

1007/89	Stage 4 clusters 3 and 4 self-care units
308/94	Carport
197/96	Extension to Nursing Home
175/97	New ramp to Chapel
DA 19/96	Eighteen (18) bed extension to Nursing Home and 23 car spaces
DA 189/97	Ramp to Chapel

Microfiche copies of history files are held in the archives and must be read in the archives.

173362	14 microfiche sheets	1970 -1979
175402	18 microfiche sheets	1979-1981
181728	8 microfiche sheets	1984

A Clear overview of the works that were carried out over some decades on the property, is well summarised by the records of the Ashfield Council in a 1970's Planning Report as follows:

*Home of the Good Shepherd, Victoria Street, Ashfield.
This Convent contains a residential school for girls aged 13 - 15 known as Rosemount School. Girls are admitted irrespective of religious affiliation and are recommended by welfare district officers, child guidance clinics and the Catholic welfare bureau. The number of girls admitted over the past 10 years has averaged 55 per year. Women are also catered for in the Home, with approximately 60 ladies aged between 40 and 80 years. The staff consists of a full time social worker, two teachers and a number of part-time teachers.*

2.9 The Development of the Cardinal Freeman Retirement Village

By the early 1970s, changes in institutional care saw a diminished need for the Convent and its provision of services. The laundry service, in its last decade of operation had become a sheltered workshop, operating under the direction of a manager. It provided work for local boys and girls who were handicapped.¹

The main building *Glentworth House*, continued to house some of the Sisters of the Good Shepherd through the 1970s, but by 1978 the property was sold to the *Hibernian Society*. The Society progressed the whole site in the direction of seniors living. It also used some of the spaces as National Offices and meeting rooms. Much of the archival content and the associated memorabilia of that organisation are in fact still present in the undercroft spaces of the Chapel structure.

Since the early 1980s the whole site, including the heritage footprint has been progressed in the direction of aged care/seniors living. *Glentworth House* as well as the rear (west) extension wing has had many of its spaces divided up as self care apartments, albeit in a substantially reversible manner, with lighter partitioning and smaller scale minimum impact kitchen and bathroom facilities.

The 1930s laundry and was present until the early 1980s when it was demolished to further the current retirement home footprint. Much of the development of the past two decades appears to have occurred in a substantially *ad hoc* manner, without a finely developed regard to the architectural sympathies of site or the principal historic and visual axes, and perhaps with a continued 'inward' looking aspect.

¹ The Catholic Weekly 30 December 1979 pp10-11



Figure 2.8.7
The now familiar 1980s utilitarian residential entrance off Victoria Street

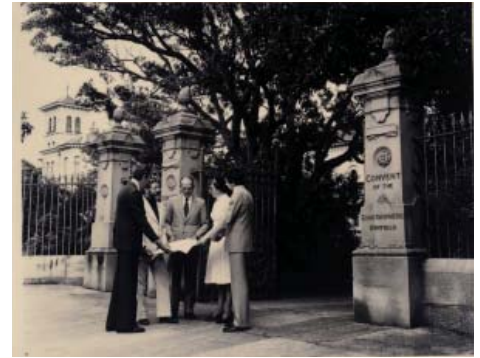


Figure 2.8.6
Historic photographic late 1970's showing initiation of moves for the retirement complex development
(Source: Aevum Historic Photographic archival)



Figure 2.8.7
Historic photographic late 1970's showing representatives of the Good Shepherd order and the Hibernians with Archbishop James Cardinal Freeman
(Source: Aevum Historic Photographic archival)



Figure 2.8.8
Historic photographic late 1970's showing the site as it presented prior to construction
(Source: Aevum Historic Photographic archival)

Cardinal Freeman Village
137 Victoria Street, Ashfield
Conservation Management Plan
September 2009
Graham Brooks & Associates Pty Ltd

The built elements of the site were developed over time into a series of single story villas and larger double story accommodation blocks. Initial development was rapid and by 1981 the Cardinal Freeman Village comprised:

65 self care units of either one or two bedrooms; 60 motel style rooms in the Government-funded hostel. These have been built in the the grounds around the house, where its original owner kept emus and kangaroos and the convent had a 'farmlet'. Glentworth House itself has 23 units. A 30-bed nursing home is to be added in 1981/82.²

Each of these built arrangements was subject to changes in the landscaping and garden arrangements, as well as in the pattern of pathways and roadways. Some of these have been constrained by earlier arrangements and landform disjunctions and with some gradients that are unsympathetic to the current use. Overall, there has been a radical evolution of the visual presentation and the built footprint of site.

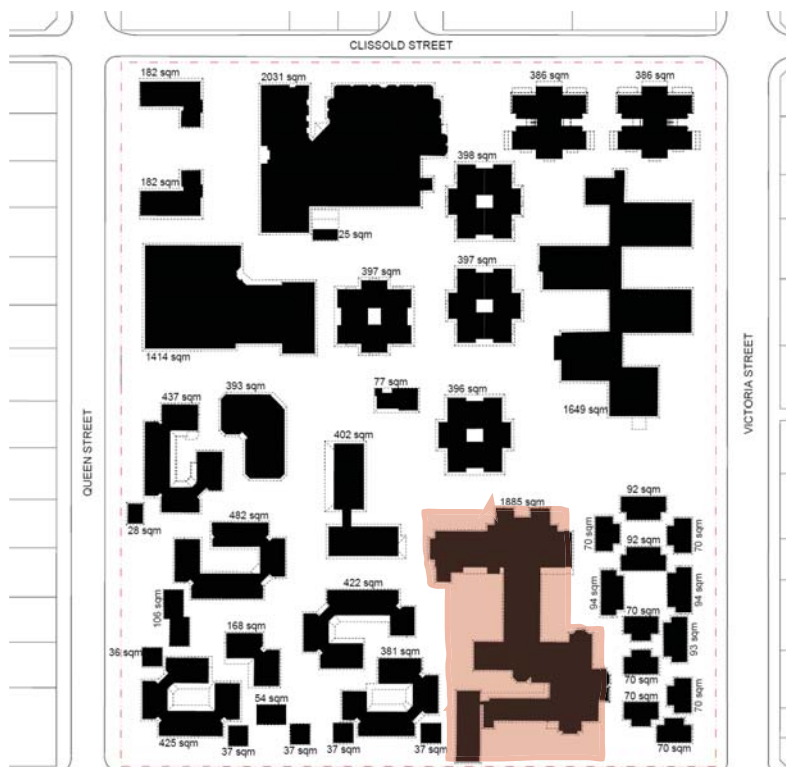


Figure 2.8.11
A diagram of the existing site structure, and with shaded overlay of the historic listed footprint area (generalised) and showing the present evolution of the footprint of site
(Source: Hill Thalys Architecture & Urban projects, 2009)



Figure 2.8.9
Sky view looking from north to south, towards the Glentworth House and Chapel
Source: Sky View Photography, Hill Thalys, 2009



Figure 2.8.10
Sky view looking northwest across the historic footprint and over the built form and gardens
Source: Sky View Photography, Hill Thalys, 2009



Figure 2.8.12
Sky view looking from east to west and showing the various built forms on the property
Source: Sky View Photography, Hill Thalys, 2009

² The Catholic Weekly, July 19, 1981

Nevertheless, the evolution to aged care was not without conceptual precedent for the site, which actually took in people from many walks of life and for many different purposes.³ From its early days as a Good Shepherd home the Sisters took in women of limited means as well as those who expressed an interest in being part of the work of the Sisters more generally. Hence there was always a lay group of women living within the grounds, some of whom became lay sisters within that religious order.

The Chapel continued in use as a religious facility for both the local community as well as the new Village residents. Currently the provision of religious services is limited to about two to three times a week, although the Chapel has been used for musical recording for radio and for some regular liturgical and choral groups.

The historic group now constitutes the only significant architectural group on site, although there are some ancillary historic elements of note, as mentioned earlier in this Plan such as; the entrance gates with their pilasters, the palisade fencing, the earth mounding at *Glentworth House*, key arboreal features, the statue of the Good Shepherd and some original garden remnants.



Figure 2.8.13
A diagram showing the existing site structure and buildings usage. Communal activities generally occur in the centre of the site. Serviced care and hostel care are in two areas, raising some logistics issues. . Independent units are variously scattered throughout the site but with some concentration along the south side
(Source: Hill Thalys Architecture & Urban projects, 2009)



Figure 2.8.14

A diagram showing the staged development of the Cardinal Freeman Village between 1978 and 2008, development which has progressed substantially to the north and the west

(Source: Hill Thalys Architecture & Urban projects, 2009)

Physical Evidence

3.0

3.1 Introduction

The whole of the Cardinal Freeman site ~ the former Good Shepherd Home Ashfield ~ has such strong inter-relational value, that it cannot be properly understood and interpreted as a set of singular built items and spaces. Nevertheless, since the early 1980s, a number of key components of the former complex have been demolished, and their land footprint has been subsumed into the current retirement home complex which currently comprises more than 25 buildings and clusters. Aged care accommodation was developed across the site from the late 1970's and through the 1980's and 1990's. These buildings, which are predominantly two storeys in height, are of no particular design merit. The grounds are a series of open yards, traversed in part by driveways. There are a number of well established arboreal features, and the site perimeter is well planted. There is a gentle slope down from south to north.

There were a number of earlier demolitions and changes on site. Notably there was the demolition of the historic *Bellevue House* in about 1937, although some parts may have been demolished prior to that time. There was also the demolition and removal of numerous ancillary buildings, listed on the old site maps as cottages, greenhouse, sheds and stables. The current heritage footprint now comprises: the historic *Glentworth House*; the 1930's and 1940's additions to that residence at its rear (west); and the adjoining large chapel, which was constructed in 1941. This suite of built items presents with a curtilage that includes principal garden spaces and arboreal features, and it is also surrounded on the north and east sides by historic fencing elements, including a very fine set of original entrance gates framed by substantial pilasters and palisade fencing. It is the combination of these elements which serves as the focus for this Conservation Management Plan, and each of these elements will be examined in greater detail in this Report.

3.2 Urban Context

As outlined in the introduction to this Report, the whole of the Cardinal Freeman aged care facility (the former Good Shepherd Home) is entirely contained within, and bounded by Victoria, Seaview, Clisshold and Queen public streets, in Ashfield. It is a square block of approximately four hectares. The subject heritage footprint and associated elements of setting are located at the north-east corner of this wider facility, and at the corner of Victoria and Seaview Streets. (see figure 2 above)¹. The full block is in a considerably elevated position in relation to the surrounding suburban context and to the City of Sydney generally. In fact one of the reasons for the construction of the large Clisshold mansion was the commanding views of the district as well as southeast and northeast towards Botany Bay and Sydney Harbour.

¹ Architectural Description, Hill Thalys Architecture + Urban Projects Pty Ltd., June 2006.



Figure 3.1.1
The view from the tower of *Glentworth House* towards central Sydney, showing the elevated height of the land parcel with its reputed panoramic views towards the Harbour and shipping interests



Figure 3.1.2
View from the tower of *Glentworth House* across the immediate vicinity and showing the Chapel extension to the left



Figure 3.2.1
View south from the tower of *Glentworth House* along Victoria Street towards other listed heritage buildings in the immediate precinct

The more immediate surrounding suburban context comprises primarily residential dwellings. Some of these, particularly the other late nineteenth century homes, are of considerable size and stately appearance. Some of the area presents with heritage values attested by a number of individual and group listings from the late 19th century through to *Art Deco* buildings.

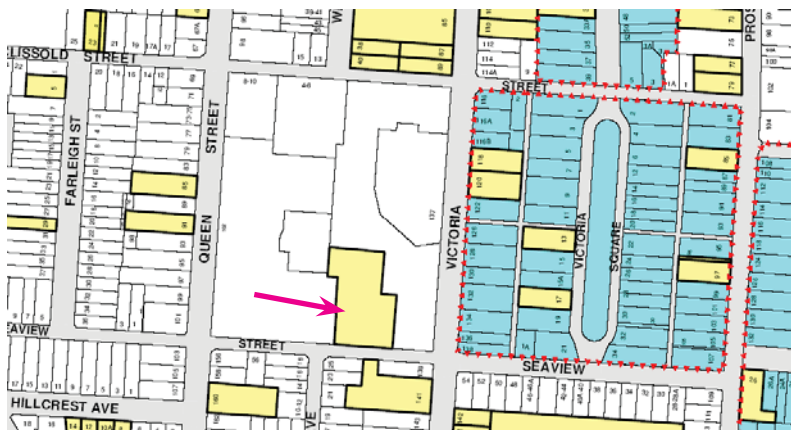


Figure 3.2.3
Heritage map from the Ashfield Council LEP showing the subject heritage listed footprint, as indicated by the red arrow and in the cone text of other locally listed heritage items and areas
(Source: <http://www.ashfield.nsw.gov.au>)

In the main however, the suburban context mainly comprises residential allotments on which have been constructed an eclectic mix of inter-war flats, bungalows, and Victorian terrace-style dwellings. The landscaped front gardens of the residential properties adds to the suburban feel of the area and, together with the nature strips on the east-west orientated streets, these features enhance the area. The mature Canary Island Palms along Victoria Street form a very distinctive streetscape beyond the eastern edge of the Village.

The suburban character of the area is manifested in the predominately domestic scale building form and allotment sizes. Consistent building lines set back from the street edge and vegetated gaps between buildings are established features of the local area. Although the streets themselves are wide and the height of the buildings low, the continuity of street frontages provide some enclosure to the street.

Much of the architectural character of the area is dominated by single storey dwellings with hipped and gabled roofs with a palette of brick, terracotta and slate materials. Areas to the south, east and west of the Cardinal Freeman Village have a greater mixture of architectural styles, however, the repetitiveness of the forms of the buildings and allotment sizes provides consistency. Within this general uniformity, the Village forms a focal point within the townscape owing to its elevation, allotment size, use, and also fencing that is flanked with mature vegetation. Within the site itself, the predominant historic buildings give the place a clear landmark status.



Figure 3.2.2
View from the corner of Queen and Clissold Streets looking south and showing extent of stone walls in the general neighbourhood



Figure 3.2.4
One of the neighbouring listed residences in Queen Street (as seen in the background of a photo on page 26 of this Report), and being typical neighbourhood Victorian architecture



Figure 3.2.5
View along Seaview Street looking east, and showing the presumed introduced cloister wall, with current driveway openings



Figure 3.2.6
The red arrow indicates the top of the Chapel, which can be glimpsed from the surrounding suburban area of Ashfield

The imposing and gracious entry from Victoria Street into the Village forms a 'gateway' element, which, together with the two magnificent *Ficus Hillii* flanking the entrance, creates a point of transition between the historic buildings to the south, and the and the domestic-scaled structures that make up the retirement complex.

3.3 Views to and from the Site

As it currently presents, the more immediate views to the subject heritage parcel are restricted by large trees, the surrounding walls and gardens, as well as the staged development of the retirement home dwellings. Many of these occupy the former garden spaces of the old estate and have often been placed in an irregular manner according to land gradient, roadways, pathways and so forth. The manner of architecture for the retirement home development is generally of lower aesthetic value, being constructed in a largely utilitarian and economical manner. The buildings are a mix of single and double story structures, which in combination with well established gardens and changing gradients mitigate against consistent eye corridors through any component of the site. Along Victoria Street there is dense vegetation and behind the palisade fencing and along Seaview Street there is a high masonry wall. As previously noted, it is likely that this masonry wall replaced an earlier palisade fence when the convent became a cloistered area. The entrance-ways into the site provide the clearest appreciation of the built structures and the most visible aspect of *Glentworth House* presents from Seaview Street.



Figure 3.3.4
View at the corner of Victoria and Seaview Streets, where the palisade fencing meets the solid masonry wall. It is likely that this solid wall was introduced after 1913 as a cloister wall for the Convent, and it is likely that prior to that time the palisade fencing continued along this Seaview Road aspect



Figure 3.3.1
The avenue of Canary Island Palms in Victoria Street, the Village situated to the right of the image



Figure 3.3.2
Typical suburban streetscape: Inter-war flats and contemporary red-brick bungalow (Location: north-east corners of Clissold Street and Victoria Street; GBA 2006)



Figure 3.3.3
The formal entry to the Village, showing the two mature *Ficus Hillii*



Figure 3.3.5
Typical stone wall fencing along Seaview Street at the frontage of the former laundry

3.4 Brief Description of the Buildings Exterior

As outlined above, the current heritage footprint of the subject property comprises the historic *Glentworth House*; the 1930's and 1940's additions to that residence at the west (rear); and the adjoining large 'T' shaped chapel, which was constructed in 1941. This suite of built items however presents with a curtilage that includes a combination of principal garden spaces and their arboreal features, as well as some historic fencing elements, including a very fine set of original entrance gates framed by substantial pilasters.

An unusual feature of the overall built components is the way in which high quality built fabric and a generally good level of maintenance have managed to blend such disparate styles as the 1880's *Italianate*, the classic ecclesiastical *Romanesque* and the then fashionable *Art Deco* with synthetic stone and moulded terracotta embellishments. The immediate visual impression is achieved by the consistently generous roof volumes and eaves lines and by an extension of *Italianate* treatment, configurations and finishes, the well articulated built footprint on a falling site, by the material finishes, the neutral colouration of wall surfaces, and by replication of some key detailing in eaves and fenestration.

