

MARTINDALE HALL

CONSERVATION MANAGEMENT PLAN

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We wish to acknowledge the Traditional Custodians of this land and country, the Ngadjuri people. We wish to pay respect to their Elders, past and present, and recognise their continuing connection to land and culture of this area.



Figure 1: View of the Mansion around 1935 (Photograph B 68344. State Library of SA)

Executive Summary

BACKGROUND

Martindale Hall is a State heritage listed place that includes a Mansion, Coach House, Stables, Manager's House, Pump House, stone tank and other structures located on land title reference CR 5372/406.

Constructed between 1879 and 80, the Georgian-styled and Italianate influenced Mansion epitomises the grand baronial lifestyle enjoyed by some nineteenth century pastoralists.

This Conservation Management Plan (CMP) and the accompanying Objects Inventory, were compiled at the request of the Government of South Australia.

SUMMARY OF THE CURRENT USE OF MARTINDALE HALL AND ITS CONDITION

The land on which Martindale Hall estate sits was originally purchased and developed by a pastoralist family, the Bowmans, who sold it the Mortlock family. Upon his death in 1950, JT Mortlock left the property to his wife Dorothy for her life time, and she passed it to the University of Adelaide. In 1986 the University gifted the Estate to the South Australian Government and it is currently managed by the Department of Environment and Water.

The current overall condition of the Mansion is reasonable given its age. The University carried out extensive repair works to the building, including the installation of a new roof spanning over the original one.

Amongst the works that the South Australian Government have overseen were extensive repairs to the stonework of the Mansion in 1999 and reroofing and stone repairs to the Coach House between 2012 and 2014.

Most of the interiors of the Mansion remain relatively intact, with some rooms reflecting the Bowman era, others the period of Mortlock occupancy. A number of less significant rooms were adapted by the University to enable them to provide bed and breakfast accommodation.

This CMP includes a review of the current condition of the external fabric of the Mansion and Outbuildings.

The summary of the review of the external fabric of the Mansion, and recommendations for repairs, is as follows:

- > The roof of the Mansion urgently requires attention, as leaks from the parapet box gutters have caused damage to the ceilings and decoration throughout the first floor, and may also have caused unseen damage to roof timbers in the eaves;
- > The metal sheet over-roof installed by the University should be removed and the original Mansion roof should be re-slatted, with lead-lined gutters throughout. The timber structure to the lantern over the Central Hall requires to be replaced and a new lead roof should be installed;
- > The existing internal downpipes, which appear to have been leaking, should be sealed off and a new system of external cast iron downpipes should be installed. Overflows should also be installed from all parapet gutters;
- > A very high proportion of the external stonework appears to have been pointed with cement. This should be carefully cut out and the stone should be repointed with lime;
- > Any plastic repairs should be removed and replaced with new, compatible stone;
- > Any cement render, mainly found at roof level on back of the parapet walls, should be replaced with lime render;
- > Sliding external shutters and insect screens to external windows should be removed and overhauled in a workshop. The glazed sash and case windows throughout may be in better condition and might only require to be redecorated insitu;
- > External doors should be overhauled and repainted in a workshop;
- > The ground floor fly lobby on the west/ rear elevation should be reconstructed in new timber with a lead roof.

The summary of the review of the external fabric of the Outbuildings, and recommendations for repairs, is as follows:

- > The Coach House appears to be in reasonable condition, with only a few loose slates to the roof in need of repair. The majority of its stone work is sound, although most appears to have been pointed with cement that should be replaced with lime mortar in due course. The stucco on the front, east elevation requires to be repaired in places. Only the external timberwork is in urgent need of attention.

- > The tops of the yard walls to the Stables need to be repaired where the cement capping is damaged.
- > The condition of the external fabric of the Manager's House is generally good. The external woodwork needs to be painted. The stonework has again been pointed with cement and should be repointed with lime mortar.
- > Due to the ruinous condition of the Pump House, no works should be carried out.
- > The Entrance Gateway is generally in sound condition, although extensive cement pointing should urgently be replaced with lime mortar.

SUMMARY OF STATEMENT OF SIGNIFICANCE (see full statement in Section 5)

Martindale Hall is a place of considerable cultural significance. The most significant building on the Estate is the Mansion, which is a leading example of Australian 19th Century classically derived architecture. The Mansion interior, which remains largely intact and in reasonable condition, is highly significant for offering visitors historic and cultural insight into the different lifestyles and tastes of the Bowman and Mortlock families.

Of the outbuildings around the estate, the Coach House has the highest significance, displaying a classical architecture of monumental power, almost outdoing the Mansion itself.

SUMMARY OF CONSERVATION POLICIES (see full statement in Section 6)

The Statement of Significance identifies the importance of the different periods of decoration and furnishing within the Mansion in representing the mix of different tastes and lifestyles of the succession of Bowmans and Mortlocks that lived in the house until it was passed to the University in 1965. The Conservation Policies recommend that this mix be preserved in its hybrid form, and advise against an over-emphasis on a particular period of Bowman/ Mortlock occupation.

In order to recover the highest integrity related to its identified cultural significance, it is suggested that conservation policy should generally be addressed to conserving, and, so far as is practical, reinstating the condition of the buildings and curtilage to their condition during the 15 years or so from the mid-1930s (from which time a good photographic record exists) up to the time of JT Mortlock's death. This would entail undoing some of the work undertaken by the University, both internally and externally, and undertaking a careful and subtle review of the periods of redecoration and "improvements" introduced by the Bowman and Mortlock families up to the time that the University took control.

All external fabric should be repaired and conserved so as to protect the long term sustainable future of all the built structures at Martindale Hall, whilst ensuring that, as far as reasonably practicable, and within the limits of how they will be used in future, the buildings match the appearance intended by those who originally conceived them.

SUMMARY OF OPPORTUNITIES FOR POTENTIAL DEVELOPMENT OF MARTINDALE HALL

(see full statement in Section 7. *Conservation Actions*)

The review of the current condition of Martindale Hall for this CMP highlights that a considerable amount of money needs to be spent within the next 15 years if the buildings, and the objects within them, as well as the grounds, are to be repaired, maintained and developed to have a sustainable future that will conserve and adapt Martindale Hall in a manner that befits its high cultural significance.

Development opportunities are explored under 2 headings:

1. Potential Improvements to the Visitor Experience; and,
2. Potential Opportunities for Creating an Events Centre.

Given that Martindale Hall is the jewel-in-the-crown of the Clare Valley, repairing and conserving the existing historic property as a first-rate visitor attraction, and developing on the site a state-of-the-art Events Centre could provide a venue of National importance.

