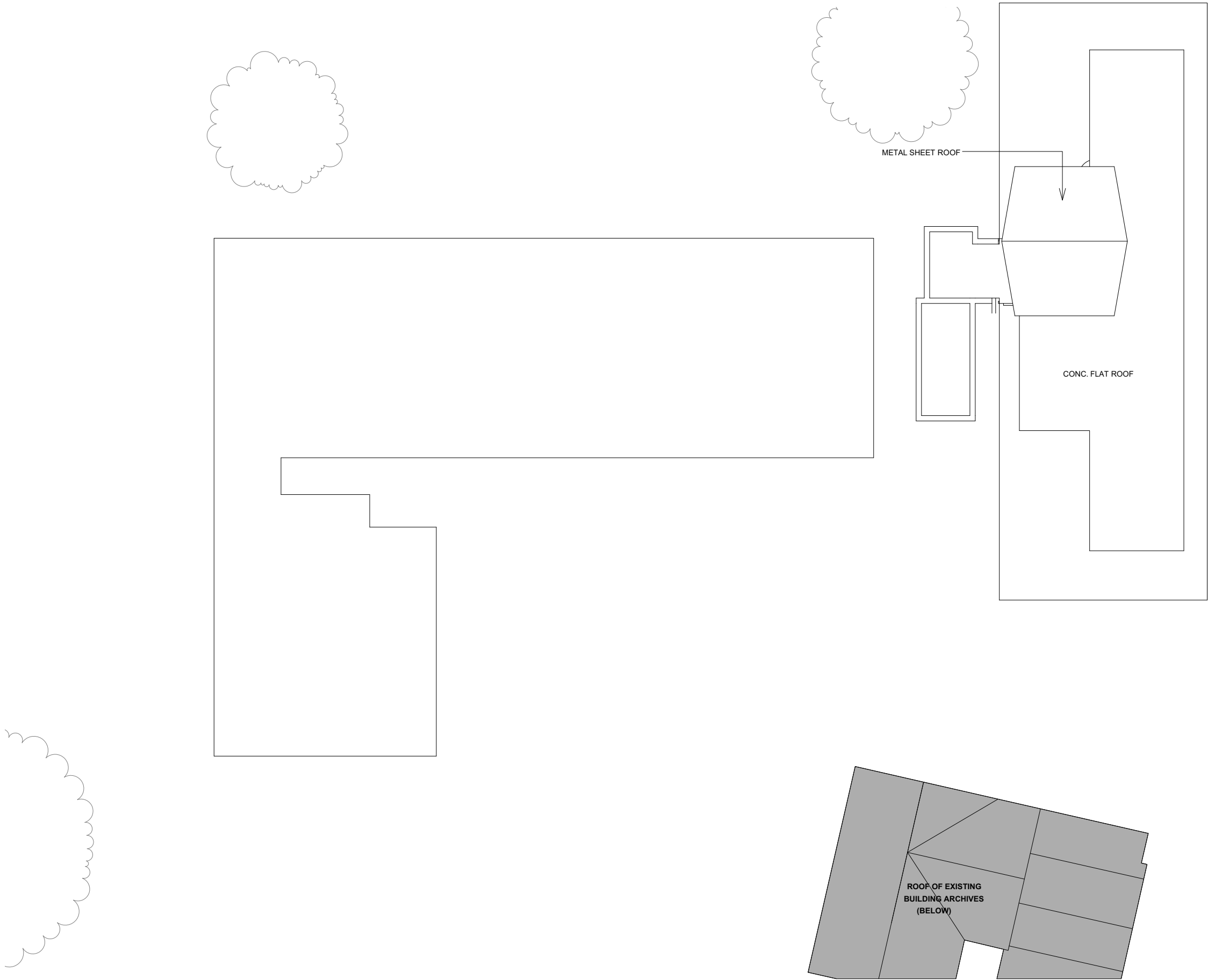
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AWN	AWNING
C	CARPET
CL	CEILING
CONC	CONCRETE
CUPD	CUPBOARD
D	DOOR
DC	DOOR CASE
F	FIXED
FB	FACEBRICK
FL	FLOOR
FP	FIREPLACE
G	GLASS
MOD	MODERN
O	ORIGINAL
OP	OPENING
PB	PLASTERBOARD
PTN	PARTITION
REND	RENDERED
V	VERMICULITE
W	WINDOW
WL	WALL



Building / Space: Junior School - Joigny - Barat Burn, Barat Burn East Wing (J1) - Level 2 Significance: High / Moderate