The various roofing volumes are classically generous, with the *Glentworth House* component and its south west 1935 rear addition being slate tiled. The northwest rear addition which was constructed at the same time as the Chapel (1941) has a terracotta roofing tile, consistent with the Chapel itself. The blueprint plans for these two components however do specify that 'Bangor slate' was the original intention. The *Glentworth House* itself evidences slate tiling that is consistent with its age, except for its rear wing, extending to the west. This wing had some modification at its far west end between 1935 and 1943. It is likely that it was re-clad, consistent with the construction of the additional north-south wing (1935), to which it was subsequently attached. The slate tiling and the ridge capping over this now 'L' shaped component of the building presents as consistent. The eaves treatment generally presents as being highly detailed and with high quality componentry in the guttering and downpipes. As can be noted from the accompanying image, the entire presentation is harmonised by an interesting use of articulations and hipped formations. The most prominent feature of the early residence is the tower, with spire at the top, which can be viewed from various points in the local area and which in turn commands extensive views over the greater city. The roof line is also characterised by well profiled chimney stands and pots.

All exterior surfaces are characteristically rendered, and coloured in a light finish. The Chapel is un-painted. Historic photographs indicate that this has been the consistent presentation of the buildings. As noted above they are an harmonious blending of styles and eras, achieved by high quality architecture and quality material components. The blend works well in that the suite of buildings presents with interesting articulations, and the overall presentation,



Figure 3.4.1
Typical example of the manner in which various components of the buildings meet in a relatively seamless manner. Note especially the eaves lines and detail replication, and understated Chapel fenestration

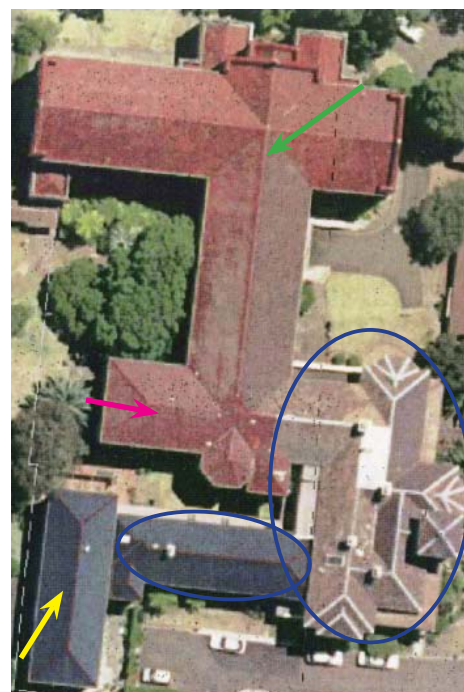


Figure 3.4.2
Aerial view of the heritage footprint showing:
The original components of *Glentworth House* as circled with the blue ovals; the 1935 extension, as indicated by the yellow arrow; the 1941 Convent extension, as indicated by the red arrow; and the 1941 Chapel, as indicated by the green arrow
(Source: NSW Department of Lands SIX Viewer 2008)

though imposingly elegant is also subtly understated. The earliest component (*Glentworth House*) is characterised by its double storey verandahs, with their restrained lace friezes and columns-work. There are ample but restrained stucco mouldings variously featured, and especially on the portico under the tower. Massive capitals present above the double pilaster columns leading to the dentils of the entablature. The fenestration is generous, of quality construction, and geometrically proportioned in the classic Georgian manner, and this is the template for the whole built composition over the 60 years of evolution. There is a fine classical entrance with a Georgian circular fanlight and the name '*Glentworth*' is etched in the glass. The side-lights are also glass etched. This exterior presentation is complemented by garden spaces in undulating levels.



Figure 3.4.4

The original *Glentworth House* had a number of relatively seamless additions as well as a re-slating of the west wing. The nibbed section of the building indicated within the blue oval, the annexed Parlours building to the left and the stairway section between the two buildings were all built between 1935 and 1943. It seems apparent that the upper floor of the west wing was until that time slightly shorter. The building seems to have ended with a one storey laundry and small verandah return.



Figure 3.4.3

The Chapel is gabled with parapets formed with synthetic stone. The wheel windows and enframings of the tall round-headed windows are also formed of moulded synthetic stone



Figure 3.4.5

The principal formal areas of *Glentworth House* present with faceted bays bracketed eaves robust stucco and delicate iron lacework. The dwelling is set proud on mounded earthworks that facilitate the use of formal stairway entrances



Figure 3.4.7
View at the south east corner of *Glentworth House* displaying the multiple features of the Victorian *Italianate* style, including the tower. The masonry wall in the foreground was likely built after 1913 for the cloistered area of the Convent



Figure 3.4.9
View inside the south yard space with the 1935 Parlours Annex at the rear



Figure 3.4.10
View along Seaview Street and showing the masonry wall probably introduced after 1913 as a cloister wall



Figure 3.4.8
The Chapel continues the detail of the Victorian eaves treatment but combines it with tall round headed windows formed with synthetic stone. The original plans specified slate tiling and a colouration to match the residence



Figure 3.4.11
The generous usable verandah spaces reveal the detail of delicate ironwork, columns and framing as well as iron roofing featuring joinery curvature

3.5 Description of the Building Interior Spaces

3.5.1 *Glentworth House*

While many of the interior spaces have been re-configured for smaller apartment style living, they have been done so in a minimum impact and substantially reversible manner. Thus the original dimensions and overall finishes of the rooms are still clearly discernible, as are a number of original built quality elements such as inlaid timber flooring, high quality joinery, generous ceiling heights, with decorative ceilings and highly detailed cornice work, fully functioning double hung sash windows. This is most evident in the former principal and public rooms of the original residence. Marble flooring and column-work in the entrance foyer. Areas of the building which were formerly given to the domestic operations of the residence such as kitchen and pantry, laundry and mangle, school-room, domestic staff quarters and so forth are no longer readable as such. They present in a smart but smaller manner with an obviously lower level of detail. These minor spaces also present with a lower standard of maintenance when examined in detail. The rear verandah spaces were probably originally floored in timber. These were later concreted and tiled, being further supported by introduced brick pillars beneath, which appear to be of 1960's /70's construction. There is at least one cellar area, and this appears to be the original kitchen for *Glentworth House*



Figure 3.5.1

The main front entrance vestibule showing much high quality original fabric and workmanship, evidenced in the marble (tiling, columns and plinths), the detailed plasterwork, the high quality, highly detailed timber joinery (some elements of which are of massive proportion) and showing a generosity of space and volume. This grand stairway featured, in timber carving, the name of the carpenter and the date of construction.



Figure 3.5.2
The fireplace in the ballroom is typical of those in the principal rooms of the house, featuring tiling, carved and inlaid timber



Figure 3.5.4
View of the original ballroom looking to the east. It features an exaggerated ceiling height, with two clearspan joists and detailed cornice work, as well as doors of exaggerated height



Figure 3.5.5
View of the original ballroom looking to the west. The two pilasters and the deep skirtings show the position and width of the original bay window, which was removed for extension into the 1919 Chapel



Figure 3.5.3
The formal walkway from the entrance vestibule to the ballroom (right) with marble tiles beneath detailed masonry and plasterwork. The area is presently compromised a little by a utilitarian fit-out and basic interpretation strategy



Figure 3.5.6
The imposing grand stairway from the entrance vestibule to the first floor of *Glentworth House* and showing the stained and leadlighted windows, substantially original, though some panes were later replaced with religious motifs



Figure 3.5.7

View of the principal formal reception room, now known as the boardroom. It opens from the entrance vestibule (left) and into the hall by the formal dining room (right). It is of extremely generous proportion, featuring very fine joinery and inlaid work, highly detailed plaster cornices, elegant formal fireplace



Figure 3.5.8 (a) and (b)

The original library, and still known as a library opens from the entrance vestibule (door at right). While it is compromised by some minor fireplace modifications and movables, it still retains much original features, including a servants call bell at the left of the fireplace (see above)



Figure 3.5.9

The formal entrance vestibule looking from the Ballroom back towards the front entrance, with the door to the principal reception room at the left. The ornate plasterwork in cornices and columns is well observed



Figure 3.5.10
The former grand dining room is now converted as a single dwelling flat, with introduced (reversible) dividing partitions and some plumbing interventions. Much of the original presentation is still evident



Figure 3.5.11
The former dining room, now a self-contained flat, and showing such original features as the fireplace and the elaborate plaster cornicework

Figure 3.5.12
The original billiard room (see image p.14) is also now a single dwelling flat with introduced (reversible) dividing partitions. The services column is evident



Figure 3.5.14
A self contained flat above the original ballroom. Note the relative height of windows to floor; an unusual feature



Figure 3.5.13
Image of a flat above the principal reception-room and typical of the lightweight partition divisions and generally the 'over-divided' spaces



Figure 3.5.15
View looking west along the interior facade of the west wing. This view shows what was substantially an original verandah feature of the residence, however it was most likely of timber flooring. Foundations and formwork, as well as a sealed-in stairway beneath indicate concrete works some time after the 1950s. Lawn and garden spaces may contribute to some damp problems beneath

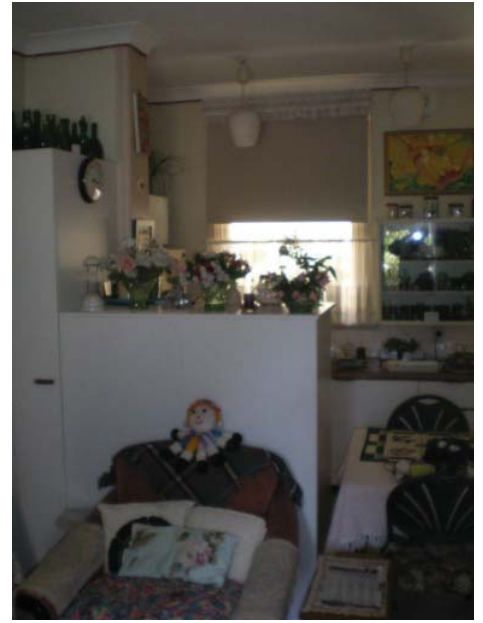


Figure 3.5.16
Typical flat with divisions on the ground floor of the west wing. Original room spaces tend to be not large and thus the divisions limit living and trafficable space



Figure 3.5.17
Typical divisions introduced into small spaces to create a bedroom area



Figure 3.5.18
View of the upstairs hallway along the west wing, showing a relatively narrow space, and off this hallway relatively small rooms converted into bed-sitter flats

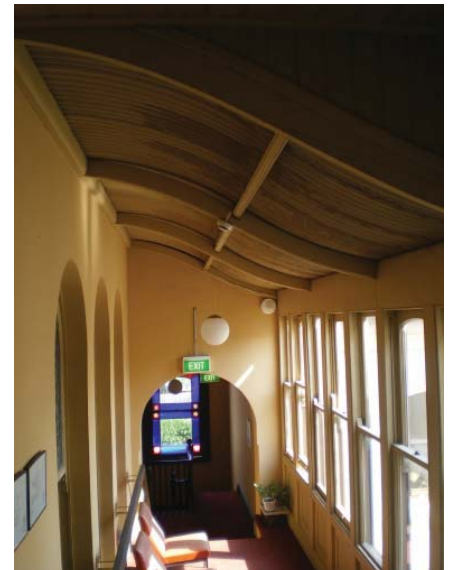


Figure 3.5.19
The verandah space at the west (rear) side of the main bulk of *Glentworth House*. This space was likely to have been enclosed as part of the cloister adjustments following 1913. At each end it has changes in levels



Figure 3.5.20
The sealed-in service stairway on the north side of the kitchen



Figure 3.5.21
A probable original scullery area



Figure 3.5.22
The probable original larder

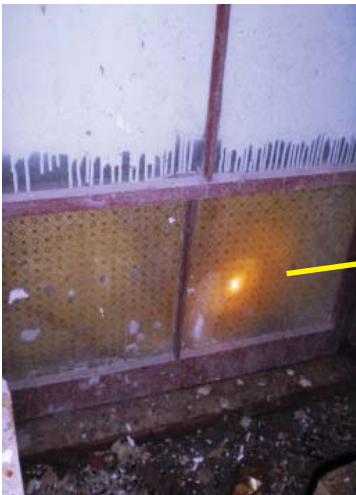


Figure 3.5.23
The window from the kitchen onto the service stairway

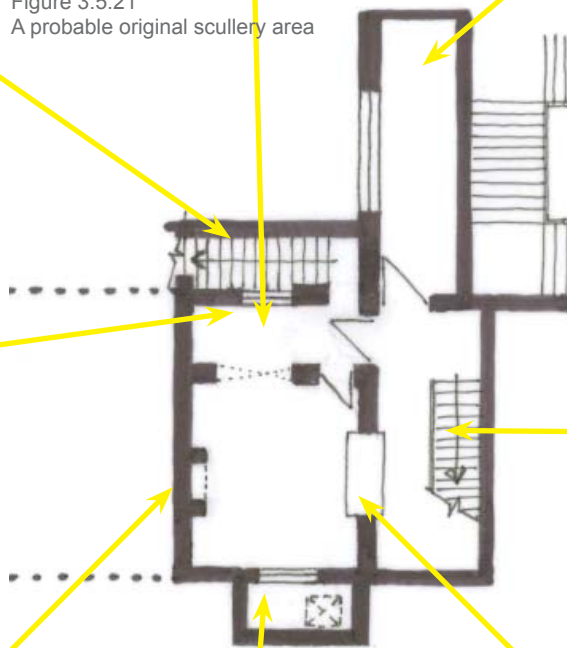


Figure 3.5.24
The service stairway



Figure 3.5.25
The original kitchen fireplace



Figure 3.5.26
Window at the south side of the kitchen, with a now tight light shaft



Figure 3.5.27
An original serving bench with interesting blade markings



Figure 3.5.29
Highly detailed original inlaid flooring in the principal reception room (now Board-room)



Figure 3.5.31
Typical door joinery of very high quality. Some doors present with an exaggerated height



Figure 3.5.28
Detail of typical fine wood carving in the entrance Vestibule



Figure 3.5.30
Detail of timber panelling in the Library, and showing the now compromised heating arrangement



Figure 3.5.32
Combination of typical design features, including the elaborate plaster cornice work and finely detailed timber carving



Figure 3.5.33

The elaborate stained and leadlight glass on the grand stairway at the entrance Vestibule, showing very fine work. Some smaller panes have been replaced with religious motifs as shown below. Most panes however exemplify typical Victoriana motifs, especially birds, fruit and leaves

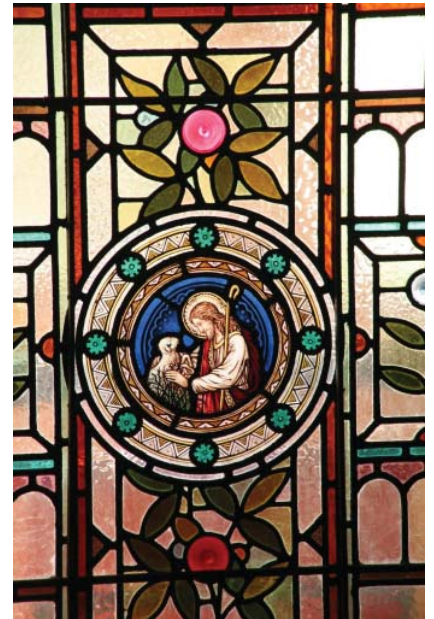
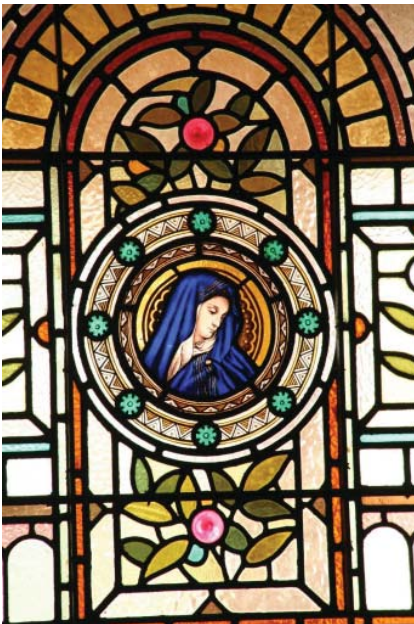


Figure 3.5.34 (a), (b) and (c)

Some panes in the grand stairway central window were replaced by religious motifs. The window shown here in the centre is an excellent and simple example of Victorian glass, located on the main service stairway

3.5.2 Convent Additions and 'Connector'

This generosity of interior dimension and quality of overall finish is however continued through the various extensions of principal spaces in the whole set of buildings. This the 1941 Convent extension comprises offices and surgery on the ground floor, with five bedrooms and bathrooms on the first floor (mainly for use by sick sisters), as well as the connector section comprising and hallway and grand stairway spaces presents in an almost seamless fashion, evidencing generous spaces, especially at the public stairways, high quality detailed joinery, articulated and bayed window spaces, lead-lighting and so forth. An elevator has been introduced to this space.