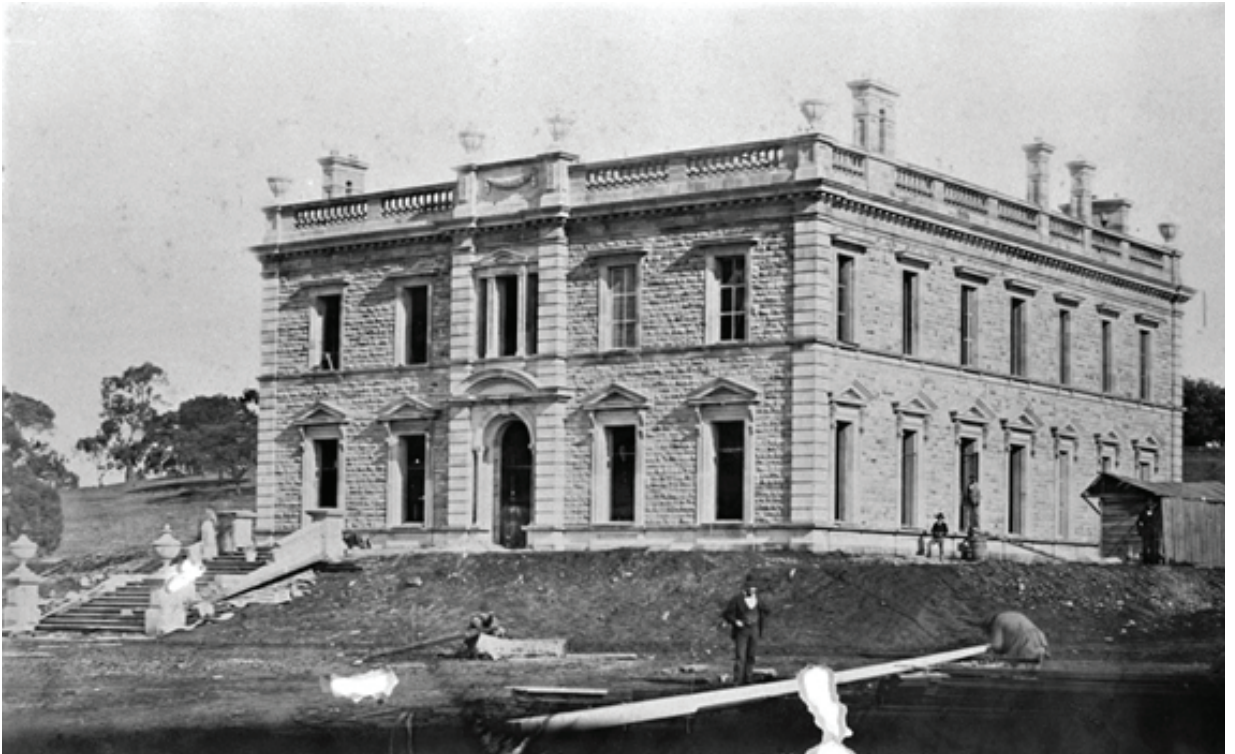


Figure 2: View of the Mansion during construction in 1879 (Photograph B 53693. State Library of SA)

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1. Introduction

1.1. Background

Martindale Hall is situated at 1 Manoora Road, Mintaro, SA, 5415 on around 19 hectares of land. It is a State heritage listed place (SHP 10067) that includes a Mansion, Coach House, Stables, Manager's House, Pump House, stone tank and other structures located on land title reference CR 5372/406.

Constructed between 1879 and 80, the Georgian-styled and Italianate influenced Mansion epitomises the grand baronial lifestyle enjoyed by some nineteenth century pastoralists.

The land on which Martindale Hall estate sits was originally purchased and developed by a pastoralist family, the Bowmans, who lived there for only ten years before it was sold to the Mortlock family. Upon JT Mortlock's death in 1950 he left the property to his wife Dorothy who bequeathed it to University of Adelaide in 1965, who in turn gifted it to the Government of South Australia in 1986. Between 1986 and 2001 the Estate was managed for the Government by The Martindale Hall Heritage Trust under their Chairman, Hamish Gosse. After the Trust was disbanded in 2001 DEW's Clare office took responsibility for the management of the Estate.

Martindale Hall is open to the public from 10am to 4pm on Wednesdays to Mondays, and is closed on Tuesdays, Good Friday, Christmas Day, Boxing Day and New Year's Day. Visitors buy tickets when they tour the Mansion but are not charged for looking around the grounds. When Martindale Hall is closed the main gates off the Manoora Road are locked to prevent access to the grounds.

Currently, Mick and Sharon Morris are the Managers/ Caretakers who have a yearly lease on Martindale Hall. They sell tickets and market the property to visitors, keep the Mansion clean and deal with day to day maintenance of all the buildings and the grounds. Mick and Sharon live in Mintaro and currently employ another couple, Niki and Dave, who stay in the Manager's House, to assist with the upkeep of the estate.

This Conservation Management Plan (CMP), and the accompanying Objects Inventory, were compiled at the request of the Government of South Australia through Heritage SA, part of the Department of Water and Environment (DEW). The following parties were involved in researching and writing the documents:

- > Arcuate Architecture coordinated the compilation of both the CMP and the Objects Inventory, and researched and wrote the CMP with the exception of the Section 2. Historical Summary;
- > The History Trust of South Australia researched and compiled the Objects Inventory;
- > Peter Bell, Historian, researched and wrote the Section 2. Historical Summary;
- > Chris Sale Consulting, Cost Managers, compiled budget costs;
- > BuildSurv, Building Certifiers, provided input on compliance issues.

The Brief from the Government (Ref: DEW 10067) was entitled *Martindale Hall, Mintaro - Brief for Contractors re Conservation Policy Documentation*, and stated under Outline of Reports the following:

The CMP will guide the conservation of Martindale Hall based on an understanding of its significance, and what policies are appropriate to enable that significance to be retained in its future use and management.

The Objects Inventory shall check and record all moveable objects, including books, at Martindale Hall against previously prepared relevant material, and provide guidance on their ongoing care while paying regard to their significance.

The Requirements in the Brief were as follows:

The Consultant shall:

- > Research, collect, collate and present historical evidence sufficient to establish the cultural significance of the place. Information may be derived from primary, secondary and oral sources, and extant fabric;
- > Undertake a physical survey of the place including all components and structures on the CR 5372/406, and present the findings in written format, supplemented by drawings and high-quality photographs.

The survey will document information needed to correct the dilapidation, including:

1. Provide a detailed description of the fabric;
 2. Illustrate the stages of construction and subsequent changes, if relevant;
 3. Determine the dilapidation of the fabric, geo-technical factors and structural integrity;
 4. Take into account site conditions, landscape elements and plantings;
- > Assess the cultural significance in a logical progression from the information gathered, addressing those criteria described in the Heritage Places Act 1993 for the registration of places and objects. Assign where appropriate relative levels of significance according to their contribution to the cultural qualities of the place.
 - > Prepare a Statement of Cultural Significance. Note: Heritage SA is currently preparing a Summary of State Heritage Place for consideration by the Heritage Council as supplementary information for the Register
 - > Develop conservation policies to enable the cultural significance to be retained in the future care, use and development.
 - > Recommend prioritised conservation actions required to give effect to the conservation policies.
 - > Undertake a high-level compliance assessment to assist in the consideration of adaptive-reuse and activation strategies, taking into account governing legislation.
 - > The governing documents with regard to the compilation of this CMP and the accompanying Objects Inventory have been the ICOMOS *Burra Charter* and J. S. Kerr's *The Conservation Plan*, 7thed, 2013.

1.2. Research Work

Work began on both the CMP and the Objects Inventory in November 2019. Amongst the information provided by Heritage SA to assist in the writing of the CMP at, was the following documentation:

- > 1983 *Martindale Hall Conservation Plan*, Hignett & Co.
- > 1991 *CMP Martindale Hall*, LeMessurier Architects
- > 1991 *Martindale Hall Stone Survey*, LeMessurier Architects
- > 2001 *Martindale Hall Conservation Park Management & Master Plan*, Programmed Maintenance Services

As the above documentation contains a wealth of relevant, high-quality information, Arcuate compiled some sections of this CMP using this information as a base, updating it to current day circumstances.

Elizabeth Warburton's book entitled *The Bowman's of Martindale Hall* published in 1979 was also a good source of historical background information.

Other information, especially historic photographs and drawings, was sourced from the following:

- > the State Library of South Australia;
- > Special Collections, Archives & Recordkeeping (SpARK) at the University of Adelaide;
- > the Architecture Museum at UniSA;
- > online through the Trove website; and,
- > through meetings with the Managers/ Caretakers of Martindale Hall, Mick and Sharon Morris; with Mandy De Vries of DEW, Clare office; and, with Hamish Gosse, Chairman of the Martindale Hall Trust from 1986 to 2001.

Arcuate gathered information during a series of site visits from November 2019 to February 2020, usually coordinated so as to be at Martindale Hall when the History Trust were working there also. During all visits Mick and Sharon Morris, the Managers/ Caretakers of both Martindale Hall and the Mintaro Maze, and Niki and Dave who live on site in the Manager's House, were hospitable, helpful and informative.

The weather during all site visits was warm and sunny with no significant rainfall.

1.3. Compilation

This CMP has been set out to follow the format recommended by the Government's brief, with the exception that an Executive Summary has been included before this introduction.

1.4. Caveats

Observations documented in this CMP on the condition of the fabric of the built heritage at Martindale Hall are based upon non-disruptive, ground-level surveys where there was no opportunity to open up the existing fabric to understand the underlying conditions. Due to the inherent limitations of this type of survey Arcuate Architecture cannot be held liable for any incorrect recommendations where the condition of the building fabric could not reasonably have been understood in the circumstances.



Figure 3: Early view of the Mansion. Date unknown (Photograph B 53693. State Library of SA)

2. Historical Summary

2.1. The History of Martindale Hall | by Dr. Peter Bell

Martindale Hall is a grand South Australian house built in a rural setting beside the Wakefield River near the town of Mintaro, about 130km north of Adelaide. One writer described it as “the most lavish classical house in the colony”, and “the climax of classical house design in South Australia”. (Bonython 1968, p. 1,123) Martindale Hall is probably best known to the wider Australian public for its role as Mrs Appleyard’s College for Young Ladies: the set for Peter Weir’s 1975 film *Picnic at Hanging Rock*.