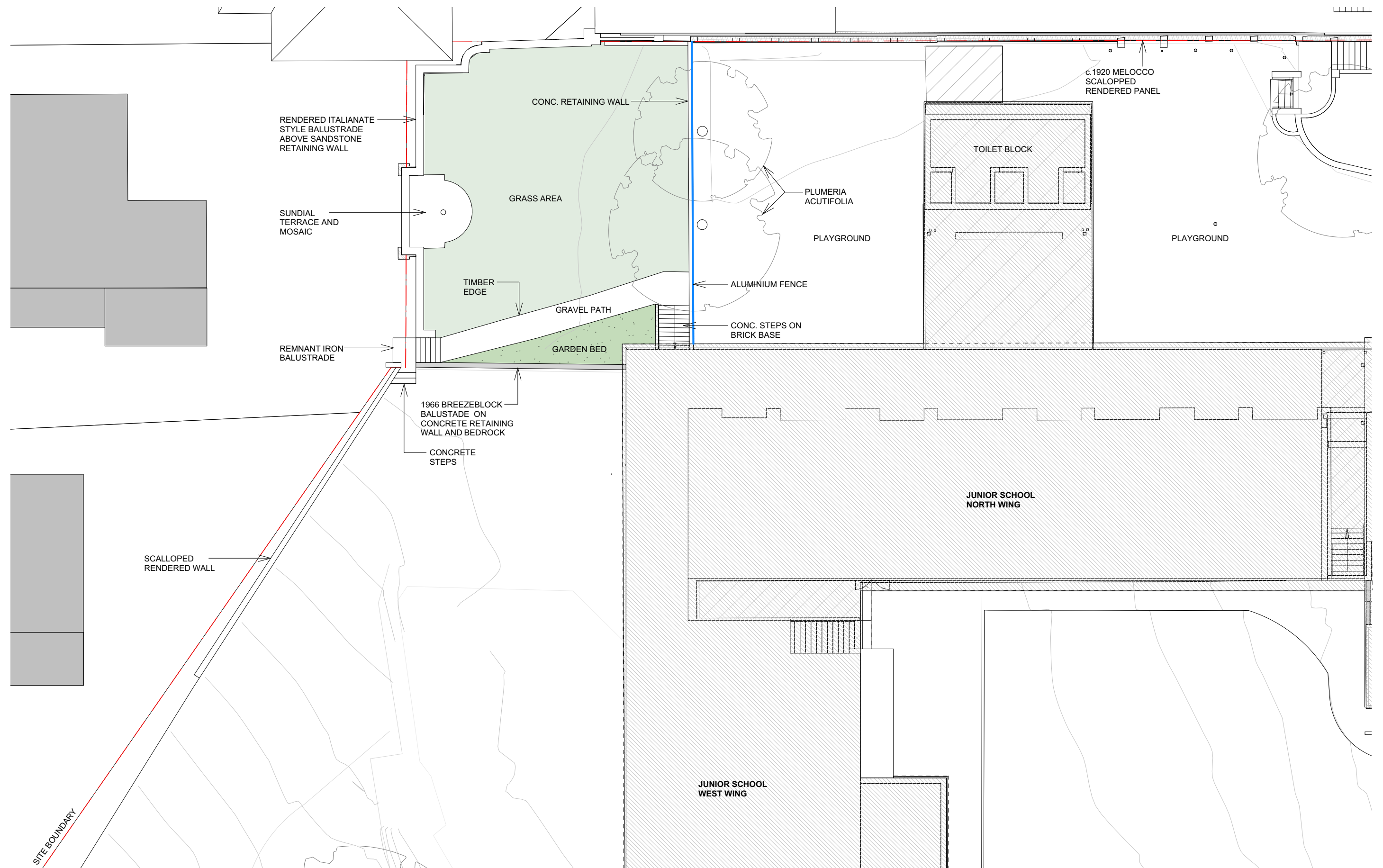
Building / Space: Junior School - Joigny - Barat Burn, Barat Burn East Wing (J1) - Level 3 Significance: High / Moderate