Figure 3.5.35
The top of the grand stair, large window at right

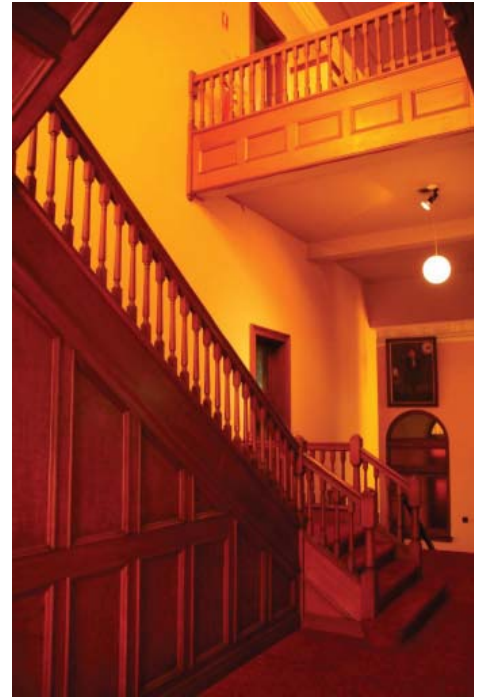


Figure 3.5.36
The 1941 stairway in the 'connector' section



Figure 3.5.37
The 1941 connector section stairway, at a point of several levels changes

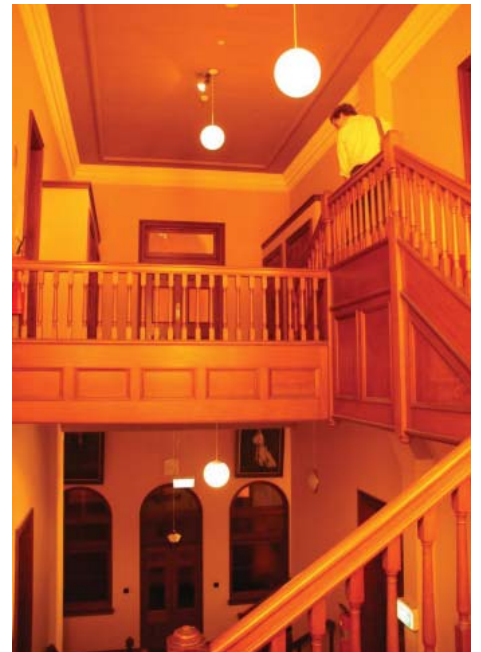


Figure 3.5.38
The 1941 'connector' stairways showing various level changes. Directly ahead is the entrance to infirmary balcony above the sisters chapel

3.5.3 The Chapel (1941)

The Chapel was attached to the existing Convent by way of the Convent extensions and connector section outlined above. There is such a fine harmonization of materials and workmanship that the distinct sections are only obvious upon close examination. The ground floor level of the Chapel is 1.5m below the ground floor level of the Convent, and the Chapel is therefore approached by a generous 4m-wide stairway with handrails. This leads into an Avant Choir 4m x 8m, with semi circular ceiling, beautifully modelled pilasters and entablature, and with parquetry flooring. From this section, two sets of double doors open into the Nun's Chapel which is approximately 10m x 18m.

The Chapel spaces and volumes are particularly generous with a highly detailed level of quality finish in the timber and marble. This achieves an especially fine standard in the especially in the *Melocco Bros* sanctuary work. The large altar and reredos in renaissance detail, the inlaid marble-chip mosaic flooring, the treads and risers are in subtle harmonised Wombeyan marble.¹ The interior is beautifully scaled and detailed. The gallery columns are of synthetic stone and the walls are solid plastered with coffered ceilings of fibrous plaster. Over the projecting sanctuary area (12m x 9m) is a semi-apsidal ceiling, richly coffered, the flat portion of which is arched and opens to a naturally lit shrine of the Good Shepherd with full relief figures. The ceiling of the sanctuary is the intersection of the nave and the transepts, and is divided from them by arches of more than 2m width, which spring off the four fluted pilasters and entablature at each corner. At each of the four corners there are niche/pedestals for statues. The general form of the whole ceiling is semi circular with beautifully modelled pilasters and entablature, and at a length 33m, with a 12 m height. The whole interior is enriched with model mouldings. There are synthetic stone windows, with glazing in stained glass and amber coloured leadlights. There is high quality parquetry flooring in combinations of tallowood and jarrah, with the remainder of the joinery in silky oak, including the pews. This quality finish and joinery is carried into the sacristy areas. There is a connecting stairway between this sacristy section, the undercroft and the choir gallery above. A notable feature is the rose windows of synthetic stone and stained glass, designed by Arthur G Benfield, and constructed in the Waterloo studios of F. G. O'Brien. At the western end of the undercroft is a small chaplain's residential 'studio' flat with bedroom and kitchen.



Figure 3.5.39
View across the Melocco sanctuary work towards the former sisters chapel (right) and public chapel (left). The smaller altar and ambo would have been circa 1970 additions



Figure 3.5.40
View into the sisters chapel, showing the infirmarium gallery above. These pews have been moved from the girls and public sections

¹ *Building* May 25 1942 'The Good Shepherd Chapel'



Figure 3.5.41
View of the much-lauded Glancey design and Melocco construction of the original sanctuary area with its naturally lighted Good Shepherd motif, high altar and reredos. Forward altar and ambo are later additions



Figure 3.5.42
The sanctuary flooring is highly detailed in inlaid marble chip mosaic showing classic motifs



Figure 3.5.43
View from the choir loft of the girls section of the chapel showing imposing volume. This sideways view to the altar would have been a novel and perhaps controversial arrangement in 1940



Figure 3.5.44
The view from the sanctuary and back into the girls section of the chapel, showing the great wheel window, the choir gallery and pipe organ. The current *pre-Dieu* seats have been moved from the sisters chapel



Figure 3.5.45
Detail from the great stained glass wheel window

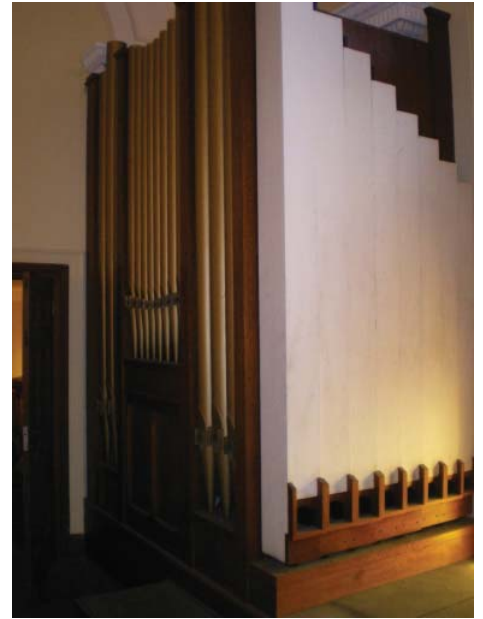


Figure 3.5.46
The presence of a pipe organ is generally considered indicative of a high level of liturgical presentation

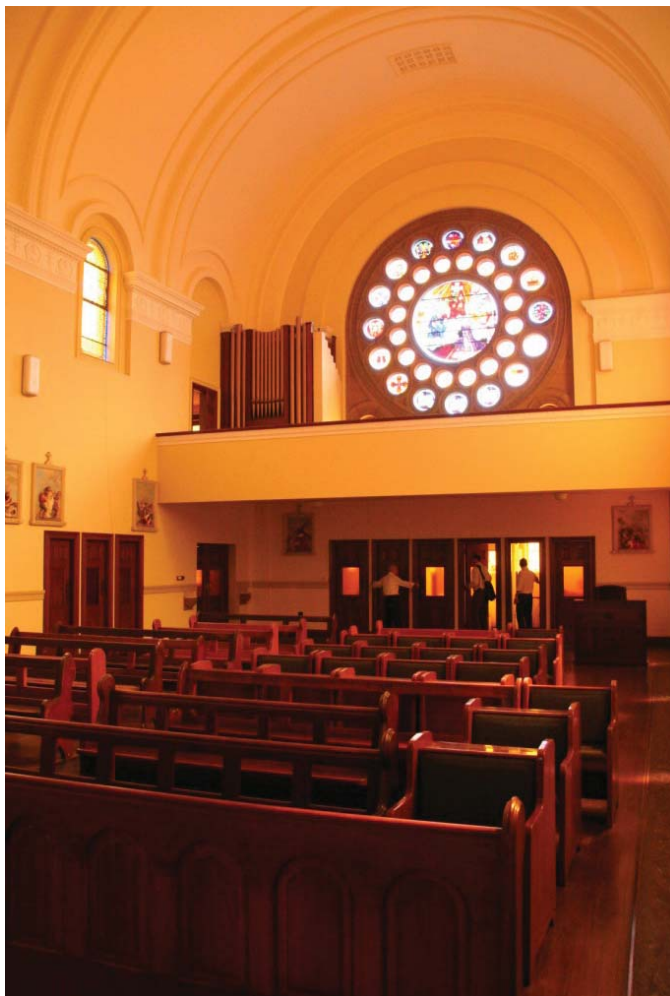


Figure 3.5.47
The former girls section of the chapel with some of the sisters' *pre-Dieu* seating. Three confessionals are visible to the rear.



Figure 3.5.48
The priest's sacristy adjacent to a work sacristy. Both present with quality joinery. The record of contents were not examined for this Report. It is presumed that the movable patrimony, which is likely to be of considerable value is located either on site or in the care of the Good Shepherd Sisters, the original owners. It was not examined for this Report



Figure 3.5.49
The sanctuary showing high quality marble work



Figure 3.5.50
View showing the Chapel undercroft



Figure 3.5.51
The bedroom in the chaplain's flat, on the western end of the Chapel undercroft.

3.6 Condition and Integrity Summary

The subject heritage footprint; *Glentworth House* and Chapel, retains a high degree of overall integrity, despite a number of alterations and additions undertaken as part of its progressive conversion to residential aged-care use. The most obvious adaptive works have included residential development along the Victoria Road facade of the building between the main house east facade and the palisade fencing. This disrupts the ordinary lines of sight to the building from this Victoria Road aspect. Given that there is a tall solid masonry fence along much of the south wall at this corner, the view from the whole of the southeast visual arc is also substantially disrupted. Nevertheless, the general presentation of the whole of the built combination of *Glentworth House* and Chapel remains imposing where aspects of it are caught. Both built elements are in a good overall state of repair, and evidence substantial original form and detail. However, a close examination of the less public facades and spaces, as well as the more detailed elements such as windows, tiling, drainage and concreting reveals that a necessary attention to a detailed maintenance schedule is required.

There have been no further additions to the principal buildings since 1942. However a number of changes to various elements of the fabric as well as minor interventions have taken place. For instance, the rear verandah spaces have been concreted and tiled, plumbing has been introduced for kitchens and bathrooms, and some external modifications to ground levels effected, such as at the south side of *Glentworth House* adjacent to the former kitchen window and some windows sealed in by masonry. There have also been some modifications which were involved in the introduction of the elevator to the Convent extension.

The main front entry lobby is remarkably intact, as is evidenced by the historic photographic record, and the most significant features of the principle rooms remain intact, such as fireplaces, fenestration, cornices plasterwork inlaid flooring and so forth. In a number of these spaces room divisions have been introduced for conversion to smaller flats. As noted above there has also been much introduction of plumbing arrangements and associated interventions for smaller scale kitchens and bathrooms.

Rear verandah spaces were at some stage sealed in. There is presently no record to hand of when this happened, though it is likely to have taken place as the house was initially modified for convent, and social work purposes soon after 1913. These alterations and additions however have not substantially interrupted the fundamental integrity of the building. The former kitchen space of *Glentworth House* presents with some water penetration problems from the concreted verandah, the lawn and garden spaces above.

The 1941 'connector' additions and extensions to the Convent remain substantially unaltered on the exterior of the building since construction. However, the interior rooms, which were previously



Figure 3.6.1
The front entrance introduced in the 1980s



Figure 3.6.2
Introduced 1980s dwellings with *Glentworth House* glimpsed in the background



Figure 3.6.3
Typical deterioration of window joinery west wing, *Glentworth House*



Figure 3.6.4
Typical deterioration of window joinery, Chapel

offices, storerooms, medical rooms and bedrooms have been much modified as they have been reconfigured for smaller flats. A lift space has also been introduced.

The most substantial addition to the original built fabric was the Chapel, which is now an established part of the heritage footprint. Again, while the Chapel presents with an overall integrity of form, fabric and finish, maintenance problems are apparent upon closer inspection. There is some deterioration around external window joinery and there is evidence of water penetration in the smaller alcoved areas, most likely from roofing and guttering breakdown. The Chapel is a space for liturgy and reflection. For the first 35 years of its life it was in intensive daily use, and a highly maintained space, with a full compliment of movable patrimony. As it currently presents, it is a more or less neutral space that is substantially under-utilised. There is reservation of the Blessed Sacrament for personal devotion and a mass for a small congregation on some days of the week, with occasional (monthly) sung Office of the Church by outside groups.

The 1935 'Parlours' building (also known as the annex) has an overall form and finish which presents with a good order of integrity, as does some of the roofing and eaves detail. Closer inspection of the exterior reveals however that there has been much disruption to fenestration and doorway openings, framings and glazing. The interior has been almost totally altered in terms of stairway connectors, wall divisions, plumbing arrangements and joinery. The ground floor ceilings provide one of the few indicators of former configuration.

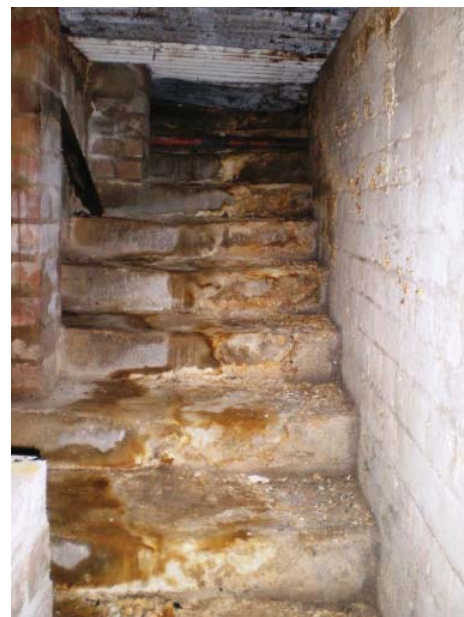


Figure 3.6.5
Sealed up stairway to original kitchen and showing much water penetration from concrete verandahs and garden spaces above



Figure 3.6.6
Evidence of water penetration in alcove area of the Chapel



Figure 3.6.7
Introduced foundations under *Glentworth House* (rear) and evidencing water penetration



Figure 3.6.8
Typical example of introduced PVC plumbing arrangements



Figure 3.6.9
Deterioration of window joinery, first floor Parlours building (annex)

Assessment of Cultural Significance

4.0

4.1 Introduction

Heritage, or “cultural” value is a term used to describe an item’s value or importance to our current society and is defined as follows in *The Australia ICOMOS Burra Charter*, 1999, published by Australia ICOMOS (Article 1.0):

Cultural significance means **aesthetic, historic, scientific or social or spiritual value** for past, present or future generations.¹

This section establishes the criteria which are used to understand significance and identifies the reasons for the cultural value of the site and its components.

Significance may be contained within, and demonstrated by, the fabric of an item; its setting and relationship with other items; historical records that allow us to understand it in terms of its contemporary context, and in the response that the item stimulates in those who value it.² The assessment of significance is not static. Significance may increase as more is learnt about the past and as items become rare, endangered or illustrate aspects that achieve a new recognition of importance.

Determining the cultural value is at the basis of all planning for places of historic value. A clear determination of significance permits informed decisions for future planning that will ensure that the expressions of significance are retained and conserved, enhanced or at least minimally impacted upon. A clear understanding of the nature and degree of significance will determine the parameters for, and flexibility of, any future development.

A historical analysis and understanding of the physical evidence provides the context for assessing the significance. These are presented in the preceding sections. An assessment of significance is made by applying standard evaluation criteria to the facts of the item’s development and associations.

4.2 Comparative Analysis

This heritage site is a representative narrative for many former large historic villas in Sydney which were sited on substantial land parcels. These properties in their original social concept and fabric construction evidenced the great economic boom in Sydney and other Australian cities that took place between the gold rushes of the 1850’s and the Depression of the 1890’s. They were generally constructed by entrepreneurial families, and were buildings highly

1 The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, (1999), p.2.

2 ie “social”, or community, value



representative of that spirit of success. The family name or the cultural origins of the family are often inscribed somewhere into the ritual entry, or in the naming of the property. Such Villas often presented on large estates, were characterised by extensive grounds, with a number of ancillary buildings and with sizeable staffing arrangements. They were also venues for the 'society' of the day, often maintaining a schedule of sporting and cultural events. Typically their visual aesthetic exemplified a combination of the Georgian Classic design with an *Italianate* flamboyance. In the finest examples, both these aspects evidence a geometric playfulness and a slight understatement, with the overall impression being that of grandeur. This is the case with the subject heritage site.

In the wake of economic changes and in many cases also of war casualties, many of these properties had moved into the second phase of their life by the 1920s. Generally, this new phase was institutional custodianship, arising from some pressing social need which could garner the support of the wider community, and which at the same time could utilise the associated land parcel. Thus we may find many such examples among the State and Church run orphanages, private hospitals and sanatoria, repatriation homes, boarding and day schools, reform schools, unmarried mothers homes and so forth. It is still not unusual to find a large gracious old homes at the centre of many of the established school complexes in Sydney. And in the case of Church run schools, many of the same religious orders that operated schools also had other social welfare initiatives such as orphanages and health care institutes. In the Sydney Catholic Church for instance, a quick purview of orphanages reveals this pattern, with a number beginning in large old mansions.

