

10.15.Nutcote Conservation Management Plan 2022

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ENDORSED BY: Rebecca Aukim, Director Community and Library Services

ATTACHMENTS:

1. Nutcote Conservation Management Plan Aug 2022 [**10.15.1** - 232 pages]

Conservation Management Plan for Nutcote, 5 Wallaringa Ave Neutral Bay, Lucas Stapleton Johnson August 2022

PURPOSE:

To report to Council on the preparation and content of the 2022 Conservation Management Plan for Nutcote.

EXECUTIVE SUMMARY:

Nutcote at No.5 Wallaringa Ave, Neutral Bay was the home of artist and author May Gibbs from 1925 until her death in 1969. North Sydney Council bought the property to save it for posterity in 1990. The property is owned by Council but operated and managed by the Nutcote Trust in accordance with a Joint Strategic Plan (drafted by Council and the Trust) and a Conservation Management Plan (CMP) drafted by heritage consultants. Council pays for the CMP, maintenance and major works, and subsidises operating costs. In 2022-23 this is expected to be \$32,000. The Trust receives income from the rent of a unit at 2a Wallaringa Ave, and entrance charges.

The first CMP was drafted by Howard Tanner and Associates in 1992-93. Nutcote opened as a museum in 1994. The CMP was reviewed and revised in 2008. Maintenance was consequently undertaken in 2010 which included painting external walls and shutters. A third revised CMP, the subject of this report, was drafted in 2022.

Of particular note, the CMP has recommended a modified colour scheme and paint finish, and the 'nomination' of a heritage advisor to monitor and oversee maintenance and train Council and Nutcote staff and volunteers on day-to-day care of the property. The former will be implemented in 2022. The latter is more difficult because of existing constraints on the time of Council's heritage officers and historian, and the regular maintenance issues which arise at Nutcote.

The whole of No.5 Wallaringa Ave is listed on the North Sydney Local Environment Plan 2013 as a local heritage item (I0730) and is located within the Kurraba Point Heritage Conservation Area. The house and its lower garden are listed as a heritage item on the NSW State Heritage Register (SHR 00505). The 2022 Nutcote CMP confirms that the house and garden are a place of 'exceptional significance' as the workplace and home of May Gibbs.

FINANCIAL IMPLICATIONS:

The 2022 Conservation Management Plan recommends an external paint upgrade; \$30,000 has been set aside for this work.

RECOMMENDATION:

- 1. THAT** the draft Nutcote Conservation Management Plan 2022 be endorsed for public exhibition for a minimum period of 42 days.
- 2. THAT** a further report be provided to Council following the conclusion of the public exhibition period for the purpose of considering any submissions received and adopting the Nutcote Conservation Management Plan 2022.

LINK TO COMMUNITY STRATEGIC PLAN

The relationship with the Community Strategic Plan is as follows:

2. Our Built Infrastructure

2.1 Infrastructure and assets meet diverse community needs

3. Our Innovative City

3.3 Distinctive sense of place and design excellence

4. Our Social Vitality

4.3 North Sydney's history is preserved and recognised

BACKGROUND

It is standard procedure to review CMPs every 10 years or so. The initial CMP by Howard Tanner and Associates was finalised in 1993 and has essentially guided the management of the property from its opening as a house museum. There was a revision in 2008. The heritage consulting firm Lucas Stapleton Johnson (LSJ) was commissioned to undertake this third CMP review.

The review offered an opportunity to respond to concerns raised by Peter Kingston, the late artist and Nutcote supporter, about the appropriateness of the current exterior colour scheme. The brief, therefore, specifically requested a reassessment of that scheme in relation to paint scrapes made in the early 1990s, and knowledge of typical colour schemes of the 1920s.

LSJ were also asked to explore alternatives to acrylic paint which more closely approximated the limewash that would have been applied in 1925.

Nutcote at No.5 Wallaringa Ave Neutral Bay was the home of artist and author May Gibbs from 1925 until her death in 1969. North Sydney Council bought the property to save it for posterity in 1990.

CONSULTATION REQUIREMENTS

Community engagement is not required.

DETAIL

The 2022 CMP is the third prepared for Nutcote. It confirms that the house and garden are a place of 'exceptional significance' as the workplace and home of May Gibbs. It is significant also as an example of the architectural design of BJ Waterhouse, reflecting the blend of English and Mediterranean elements that he was then embracing.

The CMP adds significantly to our knowledge of the complex history of the site before the construction of Nutcote, and confirms the accepted story of the house which was constructed in 1925.

The Plan sets out policies for the management and maintenance of the place. These were drafted in consultation with Council's heritage officers, Council's historian, and Nutcote's manager and Board.

While Nutcote is a State-heritage listed property, with that status carrying the highest responsibility for care, the CMP acknowledges that not all of the recommendations or policies may be achievable due to the 'constraints' of resourcing. The Plan therefore is a guide, not a legally binding document. However, Council should only depart from its recommendations or policies after well-considered reasoning.

As noted, this CMP addressed adamant claims from Peter Kingston that the exterior colour scheme which had been in existence since 1993 was incorrect. From 2020 through 2022, he objected to the yellowness of the walls, the acrylic paint used thereon, and the teal blue/green colour of the shutters. He presented various alternatives based on empirical assessment i.e., painting samples on the wall and seeing what looked the most pleasing.

There are no colour photographs of the original scheme. A textual description from 1926 refers to 'yellow-washed' walls and blue shutters (Australian Home Beautiful, 12 March 1926). The terms 'yellow' and 'blue' are not at all specific. LSJ reviewed the 1992 paint scrapes and related documents which led to the yellow and teal colours being applied. The former was a Taubman's product called Regency Ivory and the latter a colour called Deepwater Blue. They found no errors in either of the previous Tanner schemes or in the implementation of those. The 2008 CMP review allowed for the use of acrylic paint as a concession to the cost and difficulty of applying limewash finishes.

In light of this, Council's heritage officers and historian argued to maintain the existing scheme, but repainting the walls in a stonewash, rather than acrylic product, which more closely approximates the original limewash finish.

LSJ, however, conceded that the 1992 choice of Regency Ivory may have allowed for the possibility of fading. That, combined with acrylic paint, rather than the original limewash, may have resulted in a yellow that remained vibrant. LSJ suggested a more muted cream in a stonewash finish, which closely approximates limewash, and a blue-grey for the shutters. Stonewash was not mentioned in the 2008 CMP as it may not have been available.

Peter Kingston agreed with cream walls but remained adamant on his choice for the shutters – a Porter's product called Newport Blue. He was by this time (September 2022) gravely ill and increasingly upset by the issue of Nutcote's paint scheme. An assurance was made that his wish for the shutters would be fulfilled. It is not dramatically different from that suggested by LSJ. Peter Kingston died shortly after. Painting commenced in November 2002.

Nutcote
5 Wallaringa Avenue, Neutral Bay

Conservation Management Plan



Prepared for:
**North Sydney Council and
The Nutcote Trust**

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Final Draft	14 th July 2022	LSJ architects
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Executive Summary

This report is a revised and updated Conservation Management Plan (CMP) for Nutcote, 5 Wallaringa Avenue, Neutral Bay, prepared for the property owners, North Sydney Council and the lessees, The Nutcote Trust, who collaboratively care for and manage the property.

Nutcote was the home of May Gibbs and her husband J.O. Kelly, constructed for the beloved Australian author and illustrator May Gibbs to designs by noted architect B.J. Waterhouse in 1925. Since the early 1990s the property has functioned as a house museum with the aim of celebrating the life and works of May Gibbs.

The place is listed as a State heritage item on the NSW State Heritage Register (SHR No. 00505) and as a local heritage item on Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0730) and is located within the *Kurraba Point Heritage Conservation Area* (CA16).

The CMP incorporates documentary research (Section 2) and the study of the built fabric (Section 3) to provide an understanding of its cultural significance (Sections 4 and 5) as follows:

Nutcote is of significance on a State and local level as the former home of May Gibbs MBE, a nationally important children's author and illustrator and Australia's first woman cartoonist who made notable contributions to Australian identity, bush awareness, bush care, aesthetics, children's literature and feminism. Inclusive of the gardens, the place is of exceptional significance as the home, workplace and source of inspiration for May Gibbs. The place was specifically designed for Gibbs's needs, attitudes and way of living, which is reflected in the style, fabric, configuration, and individual elements of the place.

The place is of significance as a good, well-crafted and modest Inter-war Mediterranean style cottage with Georgian Revival elements and an Arts & Crafts style interior designed by prominent Sydney architect B.J. Waterhouse in 1925. The house remains highly intact and displays the key characteristics of the Mediterranean style, and is a high quality, representative example of the early use of the style in Australian domestic architecture, and one of only a small number of similar styled buildings by B.J. Waterhouse. Sited on its original allotment fronting the foreshores of Neutral Bay, set within an interpretation of its 1920s/1930s garden setting, Nutcote is an aesthetically pleasing expression of Gibbs's lifestyle, tastes and preferences.

Opportunities and constraints on the treatment and use of the place are outlined in Section 6. This discusses the statutory heritage listings and their legislative requirements, the existing condition of the fabric, the requirements of the owner and the likely expectations of the public.

The CMP provides in Section 7 a clear set of policies to guide the future care of the place, derived from an understanding of the place's significance. The conservation policies address:

- treatment of the fabric
- interpretation of the place
- use of the place

- intervention in the fabric identified to be conserved
- adaptation of the fabric identified to be conserved
- additions and other new features
- conservation procedures and practices
- adoption and review of the proposed conservation policies

Not all these policies will necessarily be achievable when other external matters, for instance the owner's finances, are taken into account.

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1. Introduction

1.1. Background to the Conservation Management Plan

This report is a revised and updated Conservation Management Plan (CMP) for Nutcote. Nutcote has been the subject of two previous heritage reports which have been relied on and referred to as part of the preparation of this CMP. These include:

- *Conservation Plan for Nutcote, 5 Wallaringa Avenue, Neutral Bay* prepared by Howard Tanner and Associates, dated October 1992 (revised March 1993).
- *Conservation Management Plan: Nutcote, 5 Wallaringa Avenue, Neutral Bay* prepared by Tanner Architects, dated June 2008.

This Conservation Management Plan (CMP) which updates the previous reports, has been prepared for North Sydney Council, the property owners. The brief for the report requested that this CMP undertake the following:

- Understand the heritage item through investigation of its historical and geographical context, its history, fabric, research potential, and importance to the community.
- Review the statement of significance as it appears on State Heritage Register.
- Update the current CMP to guide the owners of the item on the management of the site. Constraints and opportunities are to be examined.
- Review the management proposals in the current CMP.

Nutcote was the home of May Gibbs and her husband J.O. Kelly, constructed for May Gibbs to designs by noted architect B.J. Waterhouse in 1925, and since the early 1990s has functioned as a house museum, owned and managed by Council and leased to The Nutcote Trust.

The place is listed as a heritage item on the NSW State Heritage Register (SHR No. 00505).

The listing comprises western half of Lot 1 DP 56237 only, encompassing the main house, lower gardens and waterfront area. The garage, tea-room, and the majority of the upper garden are not included in the State heritage curtilage for the place. See Figure 1.4 for the curtilage plan for the State Heritage Register listing of the place.

The whole of Nutcote is also listed on Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0730) and is located within the *Kurraba Point Heritage Conservation Area (CA16)*.

1.2. Definition of the Place and Features

Nutcote is located at 5 Wallaringa Ave, Neutral Bay, in the municipality of North Sydney Council, the Parish of Willoughby in the County of Cumberland.

The place is located on the western side of the peninsula known as Kurraba Point which projects into Neutral Bay within the Sydney Harbour Catchment. The area is predominantly residential and characterised by detached private dwellings and mid-height residential flat buildings, with narrow, winding roads and minimal street plantings. The character of the area consists of a mix of late Victorian and early to mid-20th century architecture.

The allotment that contains Nutcote is located on the western side of Wallaringa Avenue, and slopes steeply from Wallaringa Avenue (to the east) down to the foreshore of Neutral Bay (to the west). The site contains the Main House and a former Garage/Flatette building (converted for use as a retail outlet and tearooms with amenities) located within a garden setting.

The Nutcote site consists of three separate allotments of land, all owned by North Sydney Council:

- Lot 1 of DP 562377 (the principal allotment)
- Lot 2 of DP 876732 (northern boundary allotment)
- Lot 2 of DP 1176554 (north waterfront allotment)

The northern boundary allotment appears to have been purchased to allow for the construction of a wall to afford privacy for Nutcote and the residents of the adjacent property to the north and to facilitate equitable access along the northern side of the Main House of Nutcote. An additional allotment of land was also purchased by North Sydney Council located at the southern end of the reclaimed waterfront land of the adjacent property at No. 7 Wallaringa Avenue, to facilitate access from the water into the Nutcote site.

The Trust also utilise a neighbouring property sited directly opposite the subject property at No. 2A Wallaringa Avenue for office administration and other uses associated with the running of the place. This property (SP32883), which is an inter-war era flat block, is owned by North Sydney Council and The Nutcote Trust.

The study area for this report is the original allotment (Lot 1 DP 562377) as it contains all of the principal components of the place.

See Figures 1.1, 1.2 and 1.3 below.

1.3. Methodology

The form and methodology of this report follows the general guidelines for conservation management plans outlined in the following documents:

- *The Conservation Plan*, J. S. Kerr, Australia ICOMOS, Seventh edition, 2013
- *Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter)*, Australia ICOMOS Inc., 2013
- *Assessing Heritage Significance*, NSW Heritage, 2001

- *Statement of Best Practice for Conservation Management Plans*, NSW Heritage, 2021
- *Guidance on Developing a Conservation Management Plan*, NSW Heritage, 2021
- *Conservation Management Plan Checklist*, NSW Heritage, 2021

For a flowchart of this methodology, see Appendix 1.

1.4. Terms

This report adheres to the use of terms as defined in the Australia ICOMOS *Burra Charter* (see Appendix 1).

Place: means a geographically defined area that may include elements, objects, spaces and views. Place may have tangible and intangible dimensions. The term place is defined under the *Burra Charter* and is used to refer to sites and areas of cultural significance.

Abbreviations (D heading)

c.	circa
CMP	Conservation Management Plan
CMP 1993	<i>Conservation Plan: Nutcote, 5 Wallaringa Avenue, Neutral Bay</i> prepared by Howard Tanner & Associates (1992, revised 1993)
CMP 2008	<i>Conservation Management Plan: Nutcote, 5 Wallaringa Avenue, Neutral Bay</i> prepared by Tanner Architects (2008)
DP	Deposited Plan
LEP	Local Environmental Plan
LRS	Land Registry Services, NSW
LSJ	Lucas, Stapleton, Johnson & Partners Pty Ltd
ML	Mitchell Library
NLA	National Library of Australia
No.	Number
SHR	State Heritage Register
SLNSW	State Library NSW
SR	State Records

1.5. Exclusions

This report addresses only the European cultural significance of the place inclusive of the built structures, site and landscape features associated with the place. The ecological values of the place and the contents and movable heritage associated with the house have not been addressed as part of this report.

This report does not address the historical archaeology of the place, nor the Aboriginal archaeology or Aboriginal cultural values associated with the place.

1.6. Author Identification

Sean Johnson, Kate Denny and Jessica Kroese of Lucas, Stapleton, Johnson & Partners prepared this report. Unless otherwise stated, photographs are by the authors.

The images and photographs (except those of the authors) used in this report have been reproduced for this report only. Copyright continues to reside with the copyright owners and permission must be sought for their use in any other document or publication.

1.7. Acknowledgments

The authors wish to acknowledge the assistance of the following:

- Dr. Ian Hoskins, Stanton Library, North Sydney Council
- Mr. Peter Kingston



Figure 1. 1: Location plan showing Nutcote (in red). Source: NSW LRS, SixMaps



Figure 1. 2: Aerial photograph of Nutcote showing the allotment boundaries of the place comprising three separate land parcels. The principal allotment and the study area for this report is Lot 1 DP 562377. Source: NSW LRS, SixMaps

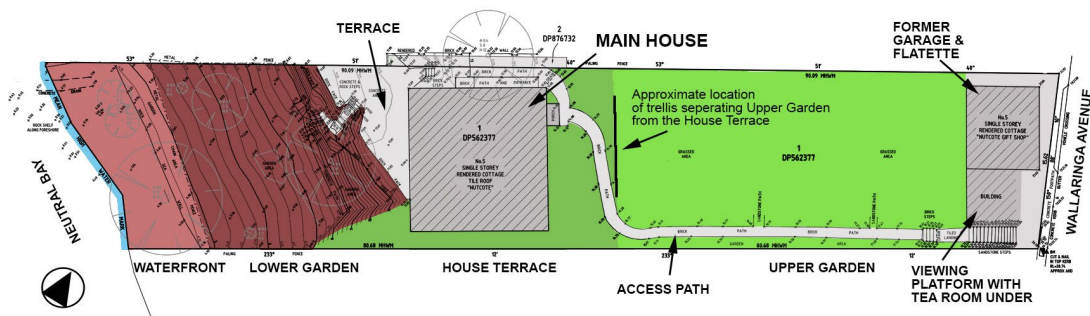


Figure 1. 3: Site plan for Nutcote showing the principal components of the place (base survey prepared by Geomap Services, November 2005)

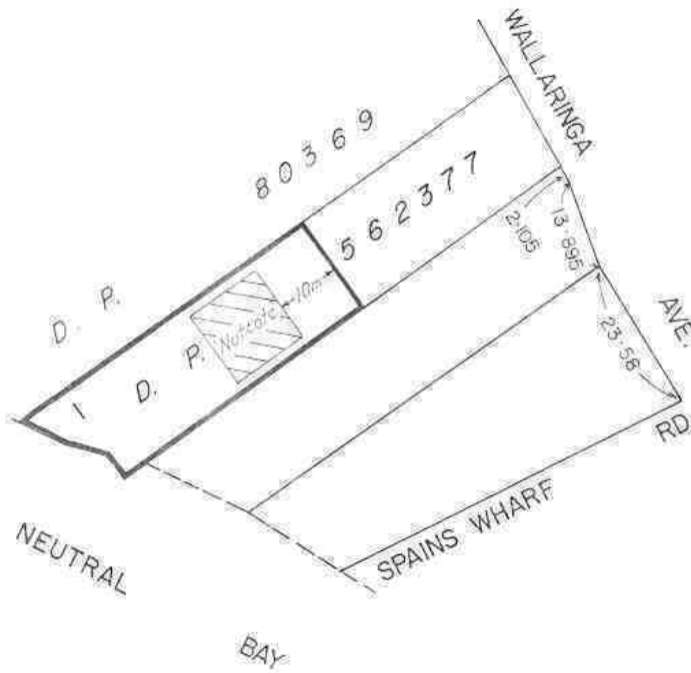


Figure 1. 4: State Heritage Register curtilage plan for Nutcote (SHR No. 00505). Source: NSW Heritage

2. History of the Place

2.1. Introduction

The following history of the development of Nutcote has been compiled from secondary sources (see footnotes and Appendix 2: Bibliography), with additional research undertaken by Kate Denny of Lucas Stapleton Johnson & Partners. The main sources for the following history of the place are:

- *Conservation Plan for Nutcote*, prepared by Howard Tanner & Associates, 1993; and
- *Conservation Management Plan: Nutcote*, prepared by Tanner Architects, 2008.

As the previous histories prepared for Nutcote are comprehensive, very little additional information has been included in this report, aside than updating the history of the place from 2008 to date.

The North Sydney Local Government Area is within the Country of the Gamaragal (or Cammeraygal) peoples. This Conservation Management Plan documents the European occupation of the site only, and the heritage significance of the place in this context. This does not therefore represent a complete history of the place or represent the perspectives of Gamaragal (or Cammeraygal) Traditional Owners in relation to the colonial impacts on this site. Consultation with Traditional Owners and other Aboriginal stakeholders is required before Aboriginal Cultural Heritage that may be associated with this place can be recorded.

2.2. Historical Development of Nutcote

European settlement of the local government area of North Sydney commenced in the mid 1790s through releases of Crown land. The early land grants varied in size depending on the grantees' role in penal society (soldiers, emancipists, etc.) The first large land grant was made to Alfred Thrupp, the son-in-law of Captain Piper, the collector of customs. Thrupp's grant was made in 1814 as a wedding gift from Captain Piper and comprised an expansive area of 700 acres (parish portion 352), which today includes most of Cremorne, Neutral Bay and Cammeray. Thrupp and his wife Sally left for Tasmania shortly after, having never occupied the land and the grant was re-acquired by Captain Piper. By 1827 Piper was bankrupt and the land grant on the North Shore (along with Piper's other lands including the Point Piper Estate and much of today's Woollahra) was conveyed to Daniel Cooper.

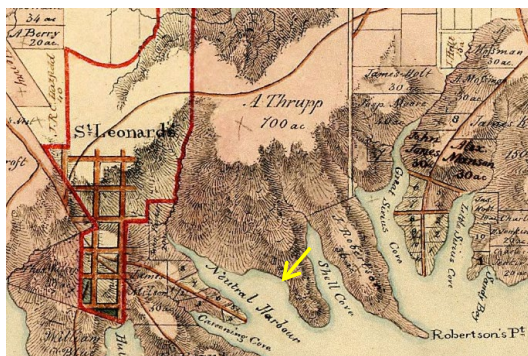


Figure 2. 1: Detail from map of the Parish of Willoughby showing Thrupp's 700 acre grant. The approximate location of Nutcote is indicated with an arrow. Source: LRS Historical Land Records Viewer

Daniel Cooper (1785-1853, Daniel Cooper Senior) was an emancipist who, on his pardon in 1821, developed a variety of business interests. He ran a general store in George Street, and between 1818 and 1822 he was the licensee of an adjoining public house; he made a small investment in shipping; and in 1824 he established the Australian Brewery. In 1821 he became a partner in the firm of Hutchinson, Terry & Co. (also known as the Waterloo Co.), which was involved with flour-milling, general merchandising, and banking. In 1825, Cooper and another emancipist Solomon Levey (1794-1833), became the sole owners of the Waterloo Co., which in the following years was generally known as Cooper & Levey.¹ The firm of Cooper & Levey achieved a success that was spectacular in economic terms and conspicuous in that both its partners were emancipists.²

Cooper returned to England in 1831, continuing to manage his colonial interests through his London office. In 1853, following Cooper's death, the Point Piper Estate was bequeathed to the oldest son of his nephew Sir Daniel Cooper, the 1st baronet (1821-1902), also named Sir Daniel Cooper, the 2nd baronet (1848-1909). Sir Daniel Cooper, the 1st baronet, managed the lands as a trustee until the main beneficiaries turned twenty-one. Similar arrangements were also made for the Waterloo Estate lands, bequeathed to the second son of Sir Daniel Cooper the elder, Sir William Cooper, the 3rd baronet (1851-1925).

The North Shore lands, or Thrupp's grant, appear to also have been bequeathed to Sir Daniel Cooper the 2nd baronet, and John Cooper (1829-1901), another nephew and brother to Sir Daniel Cooper the elder (1st baronet), was made the trustee for Thrupp's grant in 1854. Little is known about John Cooper, although he did work for Cooper & Co. at the Waterloo Warehouses and resided in a villa known as Westleigh on Shell Cove Road, Neutral Bay in the early 1880s.³

The terms of Daniel Cooper Senior's will were such that the land could not be released (sold) during the period of trusteeship, instead the land could be released in leasehold title. In leasehold, land was sold at a low ground rental to lessees on long-term leases (usually 99 years). The leases contained building covenants to ensure that the lessee would build at their own expense a house of substantial character. The lessee was then required to keep the building in good repair and also contribute to the upkeep of the respective estate's roads, drains, etc. At the expiry of the lease the building and land reverted to the ownership of the landlord (i.e. the Cooper family). The advantage of the leasehold system was to preserve the value of the estate to sustain subsequent generations through greatly increased hereditary land wealth.

The bulk of Cooper's North Shore lands were also released in leasehold commencing around 1880 at the dawn of the decade long Sydney land boom when many of the early nineteenth century estates were subdivided for suburban settlement. However, land fronting the harbour was released in the preceding decades for villa type development.

In January 1860, John Cooper, as trustee, leased an area of nearly seven acres (6 acres 3 roods 21 ¼ perches) to William Dymock, accountant at the Bank of Australasia,⁴ for a term of 99 years at an annual ground rental of £27/13s. The lease required Dymock to erect a dwelling within seven years of a value no less than around £210 (the actual calculation being £30 for every acre of the lease).⁵

¹ J. W. Davidson, J.W., 'Cooper, Daniel (c. 1785–1853)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, <https://adb.anu.edu.au/biography/>

² Ibid.

³ "Advertising" Empire, Saturday 1st July 1854, p. 6 and Sands Directory, 1883

⁴ "Family Notices", *The Kiama Independent and Shoalhaven Advertiser*, Thursday 27th August 1868, p. 2

⁵ NSW Land Registry Services -- Old System Deed Bk 84 No 215

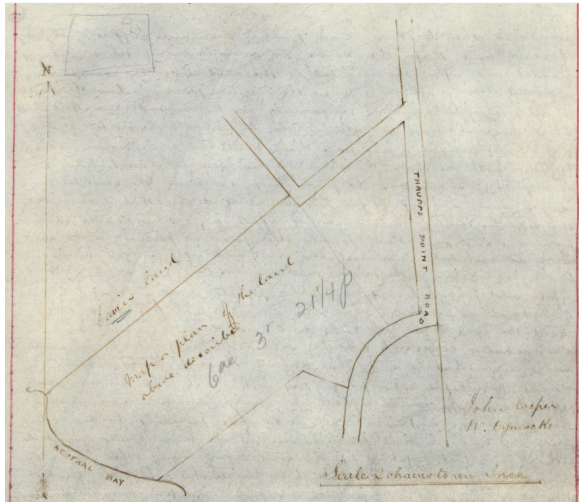


Figure 2. 2: Extract from lease showing the land sublet by William Dymock from John Cooper in 1860. Source: NSW Land Registry Services Old System Deed Bk 84 No 215

2.2.1. Wallaringa

Having fulfilled the building requirement of the lease, Dymock initially sub-let his property known as Wallaringa in 1863 to the solicitor Staunton Spain and in 1872 assigned the lease to Spain;⁶ the Spain family being associated with Wallaringa over the following forty years.

Staunton Spain (1833-1888) moved to Wallaringa after his marriage in 1863 to Fanny Maria E. Coar. Spain was born in England and came to Australia with his family in 1845. His father was William Spain who founded the legal firm Spain and Roxburgh and was NSW's first Inspector General of Police. Staunton Spain raised his family of ten children at Wallaringa, several of whom became well known public figures. The eldest son Staunton William (1865-1946) was a public notary in the Admiralty jurisdiction of the Supreme Court. Alfred Spain (b.1868) was an architect who founded the well-known and long-established firm Spain and Cosh.

Several members of the family were associated with the Royal Sydney Yacht Squadron for which Wallaringa provided an ideal base for enjoying the recreational activities available in the harbour with a boat shed and bathing pool within the grounds of the house. The existing jetty at the bottom of Spain's Wharf Road Reserve commemorates the family name but has always been in public ownership.

Spain's Wallaringa was one of a number of harbourside villas fronting the western shoreline of Neutral Bay. Arguably, the 'glory' days of these villas were the 1870s before the onset of suburban subdivision of the following decades and the expansion of industry and port facilities in the harbour. In this era, the villa estates neighbouring Wallaringa were inclusive of the explorer and government surveyor John Frederick Mann, government surveyor Edward Orpen Moriarty's The Monastery, P. Hayes' Ferncliffe and F C Jarrett's Kurraba.

Surveys and photographs of Wallaringa in the mid to late 19th century reveal some details about the setting of the place. The house and garden were located at the south-west corner of the property fronting Neutral Bay and it was here that reclamation of the foreshore was undertaken for a boat shed and bathing pool. Aside from this cleared and landscaped zone, the remaining area of the estate was bushland with the foreshore zone also left in its natural state; it is within this area that Nutcote is sited.

⁶ NSW Land Registry Services - Old System Deed Bk 129 No 144

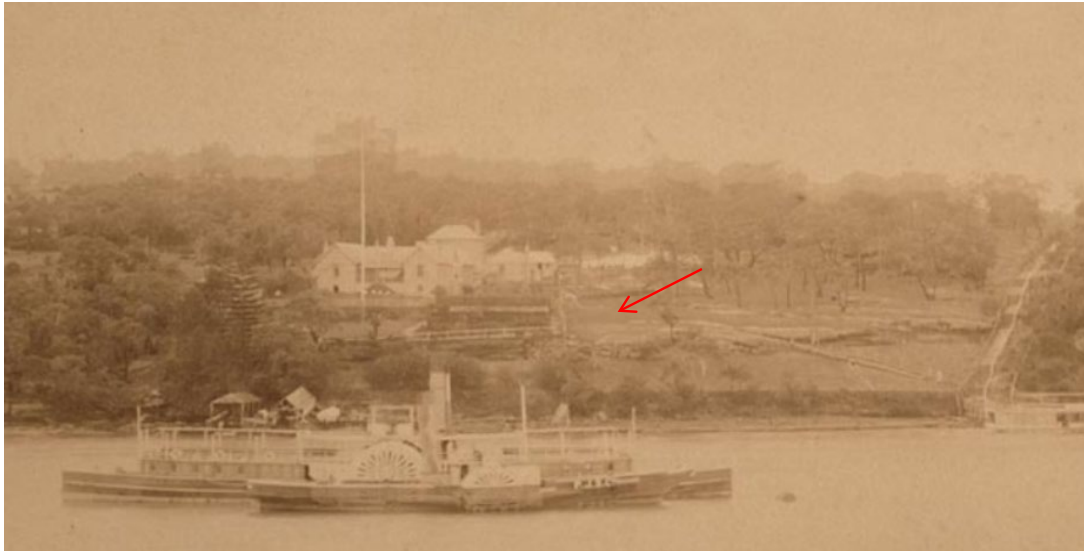


Figure 2. 3: Detail from an undated (c 1885) photograph by Charles Bayliss of Wallaringa with Spain's Wharf to the right. The approximate area where Nutcote is now located is indicated with an arrow. Note the rock outcrop running parallel with the foreshore, a natural landscape element that remains a feature of garden of Nutcote today. Source: SLNSW, SPF/386

2.2.2. Wallaringa Subdivision

The leasehold provisions of the title to Wallaringa established in 1860 were extinguished in 1911 by the Cooper family trustees.⁷ The new freehold title was issued to Staunton William Spain who had inherited Wallaringa on the death of his father in 1888. The conditions of Spain's will forbid the immediate sale of the house until 1903 but subdivision of part of the land was permissible.⁸

The leasehold of Wallaringa house was sold to the grazier Alfred Edgar Brown around 1908 and at this time the old house was extensively altered, and a new neighbouring building was also built at the time. These substantial buildings were the Wallaringa Mansions that offered boarding house type accommodation through into the 1930s.⁹

Subdivision of Wallaringa estate commenced around 1906 with subleases being established for properties fronting Kurraba Road.¹⁰ The subdivision also established the continuation of Wycombe Road through to Spain's Wharf Road. The new road was initially known as Wycombe Avenue into at least the late 1920s and is now named Wallaringa Avenue.¹¹

⁷ Land and Property Information – Old System Deed Bk 832 No 167

⁸ Land and Property Information – Old System Deed Bk 1366 No 344

⁹ Conybeare Morrison & Partners, 'Wallaringa – Heritage Assessment & Conservation Plan,' November 1991

¹⁰ Land and Property Information - Old System Vendors Index

¹¹ North Sydney Municipal Council Rate Assessment Book

While the original subdivision pattern to the north of Wallaringa Avenue is now difficult to determine owing to evident re-subdivisions, to the south three deep blocks (no. 5-9 Wallaringa Avenue) with harbour frontage were established. One of these, the Nutcote site, was acquired by Cecilia May Ossoli Kelly (May Gibbs) from Staunton William Spain in September 1922 for £1,365.¹² Other areas of the estate were subdivided for the Spain family.

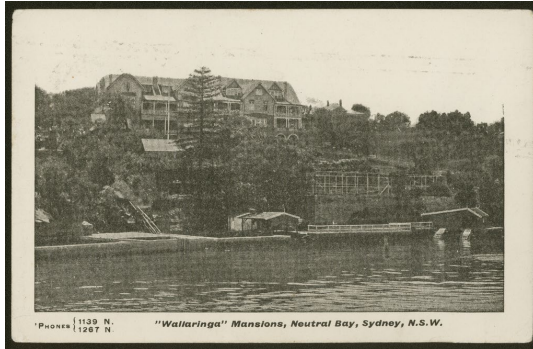


Figure 2. 4: Postcard dated between 1900 and 1922 of Wallaringa Mansions, prior to the construction of Nutcote. Source: SLSA, PRG 337/2/1-49



Figure 2. 5: Advertisement for the Wallaringa Mansions post 1925. Nutcote is seen to the right (indicated with an arrow). Source: Stanton Library/ LH REF PF 3660

2.2.3. May Gibbs's Nutcote

The property was chosen by May's mother, Mrs Cecie Gibbs, in 1922 and was purchased with a deposit of 500 pounds.¹³ The house was designed by the fashionable Sydney architect B. J. Waterhouse in 1924. (Refer below to biographical details of May Gibbs and B.J. Waterhouse).

Originally, the plan for the site was to subdivide the property, construct a house for May and her husband Bertram James Ossoli Kelly (1868-1939, known as J.O. Kelly), facing the harbour and a separate flat building fronting Wallaringa Avenue. The surviving architectural drawings of this proposal indicate a strong Mediterranean influence, like that eventually employed by Waterhouse for the design of Nutcote. Why this initial scheme was never realised is not known at this time.

Waterhouse's initial sketch plans for Nutcote overlaid the neo-Georgian/Mediterranean styles with a steeply pitched roof with picturesque gables, attic rooms, decorative windows and belvederes overlooking both the garden and harbour. However, in the final designs for Nutcote, these Arts & Crafts style elements were deleted (assumed for economic reasons).

¹² Land and Property Information – Old System Deed 1366 No 344

¹³ J.O. Kelly, diary entry 9 March 1922 in Howard Tanner & Associates Pty Ltd, 'Conservation Plan for Nutcote, 5 Wallaringa Ave, Neutral Bay,' March 1993

The initial sketch drawings also indicate that May Gibbs had some influence over the final design for her house, as the original floor plan does not include a studio or dining room and a rather generously sized kitchen, a situation that was remedied in the final layout of the house. Gibbs expressed the wish that the house have 'compactness, convenience and charm'.¹⁴

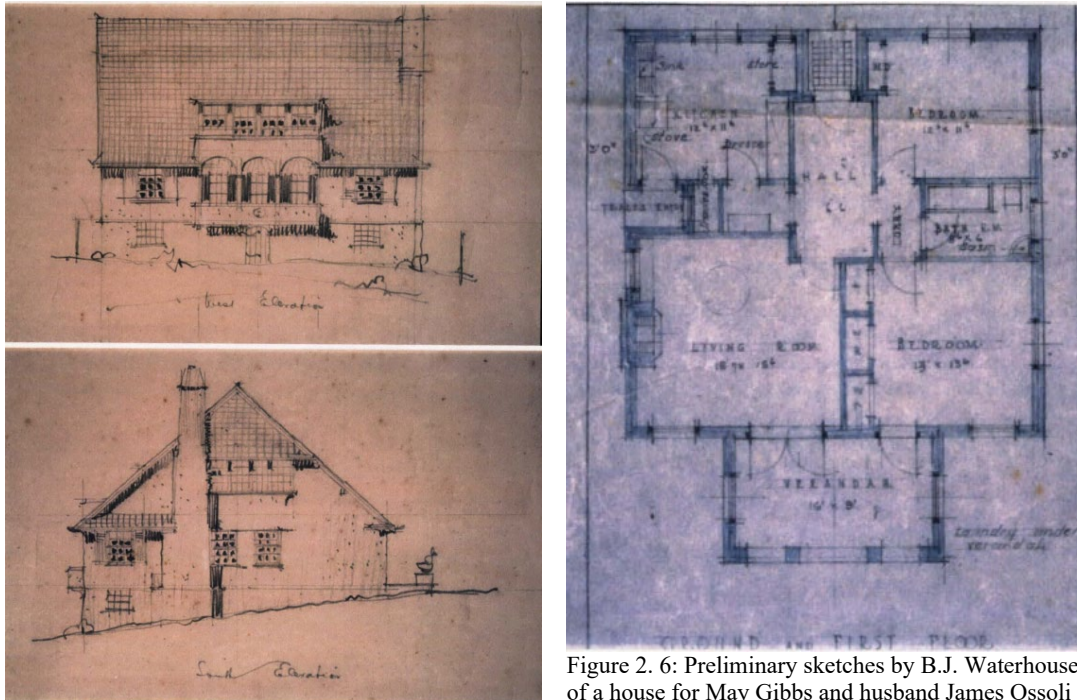


Figure 2. 6: Preliminary sketches by B.J. Waterhouse of a house for May Gibbs and husband James Ossoli Kelly dated c1923. Note the much stronger Arts & Crafts style initially employed by Waterhouse.
Source: Howard Tanner & Associates 'Conservation Plan for Nutcote,' 1993

The final design, one of the smallest residences ever designed by Waterhouse, who later suggested Gibbs name the house 'Nutcote', was accepted in June and the specification completed in September. The builder, F.E. Gray, won the tender and building commenced on 22 September 1924. The building application was lodged with North Sydney Council, although the drawings have not survived. The total investment in the site and house was 5,000 pounds¹⁵ with the property being mortgaged through until 1953.¹⁶ The house was occupied by May and her husband J.O. Kelly in February 1925.¹⁷

The earliest known photograph of Nutcote shows the place during constructed and reveals a neat and compact house in want of a garden, with a pan tile gabled roof, round headed windows and windows with timber louvred shutters, an entry portico with Doric columns and rough stuccoed external walls in the 'impasto' technique.

¹⁴ Maurice Saxby, 'May Gibbs and Australian Children's Literature: Report of Maurice Saxby', *Orana*, Vol. 25, No. 2, May 1989, p.67.

¹⁵ Debra Iona Williams, 'In Pursuit of the 'Mediterranean Style': Two Houses By B.J. Waterhouse', A Bachelor of Architecture Dissertation, School of Architecture, U.T.S., 1992, pp.9, 7

¹⁶ Land and Property Information -Primary Application 49950

¹⁷ Debra Iona Williams, ob. cit.

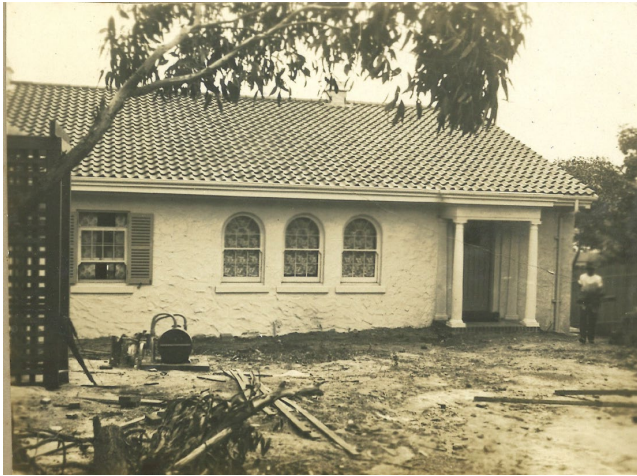


Figure 2. 7: West (front) elevation of Nutcote during construction showing the entry portico and garden still to be established. Source: Stanton Library

In 1925, shortly after its construction, the *Australian Women's Mirror* profiled Nutcote in a somewhat whimsical manner: "It is a small, oblong, cream-colored dwelling, with sky-blue shutters folding back from oval-paneled windows. A tiled roof of fuchsia tints that vary from red to blue, according to the light; a view of Neutral Bay; a gumtree and pittosporum clumps, and a grassy slope that runs down to the harbor's rim complete the little picture.... Tapping with the quaint 12th century brass knocker on the little oval shaped sky-blue door one might almost expect to be answered by a fairy."¹⁸ (Refer to Appendix 6 for full copy of the article.)

In the following year, Nutcote was again profiled, this time in *The Australian Home Beautiful* magazine with photographs by Harold Cazneau. The article described the "beautiful little Sydney home of a lady who delights us with the products of her pen and brush, as a cottage, for it has all the necessary elements- of compactness, convenience and charm".¹⁹ The house itself was noted as being "a little yellow-washed, blue-shuttered house".²⁰ (Refer to Appendix 6 for copy of the complete article.)



Figure 2. 8: The east (harbour front) elevation of Nutcote. Photograph by H. Cazneau. Source: *The Australian Home Beautiful*, March 12, 1926



Figure 2. 9: View from the loggia looking across Neutral Bay. Photograph by H. Cazneau. Source: *The Australian Home Beautiful*, March 12, 1926

¹⁸ 'The Mother of the Gum-Nuts', *The Australian Woman's Mirror*, July 21, 1925, p. 14 and 56

¹⁹ 'A Cottage for Fairy Fancies', *The Australian Home Beautiful*, March 12, 1926, pp. 17-20

²⁰ Ibid.



Figure 2. 10: May Gibbs in her Studio. Photograph by H. Cazneau. Source: *The Australian Home Beautiful*, March 12, 1926



Figure 2. 11: The main living room of Nutcote. Photograph by H. Cazneau. Source: *The Australian Home Beautiful*, March 12, 1926

The house was specifically designed to accommodate Gibbs's studio and reflected her lifestyle, needs and priorities. The living room was the main room of the house and reflects the trend from the 1890s onward, both in Britain and the USA, to centre the house on a 'living hall', a generous focus for family life and activity. It was a gathering place for May and her circle, some of whom stayed for extended periods initially in the second bedroom or the flatette build shortly after, and in May's later years, in a primitive suite of self-contained rooms in the basement of the main house.

The studio with its double doors off the living room and interconnected with the dressing room and bedroom reflects on the central role of her art in the lives of both May Gibbs and her husband.²¹

In 1928 a double garage with a basement flatette on the street frontage of the property which was also designed by Waterhouse in a style sympathetic to the main house.²² The garage, built at a cost of £400, accommodated May Gibbs's motor car, a Dodge, the "Dodgem", in which she would make trips to the Blue Mountains and other areas. Ironically, May and her husband had previously agreed to never own a car because three of their dogs had been killed by vehicles.

May Gibbs at Nutcote

May Gibbs lived at Nutcote until close to her death in November 1969 at All Saints Church of England Hospital, Mosman at the age of ninety-three.

At Nutcote May Gibbs produced the *Bib and Bub* comic strip from 1924 until 1967 as well as the books: *Scotty in Gumnut Land* (1941), *Mr & Mr Bear and Friends* (1943) and *Prince Dande-Lion: A Garden Whim Wham* (1953), along with albums of her comic strips.

²¹ Williams, D.I. 'In Pursuit of the 'Mediterranean Style': Two Houses by B.J. Waterhouse', Bachelor of Architecture Dissertation, School of Architecture, U.T.S., 1992, passim

²² North Sydney Municipal Council BA 27/633, lodged 9/11/1927 and approved 17/1/1928

Inspiration for her work was taken from the bush around Sydney and from the 1950s, increasingly from her garden. The importance of the garden to Gibbs's work is indicated in a letter of complaint to the Water Board in 1949 regarding their workmanship and installation of manholes on the property. Gibbs wrote: "it is a constant eyesore ... Most of the top soil was lost .. my work suffered during that period. I could not use the garden, which is my outdoor studio and I was unable to concentrate ..."²³

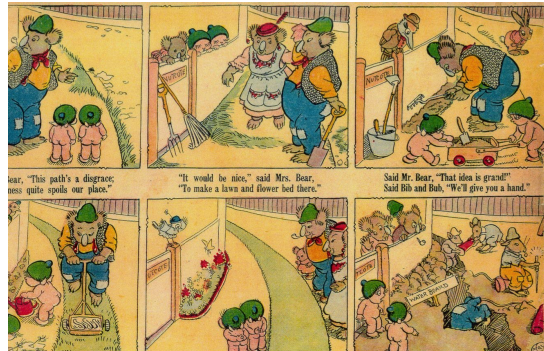


Figure 2. 12: A Bib and Bub comic strip illustrating Mr & Mrs Bear suffering disappointment due to the actions of the Water Board. Source: www.facebook.com/MayGibbsNutcote

In an interview for the Australian Archives in the 1960s, she reflected: "Nutcote is a dear little place with a long, long garden. I used to walk around the garden, weeding it and loving it, and with a book in my pocket and a pencil and that's where I got my best ideas, out in the open, gardening".²⁴



Figure 2. 13: May Gibbs in her garden in the 1930s looking westward towards Wallaringa Road. Note the trellis and the view of the timber lattice front gate in the background. Source: Stanton Library



Figure 2. 14: May Gibbs in her garden in the 1930s looking eastwards. Note the brick pathway, arbours and substantial shrubs and trees along the northern boundary. Source: Stanton Library

Gibbs had married quite late in life at the age of 42 and the couple had no children. On her death, May Gibbs left the rights and royalties to her works to the New South Wales Society for Crippled Children and to the Spastic Centre Queens Street Mosman equally. Gibbs's papers, manuscripts, pictorial materials, etc were donated to the Mitchell Library, with the copyright and access necessities being handled by an agent acting for the Society. Nutcote and memorabilia were left to the United Nations Appeal for Children (NSW) (UNICEF). In 1971, UNICEF initiated the Annual UNICEF Children's Art Award in NSW with the May Gibbs Trophy being awarded until 1996.

²³ Gibbs's manuscripts, Mitchell Library, 2048/64-65, 1918-1969, 12 October 1949

²⁴ Cited in *The Age*, 24th August 1991

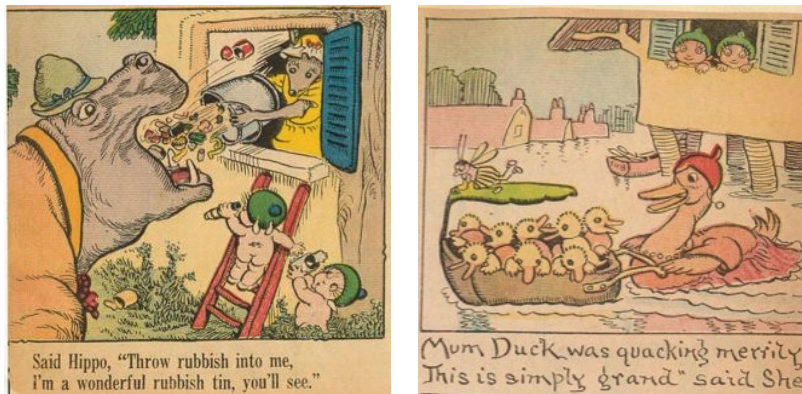


Figure 2. 15: Details from *Bib and Bub* comic strips with Nutcote as inspiration. Source: Source: www.facebook.com/MayGibbsNutcote

2.2.4. Nutcote – Post Gibbs

In June 1970, UNICEF arranged for the auction of the contents of Nutcote through auctioneer Peter Du Plessis and in August 1970 the property was sold for \$85,000 to Socrad Pty Ltd, a company incorporated in NSW with its registered office at 255 Elizabeth Street, Sydney, the managing director at the time being Peter Aroney.²⁵ With the intention of developing the property at an opportune time, Aroney's son and daughter-in-law tenanted Nutcote between 1971 and late 1987.

In the early 1980s Socrad had instigated a number of proposals for the development of the property for townhouse type development necessitating demolition of the house. The initial proposal was discussed with North Sydney Council as the consent authority in August 1982 and another followed in late 1985.

The Council since at least 1981 was aware of the heritage significance of Nutcote owing to its inclusion in the *North Sydney Heritage Study*. The statutory planning instrument (local environmental plan) that followed from the recommendations of the heritage study was ready in draft form by 1982 although it took some years for its legal status to be formalised through government gazettal in 1989.

The push for development commenced in earnest in September 1986 with the entry of the development company Invergowrie Properties Pty Ltd, which had an option on the property. Invergowrie Properties submitted in January 1987 a development application to modernise Nutcote, subdivide and build townhouses in the garden, and in February it entered into a conditional contract with Socrad on behalf of prospective owners A.W. Pardey and A. Pardey for the sale for \$1,094,500.²⁶

The Saving of Nutcote

May Gibbs' second cousin Marian Shand and executor of her will Dr Neil Shand, together with architect John Wood and wife Helen are credited with preserving Nutcote through the May Gibbs Foundation (registered in July 1987 with an aim to attract members and tax free donations but active for some time prior under the individual efforts of Dr Shand and John Wood). The Foundation campaigned to buy Nutcote and open it as a museum displaying May Gibbs's work and memorabilia.

²⁵ Land and Property Information – Primary Application 49950

²⁶ Land and Property Information – Certificate of Title Vol. 12392 Fol. 12

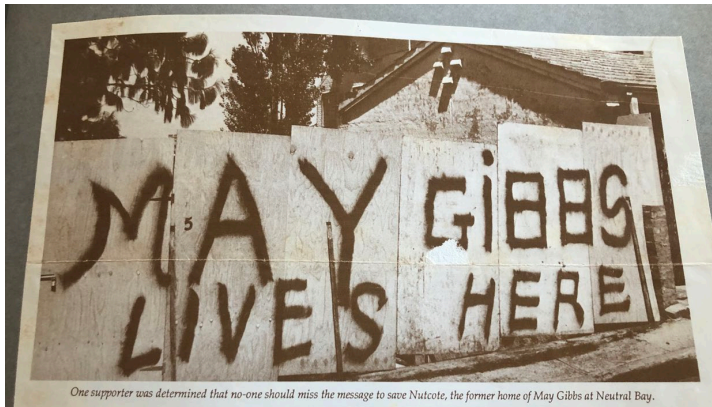


Figure 2. 16: Undated (1980s) photograph indicating the level of commitment to preserving Nutcote and May Gibbs's legacy by the community. Source: courtesy of P. Kingston.

In October 1986, John Wood, architect, prepared a report to support an application for an Interim Conservation Order (ICO) under section 24 of the *Heritage Act* 1977 as a preliminary to a Permanent Conservation Order (PCO). ICO No. 695 was inclusive of the entire site and gazetted on 17 October 1986. The effective term of an ICO was twelve months and it made the Minister for Planning and the Environment, on the advice of the Heritage Council, the consent authority. The Wood report had also been forwarded to the National Trust of Australia (NSW) and the Trust also classified Nutcote in November 1986 (Nutcote had been recorded in the National Trust register in 1978). Trust classification has no statutory effect but is an authoritative statement about heritage value.

Over the 1970s and early 1980s the importance of Gibbs in the development of an Australian identity became increasingly realised through academic works, and periodic journal articles and exhibitions. In particular, the years 1985 and 1986 were instrumental in raising the public's consensus of Gibbs's contribution to Australian culture in the publication of the first biography, Maureen Walsh's *May Gibbs Mother of the Gumnuts her Life and Work*. Walsh, a filmmaker by profession, went on to produce the documentary *An Interview with May Gibbs* in 1986. These works, and other events such as the Australia Post series of postage stamps and curator Robert Holden's exhibition *May Gibbs and her Fantasy World* held in the Adelaide Botanic Gardens over the summer of 1984/85, drew many converts to both the work of Gibbs and the need to commemorate it through a permanent memorial.²⁷

However, despite widespread support by the media and politicians the Foundation found it difficult to raise the money required to realise its ultimate goal. An appeal by the Foundation to the then Minister for Planning and Environment, Mr Bob Carr, to purchase the site, which had an estimated value of \$1 million, was unsuccessful. Corporate sponsorship was then sought, unsuccessfully.²⁸

Over the 22nd and 23rd of July 1987 a Commission of Inquiry under Commissioner Simpson was held to examine Socrad Pty Ltd's objections to the proposed Permanent Conservation Order on the site and to hear an appeal by Invergowrie Properties against the Heritage Council's objection of its redevelopment proposal.²⁹

Invergowrie Properties proposed to erect two four level townhouses on the street frontage and subdivide part of the site for three residential buildings. The cottage would be restored and altered for use as a dwelling.³⁰ At the Inquiry it was claimed that the townhouse development did not impinge on the historical significance of Nutcote and that Invergowrie had taken care to design them in a way

²⁷ Jean Hart, J.; 1997, *May Gibbs's Nutcote 1969-1991* The May Gibbs Society, Sydney, p3

²⁸ *The Daily Telegraph*, 24 March 1987

²⁹ *Sun Herald*, 19 July 1984

³⁰ *The Sydney Morning Herald*, 13 August 1987

which was sympathetic with the character of the existing cottage; whilst the Heritage Council argued that Invergowrie's conservation policy contradicted the company's development application.³¹ Socrad Pty Ltd and Invergowrie Pty Ltd submitted that a conservation order would make the site incapable of reasonable and economic use and would cause undue financial hardship.

The Commission of Inquiry recommended that a PCO be placed on the cottage and a portion of grounds but limited townhouse development be allowed on its grounds.³² PCO 505 was gazetted on 31 December 1987 with an amended site curtilage inclusive of the cottage, the harbourside garden and ten metres of the front garden (see Figure 1.4), opening an avenue for future development of the front garden. Over the summer break, on 25 January 1988 fire caused superficial damage to the house, but the outcome could have been worse if not for the attentive action of the neighbour Mrs Devine.

In June 1988 the NSW Heritage Council approved Invergowrie Properties' application to undertake alterations and additions to Nutcote to form a two storey, four-bedroom house in excavating the basement and installing an interconnecting staircase, but North Sydney Council's approval was also required. The Council addressed the application at a number of meetings in August, refused development consent and voted unanimously to resume Nutcote and turn it over to the May Gibbs Foundation for use as a museum, commemorating May Gibbs and her work. The Council intended to contribute one-sixth of the acquisition cost with contributions expected from the State and Federal Governments.

Invergowrie Properties subsequently appealed to the Land and Environment Court in February 1989 regarding the Council's decision to resume the property and the rejection of its application to alter the house. The Court Assessor upheld the appeal by Invergowrie and directed North Sydney Council to approve the application. In May 1989 North Sydney Council moved to rescind its intention to resume owing to the lack of funding commitments from the State and Federal Governments and the May Gibbs Foundation not being able to muster sufficient funds itself.

With the threat of resumption removed and the development application approved Invergowrie Properties promptly placed Nutcote on the market in June 1989 with an auction scheduled for 5 August, a matter of months before the gazettal of the North Sydney LEP in November. At the auction members of the May Gibbs Foundation outnumbered bidders and Nutcote was passed in at \$2.6 million and was subsequently advertised for sale in November for \$2.9 million. In the interim, the deserted house was interfered with by unknown persons who removed the front door and fireplace surround.



