



DISCRETIONARY APPLICATION

For Public Display

Applicant:

Core Collective Architects

Location:

2120 Hollow Tree Road, Hollow Tree

Proposal:

Outbuilding & External Stairs to Existing Outbuilding

DA Number:

DA 2024/27

Date Advertised:

03 June 2024

Date Representation Period Closes:

18 June 2024

Responsible Officer:

Louisa Brown (Planning Officer)

Viewing Documents:

The relevant documents may be viewed at Council's website www.centralhighlands.tas.gov.au or at Council's Offices 19 Alexander Street, Bothwell & 6 Tarleton Street, Hamilton during normal office hours.

Representations to:

General Manager
19 Alexander Street
BOTHWELL TAS 7030

Email:

development@centralhighlands.tas.gov.au

26th March 2024

Central Highlands Council
Statutory Planning Department
Louisa Brown
Planning Officer
E: planner@centralhighlands.tas.gov.au

RE: Development Application for New Outbuilding at 2120 Hollow Tree Road, Hollow Tree

Dear Louisa,

Please find attached application for a planning permit for 2120 Hollow Tree Road, Hollow Tree, Tasmania. A previous planning permit DA 2020/79, was approved for the property on 16th December 2020. The approved permit included a new garage, alterations to the Barn and a new outbuilding, as well as a change of use for the Barn to 'Visitor Accommodation'. This planning permit application is for the proposed Outbuilding (now extended in length to include a private art gallery and garage). The art gallery will be strictly private and not commercial. Additionally, the previously proposed new external stair to the existing Barn has been changed – now with the stair relocated to the southern side of the existing stone wall.

Please note that pre-application advice has been sought with Heritage Tasmania. Deirdre Macdonald provided feedback on 27th November 2023 and her suggestions were facilitated in the proposed design, including the following:

Please explain if there is any functional imperative to having the garage and gallery under one roof, or could the buildings be separated into two? The reason I ask this is I believe the long thin proportions and substantial volume of the stables building are part of the heritage character of the site, and the new expanded outbuilding (garage/gallery) will compete with this. Two smaller buildings may be considered a more sympathetic and subservient heritage response in this context. Two smaller outbuildings will also appear less monumental in views towards the site from Hollow Tree Road and on the driveway approach to the house. The garage walls could still be clad in the originally proposed weatherboards (given this building's higher visibility in the streetscape and relative proximity to the house) and more freedom could be given to the rear gallery building, including galvanised steel that is quite in-keeping with outbuildings that are more remote from a homestead. Another option could be vertical timber cladding for both a separate garage and gallery building. Vertical timber cladding is a traditional material for outbuildings and is a finish that would provide distinction from the historic stables building, whilst being a natural sympathetic material.

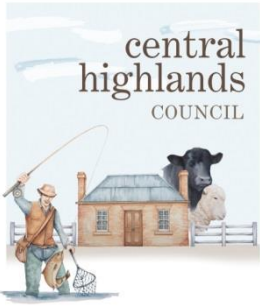
I confirm that the updated design of the proposed Outbuilding is now separated into two sections, with a low roof over the walkway entry between the two. The two parts of the proposed Outbuilding have different cladding, as suggested by Deirdre, to assist in defining the two and separating them, visually, so they are more in keeping with the existing outbuildings on the property.

Deirdre MacDonald also suggested that we consult with the independent heritage consultant, Praxis Environment. Please see Brad Williams' response included herewith.

Please contact me should you have any queries or wish to discuss.

Kind regards,

Emily Taylor
Associate



Development & Environmental Services
 19 Alexander Street
 BOTHWELL TAS 7030

Phone: (03) 6259 5503
 Fax: (03) 6259 5722

www.centralhighlands.tas.gov.au

OFFICE USE ONLY

Application No.: _____

Property ID No.: _____

Date Received: _____

Application for Planning Approval Use and Development

Use this form to apply for planning approval in accordance with section 57 and 58 of the *Land Use Planning and Approvals Act 1993*

Applicant / Owner Details: _____

Applicant Name Ryan Strating (Core Collective Architects)

Postal Address LongHouse, 6 Evans Street Phone No: 0414 635 590

Hobart 7015 Fax No: _____

Email address emily@corecollective.com.au

Owner/s Name Richard & Harriett England
(if not Applicant)

Postal Address 2120 Hollow Tree Road Phone No: 0419 167 005

Hollow Tree 7140 Fax No: _____

Email address: harriett@rafengland.com.au

Description of proposed use and/or development: _____

Address of new use and development: 2120 Hollow Tree Road, Hollow Tree - Dwelling

Certificate of Title No: Volume No 32470 Lot No: 1

Description of proposed use or development: New Outbuilding (Garage and Art Gallery) and external stairs to Barn.

ie: New Dwelling /Additions/ Demolition / /Shed / Farm Building / Carport / Swimming Pool or detail other etc.

Current use of land and buildings: Dwelling

Eg. Are there any existing buildings on this title? If yes, what is the main building used as?

Proposed Material What are the proposed external wall colours white amd galvanised steel What is the proposed roof colour Weeatherboard & Galvanised Steel

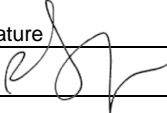
What is the proposed new floor area m². 774m2 (existing is 627m2) What is the estimated value of all the new work proposed: \$ 600,000

<i>Is proposed development to be staged:</i>	Yes	<input type="checkbox"/>	No	<input checked="" type="checkbox"/>	Tick ✓
<i>Is the proposed development located on land previously used as a tip site?</i>	Yes	<input type="checkbox"/>	No	<input checked="" type="checkbox"/>	
<i>Is the place on the Tasmanian Heritage Register?</i>	Yes	<input checked="" type="checkbox"/>	No	<input type="checkbox"/>	
<i>Have you sought advice from Heritage Tasmania?</i>	Yes	<input type="checkbox"/>	No	<input checked="" type="checkbox"/>	
<i>Has a Certificate of Exemption been sought for these works?</i>	Yes	<input type="checkbox"/>	No	<input checked="" type="checkbox"/>	

Signed Declaration

I/we hereby apply for a planning approval to carry out the use or development described in this application and in the accompanying plans and documents, accordingly I declare that:

- The information given is a true and accurate representation of the proposed development. I understand that the information and materials provided with this development application may be made available to the public. I understand that the Council may make such copies of the information and materials as, in its opinion, are necessary to facilitate a thorough consideration of the Development Application. I have obtained the relevant permission of the copyright owner for the communication and reproduction of the plans accompanying the development application, for the purposes of assessment of that application. I indemnify the Central Highlands Council for any claim or action taken against it in respect of breach of copyright in respect of any of the information or material provided.
- In relation to this application, I/we agree to allow Council employees or consultants to enter the site in order to assess the application.
- I am the applicant for the planning permit and I have notified the owner/s of the land in writing of the intention to make this application in accordance with Section 52(1) of the *Land Use Planning Approvals Act 1993* (or the land owner has signed this form in the box below in "Land Owner(s) signature"); ***Applies where the applicant is not the Owner and the land is not Crown land or owned by a council, and is not land administered by the Crown or a council.***

<p>Applicant Signature</p> <div style="border: 1px solid black; padding: 5px; text-align: center;">  </div> <p>(if not the Owner)</p>	<p>Applicant Name (Please print)</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Ryan Strating</p> </div>	<p>Date</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>26.03.2024</p> </div>
<p>Land Owner(s) Signature</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>(see authority approval letter attached)</p> </div>	<p>Land Owners Name (please print)</p> <div style="border: 1px solid black; height: 20px;"></div>	<p>Date</p> <div style="border: 1px solid black; height: 20px;"></div>
<p>Land Owner(s) Signature</p> <div style="border: 1px solid black; height: 20px;"></div>	<p>Land Owners Name (please print)</p> <div style="border: 1px solid black; height: 20px;"></div>	<p>Date</p> <div style="border: 1px solid black; height: 20px;"></div>

<p>Information</p> <p>If you provide an email address in this form then the Central Highlands Council (“the Council”) will treat the provision of the email address as consent to the Council, pursuant to Section 6 of the Electronic Transactions Act 2000, to using that email address for the purposes of assessing the Application under the Land Use Planning and Approvals Act 1993 (“the Act”).</p> <p>If you provide an email address, the Council will not provide hard copy documentation unless specifically requested.</p> <p>It is your responsibility to provide the Council with the correct email address and to check your email for communications from the Council.</p> <p>If you do not wish for the Council to use your email address as the method of contact and for the giving of information, please tick ✓ the box</p>	<input type="checkbox"/>
<p>Heritage Tasmania</p> <p>If the Property is listed on the Tasmanian Heritage Register then the Application will be referred to Heritage Tasmania unless an Exemption Certificate has been provided with this Application. (Phone 1300 850 332 or email enquires@heritage.tas.gov.au)</p>	
<p>TasWater</p> <p>Depending on the works proposed Council may be required to refer the Application to TasWater for assessment (Phone 136992)</p>	

27.06.2017

Richard & Harriett England

Strathborough
2120 Hollow Tree Road,
Hollow Tree TAS 7140

Authority to Act as Agent

To whom it may concern,

I hereby authorise: Ryan Strating, Architect, of Core Collective Architects to act as our agent for the proposed building work at 2120 Hollow Tree Road, Hollow Tree



Signed



HARRIETT ENGLAND

Print name

RICHARD ENGLAND

2120 Hollow Tree Road, Hollow Tree TAS

Stage 4: Alterations & Additions (New Garage & Gallery and Stair to Stables)

Development Application

PROJECT INFORMATION:

DESIGNER
ARCHITECT: CORE COLLECTIVE ARCHITECTS
CERTIFIED ARCHITECT: RYAN STRATING
ACCREDITATION N°: 661 (TAS) Licence no. CC4652M
ARCHITECTS ADDRESS: LONGHOUSE, 6 EVANS STREET, HOBART, TAS, 7000
+61 411 588 603

LOCATION
PROJECT N°: 2002
PROJECT NAME: Hollow Tree House - Stage 4
TITLE REFERENCE: C.T 32470-1
PROJECT ADDRESS: 2120 Hollow Tree Road Hollow Tree TAS 7140
AREAS SUMMARY:

HOUSE: 410m2 (No change)
Ex. GARAGE: 50m2 (Demolish)
BARN: 167m2 (No change)
NEW GARAGE + GALLERY: 197m2 (Proposed)

TOTAL BUILT AREAS:
EXISTING: 627m2
PROPOSED: 774m2

SITE DETAILS

BAL: 12.5
CLIMATE ZONE: Zone 7 - Cool Temperate
WIND CLASS: N3
SOIL CLASS: Class M
ALPINE AREA: N/A
CORROSION: Moderate (see table 3.4.4.2 for steel protection options)

Drawing No.	Drawing	Revision	Drawing Scales
A-000	COVER PAGE	02	
A-100	EXISTING SITE PLAN	02	1:1000
A-101	PROPOSED SITE PLAN	01	1:1000
A-101	SITE PLAN - OUTBUILDINGS	01	1:200
A-130	FLOOR PLAN - GROUND	03	1:100
A-131	FLOOR PLANS - ROOF	03	1:100
A-200	ELEVATIONS	02	1:100
A-201	BARN STAIR ELEVATIONS	01	1:100
A-300	SECTIONS (1)	02	1:100, 1:50
A-301	SECTIONS (2)	02	1:50
A-302	SECTIONS (3)	02	1:50
A-303	SECTIONS (4)	01	1:50
A-900	MATERIAL PALETTE	01	

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
General Notes

Rev	Description	By	Cktd	Date
02	Development Application	ET	RS	23/4/2024
01	Preliminary	ET	RS	23/10/2023

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architects

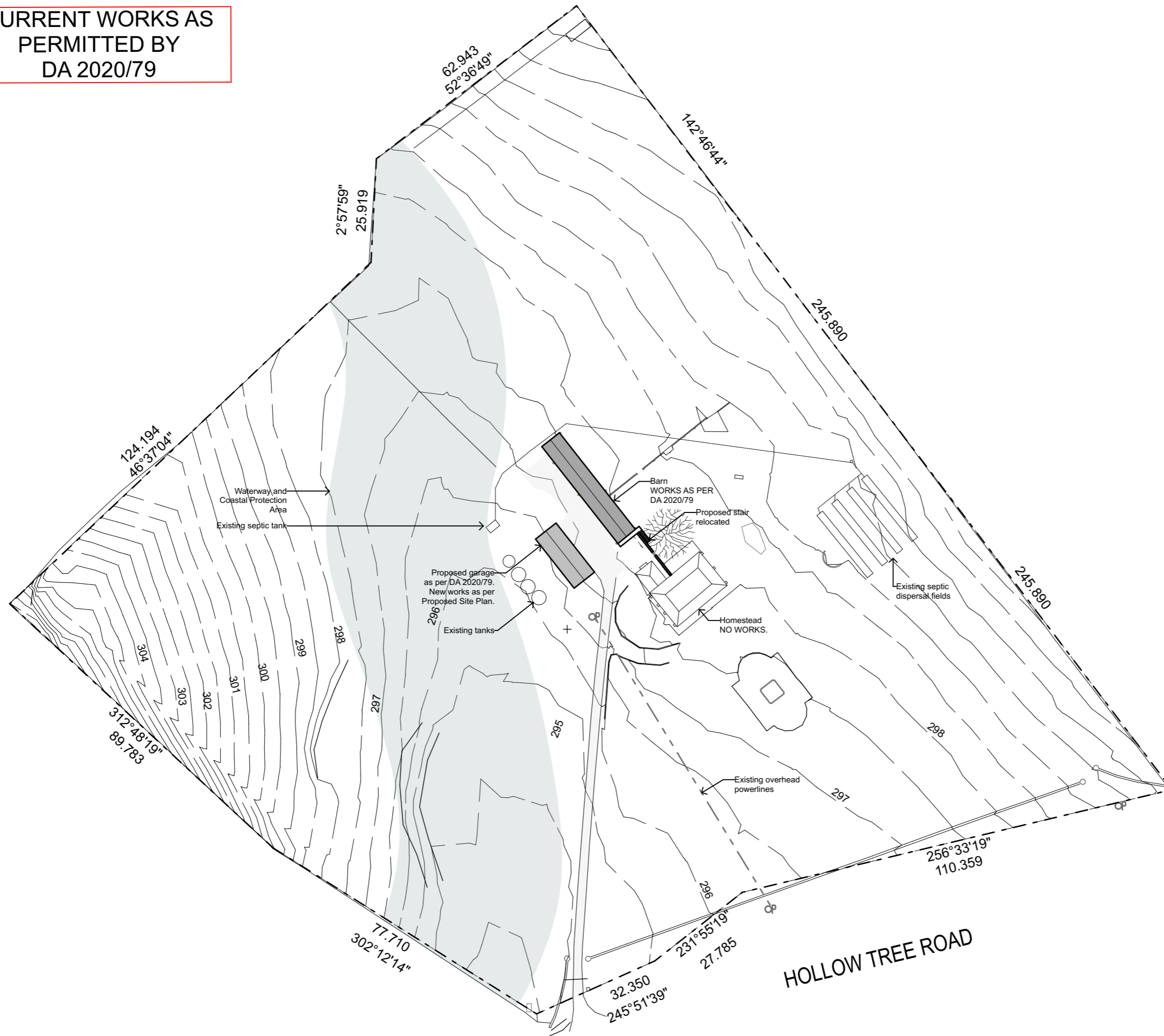
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Tel: +61 3 6234 9347 +61 411 588 603
info@corecollective.com.au
www.corecollective.com.au

Client Harriett & Richard England	Project Name 2120 Hollow Tree Road Hollow Tree TAS 7140
Project No. 2002	

	Title COVER PAGE		
	Drawing No. A-000	Scale @ A3	Revision 02
Date 23/4/2024	Drwn ET	Co-Ord ET	Chck RS

Development Application

**CURRENT WORKS AS
PERMITTED BY
DA 2020/79**



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02	Development Application	AL	ET	23/4/2024
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Project No. 2002	

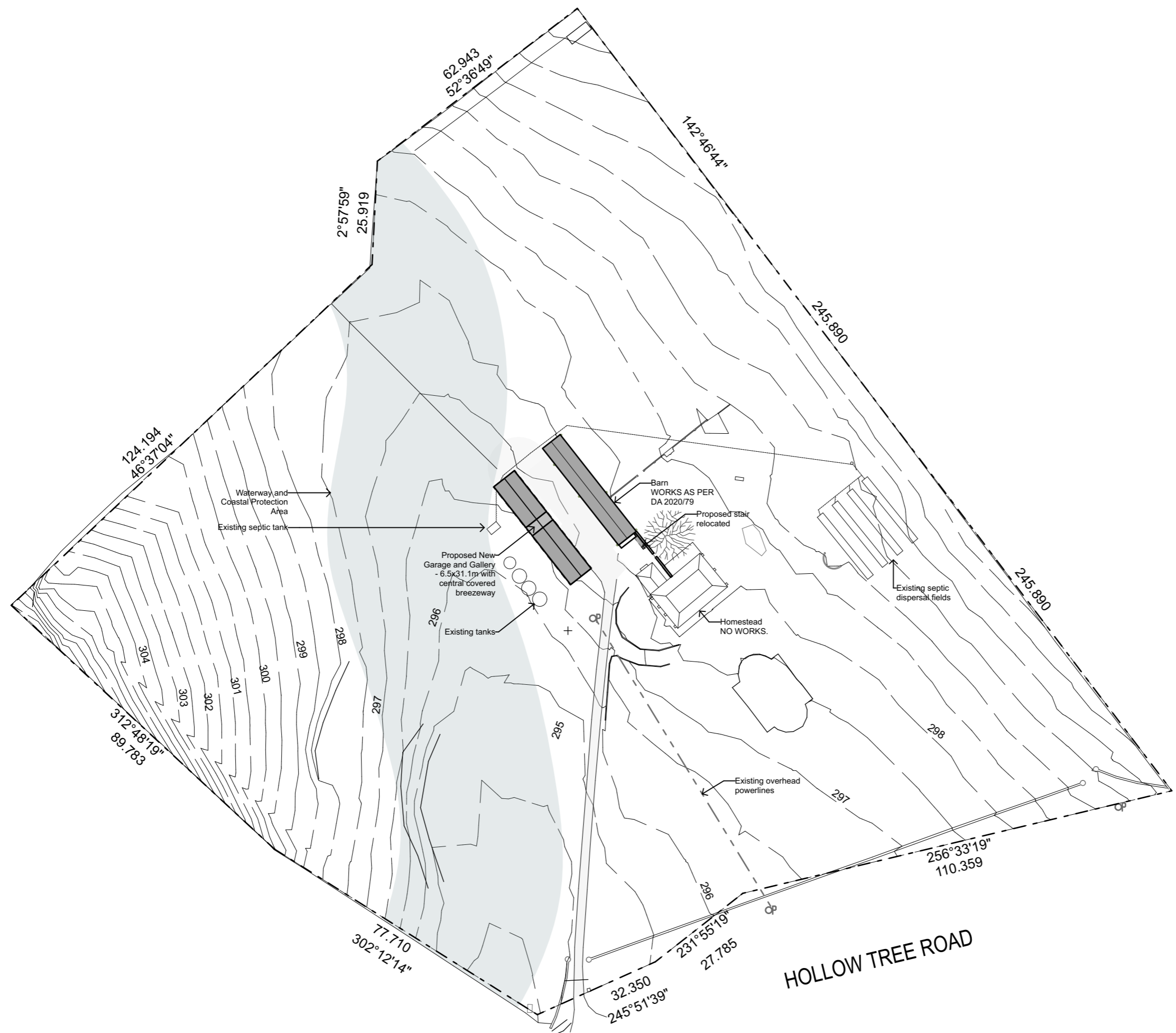
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Date 23/4/2024	Drwn AL	Co-Ord ET	Chck ET

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
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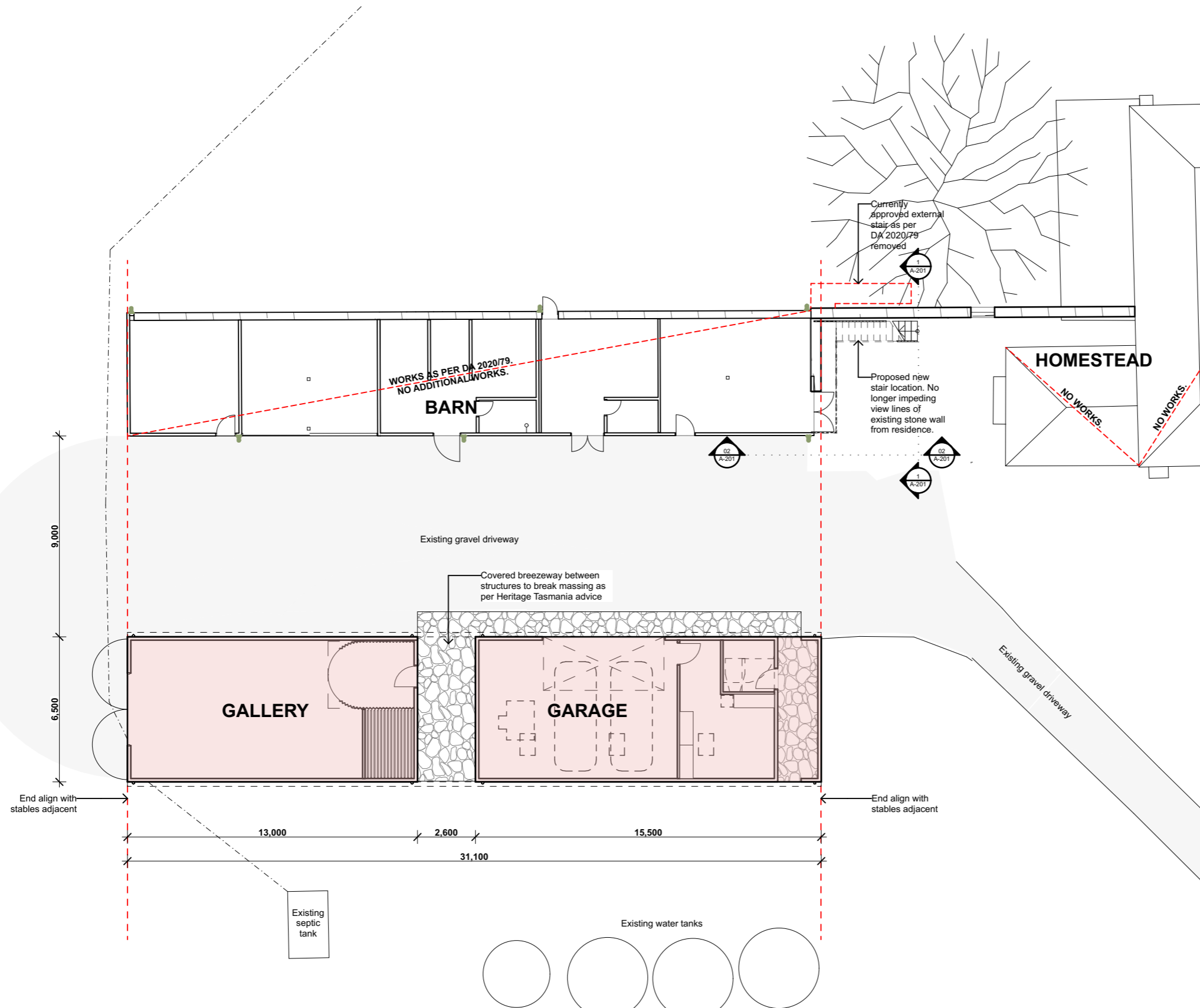
Client Harriett & Richard England	Project Name 2120 Hollow Tree Road Hollow Tree TAS 7140
Project No. 2002	

	Title PROPOSED SITE PLAN		
	Drawing No. A-101	Scale 1:1000 @ A3	Revision 01
Date 23/4/2024	Drwn AL	Co-Ord ET	Chck ET

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
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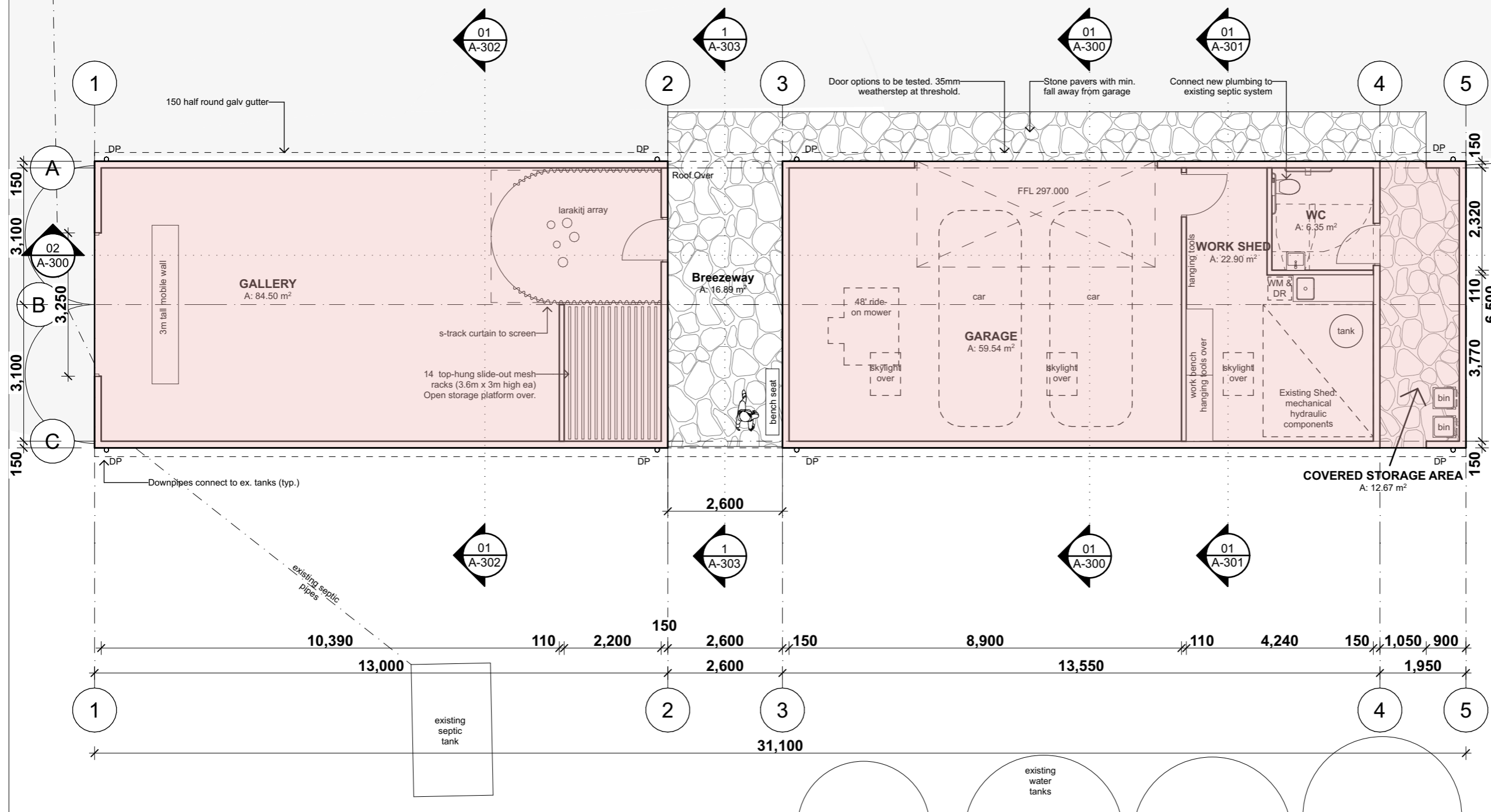
	Title SITE PLAN - OUTBUILDINGS		
	Drawing No. A-101	Scale 1:200 @ A3	Revision 01
Date 23/4/2024	Drwn AL	Co-Ord ET	Chck ET