- Foundling Home Waitara. Established July 1898. Sisters of Mercy North Sydney
- Industrial Orphan Reformatory Manly, of the Immaculate Conception. Transferred to Balmain East (c1910). Sisters of the Good Samaritan
- Mater Dei Orphanage "Wivanhoe" Narellan, NSW. Sisters of the Good Samaritan.
- Mater Misericordiae Girls' Home 10 & 12 Llandaff St Waverley. Established 24th Sept 1891. Sisters of Mercy North Sydney.
- St Anne's Orphanage Liverpool. Established 11th January 1888. Conducted by the Sisters of Charity.
- St Anthony's Babies Home Croydon. 1922-1950. Sisters of St Joseph.
- St Brigid's Orphanage Victoria Street Ryde. Foundation 17th June 1898. Sisters of Mercy Parramatta.
- St Catherine's Home, Orphanage Brooklyn. Mercy Sisters North Sydney.
- St Joseph's Girls Orphanage, "Gladstone House" Lane Cove Road (Gore Hill) North Sydney. Established August 1890. Sisters of St Joseph.
- St Joseph's Home for Young Children Liverpool Road Croydon. Sisters of St Joseph.
- St Joseph's Orphanage, Kincumber Boy's Home. Established 1892. Sisters of St Joseph.
- St Joseph's Poor School, William Street, Sisters of Mercy.
- St John's Poor School, Kent Street. Sisters of St Joseph.



Figure 4.1
The large stone pilasters that frame the entrance gate, replete with the Frederick Clissold initials provide a strong ritual entrance



Figure 4.2.
Glentworth House with iron lacework and imposing tower provide good example of *Italianate* grandeur



Figure 4.3
Image, St Joseph's Orphanage Kincumber early 20th Century
(Source: PICMAN Mitchell Library online photographic database)

- St Magdalene's Retreat Tempe, Arncliffe. Est.1887. Good Samaritan Sisters.
- St Martha's Industrial School and Home for Girls. "Elswick House", Leichhardt. Established May 1888. Sisters of St Joseph.
- St Michael's Orphanage for Boys Baulkham Hills. Est 1902. Mercy Sisters Parramatta.
- St Vincent's Home, Westmead Boy's Industrial Home. Est 1892. Marist Brothers.

Until the 1970s the general operations of such places tended toward structured institutionalism. In this they reflected the social mores of gender politics, acceptable behaviors and the reforming power of religion. Since the 1970's, schools and hospitals best represent the institutions that have made the most successful transitions into contemporary expression. Many others have passed away due to a combination of changed social perceptions, a spirit of de-institutionalisation, reduced numbers in religious congregations, challenges to the level of professionalism, and in particular an increased State role and responsibility. Institutions which enjoyed expansion and social support during the first half of the twentieth century, had in many cases found themselves by the 1970s encumbered with property and operations which were outmoded and unsustainable.

Catholic examples of such properties often present with an evolutionary layering that includes: religious buildings, such as a Chapel, incremental increases in accommodation and sporting facilities, as well as a layering of occupational and operational structures. By the 1970s the custodians of many of these properties were seeking ways forward in terms of sale to schools and other educational operatives, to health care organizations or as aged care facilities.

In the case of the Good Shepherd home the site progressed from grand Victorain Villa to Convent in 1913; then by the mid 1930's to a large scale laundry operation with an extensive service provision network; there was the further development of the attached 'Rosemount' school and its facilities; then from the mid 1950's the winding down of the no longer complying laundry operations was progressively effected; then there emerged initiatives in group housing and in social out-reach; and finally there was the transition to an aged care facility, first in association with Convent usage, then as an entity in its own right. One interesting feature of this property is the long term association of the Good Shepherd work with the provision of a refuge for older women of limited means. The evolution into aged care has continued some of that narrative association.

Since this subject property comprises a Victorian Villa and an inter-war *Romanesque* style church as its co-joined heritage footprint, this section of the Report will briefly outline some examples of similar Villas in the Sydney area as well as examples of similar church structures in the *Romanesque* style.



Figure 4.4
St Martha's Industrial Girls Home opened in 1888 in what was formerly Elswick House. Domestic skills were taught to poor and orphaned girls. It is now converted to school use
(Source; Sydney Catholic Education image)



Figure 4.5 (a), (b) and (c)
In 1910, the Sisters of the Good Samaritan purchased the property and historic house Wivenhoe, bordering the Nepean River. It was originally purchased as a convent. By 1922 it became an orphanage with various built extensions. The *Mater Dei* Chapel was built in 1928. The school was extended and it catered for intellectually disabled girls. Today the it functions as a co-educational special needs school training students in skills for the hospitality. The Chapel is used as a wedding venue.
(Source:<http://www.materdeicamden.org.au>)

4.2.1 Typical Villas

Graythwaite, 20 Edward Street, North Sydney

Graythwaite is an early example of a prominent North Shore residence which has been altered extensively over its life to reflect the social standing and status of its changing ownership. It comprises a large main house and number of ancillary buildings, all of masonry and stone, set in an unusually large land parcel of 2.7 hectares, and including the remnants of the extensive garden curtilage. Though the buildings on site were begun much earlier, the dominant presentation reflects the grand Victorian Italianate architectural form located on the highest part of the property, being a major renovation, within the Victorian period 1880-1885. This was undertaken during the Thomas Allwright Dibbs' ownership, to capture outstanding views and vistas of Sydney Harbour and beyond. Its present use as a convalescent home reflects the compassion and generosity of Thomas Allwright Dibbs to provide a caring place for Australian soldiers on their return from the Great War. The grounds on which 'Graythwaite' is located retains intact its size and configuration of the 1873 subdivision. The residence is of two storeys, with attics, constructed of smooth-cut ashlar sandstone with hipped roof of slate, formed around a central roof top pavilion, or widow's walk, which is surrounded by an elaborate cast-iron lace balustrade. Faceted projecting window bay, bracketed eaves, open-work cast Building alterations and additions occurred during the 20th century for use as a Red Cross Hospital, however the main building retains detailed finishes, fireplaces and hardware from the Victorian period usually lost in buildings of this type in private ownership. As periodically happen with many such properties its future integrity is once again a contentious issue.



Figure 4.6
Image Graythwaite, Edward Street North Sydney, showing original residence in large grounds
(Source: <http://graythwaite.org.au>)



Figure 4.7
Image Graythwaite, Edward Street North Sydney, showing original residence in large grounds
(Source: <http://graythwaite.org.au>)

War Memorial Hospital Group, Birrell Street Waverly

The War Memorial Hospital Group comprises a very fine collection of high Victorian buildings. All the Victorian buildings in this group form a coherent unit of historical interest which, by virtue of the continued connection of the Vickery family, and also with the hospital, is carried on to the later buildings which are well placed in relation to the earlier buildings. Ebenezer Vickery was a prominent and influential Methodist layman. The centrepiece, *Edina*, is the most elaborate house in the area, very well preserved and maintained with good examples of all types of applied ornament. *Edina* is a large two storey house with tower built c 1880-90. The exterior is a good example of coarse iron and tiling on verandahs. Fine cedar joinery inside and house is complemented by two other buildings, *Banksia* and *Witchagil*, two semi-detached and one detached identical two storey Victorian villas, c 1880-90. The gates, detached from main part hospital grounds, are elaborate cast iron with iron gate posts.



Figure 4.8
Image, War Memorial Hospital, Birrell Street Waverly, a grand *Italianate* residence with typical tower, and set in landscaped gardens
(Source: <http://www.heritage.nsw.gov.au>)

Toxteth Park - St Scholastica's Convent, 2 Avenue Road, Glebe, NSW 2037

Originally the home of the prominent Allen family, the residence on its grounds represents the settlement of the Toxteth Estate and is associated with earliest historical phases of Glebe's development. It was originally designed by John Verge and constructed in 1830 as a two storey Old Colonial Regency style mansion. However, substantial later additions were undertaken by George Allen Mansfield in 1880, transforming the residence into a three storey Victorian *Italianate* style mansion, with a large central addition, as well as a tower and west wing. In 1901 the property became the Convent and School of the Good Samaritan Sisters. Gateway pillars and gates came from the original Good Samaritan Convent in Pitt Street and between the Wars a *Romanesque* Chapel was built. Thus later additions and adaptations include the chapel, plantings and boundary walls, as well as some 1930s specific purpose additions and alterations.

4.2.2 Inter-war Catholic Church Architecture

The Freeman's Journal in an article entitled 'When Catholics Build and Decorate' (18 January 1939) reported that that year there were many Catholic Church works nearing completion. [The Church] "is planning more, despite the war, to keep pace with its spiritual expansion. All over Australia Catholic building activities are so continuous and important that they arrest attention outside Catholic circles . . ." The article points out that 1940 will be a remarkable year for Catholic building enterprises; churches, convents, schools, presbyteries and charities.

The three principle architects and their companies doing Catholic ecclesiastical work in these years were Clement Glancy (who with Rosette Edmunds was responsible for a vast amount of work for the Catholic Church during the interwar era), Joseph Fowell (Fowell, McConnel & Mansfield) and Hennessey & Hennessy. While the latter undertook many completion and addition works in classic and period styles (e.g. Sacred Heart Kensington, and St John's College [Freehill] tower Camperdown and St Patrick's Seminary Manly), the former two companies designed many projects that are characterised by what might be termed a 'stripped Romanesque'. In Australia this style was almost entirely confined to churches, seminaries, convents and the associated buildings for use by religious orders. These were characterised by articulated quality brickwork; cream or dark, by solid form appearance, arched and rose windows, synthetic stonework and terracotta combinations and a subtle incorporation of the then highly fashionable *Art Deco*.

The subject Chapel on this site is a work by Clement Glancy. It is possible that Rosette Edmunds had some part in the design, with certain likenesses to other ecclesiastical works in which she had a hand, such as St Christopher's Cathedral Canberra. In this case the building is rendered in a light colouration to harmonise with the older main residence (the Convent) as well as the residential



Figure 4.9
Front entry to St Scholastica's Convent Glebe, formerly Toxteth Park, and showing the 1880 third storey additions with tower, in the *Italianate* style, and presenting in established gardens
(Source: <http://www.sydneymarchitecture.com>)



Figure 4.10 (a) and (b)
Two images of St Scholastica's Glebe, showing the relationship between the original residence and the later Chapel addition
(Source: <http://www.cityofsydney.nsw.gov.au>)

extensions to the main residence that took place in unison with the Chapel construction. The eaves lines are also in keeping with the line established by the old house, and though the Chapel is large is maintains a relative overall seamlessness.



Figure 4.11
Image, St Christopher's Catholic Cathedral, Canberra, designed by Glancey and probably Rosetta Edmunds. It was constructed in the late 1930s and bears many similarities to the subject Chapel in Ashfield
(Source: www.ohta.org.au)



Figure 4.12
Historic image of St Christopher's Catholic Cathedral, Canberra (Clement Glancey and probably Rosetta Edmunds). It bears many similarities to the subject Chapel in Ashfield
(Source: www.images.act.gov.au/duslibrary/imagesact)

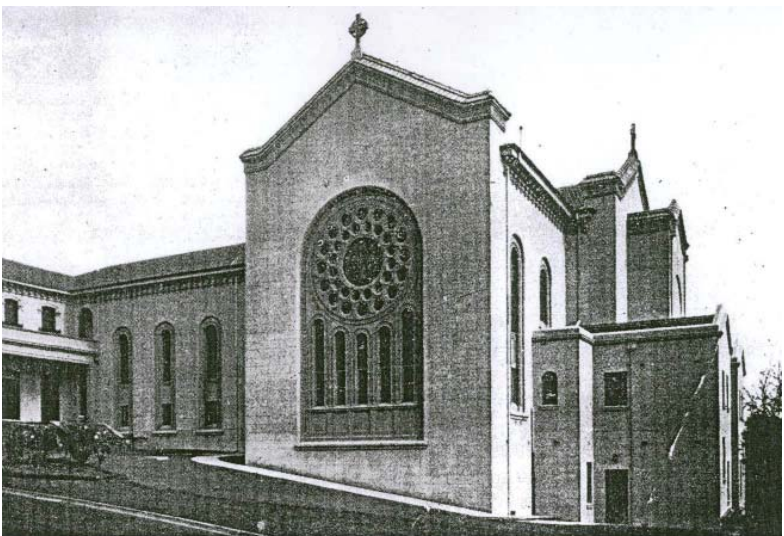


Figure 4.13
Historic image of the Good Shepherd Chapel Ashfield showing similarities to other Glancey works
(Source: *Aevum archival historic photographic material*)

4.3 Analysis of Cultural Significance

The following commentary discusses how each of the criterion established by the NSW Heritage Branch of the Department of Planning relate to the subject site.

Criterion (a) – An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area)

Guidelines for Inclusion: When the item shows evidence of a significant human activity or is associated with a significant activity of historical phase. When it maintains or shows the continuity of a historical process or activity.

Guidelines for Exclusion: When the item has incidental or unsubstantiated connections with historically important activities or processes. When it provides evidence of activities or processes that are of dubious historical importance or has been so altered that it can no longer provide evidence of a particular association

The subject heritage footprint; *Glentworth House* and Chapel, within its larger property context (bounded by four streets) forms a connection with the street patterns and property delineations established in the early formation of the suburb of Ashfield. The large land parcel with its extensive views over the City, was purchased by the prominent Frederick Clissold as a family estate. It once presented with co-joined mansions and outbuildings, elements of which seem to have been re-cycled into the present stone perimeter walls. For over 60 years it was home to many hundreds of girls, considered at that time to be in irregular social circumstances 'at risk', and also older women of limited means. These women, along with the religious order which operated the estate formed the basis of large laundry operation providing wide service to the City, and with strong connections to the social work of the Catholic Church at that time. In this manner it also represents the institutionalized approach of both Church and State to a range of social problems.

The subject property meets the threshold for listing under this criteria.

Criterion (b) - An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area)

Guidelines for Inclusion: When an item shows evidence of a significant human occupation or is associated with a significant event, person or group of persons.

Guidelines for Exclusion: When an item has incidental or unsubstantiated connections with historically important people or events. When it provides evidence of people or events that are of dubious historical importance or has been so altered that it can no longer provide evidence of a particular association

The subject residence *Glentworth House* and much of the associated larger property was the home of Frederick Clissold and family. Clissold had important roles in the early development of the Municipality of Ashfield, in wider Sydney city industry, in land speculation and in the horse racing industry. From 1913 and for almost seven decades the property was owned and developed by a Catholic religious order known as the Sisters of the Good Shepherd. This religious congregation was an international group, dedicated to social work with girls and women. The institutionalised nature of the work was strongly representative of the approach of the era and had connection with similar onshore and offshore works. The residence and chapel formed a key component in this work and in the religious life of the order.

The subject property meets the threshold for listing under this criteria.

Criterion (c) - An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area)

Guidelines for Inclusion: When an item shows or is associated with, creative or technical innovation or achievement. When it is the inspiration for a creative or technical innovation or achievement, is aesthetically distinctive, has landmark qualities or exemplifies a particular taste, style or technology.

Guidelines for Exclusion: When an item is not a major work by an important designer or artist, has lost its design or technical integrity. When an item's positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded or has only a loose association with a creative or technical achievement

The subject heritage footprint comprises the historic *Glentworth House*, the 1935 and 1941 additions to this historic residence, as well as the present 1941 Chapel. Other associated items of setting include the entrance gates with pilasters, the palisade fencing and established arboreal features. A number of individual features of the heritage footprint, are of significant aesthetic value. The historic *Glentworth House* is a rare and fine example of a late nineteenth century grand *Italianate* towered villa in 'boom' style with numerous decorative features in a meticulous and subtle combination that demonstrate key aspects of that style. It is an outstanding example of the work of the architectural firm Morell and Kemp. The additions replicate this general form, quality and colouration. The interior generally presents with a high state of integrity. The 1941 Chapel in its overall style is highly representative of the interwar style of Sydney architectural company Clement Glancy. It is a bespoke 'T' shaped creation with triple naves and projecting sanctuary; an unusual interior layout for a pre-Vatican II design. Detailed sanctuary, especially the flooring is most likely Melocco Bros. This set of buildings is in a generally high state of repair.

The subject property meets the threshold for listing under this criteria.

Criterion (d) - An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons

Guidelines for Inclusion: When an item is important for its association with an identifiable group or is important to a community's sense of place.

Guidelines for Exclusion: When an item is only important to the community for amenity reasons or is retained only in preference to a proposed alternative.

The subject heritage footprint; the Convent and Chapel, was intrinsic to the industrial laundry and the boarding school within the larger property context. The larger property circumscribed the lives of hundreds of women at a time over seven decades. It is presumed that many would have strong associative memories. The exterior and the interior of *Glentworth House* demonstrate the grand lifestyle of a local prominent wealthy businessman and family. The Convent and Chapel demonstrate the lifestyle of a religious order in the first half of the 20th century and were a showpiece for the order. The presence of the sisters and their mission had a strong local community association, both practically in terms support for the work as well as fascination with the life beyond the high stone walls in the heart of the suburb. This style of social work was also promoted and supported by the broader Catholic community.

The subject property meets the threshold for listing under this criteria.

Criterion (e) - An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area)

Guidelines for Inclusion: When an item has the potential to yield new or further substantial scientific and/or archaeological information. When it is an important benchmark or reference site or type or provides evidence of past human cultures that is unavailable elsewhere.