Figure 2. 17: The front (east) elevation of Nutcote in 1990 when deserted. Source: Stanton Library



Figure 2. 18: The harbour (west) elevation of Nutcote in 1990 when deserted. Source: Stanton Library

³¹ *The Daily Telegraph*, 23 July 1987

³² *The Sydney Morning Herald*, 13 August 1987

The public interest in Nutcote at this time is reflected in the continued press coverage regarding its fate throughout the Bicentennial year. The interest was sustained through matters relating to the house as discussed above but also cultural events ranging from the Australian Ballet's premiere of *Snugglepot and Cuddlepie* and individual contributions from a myriad of actors, authors and musicians.



Figure 2. 19: Preliminary sketches for costumes for the Snugglepot and Cuddlepie ballet by Hugh Colman, c1987. Source: www.artscentremelbourne.com.au

In December, in response to an article in *The Bulletin* on “Great Australian Cartoonists” in which May Gibbs, Australia’s first woman cartoonist was featured, the award winning South Australian Children’s author, Christobel Mattingley wrote angrily to the editor: “To their discredit, the Federal and NSW Governments have not as yet seen fit to recognise May Gibbs’ remarkable contribution to Australian identity and culture. Their refusal to support the campaign to preserve her home, ‘Nutcote’ (Neutral Bay, NSW) as a living museum of her work and a gallery for current illustrators is short-sighted, to say the least.”³³ Mattingley’s engagement was representative of the next and arguably crucial stage in the Nutcote campaign for it now became a national issue with lobby groups being formed in the other States with the call: “Save Nutcote for the Nation”.

About this time a motion to restore Nutcote as a museum passed through the Federal Senate but no funding was allocated for the task.³⁴

In January 1990 representatives from the North Sydney Council, the May Gibbs Foundation, Australian Society of Authors, the Children’s Book Council and the Library Association met with the Federal Minister for Local Government, Senator Margaret Reynolds. North Sydney Council resolved to buy Nutcote and to launch a fundraising drive to raise the funds with the view to limit their contribution to the purchase price to \$600,000.³⁵ In early February the sale price was set at \$2.86 million and the sale was settled in March.

In fundraising, two organizations worked simultaneously but independently, the May Gibbs Foundation cultivated grassroots support consolidating their earlier success and the specially formed Nutcote Trust (registered in August 1990) lobbied government and corporate support. Despite this attention this was an era of marked economic recession and by June 1991 only \$925,000 had been raised and this included the \$600,000 contribution of North Sydney Council; State and Federal Governments having failed to make a contribution.³⁶

³³ *The Bulletin*, 12 December 1989

³⁴ *Daily Mirror*, 15 December 1988

³⁵ *The Sydney Morning Herald*, 13 January 1990

³⁶ *The Northern Herald*, 20 June 1991



Figure 2. 20: Newspaper article outlining the plight of Nutcote and the numerous small donations received from primary schools throughout Australia collected to save the place from developers. Source: *The Sydney Morning Herald*, Friday 26th July 1990, p. 22

Political debate concerning North Sydney Council's decision to save Nutcote became acrimonious as various economic rationalists attacked the Council, the Nutcote Trust, and also mounted a misinformation campaign. Given little hope of raising funds via public or corporate donation in the depressed economic climate, in November 1991 the Council resolved to own the property outright in perpetuity and lease it to the Nutcote Trust and to operate the museum on a profit-sharing basis.³⁷



On 17 January 1992 the 'Nutcote Centre for Literacy, Arts and the Environment' was launched on what would have been May Gibbs' 115th birthday.

Figure 2. 22: Photograph at the official opening of the Nutcote Centre for Literacy, Arts and the Environment. Source: Stanton Library.

2.2.5. Nutcote – The Museum

The house as part of its new use as a house museum underwent restoration over 1993.

In March 1993, the Commonwealth Minister for Arts, Sport, the Environment and Territories announced a \$250,000 grant for restoration of the house and gardens³⁸ and the (then named) NSW Heritage Branch announced a \$50,000 dollar for dollar grant. (Refer to Section 3 for an outline of works undertaken.)

³⁷ *The Sydney Morning Herald*, 27 November 1991

³⁸ *The Sydney Morning Herald*, 7 March 1992

Prior to the implementation of this work a conservation plan was commissioned by the Nutcote Trust in July 1992. The report was prepared by Howard Tanner & Associates with initial completion in October 1992 and revision in March 1993.

At the same time, a study of the garden was undertaken by Jamieson, Vella, Wheeler and Associates, *'The Garden of Nutcote' - A Rehabilitation and Conservation Study*, 1992; although the design for the restored garden (to its assumed 1930s configuration) was prepared by Fiona Robbé, landscape architect and included within the 1993 CMP for the place.

A draft plan of management was also prepared by the first curator, Julian Faigan, which encompassed all proposed uses of Nutcote, appropriate accommodation levels, storage needs and conditions, display options, an interactive program, merchandising and workspaces, and the need and role of volunteers.

Committees were established addressing issues such as plans to establish Nutcote as a cultural tourist destination, opening hours, admission charges, transport arrangements, etc. (Planning Committee), establishing standards for future publications (Publications Committee), merchandising and marketing Nutcote affiliated products (Merchandising Committee), as well as a club for children with its centrepiece being the Nutcote Write-in (Nutcote Club Committee).

The May Gibbs Nutcote Fellowship with writer-in-residence, living on-site, was also established with the children book author Elizabeth Hutchins the first in the programme. A regular newsletter, *Nutcote News*, was also launched and continues in production.

The Trust is run by a Board, which was chaired by the Mayor of North Sydney, Genia McCaffery, between 1998 and 2004.



The restoration of Nutcote commenced in February 1993 with the official opening intended for January 1994 marking again Gibbs' birthday, but in the event, May Day 1994 was the day of the opening with the ceremony being officiated by artist and illustrator Elizabeth Durack.

Figure 2. 23: The official opening of Nutcote following restoration works by Howard Tanner & Associates. Source: Stanton Library

In c1995, the 1928 garage and flatette were converted for use as a shop/reception area with toilet facilities below. The building was also extended on its south-eastern elevation with a terrace and kitchenette below. The designs for the alterations were prepared by Tanner Architects (formerly Howard Tanner & Associates).

While the restoration of the house necessitated professional tradesmen, engineers, architects, etc. the garden has been the domain of the Nutcote volunteers in particular Helen Wood who until 2000 restored and maintained it based on what is known of Gibbs' garden of the 1930s and the landscape plans developed by Fiona Robbé, landscape architect.

In 2003, Helen Wood contributed an article to *Australian Garden History* journal: “Restoring a Garden in the Image of its Creator”³⁹ in which Wood outlined the works undertaken to restore the garden to its 1930s configuration. This was followed by an article by Howard Tanner in the same journal: “Rescuing the 1920s Garden at Nutcote”, which provided further clarity around those who were involved in the restoration works.⁴⁰ (Refer to Appendix 5 for copies of both articles).

Relying on letters and diaries of J.O. Kelly (May’s husband), physical evidence and remnant plantings and photographs, the work of Fiona Robbé and Helen Wood has resulted in the garden that remains in place today.



Figure 2. 24: 1960s photograph of May Gibbs in her garden with Scottie dogs. Source: *Australian Garden History* Vol. 15, No. 1, (July/August 2003), p. 7



Figure 2. 25: 1930s view of the harbour front garden and Nutcote. Source: *Nutcote CMP* 1993, p. 29

Woods also relied on Gibbs’s comic strip and book illustrations to develop some of features of the garden, notably the caterpillar hedge which is based on a Bib and Bub comic of the 1930s or 1940s.

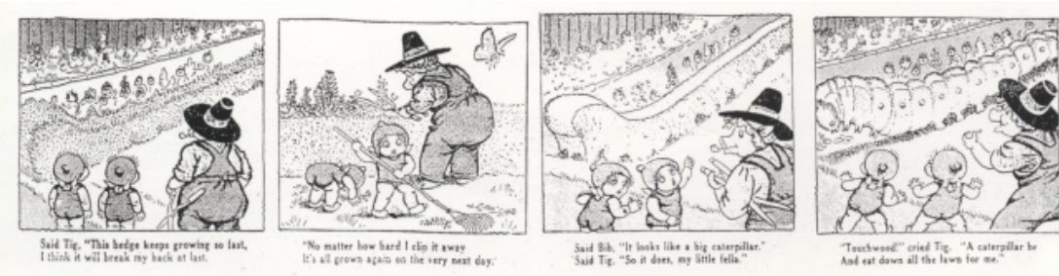


Figure 2. 26: Extract of the Bib and Bub comic strip from which Helen Wood based the caterpillar hedge at Nutcote. Source: *Australian Garden History* Vol. 15, No. 1, (July/August 2003), pp. 6

In 2008, the Nutcote CMP was revised and updated by Tanner Architects, which this report is an update of.

In 2010 North Sydney Council successful obtained funding for further conservation works to Nutcote Museum at a value of \$45,455.00, as part of the Jobs Fund Heritage Projects program. The work approved included:

- Painting and external repairs
- Upgrade of the current external lighting

³⁹ *Australian Garden History* Vol. 15, No. 1, (July/August 2003), pp. 4-8

⁴⁰ *Australian Garden History* Vol. 15, No. 2, (September/October 2003), pp. 4-5

- Implement recommendations in the 2008 Conservation Management Plan for Nutcote.

North Sydney Council continues to provide assistance in kind for maintenance works.

2.3. Biographical Notes

2.3.1. Cecilia May Gibbs (1877-1969)

The following biographical notes have been drawn from the May Gibbs website (maygibbs.org) and the 1993 CMP, with minor additions by the authors of this report.

Born Cecilia May Gibbs in England on 17 January 1877, May was the only daughter of artist, cartoonist and public servant Herbert William Gibbs and Cecilia Rogers. The family emigrated to Australia in 1881 aboard the *Hesperus*. First trying their hand at farming in South Australia, followed by two years at Harvey Cattle Station in Western Australia, the Gibbs family eventually gave up on the farming life and settled at 'The Dunes' in Perth.

Raised in a creative household May demonstrated artistic ability from an early age – “I could draw before I could walk” May was to recall. May excelled at botanical drawings and in 1889 at the age of twelve she had a page of her illustrations published in the *West Australian Bulletin*. In 1892 May won her first Art prize at the Perth Wild Flower Show, the first of many throughout the 1890s.

In early 1900 May made her first trip to England to begin her art studies in London. Studying at Cope and Nichol Art School by day and taking night classes at the Chelsea Polytechnic Institute, May worked extremely hard honing her artistic skills in life drawing and character sketching. Her intense dedication caused May to suffer ill health and she was persuaded by her concerned parents to return home to Perth in late 1901.

Securing ongoing commissions with local stores and publications, this was also May's first professional foray into social commentary, publishing illustrations under the pseudonym 'Blob' for Western Australian magazine *Social Kodak*.

In 1904 May once again returned to her formal studies in London, at Mr Henry Blackburn's School for Black and White Artists, and further night studies at Chelsea Polytechnic. The tuition in single-line drawing at Blackburn school was to decide the direction her career would take.

Returning to Perth in 1905, May embarked on a successful career as an illustrator for leading Western Australia newspaper, *The Western Mail*. During this time she also began to dabble in other creative arts and wrote *Mimie and Wog: their adventures in Australia* under the pseudonym Silvia Hood, but it was rejected by publishers and never published.



Figure 2. 27: Christmas cover of the 1906 edition of the Western Mail illustrated by May Gibbs.

When the *Western Mail* chose to give the prized 1908 Christmas cover to up and coming young artist Ida S. Rentoul (Outhwaite), a furious May decided to once more travel to London to make a last attempt to succeed as a professional artist and writer. In November 1909 May returned to London, accompanied by her mother Cecie.

Once again making the rounds to British publishers May was given the advice to appoint an agent. She placed her work with literary agent Charles H Wood who secured her commissions as an illustrator with leading British publisher George G Harrap. Wood also tried to interest English publishers in May's stories and, after reworking her original title *Mimi and Wog*, she was rewarded with a publishing contract. Her story *About Us* was published in 1912 in London and New York, but never released in Australia.

During this time May also drew cartoons for various newspapers, the *Christian Commonwealth* and suffragette publication *The Common Cause*. It was also at this time that May met her lifelong friend, activist socialist and suffragette Rene Eames.

May returned to Perth in 1913 accompanied by Rene and once again began providing satirical cartoons to the *Western Mail* but when the clash of personalities between Cecie and Rene became too pronounced, May and Rene headed for Sydney. Here they settled in a boarding house in Neutral Bay and May travelled by ferry to her 'Little Studio' at 4 Bridge Street in Sydney where she quickly established herself as a talented and in-demand artist and illustrator. She maintained a steady livelihood with commissions from publishers, completing book covers for Angus and Robertson, cover illustrations for prestigious literary magazine *The Lone Hand* and major New South Wales newspaper *Sydney Mail*.

As noted by Robert Holden, May Gibbs 'gave the emerging folklore of the Australian bush its first visual expression'. The way for Snugglepot and Cuddlepie had been hewn in the dying years of the nineteenth century and in the pre WWI years by a changing view of native Australian flora and fauna in both the scientific and general community. By the end of the nineteenth century documentation of the natural environment had reduced the sense of alienation of the European Australian and in the first decade of the twentieth century there emerged in imaginative literature a number of anthropomorphised native fauna. Coupled with this was a call from amongst educators for attention to be paid to the local environment within school curricula. Ethel Pedley's *Dot and the Kangaroo* (1899) was the most popular fiction work of this strand of children's literature; the entreaty in the preface reflecting an embryonic environmental movement that was to flex its muscle particularly from the 1920s and 1930s when conservationists, led by Miles Dunphy, mounted campaigns for the creation of National Parks and Primitive Wilderness areas.

Amy Mack's 1910 trilogy, *Waterside Stories*, *Birdland Stories* and *Bushland Stories*, were inspired by Mack's "belief in conservation and a desire to create indigenous folklore for Australian children".⁴¹ May Gibbs' first major Australian Commission was to illustrate Mack's *Scribbling Sue* in 1913.

⁴¹ Robert Holden, R., 1992; *Gumnut Town Fact: Fantasy & Folklore' in Gumnut Town Botanic Fact and Bushland Fantasy*, Royal Botanic Gardens, Sydney, pp.33-35.

Late in 1913, May was commissioned to illustrate the headpiece for Ethel Turner's serial *The Magic Button* in the *Sydney Mail*. Hidden among the detail is a family of gumnuts babies. In December May took out copyright registration for a gum-leafed bookmark which would become one of Australia's most iconic designs.



Figure 2. 28: The headpiece for *The Magic Button*, designed by May Gibbs with the first appearance of gumnut babies. Source: *The Sydney Mail*, Wednesday 10th December, 1913

In January 1914, the Gumnut Babies (called 'Gum-Nut Brownies') made their second appearance on the cover of the January issue of *The Lone Hand*. Intrigued with the little figures, the publisher of the *Sydney Mail* commissioned May to do twenty-five covers and from here the bush fairies began to make the appearances.

In December 1914 the *Sydney Morning Herald* declared: "That she uses altogether Australian flower and leaf forms in her artistic work is one of the chief charms which Miss May Gibbs manages to infuse in all she does".⁴²

At the onset of World War I, May contributed by creating postcards featuring gumnut characters and Australian animals to be sent by families and in Red Cross parcels to the diggers across the world. These helped establish the foundation of fans and held pride of place in a nation's psyche during a time of turmoil. An indicator of the level of patriotic fervour associated with Gibbs' work is evident in the following quotations from *The Sun* of 11 March 1917.

"In thousands every week now, the whimsical cards and other art productions from Miss Gibbs' prolific brush and pen are being sent to our boys in the trenches, and each breathes a message redolent of home as no more serious mementos could. The kookaburra, the woolly worm, the wattle sprite, the Christmas-bell baby, the beetle and the butterfly, in an atmosphere of gum leaves golden sunshine, and gossamer, are encrusted with quaint messages of good cheer, and the remembrance that the dear home land is waiting to welcome back its heroes...".⁴³

May had also begun to make a name for herself with a steady output of ephemera – calendars, pictures, postcards and her iconic gumleaf bookmark. Initially handcrafted by May and Rene, demand soon gave way to commercial print runs.

⁴² "Christmas Flowers", *The Sydney Morning Herald*, Wednesday 16th December 1914, p. 5

⁴³ "Women's Sphere", *The Sun*, Sunday 11th Mar 1917, p. 14

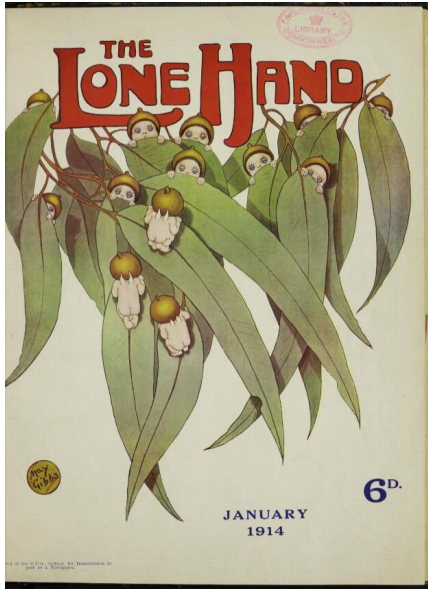


Figure 2. 29: Cover of The Lone Hand, January 1914 with the second appearance of the gumnut babies.



Figure 2. 30: Patriotic postcard by May Gibbs, produced 1914-1918. Source: <https://maygibbs.org/may-gibbs-artwork/postcards-commercial-art/>

Having established herself as an artist and keen to focus once again on writing, May began to write the Gumnut Babies stories which were destined to become classic Australian literature. On 5 December, just in time for Christmas, *Gum-Nut Babies* was published. This was followed shortly after by *Gum-Blossom Babies*. May wrote three more bush baby books – *Boronia Babies*, *Flannel Flower and Other Bush Babies* in 1917, and *Wattle Babies* in 1918. The bush babies were now firmly established as part of Australian folklore.

In 1918, *Tales of Snugglepot and Cuddlepie* was published and was ardently scooped up by the Australian public and has never been out of print to this day. It was within this book that May also revealed herself as a committed conservationist with the opening inscription “Humans Please be kind to all bush creatures and don’t pull flowers up by the roots”. Her concern was recognised and, in 1919, May Gibbs was made a life member of the Royal Society for the Prevention of Cruelty to Animals.

It was around this time that May met mining agent Bertram James Ossoli Kelly (known as J.O. Kelly) when visiting her parents in Perth. They married quietly at a registry office in Perth in 1919. The newlyweds returned to Sydney and settled in Neutral Bay, with J.O. also becoming May’s business manager. In 1925 they built a house, Nutcote, at Neutral Bay where May was to live and work as a children’s author and illustrator the rest of her life.

The 1920s were a prolific and prosperous time for May Gibbs. In 1920 she received a most important commission – to produce a promotional poster for the NSW Department of Public Health for the first ever Baby Week. The resulting artwork titled *Dr Stork and Mrs Kookaburra* is one of her most celebrated images. The image was immensely popular and was still in use until 1959.

In mid 1920s two further gumnut books were published: *The Story of Nuttybub and Nittersing* (1923) and *Two Little Gumnuts: Chucklebud and Wunkydoo* (1924).

After moving to Nutcote in 1925, May was inspired to create her popular comic strip *Bib and Bub* along with her three final books: *Scotty in Gumnut Land* (1941), *Mr & Mrs Bear & Friends* (1943) and *Prince Dande-Lion* (1953).

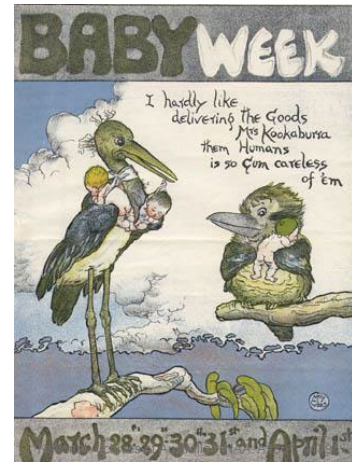


Figure 2. 31: Poster for Baby Week by May Gibbs. Source: NAA, 739078

As the first woman cartoonist in Australia, May Gibbs secured not one but two contracts to produce weekly cartoon strips for two rival newspapers. Her popular *Bib and Bub* cartoon strip first appeared in the *Sunday News* on 3 August 1924 and was later syndicated to newspapers across Australia and New Zealand. It was to become Australia's longest running comic strip, continuing until late 1967. The success of *Bib and Bub* prompted the *Sunday News* to expand their children's supplement and include a column by May titled *Gumnut Gossip – Extracts from the Daily Bark*. The weekly newspaper column ran from 1925 until 1935 and featured short stories and illustrations of life in Gumnut Town, always with a humorous twist or moral for its readers.

Publishing under the pseudonym Stan Cottman, May created her second cartoon strip featuring the pipe-smoking pig *Tiggy Touchwood*, which was published in rival newspaper *The Sun* along with Melbourne's *Sunday News Pictorial* from 1925 until 1931.

The popularity of the comic strips saw numerous books published: *Bib and Bub Their Adventures, Part 1* (1925), *Wee Gumnut Babies – Bib and Bub Part 2* (1925), *Further Adventures of Bib and Bub* (1926), *More Funny Stories about Old Friends Bib and Bub* (1928), *Bib and Bub in Gumnut Town* (1929), and *Bib and Bub painting book* (1932).

The Depression Years of the 1930s was particularly hard on those working in the arts, with items such as books seen as luxuries. May's books experienced a slump in sales and she was never quite able to recover from this financially. After J.O. died in 1939, May busied herself with her work, her beloved Scotty dogs and tending the garden at Nutcote. At the passing of both her father and mother in 1941 and her close friend Rene in the early fifties, May became a virtual recluse.

In 1955, May Gibbs was appointed Member of the British Empire (MBE) in acknowledgement of her important contribution to Australian children's literature.

In April 1967, her ninetieth year May completed her last cartoon and retired. On 27 November 1969, May Gibbs passed away in Sydney aged 92 years.

In the opinion of Robert Holden, one of Australia's foremost experts on Australian children's books, authors and illustrators:

“May Gibbs’ work contributed at a crucial time to the establishment and promotion of a national identity via visual propaganda. The emerging war effort was federating a country which had perhaps, never before, been so unified. There was a national and heartfelt sentiment that sought expression in patriotic symbols and images. I would claim that May’s achievement in this area is second to none, including the renowned recruitment posters produced at the same time by Norman Lindsay.”⁴⁴

2.3.2. Bertrand James Waterhouse (1865-1965)

Bertrand James Waterhouse, architect, was born on 8 February 1876 at Leeds, Yorkshire, England, son of James Waterhouse, grocer, and his wife Sarah, née Turner. Bertrand reached Sydney in the *Gulf of Mexico* with his mother and two sisters in March 1885 and he was educated at Burwood.

Known as 'B.J.', he studied architecture at Sydney Technical College while articulated to John Spencer. On 6 July 1898 Waterhouse married 19-year-old Lilian Woodcock (d.1955) at Christ Church St Laurence. Joining the professional relieving staff of the NSW Government Architect’s Branch (NSW GAB) in March 1900, he worked in the Harbours and Rivers Branch and became a relieving architectural draftsman.⁴⁵

While working within the NSW GAB, under the auspices of Walter Liberty Vernon, Waterhouse was exposed to a number of highly talented architects including Edward Jeaffreson Jackson, John Barr and G.M. Blair.⁴⁶

Joining in partnership in 1908 with John Hamilton William Lake (1872-1924), the firm Waterhouse and Lake built up a substantial practice and is generally considered to have been the most accomplished of a capable generation of architects practising in NSW in the period immediately preceding WWI. The firm produced some of the most remarkable residential architecture constructed in NSW in the early part of the 20th century.⁴⁷

One of the first commissions awarded to the new firm of Waterhouse and Lake was a house for Robert Gordon Craig at Neutral Bay. Ailsa (1908) is a striking house of angles, pitched roofs, gambrels, bracketed verandahs, bay windows, dormers and roughcast rendered chimneys and external walls. In late 1907, Lake had designed a house The Crossways, Centennial Park, for Robert Craig’s parents Dr Gordon and Maria Craig which Waterhouse perhaps assisted with.

On the strength of The Crossways and Ailsa, a flood of commissions followed, and the firm developed a particular stylistic look that featured ashlar rock faced sandstone bases, roughcast rendered whitewashed walls and the liberal use of vertically hung shingles. The firm used steeply pitched habitable roofs with picturesque arrangements of dormers, oriels, bay windows and deeply recessed verandahs.

Waterhouse proved himself particularly adept at internal planning, producing well-planned houses that featured centrally located grand living halls and living spaces that could be opened up to produce modern open-planned common areas that took into account prominent views. Their planning was

⁴⁴ Holden, R., “May Gibbs, Illustrator & Artist: Report of Robert Holden”, *Orana* Vol.25, No. 2, May 1989, p.73.

⁴⁵ Waterhouse, M., “Waterhouse, Bertrand James (1876–1965)”, *Australian Dictionary of Biography*, National Centre of Biography, Australian National University

⁴⁶ Howell, A., “Waterhouse & Lake”, cited in *The Encyclopedia of Australian Architecture*, Goad, P. ad Willis, J. (eds.) Cambridge University Press, 2012, p. 753

⁴⁷ Ibid.

simple, integrated and carefully considered and took as their precedent the ideas developed by earlier architects such as Edward Jeaffreson Jackson and James Peddle.

Lake died in 1924 at the age of 52 and the practice never recovered, although Waterhouse retained the business name for the remainder of his career. At about this time, Waterhouse switched mostly to the newly emergent Mediterranean and Colonial Revival modes and although his output was much reduced, he handled these new styles with equal aplomb.⁴⁸

Active in the Institute of Architects of New South Wales, Waterhouse was vice-president seven times between 1913 and 1948. He was secretary and treasurer of the Federal Council of the Australian Institutes of Architects (1922-24), and councillor of the Royal Australian Institute of Architects (1932-34) and of its New South Wales chapter (1934-48).

As President of the Board of Architects of New South Wales (1929-49), Waterhouse promoted architectural education, acting as examiner at Sydney Technical College and sitting on its advisory committee. Having taken a keen interest in town planning in Sydney, he was increasingly invited to advise the Federal Capital Commission on major projects in Canberra; in 1938 he was appointed to the National Capital Planning and Development Committee and later served as its chairman until 1958.

An excellent pencil draughtsman, Waterhouse had exhibited drawings at annual exhibitions of the (Royal) Art Society of New South Wales from 1902. He travelled through Europe in 1926 with Lionel Lindsay and Will Ashton, and in 1932 exhibited his drawings at the Macquarie Galleries, Sydney. A trustee of the National Art Gallery of New South Wales from 1922, Waterhouse was president in 1939-58; he was also State president of the Society of Arts and Crafts. He spoke extensively, advocating more orderly planning of Sydney and the preservation of parks and old buildings such as Hyde Park Barracks. A fellow of the Royal Institute of British Architects (1928) and of the R.A.I.A. (1931), Waterhouse was appointed O.B.E. in 1939 and received the King George V jubilee (1935), King George VI coronation (1937) and Queen Elizabeth II coronation (1953) medals.

Survived by two sons and a daughter, he died on 21 December 1965 at his Neutral Bay home.⁴⁹

(Refer also to Section 4 for architectural analysis of Nutcote and comparative analysis with other Waterhouse residences.)

⁴⁸ Ibid.

⁴⁹ Waterhouse, M., "Waterhouse, Bertrand James (1876–1965)", *Australian Dictionary of Biography*, National Centre of Biography, Australian National University

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3. Physical Evidence

The following descriptions of the principal components of Nutcote are partially based on *Chapter 3: Description and Analysis* of the Nutcote CMP 2008 prepared by Tanner Architects and have been updated by the authors of this report to account for the current configuration of the place.

The place and its setting were inspected on a number of occasions by the authors of this report throughout March 2022 and the current configuration of the buildings and the grounds were recorded. Physical intervention into the fabric of the place was not undertaken as part of the fabric survey.

For the purposes of this report, only the components of the original allotment of Nutcote (Lot 1 DP 562337) have been analysed in detail.

For the detailed fabric surveys of the site and landscape features and the buildings refer to Appendix 4.

Unless otherwise specified, all photographs are by the authors of this report.

3.1. Description of the Place

3.1.1. The Site

Nutcote is located on the eastern foreshore of Neutral Bay, to the north of Kurraba Point. This area is predominantly residential in use with the existing residential building stock dating from the beginning of the twentieth century and with all subsequent building phases being represented in detached houses, flats and townhouses. The street pattern essentially follows the contours of the natural topography, Wycombe Road being the principal thoroughfare, and the residences address the street and harbour with instances, such as Nutcote, where there are two frontages.

The site is rectangular in shape with the boundaries being defined on the west by the mean high water mark of Sydney Harbour (Neutral Bay) and on the east by the building line of Wallaringa Avenue. The real property description is Lot 1 in Deposited Plan 562337. This legal boundary is the same as that of the property when in Gibbs' ownership. Two further small allotments of land have been added to the property by North Sydney Council: Lot 2 of DP 876732 (northern boundary allotment) and Lot 2 of DP 1176554 (north waterfront allotment). The latter lot was not accessible for inspection for this report. Two other areas were also inaccessible: the narrow densely vegetated area between the house and the southern boundary and the steeply sloping waterfront area fenced off from the rear garden.

3.1.2. Principal Views

Nutcote can hardly be seen from its street address in Wallaringa Avenue because the house is sited towards the rear of the site in order to relate to the harbour and Neutral Bay. It is largely hidden from the street by the former garage building and vegetation in the front garden. Even approaching through the front garden, the view of the house is filtered by a latticed screen that runs across the site until one reaches the corner of the trellis. However, there are delightful views from the rear of the house to the waters of Neutral Bay and the wider harbour. The Sydney Harbour Bridge, distant city skyline and the

former submarine base at HMAS Platypus directly opposite can be seen through the branches and trunks of native trees.

The main public views towards the house from outside the property are from the harbour. These are an important aspect of the place, especially for those visitors arriving by water, given the proximity of public ferry terminals at Kurraba Point and Neutral Bay.

Refer to Table 3.1 and Figures 3.1 to 3.13 below for identification of principal views.

Table 3. 1: Key views to and from Tresco.

View No.	Description
Views from Nutcote	
V1	Long range view southwest to eastern side of Wurrabirri Point
V2	Long range view southwest towards Kirribilli Point and Port Jackson/Sydney Harbour
V3	Long range view southwest across Kirribilli to the Sydney Harbour Bridge
V4	Short range view south from Studio window to waters of Neutral Bay
V5	Internal view from the house east taking in garden and west elevation of former garage.
Views to Nutcote	
V6	Long range view north from Kurraba Wharf (obscured by trees)
V7	Long range view southeast from Neutral Bay Wharf (obscured by trees)
V8	Long range view northeast from Kesterton Park
V9	Medium range views northeast, east and southeast from throughout the waters of Neutral Bay
V10	Short to medium range views northeast along Wallaringa Avenue to former garage.
V11	Short range views south along Wallaringa Avenue to former garage.
V12	Glimpse view of roof of Main House from Wallaringa Avenue.

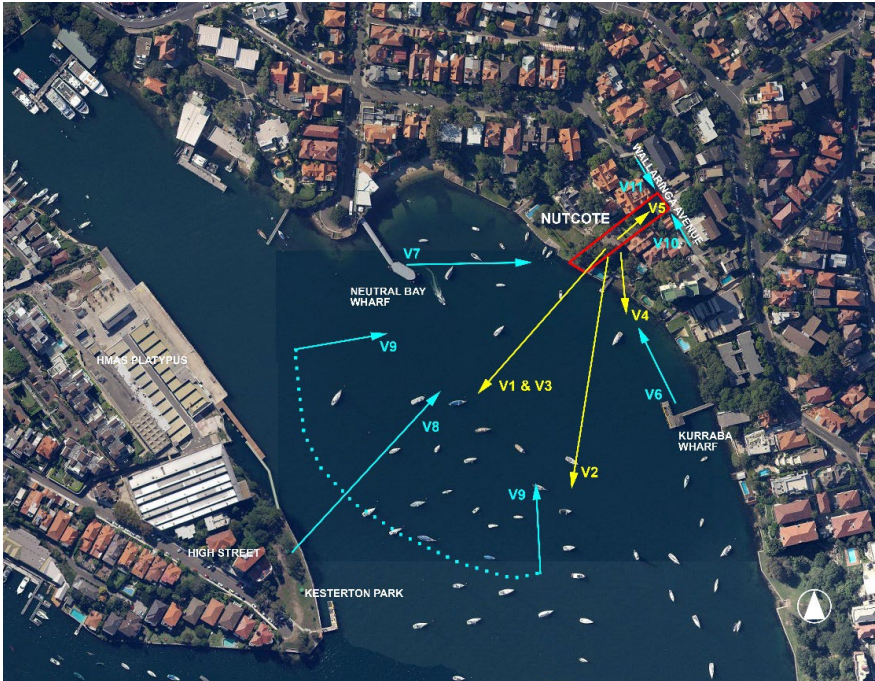


Figure 3. 1: Aerial view of the locality of Nutcote showing principal external views to and from the place.

Recent Photographs of the Views



Figure 3. 2: View V1 from lower garden of Nutcote.



Figure 3. 3: View V2 from lower garden of Nutcote.



Figure 3. 4: View V3 from first floor loggia looking over Neutral Bay to the Sydney Harbour Bridge.



Figure 3. 5: View V4 looking through Studio window to the waters of Neutral Bay.

3. Physical Evidence

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Figure 3. 6: Internal view V5 looking east from the house to the garden and former garage.



Figure 3. 7: Glimpse view V12 of the roof of the Main House seen through entry gate from Wallaringa Avenue.



Figure 3. 8: View V6 from Kurraba Wharf. Source: Google Maps

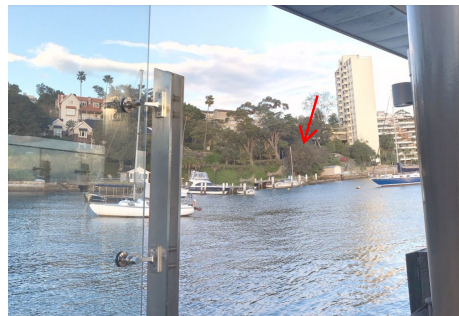


Figure 3. 9: View V7 from Neutral Bay Wharf. Source: Google Maps



Figure 3. 10: View across Neutral Bay towards Nutcote from Kesterton Park. Source: Google Maps



Figure 3. 11: View of Nutcote as seen from the waters of Neutral Bay.



Figure 3. 12: View V10 towards the property from Wallaringa Avenue.



Figure 3. 13: View V11 towards the property from Wallaringa Avenue.

3.2. Site and Landscape features

For the purposes of this report, only the principal site and landscape features have been analysed in detail. The vegetation of the site does not form part of the fabric survey undertaken as part of the preparation of this report.

Refer to Appendix 4 for a detailed fabric survey of the principal site features of the garden of Nutcote.

The 2008 Tanner Architects' CMP stated that : "The garden was extensively surveyed and investigated by Fiona Robbé of Knox and Tanner Landscape Architects in 1992, and historical records were consulted to identify what were the original plantings in the garden during May Gibbs' time, and what of these remained. All vegetation not of Gibbs's tenure was removed in the 1990s. The planting plan developed and implemented in 1994 was largely in accordance with the landscape scheme prepared by Fiona Robbé, that was based on historical research and site inspection." Modifications to this scheme have been initiated by the Nutcote garden volunteers, notably Helen Wood, based on their experiences of what plantings are viable, and with the recollections of early visitors to Gibbs's garden. This is a practice that continues, with the assistance of North Sydney Council landscape staff.

Refer to Appendix 5 for a copy of the planting plan of the gardens in 1992 and Fiona Robbé's landscape scheme dated 1994.

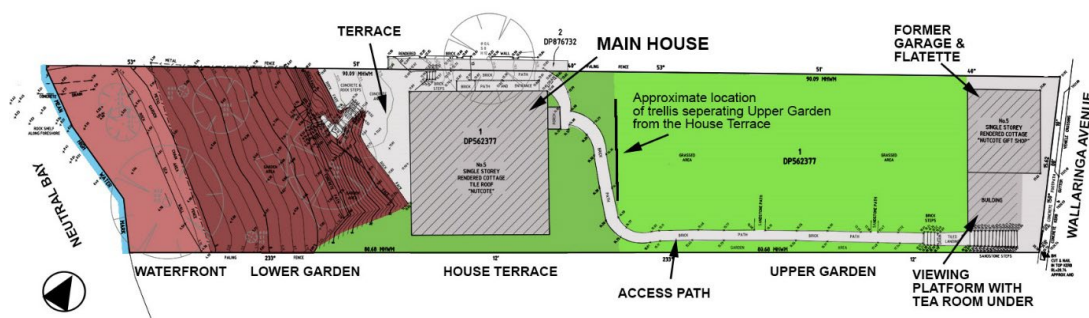


Figure 3. 14: Site plan of Nutcote identifying principal areas and components (base survey prepared by Geomap Services, November 2005)

3.2.1. Landform and Landscape Configuration

The grounds of Nutcote are located below the street level of Wallaringa Avenue and step down in a series of terraces to the west terminating at the foreshore of Neutral Bay. The siting of the buildings and topography of site has resulted in four distinct landscaped areas: the Upper Garden, the House Terrace, the Lower Garden and the Waterfront, each with their own garden character.

3.2.2. The Gardens

Upper Garden

The Upper Garden is defined by the former Garage/Flatette building (now retail, amenities, storage and the Bib & Bub Tea Rooms), north and south boundary fencing and the timber trellis providing visual privacy for the Main House. The Upper Garden provides a pleasant outlook for those sitting on the tearoom terrace, an additional area for visitors to enjoy refreshments, as well as a children's play area.

3. Physical Evidence

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This area of the Nutcote site has been interpreted according to its original, traditional "cottage garden" character as shown in early photographs. May Gibbs concentrated on creating a garden of traditional flavour in which hedging, accent shrubs and detailed border planting featured a variety of annuals and perennials (see Figures 3.15 and 2.13).



Figure 3. 15: May Gibbs in her garden in the 1930s looking eastwards. Note the brick pathway, arbours and substantial shrubs and trees along the northern boundary. Source: Stanton Library

Only the remnants of this original garden and overgrown hedging were evident in 1992 and the rest has been reinstated by volunteers over the decades. Some features that formed part of the original reconstruction/interpretation works to the garden have since been removed, including the bird bath.

The northern side of the Upper Garden has also undergone some change including the construction of sandstone steps leading to the tool store tucked into the side passage of the Garage, as well as the construction of a platform holding the bins and composting tanks, partially screened by a timber trellis.

Key features of the Upper Garden include the stepped terrace lawn area, the iris bed surrounded with sandstone paving, the timber pergolas and the "caterpillar" hedge. The brick paved and edged path running along the southern side of the Upper Garden is the only surviving original feature from May Gibbs's garden.



Figure 3. 16: View of the upper garden, looking southwest towards the house.



Figure 3. 17: View of the upper garden, looking northeast towards the tearoom and garage.



Figure 3. 18: View looking east up the brick paved path to the former Garage building and tearooms.

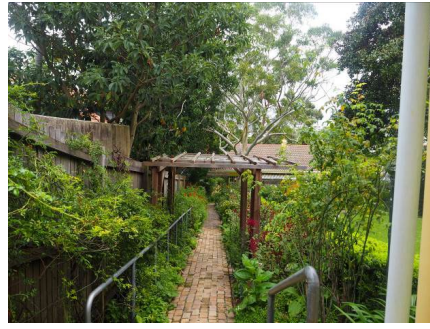


Figure 3. 19: View looking southwest down the brick paved path leading to the house.



Figure 3. 20: The later addition entry steps running down the southern side of the tearooms building joining with the original brick path.



Figure 3. 21: Interpretation of a timber pergola over brick path along southern side of the Upper Garden, with caterpillar hedge.



Figure 3. 22: Garden beds, signage and caterpillar hedge.



Figure 3. 23: North-western corner of the former Garage/Flatette with later addition stone steps.



Figure 3. 24: View of sandstone surround iris bed with Main House screened by trellis behind.

House Terrace

The House Terrace contains the Main House of Nutcote and is connected to the Upper Garden via an extension of the brick path that crosses across the frontage of the house leading down its northern side. Although containing shrubberies and flower beds, the House Terrace is a transitional area connecting the cottage garden character to the east with the naturalistic landscape character of the Waterfront area.

The eastern half of the House Terrace (in front of the house) contains plantings seen in early photographs of Nutcote, including a lemon tree under the bedroom window and a hydrangea beside the front door.

On the western (waterfront) side of the house is a concrete paved terrace area. With direct access to what was the laundry in the lower ground floor, the terrace is the service court area of the site, with a hand painted doghouse (courtesy of P. Kingston) and miscellaneous garden furniture.

The House Terrace ends abruptly with the sandstone outcropping that formed part of the original landform of the site. May Gibbs made use of the outcropping to construct a terrace. Remnants exist today of sandstone rockeries along the top of the rock face bordering the terrace which was originally planted with exotic border shrubs, annuals and perennial accent planting as shown in early photographs. A sandstone retaining wall forms the northern half of the terrace. A concrete and stone stair leads down the rock face to connect to the Lower Garden.



Figure 3. 25: Garden immediately east of the main house with original brick path and reconstructed timber trellis.



Figure 3. 26: Garden immediately east of the main house with shrubbery and garden beds.



Figure 3. 27: Lemon tree beneath the bedroom window.



Figure 3. 28: Hydrangea at front door.



Figure 3. 29: Brick paved side path along northern side of the house.



Figure 3. 30: Paved terrace area at rear (west side) of the house.



Figure 3. 31: View of rockeries defining eastern edge of terrace area. and native plantings below.

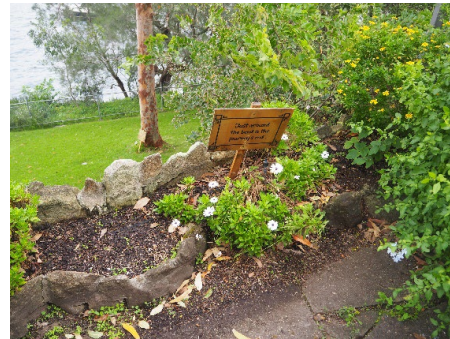


Figure 3. 32: Rockeries defining eastern edge of terrace area.

Lower Gardens

The Lower Garden consists of an open grassed terrace with tree plantings, defined by the sandstone retaining wall and rockery area to the east and a metal post and wire mesh fence with gate, leading down to the Waterfront. It appears that the native understorey vegetation was cleared by May Gibbs to establish a grassed terrace in this area, which was bordered by exotic plant material. Some native vegetation has since been reintroduced including a Port Jackson fig (*Ficus rubiginosa*) and large tree ferns (*Cyathea cooperi*). The Lower Garden contains a young *Banksia integrifolia*, a substitute planting for the banksia that once formed part of the original garden and (assumed) was a remnant of the indigenous landscape along the foreshore.



Figure 3. 33: View of the house from the lower garden, looking northeast



Figure 3. 34: Sandstone retaining along northern side of the terrace area above. Note metal handrails for central steps.

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Figure 3. 35: Concrete and stone steps with metal handrails connecting House Terrace to Lower Garden



Figure 3. 36: 3. 37: Concrete and stone steps with metal handrails connecting House Terrace to Lower Garden with rockeries.



Figure 3. 38: View looking northwards across grassed terrace of the Lower Garden.



Figure 3. 39: Metal post and wire fence separating the Lower Garden from Waterfront area. Note remnant stump of banksia.

Foreshore Garden

Access into the Foreshore Garden area did not occur during site inspections of Nutcote for the preparation of this report.

The site falls to the west to the water's edge of Neutral Bay and is quite steep below the cottage where outcropping sandstone occurs. This section of the site has remnant native vegetation developed on Hawkesbury Sandstone derived soils including fine mature specimens *Casuarina glauca*, as well as the *Eucalyptus botryoides*. A recent addition to this area is a rustic timber pole handrail that assists access from the Lower Garden to the adjacent waterfront land abutting the north-western corner of the Nutcote site. A rubble stone retaining wall defines the western most extent of the land, with natural harbour rocks located below.



Figure 3. 40: Photograph of the foreshore garden of Nutcote as seen from the water. The area to the left of frame with lawn and bench is the adjacent portion of land also owned by North Sydney Council, purchased to enable access to Nutcote from the water.



Figure 3. 41: Rustic handrails leading to adjacent waterfront land to the north-west (seen in background).



Figure 3. 42: General view of the Waterfront garden and Lower Garden character



Figure 3. 43: General view of the Waterfront garden with the waters of Neutral Bay.



Figure 3. 44: Signage attached to dividing fence.

Boundary Fencing

The fences have been replaced at various times and are of different materials and styles.

The western harbour frontage along the rock shelf has a reconstructed steel post and wire fence. Timber palings line the majority of the southern boundary and portions of the northern boundary.

A portion of the southern boundary, directly adjacent to the later addition entry steps is a concrete retaining wall (located on the adjacent property) which has been covered with a timber trellis and plantings.

The western-most section of the northern boundary is defined by a metal (assumed aluminium) palisade fence. There is also a section of roughcast masonry wall along the northern boundary immediately adjacent to the house and terrace, providing privacy for both Nutcote and the adjacent residential development at No. 3 Wallaringa Avenue.

The front (Wallaringa Avenue) boundary has a flat-topped timber picket fence and the main entry gate is a traditional steel and wire gate, sympathetic to the construction date of Nutcote. However, based on photographic evidence, the original front gate was a timber lattice gate (a similar gate can be found at another of B.J. Waterhouse's houses, No. 43 Robertson Place, Centennial Park).



Figure 3. 45: Front fence and gate



Figure 3. 46: Northern boundary timber paling fencing



Figure 3. 47: Roughcast rendered masonry wall adjacent to the Main House



Figure 3. 48: Later addition metal palisade fencing on northern boundary

Furniture

Located throughout the grounds are numerous timber benches and painted metal garden seats and tables. All are later additions to the site and a number of the benches have memorial plaques identifying donors.

Signage

There are a number of discreet signs located throughout the site that provide information on various aspects of the property's history and identify plant species and associations with May Gibbs and her work. There is uniformity in the signs for the plantings, while the other signs have dissimilar materials and styles indicative of the various dates of introduction.

More formal signs are of brass, attached to the Main House and the Garage terrace (viewing platform).



Figure 3. 49: Signage attached to terrace structure at main entry to the place.



Figure 3. 50: Plaque attached to front (east) wall of the Main House.



Figure 3. 51: Memorial plaque attached to garden furniture.



Figure 3. 52: Typical sign for plants in the garden.



Figure 3. 53: Typical sign through gardens.

Artworks

A small number of sculptures are located throughout the grounds of Nutcote: bronze statues of Mrs Kookaburra and Bib & Bub, both by Peter Kingston, a bronze statue of Banksia Man with gumnut baby and Mr. Lizard by Clary Akon and a cement statue of a cherub (a typical garden ornament). Recently, a bronze statue of Obelia by Peter Kingston has been installed on a natural rock outcrop in the waters of Neutral Bay directly in front of the foreshore of Nutcote.

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Figure 3. 54: Bib & Bub statue by P. Kingston



Figure 3. 55: Mrs. Kookaburra statue by P. Kingston



Figure 3. 56: Banksia Man with gumnut baby and Mr. Lizard statue by C. Akon



Figure 3. 57: Obelia statue by P. Kingston

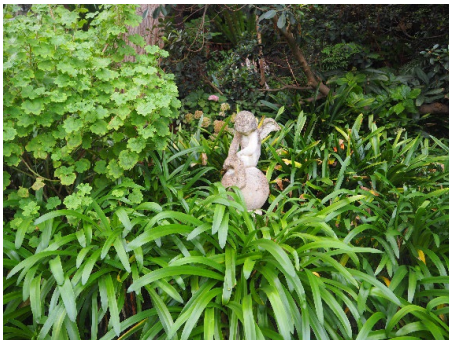


Figure 3. 58: Cement garden statue.

3.3. Description of the Buildings

The Nutcote property contains two built elements: the Main House in the middle of the allotment and the former Garage/Flatette on the Wallaringa Avenue frontage. Both buildings were designed by architect B.J. Waterhouse for May Gibbs and J.O. Kelly although the latter has been greatly altered internally and extended.

Visitors enter the site via the former Garage which now houses the reception, shop and café. The house is presented as a house museum associated with the life and works of May Gibbs. The lower ground floor rooms contain an Audio-Visual room with video display, a display room and a children's play room.

Refer to Appendix 4 for a detailed fabric survey and floor plans of the built components of the place.

North is at 45 degrees to the site boundaries but for ease of notation we have adopted the entrance front as east.

3.3.1. Exteriors of the Main House

Nutcote is a cement rendered brick cottage with a tiled roof, almost square on plan, with a line of lower ground floor rooms under the western side of the building only. The exterior render is painted a strong yellow colour and has an intentionally uneven surface created by applying the render thickly in different directions so that the plasterer's trowel marks are highly visible. The northern and southern elevations have a projecting string course or hood moulding across the head of the windows. This serves as weather protection as well as an architectural device. On the south elevation, the string course is arched over the windows of the Studio and Bedroom 1, perhaps intending to draw attention to these rooms but not readily seen from anywhere.

The gabled roof is of a shallow pitch of approximately 20 degrees with the ridge running north-south. It is covered with traditional un-glazed terracotta pantiles and the eaves are well ventilated by slatted soffits. Joinery is painted in cream or off-white but the shutters are picked out in a strong blue/ green colour. Windows are double hung vertical sliding sashes with six or eight panes each sash. Most have sun protection from traditional louvred shutters but the two groups of arch-headed living room windows have an operable canvas awning on the east front and a recessed verandah on the western harbour front. Original external doors are framed and boarded half-glazed doors with vee-jointed boards. The reconstructed front door has beaded boards with a small glazed opening.

The entrance at the northern end of the east elevation is accentuated by a Tuscan style portico which uses the eaves fascia detail as a cornice and has painted rendered or concrete columns and pilasters. The western elevation is obviously designed to be seen from the water and has a striking symmetrical composition with three arches of the recessed verandah or loggia balanced by shuttered windows either side and a central laundry door under. The verandah has a simple iron balustrade and painted Tuscan columns like the front portico.

The south elevation is close to the southern boundary and the area is overgrown making it difficult to access. The south elevation has rectangular cut-outs at each end where the floor plan and the roof both step in to cut off the corners of bedroom 1 and the studio. This gave the architect the opportunity to create window recesses or bays with lowered ceilings, a characteristic Arts and Crafts design motif. In addition to the cut-out the south-western corner of the Studio is has a splayed cut-out with a window in the angle, perhaps to add interest to the bay window and an oblique view of the harbour.

3. Physical Evidence

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The north elevation was also close to the original northern boundary, but this now has more space alongside it thanks to the purchase of additional land by North Sydney Council. It has a more utilitarian character than the other three elevations and includes entrances to the kitchen and lower ground floor. The kitchen door on the northern elevation is reached via a brick-paved platform with rendered sides and steps leading to a timber landing.



Figure 3. 59: Front (eastern) elevation



Figure 3. 60: Front (eastern) elevation, showing entry portico.



Figure 3. 61: Soffit and portico



Figure 3. 62: Typical multipaned sash window with shutters



Figure 3. 63: Detail of multipaned round headed sash windows.



Figure 3. 64: Chimney and roof pan tiles



Figure 3. 65: Front door

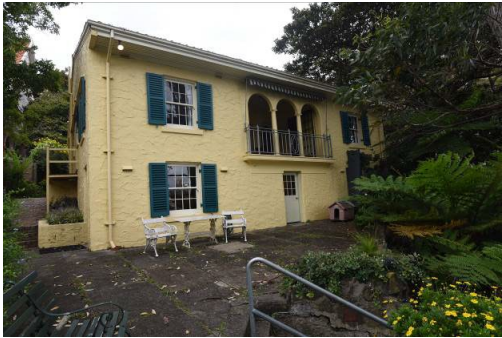


Figure 3. 66: Rear (western) elevation



Figure 3. 67: View of west elevation as seen from the Lower Garden



Figure 3. 68: Windows on west elevation with shutters



Figure 3. 69: Door into the lower level on west elevation



Figure 3. 70: Loggia with balustrade



Figure 3. 71: Northern elevation



Figure 3. 72: North elevation



Figure 3. 73: Entry into former Laundry in the lower level



Figure 3. 74: South elevation



Figure 3. 75: Southern elevation

3.3.2. Interiors of the Main House

Ground Floor Level

The house has an ingenious and compact floor plan with the central living room and adjoining recessed verandah or loggia running the length of the plan and the four other principal rooms positioned in the corners.

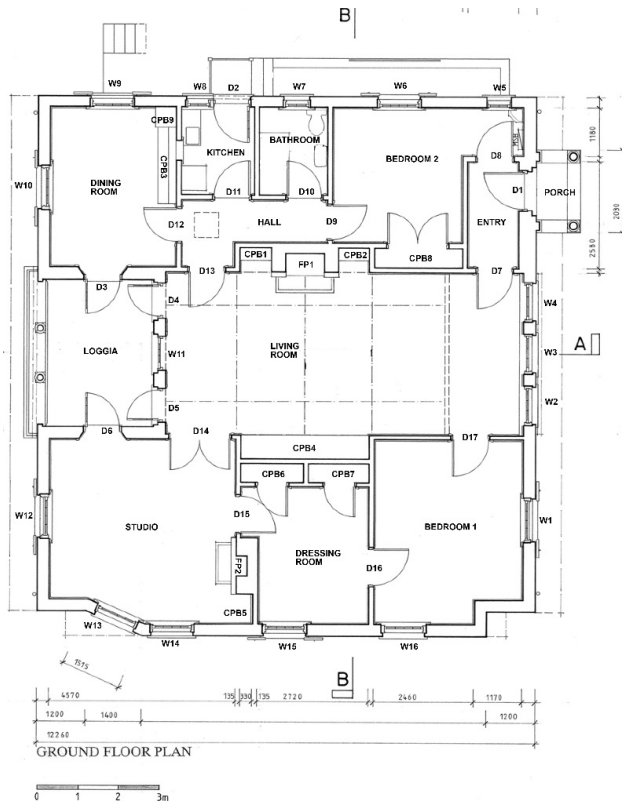


Figure 3. 76: Ground floor plan of Nutcote identifying the location of internal spaces. Source: Tanner Architects, 1994

Along the northern side of the house there is a small entrance hall, spare bedroom, bathroom, tiny kitchen and dining room, while along the southern side are the main bedroom, dressing room and all-important studio.