Development Application

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
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03	Development Application	ET	RS	23/4/2024
02	Preliminary	ET	RS	9/11/2023
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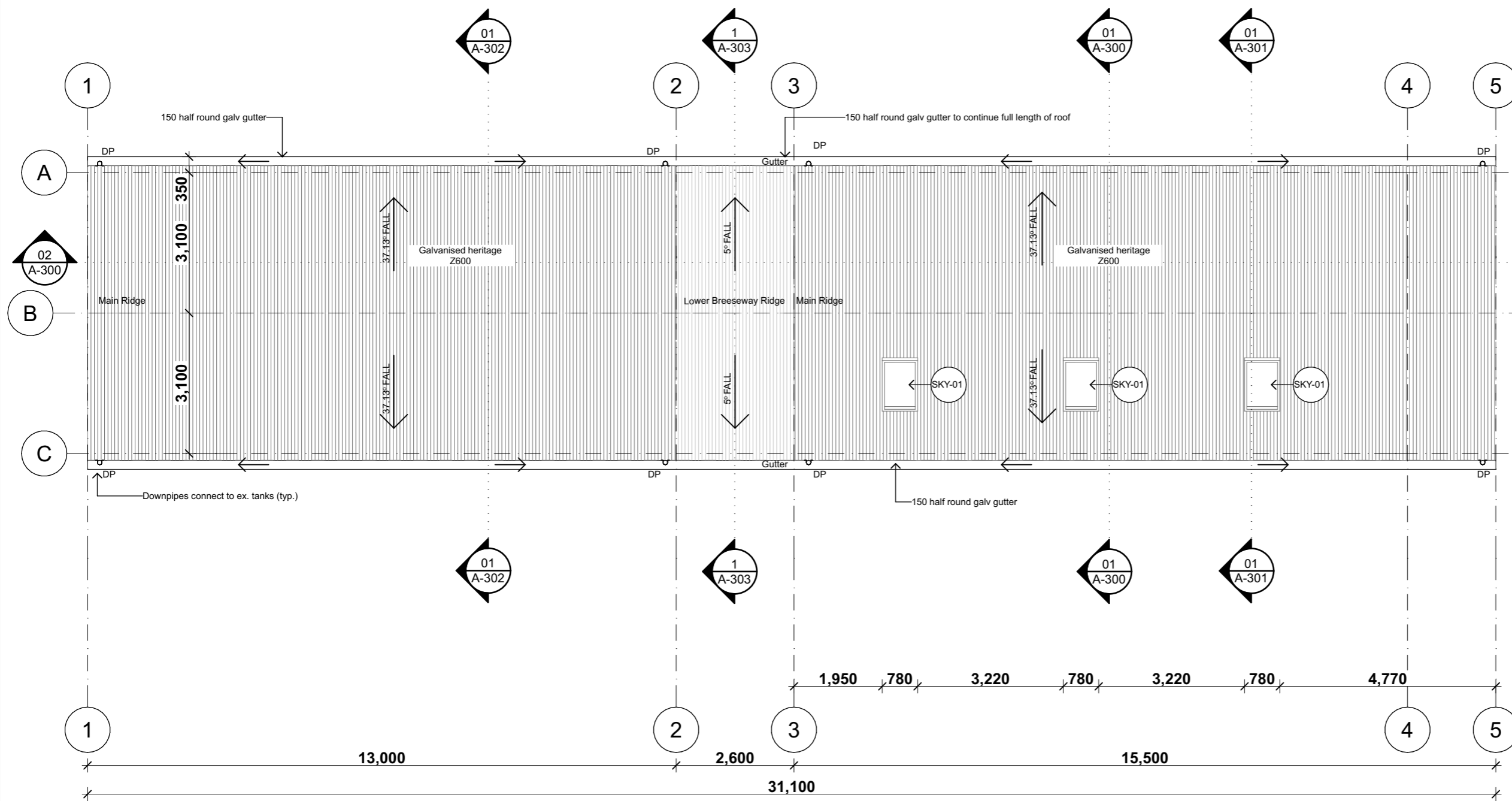
Client	Project Name
Harriett & Richard England	2120 Hollow Tree Road Hollow Tree TAS 7140
Project No.	
2002	

	Title FLOOR PLAN - GROUND		
	Drawing No. A-130	Scale 1:100 @ A3	Revision 03
Date 23/4/2024	Drwn ET	Co-Ord ET	Chck RS

Development Application

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


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	Title FLOOR PLANS - ROOF		
	Drawing No. A-131	Scale 1:100 @ A3	Revision 03
Date 23/4/2024	Drwn ET	Co-Ord ET	Chck RS

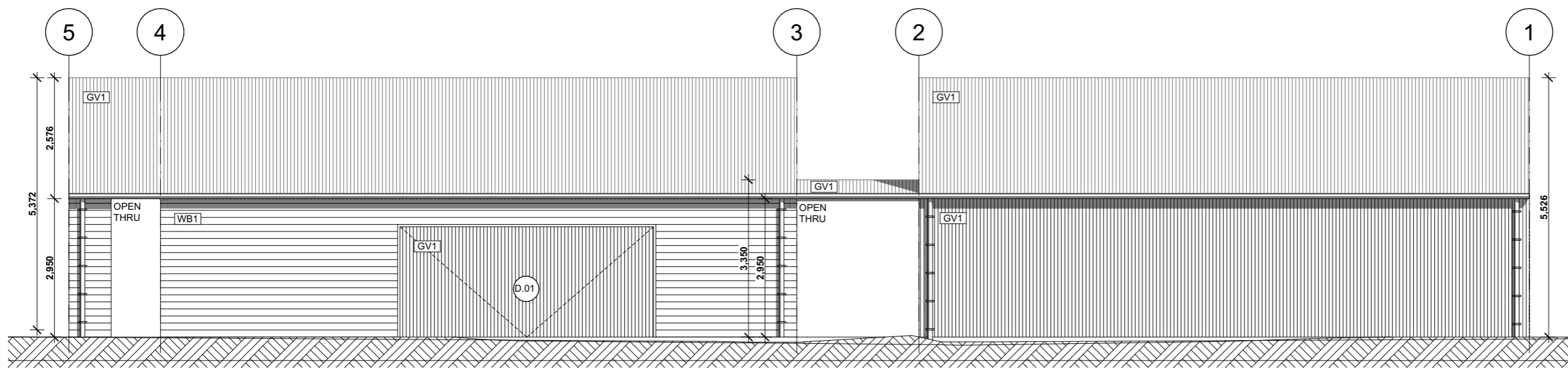
Development Application

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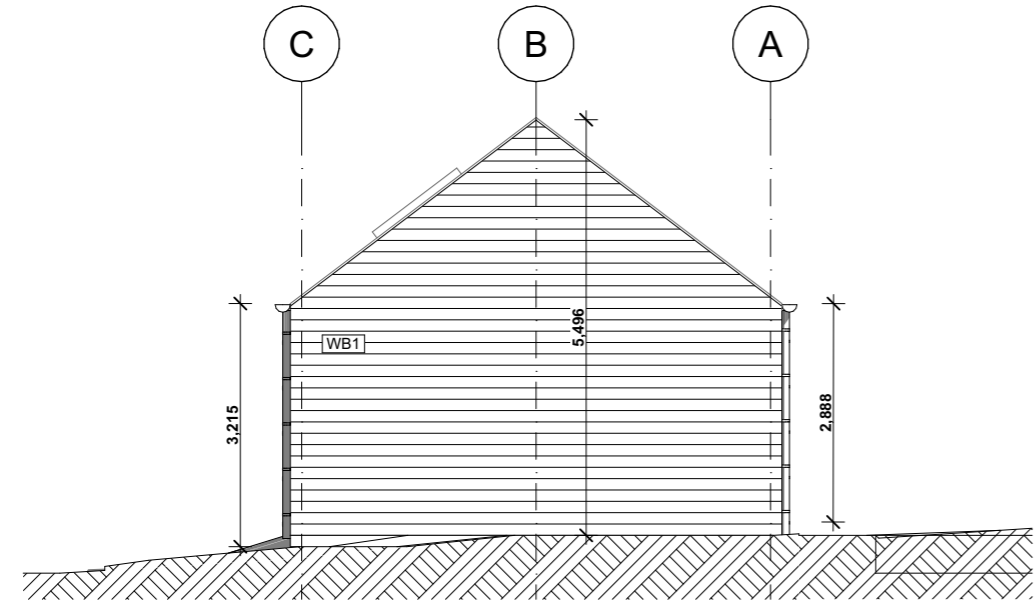
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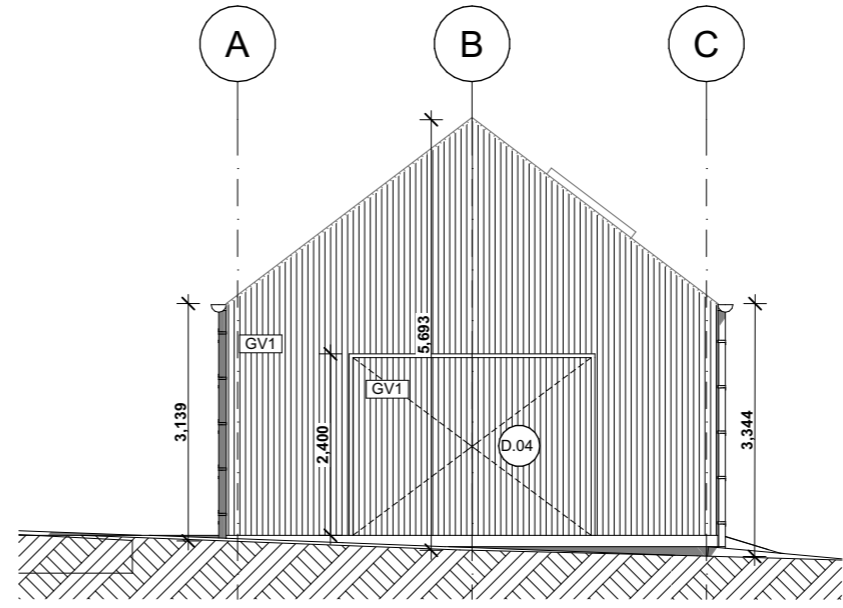
ROOF & WALL CLADDING: CORRUGATED GALVANISED HERITAGE Z600. ROOF FLASHINGS & ACCESSORIES TO MATCH.



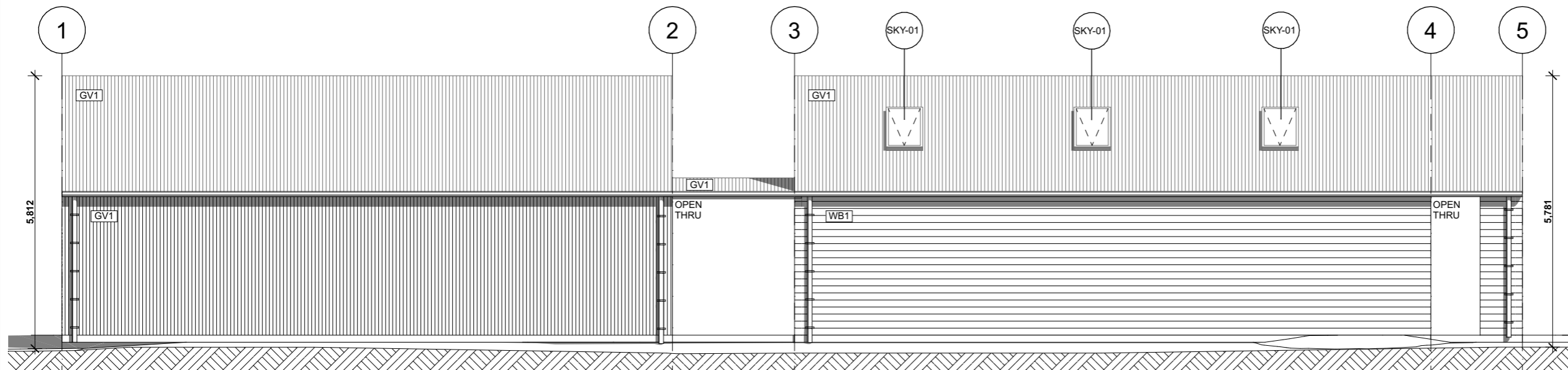
01 NORTH-EAST ELEVATION
Scale 1:100



02 SOUTH-EAST ELEVATION
Scale 1:100



03 NORTH-WEST ELEVATION
Scale 1:100



04 SOUTH-WEST ELEVATION
Scale 1:100

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2002	

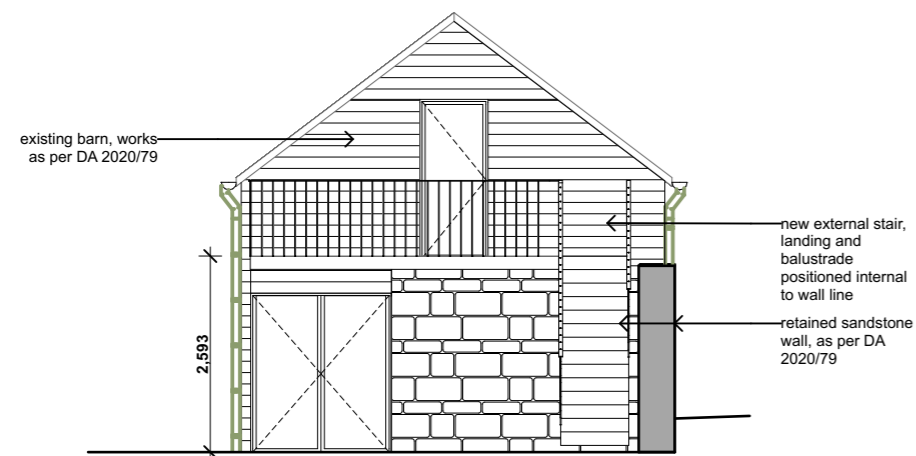
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	Drawing No.	Scale	Revision
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Date 23/4/2024	Drwn ET	Co-Ord ET	Chck RS

Development Application

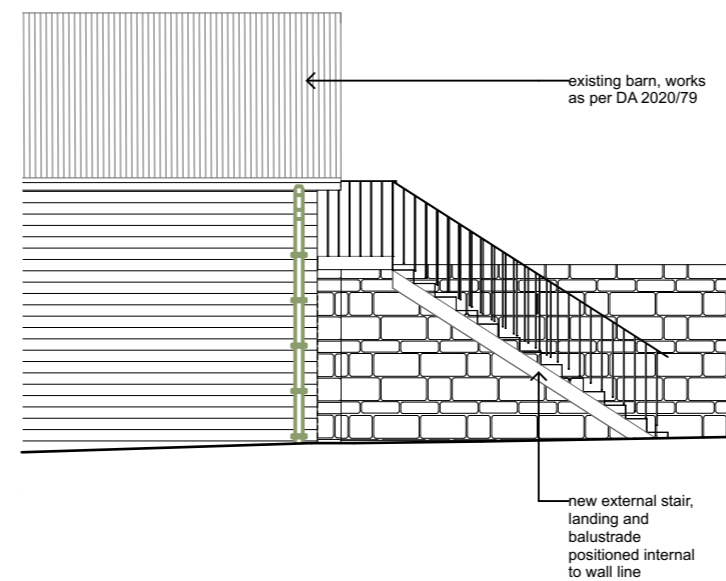
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General Notes



1 BARN STAIR FRONT ELEVATION
Scale 1:100



02 BARN STAIR SIDE ELEVATION
Scale 1:100

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01	Development Application	AL	ET	23/4/2024

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Client Harriett & Richard England	Project Name 2120 Hollow Tree Road Hollow Tree TAS 7140
Project No. 2002	

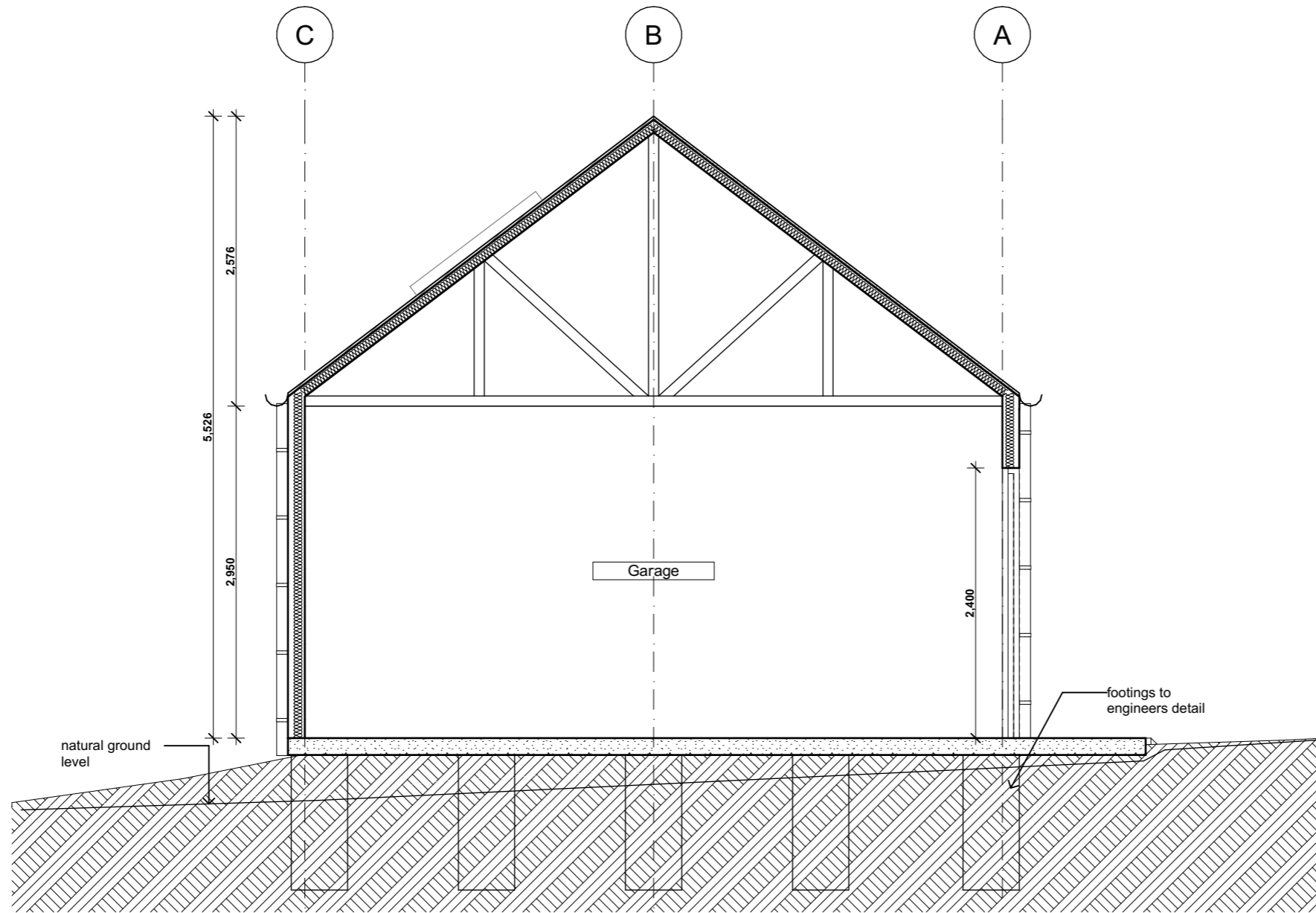
Title BARN STAIR ELEVATIONS	Drawing No. A-201	Scale 1:100 @ A3	Revision 01
	Date 23/4/2024	Drwn AL	Co-Ord ET

Development Application

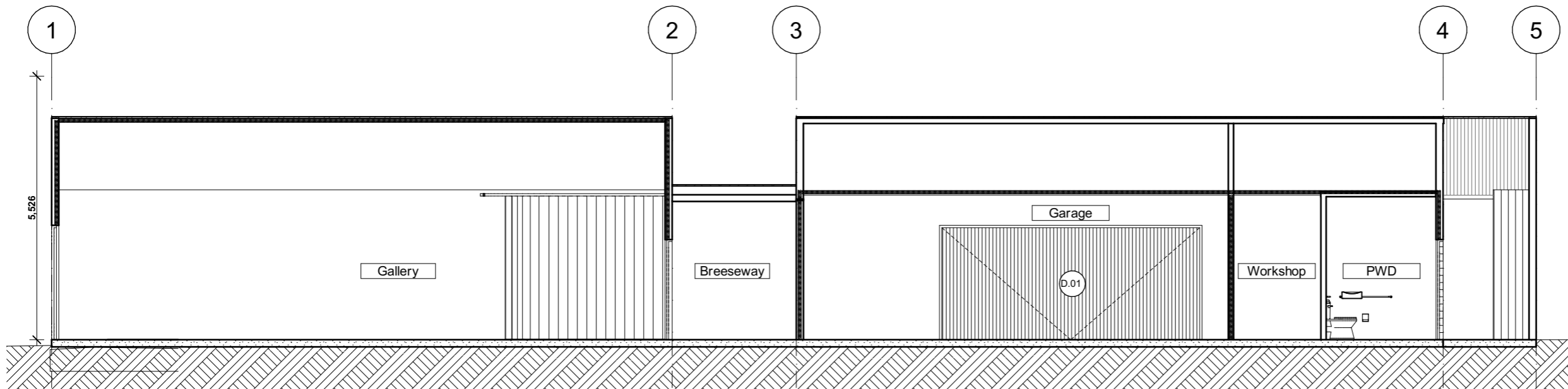
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General Notes



01 SECTION A-A
Scale 1:50



02 SECTION B-B
Scale 1:100

Rev	Description	By	Cktd	Date
02	Development Application	ET	RS	23/4/2024
01	Preliminary	ET	RS	23/10/2023

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Client Harriett & Richard England	Project Name 2120 Hollow Tree Road Hollow Tree TAS 7140
Project No. 2002	

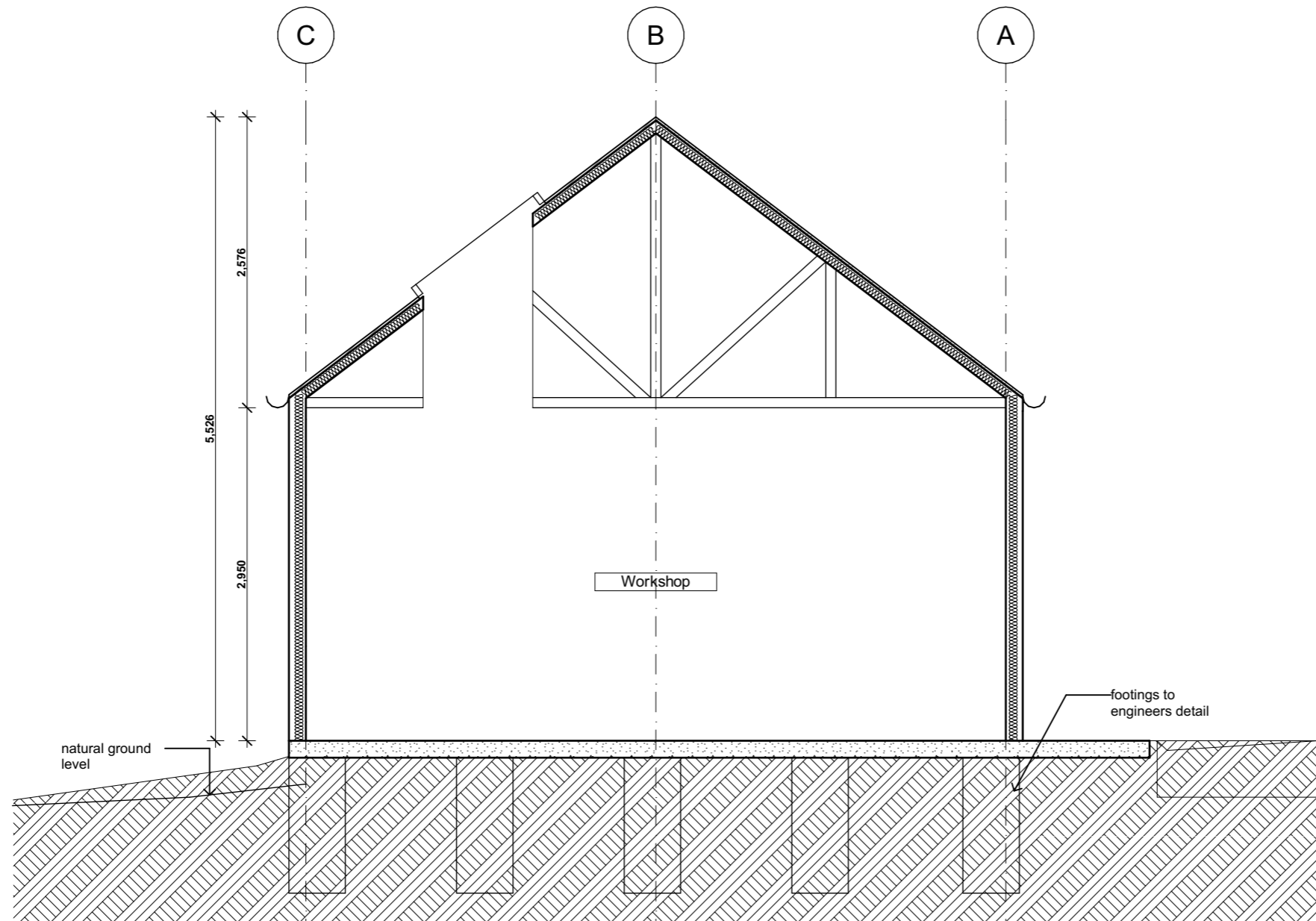
Title SECTIONS (1)	Drawing No. A-300	Scale 1:100, 1:50 @ A3	Revision 02
	Date 23/4/2024	Drwn ET	Co-Ord ET

Development Application

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General Notes



01 SECTION C-C
Scale 1:50

Rev	Description	By	Cktd	Date
02	Development Application	ET	RS	23/4/2024
01	Preliminary	ET	RS	23/10/2023

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Project No. 2002	

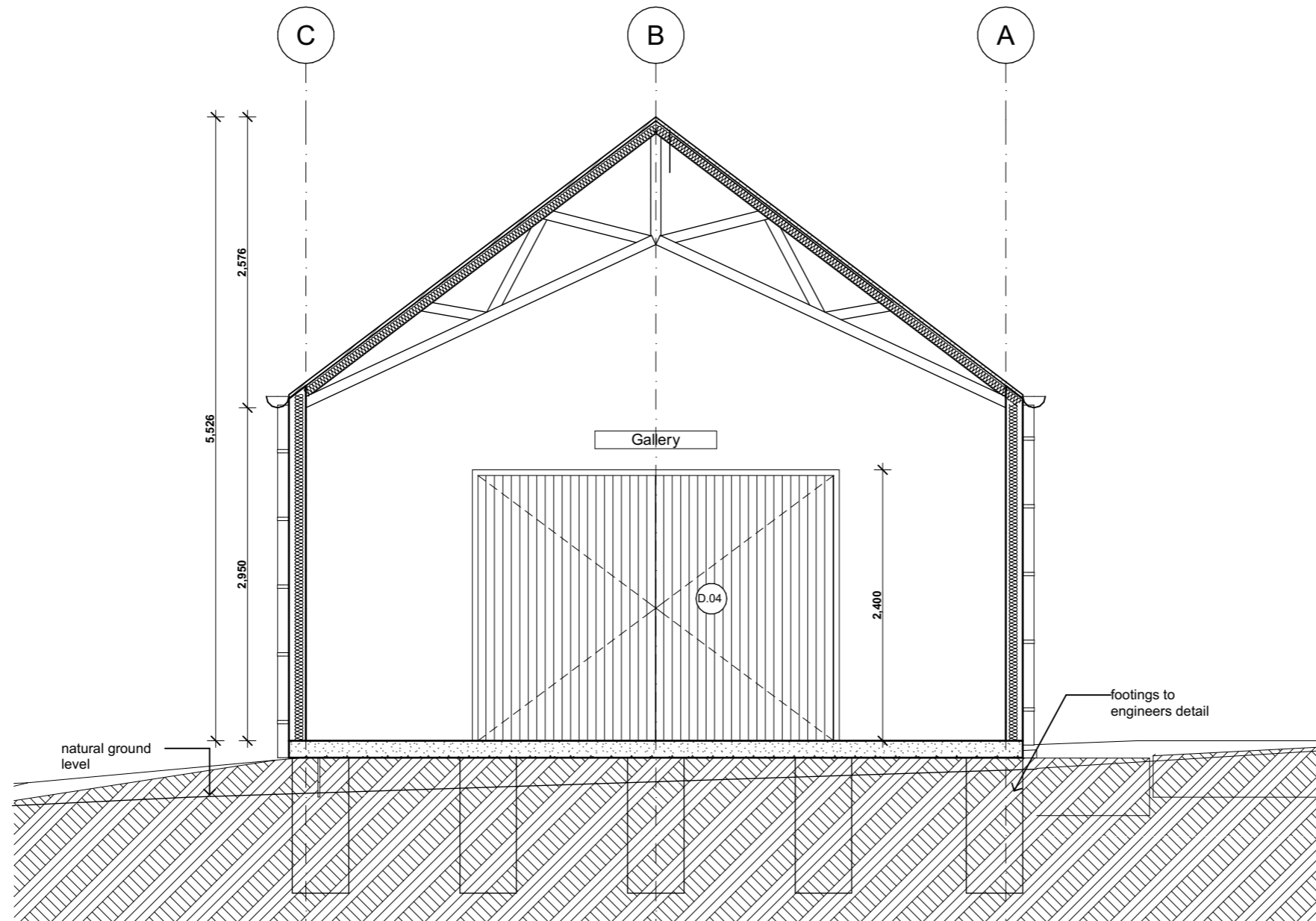
Title SECTIONS (2)	Drawing No. A-301	Scale 1:50 @ A3	Revision 02
	Date 23/4/2024	Drwn ET	Co-Ord ET Chck RS

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General Notes



01 SECTION D-D
Scale 1:50

Rev	Description	By	Cktd	Date
02	Development Application	ET	RS	23/4/2024
01	Preliminary	ET	RS	23/10/2023