Guidelines for Exclusion: When the knowledge gained would be irrelevant on science, human history or culture. When the item has little archaeological or research potential or only contains information that is readily available from other resources or archaeological sites. Where the knowledge gained would be irrelevant to research on science, human history or culture.

Glentworth House in its exterior and interior presentation provides important insight for the grand Victorian lifestyle of prominent private families. The original estate contained various out-buildings and agricultural arrangements. Today the larger property context is bounded by stone walls which are likely to have been sourced from previous buildings on site. For over 60 years the larger property context operated as a boarding school and large scale industrial

laundry complex. The attached Convent and Chapel which were a key component of this social work operative also demonstrates the lifestyle of a religious order in the first half of the 20th century. The whole site has some archaeological potential, and this has application to the subject heritage precinct.

The subject property meets the threshold for listing under this criteria.

Criterion (f) - An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area)

Guidelines for Inclusion: Where an item provides evidence of a defunct custom, way of life or process or demonstrates a process, custom or other human activity that is in danger of being lost. Where it shows unusually accurate evidence of a significant human activity or is the only example of its type. When an item demonstrates designs or techniques of exceptional interest or shows rare evidence of a significant human activity important to a community.

Guidelines for Exclusion: When an item is not rare or is numerous and not under threat.

Some aspects of the larger property context which would otherwise point to physical or cultural rarity have largely been over-written by subsequent building developments as well as human changes to religious life and institutional care. The subject heritage footprint however, within this context, comprises a rare and fine example of a Victorian *Italianate* towered villa as well as a rare and fine example of an interwar Catholic chapel. In combination these buildings are also representative of and give some insight into a particular approach to the social issues of their era.

The subject property meets the threshold for listing under this criteria.

Criterion (g) - An item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places; or cultural or natural environments (or a class of the local area's cultural or natural places; or cultural or natural environments)

Guidelines for Inclusion: When an item is a fine example of its type or has the principal characteristics of an important class or group of items. When an item has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity or is a significant variation to a class of items. Where it is outstanding because of its setting, condition or size or may be part of a group, which collectively illustrates a representative type. When an item is outstanding because of its integrity of the esteem in which it is held.

Guidelines for Exclusion: When an item is a poor example of its type or does not include or has lost the range of characteristics of a type. An item that does not represent well the characteristics that constitutes a type or variation from it.

The heritage footprint within the larger property context is representative of an era, both in terms of the practical address of social problems in an institutional manner, as well as the various and flourishing expressions of religious life in the Catholic community. The older *Glentworth House* component is a rare and fine example of a Victorian *Italianate* House in the inner suburbs of Sydney.

The subject property meets the threshold for listing under this criteria.

4.4 Statement of Significance

The subject property is a heritage precinct containing a heritage listed footprint; the historic *Glentworth House* (and additions) and Chapel, as well as ancillary historic items of curtilage. These various built elements are of significant historic, aesthetic, social and technical value. They present in a generally high state of repair. The historic *Glentworth House* is a rare and fine example of a late nineteenth century two storey grand *Italianate* towered villa with numerous decorative features, in a meticulous, delicate and subtle combination. The additions have replicated key aspects this general form, quality and colouration. Its interior presentation is in a relatively high state of integrity. The 1941 Chapel in its overall style is representative of high quality interwar Catholic architecture and is unusual for the geometry of its interior layout. The listed footprint also has an important association with its immediate curtilage, which includes such historic elements as the entrance gates and pilasters, palisade and masonry fencing, and the established arboreal features.

It is further appreciated that the heritage footprint and its ancillary historic elements are situated within a larger property context, delineated by its four boundary streets. This larger context points to early Ashfield street patterns and was the well-established estate of the prominent Frederick Clissold and family, with various out-buildings. After 1913, and for over 60 years the built elements that comprise the subject heritage precinct operated as the cloistered Convent, the Offices and the Chapel for the Good Shepherd Sisters. They were an important focus in the religious life and social work of the Catholic Church as it undertook the institutional care for many hundreds of girls and women considered at that time to be in irregular or poor social circumstances. The larger property context circumscribed the lives of many of these girls and women for some years. This larger property context proceeded through evolutionary phases typical of such institutions, and its present use for residential aged care has now been established for almost 30 years.

Though most of the larger property has been over-written by various developments during the past few decades it maintains a general pattern that is indicative of its early establishment and its subsequent staged evolution.

4.5 Grading of Significance

The Cardinal Freeman heritage footprint (*Glentworth House* with additions, and the Chapel) as well as associated historic elements, located at 137 Victoria Road Ashfield, has been carefully assessed to determine a relative grading of significance into five levels. This process examines a number of factors, including:

- Relative age
- Original design quality
- Degree of intactness and general condition
- Extent of subsequent alterations
- Association with important people or events
- Ability to demonstrate a rare quality, craft or construction process

Grading reflects the contribution the element makes to overall significance of the item (or the degree to which the significance of the item would be diminished if the component were removed or altered).

EXCEPTIONAL SIGNIFICANCE

Includes rare or outstanding building fabric that displays a high degree of intactness or can be interpreted relatively easily.

HIGH SIGNIFICANCE

Includes the original extant fabric and spaces of particular historic and aesthetic value. Includes extant fabric from the early phases of construction. In practice this category indicates that all future treatment of or intervention into such aspects and elements is to be undertaken with extreme care.

MODERATE SIGNIFICANCE

Includes building fabric and relationships which were originally of higher significance, but have been compromised by later, less significant modifications. In practice this category indicates that all future treatment of or intervention into such aspects and elements is to be undertaken with detailed consideration.

LITTLE SIGNIFICANCE

Includes most of the fabric associated with recent alterations and additions made to accommodate changing functional requirements. These are components generally of neutral impact on the site's significance. In practice this category indicates a future freedom to either retain or intervene as required.

INTRUSIVE

Recent fabric, which adversely affects the significance of the site. In practice this category indicates a preference for removal and correction of that recent fabric.

Grading has been established as a valuable tool, to assist in developing appropriate conservation measures for the treatment of the building and its various elements. In general, good conservation practice encourages the focussing on change, or upgrading of, an historical building/site to those areas or components, which make a lesser contribution to significance. The areas or components that make a greater or defining contribution to significance should generally be left intact or changed with the greatest care and respect.

SITE ELEMENTS	GRADING OF SIGNIFICANCE
There are no elements of the Cardinal Freeman heritage footprint and its associated historic elements, considered to be of Exceptional significance. The heritage footprint is a locally listed item, and among its diverse aspects there are no elements of significance which cannot be found in other areas of the City.	EXCEPTIONAL

<p>The two major original axes north/south (dividing the two original properties) and east/west (as defined by the brick wall terraces which divide the original built areas from the farmlands).</p> <p>All external, visual, intact surviving fabric of the historic <i>Glentworth House</i>, including a visual appreciation of the overall original form/presentation, the original detailing, original embankments (earth mounding) and the external stairs. The general form, scale and height of the built elements fenestration and doorway patterns. The chimneys, the tower, string course lines, the Victorian bracketed cornice work, mouldings frieze work dentils all posts and iron lace.</p> <p>All external, visual, intact surviving fabric of the 1941 Chapel, including a visual appreciation of original overall form and detailing.</p> <p>An overall visual presentation the original form and detailing of the 1935 wing, particularly the under-eaves treatment, original fenestration and doorway patterns.</p> <p>An overall visual presentation the original form and detailing of the 1941 Convent extensions and 'connector' wing.</p> <p>All interior fit-out of the finer rooms of <i>Glentworth House</i> , including all original plaster-work, timber joinery, timber flooring, inlaid woodwork, fireplaces (tiles and fire place surrounds), marble column-work, marble flooring, windows and glazing and stairways; especially Ballroom, Library, Boardroom and entrance Vestibule, along with surviving original detailed fittings such as gas bracketing, door furnishings (hinges, handles and so forth) glass etching, internal configuration of spaces and layouts and volumes including ceiling heights, any surviving furniture of the period associated with the original home. Surviving fabric of the original <i>Glentworth House</i> kitchen, including original fireplace, flagstones, stairways and servery bench.</p> <p>The overall interior presentation, including spaces, volumes and ceiling heights of the Chapel, the stained glass and lead lighting, the plaster moulding, the timber joinery, the alcoves, the confessional rooms, the choir and infirmary loft areas, all flooring, including the original timber flooring to the nave spaces and the terrazzo marble chip mosaic flooring to the sanctuary area and its detailing, the marble fittings including the altar and tabernacle, the pipe organ, natural lighting to reredos, original statuary. The 1919 and 1941 pews and Church furnishings generally. Main sacristy and work sacristy configurations, fixed furnishings and joinery. Stairways linking the undercroft and loft area to the body of the Chapel, and with associated joinery. Extant patrimonial contents generally, including vessels, vestments, books an sacred furnishings, being items of church patrimony (ownership to be determined).</p> <p>Entrance gates, both the iron work and the stone pilasters, and Good Shepherd statue.</p> <p>The Victoria Street palisade fencing, and its bullnose stone plinth, south of the entrance gate.</p>	<p>HIGH</p>
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<p>All external detail elements which have been replaced over time, such as verandah concreting and tiling, timbers and joinery, fenestration and doorway modifications, hallway modifications</p> <p>The cloister wall along Seaview Street</p> <p>The original (non-partitioned) interior spaces at the ground floor and the first floor levels of the rooms in the original west wing of <i>Glentworth House</i></p> <p>The original (non-partitioned) interior spaces in the 1941 Convent extension and 'connector' building</p> <p>Modifications made at the rear (west) of the original west wing of <i>Glentworth House</i> including the connection to the 1935 wing (with floor level adjustments) and the stairway between the two buildings</p> <p>Garden spaces near the courtyard garden the 1935 and 1941 stairways and connectors generally</p> <p>Remnant wall nibs and ceiling patterns and original windows in the 1935 parlours annex</p> <p>General evidence of early human circulation patterns in the earliest parts of <i>Glentworth House</i>, including kitchen stairways and connection hallways</p> <p>The Victoria Street palisade fencing, and its stone base, north of the entrance gate.</p>	MODERATE
<p>The raised height of the verandah balustrading on <i>Glentworth House</i></p> <p>All replacement windows and doors, joinery, introduced floor coverings, changed fenestration patterns, current landscaping and garden arrangements.</p> <p>All external non-remnant paving, walkways and road-ways, and introduced gateways and drive-throughs</p> <p>All external non-remnant garden spaces and introduced grounds ornamentation</p> <p>External signage and lighting</p> <p>Rooms and spaces beneath the Chapel</p> <p>The larger more neutral spaces of the undercroft of the Chapel, including all works and storage areas, the chaplain's flat, modified kitchen and bathroom spaces</p> <p>The elevator</p> <p>All original but substantially deteriorated fabric</p> <p>External functional arrangements for clothes drying, garbage and so forth</p> <p>All modern fit-outs to residential flats and associated amenities and services</p> <p>All post-1970 buildings on the Cardinal Freeman Village site</p> <p>The 1980s gateway at Victoria Street</p>	LITTLE

<p>The 1970s villas in the Victoria Street frontage of <i>Glentworth House</i></p> <p>Introduced partitioning divisions throughout all original spaces within the buildings pertaining to the heritage footprint</p> <p>All introduced plumbing arrangements in the finer principal rooms of the original residence</p> <p>Internal introduced stairway into the parlours annex</p> <p>Blocked up window and doorway spaces</p>	INTRUSIVE
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4.6 Curtilage Analysis

The NSW Heritage Office publication *Heritage Curtilages*³ defines “heritage curtilage” as the area of land surrounding an item or area of heritage significance which is essential for retaining and interpreting its heritage significance. Heritage curtilage can be classified as one of four types:

- Lot Boundary Heritage Curtilage
- Reduced Heritage Curtilage
- Expanded Heritage Curtilage
- Composite Heritage Curtilage

The Cardinal Freeman heritage footprint and associated historic elements present with an evolving story of curtilage, whereby new layers have themselves had impacts upon the respective curtilages pertaining to different buildings within different eras. For instance, the main house and the Chapel came into being in distinctly different eras and for different purposes. What began as a Victorian showpiece with a significant public presentation and social engagement, became after 30 years a more inward looking complex. The principal residence took on the cloistered identity of a convent. This ‘inward looking’ identity had further substantial application to the type of social works that were progressively undertaken across the property at large. Within this relatively self-contained identity, and for years between 1913 and the 1970s, there emerged a number of interrelated internal spaces and boundaries with defined degrees of connectivity and separation. (e.g. School, Laundry, Farm, Cloister) and with some limited connections to the public realm (the Laundry service, Reception Parlours and Convent). The ongoing construction of the stone walls is a strong statement of these directions. In more recent decades the newer buildings gradually moved down the hill to the north, with various degrees of integration. Yet, even the later construction of the 1980s units between the principal main buildings and Victoria Street to the east assumed that the property was substantially inward-looking and these later developments still gave little reference to the surrounding urban order.

This Report contends that *Glentworth House* and the Chapel need to be treated separately for curtilage purposes. It would seem important for instance to restore a more public presentation of the historic *Glentworth House* and better appreciation of its Victorian curtilage, particularly from the southeast aspect. It would then be acceptable to examine a strategy for imparting to the Chapel a separate and new axial arrangement with a perhaps more confined curtilage. At the north west (rear) of these two buildings a more or less natural curtilage line is in large part provided by the deep and substantial brick retaining wall

Overall, the challenge is to recapture the essence of the site by establishing larger, more defined axes, as well as a better sense of integrated order. This in turn would relate to the surrounding suburban built environment with a more inherent urban order. The determined curtilage of *Glentworth House* (as shaded) is to be best appreciated from its south-east visual arc, which extends across Victoria and Seaview Streets and north to the original main entrance.

³ Warwick Mayne-Wilson, *Heritage Curtilages*, NSW Heritage Office and the Department of Urban Affairs and Planning, NSW, 1996

Therefore the findings outlined this Report contend that the following aspects warrant development of a longer range strategic plan which will involve the overlay of heritage considerations on good urban design, as well as the better integration of the built form with the various surrounding spaces viz:

- Some of the Victorian Garden be re-established
- A greater visual appreciation of the Victorian House in its setting be developed

(This involves the re-establishment of the presumed palisade fencing and pilasters at the corner of Seaview and Victoria streets which seems to have been replaced by the cloister fencing some time after 1913. This strategy would impart a more open visual appreciation.)

- Recapturing the essential 1880s divisional axes both between the two estates and also between the residential part of those estates and their associated agricultural and garden spaces. This delineation was continued during the decades of the Good Shepherd Home



Figure 4.14
The determined curtilage of *Glentworth House* (as shaded) is to be best appreciated from its south-east visual arc, which extends across Victoria and Seaview Streets and north to the original main entrance (Source: NSW Department of Lands SIXViewer)

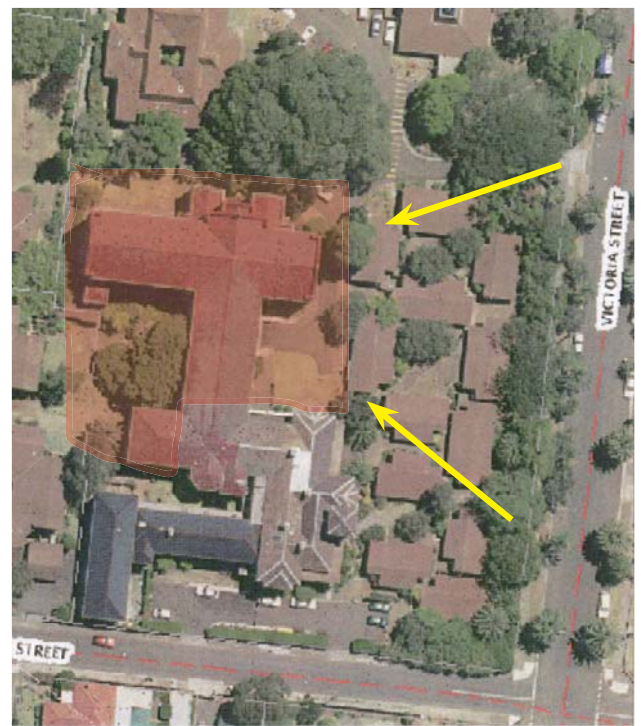


Figure 4.15
The determined curtilage of the Chapel (as shaded) is to be best appreciated from its immediate surrounds within the Good Shepherd grounds, and with perhaps eye corridor glimpses (Source: NSW Department of Lands SIXViewer)

4.7 Archaeological Potential

A generalised historical assessment of the property indicates that it had substantial singular human activities in phases. Firstly there were two grand residences on two properties with stables, extensive gardens, outbuildings, domestic agricultural operations (typically perhaps vegetable gardens, orchard, dairy and poultry); The subject heritage footprint was initially a grand house that was reputed to be a venue for social gatherings and with fine stabling. Later there was a cloistered convent and residential school with associated large laundry and other agricultural operations. From the late 1970s the property was re-developed as a residential aged-care facility. The footprint of many of the introduced built elements is light, though this is variable across the site. As such, this Report recommends that there be an archaeological assessment of the general site. The recommendation of that Report would be implemented according to the provisions of the *NSW Heritage Act*.

Constraints and Opportunities

5.0

5.1 Introduction

This section outlines various major issues involved in the preparation of the conservation guidelines for the site. It takes into consideration matters arising from the statement of significance and procedural constraints imposed by cultural conservation methodology such as that of the Australia ICOMOS *Burra Charter*. It identifies all statutory and non-statutory listings that apply for the site and describes constraints and opportunities arising from these listings.