The principal source for the early decades of this overview history is Elizabeth Warburton’s 1979 book *The Bowmans of Martindale Hall*. The original 1878 specifications and some plans of the building are held in the State Library. A long article in the Adelaide Observer in December 1880 gave a description of the newly-completed house. These sources are supplemented by a number of modern heritage assessments, conservation plans and catalogues of the house’s collection. Trove newspaper searches and histories of the surrounding district have provided additional information. Staff of the Royal Institute of British Architects have provided information about the architect from their archives.

Martindale Hall was built by Edmund Bowman junior between 1878 and 1880. He called it simply Martindale, the word Hall being added in newspaper articles, accepted by the later owners the Mortlocks, and later generally adopted. The extended Bowman family, including Edmund’s father (also Edmund) and his brothers, had arrived in South Australia in several episodes from 1838 onward from Van Diemen’s Land, and before that from Cumbria, the Lake Country of north-west England. Martindale is the name of a rural district in Cumbria. The Bowmans were wealthy, and invested in several farming properties around Adelaide including Barton Vale at Enfield where they built a grand house, and in the mid-north. The family’s pastoral landholdings would later extend as far afield as Lake Alexandrina and Andamooka, and Edmund senior laid out the private township of Auburn.

Edmund senior and his father were taking up land surrounding Martindale on the Wakefield River by 1843, at first as occupation licences and later seeking to improve their tenure by buying

the land freehold. By the late 1850s they had put together an irregular patchwork of land parcels which extended north to the Broughton River and Burra, and west to the Yorke Peninsula, running a total of 25,000 sheep. Their headquarters was at Crystal Brook homestead.

Edmund senior was drowned in the flooded Wakefield River in 1866 when his son Edmund was only a boy of eleven. The son was educated at St Peters College, and later at Cambridge, returning to Adelaide in 1877 when he was twenty-two. The previous year he had inherited his father's share of the pastoral empire and other wealth. A newspaper article approvingly summed up his position:

Mr E Bowman, a young South Australian sheep farmer [...] has succeeded to a princely inheritance, and seems to possess the power of administering it judiciously. Most young men having command of even less than £140,000 in hard cash and real estate to a higher tune would be tempted to lead a life of luxury and ease in other climes, but Mr Bowman is of a different stamp, and to his credit he has decided to settle in South Australia, where his wealth was made, and continue the pursuit of sheep-farming with vigour and energy, proving that he is of sterling stuff. (*Adelaide Observer* 25 December 1880, p. 32).

Bowman built a new homestead, Martindale. The land around Crystal Brook had been resumed for farming under the Strangways Act, so he moved the focus of the family properties back to the Wakefield River. He chose a site overlooking the river close to the small town of Mintaro, established in 1849 adjacent to Bowman land as a stopping place on the road from the Burra copper mines to Port Wakefield. He legally took possession of the land in March 1877. (CT 97/72).

The late 1870s were a prosperous time in South Australia, and a great number of notable buildings date from that period. Bowman was willing to spend something like £30,000 on his new house. He engaged London architect Ebenezer Gregg to produce the design. Gregg is known to have designed a number of industrial and office buildings, as well as Barnardo homes for under-privileged children. He also did other private domestic commissions, but there seems to be no list of them available. Gregg also had interesting colonial links; he designed the head offices of the banks of Adelaide, New Zealand and New South Wales in London, and at least one building in Johannesburg. He also played a part, from London, in the design of the Bank of South Australia in Adelaide. (*The Builder* 16 December 1876, p. 1,221 & 25 May 1901, p. 518; *RIBA Journal* 8 June 1901, p. 384).

Elizabeth Warburton has pointed out that the house bears some resemblance to an illustration in Robert Kerr's 1865 pattern book *The Gentleman's House*, a book Gregg would certainly have had on his shelves.

There are certainly a number of similarities: the Kerr house is Georgian in appearance, but embellished with Classical detail, the visible elevations are symmetrical, and there is a lot of visual similarity to Martindale in the flat roof, the balustraded parapet with its urns, and the positioning of the chimneys around the perimeter walls.



Figure 4: The "Palatial-Italian" style (Kerr, 1865, p. 360)

The house Gregg produced is very large, with about thirty rooms, but in appearance essentially simple, symmetrical and flat-roofed, in the Georgian manner, perhaps a little old-fashioned for the time. It is something like the much older Dalem Main Mansion in Cumbria, and it has been suggested that this was a model Bowman suggested to Gregg. (*FAHSN* 2016, p. 6) But Martindale departs from Georgian simplicity in being embellished with Classical details, such as pediments over external openings, and a balustraded roof parapet with urns. Some of Gregg's London designs also have strongly articulated facades. The centre of the house plan is a two-storey open hall with a grand staircase lit from above by a pyramidal skylight: Gregg called it a "Lantern Light". The bedrooms and public rooms all open off this central space. The kitchen and servants' rooms on both levels at the rear of the house are accessed by their own separate corridors.

Construction of the house was facilitated by the proximity of the railway, built to Burra in 1870 and passing close to both Mintaro, and Manoora where much of the stone was quarried. Building work extended over two-and-a-half years. Gregg completed the plans and specifications in June 1878. Quarrying of stone locally commenced in July 1878, and a lot of work went into levelling the house site and excavating for the foundations, which were of concrete. The balustrading and urns are also in concrete. (Milne 1948) In 1878 Portland cement was not manufactured in Australia, and would have been imported from England. The builders started work on site in January 1879, a foundation stone was laid in May 1879, and the house was completed by mid-December 1880. The exterior of the house is entirely of stone, the walls of a hard-quartzitic sandstone, with the detailed work done in softer Manoora freestone. Gregg's briefing must have been very thorough, for his specification, written in London, specified "Manoora stone" for the dressings, while "local walling stone" would do elsewhere. The local supervising architect was E.J. Woods, and the contractor was Robert Huckson of Adelaide and Melbourne. Some accounts say he imported a team of English stonemasons to work on Martindale. That seems improbable, for there were plenty of masons in Australia capable of doing fine work, and Huckson brought some with him from Melbourne. Contemporary accounts do not mention imported labour. At Christmas 1880 a newspaper article announced the house's completion:

The Mansion, which is situated on a slight eminence facing the east, is surrounded by a park-like expanse of undulating country, and as far as the eye can reach the land belongs to Mr Bowman, so that it is a grand estate fitly completed by a grand Mansion. The plans of the building were obtained from England, and were drawn by Mr E Gregg, of London. To some tastes the house is almost severely simple in its exterior, but it is a most substantial and admirably built place. The style is pure Italian, and regard has been given more to thorough solidity than to elaborate ornamentation. (*Adelaide Observer* 25 December 1880, p. 32)



Figure 5: Dalemain Mansion (postcard from Google Images)

The house was filled with modern technology. Gregg's specifications describe ventilation tubes in the walls which were designed to cool the house by convection, a hot water system, gas lights, electric bells and speaking tubes in the walls to summon servants, and flushing toilets (with electro-plated gold plumbing in the "best closets" and brass plumbing in the servants' closet).

Entirely missing from Gregg's specifications are the outbuildings. His drawings and specifications deal only with the house. Most writers have attributed the design of the outbuildings to E.J. Woods, the site architect. The manager's cottage, stable and pumphouse (now a ruin) are simple utilitarian buildings which could be found on any farm, but the coach house is a striking building with some architectural distinction. It has been speculated that the central arch and pediment of the coach house are Gregg's work, and that the plainer side gables were added by Woods (Bonython 1968, p. 1,122), but there is no documentary evidence for this.

This leaves the provenance of the coach house ambiguous - was it designed by Gregg or Woods? The internal construction details are very revealing. There are red brick quoins used for internal openings to places like stable-hands quarters (some of which may be later additions) but also in the arched entrance, which must be original. That is a very South Australian building technique. To Woods, the use of sandstone masonry with red brick quoins (although not visible externally) would come naturally, whereas it is unlikely that Gregg would ever have heard of it.

The documentary evidence is likewise silent on the entrance gates. The masonry columns are of sandstone, and rusticated like the corner pilasters of both the main house and the coach house entrance. The gates are almost certainly by Woods, and date from original construction of the house in 1879-80. However, the wrought iron archway which surmounted them must be much later, as it has the Mortlock arms at the apex. The archway has been removed to allow access to the property by buses, and is displayed in the coach house.