Most of the rooms have natural light and ventilation on more than one side. Only the studio and living room have fireplaces.

In contrast to the Georgian Revival/ Mediterranean style exterior, the interiors have more of an Arts and Crafts character with dark stained joinery and woodwork, corbelled ceiling beams, recessed bays and a built-in seat, although the six-panel doors and triple round-headed windows in the living room add a Georgian Revival flavour. The use of narrow floorboards of dark polished Jarrah throughout the house further unifies the interior.



Figure 3. 77: View of Entry as seen from Living Room.

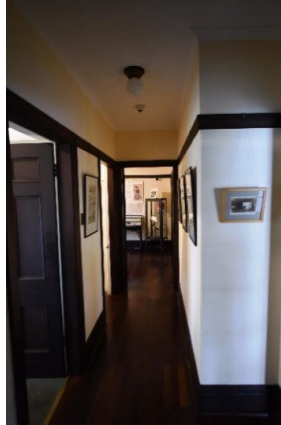


Figure 3. 78: Hallway looking towards Bedroom 2



Figure 3. 79: Hallway looking towards Dining Room.

Living Room

By some clever manipulation of the roof structure, the living room was given a raised tent-like ceiling to distinguish it as the most important space.

In all rooms except the kitchen and bathroom, picture rails are aligned with the head of windows and doors and becomes the facing of a beam enclosing the lowered ceilings of recessed bays. This gives a strong horizontal accent to the rooms. The only jarring aspect is where the rail intersects just below the head of the arched windows doors to the verandah.

The eastern end of the living room has a dropped ceiling creating a transition space from the entrance hall. The remainder of the room has on its centreline the dark brick fireplace with recessed bookcases either side and a built-in recessed seat opposite with a timber plate shelf and wall lights. The inflection of the plan to create recesses, nooks and bays is an Art and Crafts theme skilfully used by the architect Waterhouse throughout the living room, bedroom and studio.

The interior is furnished and presented to reflect the 45 years of May Gibbs' occupancy.



Figure 3. 80: Living room with inglenook



Figure 3. 81: Living room, looking southwest.

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Figure 3. 82: The three rounded headed multipaned doors leading onto the Loggia



Figure 3. 83: Fireplace

Studio

The studio is clearly the next most important room in the house. Here the architect has done a lot with a small space. It has a delightful harbour view through trees as well as south-light from its bay window with splayed corner noted above. The room is connected to the living room via double six-panel doors, the main bedroom (via the dressing room) and the verandah. In addition to all those doors there is a fireplace. The room is set out as if May Gibbs were still working there with table easel, desk, portfolio, brushes and paints. The original built-in bookshelves/ cupboard and counterweighted central pendant light fitting (with a new shade) survive.



Figure 3. 84: Studio, looking east



Figure 3. 85: Studio, looking west.



Figure 3. 86: General view of the Studio



Figure 3. 87: Built in cupboard in Studio

Dining Room

The compact dining room is well positioned for evening light and water views at the north-west corner of the plan and opens onto the verandah. It has a dark stained built-in sideboard with servery hatch to the kitchen. The pantry in the north-east corner was badly fire damaged in 1988 and has been reconstructed.



Figure 3. 88: Dining room, looking northwest



Figure 3. 89: Built in buffet with hatch to Kitchen



Figure 3. 90: Dining room, looking southeast.

Kitchen

The kitchen is tiny even for its day (supposedly at May Gibbs' own request). It contains a sink, stove and some shelves that have been reconstructed and is presented to reflect the earliest phase of May Gibbs's occupancy.



Figure 3. 91: Kitchen



Figure 3. 92: East wall of Kitchen



Figure 3. 93: Hatch through to Dining Room

Loggia

The verandah or loggia is a recessed balcony with colonnade overlooking the waterfront. It has plastered walls and ceiling and a wooden floor. The iron balustrade extends outside the Tuscan style columns which stand on a tiled border. The two doors and centre window of the living room marry with the arches of the colonnade and the front windows.



Figure 3. 94: Loggia with door from Studio



Figure 3. 95: Loggia with door from Dining Room



Figure 3. 96: The two rounded headed doors and centre window leading from the Living Room to the Loggia

Bathroom

The bathroom is the same size as the kitchen. It has also been largely reconstructed with an enamel cast iron bath, reproduction WC, high level cistern and hand basin. The ceramic wall and floor tiles are original.



Figure 3. 97: Bathroom

Bedrooms

The two bedrooms, positioned on the eastern side of the house, have the same dark-stained picture rails, architraves and skirtings as elsewhere in the house and built-in wardrobes with six-panel doors. Bedroom 1 and its adjoining dressing room (J.O. Kelly's bedroom) are both displayed and furnished as bedrooms whereas bedroom 2, a small L-shaped room due to the entrance hall taking up its south-east corner, is an exhibition space. Bedroom 2 has a small corner hand basin and tiled surround (both original).



Figure 3. 98: Bedroom, looking north towards living room

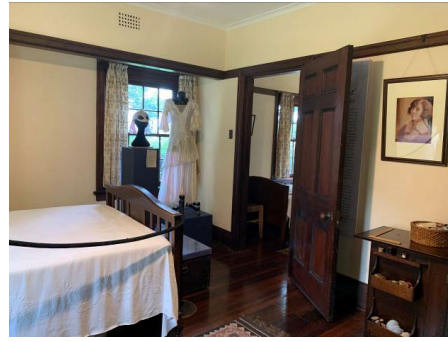


Figure 3. 99: Bedroom, looking south towards dressing room.



Figure 3. 100: Dressing room



Figure 3. 101: Built-in cupboard in Dressing Room.



Figure 3. 102: Bedroom 2 (now exhibition room), looking north.



Figure 3. 103: Bedroom 2 (now exhibition room), looking south.

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Lower Ground Floor

Originally the Laundry and associated service and storage rooms, in 1993, prior to restoration, these rooms were in poor condition and have since been converted for uses associated with the use of the place as a house museum.

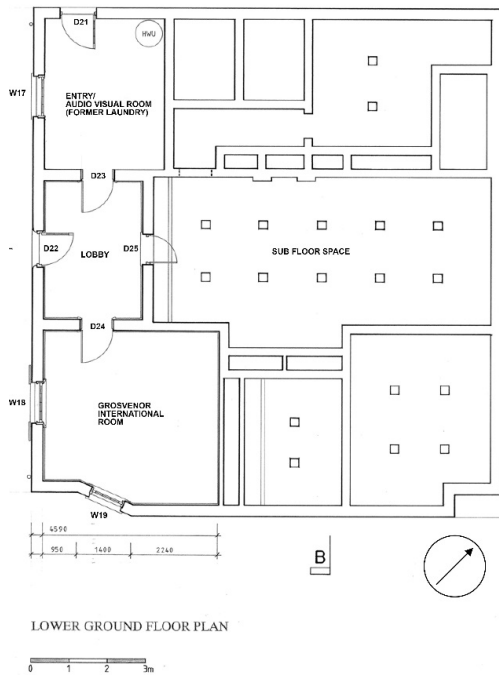


Figure 3. 104: Lower ground floor plan identifying internal spaces. Source: Tanner Architects, 1994

Original doors, windows and architraves were retained, however the fit-outs, ceilings, flooring and cornices are all later additions. The window and door architraves have simple splayed profiles, but the panelled doors and windows are similar to those in the main ground floor rooms and have a paint finish. The window (W17) and external door (D21) in the former laundry were badly fire damaged and have been reconstructed.

A half door located in the centre rooms provides access into the underfloor space of the house.



Figure 3. 105: Middle room to lower ground floor.

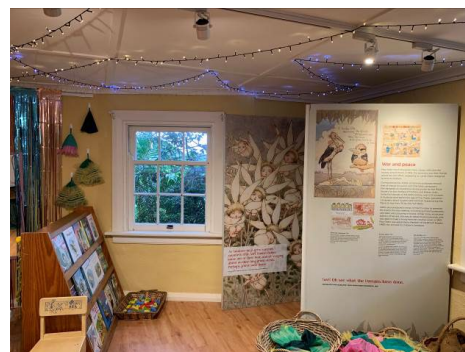


Figure 3. 106: Children's room (Grosvenor International Room) at southern side of lower ground floor.



Figure 3. 107: Former Laundry, now A/V room



Figure 3. 108: Middle room with access door to subfloor space.

3.3.3. Garage and Flatette

The double car garage on Wallaringa Avenue was built in 1928 to the design of by B.J. Waterhouse. It has a similar palette of materials but is appropriately of a more utilitarian character than the house. The roofing is normal Marseilles tiles, wall rendering is thin bagging through which the brickwork can be seen and the window and door joinery is quite different to that of the main house.

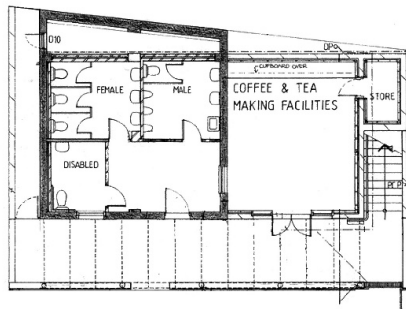
A simply detailed structure, rectangular in plan form and without ornamentation of any kind, the garage's main (street) frontage features two pairs of ledged, framed and sheeted timber bi-fold doors (later additions based on original details) giving access to the former parking bays. Internally, finishes include a reinforced concrete slab floor, bagged brickwork to walls and exposed timber rafters and boarded sarking to roof/ceiling. The two parking bays were separated by a timber lattice that was removed in the 1994 works, and each is lit by a 2 x 3 pane double hung sash windows; the frames of these window are set into their openings without architraves or sill boards.

The lower half of the garage where the land falls steeply away from street level originally contained a small flatette comprising two rooms. Wall, floor, joinery details and finishes in this area were generally as in the garage above.

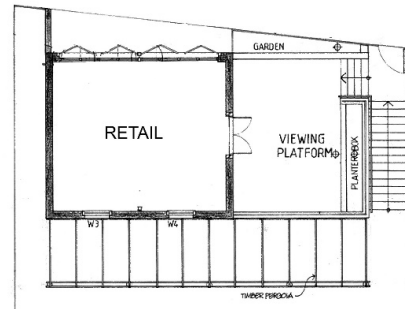
The Garage was partially restored and adapted for use as a retail shop and the Flatette was converted for use as amenities and storage. The building was also extended with a terrace/viewing platform with tearoom below on its southern side in 1994, by Howard Tanner & Associates. A terrace with pergola over was constructed along the whole of the western elevation at ground level with direct connection into the grassed Upper Garden area.

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LOWER GROUND FLOOR



GROUND FLOOR

Figure 3. 109: Floor plans of the former Garage and Flatette following conversion to retail outlet, tea rooms and facilities (prepared by Howard Tanner & Associates, 1994 and annotated by LSJ Architects, 2022)



Figure 3. 110: Former garage and flatette



Figure 3. 111: Street elevation of the Garage



Figure 3. 112: Southern entry into former garage from viewing platform/terrace.



Figure 3. 113: Viewing platform/terrace



Figure 3. 114: Tea room terrace

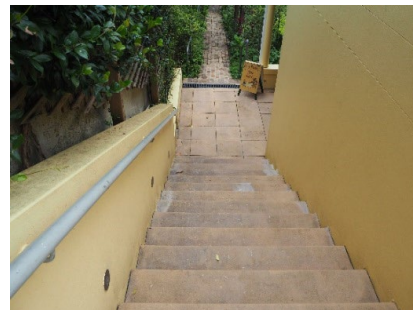


Figure 3. 115: Stairs connecting view platform and street entry to tea room terrace



Figure 3. 116: Interior of garage fitted out as retail space.



Figure 3. 117: Kitchen within tea room building.



Figure 3. 118: Original exterior door of the Flatette



Figure 3. 119: Women's bathroom



Figure 3. 120: Accessible bathroom

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4. Analysis of Significance

4.1. Introduction

The following is based on *Chapter 4: "Nutcote" – Its Significance* of the 2008 CMP prepared by Tanner Architects. It discusses specific aspects of significance that form the basis for the development of a Statement of Cultural Significance (Section 5) for the place.

James Semple Kerr's *The Conservation Plan* (2013) notes that the purpose of assessing cultural significance is "to help identify and assess the attributes which make a place of value to us and to our society" ¹ According to Kerr, a coordinated analysis may be presented in a variety of forms, but it should establish an understanding of the following (amongst other aspects):

- The past development and use of the place (including its content and setting), particularly in relation to its surviving fabric (refer to Sections 2 and 3 and Appendices 4 and 5);
- Comparison with contemporary developments (see Section 4.3: Comparative Analysis);
- Any other aspect, quality or association which will form a useful basis for the assessment of significance. ²

The assessment of the significance of a place requires an evaluation of the fabric, uses, associations and meanings relating to the place, from which a detailed statement of significance can be formulated. The following discussions therefore aim to examine these aspects, qualities and associations of Tresco which may contribute to the assessment of significance.

4.2. Local and State Historical Themes

Guidelines from NSW Heritage emphasise the role of history in the heritage assessment process and a list of state historical themes has been developed by the NSW Heritage Council. In this case the place is associated with the following NSW State Historical Themes:

Historical Associations	State Historical Theme	National Historical Theme
As a highly intact example of a modest, Inter-war Mediterranean style cottage, located in its original garden setting.	Accommodation	4 Building settlements, towns and cities
As an example of the later architectural work of noted architect B.J. Waterhouse.	Creative Endeavour	8 Developing Australia's cultural life
The internal configuration, detailing and fitout of Nutcote and its garden, demonstrating a way of life associated with May Gibbs and her husband J.O. Kelly.	Domestic Life	8 Developing Australia's cultural life

¹ Kerr, 2013 *The Conservation Plan*, p. 4.

² Kerr, 2013 *The Conservation Plan*, p. 9.

Historical Associations	State Historical Theme	National Historical Theme
As the home of May Gibbs, the beloved children's author and artists and as the location of the production of numerous Bib & Bub comics and other publications.	Persons	9 Marking the phases of life

4.3. Comparative Analysis

As an early 20th century residence located in its original garden setting, designed by a notable Australian architect in the Mediterranean style, that has been restored and adapted for use as a house museum, Nutcote can most usefully be compared to other examples of the domestic work of architect B.J. Waterhouse, designed in the Mediterranean style, and to other house museums located within the suburbs of Sydney, associated with an artist of note.

4.3.1. Architect B. J. Waterhouse

Waterhouse was a fashionable domestic architect and a prominent member of the architectural establishment, designing numerous houses in Sydney's affluent harbourside suburbs and on the north shore. As early as 1909 Waterhouse and Lake were described in *Building* magazine as “evolving a distinct type of domestic work ... Their work is most interesting and artistic to a high degree, with due economy”.³ At this stage of his career, Waterhouse worked in the Arts & Crafts style and the original two storey design for Nutcote, like his other residential work up to 1924, was in this architectural style (see Figure 2.6).

According to D.I. Williams in her dissertation ‘In Pursuit of the “Mediterranean” style: Two Houses by B.J. Waterhouse’ (School of Architecture, UTS, 1992), it was May Gibbs's wish that Nutcote be in the Mediterranean vernacular and that until his encounter with Gibbs, Waterhouse had not used this style.⁴

However, it should be noted that W. Hardy Wilson from 1910, and Professor Leslie Wilkinson from 1919 onwards, had been extremely vocal in their advocacy of classical Mediterranean architecture as being appropriate for Sydney and it is assumed that via his associations with both Wilson and Wilkinson, Waterhouse adopted a similar point of view. Indeed, Waterhouse & Lake worked together with Wilkinson on the substantial dining extensions made to the Holme Union Building at the University of Sydney in 1923-24. The works comprised a three storey Inter-War Mediterranean style building with 3-sided courtyard with arcaded loggia containing a refectory, withdrawing room, bevery, kitchen and storage areas. It was around this same time that Waterhouse designed Nutcote for the Kellys.

³ “Australian Domestic Architecture. - IV. How Our Architects are Evolving Styles to Suit Australian Conditions”, *Building*, 12 July 1909, p.44.

⁴ Debra Iona Williams, 1992; ‘In Pursuit of the “Mediterranean Style” Two Houses by B.J. Waterhouse’, A Bachelor of Architecture Dissertation, School of Architecture, U.T.S., pp. 7-9



Figure 4. 1: Home building, University of Sydney showing the 1920s work by Wilkinson and Waterhouse. Source: wikipedia.org/wiki/University_of_Sydney_Union

In 1922, in an article published in *The Sun* newspaper entitled “Living in Luxury: Domestic Vision of the Future, How Homes will be Building, Looking Back to Macquarie’s Period”,⁵ Waterhouse, drawing from philosopher G.K. Chesterton’s publication “Club of Queer Trades”, expounded the virtues of Georgian Revival architecture. Waterhouse writes: “Verandahs will be deep vestibules, well shaded from the hot sun. There won’t be those high-pitched roofs which belong to the snow countries, and nothing tawdry and cheap-looking. We are tending towards the simplicities of Georgian architecture—homes with an air of solidity and character. In time we shall develop the Australian spirit in home-building—houses fitted for the climate and the special conditions of the country.”⁶

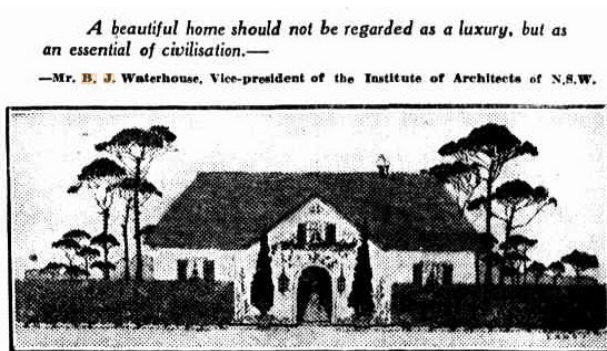


Figure 4. 2: Illustration included with B.J. Waterhouse’s article “Living in Luxury”. Source: *The Sun*, Sunday 8th January 1922, p. 3

Subsequently, Waterhouse became increasingly influenced by Mediterranean architectural styles and he visited Europe in 1926, where he was able to broaden his experience of the medium.⁷ On his return from Europe Waterhouse addressed the Architects Institute in a lecture titled “A Ramble In Spain” in which he outlined the architectural development and characteristics of different phases of design in a land of sunshine so akin to Australia, intimating that the lessons to be gleaned from a close study of Spanish work could not fail to produce an influence upon design here, especially in relation to the simply treated domestic architecture where reliance was placed upon a frank use of simple material, plain, unbroken surfaces, concentrated ornament, and a careful use of colour, not forgetting that the garden was a most essential adjunct to success in house design.⁸

⁵ Article: “Living in Luxury”, *The Sun*, Sunday 8th January 1922, p. 3

⁶ Ibid.

⁷ Williams, 1992; pp. 5, 20-21

⁸ *Architecture* 1st November 1927, p.201.

The Mediterranean Style in Australia

The Inter-war Mediterranean style owes much to Professor Leslie Wilkinson, who arrived in Sydney in 1918 to take up the first chair of architecture at the University of Sydney. Having travelled extensively in Spain and Italy, Wilkinson recognised that Sydney had a Mediterranean climate, bright sunlight, water-orientated topography, all of which were conducive to an architecture of simple shapes, light and shade, bleached pastel colours and accents of classical detail.⁹

As described in the publication *A Pictorial Guide to Identifying Australian Architecture* (1989), the characteristics of the Mediterranean style included brick walls lightly bagged or cement-rendered and lime-washed in muted tones of cream, pink or apricot. Round arches were used for openings and loggias and generously sized double hung windows with small panes of slender wooden glazing bars, often with hinged louvered shutters. Details were generally in a simplified Renaissance mode and the result was a simply styled house with a vaguely Mediterranean feeling without aping the architecture of Italy, Spain or France etc. Other characteristics include medium to low pitched roof of Roman or Spanish tiles, terraces, formal entrance treatments and wrought iron detailing.

Along with exhibiting the typical characteristics of the Inter-war Mediterranean style, according to Howard Tanner & Associates (1993), Nutcote also embodies a wide range of innovative ideas, including:¹⁰



- *a central living hall linking the two main elevations, precluding space-wasting corridors. Such interiors, advocated in England and America in the late 19th century, provided a central generous space for circulation, concerns and sitting areas, and usually featured a prominent fireplace.*
- *a compact, well-planned house, designed for servant-less living as espoused by Hardy Wilson during the 1910s. Nutcote, with its tiny kitchen and small bathroom and bedrooms followed this trend.*
- *the new Mediterranean taste, advocated from 1919 onwards by Leslie Wilkinson, the Professor of Architecture at the University of Sydney, suggested the yellow rough render, the classical arcade, the Terra cotta tiled roof and the shutters.*

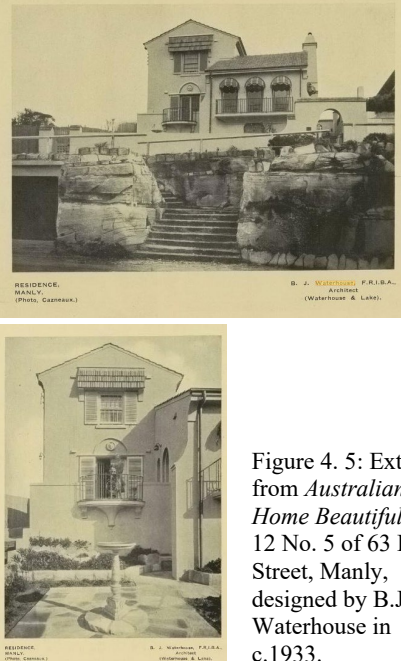
Although seemingly a strong advocate of the Mediterranean and Georgian Revival style for Australian architecture, little of Waterhouse's work exhibiting these influences has been documented. The following are comparable examples of known domestic work of B.J. Waterhouse in the Mediterranean or Georgian Revival style:

⁹ Apperly, R., Irving, R. and Reynolds, P., 1989; *A Pictorial Guide to Identifying Australian Architecture*; Angus & Robertson, Sydney, p. 172

¹⁰ Howard Tanner & Associates, 1993; *Conservation Plan for Nutcote*, p. 7

Table 4. 1: Comparative examples of B.J. Waterhouse's domestic work

Property	Image
<p>Somerset, The Boulevarde, Strathfield (1924)</p> <p>Local Heritage item: <i>Strathfield Local Environmental Plan 2012</i> (I207, as part of Trinity Grammar Preparatory School, 115-127 The Boulevarde, Strathfield)</p> <p>'Somerset', a Georgian Revival style house, was built in 1924 for solicitor James Larcombe and his wife Hilda. This house was built on the subdivision of the gardens of 'Llandilo', the home of Sir Phillip Sydney Jones.</p> <p>Somerset is considered an excellent example of an interwar Georgian Revival style house in Strathfield, which are relatively rare in this area. This single storey building is symmetrical in appearance featuring a central entrance porch and well-proportioned windows with shutters. The house is gracefully situated within by extensive and well-maintained gardens. The house was designed as a wing-shaped house with a central open aired garden court, adding sense of light and airiness to the rooms of the surrounding wings. The building is now used for school administration. (https://strathfieldheritage.com/streetnames/the-boulevarde-strathfield-2)</p> <p>The building was profiled in <i>The Home</i>, Vol. 5 No. 3 (1st August 1924) with photographs by H. Cazneaux.</p>	 <p>Figure 4. 3: Extract from <i>The Home</i>, Vol. 5 No. 3 (1st August 1924) profiling Somerset, Strathfield, designed by Waterhouse & Lake in 1924.</p>
<p>43 Robertson Road, Centennial Park (1928)</p> <p>Local heritage item: <i>Sydney Local Environmental Plan 2012</i> (I154)</p> <p>A fine example of the Inter-war Mediterranean style designed by prominent architects, Waterhouse and Lake. The property has historical significance as part of the development of the Centennial Park lands subdivision of 1905 intended to fund the landscaping and development of Centennial Park, and the subsequent development phase.</p> <p>A two storey Inter - war Mediterranean style rendered brick house with hipped glazed multicoloured terracotta tile roof. It features multipaned timber framed double hung windows with timber shutters. It is symmetrical, with a gable roofed projecting porch with semi-circular arched entry door.</p> <p>An original pergola and fountain are located at the rear which are shown on the original drawings by Warehouse and Lake. (State heritage inventory, Heritage Item ID 2420242)</p>	 <p>Figure 4. 4: Photograph of the front elevation with entry portico of 43 Robertson Road, Centennial Park. Source: <i>Heritage Impact Statement: 43 Robertson Road, Centennial Park</i> by Urbis, 2014</p>

Property	Image
<p>63 Bower Street, Manly (c1933)</p> <p>Not listed as a heritage item</p> <p>Constructed for E.M. Grocott, facing the ocean at Manly, the two storey Mediterranean style house was profiled in <i>Australian Home Beautiful</i> Vol. 12 No. 5 (1 May 1934) together with an interview with B.J. Waterhouse.</p> <p>The article described the building as being originally finished in cream stucco with a tiled roof, and external woodwork was painted blue, with a projecting single storey gable at one side with a living room and sun-porch facing the view. The garden contained a bird bath and paved patio and was terraced to allow for the fall of the land.</p> <p>The interior of the house comprised sand-finished walls in deep cream with high living room ceiling spanned by dark wooden beams slightly carved with small designs. The ceiling in between was painted to match the carpet of petunia (pink?) pile.</p> <p>Photographs of the house by Cazneau also appeared in <i>Architecture</i> Vol 24 No 4 (1 April 1935).</p>	 <p>Figure 4. 5: Extracts from <i>Australian Home Beautiful</i> Vol. 12 No. 5 of 63 Bower Street, Manly, designed by B.J. Waterhouse in c.1933.</p>

Conclusion

Nutcote as designed by B.J. Waterhouse for May Gibbs in the mid-1920s is an example of Waterhouse's later work which moves away from its Arts and Crafts origins towards more formal Georgian and Roman-derived forms.

Nutcote can be considered to be an important transitional house for the Waterhouse office, being an amalgam of the Mediterranean and Georgian Revival styles and appears to be a rare example of his later work. Although a small and cosy cottage, it still manages to communicate many of the key characteristics of both styles including the use of pan tiles, recessed arcaded verandah, louvred shutters and decorative iron balustrading associated with the Mediterranean styled and the round headed windows and doors, 12 pane sash windows and columned portico associated with Georgian Revival architecture. It is notable that Nutcote was considered in its day interesting enough to warrant it being photographed by Harold Cazneaux for publication in *The Australian Home Beautiful* magazine. The accompanying article also sang its praises for the compactness and utility of the internal layout.



4.3.2. Artists' House Museums

Nutcote is a house museum that is owned and largely funded by North Sydney Council. As an example of a historic place owned by local government in New South Wales, Nutcote is fairly common, with numerous other examples of similar establishments found through the state. Other examples located within the North Sydney local government area include the Don Bank Museum and the Sexton's Cottage Museum.

Other councils have also maintained and in some cases actively restored heritage places for the benefit of the local and broader communities. For example, the City of Ryde Council owns and restored Addington, Willandra and Brush Farm; Lane Cove Council owns and restored Carisbrook; Waverley Council owns and restored Bronte House (although it does not function as a house museum); Bayside

Council is responsible for Lydham Hall and Ku-ring-gai Council owns and helped restore Tulkiyan, another B.J. Waterhouse designed residence. These council properties emphasise historic connections with the founding years of specific communities and in some cases highlight the work of noted architects or historical figures.

Nutcote however is not only a house museum that provides opportunities for the community to learn about and appreciate an inter-war house and garden, it is also a museum of May Gibbs, her work and her life. As such, Nutcote can be compared to other house museums with direct associations to artists of note, as their home and their studio. Other comparable examples are as follows:

Property	Image
<p>Penrith Regional Gallery and the Lewers Bequest, 86 River Road, Emu Plains</p> <p>Local heritage item: <i>Penrith Local Environmental Plan 2010</i> (Item No. I69).</p> <p>The former home of Gerald Lewers, sculptor and construction engineer, and Margo Lewers, artist, who purchased the property in 1951 with an existing farmhouse. In 1955, architect Sydney Ancher transformed the kitchen wing of the farmhouse into a large living room which is now known as the Living Room Gallery. In 1961 Sydney Ancher designed a separate dwelling for Margo's mother Gilly Plate, known as the Ancher House, which now contains offices, exhibition space and an interpretation of the original kitchen of the house. The property and collection of artworks were gifted to Penrith City Council by the family and in 1981 Penrith Regional Gallery & The Lewers Bequest was opened.</p>	 <p>Figure 4. 6: The Ancher House in 1965. Source: PRG&LB</p>
<p>The Brett Whiteley Studio, 2 Raper Street, Surry Hills</p> <p>Not listed as a heritage item.</p> <p>The former workplace and home of Australian artist, Brett Whiteley (1939–92), who purchased the warehouse building in 1985 and converted it into a studio and exhibition space. He lived there from 1987 to 1992. The studio contains Whiteley unfinished paintings, art equipment and collections of reference books, with graffiti wall covered with quotes and images, as well as memorabilia such as photographs, objects, postcards, furniture, his music collection and sketchbooks. The place is owned and managed by Art Gallery of New South Wales as a house/studio museum and exhibition space.</p>	 <p>Figure 4. 7: Interior view of Brett Whiteley's studio. Source: onthegrid.city/sydney/surry-hills/brett-whiteley-studio</p>

Property	Image
<p>Norman Lindsay Gallery, 14-20 Norman Lindsay Crescent, Faulconbridge</p> <p>Listed on the NSW State Heritage Register (SHR No. 01503) and as local heritage item under the <i>Blue Mountains Local Environmental Plan 2015</i> (Item No. FB002)</p> <p>The Norman Lindsay house and grounds occupied an important place in the artistic, literary and moral history of early to mid-20th century Australia: and as such the place is significant within a national context. The landscaping of the grounds with fifteen fountains and statues, and the artworks and other contents of the house demonstrates the family artistic excellence. In 1971 Samuel Henry Ervin, art collector, donated \$50,000 to the National Trust of Australia (NSW) to purchase Norman Lindsay's home and the place is run as a gallery.</p>	 <p>Figure 4. 8: Norman Lindsay Gallery. Source: https://mgnsw.org.au/</p>
<p>Bundanon, 533 Bundanon Road, Illaroo</p> <p>Included on the Commonwealth Heritage list (Place ID. 105321) and as a local heritage item under the <i>Shoalhaven Local Environmental Plan 2014</i> (Item No. 215).</p> <p>Bundanon is situated on land originally granted to Richard Henry Browne in 1833. In the 1980's Bundanon became famous as the home of Arthur Boyd, one of Australia's best known international artists, following his purchase of the property in 1979. In early 1993 Arthur Boyd formally bequeathed "Bundanon", its contents, art collection and surrounding landscape, to the Australian people. In August 1993 the Bundanon Trust commenced an Artist-in-Residence program at Bundanon and Riversdale. Bundanon and the associated properties are now owned and managed by a trust for the Commonwealth of Australia.</p>	 <p>Figure 4. 9: Bundanon Homestead. Source: Shoalhaven Council</p>
<p>The Cedars, Heysen Road, Hahndorf, South Australia</p> <p>Included as a State Heritage Place in the SA Heritage Register (No. 13938).</p> <p>In August 1912, Hans Heysen, the noted landscape painter, purchased The Cedars which had been built as a colonial style villa in the 1870s. The house now functions as a house museum displaying the furniture, textiles, objects and personal items belonging to the Heysen family along with the Hans Heysen's studio and also the studio of his daughter Nora Heysen, portraitist and abstract realism painter.</p>	 <p>Figure 4. 10: The Cedars, former home of Hans Heysen and family. Source: www.hansheysen.com.au</p>

Conclusion

As a house museum owned and managed by a local council, Nutcote is one of a large number of similar type establishments found throughout Australia. However, Nutcote is distinguished from the majority by being the former home of May Gibbs, a beloved Australian author and illustrator and as a house designed by an important architect of the early 20th century, B. J. Waterhouse, making the place considerably more interesting.

5. Statement of Cultural Significance

5.1. Introduction

The Australia ICOMOS *Burra Charter* (see Appendix 1) defines cultural significance as *aesthetic, historic, scientific, social or spiritual value for past, present or future generations*. Cultural significance is embodied in the *place* itself, its *fabric, setting, use, associations, meanings, records, related places* and *related objects*. Places may have a range of values for different individuals or groups (*Burra Charter*, Article 1.2).

5.2. Existing Heritage Listings

Nutcote is listed as a heritage item on the NSW State Heritage Register (SHR No. 00505). It is also listed on Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0730) and is located within the *Kurraba Point Heritage Conservation Area* (CA16).

Below are provided the existing Statements of Significance for the place. For copies of the inventory sheets for the following listings refer to Appendix 7.

5.2.1. State Heritage Listing

Nutcote is listed as a heritage item on the State Heritage Register (SHR No. 00505). The State heritage inventory listing includes the following Statement of Significance for the place:

Nutcote and its garden is a place of exceptional cultural significance as the home, workplace and source of inspiration of May Gibbs, Australia's first woman cartoonist, painter, naturalist and children's author and illustrator.

Nutcote is a place of moderate cultural significance in association with prominent architect B.J. Waterhouse, who designed the house in close collaboration with May Gibbs (Tanner & Assoc 1993:33).

5.2.2. Local Heritage Listing

Nutcote is listed in Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0730). The inventory sheet includes the following Statement of Significance for the place:

Nutcote, the home and studio of May Gibbs, MBE, was designed in the Mediterranean style by the well known Sydney architect B J Waterhouse in 1925. The house sited on the water front at Neutral Bay, is nestled into a fine and substantial garden of English flowers and Australian natives.

The significant interior is intact and is currently presented as a Museum.

May Gibbs is remembered as one of Australia's most gifted children's authors and artists.

5.2.3. Previous Assessments of Significance

The 2008 CMP for Nutcote, prepared by Tanner Architects includes the following Statement of Significance for the place:

“Nutcote” is a place of outstanding cultural significance to the nation for its historic associations with May Gibbs as her home, workplace and source of inspiration and solace for 44 years. May Gibbs was Australia’s first woman professional cartoonist, a painter and naturalist as well as a children’s author and illustrator whose work was the main spring and catalyst for the establishment of a literary genre. She was pivotal to the establishment of an Australian children’s literature and influenced subsequent children’s authors, publishers, and the reading public.

Gibbs’ artistic world was a fantasy that drew on the Australian environment and has made an enduring contribution to the disciplines of Australian children’s literature, art and nature conservation. The house at “Nutcote” and its garden setting demonstrates both the aesthetic and lifestyle values of May Gibbs and is a focus for the demonstrated nation-wide esteem for her work and her contribution to the development of Australian identity.

The association of the house with prominent architect B J Waterhouse is culturally significant in its own right at a state level for it is an early expression of the classical Mediterranean style of architecture that was being introduced into Australia by a number of influential architects as being well-suited to local conditions.

5.3. Heritage Assessment Criteria

The Australia ICOMOS *Burra Charter* (see Appendix 1) defines cultural significance according to the following five types of value:

- historic
- aesthetic
- scientific
- social
- spiritual.

The assessment of the significance of a place requires an evaluation of the fabric, uses, associations and meanings relating to the place, from which a detailed statement of significance can be formulated.

5.3.1. NSW Heritage Assessment Criteria

The NSW heritage assessment criteria, as set out in *Assessing Heritage Significance* (2001) encompasses the five types of significance expressed in a more detailed form by the following criteria:

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

- Criterion (d) An item has strong or special association with a particular community or cultural group in NSW (or local area) for social, cultural or spiritual reasons.
- 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).
- 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).
- Criterion (g) An item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places or environments (or a class of the local area's cultural or natural places or environments).

NSW Heritage recommends that all criteria be referred to when assessing the significance of an item, even though only complex items will be significant under all criteria.

NSW Heritage also recommends that items be compared with similar items of local and/or State significance in order to fully assess their heritage significance (Refer to Section 4.4: Comparative Analysis).

5.4. Statement of Cultural Significance

The following statement of significance has been prepared in accordance with the guidelines set out in the NSW Heritage Office and Planning NSW's publication, *Assessing Heritage Significance* (2001). The following statement draws upon previous statements of significance in the 1993 and 2008 CMPs.

5.4.1. Criterion (a) Historical Significance

Nutcote is of historical significance as the former home of May Gibbs, the prominent and beloved children's author, illustrator and cartoonist. May Gibbs, who lived at Nutcote from 1925 until 1968, found much inspiration from its garden, and a number of her famous works were produced at the place, including the long-running comic strip *Bib & Bub*. The involvement of Gibbs in the design of the property is seen in the internal configuration of the house and the architectural attention given to the studio with its splayed bay window allowing for better south-light and outlook, and through her care and cultivation of the surrounding gardens. The cottage and site reflect the taste, preferences and way of life of the original occupants, May Gibbs and her husband J.O. Kelly.

Nutcote also has historical significance as an example of the later work of noted architect B.J. Waterhouse and for demonstrating a phase in the development of the lower North Shore of Sydney, forming part of the early 20th century subdivision of the larger villa estates that once dominated Kurraba Point and surrounds.

5.4.2. Criterion (b) Historical Associational Significance

Nutcote is of significance for its associations with former owner May Gibbs (1877-1969) for whom the house was designed and built. May Gibbs MBE is credited with being Australia's first woman cartoonist and one of Australia's foremost children's authors and illustrators, creating a distinctly Australian folklore with her imagery of the gumnut babies and the Australian bush. Gibbs is notable for her contributions to Australian identity, bush awareness, bush care, aesthetics, art, literature and feminism. Her influence on Australian children's literature and art has been outstanding and continuing.

Nutcote is also of significance for its associations with the noted and highly respected Australian architect Bertrand James Waterhouse (1876-1965), who designed the house in 1925 and the garage in 1928. Primarily known for his Arts & Crafts style architecture, Waterhouse (along with other influential architects L. Wilkinson and W. Hardy Wilson), in the later years of his career, became an exponent of the Mediterranean and Georgian Revival styles, seeking to develop a distinctly Australian architectural style, one suited to the climate and light. Nutcote is an early and well-crafted example of Waterhouse's Mediterranean style architecture.

5.4.3. Criterion (c) Aesthetic/Technical Significance

Nutcote is a remarkable, well-executed and innovatively planned example of a Mediterranean style cottage, designed in the beginning years of the introduction of the style into Australia. Although one of the smallest houses designed by B J Waterhouse, it displays great skill in planning and design. It has many of the architectural details that characterise the Mediterranean style, including the stucco walls, timber shuttered windows, terra cotta pan tile roof, and arcaded loggia. However, Nutcote also has Georgian Revival details such as the 12-pane windows, round headed windows and doors and classical portico. Internally, the well-crafted, high quality dark woodwork and complex interlocking planning with built-in furniture and bays is much more of the Arts & Crafts style for which Waterhouse was known up to that time. Nutcote is of particular interest as an example of the transition in style between Arts & Crafts and Mediterranean/Georgian Revival. It also no doubt shows the influence of its artistic client in the design and details such as the studio and the tiny kitchen.

Still located on its original allotment on the foreshores of Neutral Bay, the gardens (now interpreted to their 1920s/1930s configuration) were originally designed, built and maintained by May Gibbs and her husband J.O. Kelly. They contain a mix of existing natives and extensive English cottage garden style planning and are an appealing expression of Gibbs's lifestyle, tastes and preferences.

5.4.4. Criterion (d) Social Significance

Nutcote is of social significance as a physical reminder for many Australians of the lifetime work of May Gibbs in the form of stories, illustrations, postcards and comic strips, which have strong associations with the development of an Australian cultural identity during the WWI and Inter-war years. The significance of this association is enhanced due to May Gibbs's contribution to Australian identity, bush awareness, bush care, aesthetics, children's literature and feminism.

Nutcote is also of social significance as the focus of an intensive, Australia-wide, community driven campaign to "Save Nutcote for the Nation" in the 1980s, eventually resulting in the retention, conservation and restoration of the house and gardens. The story of the battle by the community against various levels of government and private developers to preserve Nutcote for the Australian people continues to form part of the identity of Nutcote today.

5.4.5. Criterion (e) Research Potential

The property has a documented history of European occupation from about 1860 with the existing premises being completed in 1925. The earlier phase of site use is associated with the garden of the Wallaringa estate. The redevelopment of the site in the 1920s probably removed the potential for archaeological recovery of the earlier modified landscape.

5.4.6. Criterion (f) Rarity

Nutcote has great rarity as the long-term home and studio of May Gibbs, beloved author, illustrator and cartoonist, and as the site of the production of a number of Gibbs's notable works including the comic strip *Bib & Bub*. The place is also rare as one of a small number of Mediterranean/Georgian Revival style residences designed by noted architect B.J. Waterhouse in the latter years of his career.

5.4.7. Criterion (g) Representational Significance

The place is representative of an early example of a Mediterranean/Georgian Revival style cottage designed by prominent architect B.J. Waterhouse, designed at a time when this style of architecture was first introduced into Australia by a number of influential architects in an attempt to develop an architectural style suited to the Australian conditions. It is also a representative example of a house museum associated with a noted artist and author.

5.4.8. Summary Statement of Significance

Nutcote is of significance on a State and local level as the former home of May Gibbs MBE, a nationally important children's author and illustrator and Australia's first woman cartoonist who made notable contributions to Australian identity, bush awareness, bush care, aesthetics, children's literature and feminism. Inclusive of the gardens, the place is of exceptional significance as the home, workplace and source of inspiration for May Gibbs. The place was specifically designed for Gibbs's needs, attitudes and way of living, which is reflected in the style, fabric, configuration, and individual elements of the place.

The place is of significance as a good, well-crafted and modest Inter-war Mediterranean style cottage with Georgian Revival elements and an Arts & Crafts style interior designed by prominent Sydney architect B.J. Waterhouse in 1925. The house remains highly intact and displays the key characteristics of the Mediterranean style, and is a high quality, representative example of the early use of the style in Australian domestic architecture, and one of only a small number of similar styled buildings by B.J. Waterhouse. Sited on its original allotment fronting the foreshores of Neutral Bay, set within an interpretation of its 1920s/1930s garden setting, Nutcote is an aesthetically pleasing expression of Gibbs's lifestyle, tastes and preferences.

5.5. Gradings of Significance

Different components of a place may make different relative contributions to its overall cultural significance and can be graded in accordance with their relative significance.

In this case, the components of Nutcote, have been ranked in accordance with the gradings recommended by NSW Heritage (*Assessing Heritage Significance*, 2001) and in relation to the level of contribution that a component makes to the historical, aesthetic, and technical significance of the place and/or its rarity.

This approach has been taken to aid with future planning, to provide a basis for the level of care and management of the fabric that should be applied, and to manage the extent of change (refer to *Section 7: Conservation Policies*).

5. Statement of Significance

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The publication, *Assessing Heritage Significance*, identifies the following grades of significance:

Grade	Justification	Status
Exceptional	Rare or outstanding element directly contributing to an item's local and State significance.	Fulfils criteria for local or state listing.
High	High degree of original fabric. Demonstrates a key element of the item's significance. Alterations do not detract from significance.	Fulfils criteria for local or state listing.
Moderate	Altered or modified elements. Elements with little heritage value, but which contribute to the overall significance of the item.	Fulfils criteria for local or state listing.
Little	Alterations detract from significance. Difficult to interpret.	Does not fulfil criteria for local or state listing.
Intrusive	Damaging to the item's heritage significance	Does not fulfil criteria for local or state listing.

5.5.1. Applying the Grades of Significance

Given the statement of significance provided above (Section 5.4), the most significant elements of the place are those that most clearly demonstrate or relate to May Gibbs' life, work, and occupation of Nutcote, in particular those that reflect her mode of living and working over 45 years of living at the place. In addition, given the prominence of the architect, B.J. Waterhouse, those components of the place that display his skill and architectural approach are also considered to be of higher significance.

As such, all original, intact features and spaces of the place are significant as collectively they reflect the life and works of Gibbs and the architectural work of Waterhouse, embodied in the fabric of the place.

The grades of significance below therefore are based primarily on their ability to demonstrate Gibbs' occupation and Waterhouse's work. Secondly, they relate more broadly to the historical phases of development, contribution to the significance of the place, contribution to the overall character of the place and/or their rarity.

Exceptional	Original features and fabric that provide an outstanding demonstration of May Gibbs' occupation of Nutcote and her mode of living and working. Original features and fabric that provide an outstanding contribution to the aesthetic or overall significance of the place.
High	Original, intact components of the place that do not clearly demonstrate May Gibbs' occupation of the place or are typical or common for early 20 th century residences. Other early fabric, features, spaces and views or modified elements that make an important contribution to the overall significance of the place.
Moderate	Reconstructed features and fabric. Later features important to the appreciation of the place. Recent features critical to the appreciation of the place.
Little	Other recent features.
Intrusive	Features that may detract from the significance or appreciation of the place.

5.5.2. Grades of Significance for Components of Nutcote

The principal elements and features of Nutcote have been grouped together and graded below in relation to their contribution to aspects of the cultural significance of the place as a whole (see Table 5.1). See also Figures 5.1 to 5.3 below for indicative grades of significance diagrams for the principal built components of the place.

In addition, the tables contained in Appendix 4 provide the detailed grades of significance for the individual components of the place as recorded in the fabric surveys undertaken in the preparation of this report. This detailed information should be referred to in the first instance in applying the conservation policies for the treatment of significant fabric contained within this plan (see *Section 7: Conservation Policies*).

Table 5. 1: Significance Grading Table of the Principal Components of the Place

Site Feature No.	Description	Date	Significance Grading
Date Ranges:			
Phase Ia: 1924-1928 (Original works for May Gibbs)			
Phase Ib: 1929-1969 (Later works for May Gibbs)			
Phase II: 1973-1988 (Development era)			
Phase III: 1989-1999 (Works by Tanner Architects)			
Phase IV: 2000 to date (North Sydney Council)			
SITE AND VIEWS			
Site	Original allotment boundaries of Lot 1 DP 562377.	Phase Ia	High
	Associated allotments: Lot 2 DP 876732 and Lot 2 DP 1176554.	Phase IV	Little
	Configuration of the site fronting Wallaringa Avenue and the waters of Neutral Bay containing the house, garage/flatette (albeit altered) and garden (interpreted), as originally designed and constructed.	Phase Ia	Exceptional
Views	Views to Nutcote from Neutral Bay and surrounds.	Phase Ia	High
	Views along Wallaringa Avenue	Phase Ia	Moderate
	Views from Nutcote to Neutral Bay, Sydney Harbour broadly and the skyline of North Sydney, including the Sydney Harbour Bridge.	Phase Ia	High
	Internal views from the Main House to the garden setting to the east and west.	Phase Ia/Phase III	High
BUILDINGS (See also detailed fabric survey in Appendix 3)			
Main House	Overall form of the house, including roof form, loggia, external walls, external and internal joinery, internal configuration and architectural detailing.	Phase Ia	Exceptional
	All reconstructed elements (internally and externally).	Phase III	Moderate
	Interior fitouts for museum uses including display cases, signage, services etc.	Phase III and IV	Little
	Exterior colour scheme.	Phase III and IV	Little
Garage/Flatette	Overall form of the garage/flatette, including roof form, surviving internal and external features and internal configuration.	Phase Ia	High
	Later internal fitouts and alterations for retail space and amenities.	Phase III	Little
	Replacement timber garage doors	Phase IV	Little

Site Feature No.	Description	Date	Significance Grading
Tea Room Addition and Viewing Platform	Later addition to Garage/Flatette including viewing platform/terrace with kitchenette and store below and terrace with pergola along western elevation.	Phase III	Little
LANDSCAPE & SITE FEATURES (See also detailed fabric survey in Appendix 3)			
Plantings	Tree plantings, shrubberies, rockeries and garden bed plantings generally (interpretation of 1920s/1930s planting plan).	Phase III and IV	Moderate
	Surviving tree plantings by May Gibbs	Phase Ia and Ib	Exceptional/High
Upper Garden	Treatment of street frontage (Wallaringa Avenue) including fencing, front gate and entry steps	Phase III	Moderate/Little
	Brick path	Phase Ia	High
	Configuration, landform, later addition paths and steps, storage areas, metal handrail to path, north and south boundary treatments	Phase III and IV	Little
	Planting plan, layout and garden structures based on archival evidence of 1920s/1930s garden	Phase III	Moderate
House Terrace	Configuration, landform, brick path, concrete terrace	Phase Ia	High
	Later addition paths and steps, signage, metal handrails, north and south boundary treatments.	Phase III and IV	Little
	Planting plan, layout and garden structures based on archival evidence of 1920s/1930s garden	Phase III	Moderate
Lower Garden	Stone outcrop, rockery and sandstone retaining wall with centre steps in concrete and stone.	Phase Ia/Phase III	Exceptional/Moderate
	Metal handrails steps, north and south boundary treatments	Phase III and IV	Little
	Planting plan and layout based on archival evidence of 1920s/1930s garden.	Phase III	Moderate
	Replacement planting of <i>Banksia integrifolia</i>	Phase IV	Moderate
Waterfront	Metal pole and wire mesh fence with gate	Phase III	Moderate
	Rustic timber pole handrail	Phase III or IV	Little
	Stump of <i>Banksia integrifolia</i> - dead	Phase Ia	Moderate
Artworks	Various bronze statues of May Gibbs characters	Phase III and IV	High
	Cement garden statue	Phase III?	Moderate?
Signage	Hand painted small timber signs for plants and wayfinding	Phase III and IV	Moderate
	Brass plaques attached to buildings and furniture	Phase III and IV	Moderate
Furniture	Miscellaneous timber and metal garden seats and tables	Phase III and IV	Little

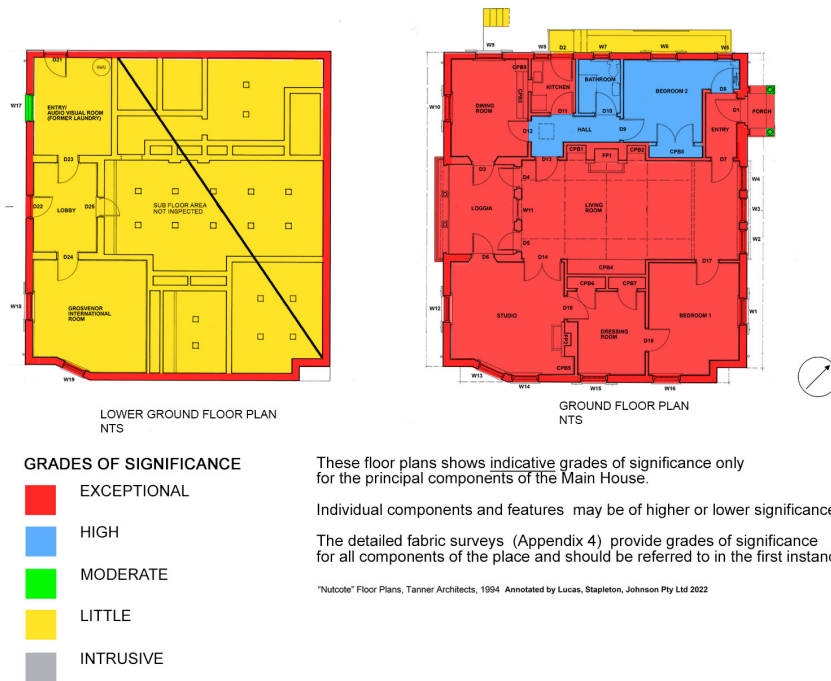


Figure 5. 1: Floor plans showing indicative grades of significance for the principal components of the Main House of Nutcote.



Figure 5. 2: Elevation plans showing indicative grades of significance for the principal components of the Main House of Nutcote.

5. Statement of Significance

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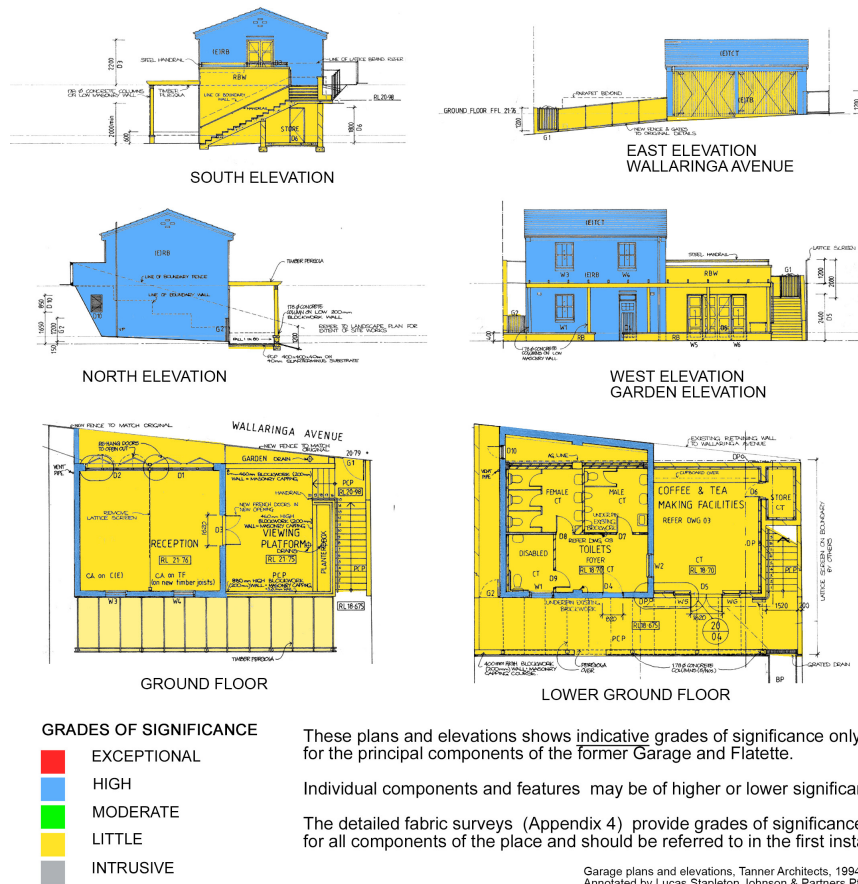


Figure 5. 3: Plans and elevations showing indicative grades of significance for the principal components of the of the former Garage and Flatette of Nutcote.