5.2 Building Use Options

Within the *Heritage Precinct* two broad options may be considered, both of which assume that the Chapel remains in community use:

Option 1

To continue to deploy the majority of *Glentworth House* as seniors' living accommodation, involving the ongoing division of larger rooms into smaller residential flats. This option would be contingent upon the built structures conforming with BCA and other legislative requirements. It must also be effected in a reversible manner without adverse long-term impact upon heritage considerations outlined in this report, and in consideration of the understandings of ownership for the respective leaseholds.

Implementation of this direction would prove problematic into the future given the extensive BCA and heritage issues and the consequent difficulty in reconciling the physical fabric of the building with the needs of the future occupants/owners. Under the present arrangements, residents of Cardinal Freeman Village are owners 'for the time being', of their accommodation, but with certain caveats of understanding with the owners of the entire site. It is understood that residents make their own arrangements for access to specialists, outside consultants and so forth.

Option 2

The second, and potentially more viable option entails making available the main rooms in *Glentworth House* to local interests beyond the retirement village itself but which are in active association with its general interests. This involves broader community networking and some adaptation/restoration of the building. Future attracted occupancies would need to provide a good fit with the retirement village itself, while allowing a better appreciation of the heritage elements and spaces of the site, a higher level of sustainability, and with opportunity for a more vivified approach to retirement living. These occupancies could for instance include physical, medical and social providers such as: Adult Education (such as U3A Learning facility or extension of other university adult education facilities) including language, music, human movement; drama and dance facility; Community discussion; Yoga; Consulting rooms for services

such as physiotherapy, speech pathology; psychology, meditation, environmental centre; art studio and exhibition spaces. Such an approach may entail the establishment of a specifically designated managerial/promotions and coordination role.

Such a set of uses should have low impact on the fabric and the spaces. They should also have a low level of disruptive impact on the lives of the residents, including parking arrangements, as well as vehicular and human traffic. Such uses should also have the potential to re-capture some of the finer spaces, with a good level of presentation and a wider communal appreciation.

The Chapel is a space that lends itself to various community based uses, especially given its three distinct arms. It could for instance be booked as an event space on weekends (with a cap on numbers). Some portion of it could function as music, drama and art space during the week.

5.3 Issues Arising From the Statement of Significance

Considering the Statement of Significance, the following issues need to be addressed in the conservation guidelines:

- The appropriate overlay of heritage considerations on good urban design
- Better integration of built form and spaces for greater sense of connectivity and sympathy of built form
- Blurring of unhelpful separations and enhancing of relationships of built integrity
- Better appreciation of the Victorian Garden space at the north and east of the historic *Glentworth House*, within its palisade fencing ~ a visual cross axis
- Recapturing the quadrants section of historic land parcel divisions and evolutionary curtilages along with their axes
- Producing an inherent order which has better relationship to the surrounding suburban precincts
- Examining the feasibility of low key and low impact uses of the main spaces and the principal rooms for both residents of the Village and also the community
- The development of other associated facilities that are better integrated with the life of the whole village (cafe, meeting rooms, exhibition and performance spaces).
- The undercroft, in consideration of the above could be used for community meeting rooms, but any proposed interventions in the fabric should be kept to a minimum and should be carefully and respectfully designed
- The undercroft is also an appropriate area for storage and workshop as this basement area is deemed to be robust and tolerant of new uses
- The site was, and will be for many years be one of progressive evolution as opportunities present. Therefore the further

development of the site needs to happen in a planned and staged way but with a long term timetable

- There is a responsibility to deal carefully with the site in both its macro and micro aspects, as well as the needs and considerations of residents as primary stakeholders
- There are opportunities for considerably enhanced views and garden spaces. These not only include views into the site at various points, such as at the southeast corner, but also intra-site views and views from the site, given the site topography

The Statement of Significance should be accepted as one of the bases for the future use and management of the site.

All original and significant components of the site, as identified in Section 4.5 Grading of Significance, should be retained and conserved in accordance with the principles of *The Burra Charter*.

5.4 Heritage Management Framework

5.4.1 Current Heritage Listings

The principal street address for this property is listed as 137 Victoria Street, Ashfield. Within the larger property, two items have heritage listing: *Glentworth House* (with its adjoining rear additions) and its adjoining Chapel building. Both these buildings present with frontages to Victoria Street (though compromised by the built arrangements of recent decades), and they are sited towards the south east corner of the larger property. The listing includes the 1935 additions to *Glentworth House* (the parlours annex), as well as the 1941 convent extensions. The Ashfield Heritage Study also notes the contributory features of the entrance gates, the palisade fencing and the major arboreal features. The following statutory and non-statutory lists have been reviewed in relation to the subject site. The implications of these listings, if any, is discussed below.

LIST	INCLUDED
World Heritage List	NO
Commonwealth Heritage List	NO
National Heritage List	NO
Register of the National Estate	NO
NSW State Heritage Register	NO
Department Name Section 170 Register	NO
Ashfield Local Environmental Plan 1985	YES
National Trust (NSW)	YES ID No. 7594
Australian Institute of Architects (AIA), formerly RAIA, 20th Century Register of Significant Buildings.	NO

5.4.2 Local Government Heritage Management

As mentioned in the introduction to this Conservation Management Plan, the overall Cardinal Freeman Village is not listed on the New South Wales Heritage Register or on the *Ashfield Local Environmental Plan 1985*. The Ashfield LEP Schedule 7 (Heritage Items) lists *Glentworth House* and its adjoining Chapel building as items of heritage significance with a combined heritage footprint. This heritage footprint also includes two sets of rear additions at the west of *Glentworth House*, being the 1935 reception parlours and the 1941 Convent extension and 'connector' building.

The Council listing further includes a description of the boundary fencing, the main entrance gates and the streetscape contribution of the arboreal features of site. The heritage footprint is in the vicinity of other individually listed heritage items, as well as the nearby Victoria Square Conservation Area. The consent authority must take into consideration any potential impact of proposed works on the heritage significance of the listed heritage item itself (being the total heritage footprint as well as ancillary items), upon the nearby listed heritage items along and proximate to Victoria and Seaview Streets, as well as the nearby heritage conservation area along Victoria Street.

The relevant operative statutory regulations of the Ashfield Local Environmental Plan 1985 are Part 4 Paragraphs 30-32 and 37. Similarly, the relevant considerations of the *Ashfield Development Control Plan 2007* are contained in Part 10, Heritage Conservation C1.

The recommended management guidelines, outlined in the Ashfield Council's notes on heritage items and conservation areas, represent general guidelines for the maintenance and retention of significant buildings. Such principles are included in Section 7.0 of this report.

The controls of the above mentioned *Heritage Development Control Plan 2007* are also applicable to any future development of this site.

5.5 Environmental Planning and Assessment Act 1979 (NSW)

5.5.1 State Environmental Planning Policy (Major Projects Development) 2005

The proposed refurbishment and expansion of Cardinal Freeman Village comprise major project works within the meaning of State Environmental Planning Policy (Major Projects Development) 2005. Under section 75D of the *Environmental Planning and Assessment Act 1979* (NSW) ('the EP&A Act'), the Minister for Planning is the consent authority for the proposed works, applying the provisions of Part 3A of the Act.

5.5.2 Part 3A, Division 3 of the EP&A Act (Concept Plans)

The Minister may authorise or require the proponent of a development project to submit a concept plan (or Master Plan) that outlines the proposed scope of the project and any development options and addresses any specifics requested by the Director-General. Upon receipt of such a concept/master plan, the Minister may approve that plan provided the Act's environmental assessment requirements have been met.

The Director-General's Requirements (DGRs) were issued on 31st March 2009, in accordance with section 75F of the *EP&A Act*. The DGRs relevant to heritage considerations specified:

12. Heritage

The EA shall include the following documents:

- *A Heritage Management Strategy that identifies the heritage values of the precinct, and identifies areas of development potential that would minimise adverse heritage impacts. Consideration is to be given to the demolition of the villas east of the mansion 'Glentworth', transferring the building bulk to other parts of the site, and the restoration of the garden areas east of Glentworth for the enjoyment of residents and their guests.*
- *A Heritage Impact Statement for the staged development and each Project Application is to be prepared in accordance with the Heritage Branch publication, 'Statements of Heritage Impact'. The heritage impacts on the Cardinal Freeman site and adjacent heritage items are to be considered.*

This *Heritage Management Strategy* responds to this DGR, and has been submitted in conjunction with *Heritage Impact Statement* documentation as compliance with this directive.

The site falls within the Ashfield Local Government Area (LGA). After consultation with the relevant council, the final issue of the Director-General's Requirements (31st March 2009,) indicates that

the Department of Planning's Environmental Assessment should consider the *Ashfield LEP* and *Ashfield Development Control Plan 2007*.

5.6 Heritage Act 1977 (NSW)

5.6.1 The State Heritage Register (SHR)

The State Heritage Register (SHR) is established under the *Heritage Act 1977* (NSW). It is a list of identified heritage items of particular importance to the people of New South Wales. It includes items and places (such as buildings, works, relics, movable objects or precincts) determined to be of State heritage significance. The *Heritage Act* governs the development of sites registered on the SHR, specifying compliance with a variety of requirements prior to development.

No part of the Cardinal Freeman Retirement Village site is registered on the SHR.

5.6.2 Section 138-140 Heritage Act 1977 ('Relics Provisions')

For places not listed on the SHR, section 139 of the *Heritage Act 1977* requires that:

A person must not disturb or excavate any land 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 unless the disturbance or excavation is carried out in accordance with an excavation permit.

Relics are defined in the *Heritage Amendment Act 2009* as:

Any deposit, artefact, object or material evidence that:

- (a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and*
- (b) is of State or local heritage significance*

Heritage assessments by Graham Brooks & Associates of selected aspects of the Cardinal Freeman site relative to the heritage buildings did not include archaeological assessment as part of the scope of works. Should no archaeological report be submitted in conjunction with the Part 3A submission, the *Heritage Act* is automatically initiated in the event of discovery of a relic during site development.

5.7 National Parks and Wildlife Act 1974 (NSW)

The *NPW Act* provides statutory protection for all Aboriginal 'objects' (consisting of any material evidence of the Indigenous occupation of New South Wales) under Section 90 of the *Act* and for 'Aboriginal places' (areas of cultural significance to the Aboriginal community)

under Section 84. Aboriginal objects and places are afforded automatic statutory protection in New South Wales whereby it is an offence (without the Minister's consent) to:

Damage, deface or destroy Aboriginal sites without the prior consent of the Director-General of the National Parks and Wildlife Service (now the Department of Environment and Conservation).

The Act defines an Aboriginal object as:

any deposit, object or material evidence (not being a handicraft made for sale) relating to the Aboriginal habitation of the area that comprises New South Wales, being habitation before or concurrent with (or both) the occupation of that area by persons of non-Aboriginal extraction, and includes Aboriginal remains.

The protection provided to Aboriginal objects and places applies irrespective of the level of their significance or issues of land tenure. Sites of traditional significance that do not necessarily contain material remains may be gazetted as 'Aboriginal Places' and thereby be protected under the Act. However, areas are only gazetted if the Minister is satisfied that sufficient evidence exists to demonstrate that the location was and/or is of special significance to Aboriginal culture.

No specific assessment of potential Aboriginal heritage values or potential archaeology has been undertaken for this Heritage Management Strategy or accompanying reports.

5.8 Commonwealth and National Heritage Lists

The *Commonwealth Environmental Protection and Biodiversity Conservation Act 1999* affords significant protection to places listed on the Commonwealth Heritage List and National Heritage List.

No part of the Cardinal Freeman Village is listed on these lists.

5.9 Community Agencies

5.9.1 National Trust of Australia (NSW)

The property has been classified by the National Trust of Australia (NSW) as *Glentworth House*, with an identification number 7594.

The Trust's register is intended to perform an advisory and educational role. The listing of a place in the Register, known as 'classification' has no legal force. However it is widely recognised as an authoritative statement of the cultural significance of a place.

The opinions of the Trust however, are usually sought when major proposals are being formulated in heritage precincts or in relation to heritage buildings.

5.9.2 Australia ICOMOS

Australia ICOMOS is a professional body of conservation practitioners, represented by the Australian National Committee of the International Council on Monuments and Sites (ICOMOS).

Australia ICOMOS has developed and published a Charter for the Conservation of Places of Cultural Significance, generally known as the *Burra Charter*. This document establishes principles and methodologies for conservation work in Australia, based primarily on an understanding of the heritage values of a place and then appropriate responses to looking after the place in relation to various management issues and requirements. Its status is advisory, not statutory, but it has become widely recognised as establishing the basic methodology for conservation work in Australia.

5.10 Other Relevant Statutory Requirements

5.10.1 Disability Discrimination Act 1992

The *Commonwealth Disability Discrimination Act 1992* relates to discrimination on the grounds of disability.

Under Section 23 of this *Act* it is unlawful to discriminate by refusing persons with a disability access to any premises or facilities the public are entitled to use. However it is not unlawful under Clause 2 of this section to fail to provide access if

(a) the premises are so designed or constructed as to be inaccessible to a person with a disability; and

(b) any alteration to the premises to provide such access would impose unjustifiable hardship on the person who would have to provide that access.

The provision of access must be taken into account when considering future use of the building.

5.10.2 Building Code of Australia

Building regulations for New South Wales are specified in the Building Code of Australia (BCA) and administered by the Building Codes Board. The BCA contains standards relating to fire safety, egress, health and amenity provisions for buildings and requires that any future uses, alterations or additions to the building must comply with these standards. The application and integration of BCA standards into the building or place must however be undertaken in a manner that responds to the heritage significance.

Advice on how to best achieve BCA compliance for historic buildings can be sought from the Fire, Access and Services Advisory Panel of the Heritage Branch of the Department of Planning.

5.11 Physical Condition

The set of buildings and attendant ancillary elements which comprise the *Glentworth House* precinct (*Glentworth House* itself, the Chapel, and the 1935 and 1941 additions) are in generally sound condition, but with a range of minor maintenance requirements and issues as well as a high degree of disruptive partitioning and minor interventions.

5.12 Owners Requirements

The identification of the needs of the owners and occupiers of the building need to be considered when formulating guidelines for the conservation, use and management of the building.

The set of buildings that comprise the heritage footprint are part of the Cardinal Freeman Retirement Village complex, owned and operated by *Aevum*. Its owners currently use the building as Board facility, community spaces, apartments and flats. The Chapel component is used in a regular and occasional manner for small group masses and other liturgical functions. There are no immediate plans to change the use of the buildings. However, it is an essential requirement of the owners that these buildings have a fuller and more strategic integration into the life of the Cardinal Freeman Village, and beyond, in a sustainable manner.

In the longer term the owners will need to consider the implementation of strategic policies which balance this commercial viability against the interests of stakeholder groups, especially individuals who have invested in strata fashion, in 'for the time being' ownership rights for their senior years. Such considerations must also include the implementation of best practice conservation strategies for both the general care of this set of buildings, as well as their enhanced place and better appreciation in the wider community.

Conservation Policies

6.1 Introduction

The *Heritage Precinct*, which includes the listed *Glentworth House* and Chapel footprint is of cultural heritage significance as a surviving remnant of a Victorian villa estate and its adaptation in the early and mid twentieth century for convent use, as well as its later 20th century use as a retirement complex. The built forms within this precinct are representative of its evolving uses and contribute to an understanding of its place in the history of town planning and development in Ashfield.

Conservation can be considered as the management of change. It seeks to safeguard that which is significant to an item within a process of change and development. It is essential to establish criteria, policies and recommendations for the conservation, and on-going use of the item, to ensure best practice heritage management. Within this framework the owners of the heritage item will be able to formulate suitable proposals, and planning authorities will be able to assess those proposals against the site specific criteria.

In practical terms, it is accepted that the buildings must evolve to remain as viable structures; to do so, it is essential that the site responds to issues such as contemporary amenity needs, communications upgrades and building code requirements, and also in this particular case to the requirements for seniors care. A failure to upgrade and maintain the buildings will result in unusable assets, and ultimately the eventual deterioration and loss of building fabric. This will erode the overall significance of the building. A pragmatic approach that respects the building's heritage significance whilst allowing selected upgrading and adaptation of less significant aspects within the precinct is therefore the preferred option. As such, it is one of the functions of this document to establish criteria, policies and recommendations for the conservation and on-going use and management of the site as an appropriate and desirable future direction. In this way, the owners and managers of the building will be able to formulate proposals within a known framework of acceptable directions, and planning authorities will be able to assess those proposals against the criteria. The Policies cannot cover all contingencies in the longer term, and as stated in the following section should be reviewed at regular intervals.

The whole of the property, bounded by its four streets, is distinguished by two distinct historical axes dividing it into four conceptual quadrants. Site development as a whole has evolved from this early established pattern; since 1980 however, development has occurred on a more or less *ad hoc* basis reflected in the scattered built elements and styles across the entire property. The *Heritage Precinct* is located at the south east corner and comprises the heritage listed footprint and ancillary historic elements within its curtilage, plus the frontage to Victoria Street currently occupied by the 1970s villas. In any consideration of heritage issues and management of the heritage footprint, it is integral that *Glentworth House* remain visually prominent, contributing to the amenity of the wider site.