One account says there was no building on the section until Martindale was built. (*Pioneers' Visit*, 1948) However, when Edmund Bowman took possession of the title to the land in 1877, his address was "near Mintaro", and when he signed the contract for construction of Martindale Hall in 1878, he gave his address as "Martindale". This suggests that some form of residential building must already have existed somewhere on the property, part of which had been owned and presumably occupied at least part-time by Bowman family members since 1843. There was a fulltime manager on the property since at least 1860. That building may have been at another location, and apparently no longer exists.

What is most striking about the house is its utter Englishness. It makes no concessions whatever to the Australian environment or climate. By the 1870s, most rural houses built in Australia had verandahs, often all round, and grand houses often had very elaborate verandahs. In the mid-north, Bungaree, Mundunnie, Booyoolee, Mannanarie, Princess Royal, Bundaleer and Bundaleer North homesteads are all examples. The core of Princess Royal is a symmetrical Georgian house fairly similar in form to Martindale, but utterly transformed in appearance by its verandahs. In the South-east there are Padthaway, Yallum Park and Struan, and there are numerous others in the Adelaide metropolitan region and the Adelaide Hills. Edmund's younger brother John Bowman built Poltalloch homestead beside Lake Alexandrina two years before Edmund built Martindale. It has spreading two-story verandahs. Martindale does not even have an entrance porch.

Edmund filled the house with a remarkable collection of fittings, furniture and exotic ornaments, which the newspaper report of the house's completion described in some detail:

[The] drawing-room ... is furnished with exquisite taste, and the ornaments are such that only wealth can command. Most of them are magnificent Japanese bronzes and beautiful specimens of chinaware. The mantelpiece is a most elaborate piece of workmanship in statuary marble, and cost over 120 guineas. It is the one that took the prize at the Paris Exhibition. The shelf is supported by two exquisitely executed classical figures, and the fender is marble, with encaustic tile hearth. The whole is surmounted by a magnificent mirror and clock to match of surpassing excellence in workmanship, and very costly. The doors of this room are of handsome woods enriched with mouldings, carvings, and other adornments, and finished in black wood. Folding-doors give communication with the dining room, 28 ft by 18 ft 8 in, in which is a mantelpiece of black marble, which is a marvel of artistic carving. It is surmounted by a pier glass 14 ft high, framed in black marble to match. The mantelpiece is in the Grecian style, and in a wide recess in the western end of the room is fitted a carved oak sideboard with a back of plated silver, and 14 ft in height. This piece of furniture is in itself a source of admiration. The other furniture of the dining room is in keeping, being polished oak. On the north side is the library, also furnished in most luxurious style, in polished oak and Morocco leather. The chimneypiece in the library is a splendid specimen of sculpture. It is composed of black marble, inlaid with Sicilian marble,

and has a duplicated raised shelf. It is composed of black marble, inlaid with Sicilian marble, and has a duplicated raised shelf. There are upon it two bronze statues, one of Cortez and the other of Columbus, each standing about three feet, and most artistically executed - in fact they are perfect gems of art. The clock on the mantelpiece is also a most beautiful piece of artistic workmanship. At the rear of the library is a spacious billiard-room, richly adorned in perfect taste. (*Adelaide Observer* 25 December 1880, p. 32)

One estimate of the cost of the house's contents is £6,000, which would put the total value of house and contents at £36,000. The shipping records for much of the house's contents have survived, confirming that a large part of the collection dates from Edmund Bowman's time, and was shipped from London in a number of consignments between November 1879 and June 1881. (Warburton 1979, pp. 78-79 & 140-144)

The setting of the house seems always to have been very simple. Martindale has never been surrounded by formal gardens as many grand houses were, or seen much attempt at amenity landscaping. Shortage of water probably played a part in the absence of gardens. In Edmund Bowman's time there were orchards established, and fences and hedges dividing up the surrounds of the house. The large palms and pines were planted much later, by the Mortlock family in the early twentieth century. The lawns and tree plantings extend for only a short distance from the house, so that this very formal English building sits uncompromisingly in an Australian bush setting.

Edmund's lifestyle has been described as "princely". There were playing fields for croquet, cricket and polo, and horse-racing and fox-hunting played an important part in Edmund's life. He regularly entertained the Adelaide Hunt Club, and once a visiting English cricket team. (*Pioneers' Visit*, 1948)

There is a legend that Bowman was wooing a young woman in England (in one version she was from the Dalem estate), and built Martindale to impress her, but she turned him down. (Milne 1948; Cooper 1969, p. 269; Hopkins 1984) Elizabeth Warburton dismisses this romantic story as a modern invention, and says very firmly that "there was no such lady", calling her a "figure of fiction". (Warburton 1979, p. 154) Whatever the truth of it, Bowman married Annie Cowle of Launceston in 1884 and they had six children, four of them at Martindale.

However, things did not go smoothly for the Bowmans at Martindale. Whereas the 1870s had been a decade of abundant rainfall, high wool prices and generous bank finance, 1880 saw the beginning of a decade of drought. The year Martindale was completed was the year that the rains failed. The wool industry suffered badly, and South Australia slid into years of economic depression. Martindale was heavily in debt to banks. Perhaps the young, inexperienced Edmund had been improvident in spending over a quarter of his father's liquid assets on building himself a fine house. His business was in financial trouble, and struggling through the late 1880s, he was forced to sell a number of properties. The final blow came in March 1890 when the English, Scottish and Australian Bank foreclosed on a major loan. Martindale was put up for auction on 24 September 1890 with a reserve price of £40,000, which it failed to reach.

Following the failure of the auction, on 16 March 1891 Martindale Hall was sold by negotiation to William Tennant Mortlock, a member of another patrician grazing family with a history very similar to the Bowmans', but more prosperous. The price was £33,000. The Mortlock, Tennant and Hawker grazing families were cousins, and William was recently married to Rosina Tennant, usually known as Rose or Rosye. (Warburton 1979, p. 132) William and Rose had six children, but four died very young, and only their sons John and Ranson survived to adulthood.

The Mortlock family were to occupy Martindale Hall for 88 years, in contrast to the Bowmans' 10-year residency. They maintained the Bowmans' aristocratic lifestyle of polo, croquet and fox-hunting. Remarkably little physical change occurred at Martindale Hall during all those years. The building appears not to have been significantly altered or extended at any time.

William and Rose Mortlock had six children at Martindale Hall between 1892 and 1901, but four died very young. William, Margaret and Ranson died as babies, less than a year old. Valentine lived to be eight years old, and only their sons John and a second Ranson survived to adulthood. Valentine's bedroom, where he lived from 1898 to 1906, is on the upper level on the left of the house towards the front. Valentine was severely disabled both physically and mentally, and couldn't speak or walk. The house retains a physical legacy of Valentine's disabilities. The doorway of the room has been modified so the young boy could see out and be seen and heard, but not leave the room. Vertical slats or cleats have been nailed to the doorframe to allow a board or dowelled panel to be slid vertically into position. On one side two vertical slats make up a groove for the barrier. On the other side there is one slat added, and it and a moulding on a door panel make the groove.

The origins of the present contents of the house present some mysteries. There are records of Edmund Bowman's purchases from England at the time the house was built. (Warburton 1979, pp. 78-79 & 140-144) Some of Edmund Bowman's collection was sold at auction, but some was bought by William Mortlock and retained; the details are unclear. Dorothy Mortlock's will in 1979 mentioned a "Regency-period suite", which she bequeathed to the National Trust. This is believed to be an original Bowman piece. The Mortlocks at times redecorated the interior, and made some additions to the collection. One account suggests that the majority of the present furnishings date from the ownership of William Mortlock. (Cooper 1969, p. 267) John Mortlock added the Japanese armour and collection of exotic weapons in the smoking room about the 1920s. Since 1986 there have been four lots of lessees, and some of them have purchased antiques and added them to the collection. The records of these additions are incomplete.