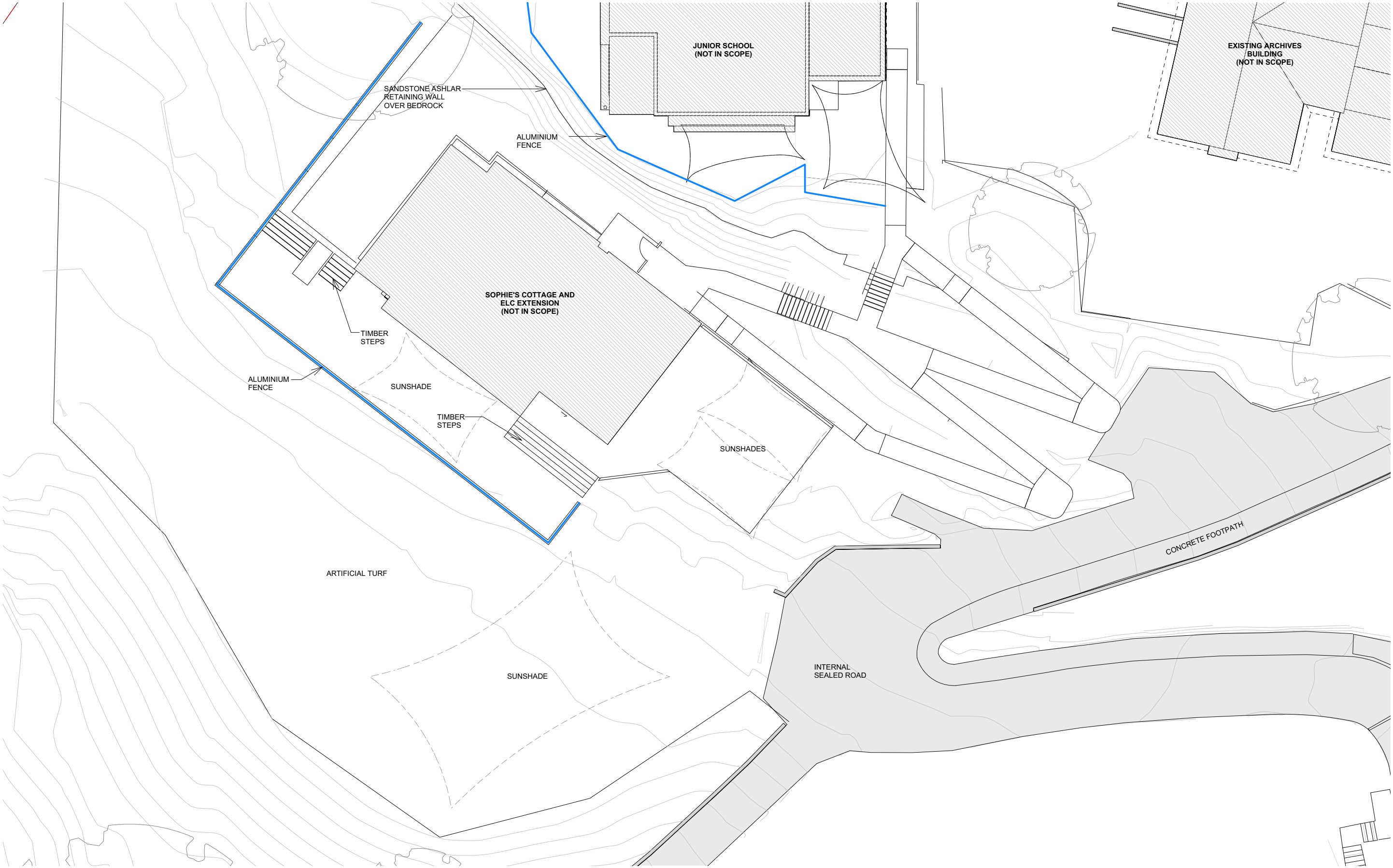
Building / Space: Junior School - Joigny - Barat Burn, Barat Burn East Wing (J1) - Roof Level

Significance: High / Moderate

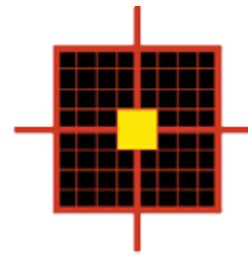
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AWN	AWNING
C	CARPET
CL	CEILING
CONC	CONCRETE
CUPD	CUPBOARD
D	DOOR
DC	DOOR CASE
F	FIXED
FB	FACEBRICK
FL	FLOOR
FP	FIREPLACE
G	GLASS
MOD	MODERN
O	ORIGINAL
PB	PLASTERBOARD
PTN	PARTITION
V	VERMICULITE
W	WINDOW
WL	WALL



Building / Space: Landscape Area - Sundial Terrace / Sundial Lawn (L8) Significance: Moderate



Building / Space: Junior School - Joigny - Barat Burn, Sophie's Cottage (J3) - Externally Significance: High / Low



DESIGN 5
ARCHITECTS