The following policies for the *Heritage Precinct* are recommended to conserve the significance of the heritage footprint whilst meeting the requirements of the owner. Each policy aims to ensure that future decisions are made in an informed manner, ensuring the significance of the place. The conservation policies in this section have regard to the constraints and opportunities outlined in Section 5.0. In particular, the policies embrace the following principles:

- Retention of the use of property as a seniors living complex;
- The maximum retention of heritage significance within the heritage footprint and associated elements, including the reinstatement and amenity of appropriate garden spaces in the Victoria Street frontage of *Glentworth House*;
- Respect for the existing fabric, use, associations and meanings requiring the cautious approach of changing only *as much as necessary but as little as possible*;
- The maximum retention of significant functional relationships, spaces and fabric;
- That conservation/use is to have regard to the relative significance of individual elements;
- The use of professional conservation advice;
- The maintenance of records and the clear delineation of replacement elements and changes;
- The enhancement of significance through interpretation; and
- Allowing ongoing change to protect commercial investment, while retaining key elements of significance.

6.2 Conservation Principles and Processes

Background

The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (known as The Burra Charter) is widely accepted in Australia as the underlying methodology by which all works to sites/building, which have been identified as having national, state and regional significance are undertaken.

Policy

- Because Cardinal Freeman Village is of demonstrated cultural significance, procedures for managing changes and activities for the site should be in accordance with the recognised conservation methodology of *The Burra Charter*.

Guideline

In order to achieve a consistency in approach and understanding of the meaning of conservation by all those involved a standardised

terminology for conservation processes and related actions should be adopted. The terminology in The Burra Charter is a suitable basis for this.

Policy

- The following terms apply to the historic fabric of the site and are included here to assist in understanding of the intent of the conservation requirements in this section.

Cultural significance means aesthetic, historic, scientific or social value for past, present or future generations.

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

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

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

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 materials [new or old] into the fabric

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

Use means the functions of a place, as well as the activities and practices that may occur at the place.

Compatible use means a use which respects the cultural significance of the place. Such a use involves no, or minimal, impact on cultural significance

Setting means the area around a place, which may include the visual catchment

Related place means a place that contributes to the cultural significance of another place.

Interpretation means all the ways of presenting the cultural significance of a place.

6.3 Retention of Significance of the Place

Background

The heritage footprint within Cardinal Freeman Village, Ashfield, has been identified as being of considerable heritage significance.

The heritage buildings (Glentworth House and the Chapel, together with the Convent Extension and Parlours Annex) should be retained and conserved as part of any ongoing role within the Cardinal Freeman Village.

Policy

- Future changes to fabric, form and associated structural elements should respect its visual significance and architectural integrity and respond accordingly.
- Future development should preserve the significance of the buildings within the heritage footprint through their overall built forms, and in particular, the facades, presentation and extant original fabric. Original internal details, remaining materials and finishes in *Glentworth House* and the Chapel should be maintained, conserved as part of the Cardinal Freeman Village, and where applicable restored, reinstated, reconstructed or interpretively reconstructed.
- Any conservation work for the Chapel should include maintenance, retention and preservation of the principal spaces and volumes, floors, windows, stained glass, choir loft, pipe organ and fittings.
- All original extant fabric in the Chapel should be retained, conserved and protected if practically possible.
- Changes to significant spaces such as the principal rooms of *Glentworth House* and key internal spaces of the Chapel should be restricted to reconstruction/restoration, or interpretive reconstruction or sympathetic adaptation.

6.4 Conservation of the Setting

Background

An appropriate physical and visual setting should be maintained within the Precinct for the primary views to and from Glentworth House.

Policy

- The visual setting around the heritage footprint within Cardinal Freeman Village should be retained and enhanced in any future use of the buildings or the site.
- If any new structures are required on the site their design and siting must be planned to maintain the visual presence of the heritage buildings.

- Future landscaping of Cardinal Freeman Village should not obscure views to or from Glentworth House or the Chapel.
- The overall setting could be enhanced by the removal of the two storey villas along the Victoria Street frontage of *Glentworth House* and the Chapel.
- The garden areas between Glenworth House and Victoria Street at the east side, should as far as possible be re-captured and integrated into the open spaces networks of the overall Village, with recent gateway openings and recent built elements to be removed over time.
- The Victoria Street garden frontage of *Glentworth House* may be developed as useful passive open space integrated with the network of open spaces across the site.
- In recognition of the urbanization of the *Glentworth House* curtilage when the Chapel was erected in 1941, new buildings may be introduced in the Victoria Street curtilage of the Chapel provided that an axial view from the street to the Chapel is retained. A new landscaped open space should be created to the north of the Chapel to reinforce its connectivity to the overall Village.
- The statue of the Good Shepherd should be reinstated to an appropriate location within the setting of *Glentworth House*.
- The exterior of the Convent extension should maintain a visual relationship with the Chapel in terms of fenestration, window pattern etc

6.5 Principles for Re-use

Guideline

During preparation of schemes for future uses of buildings within the heritage footprint, care should be taken to respect the scale and character of the existing interior spaces, external openings and general character of the building.

Policy

- New uses that are selected for any particular internal space should adopt the principle of 'loose fit' whereby the functional and spatial requirements of each use are tailored to suit the available space, in contrast to the approach that alters the buildings to suit the requirements of the new use.
- Installation of any new enclosures within the larger internal volumes of the heritage structures should recognise the tradition that such enclosures are clearly expressed as

new, self contained units and can be readily removed or altered in the future without affecting significant fabric.

- Any major adaptive re-use or refurbishment of the *Heritage Precinct* be carried out in accordance with a schedule of conservation works involving preservation, maintenance, restoration, reinstatement and reconstruction or interpretive reconstruction.
- Adaptive reuse works should respect, and where appropriate reflect, reconstruct or reinstate the architectural style of the original interiors.

6.6 Retention of Significant Spaces

Background

New internal work should aim, as far as possible, not to obscure a visual understanding of original/significant functional relationships and spaces.

Policy

- Glentworth House is characteristic of a Victorian boom period mansion. In the context of the ongoing use, the retention of its internal spaces is desirable when they suit the available functions. New internal partitions should respect this spatial quality wherever possible.
- No adaptation should be permitted which will have an adverse impact on the heritage significance of the *Heritage Precinct* or on individual elements or the broader heritage context.
- No additions or alterations should be made to *Glentworth House's* primary external presentation or details, or to spaces, layout and fabric identified as having high significance. New work may be carried out in selected areas to the rear of *Glentworth House*, along the secondary wing and external walls facing onto the courtyard.
- The Chapel is a characteristic example of spiritual and religious architecture, with large open internal spaces. In the context of its ongoing use, the retention of its large spaces is essential. Any proposals for the Chapel should respect this spatial quality wherever possible.
- Existing divided and modified spaces that currently serve as units for senior living should not obscure the heritage fabric and form of the building. Some present owner occupied spaces could ideally be phased out as future opportunities present.
- New onsite living arrangements have the potential to allow the *Glentworth House* internal spaces to be restored to their former configuration and presentation, and where spaces may be redeployed for use by selected community professional groups/

specialists.

- Rooms previously converted for residential dwellings but which have remnant original fabric should be progressively restored to their original configuration as accurately as possible and as reasonable opportunities present.
- The original ceiling height on the ground and first floors of *Glentworth House* should be maintained as existing.
- The remnant *Glentworth House* basement kitchen, scullery and pantry spaces, together with the stairway access, should be conserved and waterproofed, with the stairs repaired. The space should be interpreted and if possible based on the proviso that there is no impact to the original elements.
- Public spaces in *Glentworth House* should remain in their present formation, with ceiling heights not to be reduced by insertion of suspended ceilings or dividing off into smaller compartments.
- Internal residency arrangements should not obscure the appreciation of the buildings when viewed from the exterior. Partitions and wall divisions should not obscure window openings, as such would erode the legibility of spaces.
- Additional changes to the configuration and to the existing fabric of spaces identified as having little significance and with little extant original fabric is acceptable for the purposes of new uses/activities/upgrading of existing dwellings.
- Continuation or complete re-configuration of the interior spaces of the 1935 reception parlours annex as appropriate may be considered.
- Internal divisions are permissible in spaces of lesser significance provided they are reversible and do not read on the external facades or obscure any significant fabric such as window openings, or views from those windows.
- Ground floor rear access to *Glentworth House* should be widened to allow aged/disabled access to the building.

6.7 Functional Uses

Background

The historic as well as current uses and associations should, wherever possible, be retained and interpreted.

Policy

- The *Heritage Precinct* should continue to be used as part of Cardinal Freeman Village's functioning components, including

offices, community and commercial services, appropriate retail, consultative and community spaces.

- Conservation of Glentworth House and the Chapel should be in the form of ongoing or new compatible uses for the building, uses that respect and utilise the current scale, form and internal configuration of the building with minimal external changes to the structure or external envelope.
- Different occupancies and other compatible private and public uses are acceptable for the main historic residential building, *Glentworth House*, provided that these different uses do not adversely impact on an appreciation of key fabric and spaces of rooms such as the library, ballroom, and boardroom.
- Principal rooms in Glentworth House currently used for aged housing should be restored to their original configuration and presentation for alternative uses as negotiated opportunities and stakeholder considerations allow .
- Selected rooms/spaces within *Glentworth House* are considered to be appropriate for social and interest groups within Cardinal Freeman Village. Larger rooms such as the ballroom may serve as a venue for group activities/meetings.
- Principal rooms on the upper level of Glentworth House should be restored on the upper floor and may be used as professional suites and consulting rooms providing there is no detrimental impact on original fabric.
- Appropriate uses for the Glentworth House kitchen does not include storage; if no suitable use is determined, the basement kitchen spaces should be conserved, cleaned and left vacant.
- No interventions should be made in the Chapel fabric that has been identified as having heritage significance. The Chapel should not be partitioned or otherwise divided off for multiple occupancies. Temporary lightweight movable fabric divisions or screens/panels however could be used to segregate portions of the Chapel for use as required.
- The Chapel should continue to be used for religious services and associated activities. Its functionality may be extended if possible as part of the chapel/community facility. This may include for instance musical performances and some appropriately designated gallery space.
- The Chapel undercroft may be used for diverse appropriate uses, such as a community meeting room, that do not impinge on significant fabric.
- Continuation of current use and new uses of the convent extension and the parlour annex as identified residential units sections, are appropriate, provided that such uses do not

adversely impact on any residual significant elements.

- Possible uses for the parlour annex building include rooms for lounge, internet cafe, games room, meeting spaces, library & reading room, community meditation and art classes/groups etc
- The Parlours Annex building may be renovated/ reconfigured/ adapted for a range of existing and/or new uses given its interior has been substantially compromised over time, with little extant fabric of heritage value and little legibility of its original internal configuration. The building is therefore more disposed to a total interior upgrade and re-configuration as required.

6.8 Treatment of Fabric of Different Grades of Significance

Background

The conservation planning process, which is outlined within this CMP, has its guiding principle to protect and conserve the elements and fabric of the place that most clearly make a contribution to its significance. In consequence conservation activities, as defined above, are assigned to the assessed level of significance set out in Section 4.5 Grading of Significance.

Policy

- In general, future changes should be focused on areas of components, which provide a lesser contribution to the overall significance and are therefore less sensitive to change.
- Any work, which affect fabric, space or relationship with a High assessed heritage value should be confined to preservation, restoration, reconstruction and adaptation as defined in the Burra Charter, and should be carefully maintained.
- In relation to elements of Medium significance the principles of The Burra Charter should be followed as above; work involving the reduction (or even the removal) of a particular element may be an acceptable option, where it is necessary for the proper function of the place and is beneficial to, or does not reduce, the overall significance of the place.
- Elements with a Little assessed heritage value are of slight significance and do not intrude on the place in a way that reduces significance. Both retention and removal are acceptable options. Intrusive elements reduce the overall significance of the place, despite their role as illustrations of continuing use. The preferred long term option is for their removal, conversion to a compatible form of replacement, which helps retain the significance of the overall heritage footprint. Such items include the 1970s villa accommodation positioned between the heritage buildings and Victoria Street, obscuring views of Glentworth and the Chapel.

- Where possible, damage or scarring caused by earlier fit-outs or service installations should be repaired to match the original and original fabric reinstated.
- In order to reinstate, or reconstruct parts of the heritage buildings, sufficient information must be available to guide the design and documentation of the work. Such information includes documentary evidence, archaeological material and evidence held within the fabric of adjacent components. Reinstatement of missing fabric, or detailing known to be consistent with such traditional beginnings, or reconstruction should only take place within the context of retention of cultural significance of a particular element and of the buildings.
- While reconstruction or reinstatement should return an element to a known earlier state, building practices or construction details which are known to be defective should not be adopted. Reinstated or reconstructed fabric should be 'date stamped' in discreet ways, to indicate the work is of this nature.
- Original details, materials and finishes extant in the Chapel and *Glentworth House* should be retained and conserved.
- New work should respect the spatial qualities and fabric of individually significant elements within the heritage footprint.
- New work should be reversible and not damage any significant fabric.
- Any significant fabric and fittings removed should be catalogued and stored on-site.

6.9 Exterior Fabric

Policy

- The presentation of all components of the *Heritage Precinct* should be conserved and maintained, except for redress of previous modifications to rear wings and rear internal courtyard spaces, thus allowing strategies for BCA compliance.
- Later changes to fabric and openings should be removed and either reconstructed to original details or replaced with more sympathetic fabric that interprets the original design intent.
- The exterior windows of the Parlours Annex should be reinstated where required in their original position, dimension and approximate detail to harmonise with the overall built form.
- Window openings with inappropriate replaced materials should be fitted with interpretively reconstructed windows at the time when the window fabric requires replacement.

6.10 Interior Fabric

Background

In general all internal spaces where the original fitout and presentation is known through historical evidence should be conserved or reconstructed or interpretively reconstructed. Details and finishes should be revealed, reinstated or reconstructed or interpretively reconstructed on the ground floor.

Policy

- Unsympathetic finishes or interventions on the ground floor and foyer of Glentworth House should be replaced with sympathetic finishes or interventions that reference the original design and/or style of the place.
- All extant original fabric on the ground floor of the building should be retained and conserved, including all principal room spaces, all stairs including the grand stairs, and all fittings such as gas bracket, servant's bell, and all elements including ceiling and flooring, fireplace surrounds, etched glass motifs etc.
- Damaged or missing original elements within either individual built forms or within the general setting (joinery, plasterwork, details, etc) should be repaired or accurately or sympathetically and interpretively reinstated if practically possible, including restoration of key rooms within *Glentworth House* on both ground and first floors. Where possible, the selected sympathetic element to replace damaged or unsympathetic items should be based on historical photographic evidence to a Conservation Architect's approval.
- The internal staircases leading from the undercroft to the Chapel should be retained.
- The main convent extension stairs should be retained.
- The amber glass within the Convent Extension may be replaced if required to improve amenity.
- Internal fabric for tenancy layouts in the Parlour Annex should not obscure the appreciation of the building when viewed from the exterior. Partitions should not obscure window openings. Generally, works involving partitioning should be reversible and should not have a detrimental impact on any fabric found to be significant.
- Modest intervention for the creation of new openings within the convent extension and the Reception Parlours Annex may be acceptable as part of future Development Applications subject to consent authority approval and providing there is no detrimental impact to the heritage significance or fabric of the few surviving original elements and spaces.

6.11 Principles for Design of New Elements

Guideline

New elements should not attempt to replicate the original features. They should be of a contemporary design and character but remain respectful of the power and mixed character of the old, in accordance with Article 22.2 of The Burra Charter.

Policy

- Unsympathetic adaptations to the exteriors of *Glentworth House*, the Chapel, Convent Extension and the Parlours Annex should be replaced with elements that reinstate or reconstruct the original elements, or interpretively reconstruct them in an appropriate and sympathetic manner.
- No suspended ceiling insertions are to be made in *Glentworth House* where original ceiling fabric is extant.
- New elements may be inserted into the Chapel undercroft provided they are of appropriate and sensitive design and do not require more than minimum intervention in the fabric for openings or installation of new fitouts.
- Any approved appropriate and sympathetic adaptation should involve minimal intervention into historic fabric, should be clip-on and reversible.
- New penetrations and other works to the rear of *Glentworth House* and the Chapel should be executed in both material and design detail that is sympathetic to the existing materials and details.
- Alterations or adaptations to the interiors of the convent extension and the Reception Parlours Annex are acceptable providing the proposed design and materials are compatible with the overall heritage footprint and they should not overwhelm or obscure *Glentworth House* or the Chapel.
- Location and visual presentation of new services within the heritage buildings should generally remain subservient and respectful to the scale, dignity and presentation of the existing building. Any required new structural members should be introduced so that they are visually unobtrusive and that the intervention into significant fabric is minimised.
- New internal elements should not attempt to replicate the original features. They should be of a contemporary design and character but remain respectful of the power and mixed character of the old.

6.12 Colour

Background

The correct use of colour is a most important aspect in the restoration and interpretation of old buildings. The current form of Glentworth House is thought to date from the mid 1880s, while the Chapel dates from 1941.

Policy

- Future colour schemes should be based on research of earlier schemes or be limited to those schemes commonly used on buildings of these periods.
- The current colour schemes for Glentworth House and the Chapel may be retained or replaced with another appropriate colour scheme when required.
- Selection of colour schemes, details and finishes should be to a suitably experienced Conservation Architect's approval, and be provided to Council and endorsed before implementation.
- Investigation of previous colour schemes should be undertaken to determine those suitable for reinstatement.