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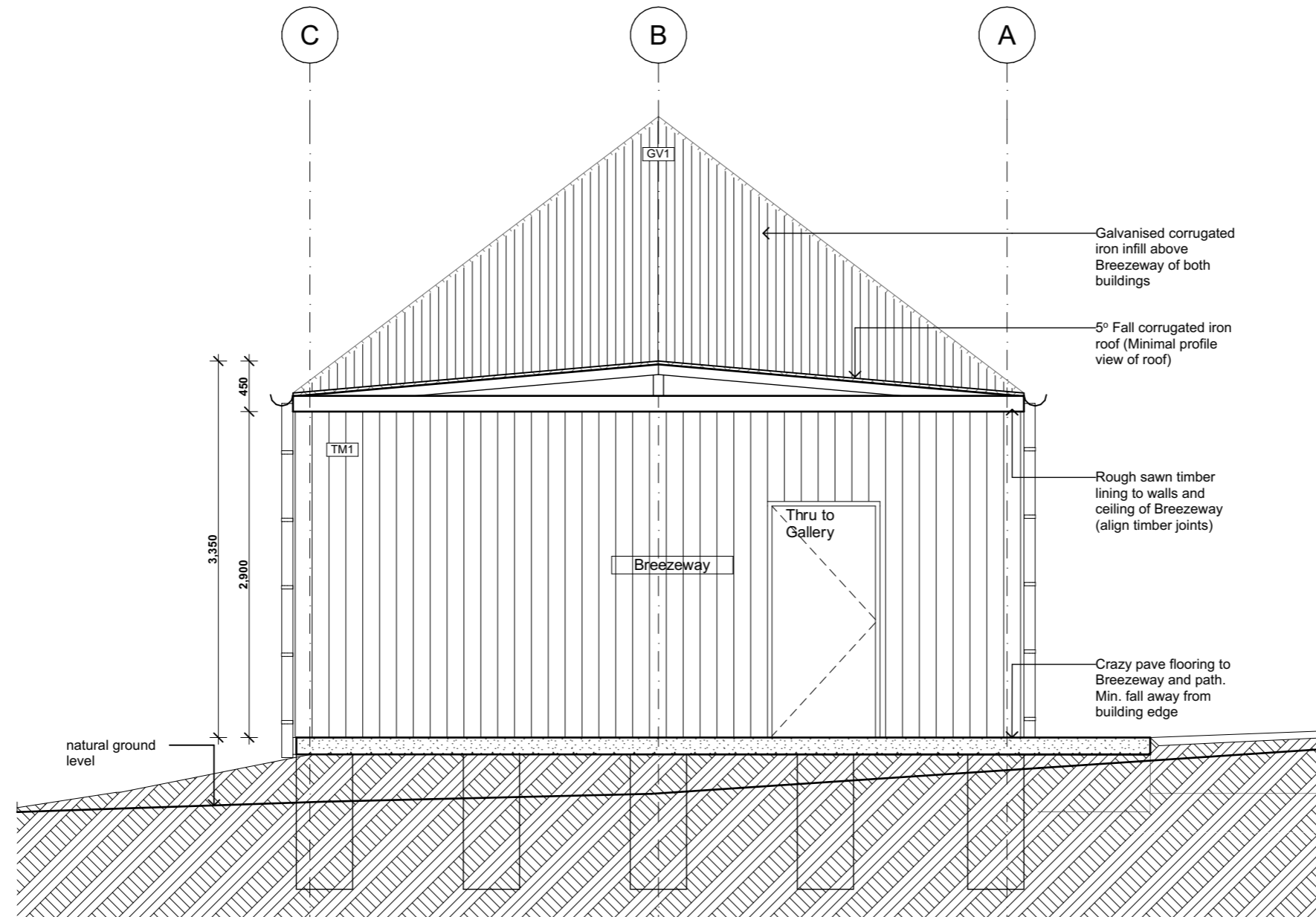
Client Harriett & Richard England	Project Name 2120 Hollow Tree Road Hollow Tree TAS 7140
Project No. 2002	

Title SECTIONS (3)	Drawing No. A-302	Scale 1:50 @ A3	Revision 02
	Date 23/4/2024	Drwn ET	Co-Ord ET Chck RS

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General Notes



Galvanised corrugated iron infill above Breezeway of both buildings

5° Fall corrugated iron roof (Minimal profile view of roof)

Rough sawn timber lining to walls and ceiling of Breezeway (align timber joints)

Crazy pave flooring to Breezeway and path. Min. fall away from building edge

natural ground level

1 SECTION E-E

Scale 1:50

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Project No. 2002	

	Title SECTIONS (4)		
	Drawing No. A-303	Scale 1:50 @ A3	Revision 01
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General Notes



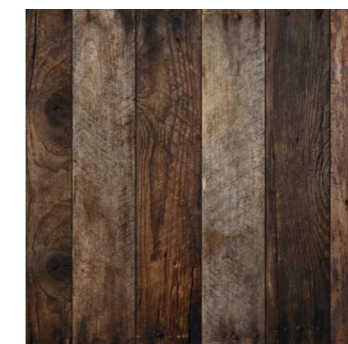
1 INDICATIVE 3D VIEW OF PROPOSED OUTBUILDING FROM THE EAST



WB1
TIMBER WEATHERBOARDS



GV1
HERITAGE GALVANIZED CORRUGATED IRON



TM1
ROUGH SAWN TIMBER LINING BOARDS

Rev	Description	By	Cktd	Date
01	Development Application	AL	ET	23/4/2024

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Client Harriett & Richard England	Project Name 2120 Hollow Tree Road Hollow Tree TAS 7140
Project No. 2002	

	Title MATERIAL PALETTE		
	Drawing No. A-900	Scale @ A3	Revision 01
Date 23/4/2024	Drwn AL	Co-Ord ET	Chck ET

Development Application

NOTES:

While all reasonable effort has been made to locate all visible above ground services, there may be other services which were not located during the field survey.

The title boundaries as shown on this plan were not marked at the time of the survey and have been determined by existing title dimensions and occupation (where available) only and not by field survey, and as a result are considered approximate only. This plan should not be used for building to boundary, or to prescribed set-backs, without further survey.

Prior to any demolition, excavation, final design or construction on this site, a full site inspection should be completed by the relevant engineers.

All survey data is 3D. The level (z-value) of any specific feature can be interrogated with a suitable CAD package. Spot heights of all features, including pipe inverts, are included in the model space but are not displayed on the PDF. Spot heights are organised into appropriate layers, and can be displayed as required.

DATUM - Vertical : AHD per SPM 10807 with reputed AHD level of 292.718 from SURCOM on 31/07/17

Date of Survey : 28/07/17



- PERM SURVEY MARK
- TITLE PEG
- NAIL
- SPIKE
- + NATURAL SURFACE
- ⊗ TREE
- DRAIN
- STRUCTURAL PIER
- ⊙ FINISHED FLOOR LEVEL
- ⊙ PYLON
- ⊙ POLE WITH TRANSFORMER
- + MANHOLE UNSPECIFIED
- LOT BOUNDARY
- BANK TOP
- BANK BOTTOM
- BREAKLINE
- TREE
- TREES
- HEDGE
- DRAIN
- WATER EDGE
- HEADWALL
- CULVERT 225
- CULVERT 300
- DRIVEWAY
- CONCRETE SLAB
- HOUSE
- MINOR BUILDING
- BUILDING
- WALL
- RET WALL CRIB
- WATER TANK ABOVEGROUND
- STEPS
- RIDGE LINES
- GUTTER LIP
- CABLE HYDRO OVERHEAD
- WATER UNCLASSIFIED
- FENCE



AMENDMENTS		
No.	Revision/Issue	Date

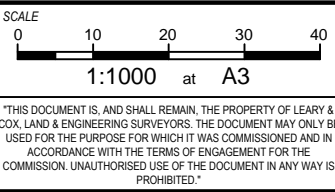


Unit G04 40 Molle Street,
HOBART TAS 7000
P 03 6118 2030
E admin@learyandcox.com

Project Name and Address
**2120 HOLLOW TREE ROAD
HOLLOW TREE**

Drawing Title
DETAIL PLAN

Client
CORE COLLECTIVE
CT 32470/1



Contour Interval
0.500 m

Date
31/07/17

SHEET
1 of 1

DRAWN
SP

CHKD
ML

FILE REF:
9900

GeoCAD Ref
990001

AutoCAD Ref
990001

DATUM
MGA

Horz:
AHD

Vert:
AHD

Mr. Aaron Lougoon
Core Collective
Long House, 6 Evans Street
HOBART TAS 7000

20th April 2024

Dear Aaron

Thank you for your request for a heritage impact assessment to be undertaken on the current plans for Strathborough House – 2120 Hollow Tree Road, which propose alterations and additions (new garage & gallery and stair to stables) as detailed on Core Collective drawings for project no. 2002, sheets A-000, A-100, A-102, A-130, A-131, A-200, A-201, A-300, A-301, A-302, A-303, and A-900, upon which I have based this assessment.

This assessment is also informed by the document *Conservation Management Plan, Strathborough, 2120 Hollow Tree Road, Hollow Tree Tasmania*, Praxis Environment, August 2017, as well as more specific observations relating to the proposal that may not necessarily have been foreseen by the CMP.

Background: The outbuildings of Strathborough

Little is known of the original outbuildings of Strathborough. Joseph Bradbury, the earliest European settler of Strathborough was granted 2000 acres in 1825. He established his farm and was granted a further 5 acres in 1827 upon which to relocate his homestead closer to the road and his neighbours, owing to frequent robberies. The original homestead location is not known, and it is possible that it included outbuildings that were used into the life of the 'new' Strathborough homestead. In 1833, Joseph's sister, Sarah, was granted an adjoining 664 acres. This, a holding of some 2671 acres would have required an array of outbuildings, such as barns, stables, workers accommodation, stores etc.

In 1851, the Bradburys leased the farm to a Thomas Axford, but retained the 5 acre homestead block for their own use. This *could* suggest that the farm outbuildings were distant to the homestead. An advertisement for the lease of the property in 1863 mentioned a 'dwelling house with suitable outbuildings'.¹

¹ The Mercury, 2/1/1863:1.

The layout of the homestead may give some hints as to the outbuilding locations. The homestead was clearly fortified – certainly the result of the Bradbury’s experience with robberies at their first homestead. The front windows have shutters, the southern side window is barred, and there are no windows on the northern side – making three sides of the homestead secure. No such shuttering or bars existed on the rear (western) elevation, which suggests that there may have been a fortified courtyard – probably flanked with buildings (e.g. possibly a corresponding wing to the original kitchen wing which remains).

The current outbuildings at Strathborough comprise the long stables block with hay loft – which are certainly not original and are likely to derive from the late early c20th (probably post-1911) – but incorporate some earlier fabric in their sandstone elements (but clearly not in-situ). This suggest that there were outbuildings and/or walls demolished at the time of its construction.

In the course of the research for the CMP, the earliest depiction of Strathborough is from the 1946 aerial run, which shows the stables block, and several smaller buildings to the west, two of which are sizeable and may represent early substantial barns etc. (note that several of these buildings remain but are not part of the current Strathborough homestead landholding).



Excerpt from a 1946 aerial image of Strathborough homestead and environs. DPIPWE 0036-501.

In summary, the precise configuration and type of outbuildings of the original form of Strathborough is not known. No outbuildings contemporary with the homestead remain, with the current stables block being much later. It is considered very likely that the rear of the homestead had a fortified courtyard that may have included outbuildings. Archaeological investigation could assist in understanding that possibility.

The proposed outbuildings

The documentation as cited above proposes a new garage and gallery – two buildings in an alignment, with a central linkway, running parallel to the south of the existing stables. Note that a similar building to the proposed garage has previously been approved. Key elements of the design as relevant to heritage considerations include:

- Their overall tenor as large and simple rural outbuildings.
- The axial alignment of each end with the existing stables.
- The matching roof pitch to the existing stables.
- Breaking of the longitudinal form of the building into two masses, with a covered breezeway linking, to reduce overall bulk.
- Traditional 'barn' style doors.
- Timber weatherboard cladding to match existing stables.
- Traditional iron roofing and rainwater goods profiles.

The CMP provided the following conservation policies for the landscape, curtilage and setting of Strathborough, with commentary made in relation to the current proposal:

5	Landscape, curtilage and setting		Objective of Policy	Commentary on proposal
5.1	Public presence of the building.	Any new buildings are to be set back behind the rear building line of Strathborough when viewed from Hollow Tree Road.	To maintain the prominence of Strathborough as a roadside Georgian homestead.	The proposed buildings are located to the rear of the homestead and will not impact the public presence of the building.
5.2	Further built development on the site	New buildings are likely to be acceptable on the site (e.g. for agricultural purposes, additional garaging etc.) provided these comply with 5.1 above). Each should have a further heritage impact assessment although the notion of 'large rural-type' outbuildings are likely to be acceptable.	To allow for further development that supports the future viability and potential diverse use of the site.	The proposed buildings will be read as 'large rural buildings' and have a harmony (e.g. form and axial relationship) with the existing stables. The buildings will promote the amenity of the homestead complex.
5.3	The designed landscape	Further investigation of the designed landscape of Strathborough (i.e. gardens and ornamental plantings) should guide any major future landscape planning or tree removal beyond maintenance/make-safe).	To better understand the significance and nature of the designed landscape of Strathborough.	The proposal will not result in any appreciable loss of significant elements of the designed landscape.
5.3	Rural cultural landscape	The presence of Strathborough as a substantial Georgian homestead should not impede the use of the site or surrounding land for agricultural purposes and the organic evolution of the rural cultural landscape.	To acknowledge that the building is a farm homestead amongst a dynamic rural cultural landscape.	The proposed outbuilding will read as a similarly scaled and styled building to the existing c1900 stables and will reinforce the rural cultural landscape through providing an edge to the traditional through road running past those stables in an interpretation of a typical colonial barnyard.
5.4	Archaeology	Further survey/investigation of the possibility of archaeological remains associated with former outbuildings, ancillary features (etc.) is required in planning any major earthworks or buildings particularly in close proximity to the homestead. This should precede any future development.	To ensure that archaeological values are considered in any future major development.	It is unlikely that the area proposed for the outbuildings has any archaeological potential. Ground level is to be raised with excavation only for foundations.

Overall, it is considered that the proposed outbuildings will have no adverse heritage impact.

The proposed stairs to the stables

The CMP designated an overall 'medium' significance to the stables, with the following overarching policy:

The stables are of medium significance and may be adapted for reuse within their general existing building envelope (or possibly with subservient additions).

The conservation policy had the following rationale:

To acknowledge that no outbuildings are original (earliest probably early c20th) and to allow a suitable adaptive reuse of these to maintain their viability.

In a previous approval, similar stairs were approved to the hayloft area of the stables. This proposal is for a different alignment. The heritage impact assessment for the approved line of stairs considered them to have no adverse heritage impact, and similarly this revised scheme is also considered to have no adverse heritage impact.

Please let me know if you require any further information.

Regards

A handwritten signature in blue ink, appearing to read 'Brad Williams', enclosed in a circular scribble.

Brad Williams

Praxis Environment.

CONSERVATION MANAGEMENT PLAN

*STRATHBOROUGH, 2120 Hollow Tree Road,
HOLLOW TREE, TASMANIA*

Brad Williams

On behalf of Richard and Harriet England. August 2017

praxisenvironment
heritage | planning | archaeology

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This document was written by Brad Williams (BA.Hons Archaeology, MA Cultural Heritage Management) Director – Praxis Environment, with historical research part of Section 3 authored by and Alan Townsend, Consultant Historian.

Unless otherwise stated, all photographs were taken by Brad Williams 2017.

Unless otherwise stated, the north point (or approximate) of maps and plans is to the top of the page – project north is designated as the Patrick Street frontage.

Cadastral information depicted in this document must not be relied upon without verification by a Surveyor. Rectified aerial imagery has not been used; therefore, the actual location as depicted in aerial images may differ to that of actual survey. Floor and roof plans are not necessarily to scale and indicative only. Unless expressly stated, measurements are only indicative.

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1. INTRODUCTION

1.1. RATIONALE, PROJECT BRIEF AND SCOPE

This project has been commissioned by Core Collective Architects (Hobart) on behalf of Mr. and Mrs. Richard England as an integrated historic heritage management strategy and conservation management plan to guide any future development of the place known as Strathborough, 2120 Hollow Tree Road, Hollow Tree in Tasmania. Praxis Environment were commissioned to undertake this project, further to the brief of providing:

Stage 1:

1. An overview **site history** which is the essential basis for (2) below.
2. The formulation of a **conservation management plan (CMP)** for *Strathborough*, which would provide a detailed inventory of building fabric, understanding of the evolution of building form, an understanding of the significance of that building and the formulation of **conservation policies** against which consideration can be given as to what impacts any future development may have on that building.

Stage 2 (i.e. following development design informed by the CMP):

3. Assist the project architect and owners in liaising with permit authorities for the implementation of works, via permit/exemption applications with heritage impact assessments as necessary.
4. As required, work with the project architect and builders on implementing the policies and recommendations of the CMP in the restoration and refit of Strathborough as a residence for the owners.

1.2. DEFINITION OF PLACE

The *subject site* is 2120 Hollow Tree Road, Hollow Tree, Tasmania, which is comprised of PID 7448895, Certificate of Title 32470/1 as per Figure 1.1:



Figure 1.1 – Cadastral parcel comprising the subject site (www.thelist.tas.gov.au)



Figure 1.2 – A recent aerial photograph of the subject site (www.thelist.tas.gov.au)

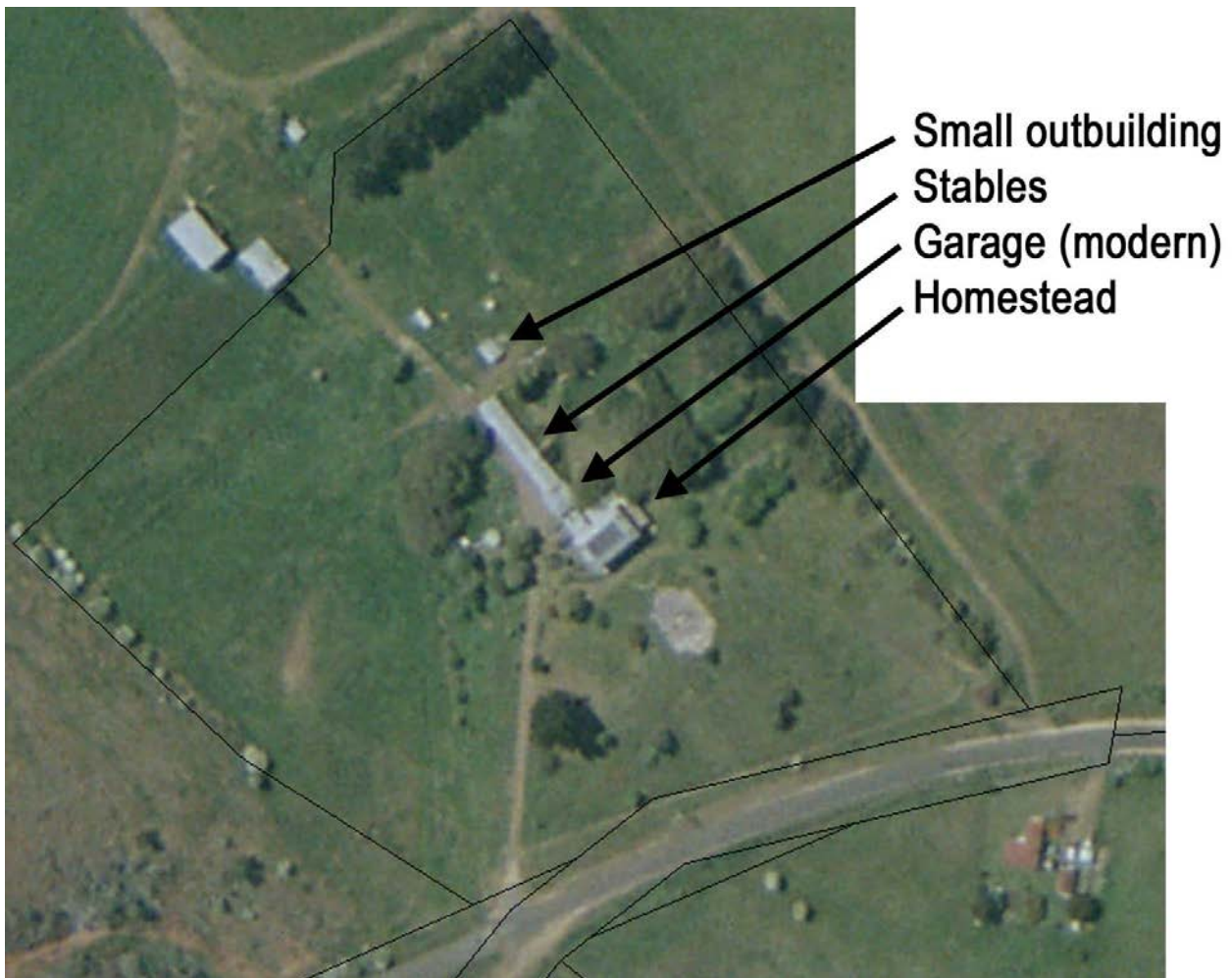


Figure 1.3 – A recent aerial photograph of the subject site with major site features (www.thelist.tas.gov.au)

1.3. METHODOLOGY

This assessment has been undertaken in accordance with the ICOMOS Australia *Burra Charter*, which is considered to be the Australian heritage industry's benchmark for assessing, understanding and managing heritage values. Figure 1.4 depicts this process:

The Burra Charter Process

Sequence of investigations, decisions and actions

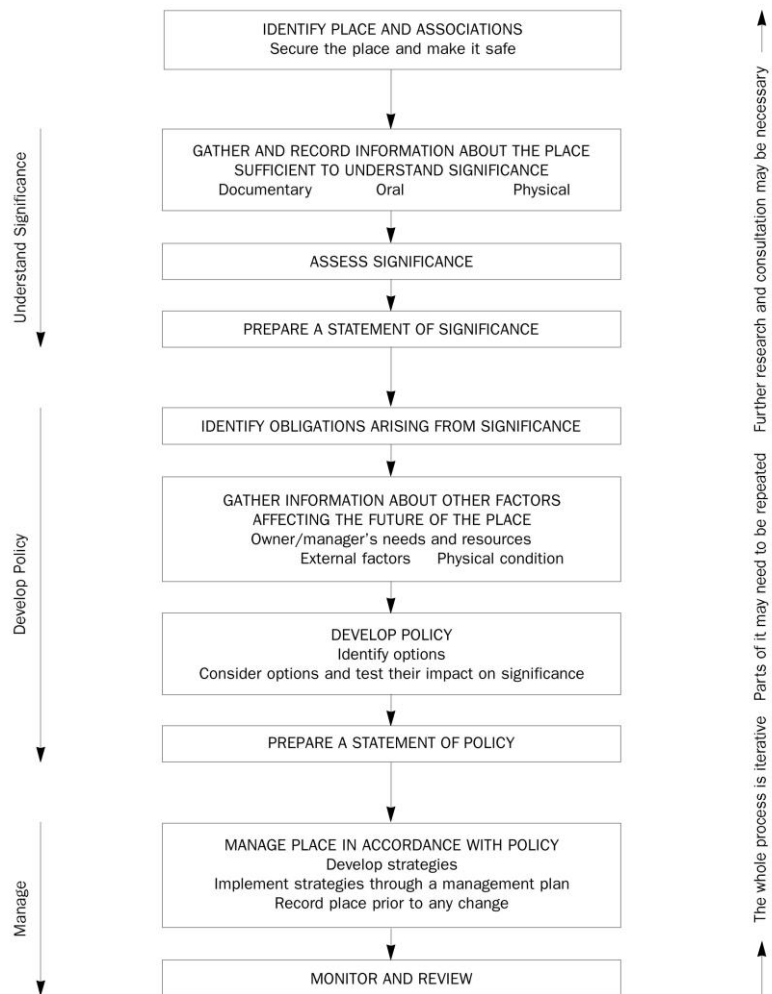


Figure 1.4 – The Burra Charter Process. ICOMOS Australia.

The statutory provisions and consequent responsibilities as outlined in Section 1.2 have also been considered in formulating this document.

This document takes the principles of conservation planning, as outlined in J.S. Kerr's *The Conservation Plan*¹, in order to develop the policies upon which the conservation of the place (and assessment of development impact) is based. This document has also been developed with regard to the standard content of conservation management plans as detailed by the New South Wales Heritage Office's *A Suggested Table of Contents for a Conservation Management*

¹ KERR, J. (2000): *The Conservation Plan*. National Trust of NSW, Sydney.

Plan², as well as the New South Wales Heritage Office guidelines for the preparation of brief conservation management strategies.³

It is intended that this document be used by the design team in any forthcoming development of the place and this sets the benchmark of understanding the significance of the place against which a heritage impact assessment for any proposed development can be undertaken. Figure 1.5 depicts this process:

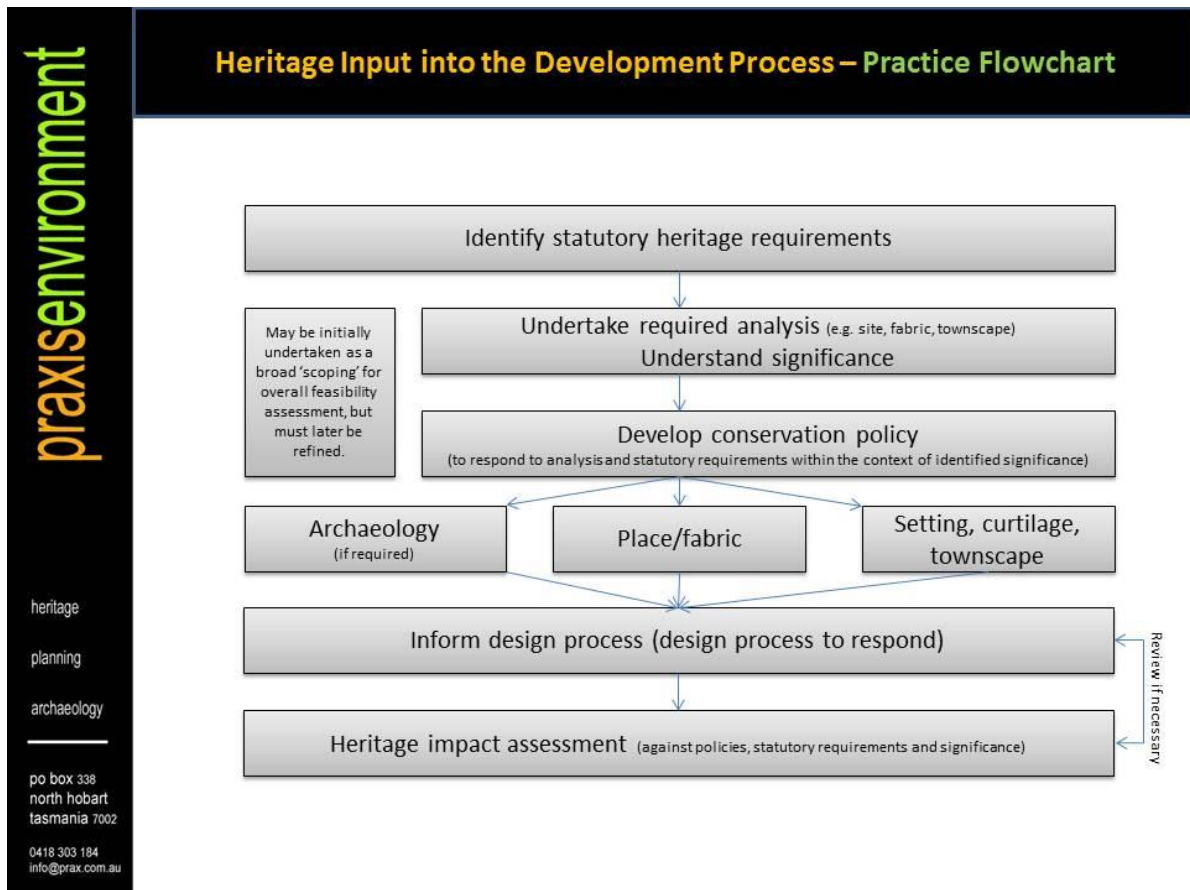


Figure 1.5 – Practice flowchart for the application of this conservation planning document.