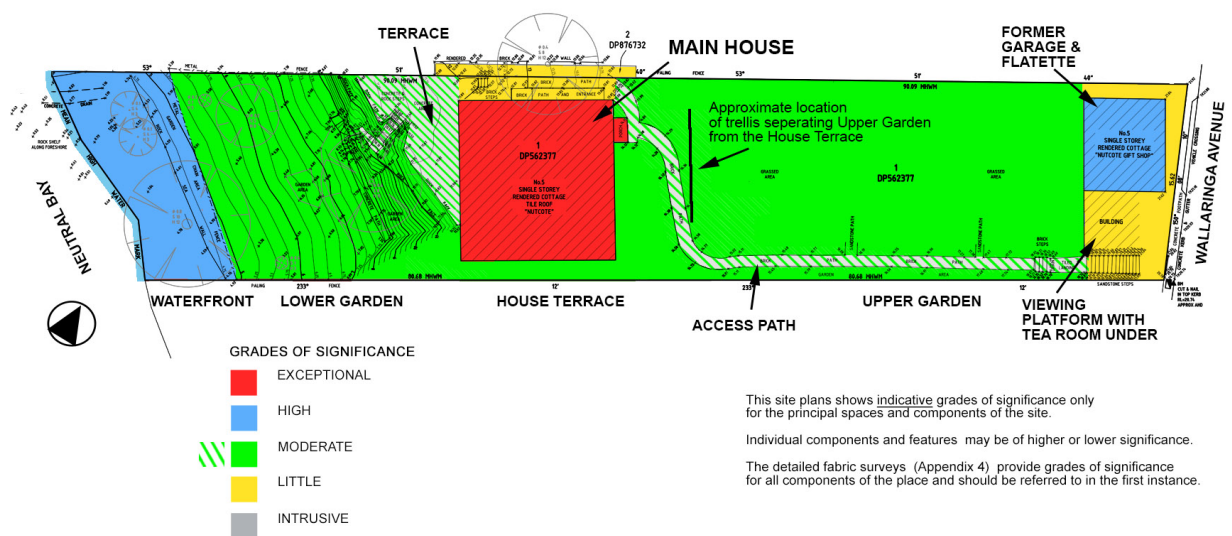


Figure 5. 4: Site plan of Nutcote showing gradings for the principal components of the place.

6. Constraints and Opportunities

The significance of the place creates obligations and opportunities regarding its treatment. In addition, many other factors are relevant to the development of appropriate conservation policies for the place. These are discussed below.

6.1. Obligations and Opportunities Arising from Significance

The following ideals are derived from the main issues raised in the Statement of Significance. *While not all of these ideals will necessarily be achievable in conservation policies* when other issues are taken into consideration, the goal should be to work toward satisfying the maximum number possible.

- Conserve and continue to interpret the historic significance of the place as the former home of May Gibbs.
- Interpret the history of community involvement in the saving and preservation of Nutcote under the banner of “Save Nutcote for the Nation”.
- Conserve and continue to interpret the aesthetic and technical significance of the place as an early 20th century cottage in the Inter-war Mediterranean style with Georgian Revival elements and a high-quality Arts & Crafts interior, set within a 1920s/1930s garden setting.
- Conserve and interpret the historical associations of the place with May Gibbs and husband J.O. Kelly, the original owners and occupants of the place and noted architect B.J. Waterhouse, who designed the house for the Kellys.
- Interpret the historical associations of the place with the works of May Gibbs produced at the place during her lifetime, including (but not limited to) the long running comic strip *Bib & Bub*.
- Conserve and interpret the rarity of the place as the former home of May Gibbs and as one of a small number of Mediterranean/Georgian Revival style residences designed by noted architect B.J. Waterhouse.

6.2. Procedural Constraints Arising from Significance

Because Nutcote is of considerable cultural significance, works should be carried out in accordance with a recognised cultural conservation methodology such as that of the Australia ICOMOS *Burra Charter*. The following procedures are recommended:

- The maximum amount of significant fabric, uses, associations and meanings should be preserved and conserved. (Article 3, *Burra Charter*)
- Works to the fabric should be planned and implemented, taking into account the relative significance of the elements of the place. Intervention should be carried out on elements of lesser significance in preference to those of higher significance. (Article 5.2, *Burra Charter*)
- Uses should, if possible, be related to the cultural significance rather than uses that do not take advantage of the interpretative potential of the place. (Article 7, *Burra Charter*)
- If possible, items of significance should be interpreted by either introduced interpretative devices or applicable restoration and reconstruction. (Article 25, *Burra Charter*)

- The use of the place should be organised to minimise the removal or concealment of significant fabric due to statutory requirements including the need for new services, provision of fire egress and access for disabled people. (Article 7.2, *Burra Charter*)
- All alterations and adaptations of the significant fabric should be clearly identified by means of introduced devices or by method of style of construction, as new work. (Article 22.2, *Burra Charter*)
- Work should be carried out by personnel experienced in conservation, both professional disciplines, and building and engineering trades. (Article 30, *Burra Charter*)
- Appropriate recording and documentation procedures, in accordance with the Australia ICOMOS *Burra Charter* should be carried out before any works. (Article 27.2, *Burra Charter*)
- Conservation guidelines for the place, formulated in accordance with the *Guidelines to the Burra Charter: Conservation Policy* should be prepared, adopted and implemented. (Article 26.2, *Burra Charter*)

6.3. Present Condition

The condition of the components of Nutcote is generally good, although with some evidence of weathering, wear and tear, and minor deterioration for some features of the place. Of note are the following issues:

- Downpipes and gutter to the eastern elevation have rusted through in places;
- Columns to the entry porch show signs of softened timber, as well as peeling paint and bubbling plastic;
- Timber shutters to Window W15 (south elevation) are hanging loose and need of repair;
- Stucco base wall to ramp on northern elevation is showing signs of damp;
- General smell of damp on entering the Living Room of the main house.

However, considering the above, none of the place is in such bad condition as to substantially affect conservation options for the place.

6.4. Integrity

Generally, Nutcote has high integrity to its original configuration and has undergone only minor alterations since its original construction in 1924. Later alterations and additions undertaken by May Gibbs form part of the significance of the place and have largely been retained.

The exterior fabric and form of the main house has a high level of integrity. The internal layout has also undergone little alteration, and similarly has a high level of integrity. Some restoration work has been undertaken to the exterior and interior of the place and is generally sympathetic and based on documentary or physical evidence, however some questions arise regarding the external colour scheme (refer below to further discussion).

Some internal spaces, in particular the second bedroom, lower ground level, and garage have undergone more change, having been adapted for use as part of the operation of the place as a house museum. The lower ground level had been damaged by fire in the past, and little physical or documentary evidence of these rooms remains other than the partition walls, windows, and external doors. As such, restoration of this space would not be appropriate.

The gardens of Nutcote have moderate integrity, having undergone some change to accommodate public visitation, although the landscaping has been interpreted to the 1920s/1930s era and based on archival documentation of how May Gibbs had her gardens.

The most significant alteration to the place is the conversion works to the former garage/flatette and the addition of the viewing platform and tea room to its southern elevation, added in c1995. The addition has been sympathetically designed to retain much of the original detail of the place and located away from the most significant element of the place, being the main house. Regardless, enough physical and documentary evidence remains that the garage could be restored or reconstructed to an earlier known configuration if desired.

6.5. Interpretation

Because of its significance, the place has great potential to be explained to visitors by appropriate interpretation. By virtue of its current use as a house museum, the Nutcote Trust and North Sydney Council are already undertaking this through various means, including landscaping of the grounds to interpret the 1920s/1930s phase, fitting out the place with furniture and other items to interpret the house as May Gibbs resided in it, opening the building to the public, production of publications, holding exhibitions, providing information on a website, and the like.

Other opportunities exist at Nutcote to present the history of the place to visitors and further suggestions for the interpretation of the place are included in this Conservation Management Plan and should be developed in consultation with specialists.

6.6. Statutory Heritage Constraints

The statutory heritage status of Nutcote according to the following organisations is as follows:

6.6.1. (NSW) Heritage Act 1977

Nutcote is listed as a heritage item on the NSW State Heritage Register (SHR No. 00505) and therefore the provisions of the *Heritage Act 1977* apply. However, it should be noted that the State heritage listing does not cover the whole of the allotment and the eastern portion of the garden, as well as the former garage/flatette (now tea room and shop) are excluded from the listing (refer to Figure 1.4).

For an item included on the State Heritage Register, the *Heritage Act* affords protection to all components of a place, within the defined heritage curtilage of a place. This includes the interiors of a building.

The defined heritage curtilage of a State heritage item is included in the gazetted listing for the place under the *Heritage Act* and in some circumstances may not relate to the cadastral allotment boundaries but could be either larger or smaller. The defined curtilage for Tresco is shown in Figure 1.4 of this report.

The *Heritage Act* also affords protection to later alterations and additions to a State heritage item, which may be considered of little significance or intrusive. It is up to the proponent to demonstrate to the Heritage Council that any proposed works or activities will not lessen the cultural significance of a

place. This is usually done via a Conservation Management Plan and/or a Statement of Heritage Impact.

Owners Obligations

Owners of items on the State Heritage Register are required by the *Heritage Regulation 2005* to achieve minimum standards of maintenance and repair. The standards are set out in the Regulation and include weatherproofing, fire protection, security and essential maintenance. Refer also to: <https://www.heritage.nsw.gov.au/assets/Uploads/a-z-publications/m-o/Minimum-Standards-of-Maintenance-and-Repair.pdf>.

S57(2) Standard Exemptions

The Heritage Council has exempted certain activities and works from approval under the *Heritage Act 1977* for heritage items listed on the State Heritage Register. The activities and works must have little to no impact on the item's heritage significance and support its management.

The Standard Exemptions allow for a range of activities and works to be undertaken, including repairs and alterations to non-significant fabric, replacement of non-significant services, fire safety upgrades, painting (in the same colour scheme) and restoration of significant fabric.

The above activities/works are only exempt for approval under the *Heritage Act 1977* (subsection 57(1)), if the activities/works are undertaken in accordance with the relevant standards prescribed for each Standard Exemption. Refer to NSW Government Gazette, No. 318, dated 13th November 2020 (n2020-4528).

The Standard Exemptions are self-assessed, and it is the responsibility of the proponent (owner) to ensure that the proposed activities/works fall within the Standard Exemptions. The proponent is responsible for ensuring that any activities/works undertaken by them meet all the relevant standards and have all necessary approvals.

Proponents must keep records of any activities/works for auditing and compliance purposes by the Heritage Council. Where advice of a suitably qualified and experienced professional (e.g. a heritage architect or consultant, structural engineer, building surveyor etc.) has been sought, a record of that advice must be kept. Records must be kept in a current readable electronic file or hard copy for a reasonable time.

Should the activity or work not fit strictly within the provisions of the Standard Exemptions then approval is required under Section 60 of the *Heritage Act 1977* (refer below for further detail).

Record Keeping for S57(2) Standard Exemptions

As per above, when undertaking works or activities that meet the provisions of the Standard Exemptions, a record of the decision made in the self-assessment and the activities/works undertaken is required to be made and held (electronic or hard copy) for a reasonable time. This is known as 'a record of use of exemptions.'

A record of the use of exemptions should include (at a minimum):

- a reference to the item's statement of heritage significance;

- a detailed description of the proposed activities/works and how this changes the existing fabric/item;
- an assessment of whether the activities/works impact the item's heritage significance (following the *Statements of Heritage Impact* guidelines);
- details of any advice received from a suitably qualified and experienced professional;
- other relevant records e.g. plans, copies of heritage advice received and before and after photos as attachments.

A record template form (Standard Exemptions Record of Use) is available as a guide. See Appendix 8 for a copy of the template form.

Site Specific Exemptions

In some instances, the Heritage Council will gazette site specific exemptions for an item included on the State Heritage Register. Site Specific Exemptions allow certain, specific works and/or activities to take place without the need to seek approval under Section 60 of the *Heritage Act 1977*. Site Specific Exemptions may also include provisions for documentation requirements to be held or submitted to the Heritage Council.

In this case, the State Heritage Register listing for Nutcote does not include any Site Specific Exemptions.

S60 Approvals

Undertaking works or activities to an item listed on the State Heritage Register that are not identified as Standard Exemptions requires the approval of the Heritage Council under Section 60 of the *Heritage Act 1977*. Currently, there are three pathways by which S60 Approval can be sought: a Fast Track S60 Approval, a S60 Approval and via the Integrated Development Application process (followed by a S60 Approval).

Fast Track S60 Application

The Fast Track S60 Application is for activities and works to a State Heritage listed item that will have, in the opinion of the Heritage Council, little or no adverse impact on the cultural significance of the item.

In order to apply for a Fast Track S60 Application, the proposed works/activities are not to exceed an estimated cost of \$150,000.00.

S60 Application

For major works, a Section 60 Approval is required for activities and works that have the potential to have a moderate or greater impact on the cultural significance of a State heritage item. A S60 Application is required to be lodged with NSW Heritage.

Integrated Development Applications

Integrated development applications require an approval listed in Section 4.46 of the *Environmental Planning and Assessment Act 1979* (EP&A Act), including those properties included on the State Heritage Register and requiring approval under the *Heritage Act 1977*.

The consent authority must refer the development application to the relevant approval body (in this case NSW Heritage) and incorporate their General Terms of Approval (GTAs). Council must not approve the development application if NSW Heritage recommends refusal and council cannot refuse the development application on heritage grounds if NSW Heritage has issued their general terms of approval.

The council may determine the development application without the advice from the relevant approval body if advice is not received within:

- 40 days of the application being forwarded to the approval body (if the DA is not advertised), or;
- 21 days (if the DA is advertised) from when the public submissions are forwarded to the approval body (or another timeframe if additional information has been requested).

The GTAs issued by NSW Heritage are included as conditions of consent within the Development Approval issued by council. The GTAs are not the equivalent of a S60, and a S60 application will be required to be submitted following the issuing of the Development Consent. The S60 application is required to show compliance with the GTAs as issued by NSW Heritage.

6.6.2. (NSW) Heritage Act 1997: Historical Archaeology

Historic archaeological sites and relics (including maritime archaeology) are protected under the *Heritage Act 1977*.

An historic period archaeological 'relic' is defined as: *any deposit, artefact, object or material evidence that relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement; and is of State or local significance.*

This means that depending on the history of a place, most occupied land could potentially contain relics or artefacts.

Development proposals that involving disturbing or excavating sites listed on the State Heritage Register are required to apply for an Archaeological Approval or Excavation Permit, supported by an Archaeological Assessment (prepared by a suitably qualified archaeologist). For an item included on the State Heritage Register, an Archaeological Approval is applied for via the S60 application process (refer to above).

An Archaeological Assessment will review the historical development of the land, review how the site has been modified over time and what may have done to any likely (potential) archaeology. The Assessment will assess the significance of the archaeology to answer questions about how the site can contribute knowledge that cannot be found through other sources. If the archaeology cannot clearly identify research potential in this way, the site's archaeology may not be considered to contain 'relics' under the *Heritage Act 1977*. If there are no relics, an approval to manage the site's disturbance will not be required.

If the Assessment identifies that an archaeological excavation program is appropriate to mitigate the loss of the archaeological resource and no other option is viable, an Archaeological Research Design (ARD) including an excavation methodology and research design will be required. A suitably qualified Excavation Director will also be required to manage the archaeological program. The Archaeological Assessment, ARD and nominated Excavation Director will be required to support the Excavation Permit (S60) application. The nominated Excavation Director should be directly involved in writing the ARD prepared for the application.

6.6.3. National Parks and Wildlife Act 1974: Aboriginal Archaeology

NSW Heritage has the legal responsibility to protect Aboriginal Objects (sites and artefacts) under the *National Parks and Wildlife Act 1974*.

An Aboriginal Object is defined 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.*

NSW Heritage maintains a register of identified Aboriginal sites throughout New South Wales through its Aboriginal Heritage Information Management System (AHIMS).

All Aboriginal objects are protected under the Act whether listed or not on the AHIMS Aboriginal Sites Register. They are protected from both knowing and unknowing harm unless an Aboriginal Heritage Impact Permit (AHIP) has been issued under S90 of the NPWS Act.

The strict liability offence of unknowing harm means that a process of Due Diligence needs to be undertaken prior to any activity which may potentially impact Aboriginal heritage (both documented and undocumented).

In the event that Due Diligence concludes that a proposed activity may impact Aboriginal objects, an Aboriginal Heritage Impact Permit may need to be sought from the OEH. A local council cannot grant consent to a development proposal unless it is satisfied that the likely impact upon Aboriginal objects has been assessed.

6.6.4. Environmental Planning & Assessment Act 1979

North Sydney Local Environmental Plan 2013

Nutcote is included as a local heritage item under Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0730) and the whole of the allotment is included under the local listing. The place is also located within the *Kurraba Point Heritage Conservation Area (CA16)*.

Under the *Environmental Planning and Assessment Act 1979*, local councils are required to identify and manage heritage items in their areas. They do this by means of local heritage studies and heritage schedules within Local Environmental Plans (LEPs).

Standard heritage provisions in LEPs require that councils must consider heritage issues when assessing development applications to listed items. Development refers to alterations, additions and demolition, damage to, defacement, or moving of heritage items, and development affecting relics, identified and potential Aboriginal and archaeological deposits, trees and landscape items.

Interior Heritage under Local Environment Plans (LEPs)

The heritage provisions of a LEP requires development consent only for changes to the exterior of a heritage item, for internal structural changes, or for making changes to anything inside of a local heritage item that is specifically identified in Schedule 5 of the LEP in relation to the item. Some councils have adopted the Standard Instrument in their LEP thus reducing their ability to consider

proposed non-structural internal changes when assessing an application unless the interiors are specifically listed.

As many listed heritage items have significant interiors, some local councils may include a description of significant internal features and details as part of an item's individual listing in their LEPs, thus increasing their ability to consider proposed internal changes when assessing an application unless the interiors are specifically listed.

Under the *North Sydney Local Environmental Plan 2013*, the interiors of Nutcote have not been identified and therefore development consent is not required to make non-structural changes to the interiors of the building.

Non-inclusion of interior features and details as part of the significance of a place does not imply they are of no cultural significance. They may have as yet unrecognised cultural significance, or non-inclusion reflects administrative policy, inactivity or lack of resources.

Heritage Management Documents

Under Cl. 5.10 (5) of the *North Sydney Local Environmental Plan 2013*, Council requires the submission of statements of heritage impact or other conservation management documents with development applications for LEP-listed items and places located within conservation areas.

Development Control Plans (DCPs) prepared by local councils may also contain heritage planning policies which councils endeavour to implement within their boundaries.

For a property listed on the State Heritage Register, usually an Integrated Development Application is applied for (see above).

Development Application Exemption- Heritage Works

Under Section 4.1(1) of the *Environmental Planning and Assessment Act 1979* and Clause 5.10(3)(a)(i) and (ii) of the *Sydney Local Environmental Plan 2012* certain development that may be carried out to local heritage items can be undertaken without going through the full development application process. Instead, a Development Application Exemption-Heritage Works can be submitted to Council requesting approval for certain works to be carried out.

Works that are considered acceptable to be carried out under a Development Application Exemption are minor works to maintain the heritage item that will not affect the significance of the heritage item or impact an Aboriginal object. It is at the discretion of Council to determine whether or not approval to undertake the works without the need for a Development Application will be granted. Generally Council will only agree to the request if the works are minor and would otherwise be considered exempt development (as defined under the *Exempt and Complying SEPP 2008*, see below), if not for the site being a heritage item.

If the place is also listed on the State Heritage Register, a Fast Track S60 or S60 Approval may first be required from NSW Heritage.

State Environmental Planning Policy (Exempt & Complying Development Codes) 2008

The *State Environmental Planning Policy (SEPP) Exempt and Complying Development Codes 2008* provides for some types of development with minimal impact to be undertaken without consent (Exempt development) or via a Complying Development Certificate.

For properties listed on the State Heritage Register, the provisions of Exempt Development do not apply unless the proposed development meets both the requirements and standards specified by the SEPP and the requirements and standards of the Standard Exemptions under S57(2) of the *Heritage Act 1977* (see above).

Consent cannot be granted for complying development (i.e. undertaking works under a Complying Development Certificate) on land that comprises an item that is listed on the State Heritage Register under the *Heritage Act 1977*, unless the proposed work also meets the requirements and standards of the Standard Exemptions under S57(2) of the *Heritage Act 1977* (see above).

6.7. Non-Statutory Heritage Considerations

The non-statutory heritage status of Tresco according to the following organisations is as follows:

6.7.1. Register of the National Estate (RNE), Australian Heritage Council

Nutcote was registered on the RNE on the 18th of April 1989.

The Register of the National Estate is an Australia-wide reference database that operated from 1976 to 2007. A place is included in the Register of the National Estate where it has been assessed to have natural, cultural or indigenous value at a local, state, national, or international level and this significance is considered to have value for future generations.

On 19 February 2012 statutory references to the RNE in the Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) and the Australian Heritage Council Act 2003 were repealed. This means the register ceased to be a statutory heritage list, although it continues to exist as a (closed) inventory of Australian heritage places that were registered between 1976 and 2007.

The Register remains publicly available as an information and educational resource only on the Commonwealth web site. There are no obligations for approvals or permits to undertake works to places included on the RNE.

6.7.2. National Trust of Australia (New South Wales)

Nutcote is included on the National Trust of Australia Register.

The National Trust of Australia register lists those buildings, sites, items, and areas which, in the Trust's opinion, fall within the following definition:

components of the natural or the cultural environment of Australia, that have aesthetic, historical, architectural, archaeological, scientific, or social significance, or other special value for future generations, as well as for the present community.

The purpose of the register is to alert responsible authorities, property owners and the public so that those concerned may adopt measures to preserve the special qualities which prompted the listing.

When the significance of a place is under threat, the National Trust will take whatever action is deemed appropriate to ensure its protection, including giving advice to the property owner and seeking the use of the *Heritage Act 1977* or local government planning powers.

Inclusion does not have any legal effect, but the register is widely recognised as an authoritative statement on the significance of a place.

6.8. Owner's Requirements

Nutcote is owned by North Sydney Council and is leased to the Nutcote Trust for a term of fifteen years, concluding in April 2023. The lease reflects the responsibility Council has assumed for maintaining the building and grounds, in association with the Trust. Responsibility for the Strategic Direction for Nutcote is invested with the (voluntary) Board of Directors which is required to fulfil the terms of the Deed of Settlement (1990) establishing the Nutcote Trust.

Under the *Local Government Act 1993*, a council must prepare a plan of management for community land. The existing *May Gibbs's Nutcote Plan of Management 2017-2019* (North Sydney Council) is currently under review.

The *Nutcote Plan of Management 2017-2019* identifies the following vision and purpose for the place:

Vision: May Gibbs' Nutcote: celebrating the life and works of an iconic Australian.

Purpose: To cherish May Gibbs' home, garden and life by offering memorable experiences and rewarding learning opportunities.

The following primary management objectives for Nutcote have been identified:

- to maintain the museum for community use in accordance with the overall objectives of North Sydney Council's Delivery Program and associated documents;
- to manage the centre in accordance with May Gibbs's Nutcote Strategic Plan 2017-2019;
- to manage the centre in accordance with the aims and objectives of Council's Community Cultural and Recreational Facilities Policy;
- to provide and maintain a high-quality community house museum which meets the needs of the local and wider community;
- to cater for people with disabilities within the physical constraints of the museum;
- to provide for public safety;
- to ensure the plan of management is flexible and able to evolve with changing community attitudes;
- to be prepared to look beyond the Museum's immediate locality, through maximising existing resources, to enable delivery of outreach services where appropriate and needed; and
- to grant a lease to the Nutcote Trust, the terms of which will require that the lessee will manage the museum for the benefit of the community in accordance with the general objectives of this Plan of Management.

In accordance with the *May Gibbs's Nutcote Strategic Plan 2017-2019*, The Nutcote Trust Board has identified four key areas to be addressed:

Goal 1 Access, Inspiration and Learning: To ensure people of different backgrounds, mobility levels and ages enjoy and are inspired by May Gibbs and her home, Nutcote, by offering rewarding experiences and memorable learning opportunities.

Goal 2 Community Engagement: To engage a wide range of people to enjoy, understand, interpret the works of May and foster the caring of the House Museum and Garden.

Goal 3 Conservation and Curatorship: To ensure the significance of Nutcote and May Gibbs continues to be cherished for future generations and protect and preserve its valuable assets.

Goal 4 Organisational Stability: To ensure good governance and effective management of resources, including financial strategies.

In addition to meeting the above vision, purpose and goals for the place, the brief provided by North Sydney Council for the preparation of this conservation management plan included a range of issues to be examined and addressed within the conservation policies (where appropriate). These issues are specific to the day-to-day running of the place as a house museum and seek clarification around opportunities to increase the visibility of the place to the public. Specific issues raised include:

- Examine methods to encourage repeat visitation and opportunities for increased events and activities in a sensitive heritage environment.
- Consider options to improve the street interface including lighting, signage and placing a 'street library' outside the gift shop entrance.
- Enhancement of the property profile from the harbour including the use of signage and lighting on the lower garden.
- Management of film shoots at the property.
- A suitable replacement for the front fence which is currently deteriorating.
- Modification of the basement room which suffers from damp to better cater for visitors and displays.
- Options to improve the amenity of the viewing platform including shelter, seating and planting.
- Options for disabled access to the tea-room and house.
- The appropriateness of public access to the foreshore, including a boat shed and/or kayak landing dock.
- Options for the provision of additional usable space to accommodate an "artist in residence" program (or similar).
- Appropriateness of the existing colour of the exterior walls and shutters, including recommendations for colour schemes and appropriate paint types.

Refer to *Section 7: Conservation Policies* for appropriate guidance in relation to the above.

6.9. Other Considerations

6.9.1. Planning Controls

The place is located within the North Sydney Council local government area and local and state planning controls applicable to this locality apply.

Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005

As Nutcote is on the foreshores of Kurraba Point, fronting the waters of Neutral Bay, the place is located within the Sydney Harbour Catchment and the provisions of the *Sydney Regional Environmental Plan (SREP) (Sydney Harbour Catchment) 2005* applies.

The western foreshore lands of Kurraba Point are zoned W8 *Scenic Waters Passive Use* and are identified as being a Wetlands Protection Zone under the SREP.

The SREP aims to ensure that the catchment, foreshores, waterways and islands of Sydney Harbour are recognised, protected, enhanced and maintained, as an outstanding natural asset, and as a public asset of national and heritage significance, for existing and future generations.

Certain development located below the mean high water mark requires development consent and applications are required to be referred to the Foreshores and Waterways Planning and Development Advisory Committee for their concurrence.

North Sydney Local Environmental Plan 2013

Nutcote is zoned R3: *Medium Density Residential* under the *North Sydney Local Environmental Plan (LEP) 2013*. Under this zone, the following land uses of relevance are permitted with consent: Community facilities and Information and education facilities. A House Museum is classified as a community facility.

Regardless of the above, under Clause 5.10(10) of the *North Sydney LEP 2013*, Council may grant consent to development for any purpose of a building that is a heritage item (such as Nutcote), even though development for that purpose would otherwise not be allowed by this Plan, if the consent authority is satisfied that:

- the conservation of the heritage item or Aboriginal place of heritage significance is facilitated by the granting of consent, and
- the proposed development is in accordance with a heritage management document that has been approved by the consent authority, and
- the consent to the proposed development would require that all necessary conservation work identified in the heritage management document is carried out, and
- the proposed development would not adversely affect the heritage significance of the heritage item, including its setting, or the heritage significance of the Aboriginal place of heritage significance, and
- the proposed development would not have any significant adverse effect on the amenity of the surrounding area.

6.9.2. Building Controls

The place is subject to the provisions of the National Construction Code (NCC), which includes the Building Code of Australia (BCA). It is worth noting however that the BCA applies generally only to new buildings, new building work in existing buildings and changes in building classification or use. The BCA is not retrospective, and it is not required to upgrade an existing building to present day requirements that is not undergoing building work. The exception to this is life safety issues, such as fire safety.

The BCA is a performance-based document and as such, it is sufficiently flexible for a fire engineering solution to be developed which minimises the impact of works on an item's significance.

Any alterations or additions to satisfy fire protection, access or safety requirements of heritage items should be carried out in a way that minimises the impact on the significance of the place. Solutions should be developed by suitably qualified and experienced experts.

Where a solution is not readily apparent, the NSW Heritage Council's Fire, Access and Services Advisory Panel (or similar advisory panel) may be able to assist.

6.9.3. Disability Discrimination Act 1992

The Commonwealth *Disability Discrimination Act 1992* (DDA) contains equitable access requirements for persons with a disability which applies to all buildings, new and existing, except where unjustifiable hardship in providing access can be demonstrated. In a legal sense, the DDA will normally override other Commonwealth and state heritage legislation, and solutions must therefore be found to provide dignified access to heritage buildings with minimal impact to the significant fabric.

This Act is flexible enough to provide scope for consultation between relevant authorities over conflicts between access needs and heritage significance. Part 4 of the *Disability (Access to Premises – Buildings) Standards 2010* states that all relevant circumstances of the particular case are to be taken into account, including “the extent to which the heritage features of the building are essential, or merely incidental, to the heritage significance of the building.”

Currently Nutcote is not accessible for wheelchair users.

In 2005 North Sydney Council initiated an overview of access to Nutcote by the Cerebral Palsy Alliance, who provided a list of suggestions to improve access and safety to Nutcote, including:

- Bus set-down area in Wycombe Road (completed).
- General Access toilet (located at the lower ground level of the former Garage/Flatette).
- Raising of the road and footpath on Wallaringa Avenue to remove the step onto the mid landing
- Reconstruction of existing stairs, and the addition of a handrail, in the north-west corner in front of the cottage leading to the lower, grassed terrace (work has been completed).
- Construction of a ramp, and addition of a handrail to the brick wall, along the short stretch on the northside of the cottage providing access to the exhibition space under the cottage (work has been completed).
- Provision of a portable ramp.
- Production of a high quality "Walkaround Nutcote" CD and DVD - providing a virtual tour of the property for those not able to visit.

- Installation of a handrail along the southern path (work has been completed).

Proposals not implemented were:

- Construction of a steel and timber staircase connecting “Nutcote” to the foreshore reserve (not implemented because it was considered it would breach the security of “Nutcote” by facilitating access to the grounds out of hours, and by making supervision of visitors from the water frontage impossible, given the volunteer nature of the staffing of “Nutcote”).
- Installation of a platform lift conveying disabled visitors from Wallaringa Avenue to the brick path (considered to be of questionable benefit, as it would partially impede access for able bodied visitors, and additionally: the path’s gradient does not comply and there is very little circulation space at the Cottage’s front door and throughout the cottage itself).

Under the Trust's current Strategic Plan access issues are to be reviewed by The Nutcote Board, who are conscious that while May Gibbs bequeathed the copyright of her work to the two primary charitable service providers to children with disabilities and their families in NSW, the people who are most unable to access this important site are children with disabilities.

6.9.4. Current Uses and Public Access

Nutcote currently operates as a house museum. The place is open to the public every Wednesday and Sunday for a small fee. Admission includes a guided tour of the cottage and access to the gardens.

No on-site parking is available, and off-site parking is limited. Nutcote is reached via public transport including buses (alighting at Wycombe Road) and ferries (alighting at Neutral Bay Wharf, Hayes Street).

In accordance with the current Place of Public Entertainment Licence for Nutcote, there is a limit of 60 people at any one time visiting the site.

7. Conservation Policies

Conservation is about the care and continuing development of a place in such a way that its significance is retained or revealed and its future is made secure. Considering the Statement of Significance for the place in Section 5, and the constraints and opportunities identified in Section 6, the following conservation policies are considered appropriate (i.e. suitable or proper in the circumstances) to the place and should be adopted by the owners and managers of Nutcote (North Sydney Council and the Nutcote Trust) in the continuing care and conservation of the place.

7.1. Development of Conservation Policies

A conservation management plan should provide a clear set of policies derived from an understanding of the place in order to guide its future care. Conservation policies for Nutcote have been developed to address the following:

- treatment of the fabric;
- interpretation of the place;
- use of the place;
- intervention in the fabric identified to be conserved;
- adaptation of the fabric identified to be conserved;
- additions and other new features;
- conservation procedures and practice; and
- the adoption and review of the conservation policies.

The purpose of the conservation policies is to provide guidance for the ongoing care, use and management of the place including addressing any proposed future changes or development.

The intention of the policies is to retain, and where possible reinforce, the significance of the place whilst supporting its continued use as a house museum. However, it should be noted that depending on future circumstances (e.g. financial limitations, changes in legislation, and other external matters) not all of the conservation policies may be achievable, or their implementation may need to be deferred until such circumstances improve.

7.1.1. Terms

Many of the words used below have special meanings defined by the Australia ICOMOS *Burra Charter* (see Appendices).

7.1.2. Definitions

The conservation policies developed for this report apply to all components of the place, including: the whole of the land, the buildings, site and landscape features, the configuration of the site, views, the setting of the place and its archaeological potential.

Defining the individual components of significance is useful for the ongoing care and maintenance of the place and to ensure that all components that contribute to the heritage values of the place are clearly identified and conserved appropriately.

Extent of the Place

The extent of the place to which these conservation policies apply is the whole of the land in the ownership of North Sydney Council, defined by the cadastral boundaries of Lot 1 DP 562377, Lot 2 DP 876732 and Lot 2 DP 1176554, which together form the Nutcote property.

Policy 1: The extent of the place, to which the conservation policies apply, should be defined as the whole of Lot 1 DP 562377, Lot 2 DP 876732 and Lot 2 DP 1176554, as shown in Figure 1.2, and include the built fabric, site and landscape features, the configuration of the site, the setting and views, and the archaeological potential.

Nutcote survives within its the complete original allotment (Lot 1 DP 562377), initially established in the early 20th century, with later additions of land on its northern side. The cadastral boundaries of the original allotment that contains Nutcote are historically significant and should be conserved.

Policy 2: The existing allotment boundaries of Lot 1 DP 562377 should be conserved intact. Existing original and early significant fabric identifying the alignment of the boundaries (fences, seawall etc.) should be retained and conserved and remain discernible.

Policy 3: Torrens title subdivision of the original allotment (Lot 1 DP 562377) is not appropriate.

Policy 4: Amalgamation of the original allotment with adjacent properties is not appropriate.

State Heritage Register curtilage

Currently, the State Heritage Register listing for Nutcote only covers a part of the original allotment and excludes the majority of the Upper Garden and the former Garage/Flatette (refer to Figure 1.4). As these components contribute to the historical and aesthetic significance of the place, it is appropriate that they be included within the listing for the Nutcote.

An expanded curtilage should also be considered for the State Heritage Register listing, to take into account the important views from the house to Sydney Harbour and the waters of Neutral Bay and including views from Neutral Bay to the house in its garden setting.

Policy 5: The existing State Heritage Register boundary should be amended to include the whole of the area currently defined by Lot 1 in DP 562337, and should be expanded to include the visual curtilage of the place, taking in the harbour setting and the waters of Neutral Bay.

Name of the Place

The current name of the place "Nutcote" is linked to the history of the place, being named by May Gibbs at the suggestion of architect B.J. Waterhouse, and therefore should be maintained.

Policy 6: The name Nutcote should be retained as the principal name of the place.

Setting of the Place

The setting is identified as the area within which all new development should be controlled in consideration of the significance of the place.

For Nutcote, the visual catchment should be considered the setting because views to and from the place across the waters of Neutral Bay to Sydney Harbour, the city skyline of North Sydney and the city of Sydney beyond are significant aspects of the place.

Policy 7: The setting of the place should be defined as shown in Figure 7.1 and any new development within the visual setting should be controlled in consideration of the significance of the place.

Policy 8: Views to and from the place as identified in Figure 7.1 should be retained.

Policy 9: Internal views within the place as identified in Figure 7.1 should be retained.

New structures, buildings and features and other activities within the setting of the place or within significant view corridors to and from the place may be detrimental.

Policy 10: Works and activities within the setting of the place and within significant view corridors to and from the place, particularly on the boundary of the place should, if possible, be controlled to minimise visual intrusion and misunderstandings about the associations and meanings embodied at the place.

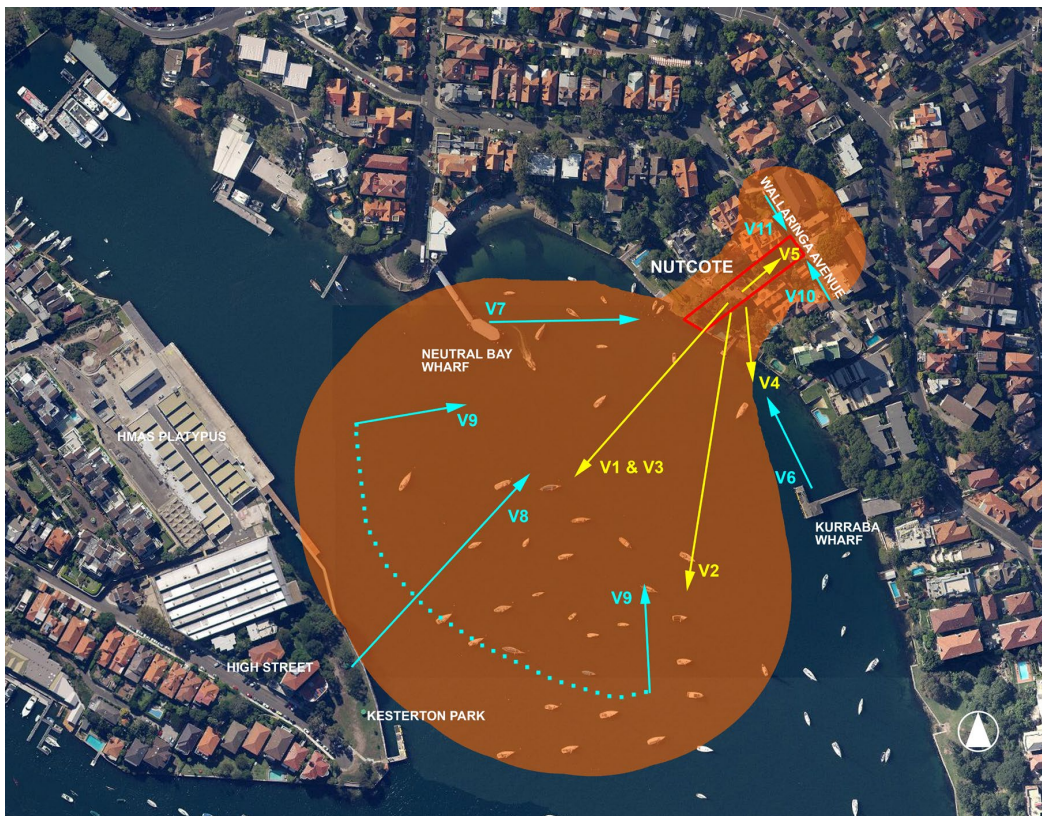


Figure 7. 1: Aerial view of the locality identifying the setting of Nutcote (shaded orange) and significant views to and from the place.

7.2. Conservation in Accordance with Significance

Nutcote is of historical, aesthetic, associational significance, and rarity, on a local and State level (see Section 5: Statement of Significance) and the significance of the place should be conserved and form the basis of decision-making in relation to future changes.

However, as a functioning house museum, some changes may be required in order to meet legislative requirements and to facilitate the use of the place. Regardless, the significant spaces and components of the place should be conserved with as little change as possible, and any changes that support and enhance the continuing use of the place as a house museum and support public visitation, should be prioritised.

Client Requirements

The overall aim of the current owners and managers of Nutcote (North Sydney Council and The Nutcote Trust) is to retain Nutcote as a house museum, guided by the following vision and purpose for the place, as provided for in the *Nutcote Plan of Management 2017-2019*:

Vision: May Gibbs' Nutcote: celebrating the life and works of an iconic Australian.

Purpose: To cherish May Gibbs' home, garden and life by offering memorable experiences and rewarding learning opportunities.

As pointed out in J.S. Kerr's *Conservation Plan* (Australia ICOMOS, 2013), it is the role of the CMP to give proper consideration to an owner's needs, aspirations and resources. At most places an appropriate balance can be struck between proposed use and retention of significance or heritage value.¹ The following conservation policies aim to provide a balanced level of flexibility in the future care, management, and treatment of Nutcote, whilst supporting its continued use as a house museum.

The guiding policies for the conservation of Nutcote are as follows:

- Policy 11:** Nutcote should continue to be treated as of exceptional cultural significance. Activities at the place and decisions made about its future management, care and use should continue to be guided by the philosophy of the Australia ICOMOS *Burra Charter* (Appendix 1).
- Policy 12:** The cultural significance of Nutcote should be conserved by managing and interpreting the place, caring for significant fabric, spaces, configuration, views, setting and archaeological potential and ensuring any future change and development is undertaken in accordance with this Conservation Management Plan.
- Policy 13:** The Statement of Significance and the rankings of significance of the individual components of the place contained in this report (Section 5 and Appendix 4) should be accepted as the basis for the ongoing care and maintenance of the significant fabric, site and landscape features, configuration, views and archaeological potential of the place.
- Policy 14:** Nutcote should continue to be conserved, cared for and managed by the owners and managers of the place, in accordance with the stated Vision and Purpose as provided for in the *Nutcote Plan of Management 2017-2019*.

See also *Section 7.9: Conservation Procedures and Practice at the Place*.

¹ Kerr, J. S., 2013; *The Seventh Edition Conservation Plan*, Australia ICOMOS, p. 22

Management Arrangements

Currently, Nutcote is managed in collaboration between North Sydney Council and The Nutcote Trust, via a lease arrangement and in accordance with a Plan of Management and Strategic Plan.

Maintenance for the place is generally undertaken by North Sydney Council, with some assistance by volunteers of The Nutcote Trust.

Much of the important day-to-day care and maintenance of the place is carried out by Council's landscape staff and volunteers (such as clearing leaves from gutters, checking and clearing drainage, lubricating moving parts, garden maintenance, etc.). However, any work that involves replacement of fabric, building components, planting or finishes (such as repainting, roofing or joinery repairs) requires direction from an appropriately qualified and experienced heritage practitioner: either a nominated council heritage advisor or a qualified heritage consultant employed to have a watching brief over the place.

The nominated person responsible for Nutcote's conservation should be responsible for determining whether the work in question is able to be undertaken without a formal approval (i.e. under S57(2) Standard Exemptions of the *Heritage Act 1977* and a DA Exemption- Heritage under Cl.5.10(3) of the *North Sydney LEP 2012*), identify when further advice/guidance is required and for instructing contractors and workers in best practice methods for the ongoing care and maintenance of a State heritage item. (Refer also to *Section 6.6 Statutory Heritage Constraints* of this report for further information).

The nominated person should also give briefings and undertake training programs for those involved in Nutcote's continued operation and maintenance, particularly for those involved in any activity that may involve physical intervention (including the introduction of temporary structures and the repair, maintenance and cleaning of the fabric), as well as those involved in events and functions.

Policy 15: Personnel skilled in disciplines of conservation practice at a professional level should continue to be engaged by North Sydney Council and The Nutcote Trust as appropriate to advise on and implement conservation aspects of the place.

Policy 16: North Sydney Council should nominate a heritage advisor to oversee the continued care and maintenance of Nutcote. Responsibilities should include (not limited to):

- Brief and undertake training sessions for Council staff, The Nutcote Trust, volunteers, employees, lessees and contractors etc. on best practice methods in the day-to-day care and maintenance of the place;
- Review all proposed maintenance, repair and other works and provide advice as to application requirements (if any);
- Provide advice as to when an appropriately qualified and experienced heritage practitioner should be engaged;
- Review the condition of the place post works (maintenance, repair etc.) and following the use of the place for events, functions and other activities (e.g. filming), and sign off that the condition of the place is satisfactory.

Policy 17: A Heritage Asset Register (or similar) should be developed and maintained for Nutcote detailing all works undertaken (including maintenance), by whom, when and methods/techniques employed.

7.3. Use of the Place

7.3.1. Uses that should be Continued

Although originally constructed as a home for May Gibbs and her husband J.O. Kelly, Nutcote has not been in use as a private residence since c.1988.

The existing use of the place, a house museum celebrating the life and works of May Gibbs, has allowed for the retention and conservation of the house and its garden setting and supports the interpretation of the historical, aesthetic, associational significance and the rarity of the place and should be continued. The associated uses of retail and tea rooms, being concentrated in the converted garage/flatette, provide for additional income to support the ongoing care and maintenance of the place, as well as providing additional reasons for the public to visit Nutcote, and should also continue.

Policy 18: The existing use of Nutcote as a house museum with associated retail outlet and tea rooms, should be continued.

Policy 19: Other uses associated with the stated Purpose of the place (*To cherish May Gibbs' home, garden and life by offering memorable experiences and rewarding learning opportunities*), such as exhibitions of May Gibbs' work or other artistic works referencing May Gibbs, educational programs, talks, children's school holidays activities and the like, should be continued.

7.3.2. Ancillary Uses

The place is also used for other purposes including hiring out to film crews, weddings, children's birthday parties etc. Although not directly associated with the life and works of May Gibbs, these ancillary uses generate funds for the continued operation of the place and support its overall vision and purpose.

These ancillary uses could continue and could also include other, similar uses, although careful management is required to ensure the conservation of the heritage values of Nutcote.

Policy 20: The occasional use of the place for other purposes (weddings, functions, films etc.) as a means of generating income to support the ongoing care and maintenance of Nutcote, could be continued, so long as the stated purpose of the place remains the principal use.

Policy 21: Other secondary uses such as 'artist-in-residence' programs or meeting venue, could be considered by North Sydney Council and The Nutcote Trust, so long as the stated purpose of the place remains the principal use.

The following conservation policies provide additional guidance for the management of a selection of ancillary uses to ensure their compatibility with the heritage values of Nutcote.

Policy 22: The principal interior spaces of the Main House (Living Room, Dining Room, Studio, Bedroom 1, Dressing Room, Kitchen and Bathroom) should not be used, even on a short-term basis, for uses associated with functions or other events, including weddings.

Policy 23: Events and functions held in the gardens of Nutcote should involve minimal infrastructure (speakers, podiums, generators, lights etc.) and all traces of the event should be removed as quickly as possible, leaving the place and the fabric without damage.

- Policy 24:** Events and functions that may be considered visually intrusive or disruptive to public access to the place may be acceptable if they occur only infrequently and for short periods of time (maximum of 2-3 days).
- Policy 25:** Commercial lessees should be made aware of their responsibilities to retain, respect and protect the significant values of the place via a formal induction procedure (see also Policy 16).
- Policy 26:** All leases and hiring agreements should include provisions that the lessee or hirer is responsible for any damage or adverse impacts on the fabric of the place. Repair and/or maintenance works needed to rectify any adverse impacts are to be guided by this CMP and the advice of Council's heritage advisor and/or an appropriately qualified heritage practitioner.
- Policy 27:** The condition of the Main House and Grounds should be immediately inspected following the use of the place by film crews or for functions and the like, and any damage that may have occurred as a result of ancillary uses should be repaired as a matter of urgency.
- Policy 28:** Commercial lessees should not alter the appearance of the place, including repainting or alterations and additions to the place (including the gardens).
- Policy 29:** The erection of marquees and other removable structures within the Upper Garden and Lower Garden may be appropriate on a temporary, short term (up to 1 week) basis.

Artist in Residence Program

One of the options for an ancillary use of the place is an Artist in Residence program. Such a program would be appropriate given May Gibbs's long-term use of Nutcote as her studio where a number of her notable works were produced.

Accommodating such a use however may require some reorganisation of the current room uses within the Main House of Nutcote.

Currently, Bedroom 2 is under-utilised and serves as an exhibition space with posters, images and glass cabinets containing various memorabilia associated with May Gibbs and Nutcote. Similarly, the lower-ground floor rooms are also under-utilised, with a small audio-visual room, exhibition space and children's playroom.

Therefore, there is an opportunity, that these rooms could be utilised as part of an Artist in Residence program (non-residential) for a nominated period of time.

- Policy 30:** The interiors of the Main House of Nutcote, in particular Bedroom 2 and the lower ground floor rooms, could be utilised as part of an Artist in Residence (non-residential) program. Furniture and fittings in support of such a program should be free-standing and easily removable and not result in damage to the significant fabric of the Main House.

7.3.3. Other Compatible Uses

Should the use of the place as a house museum with ancillary uses to generate income not be possible, uses that involve minimum change to the significant fabric and respect the associations and meanings embodied in the place (compatible uses) are preferable. In addition, uses which take advantage of the character of the various components of the place should be preferred.

In the case of Nutcote, the historic use of the place as a private residence, although compatible with the history and significance of the place, may result in acceptable levels of change. Current modes of living often place undue stress on historic properties and the current configuration of Nutcote may not be considered suitable for modern use. For example, if returned to a residential use it is expected that the kitchen and bathroom would be substantially altered.

Other low-impact commercial or community uses may be appropriate, where the adaptation of the place retains the configuration of the Main House and conserves the restoration and interpretation works undertaken by Tanner Architects in the late 1990s.

Policy 31: The introduction of the following compatible use is appropriate if the present use cannot be continued:

- A private residence.
- Low impact commercial or community uses.

7.3.4. Control of Existing and Ancillary Uses

In some cases, the growth of an existing use or introduction of an ancillary use may lead to the destruction of significant fabric of the place and may need to be limited.

Policy 32: The growth of the existing uses and/or introduction of a compatible ancillary uses should be limited to a level compatible with the remainder of these conservation policies.

Policy 33: Services required to support the principal use of the place (house museum) and secondary or occasional uses (such as amenities, storage and the like), should be concentrated in the already converted Garage/Flatette.

The circulation pattern and uses of parts of the place should be arranged so as to involve the least intervention in the fabric.

Policy 34: The use of the place and activities at the place and within its setting should be organised in a way that allows the conservation of the fabric in accordance with the Policies for Significant Fabric and Conserving the Fabric (Policies 35 and 36) including considering:

- the effect on the historic circulation pattern through the place;
- the effect of structural loadings;
- the effect of statutory requirements;
- the effect of service installations;
- the effect of providing access for people with disabilities;
- the effect of introducing contemporary servicing requirements (e.g. garbage collection, street lighting, street tree planting etc.).

7.4. Conservation of the Fabric

Conservation policies for the place should recommend the extent of retention and conservation of the significant fabric. The most significant fabric at Nutcote should be retained and conserved in accordance with recognised conservation principles and procedures such as that included in the Australia ICOMOS *Burra Charter*.

Conservation processes include maintenance, preservation and interpretation including restoration and reconstruction.

7.4.1. Significant Fabric

Much of the significance of the place is embodied in its fabric. For Nutcote, given that all historic phases, from its original construction in 1925 through to current day, have been identified as having some level of significance, the whole of the fabric can be said to reflect aspects of the history of the place and is therefore to some extent significant.

Policy 35: Nutcote should continue to be managed as a whole, taking into account the significant components and contents of the place, including:

- All of the buildings, landscape and site features introduced to the place;
- Any subsurface remains (Aboriginal and historical archaeology) of former landscapes, buildings and site features;
- Any historical archaeological evidence surviving within building cavities and below the floor of the Main House and the former Garage/Flatette;
- The setting of the place and views to and from the place;
- Movable objects (furniture, artworks, memorials and plaques) and archival material held at the place that relate specifically to May Gibbs and her life at Nutcote.

7.4.2. Fabric to be Conserved

Not all of the fabric at Nutcote is of such significance so as to warrant conservation as defined by the *Burra Charter*. Some fabric introduced during the late 20th century (and more recently) associated with the use of the place as a house museum is commonplace and need not be conserved.

In this case, fabric introduced after 1969 (when May Gibbs last resided at the place) is not related to the historic use of the place and generally need not be conserved. However, it should be noted that much of the later fabric introduced since this time relates to the conservation of the place by way of restoration, reconstruction and interpretation (including the garden) and should be conserved, unless replaced by a better reconstruction.

Policy 36: The following fabric should be retained and conserved:

- Significant built and planted fabric introduced prior to 1969 (including fabric denoted Phase I in fabric surveys in this report);
- Fabric recorded in this report as a previous reconstruction (including the work undertaken in Phase III by Tanner Architects) unless replaced by a better reconstruction; and
- Fabric reconstructed (in the future) in accordance with these policies.

7.4.3. Investigation for Research and to Guide Conservation

In the physical survey for this report, it has not been possible to determine the age and history of some components and care should be taken that these items are not inadvertently damaged or removed if they are significant.

Policy 37: Where the nature of a component of the place is uncertain, it should be further investigated by documentary and physical research, prior to carrying out work (including maintenance) or removal.

Although May Gibbs resided at Nutcote until 1969, the place is presented in its 1920s/1930s configuration, including the furnishings and contents of the Main House. Although it is assumed that the Main House would have undergone some change over Gibbs's lifetime, evidence of any later works has not as yet been identified. Much of the later work may of course have been subsequently removed during the restoration/reconstruction works undertaken in the late 1990s by Tanner Architects. Regardless, further research into any changes made by May Gibbs in the latter years of her occupancy would provide further insight into her way of life.

Policy 38: Further research into the configuration of Nutcote and the contents of the Main House during the later years of May Gibbs's occupancy (between 1940 and 1967) could be undertaken to increase knowledge of the place and Gibbs's way of life at the place.

Investigation to increase knowledge of Australian history and/or to aid conservation work at the place should also be addressed. Investigation of the archaeological potential of the place and of the significant fabric, including paint scrapings, removal of original/early fabric to uncover services, removal of later fabric to uncover earlier fabric etc. should be undertaken with great care to ensure the preservation of the significant fabric.

Policy 39: Investigation of the place for research should be allowed to increase knowledge of Australian history and other aspects of the occupation and construction of the place. Such investigations should only be allowed when guided by specific and scrutinised research goals and when there are adequate resources available to undertake, complete and publish results of the study and leave the place in a stable condition.

7.4.4. Maintenance Generally

While any significant fabric is in existence it should be maintained, which means continuous protective care. Reconstructed fabric can be of interpretive value (see Policy 36) and should also be maintained.

For clarity, Reconstruction means returning a place to a known earlier state by the introduction of new material. Restoration means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material (Articles 1.7 and 1.8, *Burra Charter*).

Policy 40: The following fabric should be maintained (have continuous protective care):

- all significant fabric (see above identification) except any fabric identified as being Intrusive;
- all fabric recorded in this report as a previous reconstruction; and
- all fabric reconstructed (in the future) in accordance with these policies.

Maintenance of Finishes

Maintenance also applies to the original and early finishes applied to the structure of the place (e.g. external walls). Refer also to policies for Interpretation below.