William Mortlock died in 1913, and the estate passed to his older surviving son John Tennant Mortlock. John's way of life combined horse-racing, fast cars and a private yacht with generous acts of philanthropy. (Hopkins 1984) He remained single most of his life, but in 1948 married his secretary Dorothy Beech. They had no children. When John died in 1950 leaving an estate worth over a million pounds, Warburton's account gives the impression that his will left Martindale Hall to the University of Adelaide, with life occupancy for his wife Dorothy. "The residue of the estate, including Martindale, was left (after the death of his widow) jointly to the University of Adelaide ... and the Libraries Board of South Australia." (Warburton 1979, p. 131) However, that is not quite what John's will said. The will is a lengthy much-amended document which in typed form runs to fourteen pages. It appointed Dorothy, his cousin Richard Hawker, solicitor Robert Irwin and Elders Trustee and Executor Company as trustees of his estate. The only reference to Martindale Hall in the will simply leaves it and some other properties to Dorothy for her lifetime.

The will leaves specified property and amounts of money to a long list of relatives, colleagues and friends, charitable institutions, local residents, and such causes as the Anglican Diocese of Adelaide, SA Museum, Art Gallery, Adelaide Botanic Garden, the State Library, Urrbrae Agricultural School and tubercular soldiers. There were particularly generous endowments to the University of Adelaide, directed to the Waite Research Institute, Roseworthy Agricultural College,

and medical research. When these bequests were done, the trustees were directed to take the “residuary estate” and divide the proceeds between the Libraries Board and the University of Adelaide. The Libraries Board made it clear they did not wish to manage any rural property, and wanted only cash. The university was happy to take the grazing land for agricultural research, but not quite sure what use it would make of a grand house in poor condition.

It seems that it was Dorothy’s initiative to bequeath Martindale Hall to the University. In Warburton’s words she “hastened events”. (Warburton 1979, p. 135) Dorothy did not wish to live at Martindale, and seems to have entered into an agreement for the University to start using the land for animal research, in return for spending money on maintaining the house. In 1965 the trustees transferred Martindale Hall and fourteen whole or part sections of surrounding agricultural land to the University of Adelaide. (CT 3430/3) In the terms of John Mortlock’s will, Dorothy still had the right to live there. She died in 1979, and the estate became the unencumbered property of the University. During university management a number of disused outbuildings such as glasshouses and a caretaker’s cottage were demolished. The surrounding grazing land and sheep stud was used for University research and teaching, but has been sold in recent years.

Finding a use for the house was more problematical. In 1982 the university leased Martindale Hall to caretakers who let rooms for accommodation. This relieved the university of the need for daily maintenance and security, and brought in some money. But, used only occasionally for accommodation and conferences, Martindale Hall was disused much of the time, and its maintenance remained a financial burden. In South Australia’s sesquicentenary year 1986, the University offered Martindale Hall to the South Australian government, and it is now owned by the Crown. (CT 3651/46) It has been run by private lessees since, open to the public, and at times offering accommodation and conference facilities.

In 1980 Martindale Hall was entered in the Register of State Heritage Items (now the SA Heritage Register). In 1991, the house and an area of 47 hectares of land surrounding it was proclaimed the Martindale Hall Conservation Park. Since 2014, Martindale Hall has no longer offered overnight accommodation. It is open to visitors daily, and being very photogenic, hosts events such as wedding receptions.

By the time of state acquisition, the physical condition of Martindale Hall was not good. The flat roof, box gutters and “Lantern Light” of the 106-year-old house had deteriorated, and rainwater leaked into the interior. Decay of slate rainwater tanks inside the roof space and downpipes which Gregg for some reason had concealed in the walls had also contributed to water leaks. The building’s slate dampcourse had failed decades before, and there was considerable salt damp damage to masonry, particularly the soft Manoora stone. The University had attempted to alleviate some of these problems, by restoring the dampcourse, and by replacing some of the badly affected freestone with a more durable sandstone from Sydney. The main house was re-roofed in 1976, with the original roof remaining underneath. However, the water penetration problems continue to the present.

Note: Refer to Section 9 for Bibliography and the Appendices for *Martindale Hall: Chronology of Historical Events*.

2.2. The History of the Construction

Edmund Bowman junior engaged the English architect, Ebenezer Gregg to provide the design for the Martindale Hall. Gregg had colonial connections through an architect with the surname of Sabine, under whom he trained, and it may have been through connections at Cambridge University that Gregg became known to Bowman.

Gregg was a competent, workmanlike architect whose English works were typically Victorian and eclectic, and by no means exceptional. It is clear that, although in South Australia the house is remarkable, in an English context it would not be.

Gregg prepared designs and specifications early in June 1878. As South Australian building materials were included in the specification it is likely that Edmund provided Gregg with information on those local materials.

As Gregg was not able to supervise the erection of the Mansion, the task was given to well-known local architect Edward J Woods. The builder who was contracted to construct the house was Robert Huckson, a carpenter originally from Hereford, England but then resident in Melbourne.

Huckson, who emigrated to South Australia in 1849, worked on a number of buildings, including Barton Vale. It is likely that when Bowman spent a week in Melbourne waiting between ships in June 1878, he spent some of that time discussing with Huckson the construction of Martindale Hall. Huckson followed Bowman to South Australia, and in the week before his arrival an advertisement was placed in the local paper calling for tenders for the opening of a quarry which was to provide good quality building stone. Tenderers were asked to apply to E Bowman at the Head Station, Martindale, Mintaro.

Construction of the Mansion commenced late in 1878 or early in 1879 and in January 1879 The Northern Argus reported that there were 50 or 60 men working on site. The initial works involved the construction of an office and the creation of a level platform, on which the house was to be built. The foundation stone was laid on 3 May 1879 and it was planned that the building would be completed in eighteen months. By August 1880, though, it was still not completed and The Northern Argus reported that a large number of workmen were employed on the site to finish the house quickly. Finally, in December 1880, the house was declared finished.



Figure 6: View of the Martindale Hall Estate in 1890 looking north. Note the Coach House to the right of picture (Photograph B-59828. State Library of SA)

Legend has it that all but two of the tradesmen who built the house were imported from England. Elizabeth Warburton, in her book on Martindale Hall, states that it was more likely that Huckson brought tradesmen from Melbourne to do the work (although it is unclear the basis upon which Warburton made this assumption, other than it would have been common sense to have done so).

Although the construction cost of Martindale is not precisely known, Warburton states in her book that a private letter from an informed source at the time put the cost at £30,000, not including furnishings.

The Mansion was only one of a number of buildings constructed on the estate during the late 1870s to early 1880s, which included the coach house, the stables, the manager's cottage and the pump house. Very little is known about the designer of these other buildings, and no reference is made to them in the documentation provided by Gregg. While it is possible that plans and specifications may have been prepared by Gregg, and since been lost or overlooked, there is the evidence of a different designer's hand, possibly that of E J Woods.

Edward J Woods, who arrived in Adelaide in 1860 at the age of 21, trained in London as an architect under the guidance of C J Richardson (a former pupil of Sir John Soane), and later under T E Knightley. By the mid-1860s he was in partnership with Edmund Wright; in 1872, he was in practice on his own; and, during the late 1870s he was again in partnership, this time with noted architect William McMinn.

His role as supervisor of the Martindale Hall project started soon after Woods was appointed Architect-in-Chief of the Public Works Department in Adelaide (apparently, throughout his government service, Woods retained the right to private practice). Woods appears to have made some modest amendments to Gregg's designs and specifications, and, as has been suggested above, may have designed some of the estate's other buildings. Despite this, no mention of his involvement in the Martindale buildings was made in obituaries in the paper after his death in 1916, nor in a piece that Woods wrote himself concerning his career that appeared in the Mail in 1913. No satisfactory explanation can be given for this.

One of the buildings constructed at this time on the estate housed the steam pump, installed to supply the household with water. It was located at the junctions of the River Wakefield with three fresh streams from the nearby hills. Water was pumped to the roof of the Mansion and filtered before entering the house. The supply of water was always a problem, though, and Warburton states in her book that *'brackishness and reduced quantities in summer almost required the place to be vacated for the season.'*

By February 1883, the basis of the Martindale gardens had been planted. These were kitchen gardens and not pleasure gardens due to the scarcity of water. A reporter with the Northern Argus stated in 1883 that, "the grounds of Mr Bowman's Mansion have been much improved since the structure was completed. The shrubs and trees have thriven well this summer, greatly enhancing the appearance of the place." Archive photographs also reveal a number of fences in the immediate area around the house, from a post and wire fence surrounding the orchard to a lattice screen at the rear of the house. Little evidence of these fences remains.

In September 1884, the architect F W Dancker invited tenders for the construction of what was described as "extensive stabling etc. at Martindale, Mintaro". It is not known to which building this refers, but it may have been the stables located immediately to the rear of the coach house.