6.13 Access

Background

The Commonwealth Disability Discrimination Act 1992 (DDA) requires that premises the public are entitled to use be accessible to persons with a disability. The original siting and design of Glentworth House and the Chapel may be a barrier which prevents full compliance with the provisions of the DDA.

Any changes to the site required to improve the public access should also be made in accordance with the other policies in this CMP.

The Fire, Access and Services Advisory Panel of the Heritage Branch of the Department of Planning can provide formal advice on ways of achieving acceptable compliance with access requirements while retaining the heritage significance of the place.

If strict adherence to the provisions of the DDA is likely to have an adverse heritage impact on significant fabric this may be considered unjustifiable hardship under the terms of this Act.

Policy

- Conservation and reconstruction works are to comply with BCA requirements. Works relating to *Glentworth House* or the Chapel should be limited to the rear of the buildings and should address access provisions to upper levels through installation of lightweight elevator addition and chair lift. Installation of

aged-appropriate elevator should be fixed in a suitable position, with minimal penetration of wall fabric and providing maximum opportunity to access the upper level of *Glentworth House* and its rear wings.

- Lift services should be professionally reviewed in order to maximise access to all levels of *Glentworth House*, the convent extension and the Reception Parlours Annex.
- The existing lift in the Convent Extension may be upgraded and widened for aged/disabled access and use.
- All doors, corridors etc in the convent extension and the Reception Parlour Annex may be widened to accommodate walking aids.
- Bathroom doors and unit entrance doors in residential quarters may be hinged to open appropriately so as not to obscure corridors or impede residents.

6.14 Services

Background

Services in all buildings in the Heritage Precinct (exhausts and ventilation, fire alarms, fire door, lift services etc) should be upgraded, repaired or relocated in a manner sympathetic to the building's significance.

Policy

- Services and amenities in all buildings including plumbing and electrical installation, bathroom configuration, doorway widths for disabled access etc, should be upgraded, repaired or relocated in a manner which does not impact on the buildings' significance, but which is compliant with existing BCA and legislative requirements for aged living accommodation.
- BCA compliant washroom/bathroom amenities should be constructed on both ground and first floors of *Glentworth House*, near lift access points.
- Service Components should be contemporary but harmonious with the building context and not obscure legibility of the historic footprint of the precinct.
- The removal of the existing lift in the convent extension and its replacement with a new, larger service should ensure the retention and conservation of original fabric.
- Where new services or upgrading of existing services are required (communication, electrical and plumbing), these should be sympathetic to original design intent. They should be introduced discreetly in areas of lesser significance to avoid damage to significant fabric and avoid visual impact on significant spaces.

6.15 Signage

Policy

- Signage on Heritage Items should be:
 - (i) consistent in design to the architectural form of the building to which it is attached
 - (ii) of a high standard of materials, construction and graphics, and
 - (iii) appropriately located on the Heritage Item and of a compatible design and style with the appropriate lettering.
- No new signage should be introduced to built forms or fixed to elements within the setting that impacts adversely on the heritage significance of the structure.
- Intrusive signage should be removed carefully to avoid damaging original fabric and replaced with sympathetic signage that interprets the original elements.

6.16 Interpretation

Background

Interpretation should be implemented and updated every ten years or when the building is refurbished next, whichever is sooner. The interpretation strategy should explain the history and significance of the Heritage Precinct to users of the building, and members of the public. This interpretation strategy is one that should be professionally developed and thus subtly incorporated into the buildings and their spaces and furnishings.

Policy

- A separate Interpretation Plan should be prepared and implemented for the place.
- Key interpretation themes for inclusion in an interpretation of the building should be developed. Suggested themes include, but are not limited to, the following:
 - (i) The contextual history of this area of Sydney
 - (ii) The role of the Clissold family
 - (iii) The adaptation of the whole site for religious/institutional uses
 - (iv) Its more recent use as a seniors living complex
- The significance and former functions of the buildings should be appropriately interpreted on site, concentrated in publicly accessible spaces.
- Moveable heritage items from the Glentworth House phase of use should be preserved and catalogued. If they cannot be reinstated, they should be stored as appropriate.
- One confessional in the Chapel should be retained with its original fabric for interpretive purposes. The remainder may be re-configured for storage or alternative uses.

6.17 Movable Heritage

Background

Movable heritage items associated with a building are integral to the significance of the place. They enhance appreciation of the historical function and setting of the site and serve as an aid to understanding the former presentation of the building and the activities formerly carried out on the site. Items that have been removed from the site have diminished significance and cultural value in consequence.

Policy

- An inventory should be undertaken of movable patrimony items by a competent authority and with the provenance and rightful ownership being established. This may for instance involve the inventory of other statuary located on site (e.g. old kitchen) and its possible future deployment in appropriate spaces.
- The Chapel pews are to be retained and with a pew positioning policy to be established to consolidate seating and define areas: for instance, the 1919 pews should be relocated to the choir loft while the 1942 pews should be positioned in the nun's chapel area, for functional accessibility and ceremony orientation, and the original sisters *pre-Dieus* re-located to the former side arms as appropriate. This defines one arm of the chapel (the former girls chapel) free for functions, exhibitions, performance etc.

6.18 Management of Archaeological Resources

Policy

- Management of archaeological resources associated with the Cardinal Freeman Village heritage footprint shall be undertaken in accordance with the recommendations and consent conditions of the Excavation Permit if required under the provisions of the *NSW Heritage Act*.

6.19 Appropriate Skills and Experience

Policy

- The approach to the conservation of the historic building fabric should be based on a respect for the existing significant fabric. Competent direction and supervision should be maintained at all stages, and any maintenance work should be implemented by professionals and/or tradespeople with appropriate conservation experience and knowledge or traditional building skills.
- Where any significant fabric or spaces are to be disturbed, the advice of the Conservation Architect is to be sought and implemented.

6.20 Records

Background

Records should be retained for all activities associated with the conservation and management of the buildings within the Glentworth House Precinct.

Policy

- Any significant fabric and fitting removed should be catalogued and/or photographed and stored on-site.
- An archival record should be made of all works undertaken.
- Archival records should be lodged with a public archive.

6.21 On-going Maintenance Regime

Guidelines

To ensure the on-going conservation of significant building fabric, a regular maintenance schedule should be implemented. Regular inspections should be carried out and remedial actions taken to minimise deterioration of building fabric due to the effects of weathering and use. An On-going Maintenance Schedule has been prepared as part of this CMP to assist in the care and maintenance of buildings within the heritage footprint of Cardinal Freeman Village.

Policy

- In addition to regular maintenance activities, prompt preventative action and repair should be taken as necessary.
- The On-going Maintenance Schedule should be reviewed and updated every five years to coincide with a review of the Conservation Plan, or subsequent to major programs of upgrading or use.
- No maintenance or repair work should negatively impact on the significance of the fabric.
- Conservation works are to redress current degradation such as windows, guttering, tiling and rising damp, with new and more sympathetic elements to replace the existing deteriorated fabric. Key elements in deteriorated condition such as windows should be replaced with matching; guttering, tiling etc, need not accurately reproduce the original fabric but must be appropriate and in accordance with the overall conservation objectives of the *Heritage Precinct* to a Conservation Architect's approval.
- In the shorter term, an urgent issue to be addressed/remediated is the general assessment of buildings by a water penetration/water proofing expert, with a particular view to windows and doors, wall surfaces, plumbing breakdown, garden and verandah spaces, roofing and guttering, foundations and so forth.
- Future works should then include appropriate waterproofing of

sub-ground areas, to prevent further deterioration of original fabric and spaces (including the extant kitchen, scullery and pantry) and to limit inroads caused by rising damp.

6.22 Review of the Conservation Plan

Background

This CMP for the heritage buildings within Cardinal Freeman Village proposed a framework for the ongoing use and maintenance of the buildings. Circumstances however will change over the years as various recommendations are implemented and new user requirements emerge.

Conservation Policies need to progressively respond to changing situations if they are to remain relevant.

Policy

- Conservation Policies should be reviewed every ten years or whenever a major upgrade of buildings within the heritage footprint is considered.
- Reviews of the Conservation Policies should be based on the *Burra Charter* and other guidelines provided to the Heritage Branch of the NSW Department of Planning.
- Reviews should also take into account any other relevant legislation, planning framework, appropriate literature and widely recognised conservation practices and procedures. They should be undertaken by experienced conservation practitioners, in conjunction with relevant ownership and management representatives.

7.1 Introduction and Conservation Philosophy

This On-going Maintenance Schedule refers to cyclical maintenance works to fabric that should be implemented by the owner as part of the process of on-going management of the site after conservation upgrading works have been carried out.

- A record of when this work is performed, and any faults discovered or repairs made, should be recorded and kept separately alongside a copy of this maintenance schedule.
- All work should be undertaken in accordance with the principles of Australia ICOMOS, the *Burra Charter*, 1999. All work to the historic fabric of the place, where it remains, should involve the least possible physical intervention and should be reversible. The long term conservation of the building should be based on a respect for the existing fabric. The general approach to the conservation of the historic building fabric should be based on a respect for the existing significant fabric.

Competent direction and supervision should be maintained at all stages, and conservation work should be implemented and supervised by professionals and/or tradespeople with appropriate conservation experience and knowledge of traditional building skills. In particular, the following broad considerations apply:

- Conservation requires a cautious approach of changing as much as necessary but as little as possible
- Traditional techniques and materials which offer substantial conservation benefits may be more appropriate
- The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience
- A more cautious approach therefore to cleaning methods and substances, as well as preservation substances is recommended
- Pressure cleaning and pressure application is to be avoided. Where cleaning of brickwork is required acid, sand blasting and/or the use of high pressure water cleaning should be avoided. Brickwork should be cleaned as required with a soft nylon bristle brush and ph neutral detergent
- Extreme surface deposits should be cleaned using an appropriate brick cleaning system such as those proprietary systems provided by Westox. Small sample areas, in unobtrusive locations should be cleaned prior to large scale cleaning to establish effectiveness and damage to substrate
- Paint repair should be subject to expert advice. It is important not to remove all evidence of historic paint schemes and that only damaged paint is removed during preparation

- Surfaces, such as face brick, not identified to be painted should remain unpainted unless professional advice suggests that painting would reduce deterioration
- Significant extant timber joinery, steel structure, brick and concrete is to be repaired and conserved in accordance with guidelines of the Heritage Branch of the NSW Department of Planning
- Elements such as concrete and mortar should be matched for colour and consistency
- Hard non-reversible epoxy style fillings are to be avoided
- Damaged joinery members are to be repaired to match existing
- Actions which increase the likelihood of water penetration and water damage, or the increase of the acute effects of gravity upon elements are to be avoided
- Any proposed intervention into significant fabric should be approved by the Site Manager
- Where any significant fabric or spaces are to be disturbed, the advice of the Conservation Architect is to be sought and implemented.
-
- Penetrations/fixings to significant interior fabric should be minimised
- All new services are to be surface mounted rather than chased-in to existing walls or timber structure to minimise impact on heritage fabric
- Structural augmentation should complement the character of the historic structure and be identifiable as new work upon close inspection
- Bricks that have been identified as being degraded are to be either turned or replaced to match existing to Conservation Architect's approval
- Deteriorated mortar joints should be repaired with mortar that matches the existing in texture, composition and colour
- Replacement mortar should be softer than the brickwork it surrounds to enable the egress of moisture
- Damaged joinery members are to be repaired to match existing.

On-going Maintenance Schedule

Element	Every Year	Every Five Years	Every Ten Years
ALL BUILDINGS WITHIN THE HERITAGE FOOTPRINT	Monitor condition and effect maintenance General cleaning Pest Inspection	Check security and general safety and structural stability	
RENDERED MASONRY Walls Sills Cornices Entablature Parapet	Inspect Any markings should be cleaned off immediately and not left to the end of a maintenance cycle	Apply biocide if required and remove plant growth	Repair as required If reconstructing is required, materials to match the existing should be selected Clean with ph neutral detergent before preparation and repainting
ROOFING Tiles Metal Sheetting Ridge caps Flashing	Inspect and clean as needed Repair as required with like elements	Inspect and maintain	Replace as necessary with matching or reproduction elements
STORMWATER DISPOSAL Down pipes Gutters Rainwater heads	Monitor and clean as required Repair and replace with similar or matching elements	Inspect and maintain	Replace as necessary with like profiles
FENCES, GATES, PATHWAYS & PILASTERS & HISTORIC BRICK TERRACE WALL	Inspect and repair as necessary	Monitor deterioration of stone work and mortar. check for subsidence issues	Indent, Stabilise and re- point as required
HISTORIC ARBOREAL FEATURES	Expert inspection required	Monitor, and expert advice required	Monitor, and expert advice required

PAINTED IRONWORK LACE and COLUMN WORK	Inspect Repair as required by preserving or reconstructing with materials to match the existing profiles	Inspect and maintain	Inspect Repair as required by preserving or reconstructing with materials to match the existing profiles
EXTERNAL TIMBER JOINERY Including balustrades, fascia boards and upper verandah flooring, undereaves joinery	Inspect and maintain	Inspect and maintain	Inspect Repair as required by preserving or reconstructing with materials to match the existing profiles
<p>WINDOWS</p> <p>Timber Wooden frames, sashes and sills</p> <p>Metal and aluminium Frames and mechanisms</p> <p>Synthetic Stone Frames and joints</p> <p>Glazing</p> <p>Leadlight and Stained Glass</p>	<p>Inspect, clean and repair as necessary</p> <p>Repair as required all types by preserving or reconstructing with materials to match the existing profiles as required</p> <p>Inspect, clean and re- pair as necessary</p> <p>Any broken glazing should be replaced im- mediately and not left to the end of a mainte- nance cycle</p> <p>Inspect</p> <p>Repair as required by preserving or reconstructing with materials to match the existing profiles as required</p>	<p>Inspect and maintain all win- dow types Check cords of timber win- dows and replace as neces- sary Check for fissures in timber window structure Check and facilitate free- dom of movement in timber windows</p> <p>Evaluate condition of metal and aluminium window frames</p> <p>Evaluate structure and joints of synthetic stone</p> <p>Evaluate structure and effect professional repair as necessary</p>	<p>Prepare and repaint/ varnish</p> <p>When replacement of timber window fabric is required, new materials similar to the existing should be selected</p> <p>Deteriorated aluminium window frames should, when replaced, conform with heritage fabric requirements</p> <p>Evaluate pointing of joints Replace synthetic stone with like as needed</p> <p>Professionally Clean</p>

PAINTED STEEL GRILLS and SCREENS	Inspect and repair as required	Professionally Clean	Inspect Repair as required by preserving or reconstructing with materials to match the existing profiles as required
EXTERNAL STONE, TERRAZZO, TILES, CONCRETE AND METAL STAIRCASE FABRIC	Inspect	Professionally Clean	Repair as required by preserving and reconstructing if required with materials to match the existing
INTERNAL WALLS	Monitor wear	Repaint as required	Repair as required by preserving and reconstructing if required with materials to match the existing
CEILING STRUCTURE	Monitor Avoid unnecessary interventions	Stabilise as required and preserve the existing historic fabric	Monitor interventions for services and redress superfluous with removal and repair
TIMBER JOINERY WALL PANELLING, DOORS, TIMBER CORNICE-WORK	Inspect and Monitor wear and damage Monitor door furniture and effect immediate repairs Avoid interventions	Apply professional protectorant	Detailed inspection and repair of damage and deterioration
TIMBER FLOORS INCLUDING INLAID WOODWORK	Monitor	Stabilise as required and preserve the existing historic fabric Apply professional protectorate	Detailed inspection and repair of damage and deterioration
TERRAZZO AND MARBLE FLOORS	Monitor Professional repair as necessary	Professionally clean and apply appropriate sealant, protectorant	Detailed inspection and repair of damage and deterioration
SERVICES Electrical, Hydraulic & Security	Inspect	Repair as required	Upgrade as required

Implementing the Plan

8.0

8.1 Introduction

This *Conservation Management Plan* has been prepared to provide guidelines for the on-going use and conservation of the set of buildings which comprise the Heritage Precinct of the Cardinal Freeman Village and their associated elements and to ensure that the heritage value of the place is maintained and enhanced.

This section sets out the implementation guidelines for the policies, including a list of management issues and schedules for conservation and maintenance works.

8.2 Management Principles

The current owners are to:

- Review and adopt this *Conservation Management Plan (CMP)*.
- Refer any development proposals to the Ashfield Council Council.
- Ensure funding for recurrent long-term maintenance
- Implement the Maintenance Schedule as outlined in this Plan

8.3 Obtaining Development Consent

Any development proposals for the heritage items covered by this Conservation Management Plan must be referred to Ashfield Council for approval. In general, Council would follow the basic principles established by the NSW Heritage Office in respect of standard exemptions for certain activities which would otherwise require approval, such as building maintenance, minor repairs and change of use. On-going heritage management works that are only minor in nature and will have minimal impact on the heritage significance of the place. Modifications to interiors within the heritage footprint would however ordinarily require permission of Council.

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9.0

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Historical background material and significance assessment for this Conservation Management Plan have been sourced from the Heritage Assessment and Heritage Impact Statement prepared, in February 2005, by *INHERITage*, Heritage Advisors & Consultants.

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