Policy 41: Replacement of significant finishes that have deteriorated due to weathering or use shall be done with appropriate materials and details. These include:

- Replacement of metal roofs and gutters are usually carried out in galvanised steel (not Zinalume).
- Timberwork (joinery) that was originally painted is usually repainted in enamel paint.
- For painted masonry or timber walls, limewash or permeable acrylic paint is preferred.
- Polished Cedar surfaces should never be painted or varnished. Any repair or ‘refreshing’ of polished surfaces should be carefully carried out by an experienced specialist French polisher under the supervision of a conservation architect.
- Terracotta pan tiles should be used as replacement for any damaged tiles to the Main House.
- Terracotta Marseille tiles should be used as replacements for any damaged tiles to the former Garage.

The use of alternative materials should only occur when the effect of the new appearance on the character of the place has been considered and there is a body of experience to the effect that the new materials and details will be technically effective.

An appropriate (cyclical) maintenance plan is included in the Appendices.

Maintenance of Landscape/Garden

Landscape and garden fabric includes vegetation, the layout of components including clearings in vegetation and the modified landform. Generally, there is some flexibility in the maintenance of the garden.

The gardens at Nutcote have been interpreted (in part) to their 1920s/1930s configuration based on archival research, physical evidence, remnant plantings and photographs by landscape architect Fiona Robbé with additional work by volunteer Helen Wood. The resultant garden provides areas of different character and function: an English cottage garden character with open lawns and terrace areas in the Upper Garden and around the Main House; the stone outcropping and rockeries with reintroduced native species and open lawn areas in the Lower Garden; and the remnant native vegetation and sandstone retaining wall of the Foreshore Garden area.

The mix of garden character across the site communicates both May Gibbs’s personal preference for an English cottage style garden together with her main inspiration, the Australian bushland, and this interpretative approach should be continued.

Policy 42: The interpretative approach to the garden layout and planting plan of Nutcote, resulting in a mix of English cottage garden and native Australian bushland, should be retained and maintained.

Policy 43: Areas of open lawn and terracing could be retained to support continued public visitation and allow a variety of casual uses within the gardens.

Although no longer surviving, evidence of a Banksia (*Banksia integrifolia*) is located within the Foreshore Garden area, and a substitute planting has been provided in the Lower Garden area. Given

the significance of the associations of the *Banksia* with the works of May Gibbs, this species of tree should be maintained as part of the overall interpretation scheme for the place.

Policy 44: The existing *Banksia integrifolia* located in the Lower Garden area should be retained and maintained. Should this tree not thrive, a replacement of the same species in a similar location should be planted as part of the interpretation of May Gibbs's life and works at Nutcote.

Policy 45: Where trees or other plants die of disease or old age or become senescent, they could be replaced with matching species in the same location.

7.4.5. Necessary Repair and Maintenance Works

As part of the fabric survey undertaken for this report, a small number of elements were noted that require repair and/or maintenance.

Policy 46: The following repair and maintenance works should be undertaken in the short to medium term to prevent further deterioration of the significant fabric:

- A downpipe on the eastern elevation of the Main House has rusted through in places and should be replaced in galvanised steel.
- Guttering should be replaced in a profile that matches the original guttering, based on archival documentation and photographs of Nutcote ('halfline' or 'D' profile).
- Columns to the entry porch show signs of peeling paint. Defective paint should be stripped and the columns repainted in a permeable matt acrylic or stone paint.
- Timber shutters to Window W15 (south elevation) are hanging loose and should be refixed with some urgency.

Damp Issues

Currently, the Main House of Nutcote appears to be experiencing some issues with rising damp, with a general smell of damp perceptible on entering the Living Room. Although it is noted by North Sydney Council that previous work attending to this issue has occurred (in 2010), it appears that the issue needs revisiting to prevent the problem increasing.

Policy 47: Further investigation and remediation works should be undertaken to mitigate the issue of damp entering the Main House of Nutcote. Suggested actions include the following:

- Investigate the damp proof course and repair/replace as needed. If no damp proof course exists, one should be introduced (an injectable damp proof course would be appropriate).
- Investigate existing sub-floor ventilation and improve it to current BCA standards.
- Clear all vegetation away from the southern elevation of the Main House and install agricultural drain to direct water away from the building.
- Investigate the effectiveness of any drainage located along the northern side of the house and improve if water is found pooling against the northern masonry wall.
- Regularly check over and clear downpipes and guttering. Repair/replace all downpipes and guttering that are corroded.
- Ensure all downpipes lead directly into the existing stormwater system.
- Introduce agricultural drains around the Main House to divert stormwater.

7.4.6. Areas of Archaeological Potential

Conservation guidelines should identify areas of historical and Aboriginal archaeological potential and indicate the degree of professional involvement appropriate to any disturbance.

Based on the analysis of the historical physical development of the place undertaken in the preparation of this report it appears that Nutcote has low potential for historical archaeology to survive.

In the absence of a professionally prepared Aboriginal Archaeological Assessment for the place, it appears that there would be little to nil potential for Aboriginal archaeology to survive at the place.

Regardless, care should be taken during any works that may cause ground disturbance and that reveal the structure of the building (building cavities), and consideration given to the possibility of uncovering historical relics of State or local significance that are potentially rare.

Policy 48: If, during the course of any works, any historical archaeological deposits and/or Aboriginal archaeological deposits or potential Aboriginal Objects are uncovered, all work is to cease in the vicinity of those relics or features and advice should be sought from a suitably qualified and experienced archaeologist.

Policy 49: Any relics or Aboriginal Objects uncovered should be conserved and appropriately managed and stored in a secure location. Liaison should be undertaken with the property owner in relation to potential archaeological relics recovered on the study area. Care and control of any relics recovered during works will be the property owner's responsibility.

Policy 50: Archaeological investigation to provide information to guide conservation and interpretation work at the place pursuant these policies should be allowed, but only when there are adequate resources to undertake and complete the work and to stabilise areas destabilised by the intervention.

7.5. Interpretation

Interpretation means all the ways of presenting the cultural significance of a place and may consist of a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place including one-off events; and the use of introduced explanatory material (e.g. displays, brochures, signs etc.).

Authentic place-based experiences are founded on an understanding of the interests, knowledge, expectations, and desires of audiences and presenting the links between the history and features of the place in a meaningful narrative that visitors are able to understand, relate to and have an emotional response to.

Policy 51: Interpretation should utilise all aspects of the place including the buildings and their interiors, the site configuration, the garden setting and the visual curtilage of the place, without undue focus on one component.

The subject matter of interpretation should be that included in the statement of significance and the main aspects of significance of Nutcote which are its historical, aesthetic, associational values and its rarity.

Policy 52: Interpretation information should include all of the aspects of the place included in the Statement of Significance and the place should be interpreted as:

- the long-term home and workplace of May Gibbs, a nationally important children's author and illustrator;
- a good, well-crafted and modest Inter-war Mediterranean style cottage with Georgian Revival elements and an Arts & Crafts style interior designed by prominent Sydney architect B.J. Waterhouse; and
- a place of historical and aesthetic significance that has been sympathetically restored and interpreted to its 1920s/1930s configuration.

7.5.1. Elements of Significance to be Emphasised

The interpretation should emphasise aspects of significance which are particularly interesting or important to the understanding of the historical, aesthetic, and social values attributed to the place.

Policy 53: The interpretation of the place should emphasise the following matters of significance:

- The name of the place as "Nutcote", as introduced by May Gibbs.
- The configuration of the place, including the boundaries of the original allotment, the landform and garden layout, siting of the buildings and the physical and visual relationship between the Main House and Sydney Harbour and Neutral Bay.
- The modest Inter-war Mediterranean architecture of the Main House and former Garage/Flatette, with Georgian Revival elements and Arts & Crafts style interiors (of the Main House) and its place in the work of architect B.J. Waterhouse.
- The style, fabric, configuration, and individual elements of the place that reflect May Gibbs's needs, attitudes and ways of living and working.

7.5.2. Interpretation Techniques

Generally

Heritage interpretation is a means of sharing culture and history within communities and with other communities, new citizens, visitors, and people overseas. It is also a means of passing on the knowledge and appreciation of Australian culture to new generations. Interpretation is an integral part of the experience of significant heritage places.²

Nutcote is currently in use as a house museum dedicated to the life and works of May Gibbs, and therefore this aspect of the history of the place is already well interpreted with signage, artworks, interior furnishings and details and occasional exhibitions. The continued and ongoing use of the place as a house museum is an effective form of interpretation of the historical significance of the place and its associations with May Gibbs.

There are also opportunities to expand the content of interpretation to take into account the historical associations with architect B.J. Waterhouse.

Policy 54: Nutcote could be interpreted utilising a combination of:

- continuing the use of the place as a house museum;
- restoration and reconstruction work to the fabric;

² NSW Heritage Council, 2005; *Heritage Interpretation Policy*, p. 2

- **introduction of new fabric that is sympathetic to and reinforces the historical character of the place;**
- **introduction of artworks, sculptures and other objects, relating to the life and works of May Gibbs;**
- **off-site interpretive devices including websites, publications, exhibitions and media; and**
- **inclusion in events and walking tours for historic properties, the history of May Gibbs, the works of B.J. Waterhouse and the history of architecture in Australia.**

Equitable Access to Interpretation

One of the issues at Nutcote is that independent, equitable access to the interiors of the Main House is not available for all visitors and would be difficult to achieve (refer to policies for Equitable Access below). As the interiors of the Main House provide the majority of the interpretative material relating to May Gibbs's life and work, some visitors may not be able to appreciate the full story of Nutcote.

This situation could be remedied by relocating the audio-visual room from the lower ground rooms of the Main House to the former Garage/Flatette and providing a well-produced video of a guided tour of the place, together with other exhibition materials.

Policy 55: A video of a full guided tour of Nutcote, including the Main House and gardens, should be produced and made available/displayed within an area of the place that is accessible to all, such as the former Garage/Flatette.

Movable Objects and Contents of the Main House

As a house museum dedicated to showcasing the life of May Gibbs, the fittings and contents of the interiors of the Main House play an important role in demonstrating the lifestyle of Gibbs as it would have been in the 1920s/1930s. The choice to concentrate on the early 20th century phase of Nutcote and the success with which The Nutcote Trust have managed to recreate a fully furnished 1920s/1930s home, provides another layer of interest for the public and should be continued.

Policy 56: The contents and fittings of the Main House should continue to represent the 1920s/1930s era of occupancy by May Gibbs and her husband J.O. Kelly.

Policy 57: The contents of the Main House should be catalogued including recording the provenance of individual items and their location within the house.

Policy 58: Conservation of the existing contents of the Main House and any future acquisitions should be made in accordance with a collections management policy.

Design of Signage

During the time that Nutcote has been in use as a house museum, a consistency in the way the place is presented has developed. Generally, this is found in the signage located throughout the grounds, with the text being informal and reminiscent of May Gibbs's own distinctive handwriting. This approach reinforces the interpretation of the history of the place and ensures that a "May Gibbs" character overlays the whole of the site.

However, the appearance of clutter should be avoided, and the character of the signs should be kept in balance with the general domestic character of the place. See also policies for Signage generally below.

Policy 59: Existing signage located throughout the grounds should be retained, and the introduction of new, additional signage is appropriate, so long as it is limited in number, discreetly sited and the materials, colours, font and content are sympathetic to the character of the existing signs. The introduction of new signage should be carefully managed to avoid the appearance of clutter.

Artworks and Designed Objects

Over the years, small sculptures of May Gibbs's characters and other objects (e.g. the doghouse), created by artists, have been introduced into the grounds, and this practice provides a layer of "whimsey" to the place that is reminiscent of the works of Gibbs. However, there is a risk that the grounds of the place could become cluttered with such features and would eventually overwhelm the domestic character place.

Policy 60: Artworks, sculptures and other designed objects, that relate to or represent aspects of May Gibbs's life and work, could continue to be introduced to the site. However, the introduction of new features should be carefully monitored to ensure their relevance, to avoid the appearance of clutter and to maintain the domestic character of the grounds.

Policy 61: Artworks, sculptures and other designed objects should be catalogued and conserved in accordance with a collections management policy.

7.5.3. Presentation of the Main House

External Colour Scheme: Main House

The external finishes to the Main House have been altered on numerous occasions and the colour scheme currently in place (yellow walls with blue/green shutters) has been questioned as to its authenticity. Contemporary descriptions of Nutcote in the magazine *The Australian Home Beautiful* (March 12, 1926) described the place as "a little yellow-washed, blue-shuttered house".

In 1993, as part of the preparation of the original Conservation Management Plan for Nutcote (Howard Tanner & Associates), a paint scraping analysis of the exterior and interiors of Nutcote was undertaken by William Whittlam (formerly of Whittlam Restorations Pty Ltd, now retired) and found the following:

- External rendered walls: Two coats of white acrylic paint over limewash "made to the old recipe, not Porters Limewash" colour equivalent to Taubmans Regency Ivory (3062D).
- Shutters: Two coats of Taubmans (lead) Belmawr (undercoat) (5044B) and one coat of Taubmans (lead) Deepwater blue (top coat) (5042D)
- Windows: Taubmans Pure Cream 3011W (sash) and Taubmans Cream Glow 4011W (frame)

Refer to Appendix 6 for copy of William Whittlam's original analysis.

The current colour of the exterior walls of the Main House and Garage/Flatette matches the Taubmans colour found by William Whittlam's paint scrapes (Regency Ivory) but does appear strongly yellow. This may be because the type of paint used has accentuated the yellowness. Furthermore, William Whittlam noted that limewash fades badly and therefore chose a colour that was stronger than what was actually found in the paint scrapes

Clearly the house was a yellowish cream colour and the colour of the external walls should be toned down to a more conventional rich cream colour.

This would be a common colour for a rendered wall in the 1920s. However, it should be noted that in the 1920s, there were already available a large number of paint colours including a wide variation in a single colour, all of which could be adjusted to taste on-site and/or according to the architect's specification.

The colour should be selected from a range of available cream colours applied in one square metre samples put up on the walls for discussion and approval before the whole of the exterior is painted. Suggested paint colours include the selection available from the Porters Stone Paint Range including:

- Neroli,
- Snow Goose,
- Half Old Church White,
- Milk,
- Chalk NSW,
- Whisk,
- Longhorn.

The current colour of the shutters does not relate to Taubmans Belmawr or Deepwater Blue as originally recommended, and the blue/green colour currently used on the shutters should also be toned down. The historic black and white photographs of Nutcote taken shortly after its construction by Cazneaux, show a subtle tonal difference between walls and shutters and the shutters should be painted in a blue colour more consistent in tone with the Cazneaux photos, while still being consistent with the physical evidence of the paint scrapes. Suggested paint colours include:

- Dulux La Pineta P32A5
- Dulux Ocean Current P33B5
- Dulux Outrigger P34A5

The exterior joinery has been painted in a lighter cream colour than the exterior walls, this is consistent with the Whittlam analysis and the tonal differences seen in the early photographs of the house.

Currently the external doors to the Main House leading into the kitchen (Door D2) and lower ground rooms (Doors D21 and D22) are painted in the colour as recommended by William Whittlam, that is Taubmans Green Velvet. However, the front door is painted in a bold emerald colour and should be painted in the same Taubmans Green Velvet as per the Whittlam analysis.

External Colour Scheme: Garage

As with the Main House, based on the William Whittlam analysis, the garage was originally painted a rich cream colour, the same as the Main House and the doors and external joinery were all in a deep Indian Red (as they currently are). The garage could be painted in the same cream colour as the house, however, as the garage serves as the reception/retail area and the Main House is the principal focus of the place, there may be some flexibility in the colour scheme for the garage and tea room. Any colour scheme should not compete with, detract from or overwhelm the Main House.

Paint Types

The current exterior finish of the walls does not appear to be cement or mineral based paint. Further research is required to establish what kind of paint was used (although it appears to be acrylic), and when it was applied.

Although limewash paint would have been originally used for the exterior walls, it is not recommended that this paint type be used today at Nutcote. Even if it were practical to apply

traditional limewash over acrylic, it is an expensive and specialised skill mixing and applying limewash and would be an onerous finish to maintain in terms of the necessary frequent repainting.

Instead a cement or mineral based paint or even an acrylic paint could be used, so long as a completely matt finish is achieved.

Gloss Enamel paint should be used for external joinery.

The following conservation policies address the exterior paint and colours for the Main House at Nutcote:

- Policy 62:** The external colour scheme for the Main House (walls, shutters, joinery and external doors including the front door) should be based on the analysis undertaken by William Whittlam in 1992 and recorded in the previous conservation management plan for the place (Howard Tanner & Associates, 1993).
- Policy 63:** Acrylic paint with a completely matt finish or a cement-based or other mineral paint should be used for the external walls to interpret the original limewash finish. Samples of each paint type should be applied and selected based on their resemblance to limewash.
- Policy 64:** Prior to repainting the external walls, a limited selection of rich cream coloured paint should be applied in one square metre samples for inspection, discussion and approval by North Sydney Council, The Nutcote Trust, and other interested parties.
- Policy 65:** The portico columns should be painted with the same paint type selected for the external walls in a different colour/tone (as recommended by William Whittlam).
- Policy 66:** The blue/green colour for the shutters (as recommended by William Whittlam) should be toned down (made lighter), based on photographic evidence of the main house during and shortly after construction. A limited selection of blue/green coloured paint should be applied as samples for inspection, discussion and approval by North Sydney Council, The Nutcote Trust, and other interested parties.
- Policy 67:** External joinery and timber should be painted using enamel paint and in a lighter colour/tone than the external walls (as recommended by William Whittlam).
- Policy 68:** External doors of the Main House, including the front door (Doors D1, D2, D21 and D22), should be painted using enamel paint and in the colour recommended by William Whittlam, Taubmans Green Velvet.
- Policy 69:** The external walls of the garage/tea-room could be painted in the same or similar colour as the Main House (rich cream colour) with Indian Red doors and joinery. An alternative colour scheme for the garage may be appropriate, so long as any new colour does not detract from or compete with the Main House, the principal focus of the place.

7.5.4. Restoration/Reconstruction Works

Another way to interpret the place is to carry out selected restoration and reconstruction works. These terms are defined in the *Burra Charter* (Appendix 1). Restoration and reconstruction cannot in themselves increase the cultural significance of a place but can promote understanding of the former arrangement of components of the place.

In this case, the Main House and the grounds, underwent extensive restoration/reconstruction work in the 1990s with the aim of interpreting the place to its earliest phase of development when May Gibbs resided at Nutcote. Generally, this earlier work is more than adequate to interpret the history and aesthetic significance of the place.

However, should the opportunity ever arise, Bedroom 2 could be restored/reconstructed as a second bedroom and the lower ground rooms of the Main House could be restored/reconstructed to their original uses as laundry and storage. The Garage/Flatette similarly could be restored/reconstructed to their original use and configuration.

In addition, the front fence and entry gate to the property could be interpreted to their original or early configuration, which, based on historic photographs (refer to Figures 7.2 and 7.3), appear to have consisted of a timber paling fence with a timber slat gate.



Figure 7. 2: Detail from a 1930s photograph of Nutcote looking westward towards Wallaringa Road. The original or early timber slat gate is visible. Source: Stanton Library



Figure 7. 3: Detail from a 1960s photograph looking westward toward Wallaringa Road showing front timber paling fence and, by this stage, a solid timber gate. Source: Australian Garden History Vol. 15, No. 1, (July/August 2003), p. 7

Policy 70: As viability of existing and new uses makes possible, selected components of the place could be restored/reconstructed to the date indicated subject to the qualifications indicated:

Element	Date	Qualification
Garage	1928	As a two car garage, divided by a timber trellis. Based on archival documentation.
Flatette	1928	As a flatette with bedroom and adjacent bathroom. Based on archival documentation.
Lower ground spaces	1925	As a laundry with storage and other ancillary uses. Based on archival documentation.
Bedroom 2	1925	As a second bedroom.
Front entry gate and fence	1930s	Timber slat gate with timber paling fence, based on historic photographic evidence.

7.5.5. Provision for Future Restoration/Reconstruction

It is desirable that present or short-term activities do not prejudice future opportunities for interpretation by restoration/reconstruction.

Policy 71: Where components of the place are not selected for restoration /reconstruction the place should if possible be managed in a way that will not preclude restoration/reconstruction of the component at a future date.

7.5.6. Identification of Reconstructions

In accordance with proper practice and to avoid misinterpretation, restoration/reconstruction works at the place should be identifiable as such at close inspection.

Policy 72: All restoration/reconstruction works introduced pursuant to these guidelines should be identifiable on close inspection by method and/or style of construction as being introduced.

7.6. Changing Significant Fabric

The higher the significance of the individual components of the place, the greater the level of care and consideration is required in making any decision or action which may affect it. The overall objective for any change to the fabric of the place is to ensure that changes at the place, whether temporary or permanent, will reinforce and not reduce, the identified significance.

Policy 73: For any proposal to change the significant fabric or significant spaces, the option involving the least amount of physical intervention at the place should be given preference.

Policy 74: Changing the significant fabric or significant spaces should occur in areas of lesser cultural significance in preference to those of higher cultural significance.

7.6.1. Managing Change at the Place

To facilitate change at the place, whilst respecting and conserving the significant fabric, configuration and history of the place, it is recommended that a holistic design scheme should be developed addressing desired and necessary changes to ensure integration of services and facilities and taking into account the overall historic character of the place. Ad hoc changes or changes made in isolation without consideration of the potential impacts on future possible change, restoration and reconstruction opportunities and the overall significance of the place are not appropriate.

Policy 75: Proposals to change fabric identified to be conserved should be developed with the significance and historical character of the whole of the place in mind.

Policy 76: Proposals to remove or alter any fabric should follow a consistent protocol that addresses the following:

- have regard to the impact on the character, authenticity, integrity and significance of the component affected;
- be checked to ensure that there is no feasible alternative; and
- include mitigation solutions including reconstruction, restoration and interpretation to minimise negative impacts on significant fabric.

7.6.2. Appropriate Changes

At places of cultural significance, there may be pressure to make changes (interventions) for many practical reasons. These include maintenance, access and improvement of services.

Intervention also may be justified if it increases understanding of the past, reveals or reinforces particular heritage values of a place, or is necessary to sustain those values for present and future generations, so long as any resulting harm is decisively outweighed by the benefits. Potential conflict between heritage values of a place and other important public interests should be minimised by seeking the least harmful means of accommodating those interests (i.e. undertaking the least amount of work as possible).

Policy 77: Work to the fabric identified to be conserved should be avoided, except for:

- stabilisation and maintenance.
- adaptation in accordance with the Policies for Adaptation of the Exterior and Interior Fabric (see Sections 7.7.3 and 7.7.4).
- introduction of interpretative devices in accordance with the Policy for Interpretation (see Section 7.5.2)
- restoration and /or reconstruction in accordance with the Policy for Interpretation (see Sections 7.5.3 and 7.5.4).
- other reasons only as per the conservation policies in this report.

7.6.3. Changing Fabric identified to be Conserved

There are sometimes cases where fabric that otherwise should be retained and conserved needs to be altered or removed for good reasons. In this (and most) cases some parts of the external fabric may eventually need to be replaced for maintenance reasons.

At Nutcote, some fabric may need to be removed or altered to introduce a compatible use or to continue or expand an existing compatible use. Nevertheless, some fabric is so significant that it should be changed only in exceptional circumstances and for Nutcote this is considered to be surviving fabric from the initial development of the site in 1925.

Refer also to *Section 7.7: Adapting the Fabric to be Conserved*.

Considering the relative significance of components listed in Section 5 and Appendix 3, the following policies are considered appropriate:

Policy 78: All fabric graded as being of “Exceptional” significance should be retained and conserved, except where alteration or removal is brought about by extraordinary or major ‘historic’ events, or essential for the maintenance of the place.

Policy 79: All fabric graded as being of ‘High’ significance should be retained and conserved, except where alteration or removal is essential for the reintroduction of the original use of the use of the place as a private residence, or essential for the maintenance of the place.

Policy 80: All fabric graded as being of ‘Moderate’ significance should be retained and conserved, except where alteration or removal is important for continuing the existing compatible use of the place as a house museum (with ancillary uses), is important to re-introduce the original use or a new compatible use, or it is important for the maintenance of the place; and/or except where existing fabric has been identified as possible reconstruction and is to be reconstructed based on documentary and/or photographic evidence.

Policy 81: All fabric graded as being of ‘Little’ significance should be retained and conserved, except where alteration or removal is needed for the viable use of the place, or it is needed for the maintenance of the place.

Policy 82: Fabric identified as ‘Intrusive’ could be removed for any reason.

7.6.4. Managing the Removal of Fabric

In the event where the removal or replacement of significant fabric is considered necessary (e.g. a component has deteriorated beyond repair), the removal of the fabric should be recorded and where possible and feasible, the fabric should be retained, labelled and stored on site, or reused on site.

Ad hoc removals or alterations should, at all times, be avoided. Such actions, unless considered as part of an overall maintenance and repair plan, could lead to the progressive degradation and ultimately the loss of significant elements.

Policy 83: Where individual original and early components ranked as being of Exceptional or High significance are to be removed for a justified reason (as per Policies 76 and 77), their location and configuration should be recorded and the original fabric retained, labelled and stored securely on site. Where possible, significant features should be reused on site, as part of the interpretation of the site.

7.7. Adapting the Fabric Identified to be Conserved

Most extensive intervention or changes at a place will occur as a result of work to accommodate the expansion of existing uses or for new uses, either by way of altering the existing fabric and configuration of the place, or by the introduction of new additions and features.

For planning purposes, it is useful to relate such types of alterations to the relative significance of elements. Depending on significance, different types of alterations to different areas and components of the place may be appropriate. Refer to Policies 76 to 79 for rationale for changing significant fabric relative to the levels of significance (Exceptional, High, Moderate and Little).

7.7.1. Adaptation of the Landform

Altering the landform of the place is a substantial intervention and not often appropriate. However, some minor adjustments to the landform within the Foreshore Garden area to accommodate stairs or other facilities to support access from the water into the site may be appropriate (refer below for further discussion). Similarly, minor excavation on the western side of the former Garage/Flatette building to accommodate a lift would also be appropriate (refer also to *Section 7.8.6 Equitable Access* below).

Policy 84: Excavations and adjustments of the landform are appropriate only for the construction of buildings and other features introduced in accordance with the remainder of these policies.

7.7.2. Adaptation of the Site

Even at places of outstanding significance there are usually areas where sensitively designed new developments, buildings and features can be placed without detracting from or reducing the significance of the place. The impact of such adaptations depends on their bulk, form, height, proportions, scale, materials, colours, reflectivity etc.

In this case the configuration of the place is so intact to its original configuration that no substantial new constructions are appropriate, although the introduction of minor new structures in some areas of the site may be appropriate.

Waterfront Access

Both North Sydney Council and The Nutcote Trust have raised the issue of access from the water (Neutral Bay) as a means of creating a greater connection with surrounding public spaces, to enhance the property as seen from the harbour and increase visitation to the place. In order to facilitate such access, Council purchased a small amount of adjoining land (Lot 2 DP 1176554), that could be utilised for the introduction of new structures for this purpose.

However, as there is a strong visual relationship between the Main House and available views of Sydney Harbour, Neutral Bay and the skylines of North Sydney and the city of Sydney, any new structures located to the west of the Main House, within the Lower Garden and Waterfront Garden should not obstruct these significant view lines (see Policy 8 above).

Service Area

Currently, a portion of the Upper Garden along the northern boundary extending along the northern side of the former Garage building, is utilised for miscellaneous storage and services. The treatment of this area is somewhat ad hoc and earlier structures are now deteriorated. Given the proximity to the Upper Garden and the tea room terrace, this area is highly visible to visitors and would benefit from being rationalised and upgraded in a sympathetic manner.

Garage/Flatette Adaptation

As the Garage/Flatette has already been adapted for use as a retail outlet with tea- room and facilities below, there is a greater opportunity for this area of the site to be adapted. Adaptation of the building would be of benefit to improve accessibility to the place (i.e. the introduction of a lift within the garage leading down to the tea-room terrace area and/or the Upper Garden). However, the existing building envelope of the original Garage/Flatette should be retained as is.

See also *Section 7.8.1: Additions to the Buildings*.

Policy 85: Development of new buildings and other built structures at the place in accordance with the following table and Figure 7.4 is appropriate:

Code	Adaptation Policy
Generally	Conserve identified items as per these policies. Other intervention and adaptation allowed as per these policies is appropriate.

Code	Adaptation Policy
A	<p>Maintenance of existing garden and/or development of a sympathetic garden is appropriate, guided by the landscape plan prepared by Fiona Robbé (1994).</p> <p>No new paths or fixed garden structures are appropriate.</p> <p>Limited introduction of small-scale sculptures and other movable garden objects throughout is appropriate.</p> <p>No other alterations are appropriate.</p>
B	<p>Minor structures such as garbage bin enclosures, water tanks, storage enclosures, air conditioning enclosures etc. to support the continued use of the place as a house museum is appropriate.</p> <p>New built structures should be visually discrete and appear as typical garden structures in a form and of materials sympathetic to the existing Garage/Flatette and surrounding garden.</p> <p>No other alterations are appropriate.</p>
C	<p>Alterations and additions to the western and southern sides of the former Garage/Flatette are appropriate, so long as the form of the original building remains clearly discernible, any new works are designed to preserve the rhythm and character of the building and identified views of the house and garden as seen from Wallaringa Avenue are preserved. (See also Policy 87.)</p> <p>Any new building or built structure should not exceed the height of the original Garage.</p>
D1 & D2	<p>Minor structures to physically connect the adjacent land (Lot 2 DP1176554) with the Waterfront Garden, including stairs and elevated walkways, designed to preserve the character of the Waterfront Garden and preserve identified views, are appropriate.</p> <p>Development of built structures within the land/water interface for the purposes of providing access from the water, including a kayak landing dock, single storey boat shed or similar, is appropriate.</p> <p>The existing brass sculpture of Obelia located on a rock in the water and the rubble sandstone retaining wall within the foreshore land are to be retained in situ and conserved.</p> <p>The Waterfront Garden should continue to be maintained with a natural bushland character.</p>

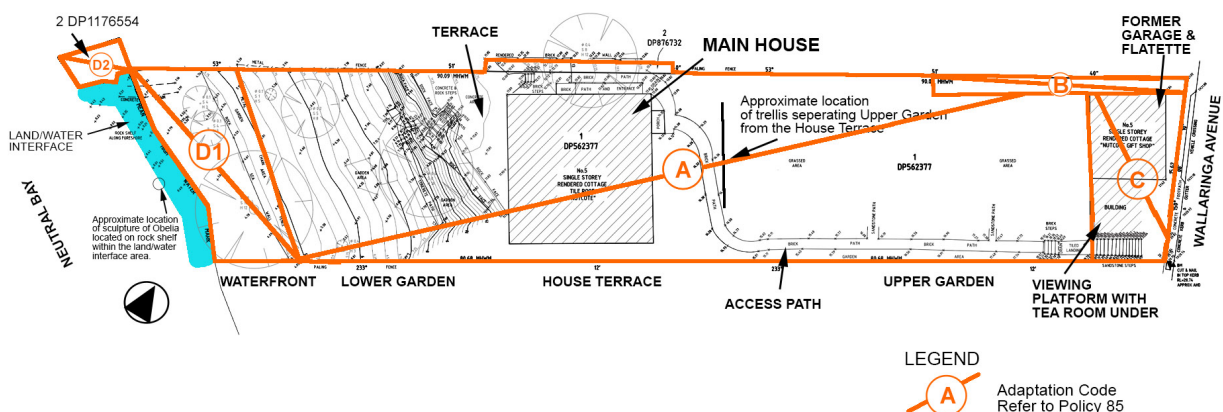


Figure 7. 4: Site adaptation plan

7.7.3. Adaptation of the Exteriors of the Buildings

Main House

Given that the exteriors of the Main House are highly intact to their original configuration, any change should be very minimal. Given the aesthetic and historical significance of the building, the overall form and configuration of the exteriors of the Main House should be retained and conserved.

New openings (doors, windows, dormer windows, skylights etc.) or enlarging existing openings are not appropriate.

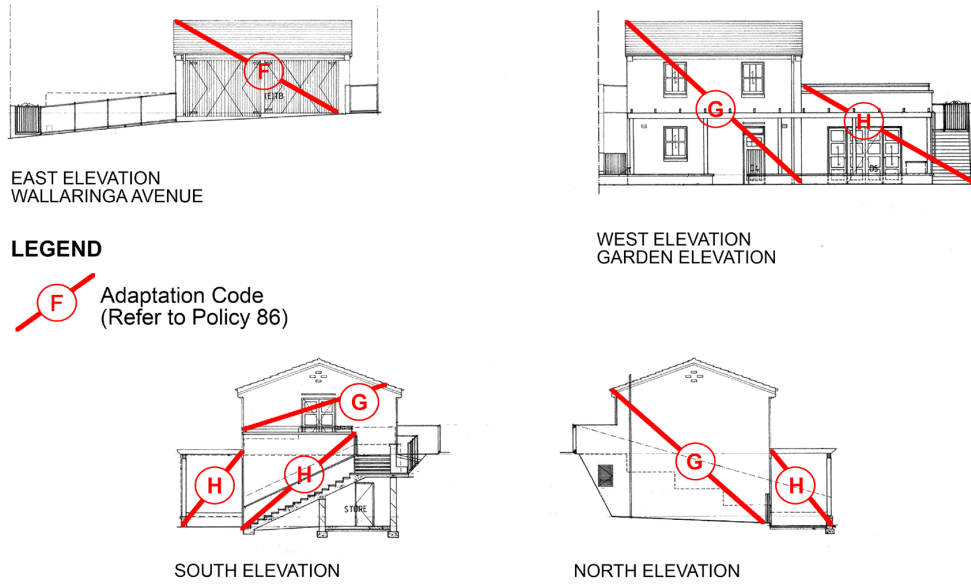
Former Garage/Flatette

Although the Garage/Flatette has already been converted and substantially altered, the overall form and configuration of the original building remains clearly discernible and later changes could be reversed, and the building restored/reconstructed to an earlier configuration (refer to Policy 68 above). However, given the extent of change that has already occurred, some further adaptation of the exteriors of the Garage/Flatette may be appropriate, so long as the original form and configuration of the building continues to be clearly understood in the streetscape.

As the viewing platform and tea-room structure are later additions to the Garage/Flatette, these parts of the building could be removed and replaced or substantially altered to their exteriors.

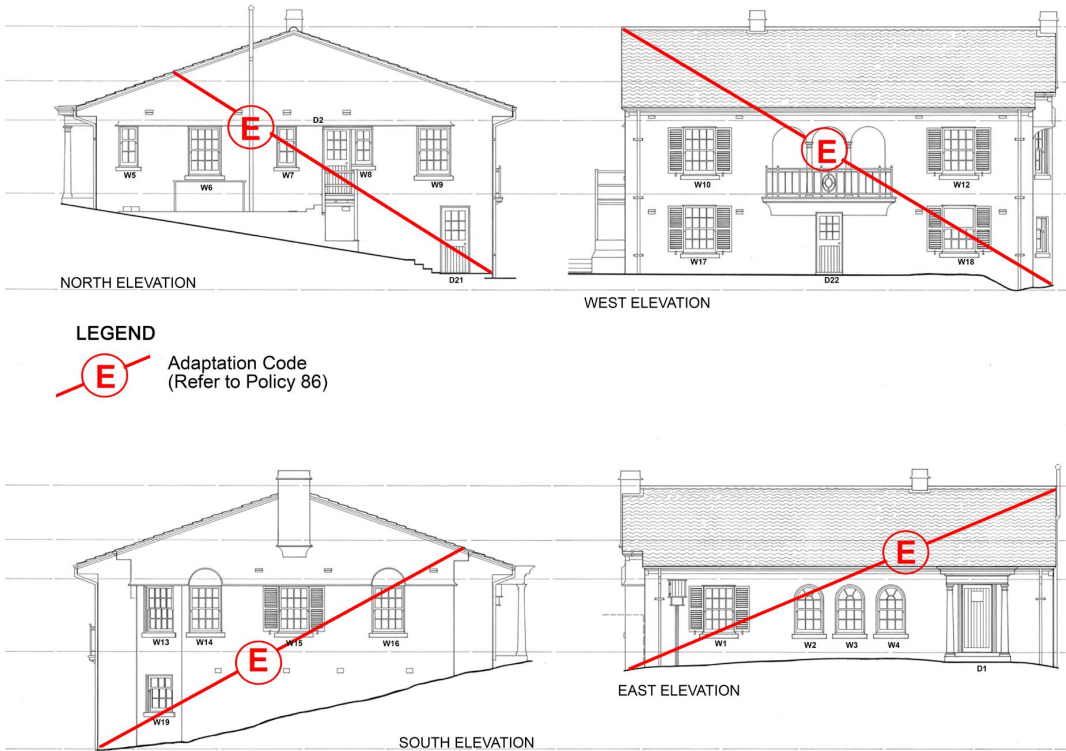
Policy 86: Adaptation of the exteriors of the buildings in accordance with the following table and Figures 7.5 and 7.6 is appropriate:

Code	Adaptation Policy
Generally	Conserve identified items as per these policies. Other intervention and adaptation allowed as per these policies are appropriate.
E	Very minor adaptation to accommodate new uses is appropriate. Surfaces should not be covered or concealed to view from a distance. No new finishes should be applied. No new external openings (doors or windows). On roofs, no new dormer windows or skylights are appropriate.
F	Very minor adaptation to accommodate new uses is appropriate. No new finishes should be applied. On roofs, no new dormer windows or skylights are appropriate.
G	Discreet new windows and doorways made for functional reasons are appropriate. No new finishes should be applied On roofs, no new dormer windows or skylights are appropriate.
H	May be removed or replaced with new fabric of either reconstruction or new configuration of sympathetic design.



Nutcote Garage/Flatette elevations prepared by Tanner Architects 1994.
 Annotated by Lucas Stapleton Johnson & Partners, 2022.

Figure 7. 5: Adaptation Codes for the elevations of the former Garage/Flatette at Nutcote.



"Nutcote" Elevations, Tanner Architects, 1994
 Annotated by Lucas Stapleton Johnson & Partners Pty Ltd 2022

Figure 7. 6: Adaptation Codes for the elevations of the Main House at Nutcote.

7.7.4. Adaptation of the Interiors of Buildings

Main House

Internally, the ground floor level of the Main House is highly intact and has been carefully restored and interpreted to its original or early configuration, including the furnishings and fixtures. As such, only very minor changes would be appropriate.

The lower ground floor rooms however have been altered and fitted out as the Audio-visual room, an exhibition space and children's playroom. As these room uses and fit-outs have little to do with the history of the place as May Gibbs's former home, there are opportunities for more change to occur in these areas.

Former Garage/Flatette

Internally, the Garage, although altered, retains the basic configuration and much of the joinery survives as it was originally constructed. However, it is currently fitted out for use as the main retail space and reception area and given the extent of change that has already occurred, further sympathetic change could be undertaken.

The Flatette below has been substantially altered internally (now holding the toilets and other amenities and storage) and could be further altered.

As discussed above, as the tea-room with viewing platform above is a later addition to the southern elevation of the former Flatette, this structure could be completed altered internally and externally.

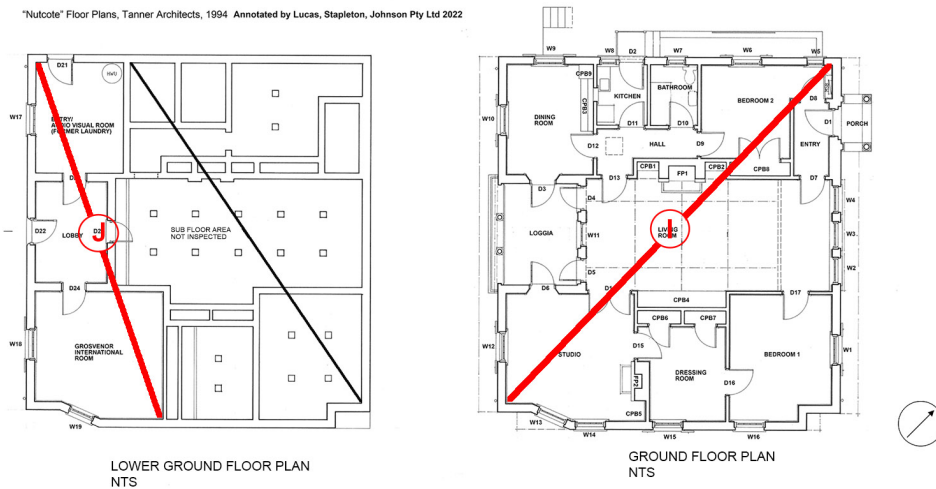
The following is a policy grading the degree of intervention appropriate in relation to the significance, intactness, location and potential for restoration/reconstruction/interpretation of the space.

Policy 87: Adaptation of interior spaces and features of the buildings in accordance with the following table and Figures 7.7 and 7.8 is appropriate.

Code	Adaptation Policy
Generally	Conserve identified items as per these policies. Other intervention and adaptation allowed as per these policies are appropriate.
Main House	
I	Minor added finishes and fitments to continue the interpretation of the 1920s/1930s configuration of the place are appropriate. New openings in internal walls, ceilings and floors are not appropriate. New partitions are not appropriate.
J	Minor added finishes are appropriate. New reversible fitments are appropriate. Minor sympathetic alterations and additions are appropriate. New doorways and archway openings in internal walls are appropriate. New partitions are appropriate.
Garage/Flatette	

Code	Adaptation Policy
K	<p>Added finishes are appropriate.</p> <p>New reversible fitments are appropriate.</p> <p>Sympathetic alterations and additions are appropriate.</p> <p>New archway openings in internal walls and void and stairway openings in ceilings and floors are appropriate.</p> <p>New reversible partitions are appropriate.</p> <p>Covering of finishes by reversible construction are appropriate.</p>
Tea Room/Viewing Platform	
L	Complete alteration or removal is appropriate.

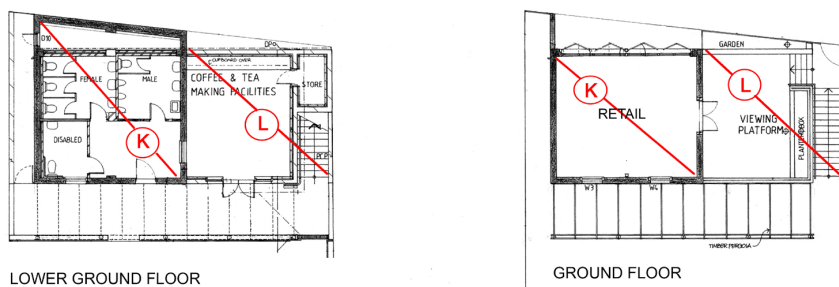
Nutcote Floor Plans, Tanner Architects, 1994 Annotated by Lucas, Stapleton, Johnson Pty Ltd 2022



LEGEND

Adaptation Code (Refer to Policy 87)

Figure 7. 7: Adaptation Codes for the interiors of the Main House at Nutcote.



LEGEND

Adaptation Code (Refer to Policy 87)

Nutcote Garage/Flatette plans prepared by Tanner Architects, 1994 Annotated by Lucas Stapleton Johnson & Partners Pty Ltd

Figure 7. 8: Adaptation Codes for the interiors of the former Garage/Flatette at Nutcote.

7.7.5. Additions to the Buildings

Some additions are appropriate to most buildings, and these can be defined in location, form, height and materials and the effect they have on the existing fabric in terms of fabric changes and use changes.

Main House

The Main House of Nutcote is a modest, well-crafted cottage, designed by a noted architect for the particular needs of the owner (May Gibbs), and is the key component of the place and provides the focus for the interpretation of Gibbs's life and work. The Main House is also substantially intact to its original configuration and was sensitively restored in the 1990s.

Given that the current use of the Main House as a house museum is expected to continue, there is no reason for additions to be made to the Main House, as the former Garage/Flatette provide adequate space for ancillary uses and services to be accommodated on site.

Policy 88: Additions to the Main House of Nutcote are not appropriate.

Former Garage/Flatette

The former Garage/Flatette has already undergone substantial change, including the addition of a viewing platform, stairs and tea-room attached to its southern elevation. Although this later addition has been sympathetically done, it could be altered in order to accommodate additional services in support of the continued use of the place as a house museum.

Further additions could be made that incorporate the existing terrace and provide additional seating along the western elevation of the Garage, accessed via the viewing platform. The benefit of such an addition would be to increase the numbers of patrons for the tea rooms, support equitable access and provide a clearer view of the whole of the Nutcote site, including the Main House, which is currently obscured by the Garage itself.

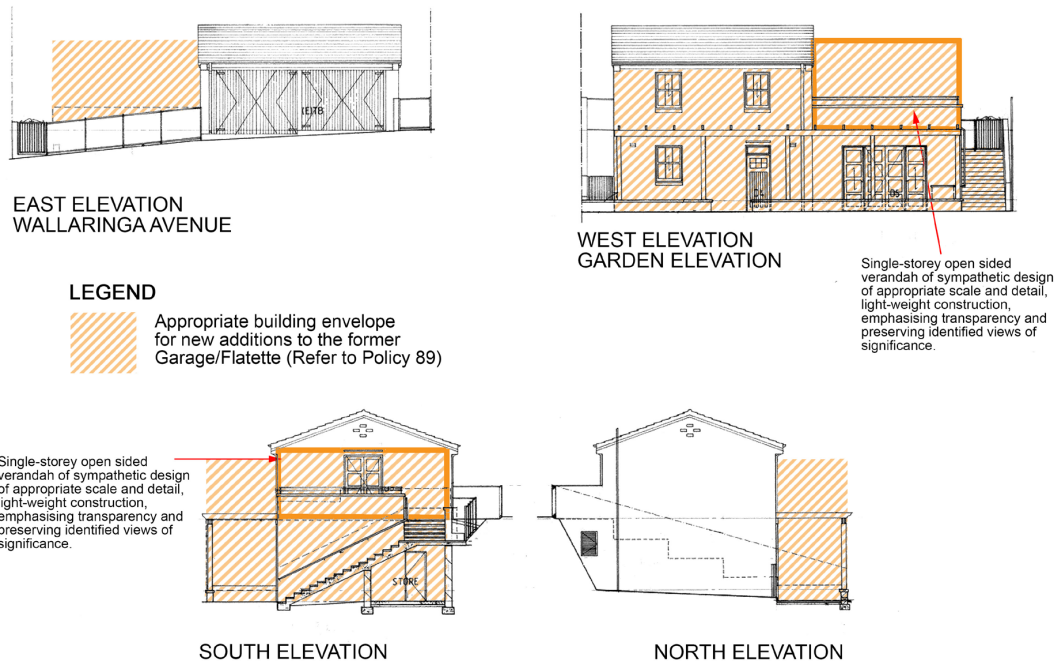
The viewing platform could also be covered over in an innovative, yet sympathetic way, to increase the usability of this space. However, any new addition should be open sided, of light-weight construction and available views of the house and garden from Wallaringa Road should be preserved. Isolating the grounds and Main House of Nutcote from its setting within the streetscape (albeit minor) is not appropriate.

Any new works to the former Garage/Flatette should be sympathetic to the overall character of the place and subservient in bulk and scale to the Garage/Flatette building. The original form and detailing of the Garage/Flatette should remain clearly discernible in views from along Wallaringa Avenue.

The following is a policy describing the appropriate extent of additions in relation to the significance, intactness, location and potential for restoration/reconstruction/interpretation of the space.

Policy 89: Additions to the following components of the place are appropriate as described in the following table and as per the building envelope illustrated in Figure 7.9:

Component	Location	Addition Type
Garage	West elevation	Verandah addition: Single-storey skillion or hipped-roofed open-sided verandah of traditional form with traditional detailing and finishes or external finishes of sympathetic imaginative design. New works are not to extend above the ridgeline of the original Garage roof.
Garage	South elevation	Vertical extension: Single-storey open sided verandah of sympathetic design of appropriate scale and detail, light-weight construction, emphasising transparency and preserving identified views of significance. New works are not to extend above the ridgeline of the original Garage roof. Consideration should be given to retaining views of the southern elevation of the garage as seen from the street.



Nutcote Garage/Flatette elevations prepared by Tanner Architects 1994. Annotated by Lucas Stapleton Johnson & Partners, 2022.

Figure 7. 9: Building envelope for additions to former Garage/Flatette at Nutcote.

7.7.6. Adaptation for Structural, Service, Statutory and Hazardous Materials Reasons

Adaptations for practical reasons such as the following need to be addressed:

- for structural reasons;
- for installation or replacement of services and equipment;
- to meet fire safety and other statutory requirements; and
- to deal with asbestos and other hazardous materials.

Structural Reasons

Policy 90: *Structural Safety-* Adaptation of fabric to prevent structural failure of existing fabric is appropriate, provided alteration of fabric identified to be conserved is minimised.

Services and Equipment

Policy 91: *Services-* The replacement of existing services (electricity, water, sewer, air conditioning equipment etc.) and the installation of new services and equipment at the place in connection with uses retained or introduced in accordance with Policy for Use is appropriate, provided that as a general rule:

- equipment is concealed and/or installed/located in areas and spaces of lower significance in preference to those of higher significance;
- that the installation is designed and constructed in a way that causes minimum damage to fabric identified to be conserved and is removable without further damage to significant fabric;
- the work is planned and carried out with regard to the underground, inter-floor and roof space archaeology of the place; and
- exterior services are located in inconspicuous positions and designed and finished to be self-effacing.

Statutory Requirements and Fire Safety Issues

When implementing the requirements of the BCA, Australian Standards and other statutory requirements at a heritage listed building, alternative solutions should be sought in order to conserve the significance of the place.

Policy 92: *Alteration of fabric identified to be conserved in order to comply with the spirit of fire safety and other statutory requirements is appropriate, but only after investigation of alternative fire safety and other alternatives in order to determine design and construction strategies.*

Adaptation should be located in spaces of lower rather than higher significance, minimise damage to fabric identified to be conserved and provide for the removal of the alterations without further damage to retained fabric.

Changes to significant fabric in order to comply with the requirements of the Building Code of Australia may not be appropriate, as upgrades have the potential to result in negative impacts.

Hazardous Materials

Policy 93: *Hazardous Materials*- Adaptation of fabric identified to be conserved shown to contain or requiring removal of asbestos or other hazardous materials is appropriate. Removal of fabric, where it cannot practically be sealed from future disturbance, is appropriate. In such cases and where exposed to view in its normal configuration, fabric should be replaced with fabric of matching appearance.

7.8. Other New Features

The following policies address adaptations and alterations for practical and statutory reasons, as well as the introduction of new services and facilities for improved amenity, security, equitable access and other reasons related to continuing the historical use of the place.

7.8.1. Controlling New Features and Services

At most important places, small changes by way of the introduction of new features and services to support continued use, can be made without detracting from the overall character of the place, but none-the-less, should be controlled.

Policy 94: The introduction of new elements and features at the place is appropriate in accordance with the following:

- the interpretation policies;
- the intervention policies;
- the adaptation and addition policies;
- if required for the purposes of water and land conservation and other critical landscape management procedures; and
- items of a trifling nature associated with an existing use or for a new compatible use as included in the Policy for Use, such as fences, paths, and service lines, provided:
- they are designed and located to cause minimal intrusion, and
- are in accordance with the policies contained in this report.

Policy 95: The introduction of new features should not result in adverse impacts on significant fabric due to their siting and construction.

7.8.2. Introducing New Landscape and Site Features

As the grounds of Nutcote have been laid out in such a way as to provide opportunities for a variety of uses associated with the use of the place as a house museum, the introduction of new landscape and site features in support of these ancillary uses would be appropriate. Significant fabric located throughout the grounds should be retained and conserved and should be used as inspiration for the design and configuration of any new features.

Policy 96: The introduction of outdoor seating, garbage receptacles, lighting, balustrading, etc. associated with compatible uses identified in the Policy for Use is appropriate provided they are minimal in number and size, are easily removable and are sensitively designed with respect to the significant landscape character of the place and located to provide minimal visual intrusion.

Policy 97: Fixed cooking facilities, picnic pavilions, amenity blocks and other large outdoor facilities are not appropriate (except where in accordance other policies for the place).

Policy 98: Overt modern design for ancillary landscape and site features is not appropriate and new features and elements should not be visually detracting in views of the place as seen from Sydney Harbour/Neutral Bay or from the Main House.

Discrete modern elements (such as minimal balustrading and handrails) may be appropriate where these are not obvious in views from either the harbour or the Main House.

7.8.3. Adaptation to Improve Security at the Place

As a publicly owned property that remains unoccupied in the evenings, consideration of appropriate security measures is necessary.

Policy 99: The installation of security devices such as lighting, alarms, intercoms and security cameras are generally appropriate provided they are concealed and/or located in spaces of lower significance and designed and finished to be self-effacing. Wireless options are preferred.

Policy 100: Use of external door and window grilles on the principal elevations of the Main House or the former Garage/Flatette, is not appropriate.

7.8.4. Amenity and Use Upgrades

The following policies address amenity issues such as interior lighting and heating and cooling.

Generally

Policy 101: Installation of fabric to improve basic amenity such as insulation, improved lighting etc. are generally appropriate provided they are concealed and/or located in spaces of lower significance and designed and finished to be self-effacing.

Sound Abatement

The addition of new material and features for sound abatement is often detrimental to significant fabric and should be avoided. Insulation within roof spaces and the use of noise reducing curtaining and like are alternative options that are considered appropriate for an historic residential building.

Policy 102: Changing window and door joinery for noise abatement is not appropriate.

Heating and Cooling

As the Main House of Nutcote is no longer used as a residence, but rather a house museum, there is no requirement for air-conditioning, or a ducted heating system be installed.

However, as a house museum, the place does contain some movable heritage and content of significance, including artworks and furniture. Should protection of the content of the house be of concern, a humidifier is the recommended option; but an analysis of the humidity levels of the place should be conducted before the installation of any system, to ensure that any change to the moisture levels within the Main House does not cause damage to the significant timber joinery.

Given the extent of change that has already occurred to the former Garage/Flatette, if such systems were considered justified, the pros and cons of different methods should be carefully considered and the visual and physical impact minimised.

Policy 103: The introduction of an air-conditioning system and/or underfloor ducting for heating to the Main House is not appropriate. Portable radiant heaters and fans are preferred.

Policy 104: Should the protection of the significant movable heritage held within the Main House become an issue, a portable humidifier may be utilised. However, prior to installation, the humidity levels of the house should be analysed and any new system should ensure that changes to interior moisture levels do not damage the significant timber joinery.

Policy 105: Underfloor ducting for air-conditioning and heating introduced into the underfloor spaces of the Garage/Flatette building is appropriate.