With the construction of the last outbuildings, the estate appears to have remained substantially unchanged throughout the remaining period of Bowman ownership.

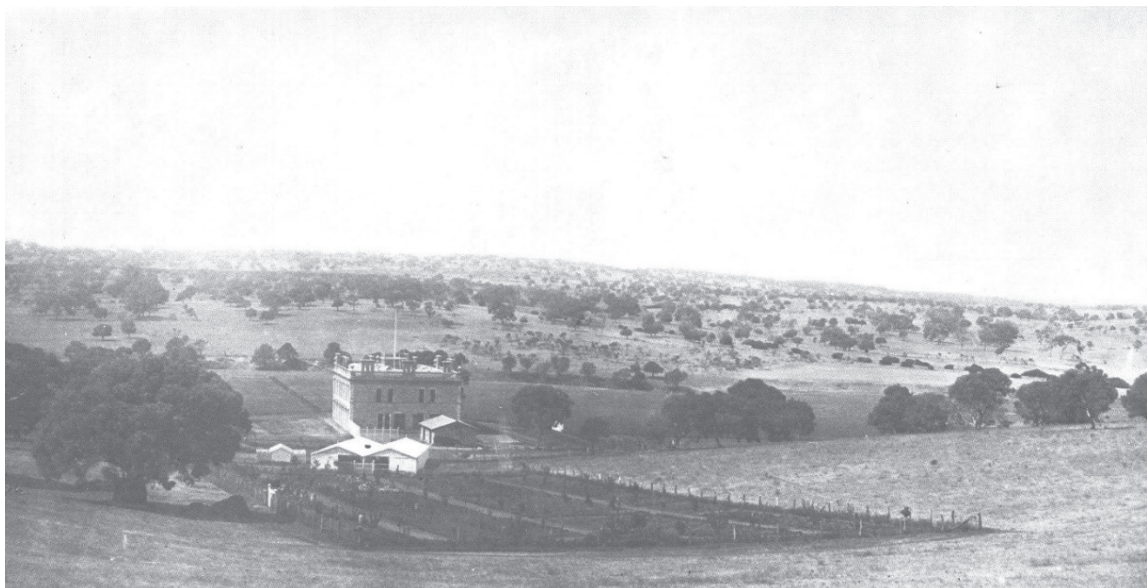


Figure 7: View of the Martindale Hall Estate looking east. Picture taken pre-1885. Note the orchard in the foreground. (Photograph taken from Elizabeth Warburton's book Martindale Hall. Original source of photograph unknown)

The Government Valuator's Report of 1886 gives a good description of the estate and its buildings at this time. Martindale is described as: "9159 acres of very valuable land, substantially fenced, sheep proof and sub-divided into paddocks. Improvements: Manager's House, stone stables, coach house, harness rooms, large woolshed, drafting yards, shearers, boundary riders and shepherds' cottages, galvanised iron implement sheds, troughing, large garden and orchard. The River Wakefield intersects the estate from end to end, apart from this there is an abundant supply of water from wells, springs etc. We consider this a compact little property and estimate the value of the land and improvements at 4 pounds 4 shillings per acre - 38,467 pounds 16 shillings."

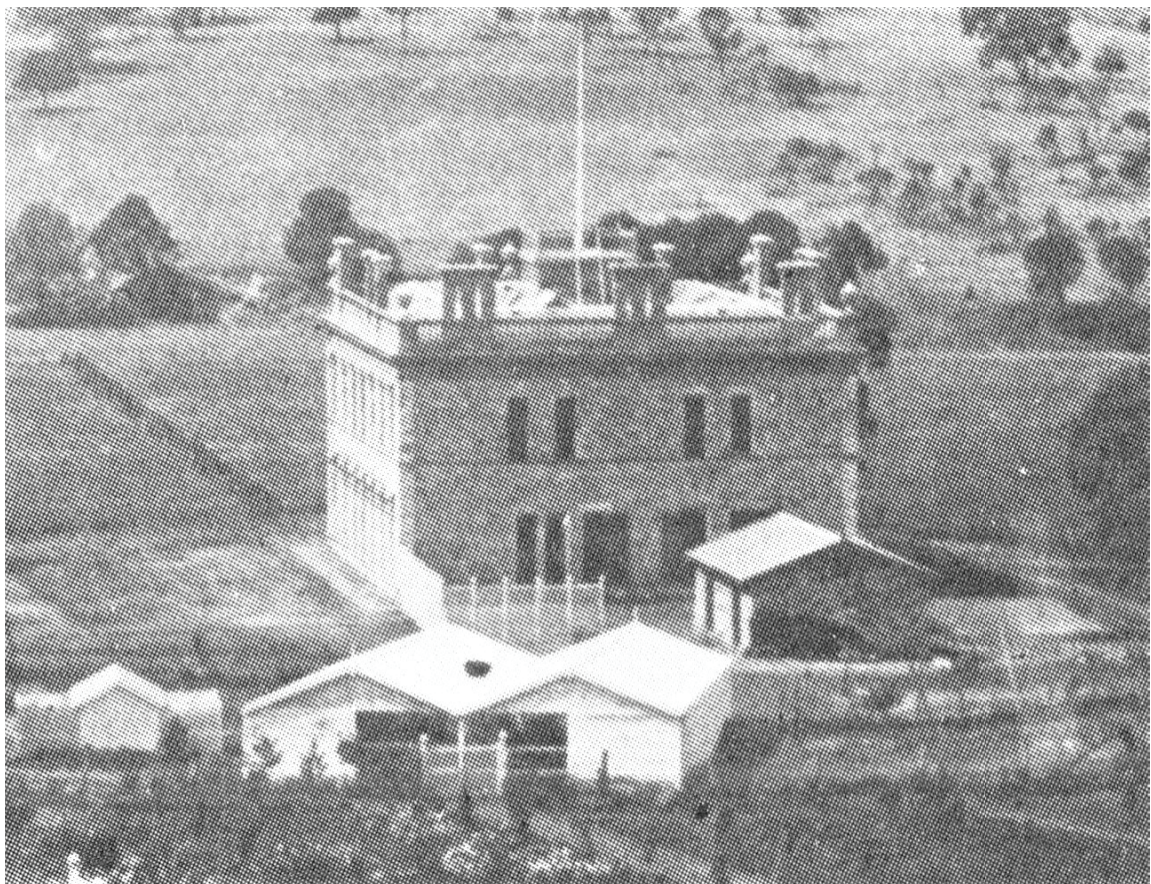


Figure 8: Close up of the Mansion from figure 7 photograph. Note the fences, and what appear to be greenhouses.



3. The Fabric of the Mansion

3.1. Architectural Character

Martindale Hall was built in Classical style to designs by London architect Ebenezer Gregg and modified under the supervision of the Adelaide architect, EJ Woods. The Mansion is a two-storey structure of simple rectilinear plan form, sited in an elevated location overlooking the River Wakefield and the main approach from Mintaro.

The plan is arranged one room deep around a top lit central stair hall set on the axis of the main entrance. While the main rooms on the east elevation are symmetrical to the main facade of the Mansion, the plan as a whole is more utilitarian, with rooms set out as required by their function behind the classical order of the remaining north, south and west facades. A balustraded parapet conceals the roof form beyond.

The following description of the external elevations was written with reference to the 1991 Conservation Plan by LeMessurier Architects, sections 4.02.03 to 4.02.09. Martindale Hall is essentially Georgian, a style that dominated in Great Britain during the early part of the 18th Century. However, the mid/ late Victorian free classical design style of the external elevations exhibits a hybrid of elements from a variety of periods: Italian Mannerism in the detailing of the windows; Roman/ English Baroque in the main entrance; and, the Queen Anne style in the treatment of the chimney stacks set within the parapets.

In overall terms, the proportions and detailing of the facades are controlled by the Corinthian order set out in a grand scale around the eaves (recognisable by the entablature with its deep cornice supported at regular intervals by moulded console brackets). On top of this is a simple balustraded/parapet broken into panels to replicate the bays below. The chimney stacks break the balustrade at irregular intervals.

The side (north and south) facades (refer to figures 223 & 233) are divided into seven bays; those at the front and rear (east and west) facades into five (refer to figures 216 & 230), but with the proportions and the widths of the second and fourth bays narrowed to accentuate the central entrance bay. The corners of the Mansion are emphasised by the use of rusticated

pilasters/quoins, and responding moulded panels to the solid portions of parapet above (forming the correct Corinthian bases to the decorative stone urns that sit on the balustrade). This treatment is also afforded to notional columns each side of the main entrance.