² http://www.heritage.nsw.gov.au/docs/cmp_contents2.pdf

³ http://www.heritage.nsw.gov.au/docs/CMS_part1investigation.pdf

1.4. PROJECT TEAM AND ACKNOWLEDGEMENTS

This document as written by Brad Williams, heritage consultant and historical archaeologist, Praxis Environment (Tasmania). Historical research assistance was provided by Alan Townsend, sub-consultant historian. The author would like to acknowledge the following for their assistance in this project:

- Ryan Strating, Core Collective
- Mark Wilson and David Davenport -Paradigm Constructions.
- Harriet and Richard England

2. STATUTORY HERITAGE REQUIREMENTS

The following heritage listings and overarching legislative provisions are relevant to the management of the historic cultural heritage values of 2120 Hollow Tree Road, Hollow Tree (Strathborough):

2.1. CENTRAL HIGHLANDS INTERIM PLANNING SCHEME 2015

HERITAGE PLACE

Strathborough is listed as a *Heritage Place* (Place#2468) on Table E13. Further to Clause E13.5.1 of the Scheme, the Planning Authority may require the following to accompany any application for use or development of a Heritage Place:

- (a) *a conservation plan;*
- (b) *photographs, drawings or photomontages necessary to demonstrate the impact of the proposed development on the heritage values of the place;*
- (c) *a statement of significance;*
- (d) *a heritage impact statement;*
- (e) *a statement of compliance;*
- (f) *a statement of archaeological potential;*
- (g) *an archaeological impact assessment;*
- (h) *an archaeological method statement;*

Any demolition, development or subdivision of the place must be in accordance with the provisions of Part E13.7 of the Scheme (Development Standards for Heritage Places):

	Acceptable Solution	Performance Criteria
E.13.7.1 - Demolition	A1. No Acceptable Solution.	<p>Demolition must not result in the loss of significant fabric, form, items, outbuildings or landscape elements that contribute to the historic cultural heritage significance of the place unless all of the following are satisfied;</p> <ul style="list-style-type: none"> (a) there are, environmental, social, economic or safety reasons of greater value to the community than the historic cultural heritage values of the place; (b) there are no prudent and feasible alternatives; (c) important structural or façade elements that can feasibly be retained and reused in a new structure, are to be retained; (d) significant fabric is documented before demolition.
E.13.7.2 – Building and Works other than Demolition	A1. No Acceptable Solution.	<p>P1. Development must not result in any of the following:</p> <ul style="list-style-type: none"> (a) loss of historic cultural heritage significance to the place through incompatible design, including in height, scale, bulk, form, fenestration, siting, materials, colours and finishes; (b) substantial diminution of the historic cultural heritage significance of the place through loss of significant streetscape elements including plants, trees, fences, walls, paths, outbuildings and other items that contribute to the significance of the place.
	A2. No Acceptable Solution.	<p>P2. Development must be designed to be subservient and complementary to the place through characteristics including:</p> <ul style="list-style-type: none"> (a) scale and bulk, materials, built form and fenestration; (b) setback from frontage; (c) siting with respect to buildings, structures and listed elements; (d) using less dominant materials and colours.
	A3. No Acceptable Solution.	P3. Materials, built form and fenestration must respond to the dominant heritage characteristics of the place, but any new fabric should be readily identifiable as such.
	A4. No Acceptable Solution.	P4. Extensions to existing buildings must not detract from the historic cultural heritage significance of the place.
	A5. New front fences and gates must accord with original design, based on photographic, archaeological or other historical evidence.	P5. New front fences and gates must be sympathetic in design, (including height, form, scale and materials), to the style, period and characteristics of the building to which they belong.
	A6. Areas of landscaping between a dwelling and the street must be retained.	P6. The removal of areas of landscaping between a dwelling and the street must not result in the loss of elements of landscaping that contribute to the historic cultural significance of the place.

E.13.7.3 - Subdivision	<i>A3. No Acceptable Solution.</i>	<p><i>P1. A proposed plan of subdivision must show that historic cultural heritage significance is adequately protected by complying with all of the following:</i></p> <ul style="list-style-type: none"> <i>(a) ensuring that sufficient curtilage and contributory heritage items (such as outbuildings or significant plantings) are retained as part of any title containing heritage values;</i> <i>(b) ensuring a sympathetic pattern of subdivision;</i> <i>(c) providing a lot size, pattern and configuration with building areas or other development controls that will prevent unsympathetic development on lots adjoining any titles containing heritage values, if required.</i>
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2.2. HISTORIC CULTURAL HERITAGE ACT 1995

Strathborough is listed on the Tasmanian Heritage Register; therefore, the place is subject to the provisions of the *Historic Cultural Heritage Act 1995* (HCHA). The Tasmanian Heritage Council would assess any proposed development of the place against Part 6 of the HCHA, via the provisions of a range of Practice Notes and the Tasmanian Heritage Council's *Works Guidelines for Historic Heritage Places*.⁴

2.3. ENVIRONMENT PROTECTION & BIODIVERSITY CONSERVATION ACT 1999

The place is not included on the National or Commonwealth Heritage Lists, therefore the historic cultural heritage provisions of the Environment Protection and Biodiversity Conservation Act 1999 are not applicable.

2.4. ABORIGINAL RELICS ACT 1975

Although the brief provided here was for the management of historic heritage, the provisions of the *Aboriginal Relics Act 1975* are applicable to the place. In particular, Part 14 (Protection of Relics) states that:

(1) *Except as otherwise provided in this Act, no person shall, otherwise than in accordance with the terms of a permit granted by the Minister on the recommendation of the Director –*

(a) *destroy, damage, deface, conceal, or otherwise interfere with a relic:*

⁴ http://heritage.tas.gov.au/Documents/Works_Guidelines_FINAL_Nov2015.pdf

- (b) make a copy or replica of a carving or engraving that is a relic by rubbing, tracing, casting, or other means that involve direct contact with the carving or engraving;*
- (c) remove a relic from the place where it is found or abandoned;*
- (d) sell or offer or expose for sale, exchange, or otherwise dispose of a relic or any other object that so nearly resembles a relic as to be likely to deceive or be capable of being mistaken for a relic;*
- (e) take a relic, or cause or permit a relic to be taken, out of this State; or*
- (f) cause an excavation to be made or any other work to be carried out on Crown land for the purpose of searching for a relic.*

3. HISTORICAL BACKGROUND

As a substantial landholding and an iconic homestead within the Central Highlands of Tasmania, the history of Strathborough is surprisingly poorly documented with very few sources available. The following provides an overview history based on research deriving from (as specifically in footnotes):

- Lands titles searches (Department of Environment and Land Management).
- Cardfile searches at the Tasmanian Archive and Heritage Office (particularly references to early Lands Services Department records and associated name files).
- Early newspaper and gazettes.
- Land commissioners journals.
- National Library of Australia's *Trove* database (although information deriving from this was scant).

The land on which Strathborough homestead stands is part of a series of grants made to Joseph Bradbury and his sister Sarah.

The Bradburys arrived in Van Diemen's Land aboard the *Minerva* in November 1822, having spent four months at sea after departing London in July 1822. According to the advertisement noting the *Minerva's* arrival in Hobart Town, the family party included "Mr and Mrs Bradbury and Miss Bradbury"⁵. The 'Mrs Bradbury' referred to here was Joseph and Sarah's mother.⁶

Like most respectable settlers, Joseph Bradbury brought with him a recommendation from the Secretary of State for the Colonies⁷. Acting on this recommendation, Lieutenant Governor Sorell ordered in March 1823 that Bradbury be located 2000 acres⁸, an area of land which suggests Bradbury brought with him to the colony a substantial capital, either in cash or goods. This 2000 acres at the Hollow Tree is the nucleus of what would later be called 'Strathborough'.⁹

When the Land Commissioners visited the Hollow Tree area in February 1827, they had little to say about Bradbury, other than "Bradbury's farm is hilly but excellent sheep walk"¹⁰ (i.e. excellent grazing land). They also noted that "Bradbury had altered the road, causing great inconvenience thereby."¹¹ Bradbury's alteration to the road may have had something to do with the difficulties he was facing in what was then a remote location. According to newspaper reports from July 1825:

⁵ *Hobart Town Gazette & Van Diemen's Land Advertiser*, 9 November 1822 p.2

⁶ See *The Mercury* 3 August 1861, p3 – this detail is mentioned in the Commission of Escheat (see below)

⁷ *Historic Records of Australia Series3/ Vol.4*. Sorell lists Bradbury amongst those recommended, but the document itself does not appear to have survived

⁸ Tasmanian Archive & Heritage Office (TAHO) Land Survey Department (LSD) 1/73 p.200

⁹ The name 'Strathborough' does not appear to have been used until the early 1880s, under the tenancy of the Hallett family (see below)

¹⁰ A.Mckay (Ed), *Journal of the Land Commissioners*, p.43

¹¹ A.Mckay (Ed), *Journal of the Land Commissioners*, p. 46

“The premises of Mr Bradbury, a respectable settler in the Macquarie District, have been robbed to a considerable amount.”¹²

Indeed, Joseph Bradbury was so concerned about the dangers that he, his sister, and mother faced at the Hollow Tree that he petitioned Governor Arthur for a small additional grant in order to relocate his home:

“Mr Bradbury made representations that the situation of his House being retired, was much exposed to the depredations of Bushrangers, and requested a piece of ground be given him, on the opposite side of a small rivulet, to his grant, near some Neighbours, to build upon.”

Bradbury was successful in his application, being granted in 1827 a further 5 acres directly opposite (but still adjoining) his initial 2000 acres (see map below).

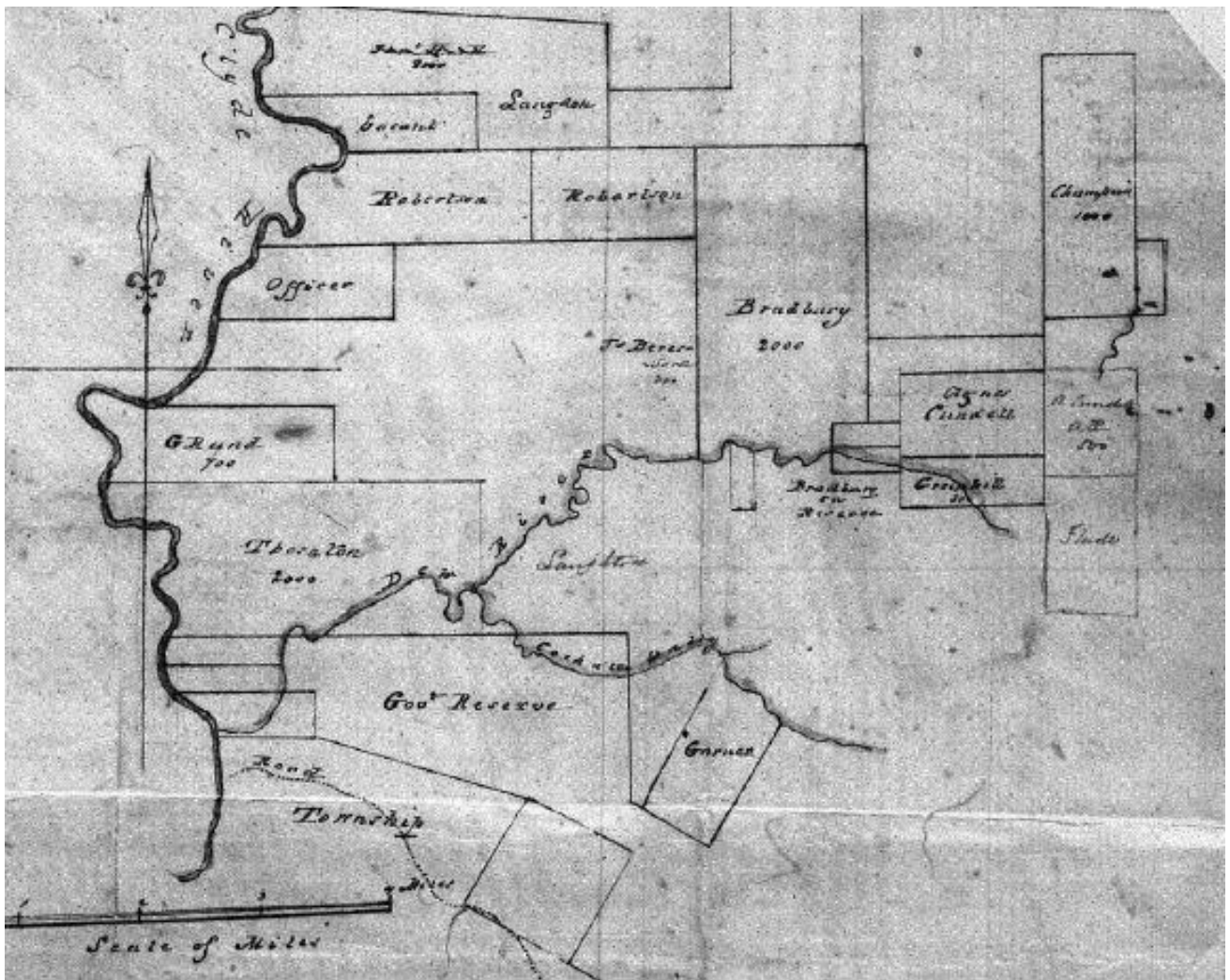


Figure 3.1 - Sketch map (detail) from TAHO LSD 1/90 p.115 – See Bradbury 2000 acre grant top right; on opposite side of rivulet but still adjoining main grant is the extra 5 acre grant (see above) on which the new homestead was built

¹² Hobart Town Gazette & Van Diemen's Land Advertiser 8 July 1825 p.3

Thus, he still had a substantial farm, but could build his house near those of his neighbours, presumably hoping for safety in numbers. Between then and 1833, Joseph's sister Sarah Bradbury was also granted adjoining land, in two lots of 300 and 334 acres respectively.¹³ All of these grants (Joseph and Sarah's) were subject to a later claim by a J.H. Patterson, who as far back as June 1827 had claimed to own all of the Bradbury land.¹⁴ No documentation has survived to explain the reasons behind Patterson's claim. The Caveat Board later affirmed Joseph and Sarah's claims to the land.

Joseph and Sarah Bradbury appear to have kept very much to themselves; they appear in none of the surviving contemporary journals and diaries, they rarely appear in newspapers and their dealings with government were minimal. One thing we do know however is that by the time the old track from Hamilton to Bothwell was being upgraded to a 'proper road' (1832) it was recommended that "the present road past Mr Bradbury's House at the Hollow Tree be continued."¹⁵ In other words, it appears to be the case that by 1832, the homestead now known as 'Strathborough' – or at least part of it – was already constructed – placing the construction date of the homestead between 1827 and 1832.

In 1851, Sarah and Joseph Bradbury leased the farm itself to a Thomas Axford for 200 pounds per annum¹⁶; retaining the homestead (on its separate 5-acre grant) for themselves. After their deaths, Thomas Axford also took possession of the homestead. One of the few glimpses we get of their lives comes from the contents of the Strathborough homestead, auctioned after their deaths. The list is long, but worth repeating here, as it gives a fair idea of the very civilised life Joseph and Sarah were leading at Strathborough, a Georgian house in a Colonial setting. It is worth noting that the contents would have suited an early 19th century intellectual with a London townhouse:

"The Whole of the Elegant and Substantial household furniture, kitchen and dairy utensils etc, property of the late Joseph Bradbury, including

*Superior hair-bottom chairs
Dining, loo, card and other tables
Carpets, hearthrugs
Two large pier glasses and elegant mirror
Fenders and irons
Oilcloths
Easy chair
Superior 8 day timekeeper
Compass, hourglass, etc
Quantity of books, maps, etc
Bedsteads, mattresses, washstands
Three chests drawers
Glasses, towel horses, commode
Shower bath, etc
The usual requisites found in a large kitchen
Quantity of flour and large flour bin
Crushed sugar, tea, soap
Assortment of carpenters tools
Nails, oils, cane, buckets*

¹³ TAHO LSD 1/75 p.150;TAHO LSD1/89 p.188; *Launceston Advertiser* 16 October 1834 p.4

¹⁴ TAHO LSD 1/90 p.114

¹⁵ TAHO LSD1/89 p.188

¹⁶ *The Mercury* 3 August 1861 p.3

*Seals and weights
Ladders, screens, sieves, and
A great variety of useful sundries...¹⁷*

Sarah Bradbury died of apoplexy at Mt Nassau on 22 May 1857, aged 55.¹⁸ Less than a month later – 18 June 1857 – Joseph Bradbury died at Strathborough of exhaustion, aged 63.¹⁹ And to complicate matters, Joseph had willed his real estate to Sarah. Obviously, Joseph's will could not be followed as Sarah was dead, and to complicate matters further, there was a surviving brother and sister in England called Samuel Hayward and Mary Kay (nee Bradbury). Hayward went by this name, he claimed, because his – and Joseph, Sarah and Mary's – parents had never been married, rendering all four illegitimate. To resolve the matter, a jury was empanelled at the Supreme Court in August 1861, and a mediaeval legal procedure known as a 'Commission of Escheat' was conducted²⁰. After considerable evidence was considered, the Commission's findings were that:

"Joseph Bradbury was a bastard; that he died, without lawful issue, on the 18th June 1857 at Hamilton, Tasmania; that he was possessed of 2000 acres and also 5 acres at Hollow Tree, Hamilton, aforesaid."²¹

By this means, the Crown was able to give title to Joseph's land, and – by rather complicated means – the title passed to Joseph and Sarah's two surviving siblings, Samuel Hayward and Mary Kay nee Bradbury. Both of these siblings lived in England, and there is no evidence that they came out to deal with the property. We know that Thomas Axford was continuing to lease the farm and homestead at the time of the Commission in 1861; the next mention of the property occurs in April 1863, when tenders were called for a 7-year lease of

"that valuable sheep property of Mr J Bradbury (deceased) situate at the Hollow Tree, comprising 2,285 acres. There is a large stone dwelling house on the estate with suitable outbuildings."²²

Because Joseph Bradbury does not appear to have named his estate, and the ownership passed to a bewildering and constantly changing list of trustees, the history of lessees is difficult to follow from this point. The only thing that can be said with certainty is that by October 1883, Mr and Mrs William Sprackett Hallett were living at Strathborough.²³ The name itself – Strathborough – first appears in newspapers in 1882, suggesting that the Halletts were leasing the property at least as far back as that.

Finally, in October 1910, Strathborough and Hollow Tree Farm were put up for sale, the advertisement at the time noting that: "The properties have been in the hands of one family since the district was first settled 80 years ago."²⁴ By this time, the trustee on Joseph and Sarah Bradbury's estate was Cecil Allport, who sold the property in May 1911 to three brothers – William Sprackett Hallett, Frederick William Hallett and Isaac Hallett for £6,250. The Hallett brothers had been working and accumulating land in the district for some time:

¹⁷ *The Courier* 3 July 1857, p.1

¹⁸ *The Courier* 23 May 1857 p.2; DPIPWE Deeds Library Mem 12/5068

¹⁹ TAHO Registrar General's Department (RGD) 35/1/26 No 179

²⁰ *The Mercury* 3rd August 1861 p.3

²¹ *Ibid*

²² *The Mercury* 2 April 1863, p.1

²³ *The Mercury* 1 October 1888 p.3

²⁴ *The Mercury* 1 October 1910 p.12

“The said brothers had for many years past been carrying on business in co-partnership as farmers and graziers upon land rented by them and more recently upon the lands for the time being owned by them as tenants in common.”²⁵

Four years later, the Hallett Brothers purchased ‘Llanberis’; they already owned ‘Montacute’ and ‘Strathborough’ (all three farms adjoining). By this time – June 1914 – the brothers had decided to separate the farms amongst themselves. After financial adjustments, Isaac Hallet took ‘Llanberis’; Frederick William Hallett took ‘Montacute’ and William Sprackett Hallett took ‘Strathborough’²⁶.

William Sprackett Hallett farmed Strathborough until his death in 25th November 1937²⁷. He left a fairly complicated will; Strathborough was to go to his nephew Norman Geoffrey Hallett, subject to a number of caveats – such as that Norman’s mother Caroline Maud Blackwell must receive an annuity for life, and that when Norman did finally get control of Strathborough, it was only for a life interest. To summarise a very convoluted will, Norman Geoffrey Hallett would not actually receive full ownership if there was a male descendant of his uncle by surname Hallett; that the property must be entailed in the male line; that it would pass (if there were any) to male heirs of W.S. Hallett’s other nephew Guy, and if any of the testator’s wishes were not met, the property would return to his estate.

Despite all of this, in July 1957, the trustees of William Sprackett Hallett estate finally conveyed Strathborough to Norman Geoffrey Hallett.²⁸ One thing is made very clear from W.S Hallett’s will – male primogeniture and the family name ‘Hallett’ were of primary importance to him. And, of course, as a result of this, Norman Hallett owned Strathborough only conditionally, as laid out in his uncle’s will.

Norman Geoffrey Hallett died in England 3rd September 1975 without any heirs. As the only entailed male heir of W.S Hallett with the surname ‘Hallett’, Guy Lancelot Hallett, as ‘tenant in tail in possession’, legally barred the entail, and conveyed Strathborough out of the Hallett name to the solicitor Charles Ades Service Page.²⁹ Reading through the four pages of dense legal writings, it appears this was a way to finally remove all the encumbrances of W.S. Hallett’s will, whilst keeping ownership in the family; an association with Strathborough which by this stage stretched over a century.

No early images of Strathborough were found in the course of this research. Figure 3.2 is the earliest depiction that could be located (1946):

²⁵ Department Primary Industry, Parks, Water & Environment (DPIPWE) Deeds Library (DL) Mem13/3665

²⁶ DPIPWE DL Mem 13/3665; DL Mem 6/9569; DL Mem 12/5068

²⁷ DPIPWE DL Mem 30/3583

²⁸ DPIPWE DL Mem 30/3583

²⁹ DPIPWE DL Mem 50/2663



Figure 3.2 – Excerpt from a 1946 aerial image of Strathborough homestead and environs. DPIPWE 0036-501.

Some consequences from the above history for understanding Strathborough as it is today:

- The building was constructed sometime between 1827-1832, which is consistent with observations of the building style etc.
- Joseph and Sarah Bradbury (brother and sister) had no children, therefore the need to enlarge a homestead to fit a growing family (as very often seen in colonial Tasmania) was not applicable – which adds to the likelihood that the entire homestead was built in one stage.
- Similarly, the end of the Bradbury occupation in 1857 and subsequent five decades of tenant farmers and trustee administration means that it is unlikely that there were any major capital works done to the homestead during that time (i.e. why would a tenant pay for substantial building improvements?).
- Accordingly, it is almost certain that the bulk of the homestead is original and that there were no later phases – particularly post-1857.
- The c1911 passing of ownership is evident in the form of the place as that is likely to be when the existing stables were built as well as some minor works to the homestead (such as early c20th built-ins etc).
- Complicated ‘ownership’ issues between 1937 and 1975 also meant that those living at and farming Strathborough were not the clear ‘owners’ of the property – further discouraging the spending of substantial capital on the buildings.
- Lack of changes of ownership (which usually come with the desire to do works to the building) and the building being in ‘limbo’ with the decades of trustee administration had essentially acted to ‘time-capsule’ the place to a certain degree. An example of this is the amount of early (i.e. c1830) finishes surviving (rare and very important).

More recent years saw ownership of the property pass to Deirdre Flint and her husband (Deirdre being the long-time mayor of the Central Highlands. After Deirdre’s death in 2016, the property was sold to the current owners, Richard and Harriet England.

Despite the very atypical floor plan of Strathborough as detailed in Section 4, it is almost certain that the bulk of the homestead was built in a single phase. Consideration has been given as to whether the second floor is an addition, or whether the building was formerly not as deep – but no evidence to suggest that the building has ‘evolved’ in any substantial way has been found.

The elevation and general form of the building appears from the exterior to be a typical Georgian proportioned ‘four rooms up, four rooms down with central hallways’ building – however this is not the case. Whilst the front ground floor rooms and central foyer do demonstrate typical Georgian sensibilities, the offset of the staircase, longitudinal (formerly L-shaped) upstairs hallway, the odd proportions and arrangement of first floor rooms, a grand room dominating the first floor, the offset and internal dormers of the attics and apparent ‘afterthought’ walls that partially intersect windows are all original (if not change-of-mind during construction) and result in Strathborough being a very unique Georgian building. The architect is not known, and may never be known, but the building does not have a high degree of architectural execution. Design faults such as the poorly pinned together wall skins, the need for the buttresses to

be added at an early stage, and the general misalignment of walls when compared vertically between the ground and first floors all point to quite a poorly executed plan – but a very unique artifact of the ‘make-do’ attitude of colonial settlers. Sarah and Joseph evidently wanted a grand house, but perhaps the isolation of Strathborough meant that they did not have access to the more refined builders and architects that they may have desired. All of these features, as further discussed below, add to the story and significance of Strathborough.



4. DESCRIPTION OF THE CURRENT FORM OF THE PLACE



Figure 5.1 – Broad layout of the site and title boundaries (adapted from www.thelist.tas.gov.au)

Note that all photographs (unless otherwise cited) in this section are by Core Collective Architects taken prior to the commencement of any works at Strathborough.

4.1. THE SITE GENERALLY

Element	Description, history and integrity	Image
Buildings	<p>The buildings of Strathborough comprise primarily of the homestead and the stables (which are the focus of this document) as well as a range of more modern sheds, a 1980s garage etc. The house sits proudly and with an impressive prominence from Hollow Tree Road and (as will be discussed below) was probably originally a ‘fortress-like’ building reflecting the fears of the Bradburys against invasion and robbery which was the rationale for building the house. There probably has been a rear courtyard which is likely to have incorporated outbuildings, which are long-gone (i.e. probably demolished prior to c1900 when the current stables were built).</p> <p>The stables stretch rearward from the homestead and are clearly a more recent, but still relatively old element of the site.</p> <p>There are no early outbuildings (i.e. c19th or contemporary with the homestead) which although the early accounts of the property allude to, these have not survived. There is an early timber building which was formerly associated with homestead which is now on a separate title and was not inspected as part of this investigation.</p>	  <p style="text-align: center;">Photos – Nest Property.</p>

The grounds (spaces etc)

The expansive grounds of Strathborough give the building a distinct prominence and appearance of grandeur from Hollow Tree Road. The sweeping lawns and rounded driveway in front of the building with central pond are reminiscent of an English manor house and are an entry statement to the larger property. The driveway is a more recent feature of the grounds (i.e. is not visible in the 1946 aerial photograph (Figure 3.2)).

Plantings

The grounds of Strathborough include a substantial number of advanced plantings, particularly to the rear of the homestead and in a semi-formal garden area to the north-west of the homestead. All plantings to the front of the homestead are comparatively recent.

The 1946 aerial photograph (Figure 3.2) shows a small hedged enclosure to the front of the homestead which has since been removed as well as some minor linear plantings to the north and north-west of the building, some of which may be the surviving elements in that area. That aerial shows what appears to be some sort of garden immediately behind the building.


In summary, the plantings and planting arrangement around the homestead derives largely from the c20th and may not be indicative of an earlier (i.e. c19th) garden layout.



Photo – Nest Property.

Fences and other non-living landscape elements	Apart from the significant buildings, there appears to be no other significant landscape elements associated with Strathborough. Whilst a lot of sandstone has been used in garden edging, walling etc. (e.g. the front fence) this is recycled and has been used in c20th works. The stone itself <i>may</i> derive from early Strathborough outbuildings which have been demolished and the stone staying on-site or may derive from other demolitions in the area from the Hallet occupation of the place.	
Archaeological remains	Although a full archaeological survey is beyond the scope of the current document, it is known that there were other outbuildings associated with the Strathborough homestead and farm. The precise location of these are not known, although it is likely that the rear area of the homestead was an area of more concentrated building and outbuildings are likely to have existed in this area.	

4.2. THE HOMESTEAD EXTERIOR

Element	Description, history and integrity	Image
Generally	<p>The Strathborough homestead is a substantial Georgian (c1827-32) homestead with a shallow pitched hipped roof clad in corrugated iron (over shingles). The roof form has an internal valley into which two dormer windows once opened (now covered with a modern cap). Four symmetrically placed sandstone chimneys flank each side of the roof form. The building has sandstone walls which are reasonably well executed in appearance, however have some structural deficiencies (as further discussed below). The façade has a finer quality of cut and finish than the sides and rear which is typical of such buildings. The upper level windows have unusual and distinct stone surrounds which are absent from the ground floor and gives a false impression of the upper level being added later, which there is no evidence to suggest. The windows on the front and rear elevations are two-pane timber-framed sashes, which probably derive from a c1920s renovation and probably replaced typical twelve-pane sashes. A scullery wing at the rear is likely to be contemporary with the build of the main body of the building. The building has substantial sandstone buttresses on each side which are an early structural intervention but blend almost seamlessly with the stonework of the walls. A sandstone plinth surrounds three sides of the building. The rear elevation has been obscured by a sunroom and the ground floor of which has modified apertures. A garden wall at the rear is probably a later addition from recycled stone.</p>	 An aerial photograph of the Strathborough homestead, a large, two-story Georgian-style house. The building is constructed of light-colored sandstone and features a shallow-pitched hipped roof clad in corrugated iron. The house has a central entrance with a small porch supported by columns. There are several windows on the upper level with distinct stone surrounds. The building is surrounded by a well-maintained lawn and some trees. A garden wall is visible in the foreground, and a driveway leads to a garage area on the left side of the house.

Northern elevation

The northern elevation was originally a completely blank wall, with the two windows to the dining room on the rear ground floor crudely cut in at a later date. The buttresses were also added later which break the elevation. A much later veranda has been added over the original sandstone plinth. This elevation perhaps gives the most ‘fortress-like’ appearance of the building – intentionally ‘blind’ despite this elevation having good solar access. The sandstone of this wall is a slightly lower finish quality than the front and rear elevations, which is not uncommon in such buildings.



Photo – Nest Property.

Eastern elevation (façade)

The very imposing façade of Strathborough works in unison with the wide and sweeping front lawns to give a very gran appearance of a country estate. The typically Georgian symmetrical façade is given a more robust appearance with the later addition of the buttresses and is flanked by the chimneys which surmount the shallow-pitched hipped roof with internal hips. The sandstone is of high quality appearance, despite further examination revealing that the stone is merely a thin ‘vener’ with the blocks themselves unusually shallow.

The front door has an arched fanlight and a pair of sidelights in typical



Georgian fashion. The windows have been replaced, probably originally being twelve-paned sashes – the loss of that detailing giving this elevation a less imposing feel of a Georgian homestead. The portico over the front door is a later addition which detracts from the Georgian starkness and simplicity of this elevation. The stone terrace forms a transition from the grounds to the homestead.