Policy 106: Condenser units should be located on the northern side of the Garage/Flatette building, located below the boundary fence to minimise visual impacts.

Exterior Lighting

Exterior lighting at an historic property can be utilized to great effect and plays a role in the interpretation of the aesthetic values of a place. For Nutcote, as the grounds are terraced and their safe use may be somewhat limited during the evenings, the addition of lighting throughout the grounds would be of benefit to assist in allowing the occasional use of the place at night and to highlight the location of Nutcote within the broader locality.

Policy 107: Exterior lighting throughout the grounds of Nutcote should be low profile, directed onto the ground surfaces and along existing pathways and steps, and minimised to the level necessary for safety.

Policy 108: The exteriors of the Main House could be subtly illuminated and reflected light used to help with external circulation.

Policy 109: Additional exterior lighting within the Waterfront Garden may be appropriate, to highlight the location of Nutcote as seen from the water. Exterior up-lighting of trees and low-profile lighting directed onto any access paths and steps (existing or proposed) within and adjacent to the Waterfront Garden is appropriate.

7.8.5. Signage

As discussed above, signage throughout the site is generally low-key and has a distinctive “home-made” appearance that enhances the character of the place as the former home of May Gibbs. This design approach to incidental signage throughout the grounds should be continued. However, there is always a risk that increasing signage can emphasise the tourist or public facility appearance of a place and the number of signs introduced to Nutcote should be limited in order to maintain the domestic character of the place.

There are some opportunities for larger signs to be introduced in order to highlight the location of Nutcote and perhaps encourage increased visitation from the passing public, although only a limited number would be appropriate.

Currently, as the main street presentation of Nutcote consists of the converted garage with adjacent viewing platform, there is little indication of what is hiding below the street frontage and little to entice visitors. As such, additional signage or other media could be introduced to the frontage of the former Garage, contained within the framing of the existing garage doors. Other media might consist of digital displays showing the interiors of the Main House, the garden, as well as images of May Gibbs's illustrations.

As the place is also located on the foreshores of Neutral Bay and a ferry line passes by the property, there may be an opportunity for signage to be introduced that is visible from the waters of Neutral Bay. However, any sign fronting the harbour should be carefully considered, limited to one only and be discreet in size and appearance. It is preferred that signage be located on the adjacent piece of land directly to the north (north waterfront allotment, Lot 2 of DP 1176554) rather than within or in front of the Waterfront Garden of Nutcote. In addition, as Nutcote is not accessible from the water, signage encouraging entry via the water would not be appropriate until or unless proper access is provided.

Alternative methods of highlighting the location of Nutcote by way of coordination with Sydney Ferries (Transport NSW), North Sydney Council and social media is preferred to introducing further signage to the place.

Policy 110: A limited number of additional signs could be introduced to the front (east) elevation of the former Garage, contained within the framing of the existing garage doors.

Policy 111: A limited number of additional, removable, free-standing signs could be placed in front of the former Garage along Wallaringa Avenue and/or on the Viewing Platform adjacent.

Policy 112: One additional sign, small in size, discreet in appearance and that is not illuminated could be introduced to the north waterfront allotment (Lot 2 of DP 1176554) to highlight the location of Nutcote from the waters of Neutral Bay.

Policy 113: For exhibitions, performances and other one-off or short-term events, banners could be attached to the eastern or southern elevations of the former Garage. Banners should not be permanent, and care should be taken in the method of attachment to ensure original fabric is not unduly damaged.

7.8.6. Equitable Access

Given the configuration of the place, independent, equitable access into the Main House and throughout the grounds of Nutcote may not be possible, given the amount of change that would be required. Generally, the introduction of new features and elements to facilitate equitable access should not occur at the expense of significant fabric graded as being of Exceptional or High significance.

Supported or accompanied access only may be available through most of the grounds, as the current levels of the pathway and configuration of the gardens do not comply with the requirements of the BCA and altering the grounds would be a substantial change and result in negative impacts on the significance of the place.

Similarly, providing access into the Main House would require alterations to the original door openings (external and internal) and would result in negative impacts and a loss of significance.

Alternatively, equitable access could be provided to parts of the site, including the Garage/Flatette and terrace areas associated with the tea rooms, by way of introducing a lift within the Garage.

Interpretation devices could also be utilised as a means of communicating the history and significance of Nutcote to a wider audience, by making such information available in areas that are, or could be made, equitably accessible (see Policy 55).

Policy 114: Alteration of the fabric identified to be conserved to facilitate access by disabled people may be appropriate, but only after investigation of all alternative strategies. Adaptation should be located in spaces of lower rather than higher significance, minimise damage to fabric identified to be conserved and provide for the removal of the alterations without further damage to retained fabric.

Policy 115: The use of removable (non-permanent) metal ramps and similar to provide equitable access into the Main House, where possible, should be given preference over the introduction of permanent structures.

Policy 116: A lift to enable equitable access into the grounds of the place could be introduced within the former Garage, allowing visitors to exit directly onto the terrace of the former Flatette.

Policy 117: Where equitable access is not able to be achieved due to the potential negative impacts on significant fabric, alternative means of sharing the history, significance and story of Nutcote and May Gibbs should be development and installed in areas of the site that are accessible to all.

7.8.7. Unavoidable Intervention

In many cases some detracting intervention is unavoidable and the policy should address this.

Policy 118: Unavoidable intervention should be located in areas of lesser cultural significance in preference to those of higher cultural significance.

7.9. Conservation Procedures and Practice at the Place

7.9.1. Procedures

Because the place is of outstanding cultural significance, procedures for managing change and activities at the place should be in accordance with recognised conservation methodologies such as that of Australia ICOMOS *Burra Charter*. Issues to be addressed by conservation policies should include:

- management and conservation philosophy
- the setting of the place and associated places
- professional advice
- trade skills
- documentation
- archaeological finds
- site recording.

Policy 119: *Burra Charter*. The place should be treated as of exceptional cultural significance, and consequently activities at the place should be guided by the philosophy of the Australia ICOMOS *Burra Charter* (see Appendix 1).

- Policy 120: *Management.*** The place should be managed in a way which permits the maximum number of these policies included in this report to be followed.
- Policy 121: *Setting and Associated Places.*** The management body of the place should if possible involve itself in the protection of the setting of the place and associated places and objects from inappropriate uses and activities.
- Policy 122: *Professional Conservation Team.*** Personnel skilled in disciplines of conservation practice at a professional level should be engaged as appropriate to advise on and implement conservation aspects of the place.
- Policy 123: *Skilled Trade Team.*** Skilled traditional building and engineering trades should be engaged as appropriate to advise on the conservation of the place and to carry out all conservation aspects at the place.
- Policy 124: *Reference Documentation.*** Copies of all known historical illustrations and the major written primary and secondary records relating to the place should be assembled, catalogued and made readily available, in a permanent archive.
- Policy 125: *Archaeological Finds.*** All archaeological finds that have been or are in the future removed from the place should be assembled, catalogued and safely housed. These should be stored in the one place, apart from individual items that might be distributed to repositories elsewhere for particular research or interpretative reasons.
- Policy 126: *Systematic Photographic Survey.*** Systematic photographic surveys of the place should be carried out before, during and after any works and the results catalogued and archived.

7.9.2. Practice- Generally

Because of the significance of the place it is important that the proposed changes are achieved involving a high standard of conservation practice.

Policy 127: Changes at the place should be achieved in the following way:

(a) *Conservation Guidelines:*

- Proposals for the place should be assessed in the light of what is recommended in this report. It may be necessary to carry out further research in order to assess and implement the proposed work to a high standard.
- Research can include physical intervention, for example a search for former decorative surface finishes.

(b) *Configuration Survey:* Before commencement of work to a component of the place, a full photographic and measured survey should be carried out. Recording should:

- identify the extent and nature of the fabric; and
- if possible, the age of each part of the fabric.

This information should be reproduced in a report with a copy held at the archive for the place, as recommended above. Some of this work may already be included in this report.

(c) *Documentation of Conservation Works:* Proposed work to a component should be documented for implementation in a way that allows the scrutiny of others before the work is executed and also in posterity. A statement setting out the precise aims of the work should be made. The documentary or physical evidence upon which restoration and reconstruction decisions are made for each component should be cited. A copy of the documentation, including schedules and plans, should be held at the archive for the place.

- (d) **Preservation of Fabric and Patina:** During documentation of proposed work to a component of the place, and during the work, the maximum amount of significant fabric and patina should be retained consistent with the preservation of the element and in relation to the relative significance of the element. Replacements, no matter how accurate, should be considered of far less heritage value than the original fabric.
- (e) **Use of traditional techniques and materials:** Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate; however, the use of modern materials and techniques must be supported by firm scientific evidence or a body of experience.
- (f) **Information Revealed during Conservation Work:** New information about the materials, configuration, use, age, evolution, etc. of a component of the place that comes to light during the work should be recorded in a report, a copy of which should be held at the archive of the place.
- (g) **Identification of Personnel:** Personnel involved in the documentation and implementation of works to components of the place should be recorded for future reference.

7.10. Adoption and Review of Conservation Policies

Naturally, conservation policies should include recommendations about the adoption and review of the conservation policies and compliance with same.

Policy 128: *Adoption of Conservation Guidelines.* These policies should be adopted as the Conservation Management Plan for the place, to guide the operation of the management body. If not adopted, these policies should be revised and then adopted before further works or activities are carried out at the place.

Policy 129: *Amendment of other Plans.* Any master development plan or management plan that may exist for the place should be revised to be consistent with these policies.

Policy 130: *Compliance with Conservation Management Plan.* Works and activities at the place should be in compliance with the adopted Conservation Management Plan.

Proposals that are not in accordance with the Conservation Management Plan should only be implemented following a revision of the whole of the Conservation Management Plan which results in the conclusion that such proposals are consistent with the revised plan. That is, ad hoc changes in Conservation Management Plans should be avoided.

Policy 131: *Review of Conservation Management Plan.* The Conservation Management Plan should be reviewed after first major works at the place and otherwise at regular intervals, firstly say, seven years from its adoption.

Policy 132: *Distribution of Conservation Management Plan.* Unless for reasonable security reasons, copies of the Conservation Management Plan should be held at the archive for the place and be made available to local and other public libraries and be freely available for public inspection.

Appendix 1

Australia ICOMOS Charter for Places of Cultural Significance

The Burra Charter

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia; ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31st October 2013.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Articles

Article 1. Definitions

For the purposes of this Charter:

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

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

Cultural significance is embodied in the *place* itself, its *fabric, setting, use, associations, meanings, records, related places* and *related objects*.

Places may have a range of values for different individuals or groups.

1.3 *Fabric* means all the physical material of the *place* including elements, fixtures, contents, and objects.

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

1.5 *Maintenance* means the continuous protective care of a *place*, and its *setting*.

Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

1.6 *Preservation* means maintaining a *place* in its existing state and retarding deterioration.

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

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

1.9 *Adaptation* means changing a *place* to suit the existing *use* or a proposed use.

1.10 *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

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

1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.

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

1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.

1.15 *Associations* mean the connections that exist between people and a *place*.

1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses to people.

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

Conservation Principles

Article 2. Conservation and management

2.1 *Places of cultural significance* should be conserved.

2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

2.3 *Conservation* is an integral part of good management of *places of cultural significance*.

2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 *Conservation* is based on a respect for the existing *fabric, use, associations and meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a *place*.

Article 6. Burra Charter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the *place* in accordance with the policy. This is the Burra Charter Process.

6.2 Policy for managing a *place* must be based on an understanding of *its cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain *cultural significance* and address other factors may need to be explored.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

7.1 Where the *use* of a *place* is of *cultural significance* it should be retained.

7.2 A *place* should have a *compatible use*.

Article 8. Setting

Conservation requires the retention of an appropriate *setting*. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the *cultural significance* of the *place*.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any *place* of *cultural significance*.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

Article 12. Participation

Conservation, *interpretation* and management of a *place* should provide for the participation of people for whom the place has special *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

Conservation Processes

Article 14. Conservation processes

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

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation*. Maintenance should be undertaken where *fabric* is of *cultural significance* and its *maintenance* is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In some cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on *the cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant *fabric*, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions or other changes to the *place* may be acceptable where it respects and does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such, but must report and respect and have minimal impact on the *cultural significance* of the *place*.

Article 23. Conserving use

Retaining, modifying or reintroducing a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations and meanings

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and engagement, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.3 Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27. Managing change

27.1 The impact of proposed changes, including incremental changes, on the *cultural significance* of a *place* should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.

27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for *conservation*.

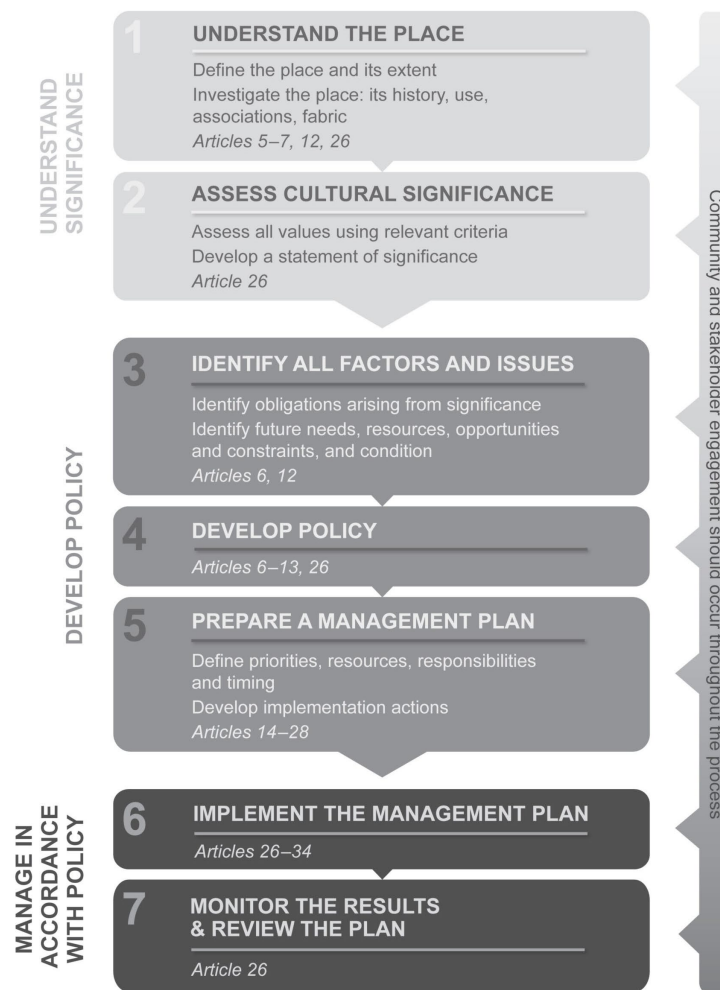
Words in italics are defined in Article 1.

The Burra Charter Process

Steps in planning for and managing a place of cultural significance

The Burra Charter should be read as a whole.

Key articles relevant to each step are shown in the boxes. Article 6 summarises the Burra Charter Process.



Appendix 2

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The following sources were consulted in the preparation of this report. See also the captions to the figures and footnotes included in this report.

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Appendix 3

Maintenance Plan for Buildings (following stabilisation works, if any)

Every week

Inspect external lighting, security fencing, access ways and safety barriers (if any).

Every month

Inspect and clean out box, tapered and eaves gutters, downpipes and rainwater heads

Check operation of stormwater drains

Mow presently mowed areas

Every 6 months

Check roof membranes

Clear regrowth and fallen trees from tracks and roads

Check and repair roads, clean out gutters and culverts, etc.

Every year

Inspect structural timbers for termites and rot and take remedial action

Check film flashings to masonry cornices and projections and repair if needed

Check metal walling, roofing, guttering etc. and repair if needed

Check external steelwork and spot prepare and paint if needed

Oil locks, hinges, etc.

Every 2 years

Check roof timbers and masonry walls for structural faults and take remedial action

Investigate corrosion at junctions of steelwork and footings, steelwork and floor slabs, steelwork and walls and spot repair, prepare and paint

Clear regrowth in cleared areas

Every 3 years

Check over and repair roof coverings and flashings

Renew film flashings to concrete cornices and projections

Renew film finishes to masonry and timber sills of windows and doors

Paint exposed external joinery

Paint metal windows

Every 5 years

Clean out stormwater drains

Paint external painted render, masonry, cement fibre etc. surfaces

Paint external metal surfaces

Paint protected external joinery

Appendices

LUCAS STAPLETON JOHNSON & PARTNERS PTY LTD

Every 8 years

Paint internal structural steelwork

Every 10 years

Repair external timber work

Refurbish flat roof membranes

Renew external galvanised steel walling, roofing, guttering, downpipes and flashings

Every 20 years

Renew external zincalume walling, roofing, guttering, downpipes and flashings.

Every 25 years

Carry out major repairs to non-metal roofing and lead, copper and zinc roof flashings

Every 50 years

Renew copper, lead or zinc box, tapered and eaves gutters, downpipes, rainwater heads and roofing

Appendix 4

Fabric Survey

March 2022

Refer below for Elevations, Floor plans and Site plan.

Phases (Dates)

Phase I: 1924-1928 (Original works for May Gibbs)
 Phase Ib: 1929-1969 (Later works for May Gibbs)
 Phase II: 1973-1988 (Development era)
 Phase III: 1989-1999 (Works by Tanner Architects)
 Phase IV: 2000 to date (North Sydney Council)

Significance Gradings

E Exceptional
 H High
 M Moderate
 L Little
 I Intrusive

Abbreviations

Gal. galvanised
 RC Rendered cement
 D Door
 CBD Cupboard
 DP Downpipe
 CH Chimney
 W Window

Element	Description	Phase	Condition	Significance
MAIN HOUSE: EXTERIOR				
ELEVATION: EAST				
Roof:	Terra cotta pan tiles	Phase I	Good (Lot of leaf litter in gutters and probably between tiles)	H
Flashings:	Lead sheet	Phase I	Good	L
Fascia:	160 mm timber with scotia moulding	Phase I	Good	H
Eaves:	Slatted timber boards	Phase I	Good	H
Chimney:	CH1 – Rendered brick masonry with rendered moulding	Phase I	Good	H
	CH2 - Rendered brick masonry with rendered moulding	Phase I	Good	H
	CH1 & CH2 – Terra cotta pots	Phase III	Good	L
Gutter:	Cream Colorbond steel quad profile	Phase IV	Good	L
Wall Finish:	Rough stuccoed brick masonry 'impasto' technique	Phase I	Good	H
Downpipes:	Gal. steel 75 mm diameter	Phase III?	Poor (northeast corner rusted through)	M
Windows:	W1 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W2 - Boxed framed double hung 7 over 6 paned sashes with half round headed top sash	Phase I	Good	H
	W3 - Boxed framed double hung 7	Phase I	Good	H

Nutcote, 5 Wallaringa Avenue, Neutral Bay
 Conservation Management Plan

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Element	Description	Phase	Condition	Significance
	over 6 paned sashes with half round headed top sash			
	W4 - Boxed framed double hung 7 over 6 paned sashes with half round headed top sash	Phase I	Good	H
Blinds:	W2, W3 & W4 – 1 no. canvas	Phase III	Fair	L
Shutters:	W1 – timber louvres	Phase III (reconstructed)	Good	M
Door:	D1 - Beaded boards and glazed panel	Phase III (reconstructed)	Good	M
Porch:	2 no. RC Tuscan style columns	Phase III (reconstructed)	Poor (Paint peeling on columns, decay in timber NE fascia)	M
	Brick paved floor	Phase III	Good	L
	Flat roof metal sheeting (not inspected)	Phase III	Poor?	L
	V-jointed boarded soffit	Phase I	Good	H
	Flashings (Not visible)	-	-	
ELEVATION: WEST				
Roof:	Terra cotta pan tiles (not seen)	Phase I	Good	H
Flashings:	Lead sheet (not seen)	Phase I	Good	L
Fascia:	160 mm timber with scotia moulding	Phase I	Good	H
Eaves:	Slatted timber boards	Phase I	Good	H
Chimney:	CH1 - Rendered brick masonry with rendered moulding (not seen)	Phase I	Good	H
	CH2 - Rendered brick masonry with rendered moulding (not seen)	Phase I	Good	H
	CH1 & CH2 – Terra cotta pots (not seen)	Phase III	Good	M?
Gutter:	Cream Colorbond steel quad profile	Phase IV	Good	L
Wall Finish:	Rough stuccoed brick masonry	Phase I	Good	H
Downpipes:	Gal. steel 75 mm diameter	Phase I (reconstructed)	Good	M
Vent:	Hooded Terra cotta vents	Phase I	Good	H
Window:	W10 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W12 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W17 - Boxed framed double hung 8 over 8 paned sashes	Phase III (reconstructed)	Good	M
	W18 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
Shutters:	W10, W12, W17, W18 – Timber louvres	Phase III (reconstructed)	Good	M
Blinds:	1 no. canvas at loggia	Phase III	Good	L
Door:	D22 – Half glazed and V-jointed boards	Phase I	Good	H

Element	Description	Phase	Condition	Significance
Loggia:	2no. RC Tuscan style columns	Phase I	Good	H
	Wrought iron railing	Phase I	Good	H
ELEVATION: NORTH				
Bargeboard:	Profiled timber cut to suit tiles with scotia moulding under	Phase I	Fair	H
Wall Finish:	Rough stuccoed brick masonry & rendered stringcourse/rain drip	Phase I	Good	H
Vent:	Plain and hooded Terra cotta vents	Phase I	Good	H
Window:	W5 - Boxed framed double hung 2 over 4 paned sashes	Phase I	Good	H
	W6 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W7 - Boxed framed double hung 2 over 4 paned sashes	Phase I	Good	H
	W8 - Boxed framed double hung 2 over 4 paned sashes	Phase I	Good	H
	W9 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
Door:	D2 - Half glazed and V-jointed boards	Phase I	Fair	H
	D2 – Timber door threshold	Phase I	Poor	H
	D21 - Half glazed and V-jointed boards	Phase III (reconstructed door and frame)	Good	M
Shutters:	W9 – Timber louvres	Phase III (reconstructed)	Fair	M
Blinds:	W8 & D2 – 1 no. canvas	Phase III	Good	L
Porch:	Timber post and rail	Phase III	Good	L
	Brick and concrete ramp (uneven surface)	Phase II	Fair	L?
	Pipe handrail and posts	Phase III	Good	L
	Stucco base wall to ramp	Phase III	Poor	L
ELEVATION: SOUTH (not fully accessible)				
Bargeboard:	160 mm timber with scotia moulding	Phase I	Good	H
Chimney:	CH2 - Rendered brick masonry with rendered moulding	Phase I	Good	H
Wall Finish:	Stuccoed brick masonry & rendered stringcourse	Phase 1a	Good	H
Vent:	Plain and hooded Terra cotta vents	Phase I	Good	H
Window:	W13 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W14 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W15 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W16 - Boxed framed double hung 8 over 8 paned sashes	Phase I	Good	H
	W19 - Boxed framed double hung 3 over 9 paned sashes	Phase I	Good	H
Shutter:	W15 – Timber louvres	Phase III	Poor	M

Element	Description	Phase	Condition	Significance
		(reconstructed)		
MAIN HOUSE: INTERIORS				
LOWER GROUND FLOOR				
SPACE: AUDIO VISUAL ROOM				
Ceiling:	Battened hardboard	Phase III	Good	L
Cornice:	Coved profile fibrous plaster	Phase III	Good	L
Wall Finish:	Rough plaster on brick masonry	Phase III	Good	L
Vents:	2 no. decorative plaster	Phase III	Good	L
Skirting:	Splayed timber	Phase III	Fair to poor	L
Floor:	Timber boarded	Phase IV	Good	L
Door:	D24 – 6 panels with inlay moulding	Phase I	Good	H
Window:	W18 – Boxed framed double hung sashes	Phase I	Good	H
W19 - Boxed framed double hung sashes		Phase I	Good	H
Architrave:	Splayed cedar, 95 mm	Phase I	Good	H
Fittings:	Track lighting	Phase IV	Good	L
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	L
SPACE: LOBBY				
Ceiling:	Battened hardboard	Phase III	Good	L
Cornice:	Coved profile fibrous plaster	Phase III	Good	L
Wall Finish:	Rough plaster on brick masonry	Phase III	Good	L
Vents:	2 no. Decorative plaster	Phase III	Good	L
Skirting:	Splayed timber	Phase III	Good	L
Floor:	Timber boarded	Phase IV	Good	L
Door:	D22 - Boarded and glazed	Phase I	Good	H
	D23 - 6 panels with inlay moulding	Phase I	Good	H
	D24 - 6 panels with inlay moulding	Phase I	Good	H
	D25 - Battened	Phase I	Good	H
Window:	-	-	-	
Architrave:	Splayed cedar, 95 mm (None at D22)	Phase I	Good	H
Fittings:	Track lighting	Phase IV	Good	L
	Motion sensor	Phase III		L
	Smoke sensor	Phase III		L
SPACE: ENTRY				
Ceiling:	Battened hardboard	Phase III	Good	L
Cornice:	Coved profile fibrous plaster	Phase III	Good	L
Wall Finish:	Rough plaster on brick masonry	Phase III	Good	L
Vents:	2 no. decorative plaster	Phase III	Good	L
Skirting:	Splayed timber	Phase III	Good	L
Floor:	Timber boarded	Phase IV	Good	L

Element	Description	Phase	Condition	Significance
Door:	D21 – Boarded and glazed	Phase III (Reconstructed)	Good	M
	D23 - 6 panels with inlay moulding	Phase I	Good	H
Window:	W17 - Boxed framed double hung sashes	Phase III (Reconstructed)	Good	M
Architrave:	W17 & D23 – Splayed cedar, 95 mm (None at D21)	Phase III (Reconstruction)	Good	M
Fittings:	Track lighting	Phase IV	Good	L
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	L
	2 no. extinguishers	Phase III	-	L
GROUND FLOOR				
SPACE: ENTRY				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Rough finished set plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm directly under cornice	Phase I	Good	H
Skirting:	Moulded cedar, 230 mm	Phase I	Good	
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	
Door:	D1 - boarded and glazed	Phase III	Good	RECON??
	D7 - 15 pane glazed	Phase I	Good	H
	D8 - 6 panels with inlay moulding	Phase I	Good	H
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fittings:	Light fitting- sphere on turned rose	Phase III (Reconstructed)	Good	M
SPACE: LIVING ROOM				
Ceiling:	Fibrous plaster with sand paint finish	Phase I	Good	H
	Timber beams & corbels	Phase I	Good	H
Cornice:	Moulded timber	Phase I	Good	H
Wall Finish:	Rough texture plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm	Phase I	Good	H
Skirting:	Moulded cedar, 230 mm	Phase I	Good	H
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	H
Door:	D4 - glazed, 19 panes	Phase I	Good	H
	D7 – glazed, 19 panes (middle door fixed)	Phase I	Good	H
	D5 - glazed, 19 panes	Phase I	Good	H
	D13 - 6 panels with inlay moulding	Phase I	Good	H
	D14 – double 6 panel doors with inlay moulding	Phase I	Good	H
	D17 - 6 panels with inlay moulding	Phase I	Good	H

Element	Description	Phase	Condition	Significance
Window:	W2 - Boxed framed double hung sashes	Phase I	Good	H
	W3 - Boxed framed double hung sashes	Phase I	Good	H
	W4 - Boxed framed double hung sashes	Phase I	Good	H
	W11 - Boxed framed double hung sashes	Phase I	Good	H
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fireplace:	FP1 – Cedar surround	Phase III (Reconstructed)	Good	M
	FP1 – Face brick firebox	Phase I	Good	H
	FP1 – Glazed tiled hearth	Phase I	Good	H
Fittings:	CPB1 – Timber, shelving, 1 panel door	Phase I	Good	H
	CPB2 - Timber, shelving, 1 panel door	Phase I	Good	H
	CPB4 – Timber nook with hinged cupboard doors	Phase I	Good	H
	Light fitting	Phase III (Reconstructed)	Good	M
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	L
SPACE: LOGGIA				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Rough finished set plaster on brick masonry	Phase I	Good	H
Skirting:	Quad profile	Phase I?	Good	H?
Floor:	Hardwood decking	Phase III	Fair	L
	Quarry tile edge	Phase I	Good	H
Door:	D3 – glazed, 15 pane	Phase I	Good	H
	D4 - glazed, 19 panes	Phase I	Good	H
	D5 - glazed, 19 panes	Phase I	Good	H
	D6 - glazed, 15 panes	Phase I	Good	H
Window:	W11 - 19 panes matching D4 & D5	Phase I	Good	H
Architrave:	Timber strip moulding, 65 mm	Phase I	Good	H
Light fitting	Sphere on turned rose	Phase III (Reconstructed)	Good	M
Smoke sensor		Phase III	-	L
SPACE: STUDIO				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Moulded timber	Phase I	Good	H
Wall Finish:	Set plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm	Phase I	Good	H

Element	Description	Phase	Condition	Significance
Skirting:	Moulded cedar, 230 mm	Phase I	Good	H
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	H
Door:	D6 - glazed, 15 panes	Phase I	Good	H
	D14 - 6 panels with inlay moulding	Phase I	Good	H
	D15 - 6 panels with inlay moulding	Phase I	Good	H
Window:	W12 - Boxed framed double hung sashes	Phase I	Good	H
	W13 - Boxed framed double hung sashes	Phase I	Good	H
	W14 - Boxed framed double hung sashes	Phase I	Good	H
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fireplace:	FP2 – Cedar mantle	Phase I	Good	H
	FP2 – Face brick firebox	Phase I	Good	H
	FP2 – Tiled raised hearth	Phase I	Good	H
Fittings:	CPB5 - Timber shelf unit	Phase I	Good	H
	Light fitting	Phase I (shade reconstructed – Phase III)	Good	M
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	LL
	Fire extinguishers	Phase III	-	
SPACE: BEDROOM 1				
Element	Phase	Condition		
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Rough finished set plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm	Phase I (section north-west corner – Phase III)	Good	H/L
Skirting:	Moulded cedar, 230 mm	Phase I (section north-west corner – Phase III)	Good	H/L
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	H
Door:	D16 - 6 panels with inlay moulding	Phase I	Good	H
	D17 - 6 panels with inlay moulding	Phase I	Good	H
Window:	W1 - Boxed framed double hung sashes	Phase I	Good	H
	W16 - Boxed framed double hung sashes	Phase I	Good	H
	Window sashes hung on cables not cords			??
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fittings:	Light fitting and wall light	Phase III (Reconstructed)	Good	M

Element	Description	Phase	Condition	Significance
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	L
SPACE: DRESSING ROOM				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Rough finished set plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm	Phase I	Good	H
Skirting:	Moulded cedar, 230 mm	Phase I	Good	H
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	H
Door:	D15 - 6 panels with inlay moulding	Phase I	Good	H
	D16 - 6 panels with inlay moulding	Phase I	Good	H
Window:	W15 - Boxed framed double hung sashes	Phase I	Good	HH
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fittings:	CPB6 - Timber, fixed shelf, 6 panelled door	Phase I	Good	H
	CPB7 - Timber, fixed shelf, 6 panelled door	Phase I	Good	H
	Light fitting	Phase III (Reconstructed)	Good	M
	Wall light	Phase III (Reconstructed)	Good	M
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	L
BEDROOM 2				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Rough finished set plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm	Phase I	Good	H
Skirting:	Moulded cedar, 230 mm	Phase I	Good	H
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	H
Door:	D8 - 6 panels with inlay moulding	Phase I	Good	H
	D9 - 6 panels with inlay moulding	Phase I	Good	H
	D20 - Pair of doors with 6 panels with inlay moulding	Phase I	Good	H
Window:	W5 - Boxed framed double hung sashes	Phase I	Good	H
	W6 - Boxed framed double hung sashes	Phase I	Good	H
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fittings:	CPB8 - Timber, fixed shelf, panelled doors (D20)	Phase I	Good	H
	Glazed hand basin in north-east corner	Phase I	Good	H
	Glazed tile wall tiles at hand basin in north-east corner	Phase I	Good	H

Element	Description	Phase	Condition	Significance
	Light fitting	Phase III (Reconstructed)	Good	M
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	L
	Switch board	Phase III	-	L
	Fire extinguisher	Phase III	-	L
	Security alarm touch-pad	Phase III	-	L
HALL				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Set plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm	Phase I	Good	H
Skirting:	Moulded cedar, 230 mm	Phase I	Good	H
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	H
Door:	D2 – 6 panels with inlay moulding	Phase I	Good	H
	D9 - 6 panels with inlay moulding	Phase I	Good	H
	D10 - 6 panels with inlay moulding	Phase I	Good	H
	D11 - 6 panels with inlay moulding	Phase I	Good	H
	D13 - 6 panels with inlay moulding	Phase I	Good	H
Window:	-	-	Good	H
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fittings:	Light fitting	Phase III (Reconstructed)	Good	M
	Attic access hatch	Phase I	Good	H
	Motion sensor	Phase III	-	L
	Smoke sensor	Phase III	-	L
BATHROOM				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Cream glazed tiles with blue margin on brick masonry	Phase I	Good	H
Floor:	Black and white vitrified clay tiles (Octagon and dot pattern)	Phase I	Good	H
Door:	D10 - 6 panels with inlay moulding	Phase I	Fair (needs repainting internally)	H
Window:	W7 - Boxed framed double hung sashes (One obscured glass pane cracked-leave as is)	Phase I (Sill board – Phase III)	Good	H/L
Architrave:	Moulded timber, 95 mm	Phase III (Reconstructed)	Good	M
Fittings:	WC -	Phase III	Good	L
	Bath- Enamelled steel	Phase III (reconstructed)	Good	L

Element	Description	Phase	Condition	Significance
		?)		
	Basin– Enamelled steel	Phase III	Good	L
	Chip heater	Phase III	Good	L
	Light fitting	Phase III (Reconstructed)	Good	M
KITCHEN				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Rough finished set plaster on brick masonry with dado of cream glazed tiles	Phase I	Good (paintwork starting to peel)	H
Floor:	Linoleum (over timber boards)	Phase III	Fair	L
Door:	D11 - 6 panels with inlay moulding	Phase I	Good	H
	D12 – Half glazed and battened	Phase I	Fair	H
Window:	W8 - Boxed framed double hung sashes 2 above and 4 below	Phase I	Good	H
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fittings	Stove – Gas cooker	Phase III	Good	L
	Bench – Enamelled steel sink and timber frame	Phase III	Good	L
	Shelves – timber wall mounted open shelves	Phase III	Good	L
	Servery- timber framed and painted servery in west wall to dining room	Phase 1a	Good	H
DINING ROOM				
Ceiling:	Fibrous plaster	Phase I	Good	H
Cornice:	Fibrous plaster, coved profile	Phase I	Good	H
Wall Finish:	Rough finished set plaster on brick masonry	Phase I	Good	H
Picture rail:	Moulded cedar, 95 mm	Phase I	Good	H
Skirting:	Moulded cedar, 230 mm	Phase I	Good	H
Floor:	Jarrah T&G boards, 65 mm	Phase I	Good	H
Door:	D2 - 6 panels with inlay moulding	Phase I	Good	H
	D3 - glazed, 15 pane; deep reveal	Phase I	Good	H
Window:	W9 - Boxed framed double hung sashes	Phase I	Good	H
	W10 - Boxed framed double hung sashes	Phase I	Good	H
Architrave:	Moulded cedar, 95 mm	Phase I	Good	H
Fittings:	CPB3 – Fitted timber shelving & panelled doors	Phase I	Good	H
	CPB9 - Fitted timber shelving & panelled doors	Phase III (Reconstructed)	Good	M
	Light fitting	? Phase III (Reconstructed)	Good	M
	Motion sensor	Phase III	-	L

Element	Description	Phase	Condition	Significance
	Smoke sensor	Phase III	-	L
FORMER GARAGE/FLATETTE				
EXTERIOR				
GARAGE: EAST ELEVATION				
Roof:	TC Marseille tiles	Phase I	Good	H
Fascia:	160 mm timber with scotia moulding	Phase 1a	Good	H
Eaves:	Nil			
Gutter:	Gal. steel quad profile	Phase IV	Good	M
Downpipe:	PVC	Phase IV?	Good	L
Walls:	Bagged rendered brickwork	Phase 1a	Good	H
Windows:	Nil			
Doors:	2 x timber framed timber boarded and ledged bi-fold garage doors	Phase III	Fair	L
Other:	Security camera, solar panel etc.	Phase IV	Good ?	L
GARAGE: WEST ELEVATION				
Roof:	TC Marseille tiles	Phase I	Good	H
Fascia:	160 mm timber with scotia moulding	Phase 1a	Good	H
Eaves:	Slatted timber boards	Phase 1a	Good	H
Gutter:	Gal. steel quad profile	Phase IV	Good	M
Downpipe:	PVC and gal. steel	Phase IV	Good	L
Walls:	Bagged rendered brickwork	Phase I	Good	H
Windows:	2 x timber framed 2 x 3 double hung sash, no sill board	Phase I	Good	H
Doors:	Nil	Phase III	Fair	L
GARAGE: NORTH ELEVATION				
Roof:	TC Marseille tiles	Phase I	Good	H
Fascia:	160 mm timber with scotia moulding	Phase 1a	Good	H
Eaves:	Nil			
Gutter:	Nil			
Downpipe:	PVC	Phase IV?	Good	L
Walls:	Bagged rendered brickwork	Phase 1a	Good	H
Vents	4 x TC hooded vents, painted	Phase 1a	Good	H
Windows:	Nil			
Doors:	Nil			
Other:	A/C unit, rainwater tanks, miscellaneous services	Phase IV	Good?	L
GARAGE: SOUTH ELEVATION				
Roof:	TC Marseille tiles	Phase I	Good	H
Fascia:	160 mm timber with scotia moulding	Phase 1a	Good	H
Eaves:	Nil			
Gutter:	Gal. steel quad profile	Phase IV	Good	M
Downpipe:	PVC	Phase IV?	Good	L
Walls:	Bagged rendered brickwork	Phase 1a	Good	H
Vents	4 x TC hooded vents, painted	Phase 1a	Good	H

Element	Description	Phase	Condition	Significance
Windows:	Nil			
Doors:	1 x timber framed, four pane, glazed French doors	Phase IV	Good	L
Other:	Security camera, solar panel etc.	Phase IV	Good ?	L
	Signage	Phase IV	Fair	L
FLATETTE: WEST ELEVATION				
Walls:	Bagged rendered brickwork	Phase I	Good	H
Vents:	2 x TC hooded vents, painted	Phase I	Good	H
Windows:	1 x timber framed 2 x 3 double hung sash, no sill board	Phase I	Good	H
Doors:	1 x timber half glazed (6 pane), boarded timber door with glazed fanlight	Phase I?	Good	H
FLATETTE: NORTH ELEVATION				
Walls:	Bagged rendered brickwork	Phase I	Good	H
TEA ROOM				
Walls:	Smooth rendered masonry	Phase IV	Good	L
Doors:	Timber framed, four pane glazed French door	Phase IV	Good	L
Windows:	2 x timber framed, four pane, double hung sash windows	Phase IV	Good	L
TERRACE				
Roof:	Corrugated Colorbond sheeting	Phase IV	Good	L
Ceiling:	Exposed timber rafters	Phase IV	Good	L
Walls:	Concrete pillars on rendered masonry plinth supporting timber joists	Phase IV	Good	L
Floor:	TC tiles over concrete	Phase IV	Good	L
Other:	Miscellaneous services and signage	Phase IV	Good	L
	Tables, chairs etc.	Phase IV	Good	L
VIEWING PLATFORM				
Walls:	Rendered masonry half walls with metal balustrades	Phase IV	Good	L
Floor:	Sandstone tiles	Phase IV	Good	L
Other:	Built in garden beds of rendered masonry with timber bench seating	Phase IV	Good	L
	Miscellaneous furniture	Phase IV	Good	L
INTERIORS				
GARAGE/RECEPTION				
Ceiling:	Exposed timber rafters and boarded sarking	Phase I?	Good	H
	Timber lattice screening to central rafters	Phase IV (interpretation)	Good	M
Cornice:	Nil			
Wall Finish:	Bagged rendered brickwork	Phase I	Good	H
Skirting:	Nil			
Floor:	Reinforced concrete slab with timber laminate? over	Phase IV	Good	L
Doors:	4 x timber framed, four panel, glazed	Phase IV	Good	L

Element	Description	Phase	Condition	Significance
	bi-fold doors			
Windows:	2 x timber framed 2 x 3 double hung sash, no architraves	Phase I	Good	H
Fittings:	Various timber shelving for retail use etc.	Phase IV	Good	L
FLATETTE/AMENITIES				
Ceiling:	Hardboard	Phase IV	Good	L
Cornice:	Nil			
Wall Finish:	Set plaster and tile	Phase IV	Good	L
Skirting:	Nil			
Floor:	Ceramic tiles	Phase IV	Good	L
Doors:	Timber framed, flush timber doors	Phase IV	Good	L
Fittings:	Internal partition walls to form lobby, disabled bathroom, Male and Female WCs	Phase IV	Good	L
	Toilets, sinks, handrails etc.	Phase IV	Good	L
	Smoke detectors, surface mounted panel lighting and track lighting etc.	Phase IV	Good	L
TEAROOM				
Ceiling:	Hardboard	Phase IV	Good	L
Cornice:	Nil			
Wall Finish:	East, West and South: Set plaster	Phase IV	Good	L
	North: bagged render over brickwork, painted	Phase I	Good	H
Skirting:	Nil			
Floor:	Ceramic tiles	Phase IV	Good	L
Fittings:	Shelving, seating, counter, kitchen facilities	Phase IV	Good	L
	Smoke detectors, track lighting etc.	Phase IV	Good	L
LANDSCAPE AND SITE FEATURES				
S1	Metal and wire pedestrian entry gate	Phase IV	Fair	L
S2	Timber paling fence, painted Indian Red	Phase III	Fair/Poor	L
S3	Concrete driveway entry (x 2)	Phase I ?	Good	L
S4	Roughcast render wall with timber paling pedestrian gate, painted Indian Red	Phase III?	Good	L
S5	Timber trellis screen with corrugated metal roof leading to side (north) passage of Garage	Phase III	Fair	L
S6	Rendered masonry addition to Garage forming open terrace (street level) with tearoom/kitchenette below with sandstone tile flooring, timber bench seat, decorative metal balustrade and garden beds.	Phase III	Good	L
S7	Concrete steps and landing connecting principal street entry to Terrace (S6) and tearoom terrace below	Phase III	Good	L
S8	Brick steps and path along southern	Phase I	Good	H/M

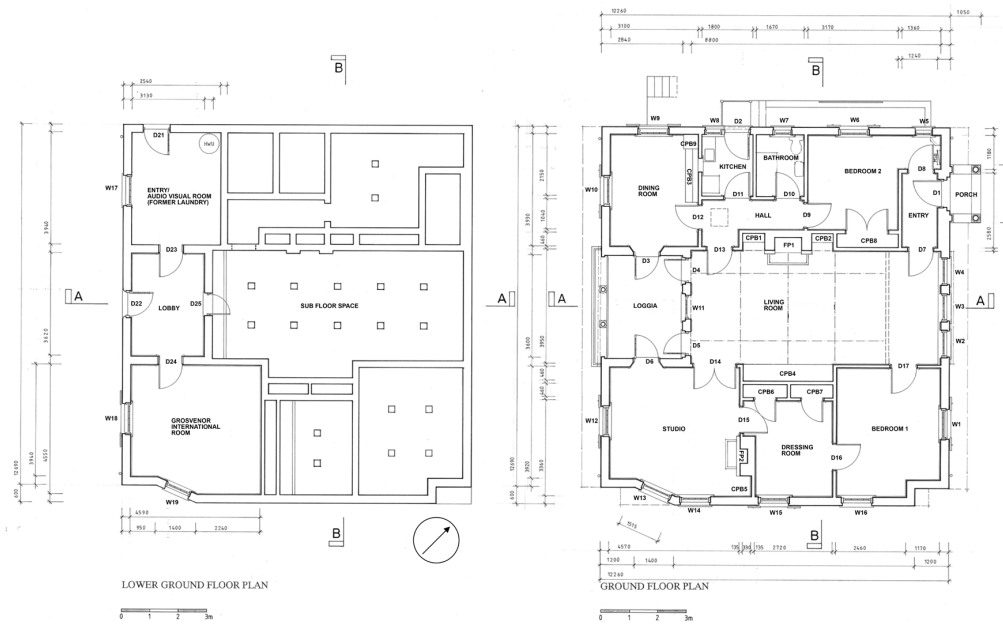
Element	Description	Phase	Condition	Significance
	side of upper garden leading to front door of Main House with metal handrail	(partially reconstructed Phase III)		
S9	Timber pergola (x 3)	Phase III	Good	M
S10	Sandstone steps, garden bed and paved area leading to north side passage of Garage	Phase IV (?)	Fair	L
S11	Concrete path area converted for use for storage of compost and garbage bins, partially screened by timber lattice	Phase IV	Fair	L
S12	Topiary "caterpillar" hedge	Phase III	Good	M
S13	Sandstone paved path and circular iris bed	Phase III	Good	M
S13a	Sandstone path leading to grassed terrace	Phase III	Good	M
S14	Concrete manhole cover (water board?)	Phase I	Good	L
S15	Natural rock outcrop	Phase III (revealed)	Good	M
S16	Timber trellis on rendered masonry base separating Upper Garden with House Terrace	Phase III	Good	M
S17	Sandstone surround garden bed with timber barrel planter containing lemon tree	Phase III	Good	M
S18	Brick path leading to north side of Main House and basement area	Phase I (partially reconstructed Phase III)	Good	M
S19	Roughcast rendered wall	Phase IV (?)	Good	L
S20	Concrete paved terrace	Phase I (Repairs to pavers- Phase IV)	Good	H/M
S21	Concrete and stone steps with metal handrails leading from House Terrace to Lower Garden	Phase I (Concrete topping and handrails-Phase IV)	Good	H/M
S21a	Sandstone retaining wall with sandstone surround garden beds separating House Terrace from Lower Garden	Phase I	Good	H
S22	Sandstone surround garden bed with sandstone paved pathway.	Phase I	Good	H
S23	<i>Banksia integrifolia</i> (replacement planting for S25)	Phase IV	Good	M
S24	Metal post and wire fence with metal wire gate providing access to Waterfront)	Phase III	Good	L
S25	Stump of <i>Banksia integrifolia</i> (dead)	Phase I	Poor	L
S26	Rustic timber pole handrail.	Phase IV	Fair	L
S27	Metal (aluminium?) palisade boundary fence	Phase IV	Good	L

Element	Description	Phase	Condition	Significance
S28	Timber paling fence	Phase III/IV	Good	L
S29	Concrete retaining wall (adjacent property) with timber trellis attached	Phase III/IV	Good	L
Miscellaneous				
Seating	Various timber bench seats many with memorial plaques acknowledging donors.	Phase IV	Good	M
Signage	Various timber painted signs identifying plant species and wayfinding	Phase III/IV	Good	M
Artworks				
A1	Bronze sculpture of Bib & Bub on concrete pedestal (P. Kingston, 1999)	Phase IV	Good	H
A2	Bronze sculpture of Mrs. Kookaburra on concrete pedestal (P. Kingston, 2018)	Phase IV	Good	H
A3	Bronze sculpture of Mr. Lizard and Banksia Man holding gumnut baby, sited on sandstone retaining wall (C. Akon, 2009)	Phase IV	Good	H
A4	Bronze sculpture of Obelia sited on natural rock in foreshore (P. Kingston, 2021)	Phase IV	Good	H
A5	Cement garden sculpture of cherub sitting on a globe (date and artist unknown)	Unknown	Good	H?



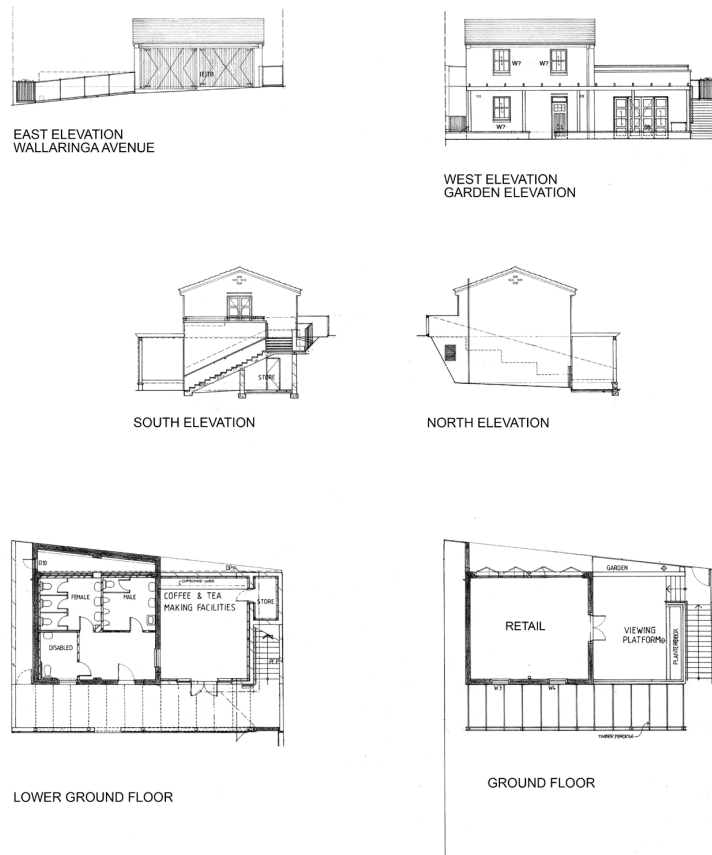
"Nutcote" Elevations, Tanner Architects, 1994 Annotated by Lucas Stapleton Johnson & Partners Pty Ltd 2022

Figure A. 1: Elevations of the Main House of Nutcote



"Nutcote" Floor Plans, Tanner Architects, 1994 Annotated by Lucas, Stapleton, Johnson Pty Ltd 2022

Figure A. 2: Floorplans of the Main House of Nutcote



Garage Plans, Sections and Elevations, Tanner Architects 1994. Annotated by Lucas Stapleton Johnson & Partners Pty Ltd

Figure A. 3: Elevations and Floor plans of former Garage/Flatette of Nutcote

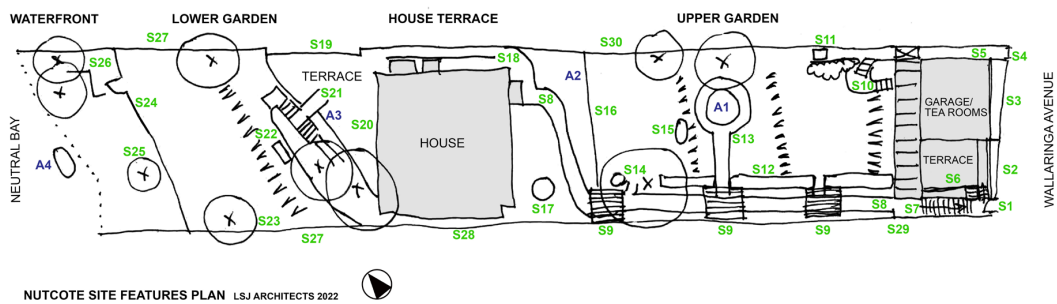


Figure A. 4: Site features plan of Nutcote

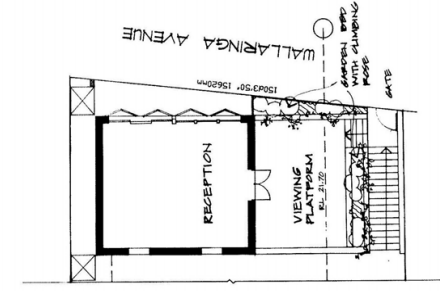
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Appendix 5

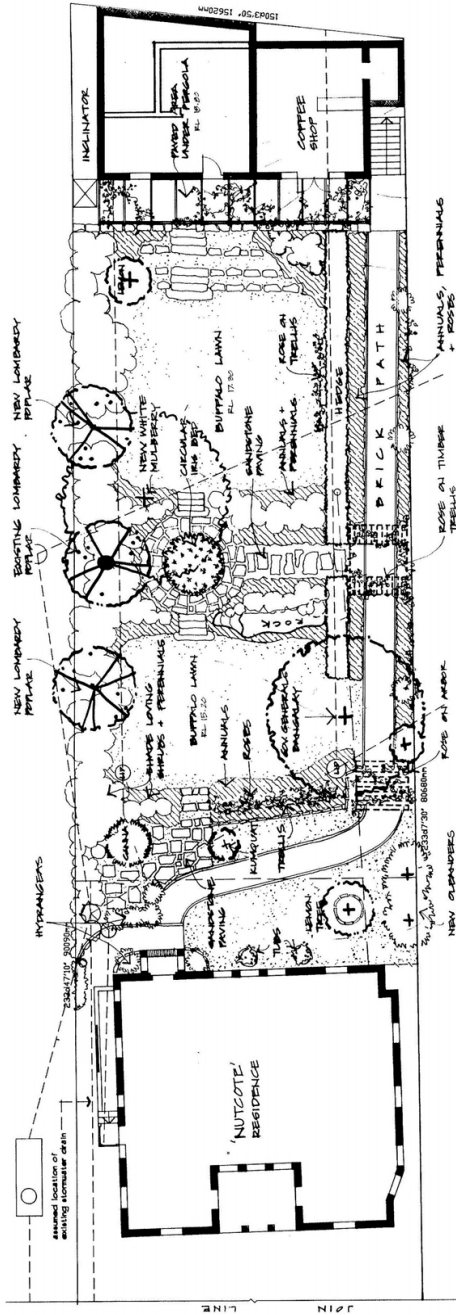
Landscape Scheme for Nutcote

Prepared by Fiona Robbé, 1993
extracted from the Nutcote CMP, 2008

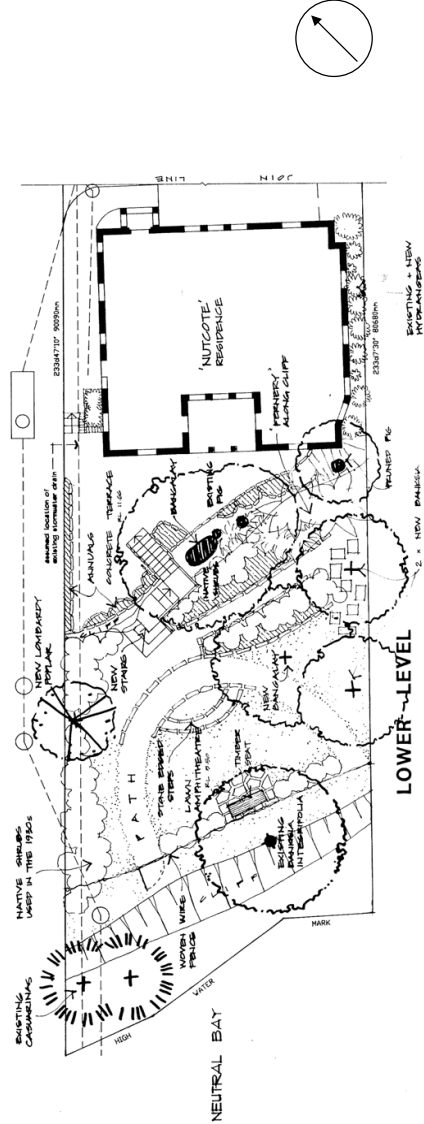
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STREET LEVEL



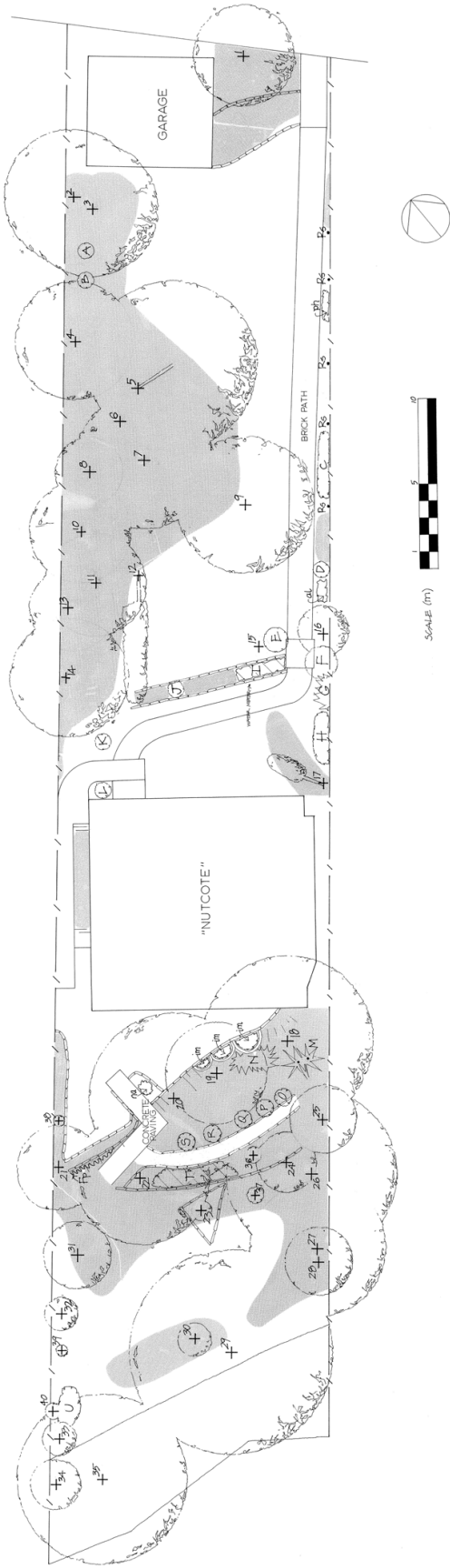
MIDDLE LEVEL



LOWER LEVEL

Site Plan, Tanner Architects, 1994, with proposed new planting as documented by Fiona Robbè Landscape Architect (refer Section 3.5.3 for list of plant species).