Horizontally, the base of the order sets the level of the sills to the windows of the lower storey, and a moulded string course sets those of the upper, differentiating the storeys in the approximate proportion of 3:2.

All windows have moulded surrounds and hoods (pedimented with support consoles at ground floor level, plain at first floor). The composition of the windows as individual elements is completed by moulded spandrels at ground level and pairs of console brackets to the string course. The spandrels of the western bays are obscured by the more recent addition of ventilation boxes over the light wells to the cellar windows. Others are drilled with an array of ventilation holes, while yet others have had metal grilles cut into them.

Extra emphasis is given to the four lower windows of the east facade by way of carved laurel-leaf motifs with rosettes set between the surrounds and hoods. The windows themselves form one of four elements employed within the depth of the wall to modulate and control the effects of climate. They are of basic double hung sash type (as was standard at the time in both Britain and South Australia, with the lower rail of the bottom sash of increased depth, and the bottom rail of the top sash provided with horns) but unusually large panes of glass for their date. Although the drawings prepared by Gregg apparently show each sash divided into six lights, there is no evidence to suggest that the existing windows are not original. Externally, each window is fitted with a sliding timber shutter panel, and sliding insect screen. Both run on slots within the stonework of the external walls. Internally, the reveals to the principal rooms at ground floor level are splayed to form ducts vented to the external air by way of the vented spandrels (behind stall risers) mentioned above.

Reference has already been made to the special treatment of the central (entrance) bay of the east façade (refer to figure 216). Having lent emphasis to the bay, its importance as the centre of the composition is further enhanced by an increase in the height of the parapet above and the omission of the open balustrade, in favour of a blank panel of stonework relieved only by a carved festoon. In contrast to the general austerity of the design, the openings at both levels in the central bay have their own unique rich language. The upper storey window fills the full width of the bay with a three light window employing the A-B-A rhythm of the triumphal arch (a motif repeated in the design of the chimney stacks). This is the only window at this level to have a pedimented hood and the only window throughout to have its own explicitly stated order:

detached and half piers with moulded bases and capitals. The arched doorway below also has its own order, stated in the form of two detached Corinthian columns and responding pilasters. Deep reveals to the doorway are set with moulded panels and the prominent keystone over is decorated with a carved cartouche bearing the crest of the Bowman family. The arched soffit is enriched with rosettes. Above the doorway, spanning the full width of the bay and “supported” by the rusticated pilasters, is a bold segmented pediment enriched by dentil moulds and projection over the keystone below. A pair of moulded and panelled doors (of four-panel design, one being circular with those above and below curving to suit: reflecting the moulded stone reveals adjacent) are set below a transom and glazed fanlight which once also contained the Bowman crest. Forward of the doors are hung a pair of modern outward opening insect screens.

**There are two aspects of the design which demand elaboration. These are:*

- > the bay widths of the side elevations are of unequal division and have an unrhythmic spacing, the governing factor being the apparently pragmatic location of walls and chimney breasts internally; and*
- > the rear facade, behind which are predominantly servants’ rooms, does not employ the window hierarchy of the other facades.*

With the whole character of the composition further enhanced by the contrasting use of coursed rock-faced ashlar for the wall planes and smooth dressed stone for all of the decorative features, the overall impression is that of an architect at ease with the chosen classical language, able to effect a moderately successful integration of aesthetic and functional requirements, but almost entirely in disregard of site and environment.

**From 1991 Conservation Plan by LeMessurier Architects, sections 4.02.08 & 4.02.09.*

Martindale Hall, the Coach House and ancillary buildings were placed on the National Estate Register in 1978 and included on the State Heritage Register in 1980.

3.2. Outline of the Construction

The construction of Martindale Hall is typical of its time, generally being within the scope of the traditional trades of mason, carpenter, plumber and plasterer. Emerging technologies were also adopted - structural ironwork, and the incorporation of the new servicing systems for water supply, sanitation and communication.

Full documentation of the works was prepared London architect Ebenezer Gregg. Evidence of the actual fabric indicates that Gregg's drawings and specification were not followed to the letter, with variations probably being at the instigation of either E J Woods (supervising architect) or Robert Huckson (builder), or both, to suit availability of materials and local building practice, with which Gregg was most likely unfamiliar (his specification being typical of contemporary London practice). Edmund Bowman himself may also have instructed some of the changes.

External walls and chimney stacks are of local sandstone ranging in nominal thickness from 650mm to 750mm. In the main, two types of stone are used: a hard, durable, medium-grained quarzitic stone for the rock faced ashlar work (originally off-white/pale yellow-brown, but now weathered to various shades of light brown) and a less durable, fine-grained Manoora freestone for the dressed and decorative work (varying in colour from white/pale yellow to medium-brown). A variety of other types of sandstone and some cement work used for sundry details have been identified in more recent years. Many areas of original stone have now been replaced or rendered over during the course of repairs carried out over the life of the building. Within the depths of the walls are incorporated padstones, timber wall plates and backing lintels of Red Gum. Cast iron and galvanised steel vent grilles, as well as terracotta, cast iron and lead downpipes, are incorporated within the masonry walls.

There is an original slate damp proof course within the base course of the walls at ground level. Below this level the footings are of dark-grey bluestone, as is the retaining enclosure of the cellar beneath the western half of the Mansion.

The cellar itself was excavated by cut-and fill from the natural west-east slope of the site, the eastern half of the Mansion being built off the fill. Vaulted arches supporting the ground floor are built from brickwork laid in cement. Sleeper walls and internal walls are all solid brick and/or stone.

The ground floors are suspended and constructed from timber joists finished with either plain tongued and grooved boards or polychrome parquet flooring. The ground floor joists are 175mm deep, bearing on plates on sleeper walls/corbels. The first floor has 250mm deep joists, spanning between the load bearing walls and composite timber/iron (flitch) beams. 175mm joists are used for the gallery, supported off the primary structure of rolled iron joists. Rough lime-mortar supported just below the floor level on boards set between the joists, provided sound insulation to the first floor.

Timber trusses with both king and queen rods form the primary roof structure over the 5.5 to 6 metre spans between the external walls and those enclosing the stairwell/gallery. Iron girders frame the 4.2 metre square of the central, glazed lantern. Common rafters span between wall plates, purlins and ridge/hip boards.

The original roof, formed with hips and valleys pitched to parapet and box gutters, can still be seen beneath the 'new' mansard roof structure which is strutted off the original gutters and ridges. The mansard roof has the form of a slightly elongated truncated pyramid with the lantern sitting in the middle. The mansard is finished with concealed-joint zincalume roof sheeting. The original roof below is still finished in corrugated galvanised iron sheet, although it was originally slated to Gregg's specification.

On the evidence of the inspection of their heads within the roof void, non-load bearing internal partitions at first floor level are thought to be brickwork of half-brick thickness. Individual iron joists are presumed to support suspended walls over principal rooms below where no support walls exist.

Ceilings are all finished with plaster and lath and most have plaster ornamentation to some degree. Walling masonry is generally finished in cement render with stucco set coat.



Figure 9: The 'new' mansard roof has the appearance of a truncated, elongated pyramid. (Photo credit. Definitive Aerials. YouTube. 2017)

Window joinery is believed to be a combination of Deal and Red Gum with brass pullies and chains. The lantern light is in pitch-pine, originally roofed in lead but since reclad with metal decking. Glazing is generally 32-pound clear plate glass, with 27 pounds used for fanlights and half-inch embossed plate glass internally to the lay- light at ceiling level. Its original decorative balustrade has long since gone and new external shutters have been recently installed to reduce internal light level.

3.3. Background to the Current Fabric Condition of Martindale Hall

DEFINITIONS IN RELATION TO REPAIR AND CONSERVATION

The ICOMOS Burra Charter provides the following definitions:

- > **Conservation** - all the processes of looking after a place so as to retain its cultural significance.
- > **Cultural Significance** - aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records related places and related objects.

- > **Maintenance** - all the processes of looking after a place so as to retain its cultural significance.
- > **Repair** - involves restoration or reconstruction.
- > **Restoration** - returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- > **Reconstruction** - returning a place to a known earlier state, distinguished from restoration by the introduction of new material into the fabric.
- > **Fabric** - all the physical material of the place including components, fixtures, contents and objects.
- > **Preservation** - maintaining the fabric of a place in its existing state and retarding deterioration.