Photo – Nest Property.

Western elevation

The western (rear) elevation of the building has a symmetry which has been broken by the scullery wing – which is probably original. The central upper window appears to have originally been a door, then reduced to a high window (probably when that internal area was converted to a shower then later to a toilet). This is an odd feature as it is unclear what such a door may have led to – there is no evidence of a rear balcony, central wing or steps and such a feature would be an unusual design element in such a building.

The ground floor elevation has been obscured by the sunroom and the fenestrative pattern changed by the conversion of the dining room window to a door and the filling of the other window to that room. A sandstone wall forms one side of the sunroom and continues westward into the garden. This is probably not original and may be recycled sandstone from garden walls or outbuildings and may be contemporary with the stables.





Southern elevation

The southern elevation is similarly stark like the northern elevation, however does have two windows in the central bay which both appear original (the first floor certainly is). This elevation is similarly broken up by the later addition of buttresses. At the rear of this elevation is the blank side wall of the scullery wing.



4.3. THE STABLES EXTERIOR

Element	Description, history and integrity	Image
Generally	<p>The stables comprise of five main bays with a range of opening sizes mostly accessed from the southern elevation. The building is later than the homestead and appears from the construction methods and fabric to date from around 1900. The building has concrete strip foundations and is mostly clad in weatherboard and has a simple steeply-pitched gable roof. Some sandstone has been used in its construction but this is certainly recycled and not in-situ in terms of its original location. There is a more recent garage addition on the eastern end and that entire end wall has been replaced contemporary with the garage.</p>	 <p data-bbox="1608 627 1861 651">Photo – Nest Property.</p>
Northern elevation	<p>The northern elevation of the stables is generally blank, with only a single pedestrian-sized door. The base of the building is roughly cut and laid sandstone block, which is probably from a building demolished and recycled into this building at the time of construction. The upper portion of the walls are weatherboard.</p>	

Eastern elevation

The eastern elevation of the building has been replaced with a concrete block wall as part of a c1980s garage extension which has utilised recycled sandstone in part of the construction. Nonetheless the gable form of the original building can be seen above the lower-set garage building. The garage is not considered to be significant therefore is not described at length here.



Western elevation

The western elevation of the stables is clad in weatherboard and is a blank elevation with a prominent gable. A loft door has been clad over in weatherboard.



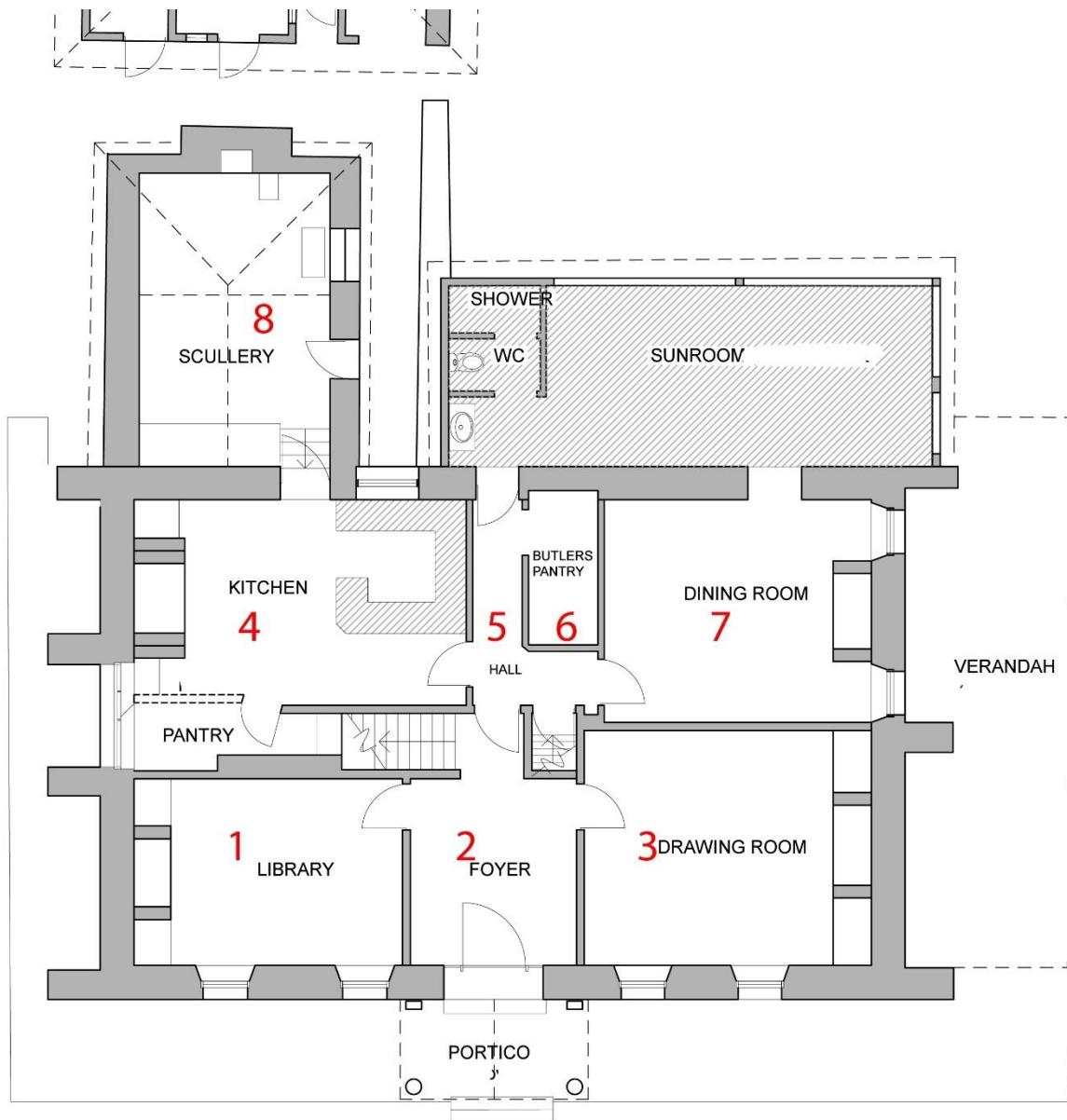
Southern elevation

The southern elevation is the main face of the stables building, with two pedestrian sided doors as well as two double doors and a large opening into an open bay. The doors are timber ledger-and-brace style and the walls are clad in weatherboards. There are no windows on this elevation.

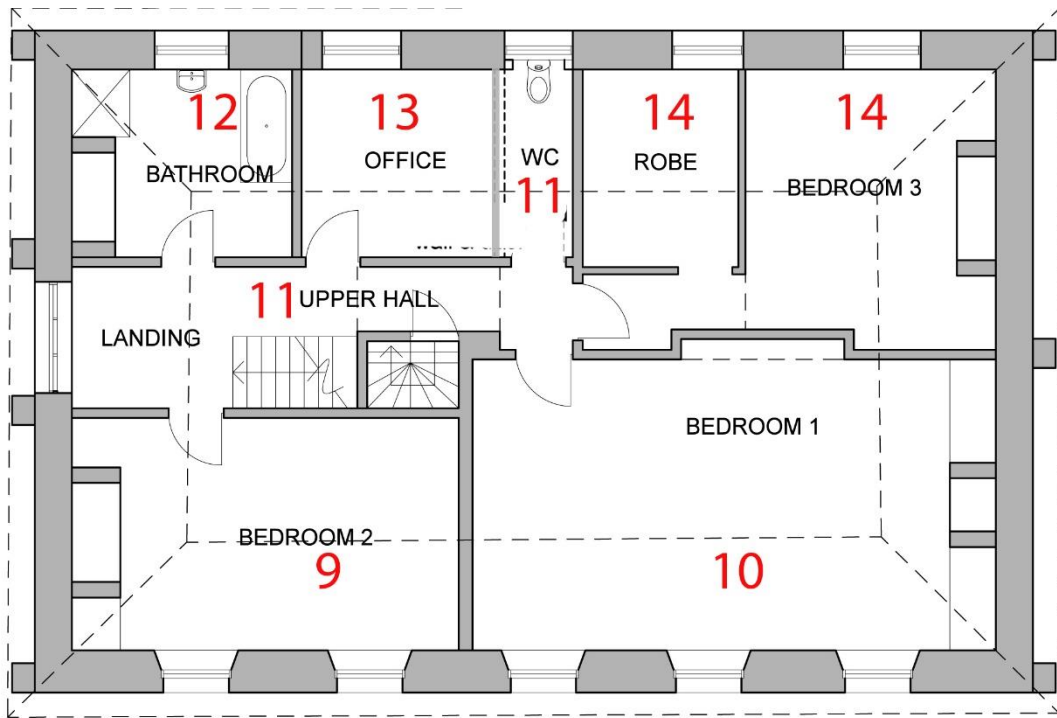


4.4. THE HOMESTEAD INTERIOR

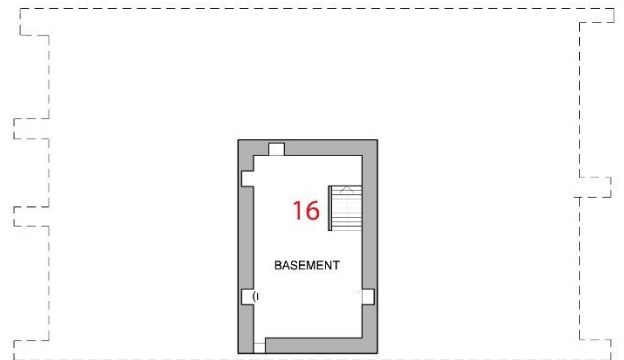
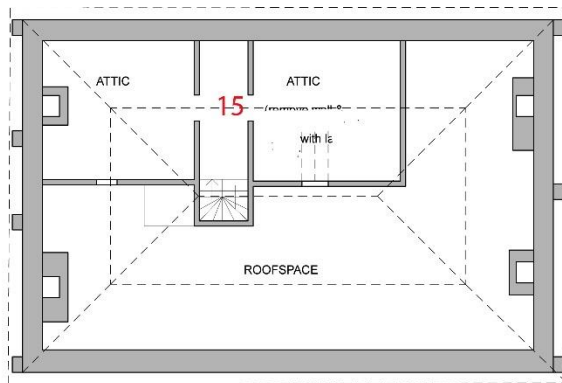
The following description depicts the interior spaces of Strathborough – note that the detail of the description is commensurate with the apparent significance and complexity of each (further discussed in Section 7). The following room numbers have been allocated to the description below (based on Core Collective as-existing drawings).



Ground floor of Strathborough.

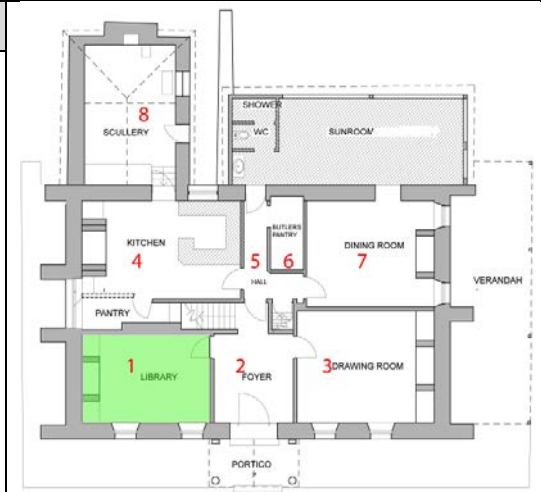



First floor of Strathborough.



Attics and basement of Strathborough.

Room	Description, history and integrity	
1. Library	<p>The library is in its original form accessed off the front foyer. The room features a fireplace and two shuttered windows to the east. The room has its original Tas-oak flooring, plaster ceiling with ornate cornice and rendered plaster walls. There is evidence of an early green paint on the walls. This room features very high-quality cedar joinery, with a mantle, fluted columns to the edges of the chimney breast, two inbuilt cedar chiffonieres, cedar dado, cedar shutters, architraves, skirtings, cedar door with most of its original hardware and a very well-crafted gothic style inbuilt bookcase. All joinery retains an early shellac finish.</p>	
Selected Images		



Room	Description, history and integrity	
<p>2. Downstairs foyer</p>	<p>The downstairs foyer occupies the central portion of the front elevation of the house. The foyer leads to the stairs which run to a 90-degree angle to the room as well as having a cupboard above the headspace to the cellar stairs which are accessed from the rear downstairs foyer. The room has its original Tas-oak flooring, plaster ceiling and ornate cornice and rendered plaster walls. The joinery is probably all cedar (except the stairs which appear to be Tas-oak) which has been painted multiple times but with a poorly executed and estapoled woodgrain finish on top. The joinery is ornate, with fluted columns beneath an arch to the ante-area of the foyer and to the door leading to back of house.</p> <p>The front door is set into a bulkhead and has rendered panels beneath the sidelights (an unusual feature).</p>	
Selected Images		

Room	Description, history and integrity	
<p style="text-align: center;">3. Drawing Room</p>	<p>The drawing room is in its original form accessed off the front foyer. The room features a fireplace and two shuttered windows to the east. The room has its original Tas-oak floor and rendered plaster walls. The ceiling is pressed tin which has replaced the original ceiling and there is no visible evidence of a cornice (although further investigation may reveal such evidence. There is evidence of an early yellow paint on the walls.</p> <p>This room features cedar joinery, with two inbuilt cedar chiffonieres, cedar shutters, architraves, skirtings, and a cedar door with most of its original hardware. The mantelpiece is modern (fibreglass) and of a style inappropriate to the building. All joinery retains an early shellac finish, however some of this has been estapoled and some is quite degraded.</p>	<p>A detailed floor plan of the house. The Drawing Room (3) is highlighted in green. Other rooms shown include the Library (1), Foyer (2), Kitchen (4), Dining Room (7), Scullery (8), Pantry, Butler's Pantry (5), Hall (6), Shower, WC, Sunroom, and Verandah. A Portico is also indicated at the bottom.</p>


Selected Images



Room	Description, history and integrity	
4. Kitchen and pantry	<p>The evolution of the form of the kitchen is difficult to read, given that there have been a number of accretions and modifications – some quite early. The squareness and symmetry of the room is interrupted by partition wall to accommodate the stairs and the form of the room allows for passage through to the scullery – which is probably contemporary given the off-centring of the kitchen window resulting from the scullery wing. A pantry has been partitioned off from the main room via a very awkward partition behind the stairs that intercepts the end window, however this appears to be a very early addition given the door joinery, dado panelling and pit-sawn timber in its construction. The fact that the partition wall forming this pantry intercepts the centre of a window is odd. That pantry also includes a very early meatsafe.</p> <p>The floor appears to be the original Tas-oak boards (mostly covered by vinyl boards) and the ceiling and walls have all been re-plastered and an ornate cornice added. The large fireplace has a brick front added and there is an early cedar cupboard in the corner next to the fireplace.</p> <p>There appears to be little original/early joinery remaining apart from doors and door frames, however architraves and skirting boards may be obscured by modern linings (further investigation required). Removal of some of the modern panelling reveals a dado, which suggests that this room <i>may</i> have originally been a dining room (the dado and a possibly removed chair-rail typical of such rooms).</p> <p>Further analysis of this room is required once modern accretions are stripped.</p>	<p>The floor plan shows a house with several rooms. Room 4, the Kitchen, is highlighted in green. It is located in the center-left of the house. To its right is a Hall (5) which leads to a Butler's Pantry (6) and a Dining Room (7). Below the Kitchen is a Pantry. To the left of the Kitchen is a Scullery (8). To the right of the Dining Room is a Sunroom, which contains a Shower and WC. Below the Dining Room is a Drawing Room (3). Below the Drawing Room is a Foyer (2). To the left of the Foyer is a Library (1). At the bottom of the house is a Portico. A Verandah is located on the right side of the house.</p>


Selected Images



Room	Description, history and integrity	
<p data-bbox="226 256 255 576">5. Downstairs rear hallway</p>	<p data-bbox="286 248 1503 424">The downstairs hallway is an 'L' shape leading from the back door to the front foyer and along at a right angle to the dining room. The butler's pantry is a small room to the side of the foyer which has been reduced to around half its original size to enlarge the dining room. The basement leads off the junction of the two sections of this foyer/hallway.</p> <p data-bbox="286 496 1503 815">The hallway retains most of its original joinery, although there appears to have been some modification around the back door (this door has been replaced and modified) and around the door to the dining room (which would have been modified when the dining room was enlarged). The joinery (except for the door frame/architraves) of the butler's pantry has been modified – presumably at the time that room was reduced in size and shelving has been added. The pantry door has been replaced with a curtain and back door has been replaced – all other doors appear to be original (note that the frame of the dining room door has been replaced presumably when that wall was realigned).</p> <p data-bbox="286 887 1503 1015">The room retains its original wide Tas-oak flooring. The hallway ceiling has been battened and plaster sheeted with a modern cornice, however the butler's pantry appears to retain its original paster ceiling. All walls are rendered plaster (except the northern wall of the butler's pantry where the size of that room has been reduced).</p>	

Selected Images




Room	Description, history and integrity	
6. Butler's Pantry	<p>The butler's pantry is a small room to the side of the foyer which has been reduced to around half its original size to enlarge the dining room. The joinery (except for the door frame/architraves) of the butler's pantry has been modified – presumably at the time that room was reduced in size and shelving has been added. The pantry door has been replaced with a curtain and back door has been replaced.</p> <p>This room retains its original wide Tas-oak flooring and original plaster ceiling. All walls are rendered plaster (except the northern wall of the butler's pantry where the size of that room has been reduced).</p>	

Selected Images



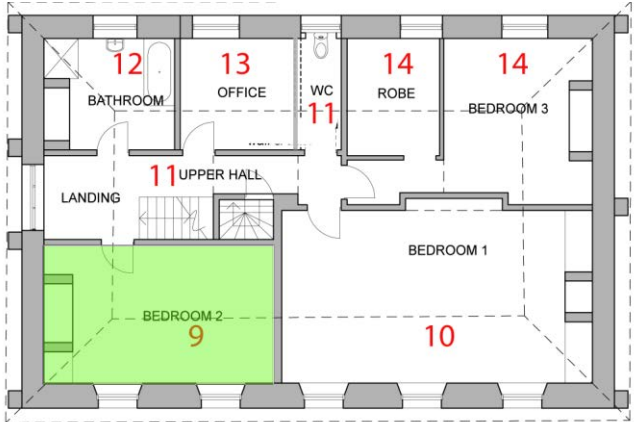
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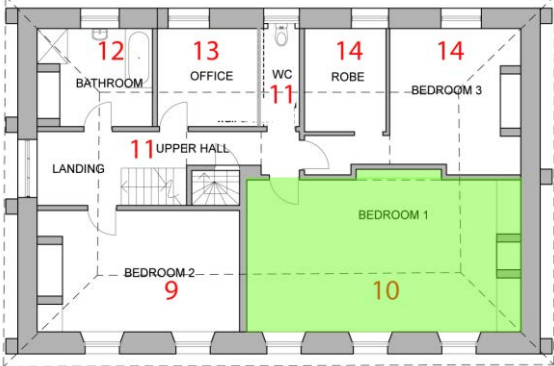
Room	Description, history and integrity	
7. Dining room	<p>This room has been reconfigured to make a larger room by realigning the wall of the butler's pantry and making that room smaller – evidence of the removed all can still be felt through the wallpaper and this would align with the wall between the two bedrooms upstairs. . Originally, this room would have had no windows on the northern side (i.e. the current windows on either side of the fireplace) and would have had a single window in what would have been the centre of the western wall (now converted to a door to the sunroom).</p> <p>The detailing in this room has been almost wholly altered, with a more recent floor and ceiling, and all joinery (except the door to the hall which is probably the original door in a new location) has been replaced in c1950s style profile. The original chimney breast remains which has had a sandstone front added and the size of the firebox reduced. The walls have been wallpapered however the original rendered plaster is likely to remain beneath (note that the wall between this room and the butler's pantry is new.)</p>	 <p>The floor plan shows a house with several rooms. Room 7, the Dining Room, is highlighted in green. Other rooms include Kitchen (4), Butler's Pantry (6), Sunroom, Scullery (8), Library (1), Foyer (2), Drawing Room (3), and Verandah. A Portico is also shown at the bottom. The Dining Room (7) is located between the Butler's Pantry (6) and the Sunroom. The Kitchen (4) is adjacent to the Butler's Pantry (6). The Scullery (8) is located above the Kitchen (4). The Library (1) is located below the Kitchen (4). The Foyer (2) is located below the Butler's Pantry (6). The Drawing Room (3) is located below the Dining Room (7). The Verandah is located to the right of the Dining Room (7). The Portico is located at the bottom of the plan.</p>

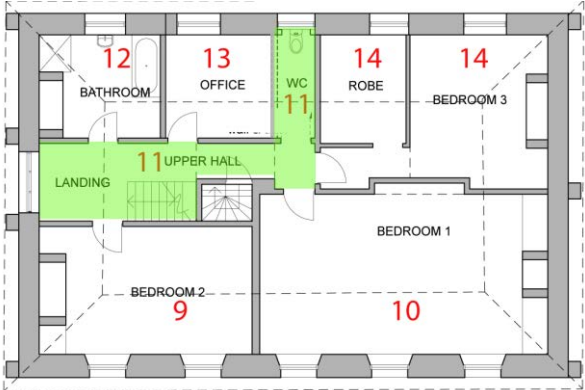
Selected Images



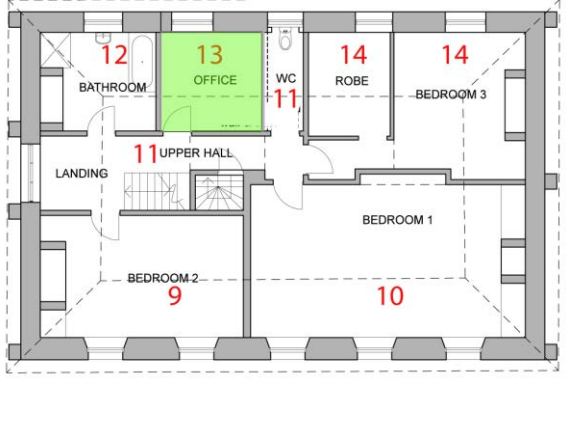
Room	Description, history and integrity	
8. Scullery	<p>The scullery is contained in a rear wing of the house which is probably contemporary with the main portion of the house and is likely to have been the original kitchen. A single room with a raked ceiling, it is entered both from outside as well as from the current kitchen. It has a single window to the north (of odd proportions, but seemingly original) and a large fireplace (bricked up) to the western end. The entire room was until recently completely lined in Masonite on a studded wall – removal of this has revealed the original rendered masonry walls and limewashed underside of the shingled roof.</p> <p>The floor has been replaced with modern Tas-oak tongue and groove boards, the original hearth has been removed or covered, and there is no evidence of any original joinery remaining (apart from the door frame to the kitchen) although the wall with the window and external door is yet to be stripped of modern linings.</p>	<p>The floor plan shows a house with several rooms. Room 8, the Scullery, is highlighted in green and is located in a rear wing. Other rooms include the Kitchen (4), Pantry, Library (1), Foyer (2), Drawing Room (3), Butler's Pantry (5), Hall (6), Dining Room (7), Sunroom, Shower, and WC. The house also features a Verandah and a Portico.</p>
Selected Images		


Room	Description, history and integrity	
<p>9. Bedroom 2</p>	<p>This room retains its original form and is accessed from the top of the stairs. The room has a fireplace and two east facing windows.</p> <p>The room largely retains its original joinery, however the mantelpiece appears to have been replaced with a sympathetic reproduction. There are two cupboards which are early if not original on either side of the chimney breast (note that the cupboard closest to the front of the building has had doors added to what would have been open shelves).</p> <p>The floor and wall linings appear to be wholly original and the ceiling has been sheet plastered presumably over the original lathe and plaster. The room has been wallpapered in recent years and a woodheater has been installed in the fireplace.</p>	
Selected Images		

Room	Description, history and integrity	
10. Bedroom 1	<p>This is an unusually large room which suggests its original function was more as a ballroom or other formal room. Accessed from the upper hallway, the room retains its original form and all detailing is slightly more 'grand' than the other upstairs rooms. The room has three east facing windows and a fireplace. All original architraves and skirting boards remain and these are more detailed than elsewhere on the upper floor (i.e. wider skirtings and panelled window reveals).</p> <p>The room retains its original wide Tas-oak flooring and all wall linings appear to be the original rendered plaster (wallpapered). The ceiling has been replaced with pressed tin probably in the first half of the twentieth century. There is a wide arched wall niche on the western side of the room and a more recent cupboard (c1940s) on each side of the fireplace. The original cedar mantlepiece remains and a woodheater has been installed in the fireplace.</p>	
Selected Images		

Room	Description, history and integrity	
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">11. Upstairs hallway and WC</p>	<p>This room was formerly a L-shaped hallway leading from the stairs landing through what is now the WC which has had a partition and door added. A staff bead on what would have originally been an external corner where the hallway turned. There was originally a door leading from the rearward hallway (now partially infilled and with a toilet in front). The room has a large window to the southern end which is disproportionate to the remainder of the windows in the building, however appears to be early/original.</p> <p>The hallway leads to five principal rooms as well as the stairway to the attic rooms.</p> <p>The original wide Tas-oak floorboards remain as do the rendered plaster wall linings (now wallpapered). The ceiling has been plaster sheeted and removal of the modern coved cornice has revealed part of an earlier cornice which has mostly been removed. Note that the ceiling height in the hallway, bathroom, office, WC and robe are all lower than the remainder of the upstairs rooms to accommodate the attic spaces.</p> <p>The central section of the hallway has a vaulted arch section which corresponds to the attic stairs.</p>	
Selected Images		

Room	Description, history and integrity	
12. Bathroom	<p>This room retains its original form accessed from the top of the stairs and has a fireplace and single window to the west. Little can be seen of the earlier detailing of the room as it has been fitted as a bathroom, the walls tiled, has a vinyl floor and the ceiling has been sheet plastered presumably over the original lathe and plaster. The upper portion of the walls appear to be the original plaster as evidenced by a staff bead on the edge of the fireplace. The fireplace has been boarded up and a cupboard installed on the face – the mantle has been removed.</p> <p>The window reveals have been re-lined with modern ply panelling and it is unclear whether any other window joinery or skirting boards remain. The original door and architraves/doorframe remain.</p>	
Selected Images		

Room	Description, history and integrity		
13. Office	<p>This room retains its original form and is accessed off the upstairs hallway and has a single west facing window. The room does not have a fireplace although is of a comparable size to room 11. This room appears to retain all original joinery of a very plain style which has been recently woodgrained. The window reveals appear to be more recent and may be contemporary with the replacement of the windows as discussed elsewhere.</p> <p>The room retains its original wide Tas-oak floorboards and plastered walls. The ceiling has been sheet plastered presumably over the original lathe and plaster.</p>		
Selected Images			

Room	Description, history and integrity		
14. Bedroom and robe	<p>The arrangement of this room is odd and it appears that a corner has been cut off the room for a robe, the wall of which oddly abuts the window reveal which has been splayed in the opposite direction to expected to accommodate this. The presence of this smaller room necessitates a small passageway to enter the main room. However, closer inspection of that partition wall indicates that it is original as the plaster is on split lathe, there are hand-made nails in the lathe and the framing is integral to the floor framing (and the floorboards do not run all the way through. The alignment of this wall also corresponds with the edge of the attic wall and the now removed wall once between the dining room and butler’s pantry. The planning of this room is further confused by the rear of the arched niche of the room in front which butts into the room as well as differential ceiling heights resulting from part of this area being beneath the attic rooms.</p> <p>These rooms retain practically all of their original joinery (note that the architraves on the bedroom side of the doors are modern), which is also much plainer than that of the front rooms despite this room being a larger size – although the original cedar mantelpiece is on a similar scale of grandeur to the principal rooms. It is unclear whether the window reveals are more recent and may have been modified at the time of the insertion of the new windows. The walls and ceiling have sheet plastered presumably over the original lime render and lathe and plaster.</p>		
Selected Images			

Room	Description, history and integrity	
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15. Attics

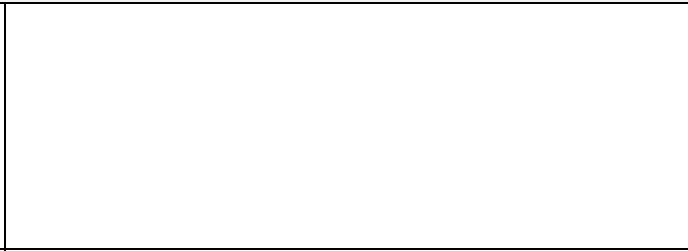
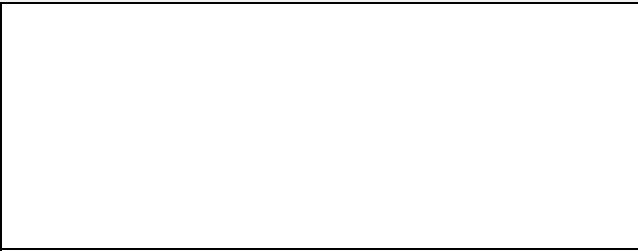
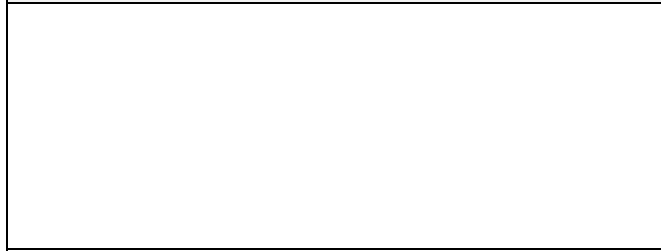
The two attic rooms have a central hallway/landing and are fitted into approx. ¾ of the rear hip of the roof. These spaces are odd in that they do not occupy the entire footprint of that rear portion of the house, which results on one room having a gable end and the other following the hip of the roof. The reason for this is unclear. The northern room has a dormer window which oddly opens into the valley gutter of the roof space and the equivalent opening on the southern room enters the roofspace of the front of the building, leaving that room without a window. There is no evidence of windows or skylights on the rear face of the roof, where they could have been installed logically and easily rather than be inward facing into the front roof.