CONSERVATION MANAGEMENT PLAN
"NUTCOTE", NEUTRAL BAY



"Nutcote" Plant Inventory Site Plan, Knox and Tanner, 1992.

CONSERVATION MANAGEMENT PLAN
"NUTCOTE", NEUTRAL BAY

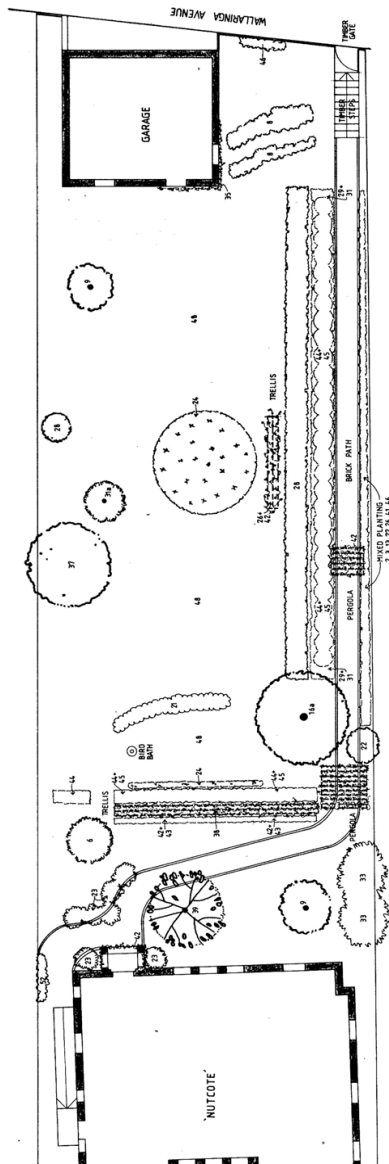
INVENTORY OF PLANT SPECIES - NUTCOTE

Tree No.	Genus & Species	Height (m)	Trunk #	Condition	Recommendations
1	<i>Conostichus macrotapha</i>	5	6	Healthy, but weak stems from ground weekly	Considered a weed species
2	<i>Phytolacca octonata</i>	10	8	Tree in poor condition at base, basal attack. New shoots would be good without the other	Monitor base and look for good shoots to remove
3	<i>Encostema maculata</i>	10	6	CAUTION! (POTENTIALLY TOXIC) Weak stems at base and lower trunk. Some basal attack at lower trunk	Remove stems at base and lower trunk. Some basal attack at lower trunk
4	<i>Ligustrum</i>	5	7	Stems at base and lower trunk. Some basal attack at lower trunk	Monitor base and look for good shoots to remove
5	<i>Miconia sp.</i>	10	10	Basal attack, large stem, basal attack. Healthy stems appear to be fine and look good from base	Remove basal attack
6	<i>Miconia sp.</i>	10	10	Basal attack, large stem, basal attack. Healthy stems appear to be fine and look good from base	Remove basal attack
7	<i>Phoradendron</i>	9	8	Healthy, excellent specimen.	Keep on stump. Remove with recommendation of other historic plant
8	<i>Phytolacca octonata</i>	20	4	Healthy specimen, stem. 20-year planting	Remove
9	<i>Phytolacca octonata</i>	7	8	Healthy specimen, stems in trunk. Foliage in overhanging	Remove plant
10	<i>Ligustrum</i>	6	6	Wood. Slightly growth. Some basal attack	Wood - to be removed
11	<i>Phytolacca octonata</i>	5	6	Wood. Slightly growth. Some basal attack	Wood - to be removed
12	<i>Phytolacca octonata</i>	15	10	Base in trunk - 'umbrella' basal pruned over stump and top growth. Poor specimen	Remove
13	<i>Ligustrum</i>	6	6	Poor specimen, stem growth, branches remaining	Wood - to be removed
14	<i>Phytolacca octonata</i>	6	7	Poor specimen, stem growth, branches remaining - basal pruned over stump	Wood - to be removed
15	<i>Laurus nobilis</i>	2	12	Young healthy tree	Remove - unsuitable for a nursery
16	<i>Miconia sp.</i>	4	5	Slightly young tree, but healthy	Remove - unsuitable for a nursery
17	<i>Phytolacca octonata</i>	4	3	Young specimen, stem growth, branches remaining - basal pruned over stump	Remove
18	<i>Phytolacca octonata</i>	10	10	Leaving to die to base. 2 years. Growing to 10m. Very good specimen	Healthy - vigorous specimen
19	<i>Phytolacca octonata</i>	8	6	Has been severely pruned. Good growth. Growing on some large vigorous tree	Healthy - vigorous specimen

SHRUBS	No.	Genus & Species	Height (m)	Trunk #	Condition	Recommendations
A	1	<i>Hydrangea macrophylla</i>	1	1	Healthy, weed competition	Historic plant. Retain
B	1	<i>Hydrangea macrophylla</i>	1	1	Healthy, weed competition	Historic plant. Retain
C	1	<i>Trachelium minus</i>	1	2	Healthy, quite old - growing as shrub. Internal decay	Remove
D	1	<i>Hydrangea macrophylla</i>	1	1	Old specimen, healthy.	Historic plant. Retain
E	1	<i>Conium maculatum</i>	1.5	1.5	Mid-specimen, terrible shrub	Considered to be a weed. Remove
F	1	<i>Conium maculatum</i>	1.5	2.5	2-years.	Considered to be a weed. Retain
G	1	<i>Asplenium platyneuron</i>	0.5	2.5	Healthy.	Historic plant. Retain
H	1	<i>Nerium oleander</i>	5	10	Healthy. Old specimen, good specimen. Pruned in canopy - ground level	Remove
I	1	<i>Agrostis sp.</i>	0.5	2	Healthy.	Retain or transplant
J	1	<i>Hydrangea macrophylla</i>	1	1	Yellow flowers, healthy.	Retain
K	1	<i>Hydrangea macrophylla</i>	1	1	Old specimen, healthy.	Historic plant. Retain
L	1	<i>Hydrangea macrophylla</i>	1	1	Old specimen, healthy.	Historic plant. Retain
M	1	<i>Cyathea odorata</i>	1.5	2	Healthy.	Retain
N	1	<i>Asplenium platyneuron</i>	0.5	2	Healthy.	Considered to be a weed. Remove
O	1	<i>Hydrangea macrophylla</i>	1	1	Healthy, weed competition.	Historic plant. Retain
P	1	<i>Hydrangea macrophylla</i>	1	1	Healthy, weed competition.	Historic plant. Retain
Q	1	<i>Hydrangea macrophylla</i>	1	1	Healthy, weed competition.	Historic plant. Retain
R	1	<i>Hydrangea macrophylla</i>	1	1	Healthy, weed competition.	Historic plant. Retain
S	1	<i>Hydrangea macrophylla</i>	1	1	Healthy, weed competition.	Historic plant. Retain
T	1	<i>Agrostis sp.</i>	1	1	Healthy.	Retain or transplant
U	1	<i>Conocarpus comosus</i>	1	1	Healthy.	Retain
ANNUALS						
ai	1	<i>Lobelia cardinalis</i>			Healthy. Naturally reseeding.	Short lived
ii	1	<i>Impatiens walleriana</i>			Healthy. Naturally reseeding.	Short lived
iii	1	<i>Trigonotis minor</i>			Healthy.	Short lived
ph	1	<i>Phlox sp.</i>			Reasonable.	Short lived
CLIMBERS						
fp	1	<i>Phlox sp.</i>			Growing on concrete outcrop. Healthy, vigorous plant.	May need long term control.
fg	1	<i>Phlox sp.</i>			Healthy, young plants.	Retain
HERBACEOUS WEEDS						
	1	<i>Pteris caudata</i>			Healthy, invasive over much of garden.	Invasive weeds. Treat with herbicide.
	1	<i>Conium maculatum</i>			Growing over tall <i>Phytolacca</i> and other plants	Weed - to be removed.

Tree No.	Genus & Species	Height (m)	Trunk #	Condition	Recommendations
20	<i>Euonymus alatus</i>	8	10	Abandoned by sign. Has been badly topped. No crown. Base basal attack.	Tree surgery. Retain - vigorous specimen
21	<i>Phytolacca octonata</i>	2	5	Wood. Slightly growth. Some basal attack. Poor shape.	Remove
22	<i>Clea alpicola</i>	10	8	Healthy.	Remove difficult to base of trunk. Remove surgery to top of trunk
23	<i>Conium maculatum</i>	1.2	1.2	Healthy, young tree, well trained	Consider transplanting or removal
24	<i>Conium maculatum</i>	1.5	2.5	2-years.	Considered to be a weed. Remove
25	<i>Ligustrum</i>	5.5	4	Stems at base and lower trunk. Some basal attack at lower trunk	Wood - to be removed
26	<i>Abutilon rose-avensae</i>	10	10	Stems at base and lower trunk. Some basal attack at lower trunk	Remove both plants
27	<i>Asplenium platyneuron</i>	10-12	6	Healthy, 2nd year above. Growing sideways	Remove
28	<i>Asplenium platyneuron</i>	6	4	Has been severely pruned. Good growth. Growing on some large vigorous tree	Remove
29	<i>Asplenium platyneuron</i>	10	12	Very healthy specimen tree. Magnificent	Retain - vigorous specimen
30	<i>Asplenium platyneuron</i>	3	2	Sparsity	Remove
31	<i>Phytolacca octonata</i>	12	4	Efficient 1.5m. Basal topped stem. Very good form.	Retain - vigorous specimen
32	<i>Asplenium platyneuron</i>	6	2	Healthy	Consider retaining
33	<i>Nerium oleander</i>	1.2	2	Multi	Remove
34	<i>Cassia alata</i>	6	3	Very young and healthy.	Retain - vigorous specimen
35	<i>Cassia alata</i>	12	10	Very old, beautiful. Good form	Retain - vigorous specimen
36	<i>Phytolacca octonata</i>	1	0.5	Small specimen	Remove
37	<i>Phytolacca octonata</i>	1	0.5	Small specimen	Remove
38	<i>Ligustrum</i>	1	0.5	Small specimen	Remove
39	<i>Ligustrum</i>	1	0.5	Small specimen	Remove
40	<i>Ligustrum</i>	1	0.5	Small specimen	Remove

"Nutcote" Plant Inventory, Knox and Tanner, 1992.

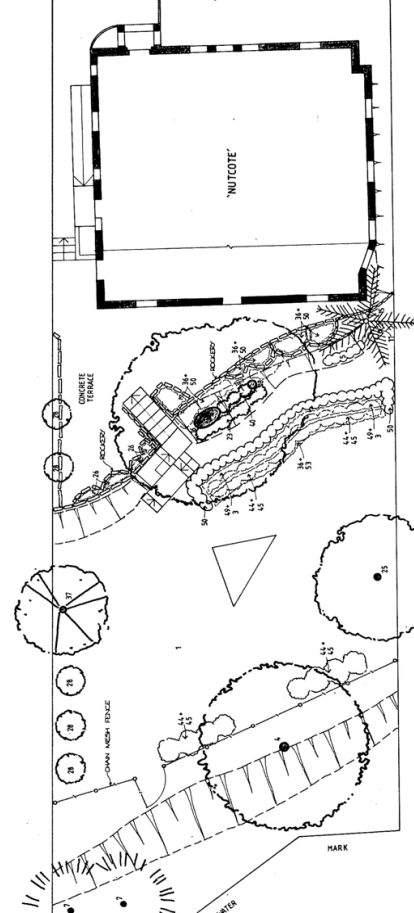
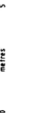


PLANT MATERIAL IDENTIFIED FROM J.O. KELLY'S LETTERS AND DIARY (1825-38)

No.	BOTANICAL NAME	COMMON NAME
1	<i>Agrostis palustris</i>	Common Bent
2	<i>Andropogon</i>	Andropogon
3	<i>Aster</i> sp.	Big Daisy
4	<i>Banksia integrifolia</i>	Banksia
5	<i>Calluna parviflora</i>	Calluna
6	<i>Cassia parviflora</i>	Wattle
7	<i>Cassia parviflora</i>	Wattle
8	<i>Citrus limon cv.</i>	Lemon
9	<i>Citrus sp.</i>	Orange
10	<i>Citrus sp.</i>	Orange
11	<i>Convolvulaceae</i>	Convolvulaceae
12	<i>Convolvulaceae</i>	Convolvulaceae
13	<i>Dichroanthus</i>	Dichroanthus
14	<i>Dichroanthus</i>	Dichroanthus
15	<i>Dichroanthus</i>	Dichroanthus
16	<i>Escallonia boppreidii</i>	Escallonia
17	<i>Ficus pumila</i>	Creeping Fig
18	<i>Ficus pumila</i>	Creeping Fig
19	<i>Ficus pumila</i>	Creeping Fig
20	<i>Fontinalis marginata</i>	Fontinalis
21	<i>Fontinalis</i>	Fontinalis
22	<i>Fontinalis</i>	Fontinalis
23	<i>Hydrangea macrophylla</i>	Hydrangea
24	<i>Jas. x pinnatifida</i>	Jas. pinnatifida
25	<i>Lathyrus odoratus</i>	Sweet Pea
26	<i>Ligustrum robustum</i>	Small Leaf Privet
27	<i>Ligustrum robustum</i>	Small Leaf Privet
28	<i>Lobelia</i>	Lobelia
29	<i>Lobelia</i>	Lobelia
30	<i>Lobelia</i>	Lobelia
31	<i>Melastoma</i>	Melastoma
32	<i>Melastoma</i>	Melastoma
33	<i>Melastoma</i>	Melastoma
34	<i>Melastoma</i>	Melastoma
35	<i>Melastoma</i>	Melastoma
36	<i>Melastoma</i>	Melastoma
37	<i>Melastoma</i>	Melastoma
38	<i>Melastoma</i>	Melastoma
39	<i>Melastoma</i>	Melastoma
40	<i>Melastoma</i>	Melastoma
41	<i>Melastoma</i>	Melastoma
42	<i>Melastoma</i>	Melastoma
43	<i>Melastoma</i>	Melastoma
44	<i>Melastoma</i>	Melastoma
45	<i>Melastoma</i>	Melastoma
46	<i>Melastoma</i>	Melastoma
47	<i>Melastoma</i>	Melastoma
48	<i>Melastoma</i>	Melastoma
49	<i>Melastoma</i>	Melastoma
50	<i>Melastoma</i>	Melastoma
51	<i>Melastoma</i>	Melastoma
52	<i>Melastoma</i>	Melastoma



FRONT GARDEN



REAR GARDEN



"Nutcote" Plant Material and Layout 1925-1939, prepared by Tanner Architects and Fiona Robb 1993, based on J.O. Kelly's letters and diary.

CONSERVATION MANAGEMENT PLAN
"NUTCOTE", NEUTRAL BAY

"Nutcote" Garden - List of Proposed Plants Prepared By Fiona Robbé, 1993 (Refer to Site Plan in Section 1.8 for locations)

	BOTANICAL NAME	COMMON NAME
TREES		
Original	Banksia integrifolia	Banksia
Plants	Citrus limon 'Eureka'	Lemon tree
	Eucalyptus botryoides	Bangalay
	Fortunella margarita	Kumquat
	Populus nigra 'Italica'	Lombardy poplar
	Morus nigra subsp. macrourea	Shahtoot mulberry
SHRUBS		
Original	Hibiscus rosa-sinensis	Hibiscus
Plants	Hydrangea macrophylla	Hydrangea
	Nerium oleander	Oleander
	Rhododendron Sp.	Azalea
Plants of the 1930's	Allamanda neriifolia	Allamanda
	Brunfelsia bonodora	Yesterday, Today and Tomorrow
	Buxus sempervirens	Box
	Fuchsia x hybrida	Fuschia
	Gardenia augusta	Gardenia
	Murraya paniculata	Cosmetic bark tree
ANNUALS/PERENNIALS		
Original	Antirrhinum majus	Snap dragon
Plants	Aster sp.	Big daisy
	Begonia sp.	Begonia
	Canna x generalis (Dwarf)	Canna
	Cheiranthus cheiri	Wallflower
	Coleus hybrids	Coleus
	Consolida ambigua	Larkspur
	Delphinium sp.	Delphinium

CONSERVATION MANAGEMENT PLAN
"NUTCOTE", NEUTRAL BAY

	BOTANICAL NAME	COMMON NAME
	Dianthus sp.	Carnation
	Gaillardia sp.	Blanket flower
	Godetia sp.	Iris
	Lathyrus odoratus	Sweet pea
	Lobelia sp.	Lobelia
	Lupinus sp.	Lupins
	Mathiola incana	Stock
	Nemesia strumosa	Nemesia
	Papaver nudicaule	Iceland poppy
	Phlox drummondii	Phlox
	Primula malacoides	Primula
	Senecio x hybridus	Senecio
	Tagetes erecta	Marigold
	Tagetes patula	French Marigold
	Tropaeolum majus	Nasturtium
	Viola x wittrockiana	Pansy
	ROSES	
Original	Rosa banksii	Banksia rose
Plants	Rosa 'Lady Hillingdon' Rosa I lackboy1 Rosa 'Madame Butterfly' Rosa 'Radiance' Rosa 'Etoile de Hollande' Rosa 'Dorothy Pekins'	
	CLIMBERS	
Original	Passiflora edulis	Passionfruit
Plants	Parthenocissus tricuspidata	Virginia creeper
	Wisteria sinensis	Wisteria

CONSERVATION MANAGEMENT PLAN
"NUTCOTE", NEUTRAL BAY

FERNS

Original Plant	Dicksonia antarctica	Tree fern
Plants of the 1930's	Asplenium nidus Davallia pixidata Pteris tremula	Birds nest fern Hare's foot fern

LAWN

Original Plants	Agrostis secundatum Stenotaphrum secundatum (soft form)	Common bent Buffalo grass
-----------------	--	------------------------------

Foreshore Garden

The site falls to the west to the water's edge of Neutral Bay and is quite steep below the cottage where outcropping sandstone occurs. This section of the site has remnant native vegetation developed on Hawkesbury Sandstone derived soils including fine mature specimens of *Banksia intergrifolia* and *Casuarina glauca*, as well as the *Eucalyptus botryoides*. Adjacent is a Port Jackson Fig. It appears that the native understorey vegetation was cleared by May Gibbs to establish a grassed terrace in this area, which was bordered by exotic plant material.

Immediately below the cottage to the west, May Gibbs made use of the outcropping sandstone to construct a terrace. Remnants exist today of sandstone rockeries along the top of the rock face bordering the terrace which was originally planted with exotic border shrubs, annuals and perennial accent planting as shown in early photographs. Above is a concrete paved terrace area and a concrete stairway leads down the rock face to connect to the lower grass terrace.



The foreshore garden, looking east to the house. Tanner Architects, 11/2007

Appendix 6

Paint Colour Investigations

Prepared by William Whittlam Restorations, 1992
extracted from the Nutcote CMP, 1993

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SCHEDULE OF PAINT SCRAPINGS 1

APPENDIX IX - SCHEDULE OF PAINT SCRAPINGS

This report was prepared by William Whittlam of Whittlam Restorations Pty. Ltd. following site inspections on 10th and 18th September 1992.

INTERIOR

The walls were originally finished with a coloured plaster (light stone colour with a touch of red oxide). I believe this colour should be repeated and something of the same effect can be achieved with distemper finish.

The mixture of colours in the different rooms may take away from the original effect of the interior.

At a later date the walls have been distempered - maybe because the walls were getting dirty with smoke and hand marks around light switches.

Colour of Plaster work

Taubmans	Bleached Linen	8171W
----------	----------------	-------

Interior Woodwork

The wood has been finished with a shellac. This has been tinted with dark walnut. I believe because of the different wood in the frame and doors to give an effect that it all looks the same.

Interior Distempered walls

(All walls have two coats white acrylic top coat except Kitchen and Bathroom)
(All colours working from top coat to base coat)

Entry

Taubmans	Gold Glow	4112W	Walls
Taubmans	Gold Glow	4112W	Ceiling

Living Room

Taubmans	Night Song	9041W	Walls
Taubmans	Lime Ice	9013W	Above Picture Rail
	White		Ceiling

CONSERVATION PLAN, NUTCOTE, NEUTRAL BAY
HOWARD TANNER & ASSOCIATES PTY. LTD.

NUTCOTE/CPAPP9

SCHEDULE OF PAINT SCRAPINGS 2

Studio

Taubmans	Pebble Beach	4174W	Walls
Taubmans	Pebble Beach	4174W	Above Picture Rail
	White		Ceiling

Dressing Room

Taubmans	Pebble Beach	4174W	Walls
Taubmans	Stone	8131W	Above Picture Rail
Taubmans	Bone White	9011W	Ceiling

Woodwork

Taubmans	Dark Crimson		
Taubmans	Triabunna	4502A	
	Aberdeen Grey	9101W	
	White		
	White		

The woodwork was originally finished the same as the rest of the house.

Bedroom 1

Pascol	Gold Glow	P.8.5	Walls
Pascol	Gold Glow	P.8.5	Above Picture Rail
	Gold Glow	P.8.5	Ceiling

Dining Room

Taubmans	Nite Song	9014W	Walls
Taubmans	Nite Song	9014W	Above Picture Rail
	White		Ceiling

Hall

Taubmans	Gold Glow	4112W	Walls
Taubmans	Gold Glow	4112W	Above Picture Rail
Taubmans	Frost	4111W	

Kitchen

Taubmans	White		Walls
	Pebble Beach	4174W	Walls
	White	Gloss	Walls
	White	Flat	Walls
	White	Flat	Ceiling

Kitchen finished in white gloss originally

CONSERVATION PLAN, NUTCOTE, NEUTRAL BAY
HOWARD TANNER & ASSOCIATES PTY. LTD.

NUTCOTE/CPAPP9

SCHEDULE OF PAINT SCRAPINGS 3

Bathroom

Taubmans	White White Frost White White	4111W	Walls Walls Walls Walls Ceiling
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Bedroom 2

Taubmans Taubmans	Cream Glow White Lighting	4011W 3131W	Walls Ceiling
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Laundry

Fibrous Plaster	White White	Distemper	Walls Ceiling
-----------------	----------------	-----------	------------------

Taubmans	White White Cobble Stone	8294D	Walls Walls
----------	--------------------------------	-------	----------------

Lobby and Bedroom 3

	White White		Ceiling
Pascol	White White Italian Straw	P.6.3	Walls Walls

EXTERIOR

Shutters

Western Red Cedar
All colours working from top coat to base coat interior and exterior

Pascol	Black White Caribbean Turquoise	M.17.8	
Pascol (u/coat)	Stucco	P 48.8	
Taubmans	Macaw Green	4684A	
Taubmans (lead)	Deep water blue	5044B	
Taubmans (lead)	Belmawr	5042D	2 coats

CONSERVATION PLAN, NUTCOTE, NEUTRAL BAY
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NUTCOTE/CPAPP9

SCHEDULE OF PAINT SCRAPINGS 4

I believe the Deepwater blue and the Belmawr were the first coats of paint.

Two coats Belmawr (undercoat)
One coat Deepwater blue (top coat)

EXTERIOR WALLS

Two coats white acrylic

Lime wash:

Taubmans Regency Ivory 3062D
(Lime wash made to old recipe, not Porters Limewash)

WINDOWS**Sash**

	White		
	White		
Pascol	Nickel	P4.8.5	
Taubmans	Dorking	4152W	
Taubmans	Pure Cream	3011W	
	White		Undercoat
	White lead		Undercoat

Frame

	White		
	White		
Pascol	Cobblestone	M.39.3	
	White		
Pascol	Nickel	P.485	
Taubmans	Green Promise	4151W	
Taubmans	Cream Glow	4011W	
	White lead		Undercoat

I believe original colours were:

Sash Taubmans Pure Cream 3011W

Frame Taubmans Cream Glow 4011W

SOFFIT

	White		
	White		
Taubmans	Pure Cream	3011W	
Taubmans	Stucco	9073W	
Pascol	Italian Straw	P.63	
	White		Undercoat

CONSERVATION PLAN, NUTCOTE, NEUTRAL BAY
HOWARD TANNER & ASSOCIATES PTY. LTD.

NUTCOTE/CPAPP9

SCHEDULE OF PAINT SCRAPINGS 5

I believe original colour:

Taubmans	Italian Straw	P.6.3
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I cannot find any trace of old paint on fascia board. (Query replacement timber)

PORCH

Ceiling

	White	
	White	
Taubmans	Pure Cream	3011W
Pascol	Stucco	P.48.8
Taubmans	Wild Rice	4291W
	White	

I believe the original colour to the Porch ceiling is:

Taubmans	Wild Rice	4291W
----------	-----------	-------

Underside of Porch fascia beams:

Taubmans	Grecian White	9051W
----------	---------------	-------

HAND RAIL Back Verandah

	Stucco		
	Stucco		
Taubmans	Belgian Grey	9062A	
Taubmans	Grey Silver	9074W	Undercoat

If the back verandah hand rail has not been stripped back at some time (which is possible being metal near seawater) the original is Belgian Grey.

DOWNPIPE (from under house)

Taubmans	Regency Ivory	3062D
----------	---------------	-------

Original colour

LATTICE (from under house)

	Stucco	
	Stucco	
Pascol	Red Brown/Venetian Red	

SCHEDULE OF PAINT SCRAPINGS 6

EXTERIOR DOOR BACK VERANDAH

	White		
	White		
Taubmans	Stucco Grey		
Taubmans	Green Velvet	4194D	Original
Taubmans	Linen	4171W	Undercoat
Taubmans	Linen	4171W	Undercoat

DOOR FRAME

	White		
	White		
Taubmans	Tawny Beige	3094D	
Taubmans	Stucco Grey		
Taubmans	Green Velvet	4194D	
Taubmans	Linen	4171W	Undercoat
Taubmans	Linen	4171W	Undercoat

CEILING BACK VERANDAH

Half strength of walls
(i./e. half strength of Regency Ivory)

GARAGE**Window Frame**

	White		
	White		
Taubmans	Gull Grey	9153W	
Taubmans	Deep Indian Red	H1903	
Pascol	Leaf Brown		Undercoat
Pascol	Leaf Brown		Undercoat

Window Sash

	White		
	White		
Taubmans	Deep Indian Red	H1903	
Pascol	Leaf Brown		Undercoat
Pascol	Leaf Brown		Undercoat

Walls

	White		
	White		
Limewash same as house	Regency Ivory		

Limewash fades badly. I have allowed a few tones darker than that on exposed areas.

CONSERVATION PLAN, NUTCOTE, NEUTRAL BAY
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NUTCOTE/CPAPP8

SCHEDULE OF PAINT SCRAPINGS 7

Back Garage Door

	White		
	Peruvian Gold		
	White		
Taubmans	Gull Grey	9153W	
Taubmans	Deep Indian Red	H1903	
Pascol	Leaf Brown		Undercoat
Pascol	Leaf Brown		Undercoat

Frame

	White		
Taubmans	Ecrú	2012W	
	White		
Taubmans	Gull Grey	9153W	
Taubmans	Deep Indian Red	H1903	
Pascol	Leaf Brown		Undercoat
Pascol	Leaf Brown		Undercoat

Original colour Scheme: Deep Indian Red

RECOMMENDED COLOUR SCHEME 1

APPENDIX XII - RECOMMENDED COLOUR SCHEME**NUTCOTE**

This colour scheme is based on the insitu paint scrapings 1992.

INTERIORS**TO ALL GROUND FLOOR EXCEPT KITCHEN AND BATHROOM**

Plastered walls (above and below picture rails)

TAUBMANS	BLEACHED LINEN	8171W	Flat water based emulsion paint
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Ceilings and plaster cornices

TAUBMANS	WHITE		Flat
----------	-------	--	------

Skirtings, Architraves, Timber Cornice, Picture Rails, Exposed Beams, Corbels
Walnut stain and French Polish

Doors, Door Frames, Window sashes, sillboards and window frames

Walnut stain and French Polish

Built-in cupboards CPB1 - 9 inclusive

Walnut stain and French Polish

Chimney Piece to Fireplace FP1 and Mantlepiece to Fireplace FP2

Walnut Stain and French Polish

KITCHEN AND BATHROOM

Rendered walls (above tiles)

TAUBMANS	WHITE		Gloss enamel
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Ceilings and Plaster cornice

TAUBMANS	WHITE		Gloss enamel
----------	-------	--	--------------

Architraves, sillboards, doors and frames, window and window frames

TAUBMANS	WHITE		Gloss enamel
----------	-------	--	--------------

Shelving

TAUBMANS	WHITE		Gloss enamel
----------	-------	--	--------------

LOWER GROUND FLOOR ROOMS

Bagged walls

TAUBMANS	COBBLESTONE	8294D	Flat water based emulsion paint
----------	-------------	-------	---------------------------------

Ceilings and timber battens

TAUBMANS	WHITE		Flat
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CONSERVATION PLAN, NUTCOTE, NEUTRAL BAY
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NUTCOTES/CPAPP12

RECOMMENDED COLOUR SCHEME 2

Architraves, sillboards, windows, internal doors and frames, window frames
Walnut stain and French Polish

External Door Frames and Doors

TAUBMANS	WHITE		Enamel
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EXTERIORS

Stucco Walls, concrete columns and arches and rendered trim to Verandah

TAUBMANS	REGENCY IVORY	3062D	Traditional cement based paint
----------	---------------	-------	--------------------------------

Timber Shutters

- Frames and rail:
Undercoat -
TAUBMANS BELMAWR 5042D Gloss Enamel
Finishing coat -
TAUBMANS DEEPWATER BLUE 5044B Gloss Enamel
- Louvres - To be determined by Architect Gloss Enamel

Windows

- Frames and sill:
TAUBMANS CREAM GLOW 4011W Gloss Enamel
- Sashes:
TAUBMANS PURE CREAM 3011W Gloss Enamel

Eaves Soffit boards

PASCOL	ITALIAN STRAW	P.6.3	Semi-Gloss Enamel
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Fascias and Barge Trims

TAUBMANS	CREAM GLOW	4011W	Gloss Enamel
----------	------------	-------	--------------

Gutters

To be determined by Architect			Gloss Enamel
-------------------------------	--	--	--------------

Downpipes

TAUBMANS	REGENCY IVORY	3062D	Gloss Enamel
----------	---------------	-------	--------------

Timber Scotia to Verges and Trim to Gutters

To be determined by Architect			Gloss Enamel
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PORCHCeiling

TAUBMANS	WILD RICE	4291W	Semi-gloss Enamel
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Face of Beams

TAUBMANS	CREAM GLOW	4011W	Gloss Enamel
----------	------------	-------	--------------

Soffit of Beams

TAUBMANS	GRECIAN WHITE	9051W	Gloss Enamel
----------	---------------	-------	--------------

CONSERVATION PLAN, NUTCOTE, NEUTRAL BAY
HOWARD TANNER & ASSOCIATES PTY. LTD.

NUTCOTES/CPAPP12

RECOMMENDED COLOUR SCHEME 3

Wrought Iron Railing to Verandah

To be determined by Architect

Gloss Enamel

Front Door D1

Door:

TAUBMANS DEEPWATER BLUE

5044B

Gloss Enamel

Frame:

To be determined by Architect

External Doors D3, D4, D5, D6 and Window W11

Frame and Doors:

Undercoat -

TAUBMANS LINEN

4171W

Finishing coat GREEN VELVET

4194D

Gloss enamel

Ceiling Verandah

Half strength Regency Ivory

Semi-gloss Enamel

External Door D2

Frame: To be determined by Architect.

Gloss Enamel

Door: To be determined by Architect.

Gloss Enamel

GARAGE**EXTERIOR**Bagged Brickwork

TAUBMANS REGENCY IVORY

2062D

Traditional Lime Wash

Windows

Frames, Sills and sashes

TAUBMANS DEEP INDIAN RED

H1903

Gloss Enamel

Doors

Frames and door

TAUBMANS DEEP INDIAN RED

H1903

Gloss Enamel

GuttersDownpipes

TAUBMANS REGENCY IVORY

3062D

Gloss Enamel

Fascias and Barge Boards

TAUBMANS CREAM GLOW

4011W

Gloss Enamel

Eaves Soffit

PASCOL ITALIAN STRAW

P.6.3

Semi-Gloss Enamel

Appendix 7

Journal Articles

1. 'The Mother of the Gum-Nuts', *The Australian Woman's Mirror*, July 21, 1925, p. 14 and 36
2. 'A Cottage for Fairy Fancies', *The Australian Home Beautiful*, March 12, 1926, pp. 17-20
3. 'Restoring a Garden in the Image of its Creator', Helen Wood; *Australian Garden History* Vol. 15, No. 1, (July/August 2003), pp. 4-8
4. 'Rescuing the 1920s Garden at Nutcote', Howard Tanner; *Australian Garden History* Vol. 15, No. 2, (September/October 2003), pp. 4-5

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The Australian woman's mirror.

July 27, 1925. *The Australian WOMAN'S MIRROR* 9

The Mother of the Gum-Nuts

By BEEDEE.



think for themselves, and they begin to show their independence very early. I have had a wealth of correspondence from hundreds of the little dears who love *Snugglepoot and Cuddlepipie, Little Ragged Blossom and Nuttybub and Nittersong*, and every week I get shoals of letters about Bib and Bub, the two *SUNDAY NEWS' Gum-Blossom* children."

given the kookaburra the job of bringing Australia her babies.

But she has ambitions beyond her Bushland fairy pictures and stories. She wants to write a novel some day—one in which would be all the things she misses from even the best novels of to-day.

"I think even the best of our novels are merely shorthand sketches of the principal characters," she says. "Sometimes the author leaves you bewildered at something a character does. The true observer of details will always have some link—maybe a wee, weak one, but something which will justify or explain the most astounding detour from life's ordinary routine."

Then she displayed an interest in commercial life. "Business people fascinate me, particularly the successful ones," she said. "I'm always wondering about the fight to success. I do not believe much in luck, and I always feel certain that the people who get to the top do not accomplish it without a steady up-hill effort."

"Women who get somewhere in the business or commercial world are a source of wonderment to me, because I feel—in fact I'm sure—that every woman is pulled in two directions. I've never met a woman yet who had not the instincts of a homemaker, and it is a very, very rare woman who can give of her best to business. Something, or someone, always comes between her and her career. She will tend the sick, mend and clean and cook for a helpless neighbor even if she only lives in a room. Wee betide her career when she has someone she really loves, because love will win every time—and why not? How else would the world go round?"

There is no doubt about May Gibbs's
(Continued on page 26.)



May Gibbs.
A self-portrait in pencil, flanked by some of her famous Bush-folk.

Most of May Gibbs's admirers will be very surprised to learn that she is not an Australian. She was born in England, came to Australia when she was four years of age, and lived her childhood in the bushland of the West. Later she studied art in London and Paris; how well is shown, apart from the fairy creations, by occasional landscapes in this home of hers. Doubtless her artistic talent is inherited from her father, whose brush has depicted the bush of Western Australia with considerable realism and charm. For May Gibbs herself it may fairly be claimed that she has made a living thing of every bush flower; and she has deposed the stork and



EVEN those who had merely a bowing acquaintance with the gum-nut and gum-blossom fairies would expect May Gibbs to be charming and original. Meeting her they would not be disappointed—she is delightful.

The creator of those essentially Australian fairies lives in Sydney, in just the kind of house you would expect her to live in. It is a small, oblong, cream-colored dwelling, with sky-blue shutters folding back from oval-paned windows. A tiled roof of fuschia tints that vary from red to blue, according to the light; a view of Neutral Bay; a gum-tree and pittosporum clumps, and a grassy slope that runs down to the harbor's rim complete the little picture.

Tapping with the quaint 12th century brass knocker on the little oval-shaped sky-blue door one might almost expect to be answered by a fairy. But the door opens—and the vitally vivid lady who greets you with sparkling, brown humorous eyes is comfortingly human. She has waving brown hair, cut between shingle and bob, and wears a frock of Autumn tones—a frock which is a color symphony that blends harmoniously with the buff to deep-brown shadings of the living room.

Here May Gibbs lives with her husband, Mr. Ossoli-Kelly, almost as tall as the gum saplings his wife depicts. But there are other occupants of the house—two solemn Scotch terriers, James and Girlie.

Just as her fairies are peculiar to Australia, May Gibbs declares Australian children to be unlike any other children in the world.

"They are a distinct type," she says, "are brighter, more intelligent, possessed of greater ingenuity; are able to speak and

The Australian woman's mirror.

58

The Australian WOMAN'S MIRROR

July 21, 1925.

Quite Identical

IT seems especially important in the eyes of the well-dressed woman to have a hat to match the sport frock. You may still wear any hat with your afternoon frock so long as it harmonises and looks right, but the little sport frock that you wear for actual sport or informal afternoon gatherings, really must be worn with hat made or chosen specially for that frock and none other.

With the green frock—and pea-green is considered smart for sport wear—you may wear a perfectly matched pea-green felt hat. Or you may wear a straw hat of the exact shade of the sport frock—a pastel blue cashmere sport frock. The frock may be trimmed with white pearl buttons, in which case the hat should have tabs of the cashmere, each one of which should be decorated with a white button. Thus the hat and frock are perfectly welded, and must always appear in each other's company.

Chanel, Molynaux, Patou and Lanvin are mentioned among the Parisian dress-makers who are making hats to go with their frocks, and the milliners are returning the compliment by showing frocks to go with their hats. Sometimes the sweater, little coat, cape, or scarf to match the hat is considered enough to unite the costume.

There are little red hats that give a bright touch here and there to smart gatherings. But the red hat is not worn with a red frock. On the contrary the ensemble effect is achieved in the case of so vivid a hue by a touch of red in the belt, handbag, or a bit of trimming on the frock. At all events the day seems to be passed when the well-dressed woman could go through an entire season with two or three hats.



Pastel blue cashmere sport frock with hat in matching blue straw, trimmed with appliques of the cashmere and white pearl buttons, like the frock.

The Mother of the Gum-Nuts.

(Continued from page 9.)

love of home and detail. She has planned her little house to enable her to avoid many domestic worries. She has a small kitchen-dining-room, with a galley where the stove and sink are hidden at meal times. This little dream-kitchen, looking out on the Harbor, has brown cupboards and shelves that resemble wall panelling. In these surroundings one sips tea from old blue willow-pattern cups, and eats cake from willow plates on a cloth with a blue border to match. The window curtains are printed in old blue willow pattern, too.

May Gibbs loves music, and she can work best when someone is playing in the next room; but she gets all her inspirations from the bush—the idea develops as she works; she never plans out the situations.

Ideas come to her sometimes when she is doing housework, or cooking, but she can foster them in her brain while her hands are busy at other tasks.

She jizzes, too, and loves it. Her living-room—the biggest room in her little house—was designed with an occasional jazz in view.

Altogether she is a delightful illustration of a busy life that seems to manage to find time for duty, work, pleasure and unbounded sympathetic interest in her fellow-creatures.

Monograms.

DESIGNED for your own working, or embroidered to order on fabrics or leather.

BERTHA MAXWELL,
DUNDAS, N.S.W.

Wattle in France.

Golden Bloom's Uses.

COUNTRY people in the wattle-growing districts of Southern France use the wattle (*Acacia Farnesiana*) to scent their linen just as we use lavender. Could we not follow their example? Sprigs of any heavily-scented wattle would be just as sweet as lavender, and it would be a delightful thing to sleep in wattle-scented sheets. Thus fresh associations could be woven round the national flower.

In France wattles have made themselves very much at home round Grasse and La Napoule, where they grow thickly over all the hillsides. At Grasse the wattle is cultivated seriously in hot-houses as well as in the open, and is used as a foundation for many of the famous scents and perfumes manufactured there.

In the early Spring, special flower trains are run in the Riviera, carrying truckloads of small hampers made of split bamboo, which are filled with the mimosa (as it is called there). The golden bloom is picked and packed in the early hours of the morning, and by mid-day on the same afternoon is scattered over the great cities of Europe, and is even being sold in London.

N.S.W. —K. MONVIVENY.

How is Your Son Getting on?

NOW that your son is at work, what are his future prospects? Have you considered that it is only the well-educated man who succeeds to-day?

So many young men leave school early in life, and do not make reasonable progress. Without education the highest progress is impossible.

Then comes the question "As my son is working all day is it too late, since he has not the time to go back to school."

That is where the "Metropolitan Business College" helps him. It provides a school with both early evening and late evening sessions to suit his convenience and his requirements.

Say, for instance, that your son would like to pass the Matriculation Examination, we will coach him for it, or for any of its various subjects, at a time which will not interfere with ordinary hours of business.

Large numbers of students have been enabled to go ahead with their usual business occupations and, at the same time, prepare for such examinations as the Leaving Certificate, Intermediate Certificate, Law Matriculation, Engineers' Matriculation and Surveyors' Matriculation and Entrance Examinations to service in the State Education Department.

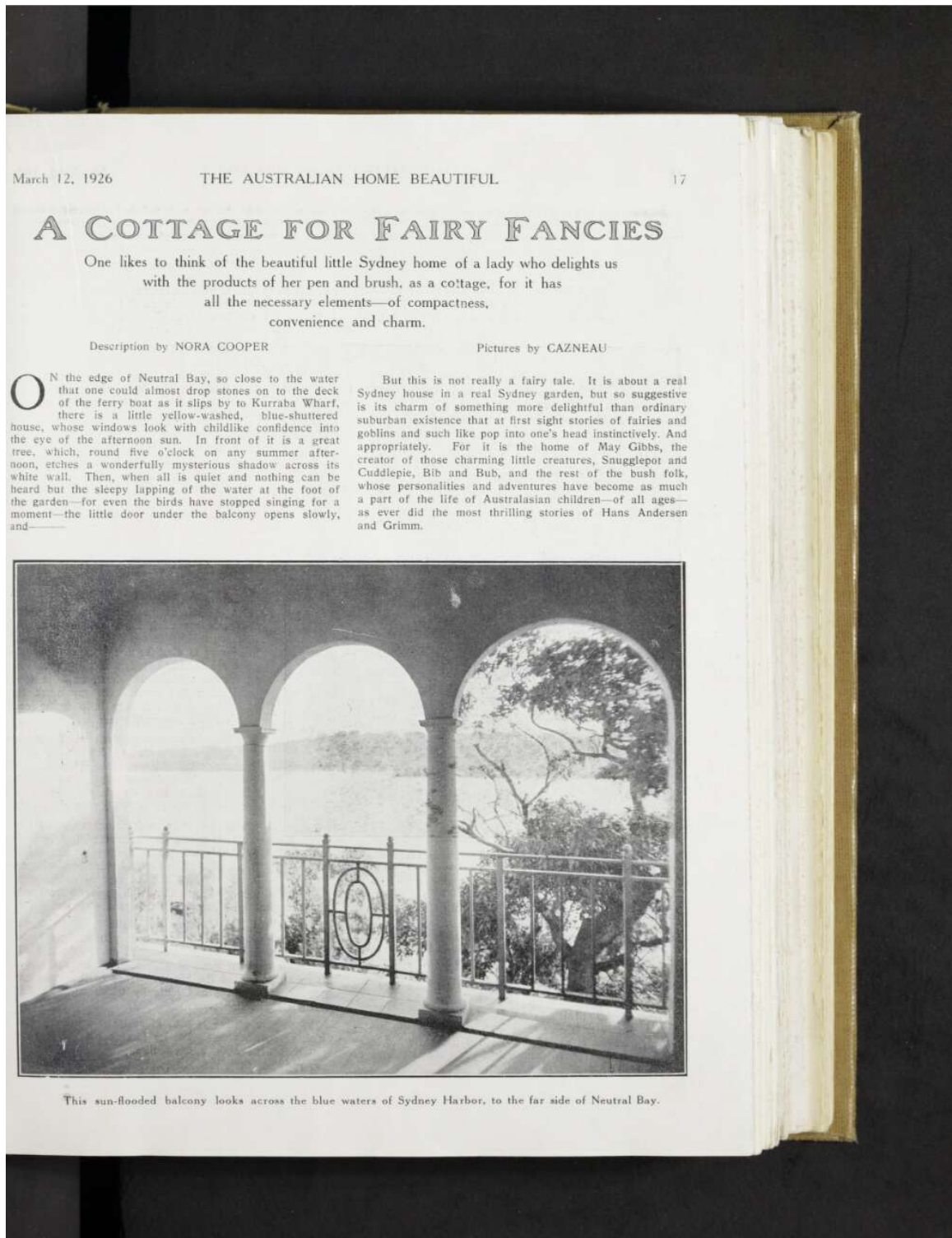
Call to see Mr. D. J. Shearman, B.A., B.Sc., Dip. Ed. (Sydney University). He will be happy to talk over with you this question of your son's general education. Metropolitan Coaching College (special department of the Metropolitan Business College, Ltd.), 338 Pitt Street, Sydney, Phone, City 4065—ANBY.

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18

THE AUSTRALIAN HOME BEAUTIFUL

March 12, 1926

Not that it is an old house by any means. Indeed, it is quite new, and in designing it Mr Waterhouse, the architect, has, with true artist's cunning, caught something of the gracious simplicity of its owner (who in private life is Mrs C. M. O. Kelly, her husband being a well-known and much-travelled mining expert). The site, of course, is beautiful, a steep slope on the eastern side of Neutral Bay, running right down to the water, and although only a short journey from the city, it is still tucked away in a quiet,

deep ceiling and carved and polished rafters, its rough stone colored walls and gleaming floor. By its high austerity, its feeling of unhurried artistic endeavor, it is a mute rebuke to the triviality of the world outside.

Mrs Kelly's many treasures—pictures and china, furniture and such—are perfectly at home therein. But the plain brick fireplace, with its recessed bookcases, so clever in their restraint, supplies the needed human touch. It suggests the cosiness of an English library—books and tobacco and deep arm chairs.

Then a step through the glass doors on to the balcony, with its old-fashioned iron railing and Italian arches framing an expanse of blue water, and there we are back in the Australian out-doors and its myriad voices.

The gum trees in the garden below stir lazily, whispering all sorts of things. Mrs. Kelly loves their music. One of them has a dead branch which is just level with the balcony railing, but she will not have it removed, because birds of all kinds come and perch there, and in gratitude for stray crumbs sing their best or tell her all the news—travelled birds with a fund of anecdote about the bush folk, little stay-at-home birds from the garden next door, shy birds, cheeky birds and all the rest of them.

A SUNLIT STUDIO

On the left of the balcony is Mrs. Kelly's studio, a beautiful, bare, sunlit room, with windows looking across the harbor. Although the house is straight and square, these windows are slightly bayed, which gives the room an interesting, uneven effect, as of a tower overlooking the water. On the other side of the balcony is a cosy little dining-room, with views from every window.

A built-in dresser of dark wood takes up one wall, a little serving door in its centre communicating with a spotless white enamelled kitchen. This dresser makes an effective background for Mrs. Kelly's collection of old and modern Spode and Willow pattern china.

Two bedrooms, a dressing room and bathroom complete the accommodation provided by the house, whilst underneath the balcony is a built-in laundry and workshop, with neat concrete floors and all modern conveniences, plenty of light and inspiring views from every point, so that even washing day can be delightful.

Throughout the house the walls are finished in the same rough stone colored plaster, the woodwork being on the contrary finished to a beautiful silky perfection in warm tones of walnut. The contrast between the rough walls and the glossy surface of the wood gives an effect of richness and antiquity which suggests Early Italian Renaissance styles.

The outside plaster is also of rough and uneven finish, which emphasises somewhat its foreign air. It is appropriately roofed with mission tiles, but, unlike ordinary mission tiles, they are absolutely watertight. The front door is of massive proportions, with a plain pillared portico, and boasts a really antique brass knocker.



The plain brick fireplace in the living room with its choice pictures above and its recessed bookcases on either flank, is a quiet but distinctive note in the large living room.

retired spot, away from main roads, with a view across the water from almost every window.

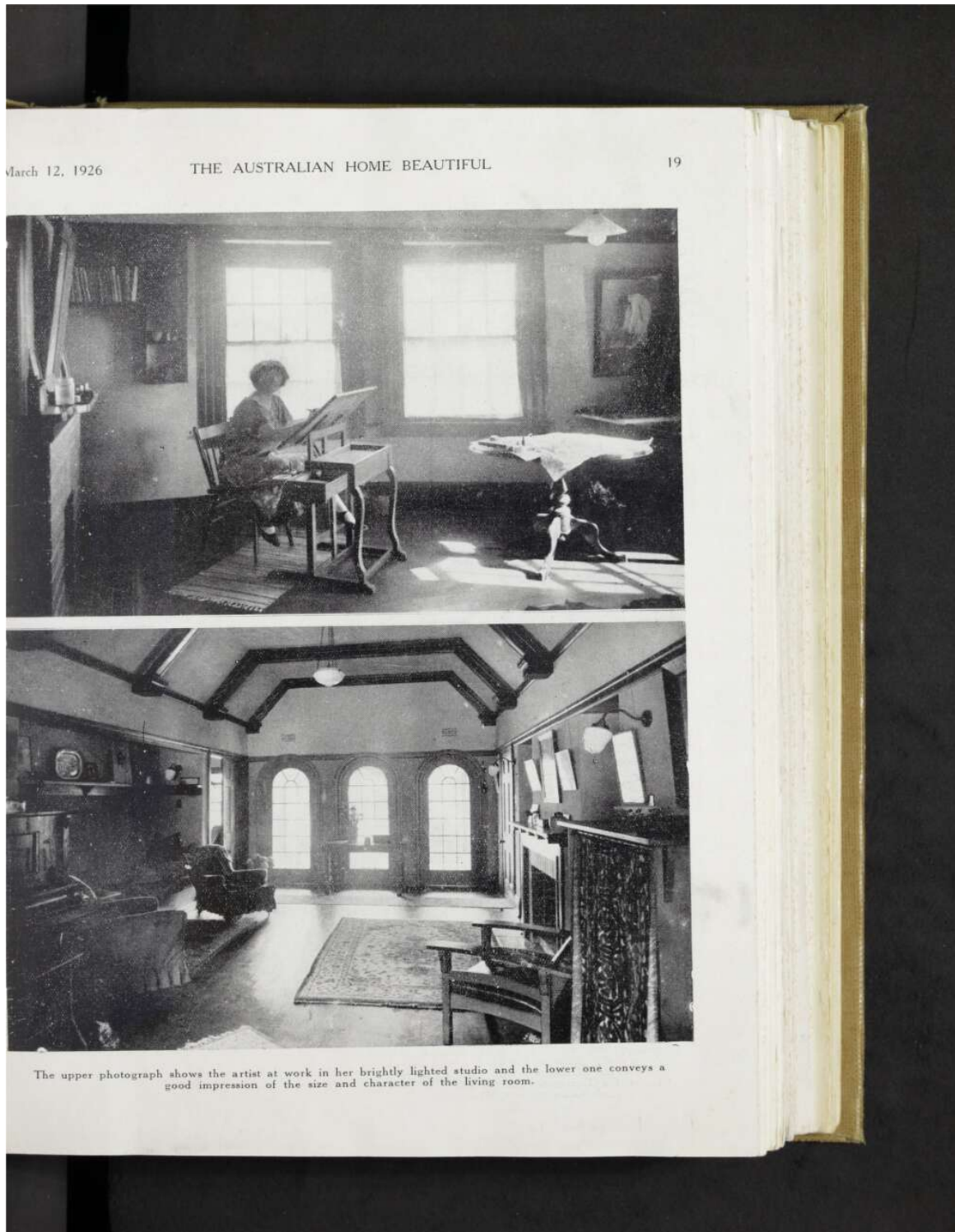
The house at first glance might be some little Spanish or Italian villa, perched on a rocky hillside above, say Lake Como, and sheltered from fierce suns by the glossy leaves of orange and ilex trees, except that the trees are actually gum trees, and the blue waters of the lake are those of Sydney Harbor.