The original access configuration to the attic is unclear (as described in the hallway description) and it is possibly that the existing stairs were added later – the lining boards in that stairwell appear more recent, however the stairs themselves appear as what would be expected to be contemporary with the original build. Further investigation is necessary to understand this.

There are a number of lines in the floorboards (which appear mostly if not wholly original) of the attics which possibly indicate patching, although the explanation for this may simply be use of mismatched boards and short-ends as these were not principal rooms. The walls and raked ceilings are lathe and plaster although modern Masonite lining has been used to patch and cover these in places. The joinery appears largely original and is very plain. More modern architraves have been added to the doors and the doors themselves are missing.

The southern room has been modified with a corner having been partitioned off – as can be seen through the hatch into the front roofspace there are early/original linings and joinery inside a cavity, and the ‘new’ wall added appears to be very early also. This can probably be explained by the fact that an open gutter runs through that cavity, away from the central valley gutter to the edge of the building – the partition added so that the gutter was not in the room per-se. There is a corresponding gutter on the other (northern) side of the internal valley. This suggests that either the second gutter was retrofitted due to insufficient capacity of the original (which would have necessitate alteration of the valley), or that this gutter was added because the stairs structure was added which intersected that original single-run of gutter (which would support the stairs being a later addition). This requires further investigation.

Selected Images		



Room	Description, history and integrity		
16. Basement	<p>The basement is a single room accessed from the rear hallway via a set of steep timber steps. The room has a flagstone floor and is wholly lined with Masonite on a timber frame. The walls cannot be seen, however there are four niches in the walls which are still open and appear to be finely finished stone. These niches may have had a refrigerant purpose for food storage.</p>		
Selected Images			

4.5. THE STABLES INTERIOR

The following description depicts the interior spaces of

Room	Description, history and integrity			
Shed 1	<p>This room was probably originally a stable or tack room and has been stripped of much of its original detailing. The eastern wall has been totally removed and replaced with a concrete block wall (forming part of the garage).</p> <p>The floor is concrete, the western wall lined with pit-sawn boards and the remainder of the walls and ceiling are unlined (the ceiling being the undersides of the loft floorboards). The lower portion of the rear wall is sandstone.</p> <p>The room is accessed by a single door on the front of the building which has been replaced in later years, as well as a modern doorway and door to the adjacent concrete block garage.</p>			
Selected Images				

Room	Description, history and integrity			
Shed 2	<p>This room was probably an early stable or tack room and has been stripped of most original detailing (although noting it may have originally been somewhat stark. The walls and ceiling are unlined (the ceiling being the undersides of the loft floorboards and the wall linings being the back-sides of lining of adjacent rooms, and the rear wall is part sandstone.</p> <p>Double doors lead to the front of this room and a single door to the rear. The doors appear to have been replaced in more recent years, although the single door retains some early hand-forged iron strap hinges.</p> <p>The floor has been removed and was probably sandstone flags as there are a couple of displaced stones remaining in the room. The original floor height can be determined by the faced top of the stone saddle which supports the ceiling in the centre of the room. This room also contains the access opening for the loft.</p>			
Selected Images				

Room	Description, history and integrity			
Shed 3	<p>This room was a stable with three wide bays remaining – two early/original stall dividers remain intact in the centre of the room. The original flagstone floor remains although is in very worn and uneven condition with some missing stones. The walls are partially lined with a variety of pit and circular sawn boards. The ceiling is unlined, being the undersides of the loft floorboards.</p> <p>The room is accessed by double doors which appear to have been replaced in more recent years. An opening to the loft in the northwest corner has been blocked.</p>			
Selected Images				

Room	Description, history and integrity			
Carpport	An open-fronted two-bay shed with an earthen floor, no linings (the lower portion of the rear wall is sandstone) and a central structural post on a sandstone block.			
Selected Images				

Room	Description, history and integrity			
Stables	<p>This room was probably a stable or tack room – some of the original flagstone floor remains although is in very worn and uneven condition and around half the stones missing. The walls are partially lined with a variety of pit and circular sawn boards. The ceiling is unlined, being the undersides of the loft floorboards. There is the remains of at least one saddle rack indicative of earlier use.</p> <p>The room is accessed by a single door which appears to have been replaced in more recent years.</p>			
Selected Images				

Room	Description, history and integrity			
Loft	<p>The loft comprises of two rooms (one large and one small) running the entire length of the timber part of the building. The roof structure forms the raked ceiling of this room which is unlined and the underside of the iron is visible. There is no evidence of the roof having been shingled. The wide Tasmanian oak floorboards are butt jointed and pit sawn. There is a loft door to the western end which appears to have been replaced. There are at least two hatches to rooms below (at least one has been blocked).</p>			
Selected Images				

5. ASSESSMENT OF HISTORIC HERITAGE SIGNIFICANCE

The following statements of significance are based on the national HERCON standard for statements of significance, based on the amount of information currently at-hand as detailed in this document. Note that natural history and indigenous heritage values have not been assessed here, as these are beyond the scope of this assessment.

The assessment methodology for each criterion follows the methodology details in the Tasmanian Government's *Assessing Historic Heritage Significance for Application with the Historic Cultural Heritage Act 1995* (October 2011) which is considered to represent a sound approach to assessing values (and from which the expanded definitions in the table below are drawn).

A. IMPORTANCE TO THE COURSE, OR PATTERN OF OUR CULTURAL OR NATURAL HISTORY.

A place is of importance to the course or pattern of Tasmania's history if that place is the product of, or is an example of, or was influenced by, or has influenced, or is associated with, or has a symbolic association with, or is the site of – an event, phase, period, process, function, movement, custom or way of life (including values, aspirations, tastes and fashions) which has made a strong, noticeable or influential contribution to the evolution or pattern of the settlement and development of Tasmania.

Strathborough is of Historic Heritage significance as an early and substantial colonial homestead – one of the first in the region representing the opening of the central highlands area and one of a network of such homesteads throughout the region. The homestead being built as a response to the fears of its owners from living in a more isolated area of the property tells a story about the ruggedness of frontier Tasmania and the struggles of colonial settlers. The fortification of the homestead also makes reference to that subject. Strathborough was an important central landholding and the homestead and outbuildings formed the nucleus of that holding. Whilst the Bradbury's are not well known in Tasmanian history, they represent a perhaps atypical group of colonialists (mother, brother and sister) who did not go on to marry and establish a lineage of successors – thereby leaving Strathborough to a lengthy period of tenant farmers, which is not the 'norm' of early colonial landholdings. Strathborough in its unusual design and construction represents the historical evolution of building in colonial Van Diemens Land and the colonial make-do out of necessity that would have been prevalent during that time, particularly in such a remote location. The lack of later development pressure due to isolation, tenant farmers and uncertain tenure of the building has somewhat time-capsuled Strathborough as a remarkable artifact of our colonial history.

B. POSSESSION OF UNCOMMON, RARE OR ENDANGERED ASPECTS OF OUR CULTURAL OR NATURAL HISTORY.

A place demonstrates rare or uncommon aspects of Tasmania's heritage if that place illustrates in its fabric an event, phase, period, process, function, movement, custom or way of life (including values, aspirations, tastes and fashions) which, or an aspect of which: (i) was considered uncommon or unusual at the time of its origin; (ii) is no longer practised AND is of special interest; or (iii) was once commonplace but for which there is little surviving evidence in Tasmania.

Strathborough is not considered to exhibit any exemplary uncommon, rare or endangered aspects of our cultural history. As a large rural farm homestead from the late 1820s - early 1830s it is not uncommon. Nonetheless, the unusual layout of the building is uncommon and exhibits a range of architectural characteristics which break from the 'Georgian tradition.' The integrity of the building with a range of surviving early surface finishes and retention largely of its original layout somewhat uncommon.

C. POTENTIAL TO YIELD INFORMATION THAT WILL CONTRIBUTE TO AN UNDERSTANDING OF OUR CULTURAL OR NATURAL HISTORY.

A place has the potential to yield information that will contribute to an understanding of Tasmania's history if, through analysis and further examination or research of the place and its fabric (including artefacts), it can provide information that could not be derived from any other source. While this criterion in Tasmania is most often used to define archaeological research potential, it may also be used for the research potential of architectural design, construction techniques, historical gardens, etc.

Whilst a comprehensive statement of archaeological potential for Strathborough has not been undertaken, it is known and expected that there were a range of additional outbuildings no longer standing. Minor site features such as wells, cesspits, paths, garden edging (etc.) are expected to have possibly left archaeological traces – all of which may assist in providing an understanding of Strathborough as a colonial homestead which is not evident in the historical record. Detailed analysis of the homestead itself may also yield further insightful history into the building and colonial life, tastes and building methods (e.g. surface finishes, underfloor deposits, building material analysis etc.).

D. IMPORTANT IN DEMONSTRATING THE PRINCIPAL CHARACTERISTICS OF A CLASS OF CULTURAL OR NATURAL PLACES OR ENVIRONMENTS.

This criterion is concerned with representativeness. A place included under this criterion should demonstrate the principal characteristics of a particular class of cultural place if that place displays the defining features, qualities or attributes of its type, where type or class of place illustrates a range of human activities including a way of life, a custom, an ideology or philosophy, a process, a land use, a function, a form, a design, a style, a technique or some other activity or achievement. To be considered a good representative example, the place should have a high level of intactness.

Strathborough is a fine and intact example of a large colonial homestead and Georgian sandstone residence from c1830. The building is an exemplary example due to its 'odd' form and layout which is very atypical of the 'standard' Georgian homestead and represents an unusual architectural and construction approach as evidenced by its unusual layout, range of execution and widespread survival of those attributes. Loss of early outbuildings has diminished the ability to demonstrate a farm complex as such, however further research and archaeological investigations may assist in that demonstration.

E. IMPORTANCE IN EXHIBITING PARTICULAR AESTHETIC CHARACTERISTICS

This criterion may be interpreted as a place being important because of its aesthetic significance if that place exhibits sensual qualities that can be judged against various ideals including beauty, picturesqueness, evocativeness, expressiveness, landmark presence, symbolism or some other quality of nature or human endeavour.

Strathborough is not considered to exhibit any particular aesthetic qualities beyond the ordinary. Although the house does have a commanding position when viewed from Hollow Tree Road amongst its advanced plantings, this is not an exemplary situation and is common with many such homesteads representing the colonial settlement of Tasmania.

F. IMPORTANCE IN DEMONSTRATING A HIGH DEGREE OF CREATIVE OR TECHNICAL ACHIEVEMENT AT A PARTICULAR PERIOD.

A place is important in demonstrating a high degree of creative or technical achievement if that place illustrates artistic

or technical excellence, innovation, accomplishment, extension or creative adaptation in a variety of fields of human endeavour including but not exclusive to art, engineering, architecture, industrial or scientific design, landscape design, evolved design, construction, fabrication, manufacture, or craftsmanship.

No part of Strathborough is considered to exhibit any high degree of creative or technical achievement worthy of the assignment of historic heritage significance. Of interest however is Strathborough's ability to demonstrate a 'non-normal' approach to building a colonial homestead with the range of odd architectural and technical approaches to its construction.

G. STRONG OR SPECIAL ASSOCIATION WITH A PARTICULAR COMMUNITY OR CULTURAL GROUP FOR SOCIAL, CULTURAL OR SPIRITUAL REASONS.

A place has a special associational value if it is associated with a person, organisation or group of people who or which is of importance to the history of Tasmania. In this context, importance may relate not only to the great and well-known, but also to the influential, the exemplary, and the innovative.

Strathborough is not considered to have any special association with any particular community or cultural group apart from being a landmark building on Hollow Tree Road.

H. SPECIAL ASSOCIATION WITH THE LIFE OR WORKS OF A PERSON, OR GROUP OF PERSONS, OF IMPORTANCE IN OUR HISTORY.

A place has a special associational value if it is associated with a person, organisation or group of people who or which is of importance to the history of Tasmania. In this context, importance may relate not only to the great and well-known, but also to the influential, the exemplary, and the innovative.

Strathborough is likely to be of some local historical interest as the home of early families such as the Bradshaws, although not a well-known. The later Hallett occupation may have some community connection with that family who still living and farming in the area.

The architect/builder of Strathborough is not known.

6. FABRIC ANALYSIS & ABILITY TO DEMONSTRATE SIGNIFICANCE

Based on the overall statements of significance outlined in Section 8, as informed by the key historic themes and comparative analysis of Section 7 and the analysis of the evolution of the place as detailed in Section 5, individual and collective elements, and other possible heritage values (e.g. intangible values) of the place will be assessed here, in order to assign or rank specific levels of significance, upon which heritage management policies will be formulated in Section 11, to inform the implementation strategy in Section 12. For the purposes of this section the following scale will be used to assign degrees of significance to individual elements of the fabric and form of the place:

High – Elements, forms or spaces which readily demonstrate important aspects of the significance of the place or related important historic theme.

Medium – Elements, forms or spaces which less-readily demonstrate important aspects of the history of the place, or readily demonstrate aspects of lower significance (or related important historic theme).

Low/no – Elements, forms or spaces which less demonstrate less important aspects of the history of the place.

Neutral – Elements, forms or spaces which neither contribute to, nor detract from, the significance of the place. Examples:

Intrusive – Elements, forms or spaces which obscure the significance or are likely to threaten the longevity/integrity of significant elements, forms or spaces.

Whilst it is noted that the significance of any place need not necessarily be solely embodied in original fabric (i.e. later modifications can contribute to significance through demonstrating the evolution of the place), it is relevant to consider the impact that later modifications may have had on the integrity of more significant elements and whether that has diminished the significance of such. Similarly, decay of significant elements may also have an impact on their ability to demonstrate significance. Accordingly, following scale will be used to rank **levels of integrity** of elements, forms or spaces within the context of the overall significance of the place:

High: *Elements which are highly intact and readily demonstrate their respective significance.*

Medium: Elements which subsequent modification have obscured or reduced their ability to readily demonstrate their respective significance, however this may be retrievable through restoration without the need for introduction of substantial new fabric which may reduce or obscure significance.

Low: Elements which have lost the ability to demonstrate any significance and could not feasibly be restored without conjecture or substantial addition of new fabric.

The following matrix represents the interplay of integrity and significance and introduces colour coding as used in the following tables:

	Integrity		
Significance	High	Medium	Low
High	1	1	2
Medium	2	2	3
Low	3	3	4
Neutral	4	4	4
intrusive	5	5	5

Accordingly, the following colour code has been adopted to consider significance in-light of the integrity of that particular element:

Red – High significance (Rank 1)

Orange – Medium significance (Rank 2)

Green – Low significance (Rank 3)

Grey – Neutral (Rank 4)

Blue – Intrusive (Rank 5)

6.1 SIGNIFICANCE OF BROAD AREAS OF THE BUILDING(S)

Based on the historical overview of site development as per Section 3, the fabric analysis of Section 5 and the statements of historic heritage significance detailed in Section 6, the following summary of significance of broad areas of the building is provided.

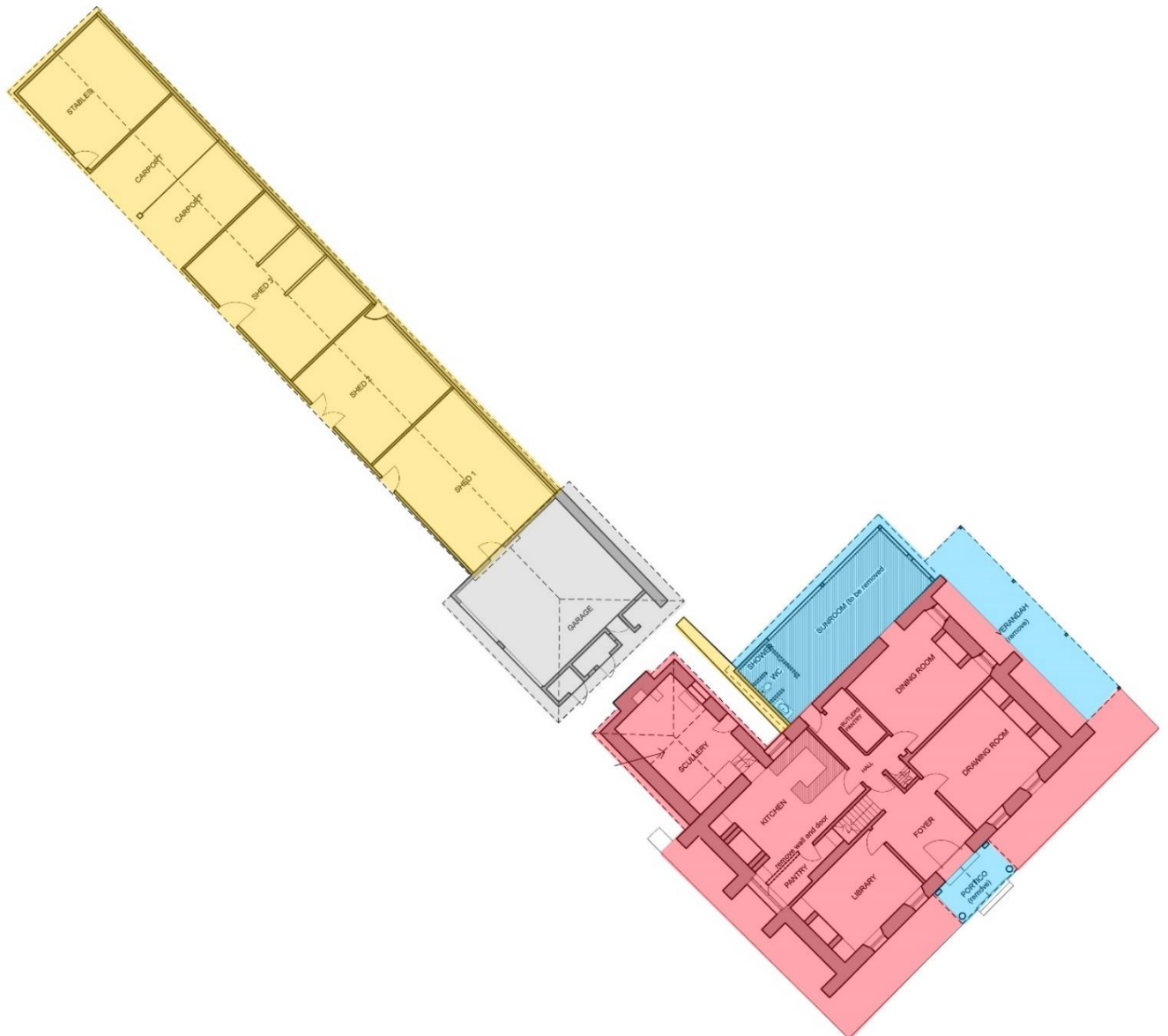


Figure 7.1 – Broad areas of the building as introduced Section 3.

Colour as per Fig. 7.1.	Portion of the building	Circa	Significance
Red	Main body of homestead, including scullery	1827-1832	High
Orange	Stables and garden wall	c1900	Medium
Blue	Sunroom, veranda, portico (note that the stone floor of the veranda and portico is of high significance)	cmidC20th+	Intrusive
Grey	Garage	c1980s	Neutral

6.2. SIGNIFICANCE OF INDIVIDUAL ELEMENTS OF THE ORIGINAL PORTION OF STRATHBOROUGH

As per Section 7.2, it is concluded that only the original footprint of the Strathborough building is the only built element of the site with a medium or high level of significance. Section 3 has detailed the various eras of renovation of that building, with modifications in some cases having been extensive. Figures 7.1-7.2 depict the areas of broad integrity as can be alluded from the knowledge of the various renovations.

THE HOMESTEAD

1. Library				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls (incl. early finishes)			Modern wallpaper & finishes (neutral/intrusive).	
Ceiling (inc. cornice)				
Joinery			Modern drinks cabinet (intrusive).	
Fireplace			Iron insert (neutral).	

2. Downstairs foyer				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls			Modern wallpaper & finishes (neutral/intrusive).	
Ceiling (inc. cornice)				
Joinery			Paint and grained finishes (neutral/intrusive).	
Stairs			Modern stairs railing. (neutral/intrusive).	

3. Drawing Room				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				
Ceiling				
Joinery				
Fireplace			Mantle and bricks in fireplace (intrusive)	

4. Kitchen				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				Further investigation of the pantry wall is needed.
Floor			Vinyl flooring (intrusive)	This assumes original floorboards beneath.
Walls			Modern linings (intrusive)	Note there appears to be an original dado beneath.
Ceiling	Unknown		Modern lining and cornice (Intrusive)	
Joinery	Further investigation required			Probably little original joinery remaining beneath modern linings.
Fireplace			Mantle/façade (intrusive).	
Cabinetry		Cupboard beside fireplace, meatsafe in pantry (medium)		

5. Rear hallway				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form			Junction with dining room door	
Floor				
Walls			Modern wallpaper.	
Ceiling			Plastersheeted ceiling.	The original ceiling appears to be largely intact beneath a battened and plastersheeted false ceiling.
Joinery			Architraves to dining room door. Back door.	

6. Butler's pantry				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls			Wall between this room and	

			dining room.	
Ceiling				
Joinery				

7. Dining Room				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls			Wall between this room and butler's pantry.	
Ceiling	Unknown			Appears to have be re-sheeted. Original ceiling may remain beneath.
Joinery				
Fireplace			Sandstone surround and mantle.	

8. Scullery				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				
Exposed underside of shingles				
Joinery				
Fireplace				

9. Bedroom 2				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls			Modern wallpaper	
Ceiling				
Joinery				
Built in cupboards			Top doors of cupboard near front wall.	

Fireplace			Mantelpiece is a sympathetic reproduction of low significance.	
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10. Bedroom 1				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls		Wall niche is of very high significance	Modern wallpaper	
Ceiling				
Joinery				
Built in cupboards				
Fireplace				

11. Upper hall				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form			Broken form to include toilet	
Floor				
Walls				
Ceiling		The arched ceiling section is of very high significance.	Plastersheet false ceiling	Remnants of cornice are of high significance but are incomplete
Joinery			Door to toilet and associated joinery.	
Stairs, railings etc.				
Toilet and associated bathroom fitout				

12. Bathroom				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				Likely to be very damaged.
Ceiling			Plastersheet	
Joinery				

Bathroom fittings				
Fireplace				

13. Office				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				
Ceiling			Plastersheeting	
Joinery				

14. Robe and bedroom 3				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				The odd dividing wall is original.
Floor				
Walls			Plastersheeting over the original hard plaster.	
Ceiling				
Joinery			Some modern joinery in the alcove area.	
Fireplace				

15. Attics				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				Some form lost of the southern room with loss of dormer. Some loss of form of the stairway with blocking of window.
Floor				
Walls			Modern linings which have patched the earlier plaster and fire damage in the stairway.	
Ceiling				
Joinery				

16. Basement				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls			Battens and lining are intrusive.	
Ceiling				
Niches				

Room				
Element	General significance	Elements of higher significance	Elements of lower significance	Note

THE STABLES

Shed 1				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				
Ceiling				
Joinery				

Shed 2				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor		Remnant displaced flagstones		
Walls				
Ceiling				
Joinery			Workbenches (neutral)	

Shed 3				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				
Ceiling				
Joinery			Door (low)	

Carport				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				
Ceiling				
Joinery				

Stables				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls		Saddle racks (medium)		
Ceiling				
Joinery			Door (low)	

Loft				
Element	General significance	Elements of higher significance	Elements of lower significance	Note
Form				
Floor				
Walls				
Ceiling				
Joinery				

7. CONSERVATION POLICY

7.1. CONSERVATION OBJECTIVES

The following objectives drive the conservation management process for the subject site:

- The desire to retain the significance heritage elements of Strathborough
- To maintain the contribution that Strathborough makes to the heritage precinct
- To reduce or alleviate the need for heritage input in elements of the site which are clearly of no heritage value.
- To guide any future development in a direction likely to gain statutory approvals (and have no heritage impact).

7.2. PURPOSE OF POLICY AND DEFINITIONS

It is expected that any administrators and professionals planning and undertaking physical works on site will first familiarise themselves with all general conservation policies, then the specific implementation recommendation (based on these policies) relating to the particular element on which works are being planned.

7.3. ROLE OF STATEMENT OF SIGNIFICANCE

Any conservation policy strongly favours the conservation of elements of primary significance, and the removal of elements which may be of detriment to the conservation or interpretation of elements of a higher significance. A thorough understanding of the statement of significance, and the specific significance of individual items, is therefore essential in appreciating how specific policies have been developed, and how these should be applied to the physical attributes of the place.

The statement of significance has defined and ranked the periods and themes which that place represents, and the analysis of the physical attributes has detailed exactly what has survived to represent such. Each element of the physical fabric has been assigned its own significance level, based on its ability to demonstrate the significance of the place, and thresholds for assignment of this significance have been kept consistent in the assessment of all elements.

The policies below, therefore, broadly guide how this fabric should be treated in order to allow it to better conserve and demonstrate the statement of significance.

7.4. DEVELOPMENT OF POLICY

Having ascertained the ability for fabric to demonstrate the statement of significance, constraints, opportunities and requirements are considered, alongside stakeholder requirements, to develop the broad conservation policies below. Whilst conservation policies may be contrary to the constraints, opportunities or requirements, the policies aim to best address these whilst still maintaining appropriate conservation practice. Any unresolved conflict is then specifically debated in the implementation strategy.

7.5. POLICIES

The underlying principle, by which all conservation practices should be guided, is the ICOMOS Australia *Burra Charter*. The statement of significance has defined the attributes of the site of which greatest significance is assigned, thereby the priority of conserving attributes associated with such should be considered paramount compared to those of lesser significance. This, however, must be balanced with retention of elements of lesser significance where guided by the conservation policies. With the statement of significance in mind and with the adoption of Burra Charter principles this section will introduce the conservation policies developed specifically for the subject site.

1			General Policies	Objective of Policy
1.1	Approach to works	The approach to managing any works on the place must be guided by the principles of the ICOMOS Australia <i>Burra Charter</i> . ³⁰	To ensure that all works are undertaken in a manner which seeks to enhance and not diminish the heritage values of the place and that adequate heritage input is included in any future development of the place.	
1.2	Use/development	Any use or development of the place must not have any unreasonable adverse heritage impact upon identified values of the place.		
1.3	Supervision	All works to the significant elements of the place, and planning for such works, must be guided by a conservation architect, heritage consultant or other person(s) qualified and experienced in the conservation of historic heritage places.		

2	Significant Buildings and Fabric		Objective of Policy	Example(s)
2.1	Significant buildings and fabric	Parts of the building deemed to be of high significance (namely the original building	To retain the integrity of the building as a substantial Georgian homestead and to	Retain the homestead and if desired restore to its original form by

³⁰ <http://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>

		envelope, internal form and fabric, 'scullery' wing, plinth and wall at rear) must be conserved.	prevent further erosion of the values of the building.	removal of portico, sunroom, veranda etc. Remove garage if desired.
2.2	Non-significant buildings and fabric	Buildings and fabric which are of low or no significance may be retained, modified or demolished as desired. No heritage input is required in any future use, adaptation, demolition or development of non-significant parts of the building.	To recognise that there are portions of the site which have not considered to be of heritage value.	
2.3	Intrusive buildings and fabric	Intrusive building and fabric should be removed, unless these are providing supporting infrastructure to enable ongoing use of the overall building.	To remove intrusive elements and assist in revealing heritage significance.	Re-establishing the original roof form, dormers etc.
2.4	Outbuildings	The stables are of medium significance and may be adapted for reuse within their general existing building envelope (or possibly with subservient additions).	To acknowledge that no outbuildings are original (earliest probably early c20th) and to allow a suitable adaptive reuse of these to maintain their viability.	Conversion of the stables to residential, studio, garaging etc.