AS SIMPLE AS A COTTAGE

Its design is simple, but with that simplicity which is the perfection of art, so that whilst it is fully at home in its natural rocky garden, it has yet an atmosphere of culture and distinction.

It is, in fact, a house of contrasts. There is the long living room, with its arched windows at either end, its

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THE AUSTRALIAN HOME BEAUTIFUL

March 12, 1926

A PERSONAL NOTE

One cannot describe Mrs Kelly's house without describing Mrs Kelly herself, as in its many-sided appeal it is a perfect expression of her personality. Its artistic perfection does not chill, but rather enriches the homely rites of living. So, too, its mistress. Widely-travelled, cultured, an authority on art, an artist of distinction herself, Mrs Kelly takes a joyous interest in the humblest of every-day things. For instance, her two Scotch terriers, Billy and Jamie, beautiful little dogs with the solemn, wistful faces of their kind, without mention of which no description of her home and surroundings would be complete.

Afternoon tea with Mrs Kelly is not an ordinary social rite. It is a delightful excursion into a land of romance

whose existence is undreamed of, and whose boundaries are unguessed. Also, owing to the demands of an insatiable public, which keeps her hard at work, it is rather a special favor.

But she will not talk about her work. Art, music, books, politics, clothes, housekeeping, any of these, yes. An exquisite watercolor portrait hung in a modest corner, for instance, will draw an admiring remark or question, but Mrs Kelly deftly changes the subject. Only looking at her now and again one feels her attention wander, that behind the talk in which she takes such a brilliant part, she is listening to a woodland harmony, an elusive, distracting fairy music, such as ordinary mortals wot not of, but to which her truly Australian fairies dance to the delight of Australia's children.



This time instead of seeing May Gibbs' beloved old gum tree through the arches of her balcony, we see the reverse picture, and catch a shy glimpse of the artist herself in the far corner. Meantime the tree—in whose recesses the Gum-nut Babies lurk—etches his shadows on the roughcast wall.



Above: View over Neutral Bay to North Sydney from Nutcote balcony. October 2002. Courtesy: Yvonne Hyde.



Right: View of Nutcote looking towards Neutral Bay and Sydney Harbour from the Lower Lawn with its iris rondel, caterpillar hedge and rose arbour (LH side). September 2002. Courtesy: Yvonne Hyde.

RESTORING A GARDEN IN THE IMAGE OF ITS CREATOR

BY HELEN WOOD

NUTCOTE, A HOUSE AND GARDEN MUSEUM, SITS ON THE FORESHORES OF SYDNEY HARBOUR AT NEUTRAL BAY. IT WAS THE HOME OF ITS CREATOR MAY GIBBS (1877 - 1969) AND HER HUSBAND JAMES OSSOLI KELLY (1868 - 1939), GENERALLY KNOWN AS J.O. MAY LIVED AND WORKED AT NUTCOTE FOR OVER FORTY YEARS, UNTIL 1969.

May Gibbs was born in Surrey, England, but the family came to live briefly in Adelaide when she was aged four, and then settled in the Harvey District of Western Australia, and later in Perth. May was a talented artist from the beginning, encouraged by her father Herbert W. Gibbs, a proficient watercolour and newspaper cartoon artist employed by the Western Australian Lands Department.

As most Australians will know, May is famous as writer and illustrator of characters drawn from the Australian bush - the Gumnut Babies, Snugglepot and Cuddlepie, Little Ragged Blossom, the Big Bad Banksia Men - and many other 'bush and garden' folk. There was also the underwater world with its characters Little Obelia, Ann Chovey and John Dory. Perhaps not so well known are the characters in May's last book *Prince Dande Lion, a Garden Whim-Wham* (1953). So it would appear that May gained her inspiration from her immediate environment.



Right: The original path leading through the rose arbour to the house showing the old planting of hydrangeas. September 2002. Courtesy Yvonne Hyde.

NUTCOTE 1925-1969

May and J.O. built and moved into Nutcote in 1925. With their family of Scottie dogs they would undertake long camping trips in their 1927 Dodge Tourer, May affectionately calling the vehicle 'The Dodg'em'. Together they explored coastal and country environs, and May later put those personal experiences into her prolific work. It is well known that May always spent her daylight hours in the garden, notepad and pencil in her apron pocket to jot down notes, observations and inspiration. She would then move into her Studio (overlooking the harbour's comings and goings) and work until late into the night.

So we see a middle to late aged couple enjoying similar interests and hobbies in their life at Nutcote, in particular the garden and their family of Scottie dogs. A gardener (Bill) was always employed to work with May and J.O., and they grew all their annuals from seeds. Extracts from J.O.'s letters and diaries make interesting reading:

- 1935 Planted roses on the trellis. Planted privet hedge, roses on waterfront, waterfront re-construction - large boulders and fernery under the rocks.
- 1936 September: Roses broke forth. Huge round bed of Irises mostly white, some purple. House was painted; lemon and plum trees.
- 1936 October: Liquid manure in the making. Lady Hillingdon is preparing to burst forth.
- 1937 January: Phlox drum on the other side, portulaca on edge. Phlox drum - 500 in every shade and colour down whole side path from road to house and waterfront borders, asters and zinnias too.
- 1937 June: Lemon tree 100 ripe lemons, cumquat - 1000. Roses very wet. Poor garden looks so sad, depressed - cold. Starting another border on the waterfront, having a quantity of excellent soil. Liquid manuring - according to Hazehwood's instructions. 'Etoile de Hollande' and another exquisite pink rose are a joy. Hazehwood's nursery at Epping for roses.
- 1937 September: Stocks over now - borders dug up. Barring the snapdragons, rose, sweet peas, and nemesias. Poplars in full leaf and looking fine.

An excerpt by Beatrice Lilley, from *Woman* dated 29 January 1943, refers to May and her garden:

Her chief joy she finds now in her garden, which tellingly reflects her personality. It is delightfully informal, colourful and friendly, and it seemed only logical that there should be a gum tree there, two boards combining with its twisted limbs to form a garden seat. Exactly the sort of gum tree one would expect to find in May Gibbs' garden.

SAVED FROM DEMOLITION

Nutcote, designed by architect B.J. Waterhouse, was saved from the demolishing developers in 1990 and restoration work began in 1992. The house was run down but fortunately no 'modern' alterations had been made to it. The garden was overgrown with weeds, however a few gallant garden plants survived and were listed:

Hydrangeas

Roses - 'Dorothy Perkins' (1901) and 'Lady Hillingdon' (1917)

Banksia integrifolia (circa 1850)

Ancient *Casuarinas*

Port Jackson Fig

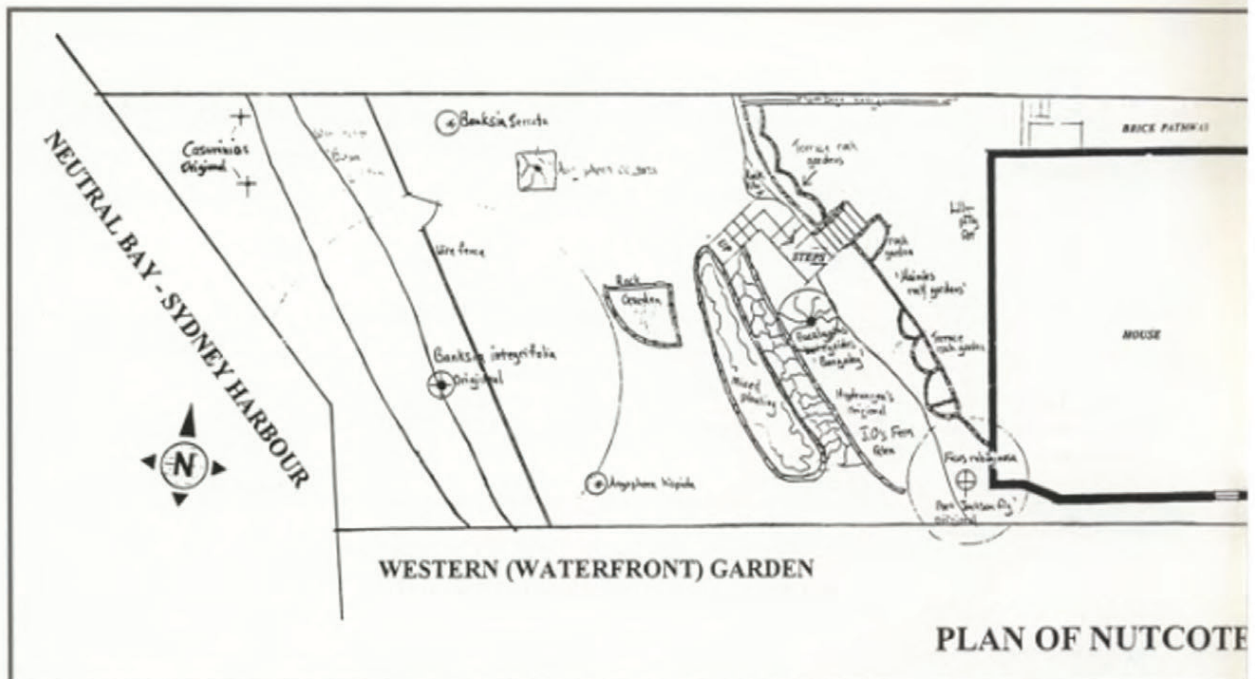
Poplar (borer infested and later replaced with a *Magnolia grandiflora*)

May's Gum, the Bangalay, *Eucalyptus botryoides* (originally growing from sandstone crevices and replaced in 1996 because of white ant infestation)



After 18 years of neglect Nutcote finally opened to the public in 1994. Original structures still surviving are the all important brick garden path leading from gate to front door, cement terracing and pocket rock garden borders along the sandstone-edged garden beds on the waterfront, and rough stone path and steps. With the restoration of the house, the original double garage was converted to a shop and admittance area incorporating a tearoom, terrace, and toilet facilities for public comfort. At this time the Nutcote Trust commissioned a landscape plan.

May Gibbs' cover design for the first edition of *Prince Dandelion*.
Courtesy: Nutcote Archives.



Plan of Nutcote Garden
Courtesy: Helen Wood

This involved changing the gentle sloping site, on the street side, into three terraced levels, with an iris rondel surrounded by sandstone flagging, lawns and the reinstatement of a collection of old roses planted along the brick path. The shade border on the northern boundary was started with permanent plantings of Murrayas, Azaleas and Anemones. I have since added Sasanqua Camellias, old Fuchsias, species Iris, Viburnum, Philadelphus, deciduous Magnolia, and as stated earlier, the central focus and great screening plant, *Magnolia grandiflora*, now the dominant feature of the of the 'shade border'. Today all are maturing well, adding a voluptuous feel to this backdrop. With the initial structural work complete, funds dried up and any ongoing work ceased temporarily.

VOLUNTEERS IN THE GARDEN

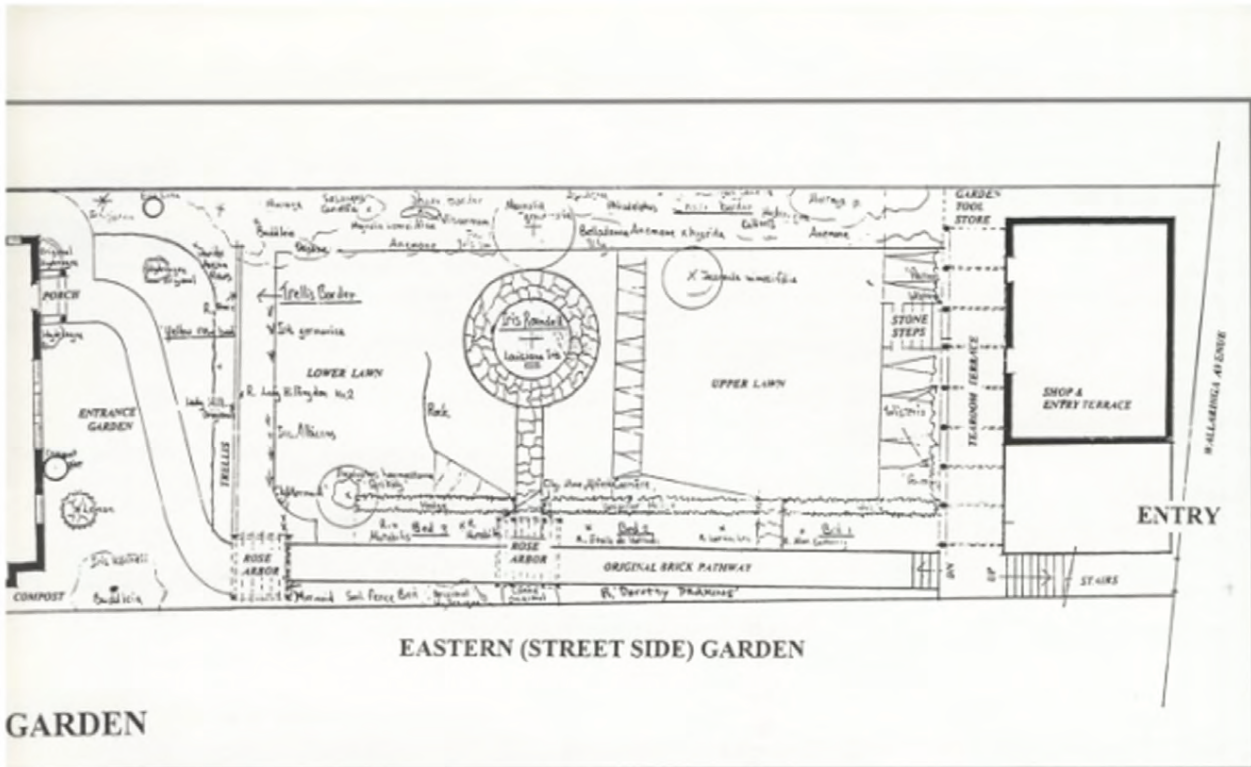
I became involved with the garden when I was studying Horticulture, and there was nobody available and no budget for garden development. The house was by now open to the public, and

visitors expected to see a well-maintained garden, reflecting May's life and time. Many visitors went away, loving the restored house and contents, but disappointed with the garden. As an initial supporter of 'Save Nutcote for the Nation' I had a strong motivation to redress this situation. I voluntarily undertook the coordination of the garden and did so for over six years - a one to two day commitment each week, along with two or three other volunteers, usually retired women who worked most diligently. Now the garden is overseen by the Honorary Archivist and volunteer gardener, Yvonne Hyde, helped by more voluntary labour that is always most welcome.

I widened the pathway garden beds to 2.5 metres in 1995 and planted a box hedge as backdrop for the extensive and intensive cultivated annuals that were planted twice a year, with the Summer planting boosted by Dahlias to give an 'over-blown' feeling when walking to the house. The hedge was intended to introduce some whimsy back into the garden by shaping it

This cartoon strip, c. 1930s or 1940s, was Helen Wood's inspiration for the 'caterpillar' hedge.
Courtesy: Nutcote Archives.





GARDEN



into a 'caterpillar' hedge, with smooth ripples up the slope, with its many legs (trunks) and its head kicked up for good measure. It has taken a while to 'show' but now looks as familiar as when May illustrated a garden caterpillar in a comic strip.

The original Dorothy Perkins rambling rose on the southern boundary fence is a joy to behold in early spring. Dorothy Perkins is a character in 'Prince Dande Lion', and she is kept trimmed by the resident possum community. Wild life is

welcome in the spirit of May's memory, together with the handsome Dande-Lions. Along with the Dorothy Perkins rose, lovely old hydrangeas are originals that have survived. The year 1996 saw the installation of a much-needed watering system and the re-instatement of the wooden trellis in front of the house to accommodate an original 'Lady Hillingdon' climbing Tea Rose, and also the annual show of Busby sweet peas in the only sunny patch in the winter. Near the trellis in

May Gibbs at the bottom of the garden path, looking toward the street c. 1961. Note the English annuals, the rose covered arbour, the hedge lining the flower bed on the lawn side of the path - and May's Scottie dogs.
Courtesy: Yvonne Hyde.

'Mr Bear was fast asleep' from *Mr & Mrs Bear & Friends*. A very domestic, suburban scene. There is a lot of May in Mrs Bear's character. The picture shows May's bedroom window at Nutcote and the lemon tree. May's husband wrote a letter in the 1930s saying this was his favourite spot to sit, and perhaps May was thinking of that when she wrote this book, published in 1943. Note also that the discarded newspaper is the *Daily Bark*.
 Courtesy: Nutcote Archives.

1995 I planted a *Eucalyptus haematoma* (the Scribbly Gum - or the 'Daily Bark' to May). This autumn it has shown the first of its characteristic 'scribbles'.

Of interest is a photograph, circa 1960s, that shows May with Scotties standing in the shade of a 'gum'. May's former bedroom window features in her book *Mr. & Mrs. Bear & Friends* (1943), and J.O. records sitting under the lemon tree. We



May's second cousin, Marian Shand, with her daughters walking up the garden path from the house to the street in 1961.
 Courtesy: Yvonne Hyde.



re-instated a lemon tree in the exact same spot that May sketched in her picture.

The Iris rondel was showing signs of discontent with the *Iris germanica* in purple and white, obtained from an old farm garden. Sydney was just too humid for the Irises and as 30% were disappearing each year, I decided to replace them with *Iris louisiana* - deep purple in the centre of the bed, blue in the mid-centre, frothy white around the edge, and a fringing of *Lobelia* and white *Alyssum*.

The waterfront garden slopes towards the sandstone foreshore, and displays the original sandstone edged garden beds, path and steps, with a sloping lawn. Here the original Port Jackson Fig, under-planted with ferns, is keeping company with one of the most precious remaining original *Banksia integrifolia* c.1850. Next to it are some ancient *Casuarinas*. In keeping with the indigenous plants I instigated smaller species native to the Sydney Harbour foreshores for the bank. They tumble down to the water's edge. Two *Angophoras* - *A. costata* (1995) and *A. hispidata* (1999) - and the 'bad' *Banksia*, *Banksia serrata* (1998), were added to this area.

As initially I sought to re-create the atmosphere of May's garden as closely as possible, I had first to come to know its creators by reading diary entries, personal correspondence to family and friends, by closely examining photographs and May's imaginative works in paintings, books and cartoons. These archives are most invaluable. Her work was always my primary inspiration for ongoing planting schemes on a seasonal basis, though it was never my intention to slavishly 'preserve'. That opportunity was eliminated with earlier site works. However the spirit of its creators, May and J.O., continues to inspire Nutcote's evolving garden.

I invite you to visit and enjoy this small but unique house and garden museum. Feel free to be swept into a 'moment in time' with colours, perfumes and a sense of being in an old friend's garden.



Helen Wood is a horticultural designer who was garden curator at Nutcote from 1996 until 2001. She works with her husband as an environmental planner.

Nutcote: 5 Wallaringa Ave. Neutral Bay

Ph. (02) 9953 4453.

Opening times:

Wednesday to Sunday 11.00am-3.00pm.

Australian Open Garden Scheme:

Saturday 15 and Sunday 16 November 2003,
 10am-4pm.

Web-site: www.maygibbs.com/nutcoat.html

RESCUING

the 1920s Garden at Nutcote

BY HOWARD TANNER

MAY GIBBS, THE CREATOR OF SNUGGLEPOT AND CUDDLEPIE – ICONS IN THE LANDSCAPE OF CHILDREN'S LITERATURE – SPENT HER DAYS GARDENING ON THE SANDY, ROCKY SLOPES OF SYDNEY HARBOUR, AND HER NIGHTS IN HER COTTAGE STUDIO CREATING CAPTIVATING ILLUSTRATIONS AND STORIES THAT EVOKED THE AUSTRALIAN BUSH.





Helen Wood's article 'Restoring a Garden in the Image of its Creator' (*Australian Garden History*, Vol.15, No.1, July/August 2003, pp 4-8) provides a useful account of the maintenance and adaption of May Gibbs' garden during Helen's time (1996 - 2001) as garden curator at Nutcote. A border was widened, a hedge trimmed to remind one of a caterpillar seen in a humorous scene in a Gibbs cartoon, and a declining (but original) poplar replaced with a *Magnolia grandiflora*. Helen Wood and her team of volunteers have cared for the place, and have to some degree personalised the garden, always striving to reflect what 'May would have wanted'.

It is, I believe, essential for the record to provide the background to this story. May Gibbs died in 1969 and left the property to UNICEF. It then passed through various hands, before being saved from redevelopment through the intervention of concerned citizens and purchase by North Sydney Council, who set up the Nutcote Trust to administer the property. Architects Howard Tanner and Associates were appointed in 1992 to conserve and restore the house and its grounds. Megan Jones of our office undertook a very detailed Conservation Management Plan for the property which included measured studies by Tony Smith, an architectural assessment by Howard Tanner, historic research by Paul Ashton, Sue Rosen and Pauline Curby and a detailed evaluation of the garden by landscape architect Fiona Robbe. Historic drawings and photographs, letters and

diary entries helped establish architect B.J. Waterhouse's evolving designs for the house and May Gibbs' intentions for the garden.

The house was restored in 1993 as a museum and the garages amended in 1994 as a visitor centre with Megan Jones as project architect, and with the gardens being reinstated by Fiona Robbe. Some old roses and hydrangeas survived, and also a number of trees - banksia, casuarina, ficus and eucalypt - all native to the site. Fiona's landscape master plan prepared in 1993 contains all the primary elements evident in the garden today - the bordered brick path along the eastern boundary, the central roundel filled with iris, the lemon tree by the bedroom window, etc. Scott MacArthur of our office detailed the rose trellises and the lattice screen which frame the approach and give privacy to the north elevation.

In Sydney between the wars a distinctive garden style evolved, with lawns easing between rock outcrops and with existing angophoras and eucalypts sheltering new garden beds, often using featured plants and fertilisers as advocated by Hazelwood's celebrated nursery on the Epping road. Such landscapes are disappearing under the pressure of inner city redevelopment and the related reduction in natural open space. Nutcote and its garden reflects this taste and is an important survivor of another, earlier Sydney.



Howard Tanner is a Sydney architect, and a founding member of the AGHS.

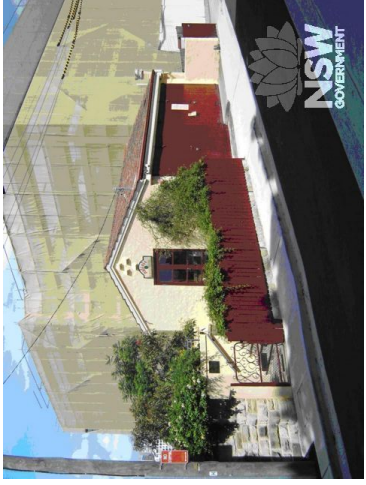
Appendix 8

Heritage Inventory Sheets

1. "Nutcote", State Heritage Register No. 00505
2. "Nutcote", local heritage listing No. I0730

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Item Details



Name
Nutcote

Other/Former Names

Address

5 Wallaringa Avenue KURRABA POINT NSW 2089

Local Govt Area

North Sydney

Group Name

Item Classification

Item Type

Built

Item Group

Residential buildings (private)

Item Category

House

Statement Of Significance

Nutcote, the home and studio of May Gibbs, MBE, was designed in the Mediterranean style by the well known Sydney architect B J Waterhouse in 1925. The house sited on the water front at Neutral Bay, is nestled into a fine and substantial garden of English flowers and Australian natives.

The significant interior is intact and is currently presented as a Museum.

May Gibbs is remembered as one of Australia's most gifted children's authors and artists.

Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include information on landscape significance, interiors or the social history of sites and buildings. Inventory sheets are updated by Council as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently; it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conversation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

Assessed Significance Type

State

Endorsed Significance

State

Date Significance Updated

5/17/2012

This report was produced using the State Heritage Inventory managed by Heritage NSW. Check with your relevant local council or NSW government agency for the most up-to-date information. This report does not replace a Section 167 certificate or a Section 10.7 Certificate (formerly Section 149).

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Listings

Listing Name	Listing Date	Instrument Name	Instrument No.	Plan No.	Gazette Page	Gazette Number
Within a conservation area on an LEP						
Local Environmental Plan	2/0/2013	North Sydney Local Environmental Plan 2013	10730			

Heritage Item ID

2181243

Source

Local Government

Location**Addresses**

Records Retrieved: 1

Street No	Street Name	Suburb/Town/Postcode	Local Govt. Area	LALC	Parish	County	Electorate	Address Type
5	Warringa Avenue	KURRABA POINT/NSW/2089	North Sydney	Unknown			Unknown	Primary Address

Description**Designer**

B J Waterhouse

Builder/Maker**Construction Year Start & End**

- 1925

Circa

N0

Period

Unknown

Physical Description**Updated**

This report was produced using the State Heritage Inventory managed by Heritage NSW. Check with your relevant local council or NSW government agency for the most up-to-date information. This report does not replace a Section 167 certificate or a Section 10.7 Certificate (formerly Section 149).

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2 of 7

It is a rectangular, single storey dwelling, built on land in Neutral Bay which slopes steeply to the waters edge. The house is sited on a sandstone ridge about half way down the block. A double garage st street level fronts onto Wallaringa Avenue.

It is built of cavity brick, roughly rendered and painted with a terracotta coloured pantile roof and painted chimneys.

The interior room configuration is intact as is most of the original detailing. The rooms are used to display May Gibb's art work and have been furnished using her original home contents and period pieces.

The gardens have been restored and maintained.

This building is designed in the Inter-War Mediterranean style.

Physical Condition

Intact

Updated

Modifications And Dates

Further Comments

History

Historical Notes or Provenance

The house, Nutcote, was the home and studio of May Gibbs, who is remembered as one of Australia's most gifted children's author and artist. Cecilia May Gibbs was born in Kent, England in 1877. She emigrated with her family to Australia in 1881 and settled originally in Perth. She returned to study illustrating and drawing in London between 1901-04 and 1905-12. In 1918 her children's book, Snugglepot and Cuddlepie: Their Adventures in Wonderland, was published and brought her much recognition. She was given an MBE in 1955 as official acknowledgment of her contribution to children's literature. The house and garage were built for May Gibbs and her husband, Mr C Kelly. It was designed in 1925 by the well known Sydney architect, B J Waterhouse. Waterhouse in his design is said to have captured the gracious simplicity of the owner in this Mediterranean style house.

Updated

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Historic Themes

Records Retrieved: 4

National Theme	State Theme	Local Theme
Developing cultural institutions and ways of life	Townships	Unknown
Developing cultural institutions and ways of life	Defence	Unknown
Building settlements, towns and cities	Welfare	Unknown
Building settlements, towns and cities	Agriculture	Unknown

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References

References				Records Retrieved: 0
Title	Author	Year	Link	Type
No Results Found				

Heritage Studies

Heritage Studies						Records Retrieved: 1
Title	Year	Item Number	Author	Inspected By	Guidelines Used	
North Sydney Heritage Study Review	1993	2181243	Tony Brassil, Robert Irving, Chris Pratten, Conybeare Morrison	TB October 1992	Yes	

Procedures / Workflows / Notes

Procedures / Workflows / Notes						Records Retrieved: 0	
Application ID / Procedure ID	Section of Act	Description	Title	Officer	Date Received	Status	Outcome
No Results Found							

Management

Management			Records Retrieved: 0
Management Category	Management Name	Date Updated	
No Results Found			

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Caption: Nutcote

Photographer: NULL

Copyright Owner: No Credit

Date: 7/1/2020 12:00:00 AM

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State Heritage Inventory Report

Item Details

Name

Nutcote

Other/Former Names

May Gibbs house

Address

5 Wallaringa Avenue NEUTRAL BAY NSW 2089

Local Govt Area

North Sydney

Group Name
Item Classification
Item Type

Complex / Group

Item Group

Residential buildings (private)

Item Category

Cottage

Statement Of Significance

Nutcote and its garden is a place of exceptional cultural significance as the home, workplace and source of inspiration of May Gibbs, Australia's first woman cartoonist, painter, naturalist and children's author and illustrator.
Nutcote is a place of moderate cultural significance in association with prominent architect B.J. Waterhouse, who designed the house in close collaboration with May Gibbs (Tanner & Assoc 1993:33).

Assessed Significance Type

State

Endorsed Significance

State

Date Significance Updated

2/15/2006

Listings

Listing Name	Listing Date	Instrument Name	Instrument No.	Plan No.	Gazette Page	Gazette Number
Heritage Act - Permanent Conservation Order - former	31/0/1987		00505		7358	199
Heritage Act - State Heritage Register	2/0/1999		00505	1303	1546	27
National Trust of Australia register			9140			
Register of the National Estate	18/0/1989				0010	126
Local Environmental Plan	3/0/1989		1989		9271	107

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Heritage Item ID
5045137

Source
Heritage NSW

Location

Addresses

Records Retrieved: 1

Street No	Street Name	Suburb/Town/Postcode	Local Govt. Area	LALC	Parish	County	Electorate	Address Type
5	Wallaringa Avenue	NEUTRAL BAY/NSW/2089	North Sydney	Metropolitan	Willoughby	Cumberland	NORTH SHORE	Primary Address

Description

Designer
B.J. Waterhouse

Builder/Maker
F.J. Gray

Construction Year Start & End
1924 - 1925

Circa
NO

Period
1901 to 1950

Updated

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THE GARDENS -

Fall to the west to the water's edge of Neutral Bay and are quite steep below the cottage where outcropping sandstone occurs. The steep area of the site has remnant native vegetation developed on the Hawkesbury Sandstone derived soils. Outcropping sandstone immediately below the cottage to the west was used to construct a terrace. The terrace area is concrete paved and a concrete stairway leads down the rock face to connect to the lower grass terrace.

On the higher eastern side below Wallaringa Road the garden shows evidence of its original cottage character with some remnants of the annuals, perennials and hedging present. The major remnants are primarily along the southern boundary fence and immediately adjacent to the cottage and garage.

Other landscape elements include brick flagged paths from the front of the property to the cottage entrance portico and along the north side of the cottage. A timber lattice with trellis and shrubbery planting screens the north western corner of the cottage. Remains of an early steel post and wire fence can be found along the western (harbour frontage) boundary. Timber fences line the remaining boundaries (H.Tanner & Assoc. 1993: 13-18).

NUTCOTE HOUSE-

The house is a single storey rectangular dwelling built on land that gently slopes towards the water and is sited on a sandstone ridge about half way down the block. It is built of cavity brick, roughly rendered and painted with a terracotta colour pantile roof and painted chimneys. A balcony edged with an arched portico and wrought iron railings opens onto the water frontage from the studio and dining room. Louvered timber shutters grace the sides of the timber, double hung sash windows. The front door is set back in a plain pillared entrance portico. (Stacy 1986). The house is built in a classical mediterranean style and consists of 8 rooms and a verandah, porch, entry and hall. The basement contains a laundry, lobby and third bedroom (H.Tanner & Assoc. 1993: 13-18).

There is a 'Bib and Bub' tearoom, run by volunteers (Scobie Architects, 2019, 45).

DOUBLE GARAGE-

Frontage on Wallaringa Avenue. A rectangular building with rendered brickwork walls, terracotta tiled roof and multipaned timber windows and doors. The frontage features two pairs of ledged, framed and sheeted timber bifold doors. The form, detail and finishes are markedly inferior to the house (H.Tanner & Assoc. 1993: 13-18)

Physical Condition

Prior to restoration of the site physical condition was assessed as follows

- House - reasonable
- Garage - fair
- Gardens - poor (H.Tanner & Assoc 1993: 34)

Modifications And Dates**Updated**

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- 1924-1938 - General maintenance including painting (5 times) and repairs to kitchen porch
- Garden established and maintained
 - Garage built
- 1950-1970 - Enamel bath removed and shower hob installed in bathroom.
- Refrigerator in dining room replaced ice chest in hall
 - Shower recess added to laundry.
- 1973-1987 - Enamel sink removed from kitchen and replaced with stainless steel sink.
- New gas stove installed
 - Safe added in bedroom 1
 - Original fittings replaced with 'modern' light fittings
 - Security grill added to window W16
- 1988 - Fire in laundry destroys a door, window, shutters and cupboard
- 1987-1990 - Possible rewiring of house
- Some repairs to roof
 - Front door removed and replaced with poor quality door.
 - Chimney piece to fireplace in living room removed
 - Garden trellis removed.
- 1990-1993 - Renewing of gutters, fascias and timber trims and repainting of east facade of garage.
- (H.Tanner & Associates 1993: Appendix 1)

Further Comments

History

Historical Notes or Provenance

Neutral Bay:

Known to its Aboriginal inhabitants as Wirra-birra, the bay almost opposite to Sydney Cove was designated by Captain Arthur Phillip as a safe anchorage for foreign ships, sufficiently far away to discourage escaping convicts but close enough to keep surveillance while credentials were being established. Hence the name Neutral Bay (National Trust of Australia (NSW), 2018, 18).

By the beginning of the 20th century the maritime enterprises that had dominated the Lower North Shore had begun to give way to residential development. Neutral Bay and Cremorne became known as 'alternative society suburbs', where the emerging Arts and Crafts architectural style was creating a 'friendly', relaxed style in contrast to the uniformity of terrace housing (ibid, 2019, 18).

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Updated

Nutcote:

Nutcote was the home and studio of May Gibbs, Australia's first woman cartoonist who is well remembered for her children's stories and illustrations.

Cecilia May Gibbs was born in Cheam Fields, Surrey England on 17 January 1877. In 1881 her father Herbert and an uncle emigrated to South Australia and a month later her mother May (nee Rogers: Pug, 2018) and brother Bertie sailed to join them (Lawrence, 1999, 59). May spent the first few years of her life in Surrey, emigrating in 1881. Her father and uncle George attempted to establish a farm near Wallaroo. It failed almost immediately, and the family settled in Adelaide's Norwood. May was educated at home and recalled 'I loved drawing, so my father started me right off, because he was a clever artist'. (ibid, 2018, 14).

In 1885 the brothers invested in a Western Australian homestead, 'The Harvey'. May recalled the two years the family lived there as 'the happiest in my life'. She had a small pony, which enabled her to explore the countryside and experience the local flora and fauna, discovering many of the wild flowers and plants that inspired so many of her characters. After two years Herbert found work in Perth, where he began teaching his daughter watercolours and then oils. From her early years she experimented with theatre, music, poetry and literature, and was heavily influenced by the British children's illustrator Randolph Caldecott (1846-86). In Western Australia May had the opportunity to see the work of Australia's most famous female botanical artist, the internationally recognised Ellis Rowan. In 1889, Rowan had travelled to Western Australia to seek out new plant species to draw and collect, and exhibit her work in Perth. Her fearless spirit and artistic prowess must have left a significant impression on May, because the very next year Gibbs' work would hang beside Rowan's in a Perth show. Within a decade she had left for London to study art (ibid, 2018, 14-15).

She exhibited an early talent for sketching and loved the bush, which she explored on her pony. She had 3 trips to England in 1900, 1904 and 1909, but in 1905 embarked on her career as illustrator (ibid, 1999, 59). She found success publishing satirical columns under the pseudonym 'Blob'. In the first years of the 20th century she became interested in children's illustration, and began experimenting with fairy tales set in an Australian bush setting (ibid, 2018, 15).

Her gumnut babies were born in 1913. In December 1914 the 'Sydney Morning Herald' declared "That she uses all Australian flower and leaf forms in her artistic work is one of the chief charms which Miss May Gibbs manages to infuse in all she does." Her first Australian books were 'Gum Nut Babies' and 'Gum Blossom Babies' which appeared in 1916. In 1919 May quietly married James Ossoli Kelly in Perth and later moved to a flat at Runnymede in Kurraba Point, North Sydney. The following year they moved again to Derry, in Phillips Street. (Lawrence, 1999, 59).

Over the war years following 1914, May created a series of postcards full of iconic imagery reminding Australian soldiers of home. They were included in Red Cross parcels sent to soldiers on the front line. Gibbs' bush babies traversed the world amongst woolly socks and biscuits, with a message to lighten spirits: 'We are the Gumnut Corps, We're going to the War (We'll make things hum, by gum!)'.

Gibbs' love of Australian plants and animals underlay her ability to see tiny boats in native seedpods, and to portray these in a botanically accurate way, yet so delightfully that her books have inspired in many a love of Australia's flora (ibid, 2018, 15).

The site was chosen and purchased in 1922 by May Gibbs' mother Cecie Gibbs. (NB: Lawrence, 1999 notes the mother's name as May). The house was designed in 1924 by B.J. Waterhouse, a fashionable domestic architect, and was completed in early 1925 by builder F.J. Gray. It was of classical Mediterranean style. Total investment in the site was 5000 pounds. May Gibbs and her husband James Ossoli Kelly moved in in February 1925. In 1928 a double garage with basement flatette, also designed by Waterhouse, was built towards the front of the property. (It was Waterhouse who requested the house be named 'Nutcote' and it complied with May's wish for 'compactness, convenience and charm'. May Gibbs said of Nutcote 'I used to walk about the garden weeding it and loving it with a book in my pocket and a pencil and that's where I got my best ideas.' (Lawrence, 1999, 59).

The house was specifically designed to accommodate Gibbs' studio and reflected her lifestyle, needs and priorities. The living room was the main room of the house and reflects the trend from the 1890s to centre the house on a 'living hall'. It was a gathering place for May and her circle, some of whom stayed for extended periods in the flatette, second bedroom and in later years, a primitive suite of self contained rooms in the basement with her Scottie dogs (Scotts terriers) and, on excursions, there

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were bundled into the back of the car and nursed by the housekeeper. Lawrence, 1999, 59).

The comic strip 'Bib and Bub' was produced at Nutcote until 1967, the site's garden became an increasing source of inspiration for this and other works, particularly from the 1950s. (May Gibbs lived and worked at Nutcote until her death in 1969. (Lawrence, 1999, 59).

On her death May Gibbs left the rights and royalties to her work to the Crippled Children's Society and the Spastic Centre. Nutcote was left to the UNICEF Foundation who auctioned its contents in 1970 and a year later sold the property for \$85 000 to Socrad Pty Ltd.

Nutcote was classified by the National Trust in 1986 and placed on the North Sydney Council Heritage List in 1987. Despite this, a development application was made to modernise Nutcote and built townhouses in the grounds by prospective buyers Invergowrie Pty Ltd. This sparked a long process of attempts to save Nutcote by the May Gibbs Foundation and interested parties. An unsuccessful appeal was made to Bob Carr, then Minister for Planning and Environment, to purchase the property, and a Commission of Inquiry was established to examine Socrad's objections to the imposition of a permanent conservation order on the site and to hear an appeal by Invergowrie against the Heritage Council's objection of its redevelopment proposal.

The outcome of the inquiry was a compromise recommendation that a permanent conservation order be placed on the cottage but limited townhouse development be allowed on the grounds. The May Gibbs foundation was not happy with the outcome.

An announcement by Invergowrie, who had gone ahead with the purchase of the site, that they would proceed with the development prompted further action. The campaign to save Nutcote was launched in November 1987. On 6 January 1988 a permanent conservation order was placed on the house, harbour side garden and ten metres of the front garden. This allowed for the townhouse development to proceed. On 25 January 1988 fire caused superficial damage to the house. Internal alterations were approved by the Heritage Council in June.

In September 1988 North Sydney Council voted unanimously to resume Nutcote and turn it over to the May Gibbs Foundation to use as a museum commemorating the woman and her work. This decision and the rejection of the application to alter the house were appealed in the Land and Environment Court by Invergowrie. The court assessor upheld the company's appeal. The May Gibbs foundation was unable to gain State or Federal government financial support to protect the property.

Nutcote was placed on the market in July 1989. Foundation members outnumbered bidders and Nutcote was passed in at \$2.6 million. The property remained deserted until North Sydney Council made the decision to purchase Nutcote outright in November 1991 and lease it to the Nutcote Trust to operate on a profit sharing basis. During this period the front door and fireplace surround were stolen and maintenance was minimal.

North Sydney Council originally intended to contribute \$600 000 to the purchase and raise the rest by donations from the state and/or federal governments and the community. The inability to raise these funds and a depressed economic climate prompted the council decision to pay the purchase price of \$2.86 million.

On 17 January 1992 the Nutcote Centre for Literacy, Arts and Environment was launched on what would have been May Gibbs' 115th birthday. The house would undergo restoration in the following year (H. Tanner & Assoc. 1993: 3-13).

On May 1st 1994 following completion of the restoration project, Nutcote was officially opened as a museum of Gibb's work by artist and illustrator, Elizabeth Durack. It is open from 11am to 3pm Wednesdays to Sundays (Lawrence, 1999, 59). There is a 'Bib and Bub' tearoom run by volunteers. Groups of 10-30 people are welcome. Children's parties for 5-10 year old, are held on Saturdays and school holidays. The gardens can be hired for weddings, parties, filming, photo shoots and other events, with number limits on crowds. A shop with merchandise is at the entry/exit, and these are also sold online. Volunteers staff the house museum, tea rooms, carry out the calendar of events, help with administrative tasks and maintain the garden (Scobie Architects, 2019, 45).

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In 2002/3 the Federal Government provided a Heritage CHPP grant of \$27,274 for restoration work to Nutcote and its setting.

Historic Themes

Records Retrieved: 50

National Theme	State Theme	Local Theme
Developing cultural institutions and ways of life	Townships	Providing charity
Developing cultural institutions and ways of life	Townships	Joining together to study and appreciate local history
Developing cultural institutions and ways of life	Townships	Belonging to an historical society or heritage organisation
Developing cultural institutions and ways of life	Environment	Living and working at home
Developing cultural institutions and ways of life	Pastoralism	Visiting heritage places
Developing cultural institutions and ways of life	Pastoralism	Visiting gardens
Developing cultural institutions and ways of life	Pastoralism	Tourism
Developing cultural institutions and ways of life	Pastoralism	Outdoor relief
Developing cultural institutions and ways of life	Pastoralism	Outdoor concerts and performances
Developing cultural institutions and ways of life	Pastoralism	house museum
Developing cultural institutions and ways of life	Pastoralism	Gathering at landmark places to socialise
Developing cultural institutions and ways of life	Pastoralism	Enjoying public parks and gardens
Developing cultural institutions and ways of life	Pastoralism	Developing collections of items
Developing cultural institutions and ways of life	Pastoralism	Activities associated with relaxation and recreation
Developing cultural institutions and ways of life	Defence	Interior design styles and periods - 20th century Inter War
Developing cultural institutions and ways of life	Defence	work of stonemasons
Developing cultural institutions and ways of life	Defence	Performing in artistic and creative ways
Developing cultural institutions and ways of life	Defence	Performing in artistic and creative ways
Developing cultural institutions and ways of life	Defence	Patronising artistic endeavours
Developing cultural institutions and ways of life	Defence	Landscaping - Federation period
Developing cultural institutions and ways of life	Defence	Landscaping - 20th century interwar
Developing cultural institutions and ways of life	Defence	Designing landscapes in an exemplary style
Developing cultural institutions and ways of life	Defence	Designing in an exemplary architectural style

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Developing cultural institutions and ways of life	Defence	Creating works of literature
Developing cultural institutions and ways of life	Defence	Creating works of art
Developing cultural institutions and ways of life	Defence	Creating an icon
Developing cultural institutions and ways of life	Defence	Building in response to natural landscape features.
Developing cultural institutions and ways of life	Defence	Building in response to climate - verandahs
Developing cultural institutions and ways of life	Defence	Artists, bohemians and intellectuals squat or gathering point
Developing cultural institutions and ways of life	Defence	Architectural styles and periods - Interwar Mediterranean
Developing cultural institutions and ways of life	Defence	Adaptation of overseas design for local use
Marking the phases of life	Social institutions	Associations with F.J. Gray, builder
Marking the phases of life	Social institutions	Associations with Cecie Gibbs, gentlewoman
Governing	Land tenure	State government
Governing	Land tenure	Local government
Governing	Land tenure	Developing roles for government - providing museums
Governing	Land tenure	Developing roles for government - conserving cultural and natural heritage
Governing	Land tenure	Developing roles for government - administration of land
Educating	Ethnic influences	Educating through book writing
Building settlements, towns and cities	Agriculture	Residential
Building settlements, towns and cities	Agriculture	Housing professional people
Building settlements, towns and cities	Agriculture	Housing famous families
Building settlements, towns and cities	Agriculture	housing (suburbs)
Building settlements, towns and cities	Agriculture	Adapted heritage building or structure
Building settlements, towns and cities	Agriculture	A Picturesque Residential Suburb
Developing local, regional and national economies	Events	Places important in developing conservation processes
Tracing the evolution of a continent's special environments	Exploration	Parramatta River
Tracing the evolution of a continent's special environments	Exploration	Gardens
Tracing the evolution of a continent's special environments	Exploration	Cultural - Coasts and coastal features supporting human activities

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Tracing the evolution of a continent's special environments	Exploration	Changing the environment
Assessment		
Criteria a)		
Historical Significance		
<p>Nutcote is considered significant to present and future generations of Australians as the place where May Gibbs lived for the greater part of her life, a place where she found much inspiration and where she produced many of her famous works. In particular Nutcote displays exceptional historical value in its association with May Gibbs through:</p> <ul style="list-style-type: none"> -influence of May Gibbs on the layout, appearance and function of Nutcote through her input into the design of the cottage and her care and cultivation of the surrounding gardens. -the influence that Nutcote exercised on the imagination and the source of inspiration for May Gibbs' work -its association with May Gibbs' contribution to Australian nationalism, bush awareness, bush care, aesthetics, art and literature and feminism. <p>(H.Tanner & Assoc 1993:33-34)</p>	Include	Exclude
Criteria b)		
Historical Association Significance		
Criteria c)		
Aesthetic/Technical Significance		
<p>Nutcote is a building of moderate architectural merit as an example of classical Mediterranean architecture which was being advocated by a small but influential number of architects.</p> <p>Nutcote is associated with the work of B.J.Waterhouse, a highly respected Australian architect responsible for the design of many residences in Sydney.</p> <p>Nutcote is a good example of a modest, well crafted and innovatively planned house.</p> <p>Nutcote cottage and site represents a reflection of the taste, preferences and living style of the original occupants, May Gibbs and her husband J.O.Kelly.</p> <p>The gardens, designed built and maintained by May Gibbs, with their mixture of existing natives and extensive english cottage garden style planning must be considered expressions of her lifestyle, tastes and preferences.</p> <p>(H.Tanner & Assoc. 1993: 33)</p>	Include	Exclude
Criteria d)		
Social/Cultural Significance		
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Nutcote is considered to represent exceptional social significance as a physical reminder for many Australians of the lifetime work of May Gibbs in the form of stories, illustrations and postcards which have strong associations with the development of an Australian cultural identity during a formative historical period. The significance of this association is enhanced due to May Gibbs' contribution to Australian nationalism, bush awareness, bush care, aesthetics, art and literature and feminism. Nutcote has also, since the early 1980s been the focus for national sentiment for a wide range of literary, social and special interest groups conserved with its conservation. Many Australians are aware of what Nutcote represents and its association with May Gibbs. These factors combined are of considerable social significance. (H.Tanner & Assoc. 1993: 34)

Criteria e)

Research Potential

Include **Exclude**

Criteria f)

Rarity

Include **Exclude**

Criteria g)

Representative

Include **Exclude**

Integrity/Intactness

Nutcote and surrounds have been restored

Updated 03/29/2016

References

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References

Records Retrieved: 12

Title	Author	Year	Link	Type
'House Inspections and National Trust Way Tours'	National Trust of Australia (NSW)	2019		Written
Close to nature: May Gibbs and Australian botanical artists	Jug, Anna	2018	www.gardenhistorysociety.org.au	Written
Nutcote, Neutral Bay	Historic Houses Association of Australia	2018	www.hha.net.au/nutcote	Written
Landscape Maintenance Plan for Nutcote, Neutral Bay	Musecape P/L	2012		Written
unpublished notes, Cremorne Walk	Read, Stuart	2009		Written
Nutcote - May Gibbs Home	Tourism NSW	2007	http://www.visitnsw.com.au/Operator.aspx?ProductId=9014064	Tourism
Nutcote	Attraction Homepage	2007	http://www.maygibbs.com.au/home.html	Tourism
'Nutcote City Limits', in "Loose Ends" in The Sydney Morning Herald	Cockington, James	2002		Written
Pictorial History - Lavender Bay to the Spit	Lawrence, Joan	1999		Written
Conservation Plan for Nutcote	Howard Tanner & Associates	1993		Written
Nutcote - Nat Trust Classification Card	M.Stacy	1986		Written
website	Nutcote Trust		www.maygibbs.com.au/	Written

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Heritage Studies

Records Retrieved: 0

Title	Year	Item Number	Author	Inspected By	Guidelines Used
No Results Found					

Procedures / Workflows / Notes

Records Retrieved: 1

Application ID / Procedure ID	Section of Act	Description	Title	Officer	Date Received	Status	Outcome
32082	57(2)	Exemption to allow work	Standard Exemptions	Minister	11/09/2020		

Management

Management

Records Retrieved: 3

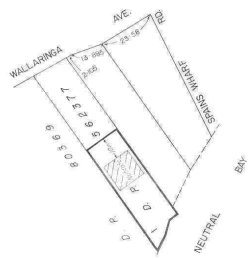
Management Category	Management Name	Date Updated
Recommended Management	Review a Conservation Management Plan (CMP)	
Recommended Management	Prepare a maintenance schedule or guidelines	
Recommended Management	Carry out interpretation, promotion and/or education	

Management Summary

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HERITAGE COUNCIL OF NEW SOUTH WALES
 PLAN
 UNDER THE HERITAGE ACT, 1977
 Parrishan Lot 1 D.P. 562377
 Parrishan Lot 1 North Sydney
 Municipality of North Sydney
 Parish of Willoughby
 Lessee: Parrishan Lot 1
 County of Cumberland



Scale 1:800
 SUBJECT LAND SHOWN THIS
 THIS IS THE PLAN REFERRED TO IN HERITAGE ACT, 1977
 N.S.W. GOVERNMENT GAZETTE NO. 100 OF 31.12.86
 THE MAC 86 2360 DRAWN BY E. M. S. D. 86
 1703

Caption: PCO Plan Number 505

Photographer: Heritage Council of NSW

Copyright Owner: No Credit

Date: 10/9/1986 12:00:00 AM

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Caption: May Gibbs. The house was specifically designed to accommodate Gibbs' studio and reflected her lifestyle, needs and priorities.

Photographer: NULL

Copyright Owner: No Credit

Date: 7/1/2020 12:00:00 AM

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Caption: The comic strip 'Bib and Bub' was produced at Nutcote until 1967, the site's garden became an increasing source of inspiration for this and other works, particularly from the 1950s.

Photographer: Unknown

Copyright Owner: No Credit

Date: 9/1/1986 12:00:00 AM

This report was produced using the State Heritage Inventory managed by Heritage NSW. Check with your relevant local council or NSW government agency for the most up-to-date information. This report does not replace a Section 167 certificate or a Section 10.7 Certificate (formerly Section 149).

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Caption: Nutcote was the home and studio of May Gibbs, Australia's first woman cartoonist who is well remembered for her children's stories and illustrations.

Photographer: Unknown

Copyright Owner: No Credit

Date: 9/1/1986 12:00:00 AM

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Caption: The house was designed in 1924 by B.J.Waterhouse, a fashionable domestic architect, and was completed in early 1925 by builder F.J.Gray. It was of classical mediterranean style.

Photographer: Unknown

Copyright Owner: No Credit

Date: 9/1/1986 12:00:00 AM

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Appendix 9

NSW Heritage Standard Exemption Record of Use

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Standard Exemption Record of Use

Instructions

This template is a tool that may be used to assist you when recording the use of standard exemptions under section 57(2) of the Heritage Act 1977. When using this form electronically you can hover over each field for a guide on what information to include in the field. You should retain a copy of the completed form and any other relevant information for your records and to comply with the general conditions of use of use of standard exemptions.

Important Note

Use of exemptions is self-assessed. In completing this form you acknowledge that this record is not for assessment purposes and does not represent an endorsement of the Heritage Council for the work or use of exemptions. This form may be requested as part of an audit or compliance investigation. This form cannot be relied on as a defence to prosecution.

Affected Heritage Item

Name of heritage item:
(as it appears on the State Heritage Register or Interim Heritage Order)

Street address of heritage item:

Local Government Area heritage item is in: Choose an item.

Item State Heritage Register/ Interim Heritage Order reference number:

Activity/ Works Proposal

Description of works:

(Include at a minimum what the activity/work is, how it will be carried out, what parts of the item it affects, what materials will be used).

Standard Exemption: Choose an item. Statement of Significance Referred to: Choose an item.

If not the State Heritage Register, record the document title, author and date:

Document Title	Author	Date

Was professional advice required to use the Standard Exemption? Yes: No:



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Was professional advice sought to use the Standard Exemption (even if it was not required by the relevant standards)? Yes: No:

If yes to either of the above questions on professional advice, complete the table below (add additional rows if required):

Name of company/ person who advised	Date of advice	Title of any document containing the advice

Cost of works: \$ Start date: Completion date:

Were any inspections undertaken? Yes: No:

If yes, complete below (add additional rows if required):

Date of inspection	Who inspected (name and organisation)	Purpose of inspection	Inspection findings

Challenges encountered and/or change of plans:

(Describe here the challenge or change and how you managed it. Remember: any change of plans that would not comply with the Standard Exemption require approval under the *Heritage Act 1977* before activity/works can be undertaken.)

Heritage impact:

(Summarise how the activity/ work will change the heritage item. What elements of the item will be affected? Are those elements significant or non-significant? How will those elements change? Is the change permanent or temporary and will the change be reversible? Does the change to those elements affect their significance and/or the item's overall significance? Remember: there must be no impact to the item's overall significance to work under a Standard Exemption.)



Standard Exemption Record of Use

Heritage controls: What measures were put in place to minimise or avoid impact from the activity/ work to significant elements, fabric, values and the item's overall heritage significance?

Contact Information

Name: Role/ organisation:

Postal Address:
Email:
Phone number:

Name of heritage item owner (if not the contact)

Attachments:

(List the names of any other documents or files that form part of the exemption record in addition to this form.)