3	Exterior Building Envelope		Objective of Policy	Example(s)
3.1	Building form	The exterior building envelope of the building should be retained and opportunity taken to reinstate lost parts that form.	To seek to ensure that the building retains the ability to demonstrate a Georgian homestead, in particular to reverse non-significant/intrusive modifications which have inhibited the ability to discern the original building form.	Retention of the sandstone walls of the building with no further adverse modification.
3.2	Roof form	Do not undertake any further modification of the roof form unless that seeks to reinstate an earlier form.	Noting that the original roof form is largely intact, albeit hidden by later additions/infill.	Removal of the infill roofing above the valley gutter and reinstatement of the internal dormers. Not adding dormers to the outside roof faces.
3.3	Detailing	Significant exterior detailing should be retained, unless replacement is necessary for repair, weatherproofing or security purposes, in which case compatible styling and materials must be used. New work should be sympathetic to, but not necessarily imitative of, the original form, detailing and materials.	To maintain and/or reinstate missing significant architectural detailing and elevation form.	Reinstatement of 12-pane windows to the front and rear elevations. Like-for-like replacement of deteriorated exterior joinery such as eaves, fascias etc. Re-roofing in CGI.
3.4	Windows, doors and openings	All original/significant windows and doors must be maintained and ideally where elements are missing these should be		Reinstatement of missing window on rear elevation.

		<p>reinstated.</p> <p>Any works required for security, thermal properties (e.g. double glazing) etc. should be undertaken as discretely and reversibly as possible.</p>		<p>Addition of window seals, locks etc.</p>
		<p>No additional openings should be installed (with the exception of possible skylights on the rear roof face to service attics if desired). Ideally, more modern openings should be reinstated as walls.</p>		<p>Removal of side dining room windows.</p>
		<p>No further wall removal should occur.</p>	<p>To limit the amount/extent of further wall removal and impact upon the original fenestrative and wall pattern of the building.</p>	<p>Limit external doors, or doors to any new additions (see Policy 3.5) to existing door openings.</p>
3.5	Attachment of new extensions	<p>Any new extensions should be limited to the rear wall, lightly attached (or semi-detached) and be reversible.</p>	<p>To ensure that the principle elevations of the building remain unaltered, but to maintain some scope on the rear wall for appropriate extensions.</p>	<p>If a better rationalised sunroom/conservatory etc. was desired on the rear elevation.</p>
3.6	Buttresses	<p>Although the buttresses are probably a later (but still early) addition, these are to be retained.</p>	<p>To acknowledge that some early interventions have been made to the building (and indeed probably serve a</p>	

			structural purpose).	
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4	Interior form and Detailing		Objective of Policy	Example(s)
4.1	Joinery and other detailing	<p>Original/significant interior detailing should be retained. The house remarkably has almost all of its original detailing intact (the main exceptions being the dining room, back doors and several mantelpieces). Early detailing additions, (e.g. pre-1900) should also be retained but may sustain some adaptation if required. Later joinery (e.g. c20th) may be retained, removed or modified as desired.</p> <p>Midding detailing may be reinstated either as reproduction elements (based on the best available research) or clearly modern (if reversible).</p>	<p>To retain original and significant detailing and to tell the story of the evolution of the building, but not retain detailing which obscures the more significant values of the building.</p>	<p>Retention of all original skirting boards, architraves, doors, built-in cabinetry.</p> <p>Removal of current kitchen, bathroom etc.</p> <p>Reinstatement of missing mantelpieces with reproduction Georgian, or in a modern interpretation if desired.</p>
4.2	Interior form and layout	<p>The layout of the building is far from 'typical' colonial Georgian, with a range of quirks and odd planning arrangements which in almost all cases are original (except the dining room area). Despite this being an unusual layout,</p>	<p>To acknowledge and maintain the unusual and significant layout of the building but allow some minor adaptation if necessary for modern amenity.</p>	<p>Retain all room forms as existing.</p> <p>If interconnections are desired, these should not exceed standard door width/height.</p>

		it is significant and the original layout is to be retained and if desired reinstated where previously altered. If any changes to the internal layout are necessary, then these need to be demonstrated by a 'prudent or feasible alternatives' test, and if implemented be as reversible as possible and evidence of the earlier layout (e.g. wall nicks and bulkheads) retained).		Reinstate the original form of the dining room and butler's pantry if desired.
4.3	Installation of services	Installation of modern services essential to viable use of the buildings (e.g. electrical, plumbing, fire/security equipment, lifts etc.) are likely to be acceptable provided these are installed in such a way to be as unobtrusive as possible, to have minimal impact upon significant fabric, and be as reversible as possible.	To acknowledge that modern services must be provided but to ensure that these are done in as sympathetic and reversible way as practicable.	Avoiding chasing into plaster. Fixing points of services to be as minimal as possible, and into plaster rather than joinery. Any waterproofing for bathrooms to be installed over existing fabric in as reversible as possible manner.

5	Landscape, curtilage and setting		Objective of Policy
5.1	Public presence of the building.	Any new buildings are to be set back behind the rear building line of Strathborough when viewed from Hollow Tree Road.	To maintain the prominence of Strathborough as a roadside Georgian homestead.

5.2	Further built development on the site	New buildings are likely to be acceptable on the site (e.g. for agricultural purposes, additional garaging etc.) provided these comply with 5.1 above). Each should have a further heritage impact assessment although the notion of 'large rural-type' outbuildings are likely to be acceptable.	To allow for further development that supports the future viability and potential diverse use of the site.
5.3	The designed landscape	Further investigation of the designed landscape of Strathborough (i.e. gardens and ornamental plantings) should guide any major future landscape planning or tree removal beyond maintenance/make-safe).	To better understand the significance and nature of the designed landscape of Strathborough.
5.3	Rural cultural landscape	The presence of Strathborough as a substantial Georgian homestead should not impede the use of the site or surrounding land for agricultural purposes and the organic evolution of the rural cultural landscape.	To acknowledge that the building is a farm homestead amongst a dynamic rural cultural landscape.
5.4	Archaeology	Further survey/investigation of the possibility of archaeological remains associated with former outbuildings, ancillary features (etc.) is required in planning any major earthworks or buildings particularly in close proximity to the homestead. This should precede any future development.	To ensure that archaeological values are considered in any future major development.
5.5	Subdivision	Further subdivision of the site is likely to be possible (from a heritage perspective – but may be subject to other planning restrictions), provided that an appropriate setting and curtilage is maintained for the building (noting Policy 5.1 in	Given the likely low land value in the area (versus cost of subdivision), this policy is probably superfluous in any case.

		particular).	
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9. IMPLEMENTATION STRATEGY

9.1. PURPOSE OF STRATEGY AND IMPLEMENTATION OBJECTIVES

The implementation objectives seek to:

- Ensure that all decisions which may affect heritage values are made carefully and guided by the CMP.
- Identify and address as soon as possible urgent and essential works which if are not undertaken will result in the loss of elements and consequent loss of heritage values of the place.
- Ensure that the buildings are weatherproof, secure and vermin proof.
- Ensure that urgent and essential works are undertaken in a timely manner which reduces the cumulative cost of not addressing those works.
- Prioritise work accordingly to achieve the above objectives as the highest priority.
- Seek to utilise the buildings, preferably for their traditional use, although where this is not desirable/feasible/possible, to guide the implementation of an appropriate adaptive reuse.
- Guide non-essential works associated with ongoing use or adaptive reuse.
- Introduce the CMP as a planning tool alongside other planning processes for the place.

The purpose of the implementation strategy is to apply the conservation policy to the specific elements of the site. It will propose a sequence of implementation based on the urgency of works.

For the purposes of planning, works proposed have been ranked into three categories, depending on the urgency and logical sequence of such. The following are broad consequences of each category:

No works required (N) – Where no works are required to achieve the objectives of the CMP (subject to routine maintenance in future if necessary). E.g.

- Maintaining current form of buildings.
- Avoiding unsympathetic development.

Routine Maintenance (M) – Works which are required for the maintenance of heritage values and amenity of the various elements which should be part of routine programmed maintenance. E.g.

- Cleaning of rainwater goods
- Pruning of trees
- Painting of already painted elements

Urgent works (1) – Works which, if undertaken as soon as possible, will slow or stop the deterioration of the significant physical attributes of the place. E.g.

- Structural stabilisation
- Roof works

Medium term and cosmetic works (2) – Works which are not essential to slowing or stopping the deterioration of the place, but if undertaken will assist in revealing and interpreting the heritage values of the place. E.g.

- Plaster restoration
- Interior decoration

Longer-term works (including fitout for adaptive reuse) (3) – Works which are not essential for maintaining or revealing the heritage value of the place, but are desirable for allowing compatible use of the place. E.g.

- Kitchen facilities
- Heating

Cost of works has not been considered in the ranking process, as the purpose of the ranking is to determine what must be done, and in what possible order, regardless of the cost (or constraints) identified.

The 'General Implementation Strategies' provide an overarching and broad methodology for approaches to certain works - generally works ranked (1) (2) & (3), however this is not intended to be a comprehensive specification and merely used as guidance as the basis for specifying future works according to the specific implementation initiatives for each building/area [note that a priority for the general strategies has not been applied – these should be applied in conjunction with the specific initiatives]. All of these strategies are to be read in conjunction with the conservation policies detailed in Section 8.

When specifying works, any future specifications for works to the place must include the relevant conservation policies and information on specific ranked significance applicable to the works as well as the relevant general policy to overarch the specific implementation recommendation.

9.2. GENERAL APPROACHES TO IMPLEMENTATION

Element	Sub-element	Recommendation	Notes
Heritage advice and supervision		All planning for, and works to, heritage elements (including buildings, landscape, spaces etc.) must have an appropriate level of heritage advice to ensure that the recommendations and conservation policies of this document are implemented according to best practice and that any tensions or discrepancies with these recommendations/policies are worked through a rigorous 'prudent and feasible alternatives' test.	
Cyclical and preventative maintenance program		A cyclical maintenance program be developed which extends the recommendations of this document and any other maintenance recommendations to be an on-ground tool to guide the holistic maintenance of the place.	
Review of CMP		This CMP should be reviewed periodically as it is implemented, as new information comes to hand, major changes of circumstances, or as any major developments are planned.	

9.3. THE HOMESTEAD (EXTERIOR)

General form	Form	<p>The general form of the building should be retained as the body of the homestead and the rear wing.</p> <p>The sunroom, side veranda and portico may be removed if desired (although functional, these are intrusive and heritage benefit would arise from their removal).</p> <p>Any new additions should be limited to the rear of the building and ideally be semi-detached and of a subservient scale to the main building and wing.</p>	
Roof	Form	Retain the roof form generally in its current state. If desired, the 'cap' above the internal faces of the roof may be removed subject to a check/upgrade of stormwater	Restoration of altered roof forms to earlier states is

		<p>discharge systems.</p> <p>If any additional roof bracing is required upon the advice of an engineer, this may be done via modern materials/methods but be as visually unobtrusive as practicable.</p>	desirable.
	Cladding	<p>Retain the current roof cladding unless it is found to be faulty and nearing the end of its feasible life.</p> <p>Pragmatically, corrugated galvanised iron (CGI) roofing, rainwater goods and traditional metal roofing materials etc. should be retained/used. The general 'rule of thumb' from that practice note is:</p> <ul style="list-style-type: none"> - Use of short-sheet corrugated galvanised iron. - D-mould or ogee profile galvanised guttering - Round galvanised downpipes. - Stepped lead flashings - Internal valley gutters may be stainless steel if desired. <p>Ideally and if desired, the roof could be re-shingled, however an acceptable and more pragmatic approach is as per above. If roofs are to be re-shingled, the advice of an engineer is required to ensure that roof structures can sustain the added weight load.</p> <p>Colourbond is not to be used.</p>	In accordance with the Tasmanian Heritage Council's Practice Note 1 (Roofing).
	Rainwater goods	<p>Make good rainwater goods to operable condition. Ensure that gutters and rain heads have sufficient carrying capacity and discharge into an effective stormwater system. Ideally keep downpipes off the front elevation of the building.</p> <p>Ensure that rainwater goods have a regular maintenance and cleaning program.</p>	
Walls	Use of traditional lime based products	Where possible and feasible, traditional lime based products are to be used. Cement must generally not be used in restoration works unless specifically stipulated and agreed by an engineer, stonemason (etc.) AND the heritage advisor.	There is a range of practice notes and guidelines available regarding lime use. Heritage Tasmania's Technical Note 3 – Mortars, and Technical Note 4 – Renders, as well as the Centre for Heritage at Oatlands Technical Note – Traditional three-coat plaster systems, are all examples of sound practice.
	Masonry	Re-point any defective mortar joints with a lime based mortar.	

		<p>Retain unpainted masonry as unpainted.</p> <p>Ideally, strip the paint off the painted wall in the sunroom, however testing must first be conducted to ensure the method does not adversely affect the substrate.</p>	<p>Suitable products may include the Peelaway system or Westox D-lam.</p>
	Rising damp	<p>Generally, the building suffers no major symptoms of rising damp, however the scullery area does have some minor symptoms and that is probably why the original floor has been replaced.</p> <p>Rising damp is to be approached in a 'fix the cause then fix the symptom' approach. Where rising damp is evident, issues such as faulty rainwater goods, inappropriate ground grading and cementitious paving and renders first must be rectified.</p> <p>Once the cause is rectified (e.g. by installing new rainwater goods, grading ground, installing air drains, venting, removal of concrete etc.) then repairs are to be undertaken to masonry as required.</p> <p>Less severe symptoms of rising damp (i.e. where structural failure of the masonry unit has not occurred, then these should be poulticed to remove salts prior to repair.</p>	<p>The publication <i>Rising Damp – A guide to Salt Damp in Historic and Older Buildings</i>. D. Young, Heritage Council of NSW et. al.)³¹ is recommended as a guiding document.</p> <p>Westox 'Cocoon' is a recommended product.</p>
	Falling damp	<p>As per above – any roof and rainwater goods defects must be addressed in the first instance, and the symptoms addressed as per above. Note that generally the rainwater goods appear in serviceable condition, however there are some areas of damage remaining from past failure (e.g. attic).</p>	
	Existing cementitious products	<p>Where possible cement renders, concrete slabs and paving adjacent to buildings should be removed and symptoms of rising damp addressed as per above.</p>	
	Buttresses and stone plinth	<p>Retain as existing. Undertake any repairs (e.g. pointing) as required).</p>	
Exterior carpentry,	Carpentry repairs generally	<p>Carpentry repairs should seek to retain as much original fabric as possible and where repairing/reinstating missing elements be like-for like.</p>	

³¹ <http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/HVC014SaltDamptechguideFAweb.pdf>

windows and doors.	Doors	<p>Ideally, to ensure a sympathetic approach, any replacement doors in existing openings should be like-for-like with known detailing/styling. Note that the scullery and back doors are not original, therefore may be replaced with period styled doors if desired.</p> <p>A modern approach may be taken to any new doors in new openings if desired (e.g. sunroom to dining room which was originally a window).</p> <p>Necessary security fittings/fixtures, or accessories required for compliance, may be added provided that these have maximum reversibility and minimal fabric impact.</p>	
	Windows	<p>Retain all window openings as existing (except for the dining room if desired – as per below). Do not add additional openings or block any windows and do not convert any windows to doors.</p> <p>Note that all of the window sashes on the eastern and western elevations are replacements probably deriving from the 1920s. The original window sashes were probably 12-pane double-hung. It would be a very beneficial (but not essential) outcome to reinstate earlier style sashes. Detailing (e.g. glazing bar profiles) could be taken off the southern elevation windows which are early (if not original).</p> <p>If desired, block the windows on the northern elevation (added much later) and reinstate the windows between the dining room and sunroom.</p> <p>Double glazing may be fitted as desired – ideally with removable internal screens with as minimal as practicable framing.</p>	
Exterior finishes	Painting	<p>Ideally, oil based paints should be used on all exterior joinery (noting that this may provide a higher gloss level than strictly desirable).</p> <p>Masonry must not have any sealers applied.</p> <p>The roof may be painted as desired in a suitable metal paint.</p>	Heritage Tasmania’s Technical Notes 1 – Limewashes, and 2 – Applied Finishes is recommended as a sound approach.

9.3. THE HOMESTEAD (INTERIOR)

Interiors generally (room-by-room recommendations below).			
Form		<p>Strathborough is not a typically planned and laid out building to say the least and the form and arrangement of rooms is an important of demonstrating this atypical building. Accordingly, the general form and arrangement of rooms should be retained.</p> <p>The removal of any walls, addition of any further openings in walls, or blocking of any doorways is discouraged.</p> <p>Reinstatement of earlier forms of the building (e.g. re-build of lost walls) is encouraged.</p>	
Finishes and linings	Finishes	<p>Where possible, traditional finishes (e.g. distempers, limewashes, oil paints etc.) should be used in favour of acrylic paints, unless required performance characteristics of modern finishes (e.g. kitchen/bathroom) are required.</p> <p>Modern wallpapers may be stripped as desired.</p> <p>Reinstatement of traditional colour schemes is desirable, however alternative/modern colour schemes may be installed as desired.</p>	Heritage Tasmania's Technical Notes 1 – Limewashes, and 2 – Applied Finishes is recommended as a sound approach
	Floors	<p>The retention of timber floors is essential. No floor is to be replaced with concrete under any circumstances.</p> <p>Heavy mechanical sanding of floors should be avoided. Note that most floors are in reasonably good condition and hand-sanding would be sufficient.</p> <p>Film forming estapol finishes must be avoided in favour of traditional oils and waxes.</p>	
	Wall linings	<p>Except in wet areas where new work is being undertaken, traditional lime renders and plasters are to be used. Ideally, modern wall linings (e.g. plasterboard over traditional plaster) should be stripped and the substrate repaired in a traditional manner.</p>	
	Ceiling linings	<p>Ideally, missing/replaced ceiling linings should be replaced with traditional lime-based plaster over timber lathe, however it is noted that structural movement has resulted in the failure of many of those traditional ceilings (and these may be cost prohibitive),</p>	

		therefore an appropriate compromise is to replace more modern ceilings (e.g. pressed tin) with plasterboard with a skim coat to resemble hard plaster. Square set edges except where there is evidence of an earlier cornice.	
Joinery	Existing original/early joinery.	Where new work is desirable to match existing work (e.g. missing skirting boards, floor patching etc.), fitting of reproduction (e.g. re-run profiles) is desirable. Whole new work associated with any adaptive reuse/refit (e.g. new cabinetry etc.) may be clearly modern if desired.	
	Doors and door furniture	Retain early doors and make-good furniture. Replace missing or more modern door furniture with reproduction. Additional door furniture for functional reasons is likely to be acceptable.	
	Cabinetry	Retain all early/original cabinetry. Any cabinetry post c1900 may be removed if desired.	

Services and compliance	Plumbing	Installation of plumbing and electrical (including heating) must be guided by heritage advice in order to ensure minimal impact to significant fabric and maximum reversibility. Some impact may be acceptable if this facilitates an appropriate and comfortable use of the building.	
	Electrical		
	Fire protection	A monitored fire detection system is imperative in preserving the building.	
	Access and building compliance,	If the building is to be used for any commercial purposes, heritage input will be required to resolve any access and compliance issues (e.g. fire regulations equal-access etc.). Planning for any adaptive reuse must be an iterative process including the building surveyor and heritage advisor. Where heritage impact is deemed unreasonable, dispensations may be sought.	
	Fireplaces	Fireplaces may be made-good to working order upon the advice of persons qualified to judge the serviceability of the fireplaces. Alternatively, fireplaces may be used for alternate heating sources provided that these are generally reversible.	

1. Library			
Form		Retain the form of this room.	
Ceiling		Retain ceiling and cornice as existing. Paint as desired in a distemper finish, ascertain original colour from scrapes.	
Walls		Retain walls as existing.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper and retain the significant early finish beneath.	Whilst this has been damaged in places, this provides a unique patina which is highly significant. Minor ‘patches’ may be repainted in a colour matched distemper if desired.
Joinery	Door ³²	Retain as existing. Remove modern push plate if desired. Reinststate missing hardware (e.g. more appropriate reproduction handle) if desired.	
	Skirtings/architraves	Retain as exiting.	
	Shutters	Restore shellac finish where this has been sun damaged. Retain original hardware.	
	Bookcase	These are of very high significance and must be retained and remain as existing. Restore the top coat of shellac finish if desired and replace broken glass in bookcase with recycled or new float glass.	
	Sideboards		
Dado	Remove modern drinks cabinet from the top of the RHS sideboard. Reinststate backboard copied from LHS piece if this is missing.		

³² Note that in this section the door will be referred to in the room into which it opens.

Fireplace		Retain fireplace, mantle, hearth etc. Remove modern heater if desired. Reinststate open fire (once checked) or install alternative heating source if desired.	
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2. Entrance foyer			
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Form		Retain the form of this room.	
Ceiling		Retain ceiling and cornice as existing. Paint as desired in a distemper finish, ascertain original colour from scrapes.	
Walls		Retain walls as existing.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat/runner, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper. It appears that the finish beneath is not significant, therefore repaint the room as desired (either with a traditional colour or as desired). Alternatively, more appropriate period-style wallpaper may be installed. This room has a modern woodgrained finish on the joinery, and many layers of paint beneath. If desired, strip this back to the cedar and re-shellac, however re-painting (if the woodgraining is undesired) is also considered appropriate.	
Joinery	Door	Retain as existing.	
	Skirtings/architraves		
	Cupboard.		
	Stairs	Retain stairs as existing. Strip varnish and install a runner if desired. Ideally remove modern handrail, although this may be retained for functional reasons if required (or a more sympathetic option installed).	

3. Drawing Room

3. Drawing Room			
Form		Retain the form of this room.	
Ceiling		Replace the ceiling with plasterboard skim-coated to resemble hard plaster. Reinstate the cornice to match the library/entry hall.	
Walls		Retain walls as existing.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper and if possible retain the significant early finish beneath. If this is badly damaged, then repaint as desired. It may be possible to retain some areas of the original paint against new matched paint. This will require further analysis once wallpaper is stripped. A modern estapol has been applied to most of the cedar joinery in this room. This may be retained; however an ideal outcome would be to strip this and to reinstate the shellac finish.	It is likely that this underlying significant finish has been damaged by the 'decorative frames' that had been affixed to the wall although the wallpaper appears only loosely adhered and it is very likely that large areas of early and significant paint may be intact.
Joinery	Door	Retain as existing. Remove modern push plate if desired. Reinstate missing hardware (e.g. more appropriate reproduction handle) if desired.	
	Skirtings/architraves	Retain as existing.	

	Shutters	Restore shellac finish where this has been sun damaged. Retain original hardware.	
	Sideboards	These are significant and must be retained.	
Fireplace		Retain fireplace, hearth etc. Remove modern infill and faux-marble fibreglass mantle. Reinststate open fire (once checked) or install alternative heating source if desired.	

4. Kitchen

4. Kitchen			
Form		<p>The form of the kitchen requires further consideration once some of the modern linings are stripped back. It appears that the oblique wall forming the pantry is a later addition, however the door and door frame/architraves appear to be very early. The wall oddly bisects a window and is architecturally awkward. Whilst the scullery appears to be an original part of the building, it is not clear whether this was accessed directly from the kitchen or whether the door to the scullery is a later addition.</p> <p>This area should be reassessed if the modern linings are stripped and further consideration of the significance of the form of the room needs to occur. If the wall between the kitchen and pantry is original, it should be retained.</p>	
Ceiling		Unless it is desired to restore the lathe and plaster beneath (condition unknown) then skim coat the existing sheeting. Remove the decorative cornice.	
Walls		Decisions on the walls will need to be made after stripping of modern linings and the nature and condition of the walls can be assessed. The wall linings are undoubtedly lime based plaster, however there may be a chair rail and dado panelling beneath (which may indicate that this was the original dining room). Heritage advisor to supervise the removal of these elements and to advise accordingly.	
Floor		Remove the vinyl (and any underlay) and assess condition of the boards – if sound, treat as per recommendations for other main rooms.	
Finishes		There are no early or significant finishes obvious in this room, however this will need to be assessed once modern linings are stripped. It is likely that there will be underlying finishes that may be replicable if desired, otherwise re-painting/papering	

		in any colour scheme is likely to be appropriate.	
Joinery	Door	Retain as existing. Reinststate missing hardware if desired.	
	Skirtings/architraves	Retain architraves as existing. It is unclear whether original or early skirting boards remain beneath panelling. If missing, reinststate appropriately styled reproduction skirtings – depending on what else is revealed in this room, these may be a slightly simpler version of those in the front rooms.	
	Cupboard and meat safe	Subject to further investigation with the removal of modern linings, these appear to be early and should be retained.	
	Modern kitchen fitout	Retain, remove or modify as desired. If this room is determined to have been a more formal room then possibly reconsider whether this is the ideal location for the kitchen or if the scullery or dining room may be a better option.	
Fireplace		Remove all modern accretions from the fireplace and assess once these have been removed. This includes the re-lined fireplace, glass bricks (?), modern mantle etc. Heritage advisor to supervise the removal of these elements. Reinststate open fire (once checked) or install alternative heating source if desired.	

5. Rear downstairs hallway

Form		Although the form of this room has been slightly modified with the enlargement of the dining room, unless there is to be a realignment of the wall between the butler's pantry and dining room, then retain the form of this room as existing.	
Ceiling		Unless it is desired to restore the lathe and plaster beneath (condition unknown) then skim coat the existing sheeting. Remove the cornice.	
Walls		Patch any defective areas with lime-based plaster.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat/runner, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		There are no obvious early or significant finishes obvious in this room, however this will need to be assessed once modern wallpaper is stripped. It is likely that there will be underlying finishes that may be replicable if desired, otherwise re-painting/papering in any colour scheme is likely to be appropriate.	.
Joinery	Door (from front hall)	Retain as existing. Reinstate missing hardware if desired.	
	Door (back)	If desired, reinstate more appropriate back door, preferably a reproduction Georgian door, however if a modern door was desired then this is likely to be appropriate.	
	Basement door	Retain as existing.	
	Skirtings/architraves	Generally, retain as existing. Note that the door frame/architraves to the dining room are mid-c20th replacements. If desired, these may be replaced with reproduction profiles.	

6. Butler's Pantry

Form		<p>Retain in the current size/form if desired, otherwise a good outcome would be to reinstate the larger size of the room by realigning the wall between it and the dining room. If enlargement of the room were to occur, consider reinstating the window.</p> <p>Note that this room is conducive for use as a bathroom, laundry or other service room. If that is desired, then it is likely to be acceptable that a substantial 'modernisation' of this room can occur. If that is the case, then existing significant fabric should be retained and may be covered in a reversible manner if necessary to fulfil such a use.</p>	
Ceiling		Retain the original lathe and plaster ceiling. Repair where necessary.	
Walls		<p>Retain the lathe and plaster and lime rendered walls on the three sides. The wall between this and the dining room may be lined/finished as desired (note that it would be bad practice to finish this wall in traditional plaster, as it is a later wall.</p> <p>Patch any defective areas with lime-based plaster.</p>	
Floor		Hand strip the floor and apply a wax finish.	
Finishes		There are no early or significant finishes obvious in this room, however this will need to be assessed once modern papers are stripped. It is likely that there will be underlying finishes that may be replicable if desired, otherwise re-painting/papering in any colour scheme is likely to be appropriate.	
Joinery	Door	Ideally replace with a reproduction door modelled on others leading from the rear hallway, although if a modern alternative was desired this is likely to be appropriate.	
	Skirtings/architraves	Replace missing elements with reproduction profiles matched on other ancillary rooms elsewhere in the house.	

7. Dining room

Form		<p>If desired, this room may be reduced in size to the original smaller room by reinstatement of the original line of wall between this and the butler's pantry. Ideally, the side windows should be blocked and the door to the sunroom reinstated as a window.</p> <p>Ideally also reinstate the window to the rear elevation, particularly if the sunroom is ever removed.</p>	
Ceiling		<p>Unless it is desired to restore the lathe and plaster beneath (condition unknown – and would probably have damage from where the wall was removed) then skim coat the existing sheeting. Remove the cornice.</p>	
Walls		<p>Retain the lathe and plaster and lime rendered walls on the three sides. The wall between this and the butler's pantry may be lined/finished as desired (note that it would be bad practice to finish this wall in traditional plaster, as it is a later wall – assuming that this is to be retained).</p> <p>Patch any defective areas with lime-based plaster – it is likely that the walls will be patchy having had cross walls removed.</p>	
Floor		<p>Finish the floor by whatever means desired. Mechanical sanding is acceptable (replacement floor).</p> <p>If desired, wide Tas-oak boards could be used to reinstate the original style of flooring.</p>	<p>An interpretive initiative would be to delineate the former line of wall in any floor finish/coverings (assuming the wall is not reinstated).</p>
Finishes		<p>There are no early or significant finishes obvious in this room, however this will need to be assessed once modern papers are stripped. It is likely that there will be underlying finishes that may be replicable if desired, otherwise re-painting/papering in any colour scheme is likely to be appropriate.</p>	<p>It is likely that finishes have been compromised with the amount of works undertaken to this room in the past.</p>
Joinery	Door from hallway	<p>Retain as existing – unless the wall is realigned, then re-use this door in any new alignment.</p>	
	Door to sunroom	<p>Ideally, reinstate this as a window. If this is to remain a door, and if the existing doors are not desired to be retained, then replace the existing doors with a clearly modern door. Do not fit a reproduction door to this opening (as this would confuse the</p>	

		evolution of the building, this having formerly been a window).	
	Skirtings/architraves	Replace missing elements with reproduction profiles matched on other ancillary rooms elsewhere in the house.	
Fireplace		Remove modern sandstone front. Undertake any necessary repairs to the fireplace. Fit an appropriately styled mantle based on elsewhere in the building. Reinstate open fire (once checked) or install alternative heating source if desired.	

8. Scullery

Form		Retain the form of this room.	
Ceiling		Strip modern Masonite lining. Ideally, retain the view of the underside of the limewashed shingles, however if this is not conducive to a suitable use (e.g. by dust or lack of insulation) then installation of a ceiling is likely to be acceptable.	
Walls		Strip modern Masonite lining and framing back to the rendered walls. Make-good render where necessary.	
Floor		Finish the floor as desired. If desired, investigate the possible nature of the earlier floor (e.g. any discarded boards underfloor, or evidence of a flagged floor). Install underfloor ventilation.	
Finishes		Recreate a simple limewashed finish scheme (provided this is conducive to a future use). If this room is to be used as a wet area, then modern finishes in areas of high traffic/wet areas is likely to be acceptable.	
Joinery	Door to kitchen	Retain as existing. Reinstate missing hardware if desired.	
	Exterior door	If desired, reinstate more appropriate door, preferably a simple reproduction Georgian door, however if a modern door was desired then this is likely to be appropriate.	
	Laundry fitout	Remove if desired.	
Fireplace		Uncover and reopen fireplace. Undertake repairs as necessary. If desired, fit an appropriately styled mantelpiece. Reinstate open fire (once checked) or install alternative heating source if desired.	

9. Bedroom 2

Form		Retain the form of this room.	
Ceiling		Retain ceiling as existing. Paint as desired in a distemper finish, ascertain original colour from scrapes.	
Walls		Retain walls as existing.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper and ascertain earlier colour scheme. Reinststate that scheme if desired, otherwise an alternative paint/paper scheme is likely to be acceptable.	
Joinery	Door	Retain as existing. Remove modern push plate if desired. Reinststate missing hardware (e.g. more appropriate reproduction handle) if desired.	
	Skirtings/architraves	Retain as exiting.	
	Built in cupboards	These are probably not original, but are very early, with 'Hobart Town Gazette' pages stuck to them (i.e. pre-1860). Ideally retain these, unless their retention inhibits an appropriate use of the room. Remove the more modern doors of the shelves on the LHS of the fireplace.	
Fireplace		Retain fireplace, hearth etc. Remove modern heater if desired. Reinststate open fire (once checked) or install alternative heating source if desired. The mantle is not significant, but is sympathetic. If desired, replace this mantle with a replica of others on the upper floor.	

10. Bedroom 1 (ballroom)

Form		Retain the form of this room.	
Ceiling		<p>Ideally reinstate a plaster ceiling. If traditional lathe and plaster is cost prohibitive, install a plaster-sheet ceiling with a skim coat to resemble hard plaster.</p> <p>Seek evidence of a cornice and if found, consider reinstatement (based off downstairs cornices if sufficient evidence cannot be found).</p> <p>Paint as desired in a distemper finish.</p>	
Walls		Retain walls as existing, including the arched wall niche.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper and ascertain earlier colour scheme. Reinstate that scheme if desired, otherwise an alternative paint/paper scheme is likely to be acceptable.	
Joinery	Door	Retain as existing. Remove modern push plate if desired. Reinstate missing hardware (e.g. more appropriate reproduction handle) if desired.	
	Skirtings/architraves	Retain as existing.	
	Built in cupboards	Remove if desired.	
Fireplace		Retain fireplace, hearth etc. Remove modern heater if desired. Reinstate open fire (once checked) or install alternative heating source if desired.	

11. Upstairs hallway and WC

Form		<p>Subject to a further assessment of the room to understand its evolution, retain the form of this room or restore to the earlier 'L' shaped form by removal of the WC. It seems that the room was an 'L' shaped hallway accessing a rear external door and possibly with a reconfiguration of the attic stairs – although this has not been confirmed. In the absence of fully understanding this area, proceed with caution and make as minimal changes as practicable.</p>	
Ceiling		<p>The main portion of the ceiling has been sheeted with plasterboard and a modern cornice added. There is evidence of an older cornice beneath which has been substantially damaged to accommodate the new cornice.</p> <p>Ideally remove the plaster sheeting and restore the underlying hard plaster, alternatively retain the plaster sheet, remove the modern cornice and reinstate a cornice based on evidence of the earlier one (or replicate another from elsewhere in the building). The ante-area of the hallway is likely not to have had such a cornice, therefore square-set the ceiling/wall junction.</p> <p>Retain the central arched section as existing.</p> <p>Paint as desired in a distemper finish.</p>	
Walls		<p>Retain walls as existing. Some repairs may be needed around the WC, which appears to have previously been a shower.</p>	
Floor		<p>Hand strip the floor and apply a wax finish. Repair damaged areas from electrical installations.</p>	
Finishes		<p>Strip wallpaper and ascertain earlier colour scheme. Reinstate that scheme if desired, otherwise an alternative paint/paper scheme is likely to be acceptable.</p>	
Joinery	Door to attic.	<p>Retain as existing. Remove modern push plate if desired. Reinstate missing hardware (e.g. more appropriate reproduction handle) if desired.</p>	
	Skirtings/architraves	<p>Retain as existing.</p>	

WC		<p>If desired, remove WC and door/frame to that area and reinstate the shape of the hallway, otherwise retain this space for services.</p> <p>Subject to further investigation, this area may be used as a thoroughfare if the rear external door were ever reinstated. It is possible that this area formerly had a stair to the attics, given the possible very early conversion of the current attic stairs, it is not recommended that these ever be reinstated.</p>	
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12. Bathroom

12. Bathroom			
Form		Retain the form of this room.	
Ceiling		<p>Unless it is desired to restore the lathe and plaster beneath (condition unknown) then skim coat the existing sheeting.</p> <p>Paint as desired in a distemper finish unless this will remain a bathroom, then a modern acrylic paint is acceptable.</p>	
Walls		<p>Strip all modern linings and assess condition of underlying walls. It is likely that these are in good condition and have merely been panelled for a wet area. Repair plaster as necessary.</p> <p>If this room is to remain a bathroom, modern linings over the earlier plaster are acceptable, provided that these are as reversible as possible and prevent water ingress.</p>	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper and ascertain earlier colour scheme. Reinstate that scheme if desired, otherwise an alternative paint/paper scheme is likely to be acceptable.	
Joinery	Door	Retain as existing. Remove modern push plate if desired. Reinstate missing hardware	

		(e.g. more appropriate reproduction handle) if desired.	
	Skirtings/architraves	Retain as existing.	
	Built in cupboards	Remove if desired.	
Fireplace		Retain fireplace, hearth etc. Remove modern heater if desired. Reinststate open fire (once checked) or install alternative heating source if desired.	

13. Office

13. Office			
Form		Retain the form of this room.	
Ceiling		<p>Ideally reinststate a plaster ceiling. If traditional lathe and plaster is cost prohibitive, install a plaster-sheet ceiling with a skim coat to resemble hard plaster.</p> <p>Seek evidence of a cornice and if found, consider reinstatement (based off downstairs cornices if sufficient evidence cannot be found).</p> <p>Paint as desired in a distemper finish.</p>	
Walls		Retain walls as existing, including the arched wall niche.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper and ascertain earlier colour scheme. Reinststate that scheme if desired, otherwise an alternative paint/paper scheme is likely to be acceptable.	
Joinery	Door	Retain as existing. Remove modern push plate if desired. Reinststate missing hardware (e.g. more appropriate reproduction handle) if desired.	

	Skirtings/architraves	Retain as existing.	
	Built in cupboards	Remove if desired.	
Fireplace		Retain fireplace, hearth etc. Remove modern heater if desired. Reinstate open fire (once checked) or install alternative heating source if desired.	

14. Bedroom 3 and Robe

14. Bedroom 3 and Robe			
Form		Retain the form of this room.	
Ceiling		<p>Ideally reinstate a plaster ceiling. If traditional lathe and plaster is cost prohibitive, install a plaster-sheet ceiling with a skim coat to resemble hard plaster.</p> <p>Seek evidence of a cornice and if found, consider reinstatement (based off downstairs cornices if sufficient evidence cannot be found).</p> <p>Paint as desired in a distemper finish.</p>	
Walls		Retain walls as existing, including the arched wall niche.	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		Strip wallpaper and ascertain earlier colour scheme. Reinstate that scheme if desired, otherwise an alternative paint/paper scheme is likely to be acceptable.	
Joinery	Door	Retain as existing. Remove modern push plate if desired. Reinstate missing hardware (e.g. more appropriate reproduction handle) if desired.	
	Skirtings/architraves	Retain as existing.	

	Built in cupboards	Remove if desired.	
Fireplace		Retain fireplace, hearth etc. Remove modern heater if desired. Reinststate open fire (once checked) or install alternative heating source if desired.	

15. Attics

15. Attics			
Form		<p>Retain the form of the attic spaces. Subject to consideration of roof plumbing, reinstating the sectioned-off portion of the eastern room would be acceptable.</p> <p>As a means of encouraging feasible use of these rooms, the fitting of skylights may be considered.</p>	
Ceiling and walls		<p>Remove board patches and reinstate lime based plaster to the walls and raked ceilings. Make good water damage (roof leak appears to have been rectified).</p> <p>Paint as desired in a distemper or limewash finish.</p>	
Floor		Hand strip the floor and apply a wax finish.	If desired, the floor can be finished around a central mat, with the underside of the mat left raw – however fully finishing the floor is not considered to be inappropriate.
Finishes		<p>Reinstate early colour scheme if desired, otherwise an alternative paint/paper scheme is likely to be acceptable.</p> <p>Retain graffiti in dormer window reveals.</p>	
Joinery	Door	Fit replacement doors of a simple timber ledger style with basic door furniture. Retain existing frames.	
	Skirtings/architraves	Replace any missing elements with a very simple profile (preferably a reduced version of those in rear downstairs rooms to maintain the hierarchy of joinery).	
	Shelving	Remove if desired.	
	Stairs	Retains as existing. Fit any railings as necessary.	
Dormer window		Retain as existing and make good. Fit any secondary glazing as desired.	

16. Basement

16. Basement			
Form		Retain the form of the basement.	
Ceiling		Strip the Masonite lining off the ceiling and assess nature and condition of substrate. Heritage advice to be sought once stripped.	
Walls		Strip the Masonite lining off the walls and assess nature and condition of substrate. Heritage advice to be sought once stripped. Retain niches.	
Floor		Retain as existing. Do not apply any sealers.	
Finishes		Assess and obtain heritage advice once linings are stripped.	
Joinery	Stairs	Retain as existing. Install any handrails etc. as required.	
Window/vent		Retain as existing. Fit glazing if desired. Ensure adequate protection against rainwater accumulation.	

APPENDIX A – SURFACE FINISH ANALYSIS

During the course of inspections at Strathborough, it became apparent that the homestead has a high degree of original decorative integrity which was particularly revealed with the stripping of some modern wallpapers early in the works phase. Praxis Environment was engaged to undertake some colour sampling and to make recommendations for the recreation of an original colour scheme with traditional paints for the client's consideration.

Paint scrapes were undertaken throughout the building in an attempt to gather as much information as practicable on the original colour scheme, which is presented in the tables below. These samples have been gained by scraping to the earliest layer - for the sake of expediency successive layers were not recorded, however it appears that the place has been extensively wallpapered for much of its life, with that having been stripped later (probably prior to the layer of paper installed during the Flint occupation period which has recently been removed - therefore preserving much of the earlier layers and loss of much of the later decoration history (note that the joinery often has a substantially larger number of layers).

Analysis of paint types

Generally, wall finishes appear to be a limewash or distemper, with the exception of the entrance hall, stairwell and upstairs toilet (which may have once been a thoroughfare) which were oil based. Joinery appears to have been a traditional oil paint (although sufficiently large areas were not scraped to definitively conclude this.


Colours

Colours have preferably been recorded using the Pantone Solid Process system, with a CMYK and/or RGB profile assigned. Also used (as second choice) was the the British Standard system (as these often equate nicely with colonial schemes – but are more limited in their spectrum). All of these systems (and several other ones) can be very easily translated. Where colours could not be ascertained, choices were deferred to 'taste' where sampling was not possible or inconclusive for reasons such as prior stripping etc..

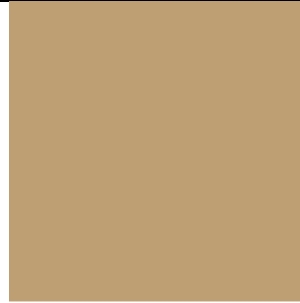
Proprietary products

For the sake of expediency, some translations of colour and paint type were made with propriety paint systems such as Bauwerk or Porters, which can both be colour matched (noting that the clients preference for product is Bauwerk). The recommendation for painting of joinery was to use the Porters Milk Paint and home-made beeswax system (recipe supplied to the clients). Where possible, an attempt to colour match all joinery paint to the Porters system was made to avoid needing to colour match.


The colour swatches provided in the tables below are indicative only and rely on the quality of monitor/printer when viewed, type of paper, and the original monitor when clipping the samples. These should not be relied upon for matching and are provided here as indicative only.


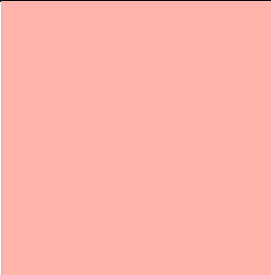
Surface finish analysis recording sheet	Site: Strathborough	Date: 7/4/18	 po box 338 north hobart tasmania 7002 0418 303184 info@prax.com.au



Entrance Hall

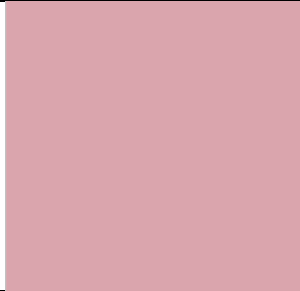


Element	Layer (T-B)	Type	Date point?	BS	Pantone	CMYK	Other	Recommendation
Walls		Oil		361 Light Stone	7562U	5,19,47,15		
	Notes	<p>This will need to be colour matched to (preferably) a Bauwerk lime paint colour. Bauwerk 'hops' is a very similar match – they may have other similar off-the-shelf colours that may be closer.</p> <p>Porters 'camel' is also very close.</p>						
Element	Layer (T-B)	Type	Date point?	BS	Pantone		Other	Recommendation
Joinery								<p>May be woodgrained if desired, otherwise select a suitable colour to compliment walls. Use Porters milk paint and beeswax system over an acrylic sealer.</p>
	Notes	<p>Can't get a colour- appears to have been stripped, then undercoated and woodgrained.</p> <p>This joinery appears to be at least in part local gum, and not cedar (unusually), therefore it is always likely to have been painted or woodgrained.</p>						


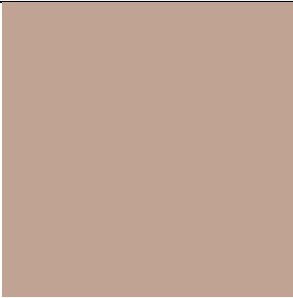
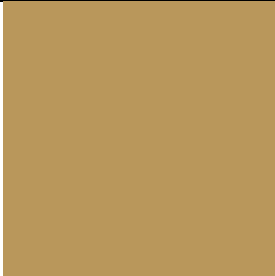
Library


Element	Layer (T-B)	Type	Date point?	BS	Pantone	Bauwerk	Other	Recommendation
Walls					290C			
		Distemper			5565C	Leek		
	Notes	<p>Green is the preferred colour rather than the earlier due to the integrity of the green. Use Bauwerk lime paint 'leek'.</p>						

Element	Layer (T-B)	Type	Date point?	BS	Pantone		Other	Recommendation
Joinery		Shellac						Restore existing shellac finish
	Notes							
Drawing Room								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB		Recommendation
Walls		Distemper			142C	241 190 72		
	Notes	This will need to be colour matched to (preferably) a Bauwerk lime paint colour. Porters 'Morocco' is a very close match.						
Element	Layer (T-B)	Type	Date point?	BS	Pantone		Other	Recommendation
Joinery		Shellac						Restore existing shellac finish
	Notes							
Dining Room								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB		Recommendation
Walls		Distemper			169C	255 179 171		
	Notes	This will need to be colour matched to (preferably) a Bauwerk lime paint colour. Bauwerk 'Malibu' is a very close match.						
Element	Layer (T-B)	Type	Date point?	BS	Pantone		Other	Recommendation
Joinery								Select a suitable colour to compliment walls. Use Porters milk paint and beeswax system over an acrylic sealer.
	Notes	Joinery all has been removed therefore an early/original colour cannot be ascertained. Rear upstairs rooms may be used as a guide.						

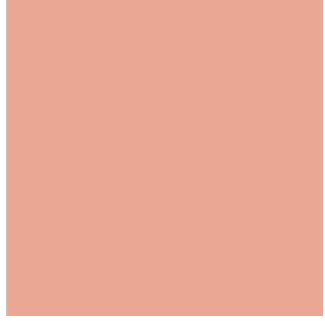
Rear Hall								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Walls		Distemper			4745C	205 181 167		
	Notes	This will need to be colour matched to (preferably) a Bauwerk lime paint colour. Porters 'Tiramisu' is a very close match.						
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Joinery								
	Notes	Can't get a colour- appears to have been stripped, then undercoated and woodgrained.						
Bathroom (existing)								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Walls		Distemper			4745C	205 181 167		
	Notes	Match this in acrylic if desired given that this room will be a wet area.						
	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Joinery								Select a suitable colour to compliment walls. Use an oil or acrylic if desired.
	Notes	All skirtings have been removed and the door architraves have a sequence of paint which all appears very modern, with dark blues and greens not conducive to the wall colours. It is possible this has been stripped at an early stage and frequent painting of modern colours resulting from the use as a wet area.						

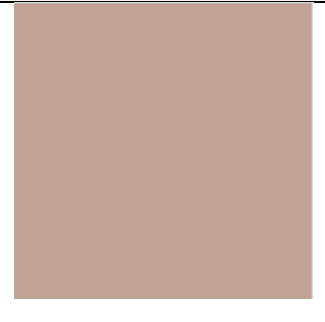
Small front bedroom								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	CMYK	Recommendation
Walls		Distemper			501C	218 165 173	0, 27.5,11.5,0	
	Notes	This will need to be colour matched to (preferably) a Bauwerk lime paint colour. Bauwerk 'Ladies mantle ' is a very close match.						
Element	Layer (T-B)	Type	Date point?	BS	Pantone	CMYK	Porters	Recommendation
Joinery			Time of installation of cupboard (or later).	361 Light stone	7562U	5,19,47,15	Back Country	
	Notes	It is likely that the joinery in this room originally had a shellac finish. The colour above is early and is probably contemporary with the installation of the building in cupboard (itself early, but probably not original) – noting that the colour is used on elements of that cupboard. If desired, this colour may be used in a Porters milk paint/beeswax system, otherwise it is acceptable to strip the joinery back to the cedar an shellac. Note that it is unclear whether this colour is actually contemporary with the earliest wall colour (i.e. it is unknown if the room was repainted whilst the joinery had a shellac finish.						
Large Front bedroom								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Walls		Distemper			4665C	205 167 136		
	Notes	This will need to be colour matched to (preferably) a Bauwerk lime paint colour.						

Element	Layer (T-B)	Type	Date point?	BS	Pantone		Other	Recommendation
Joinery		Shellac						Restore existing shellac finish
	Notes							
Rear Bedroom (and dressing room)								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	CMYK	Other	Recommendation
Walls		Distemper		3042 Rich Cream		0; 13; 36; 9		
	Notes	This will need to be colour matched to (preferably) a Bauwerk lime paint colour.						
	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Joinery					4735C	192 163 146		
	Notes	Use colour-matched Porters milk paint and beeswax system over an acrylic sealer.						
Toilet								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Walls		Oil			465C	162 142 42		
	Notes	Note this appears to have been an oil paint, consistent with this area possibly being a hallway/thoroughfare.						

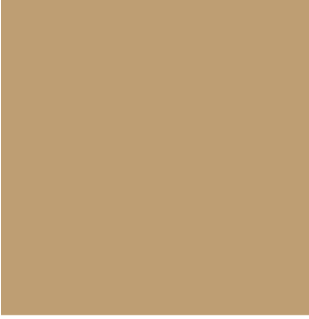
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Joinery					Warm Gray 2C	203 196 188		
	Notes	Match this in acrylic if desired given that this room will be a wet area.						

Bathroom (future)

Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Walls		Distemper			487C	234 167 148		
	Notes	Match this in acrylic if desired given that this room will be a wet area.						

Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Other	Recommendation
Joinery					4735C	192 163 146		
	Notes	Match this in acrylic if desired given that this room will be a wet area.						

Attic (with dormer)								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Bauwerk	Recommendation
Walls and ceiling					538C	197 207 218	Onion	
	Notes	Bauwerk 'onion' lime paint.						
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Porters	Recommendation
Joinery					409C	133 120 116	Aubusson	
	Notes	Use Porters milk paint 'Aubusson' and beeswax system over an acrylic sealer.						
Attic (dormer blocked)								
Element	Layer (T-B)	Type	Date point?	BS	Pantone	RGB	Bauwerk	Recommendation
Walls and ceiling					538C	197 207 218	Onion	
	Notes	Bauwerk 'onion' lime paint.						

Element	Layer (T-B)	Type	Date point?	BS	Pantone	CMYK	Porters	Recommendation
Joinery				361 Light Stone	7562U	5,19,47,15	Caeser is a very close match.	
	Notes	Use Porters milk paint 'Caeser' and beeswax system over an acrylic sealer.						

SEARCH OF TORRENS TITLE

VOLUME 32470	FOLIO 1
EDITION 5	DATE OF ISSUE 06-Jul-2017

SEARCH DATE : 27-Oct-2020

SEARCH TIME : 02.11 PM

DESCRIPTION OF LAND

Parish of STRADBROKE, Land District of MONMOUTH
 Lot 1 on Sealed Plan 32470
 Derivation : Part of 2293 Acres Gtd. to Cecil Allport.
 Prior CT 4406/93

SCHEDULE 1

M631425 TRANSFER to HARRIETT KATHRYN ENGLAND Registered
 06-Jul-2017 at 12.01 PM

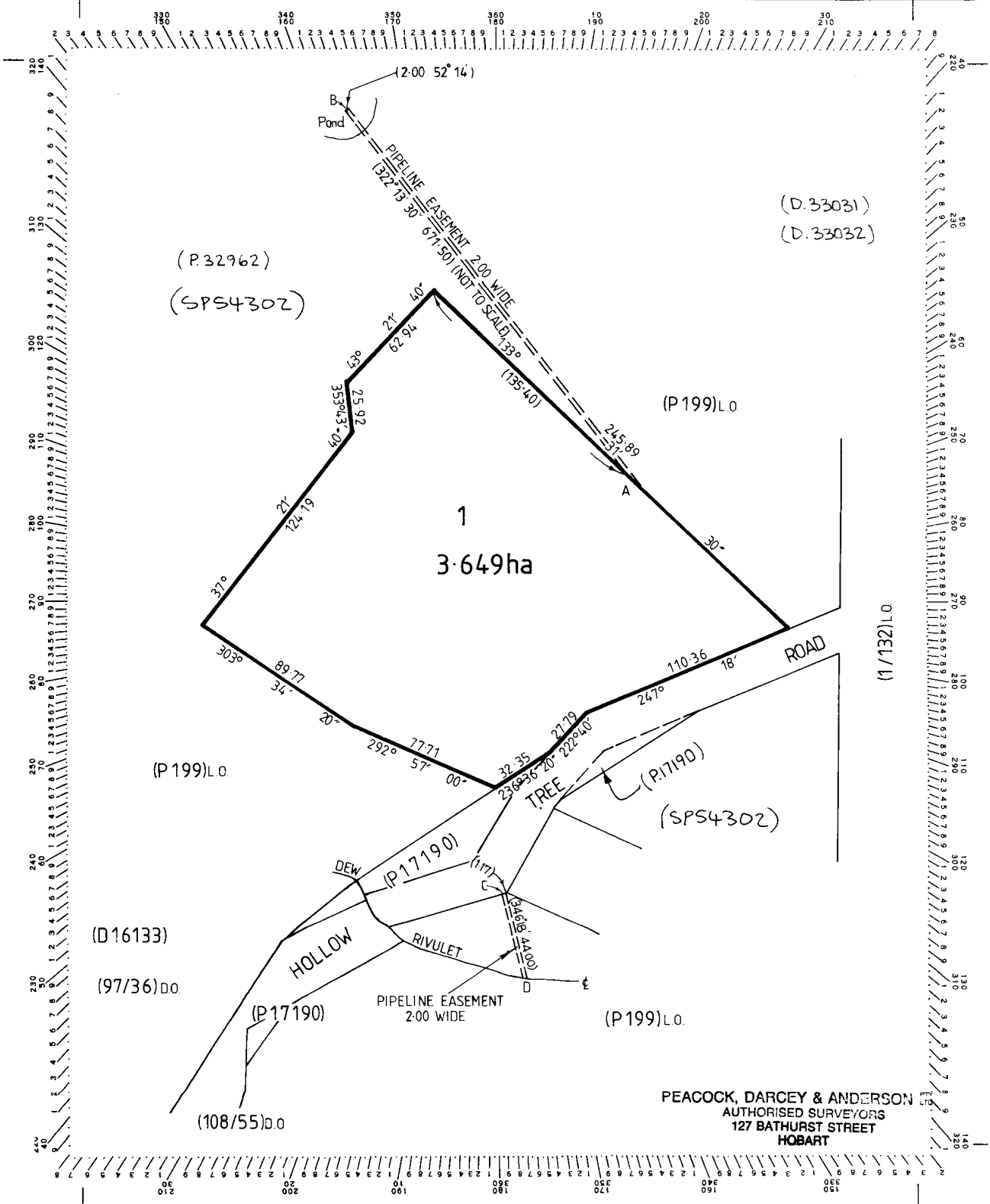
SCHEDULE 2

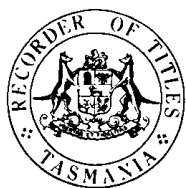
Reservations and conditions in the Crown Grant if any
 SP 32470 EASEMENTS in Schedule of Easements
 SP 32470 FENCING PROVISION in Schedule of Easements
 E97303 MORTGAGE to Commonwealth Bank of Australia
 Registered 06-Jul-2017 at 12.02 PM

UNREGISTERED DEALINGS AND NOTATIONS

No unregistered dealings or other notations

Owner: NORMAN GEOFFREY HALLETT GUY LANCELOT HALLETT	PLAN OF SURVEY by Surveyor M. G. DARCEY of land situated in the	Registered Number: S. P32470
Title Reference: SC 2663 CONV 30/3583	LAND DISTRICT OF MONMOUTH PARISH OF STRADBROKE	Approved Effective from: 15 OCT 1987
Grantee: Part of 2293^A-0^R-0^Pgtd. to CECIL ALLPORT.	SCALE 1:2,000 MEASUREMENTS IN METRES	<i>M. G. Darcey</i> Recorder of Titles





SCHEDULE OF EASEMENTS

PLAN NO.

S P32470

NOTE:—The Town Clerk or Council Clerk must sign the certificate on the back page for the purpose of identification.

The Schedule must be signed by the owners and mortgagees of the land affected. Signatures should be attested.

EASEMENTS AND PROFITS

Each lot on the plan is together with:—

- (1) such rights of drainage over the drainage easements shewn on the plan (if any) as may be necessary to drain the stormwater and other surplus water from such lot; and
- (2) any easements or profits à prendre described hereunder.

Each lot on the plan is subject to:—

- (1) such rights of drainage over the drainage easements shewn on the plan (if any) as passing through such lot as may be necessary to drain the stormwater and other surplus water from any other lot on the plan; and
- (2) any easements or profits à prendre described hereunder.

The direction of the flow of water through the drainage easements shewn on the plan is indicated by arrows.

Lot 1 is together with the following rights over the pipeline easements marked AB and CD ~~shown~~ on the plan.

The right for the owner of such lot to lay and maintain pipes valves and fittings on over or under the pieces of land marked "Pipeline Easement" with the right to enter upon the said pieces of land together with such workmen agents or others for such purpose and also to repair replace or amend any such pipes valves and fittings.

The right for the owner of such lot to erect poles and attach wires and fittings for the purpose of electrical power on over or under the said pieces of land and to construct a shelter for and instal a pump for the purpose of conveying water on the said pieces of land with the right to enter upon the said pieces of land together with such workmen agents and others for such purposes and also to repair replace or amend any such poles wires and fittings shelter or pump.

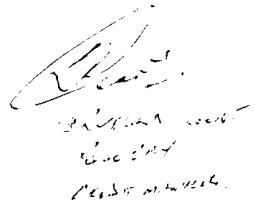
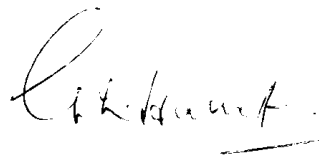
32470

FENCING PROVISION

In respect of Lot 1 the Vendor Guy Lancelot Hallett shall not be required to fence.

SIGNED by GUY LANCELOT HALLETT
the beneficial owner of the land
in Indenture No. 50/2663 in the
presence of:

)
)
)
)
)
)



70

This is the schedule of easements attached to the plan of G. L. HALLET
(Insert Subdivider's Full Name)

..... affecting land in

CON. 30/3583
(Insert Title Reference)

Sealed by MUNICIPALITY OF BATHURST on 13TH JULY 1987

Solicitor's Reference
Council Clerk/Town Clerk

OS-K 3134