THE HISTORY OF REPAIRS AND ADAPTIONS AT MARTINDALE HALL

Major works undertaken by the University of Adelaide included the following:

- > The slate paving around the walls of the Mansion was lowered
- > Lanterns were installed over light-wells to the basement windows
- > The up-stairs bathroom was converted into two bathrooms
- > The original roof was covered over with the current truncated-pyramid-shaped roof.
- > Electrical services were upgraded
- > The Coach House was re-roofed
- > The entrance steps to the Mansion were rebuilt
- > Stone repairs were carried out to the Mansion exterior
- > Pine trees were removed along driveway
- > Conservatory, gardens, fences and gates in the vicinity of the Mansion were removed
- > The Harness Room was converted to the Manager's House.

Major works undertaken by the Martindale Hall Conservation Trust were as follows:

- > The fire detection equipment, emergency lighting and external sprinkler system were installed
- > Site water services were rationalised
- > New carpets were fitted and plaster repairs carried out
- > Public toilets were installed in the car-park.
- > A chemical DPC was provided
- > Stonework was restored to the base plinth of the Mansion
- > The plain tree avenue was renewed with pines and other landscape works were carried out.

No major works have been undertaken by the Government of South Australia (DENR, DEWNR, and currently DEW) since it assumed responsibility for Martindale Hall.

Currently, the interior of the Mansion is a hybrid of finishes and periods extending from the original interior through re-decorations by the Bowman's in the mid-1880s, by W T Mortlock in 1891, and by the Mortlock descendants in the 1920s and in 1948. In 1965 the University of Adelaide were gifted the property by JT Mortlock's wife, Dorothy. In 1986 ownership was transferred to the Government of South Australia.

During the 140-year period, from original construction up to the current day, there have been many small changes and improvements made that responded to contemporary trends, or improvements to amenity and maintenance requirements. Notwithstanding these small changes, the interiors and exteriors of the Mansion are surprisingly intact.

The cast iron fire boxes throughout the house are of different periods and are most likely to have been progressively introduced over many years. Similarly layers of wallpaper of differing periods suggest minor modifications within some rooms. The University in turn undertook a substantial number of changes to the interior of the Mansion, re-papering and painting some rooms, re-surfacing parquet floors, and replacing carpets. The uses of some rooms were altered and new bathroom facilities introduced.

Externally, the University made greater changes to the integrity of the Mansion by removing many of the features added during the Mortlock era. These features included the Mansion's rear porch, the glasshouse, fences, gates and gardens associated directly with the Mansion.

The vent boxes to the Basement Cellars were removed and the light wells capped with slate flag stones, cutting off natural light and large proportion of the ventilation to the cellars. The installation of timber louvres around the lantern over the Central Hall has cut out natural light significantly influencing the Mansion's interior ambience. Chemical damp proof treatment was undertaken in 1993 to the interior cellar walls. To the cellar a sacrificial render coat with an applied lime wash finish to the external walls and the vaulted ceiling was applied in 2000.

The interior of the Mansion is in good condition largely thanks to maintenance and repair works undertaken throughout the past fifty-five years, starting from when the University of Adelaide assumed responsibility for the property. The structural integrity of the building has been maintained and the superb interior around the central stair has been largely unchanged.

The principal rooms on the ground floor, and the main bedrooms with their on-suite bathrooms at first floor level, were refurbished in the 1920's and have been maintained since without major change. Although these rooms largely provide the ambience of the house in the Edwardian style, the wall-paper from that period has been painted over in a number of the rooms.

During the period when the University of Adelaide had ownership, internal adaptations were made to provide contemporary facilities for the University's use of the building, and to support the Mansion's use in providing Bed and Breakfast accommodation. These adaptations included installation of a commercial kitchen and two upstairs bathrooms, and repainting of a number of the bedrooms.

The interior finishes, and to some extent the furnishings, of the Mansion can be classified into three eras:

1. Bowman. 1876 - 1891.
2. Mortlock. 1891 - 1965. When JT Mortdale died in 1950 his wife, Dorothy, retained rights of occupation until her death in 1979, although she gifted the property to the University of Adelaide in 1965.
3. Post-Mortlock. 1965 - current day. Ownership transfer to the University, then ultimately to the State in 1986.

In the review of the existing internal fabric condition to follow, each of the rooms is classified into one of the above eras and the recommended works are listed to maintain the current fabric preventing further deterioration.

Ultimately the decision to conserve Martindale Hall as a 'Bowman House' or a 'Mortlock House' is challenging, and fundamental to that decision on how to address conservation works to the Mansion moving forward. While in the short term, the existing fabric should be conserved while defects that are causing deterioration to that fabric are addressed, in the longer term the internal decoration needs to be upgraded and before doing so the decision has to be made as to what era Martindale Hall should be conserved. Refer also to Section 6. Conservation Policies.

INTERIOR REPAIR AND CONSERVATION RECOMMENDATIONS FOR THE MANSION

Visual inspections of the Mansion, carried out both internally and externally for this Conservation Management Plan (CMP), highlighted fundamental defects that have caused significant deterioration to the fabric over a prolonged period of time. These defects, described in the review of the fabric condition under sections 3.4 *Existing Internal Fabric Condition of the Mansion* and 3.5 *Existing External Fabric Condition of the Mansion* should be addressed immediately. Recommendations for managing the fabric defects are summarised in Section 7 *Conservation Actions*.

The visual inspections of the interiors of the Mansion have identified recommended works on three levels of priority, each level having a five-year time frame, with '0' taken as the official date of issue of this CMP. For convenience of reference, this information is set out in tabular form for each internal space throughout the Mansion in section 3.4 (interior fabric condition).

The three levels of priority for interior works are as follows:

PRIORITY 1. From 0 to 5 years. This is based upon the Mansion's continued use as a museum. The conservation and repairs recommended are aimed at protecting the long-term integrity of the existing fabric, both internally and externally, as well as towards the conservation and curation of significant objects and books.

PRIORITY 2. From 5 to 10 years. The works suggested under this timeframe are aimed at conserving the original fabric and restoring/ refurbishing decorative interiors to a known, and agreed, earlier state and/ or era. Also, wider scale works are suggested to the grounds and outbuildings. All may be subject to any change to the future use of the Mansion, grounds and outbuildings, as yet unknown.

PRIORITY 3. From 10 to 15 years. Within this timeframe it is suggested that a review should be carried out into the interpretation of the original fabric; of the objects, furnishings and books of cultural significance; and, of the grounds and outbuildings. This may involve the procurement of furnishings, and perhaps objects, appropriate to the chosen era of rooms. Also, ongoing maintenance and repairs should continue throughout. All may be subject to any change to the future use of the Mansion, grounds and outbuildings, as yet unknown.

Note: A review of objects, furnishings and books of cultural significance is recorded by the History Trust in separate companion report.

The estimated costs included for the Priority 1 category are current prices and are for budget purposes.

Priority 2 alludes to works to conserve and restore the interiors of the Mansion, but as the nature of those works needs to be determined and agreed, any attempt made here to apportion budget costs to Priority 2 works is purely speculative. For example, amongst other things there may be costs for the following: researching appropriate decorative schemes; procuring hand-printed wallpapers; provision of specialist decorative trade skills; repairing/ conserving existing, or making replacement hand-painted ceramic tiles for fireplaces, etc.

Priority 3 suggests that, amongst other things, there should be carefully designed interpretation material to explain the history and significance of the original fabric, objects, furnishings and books to assist future visitors to Martindale Hall. Any attempt made here to apportion budget costs to Priority 3 works is purely speculative.

A future maintenance plan needs to include a series of cyclic preventative maintenance actions, of a minor nature, that would assist in reducing the need for reactive and or emergency maintenance. In broad terms these should include:

- > Changing washers to dripping taps
- > Replacing blown light globes

- > Re-fixing loose door handles
- > Re-tightening grab and towel rails etc.
- > Re-grouting of wall tiling
- > Easing 'stiff' windows
- > Lubrication of locks
- > Cleaning of box gutters and sumps
- > Cleaning of windows
- > Cleaning of light fittings
- > Clean floor traps
- > Clean ceiling fans
- > Controlling pests, including white ants and rodents.

THE FABRIC OF OTHER BUILT STRUCTURES

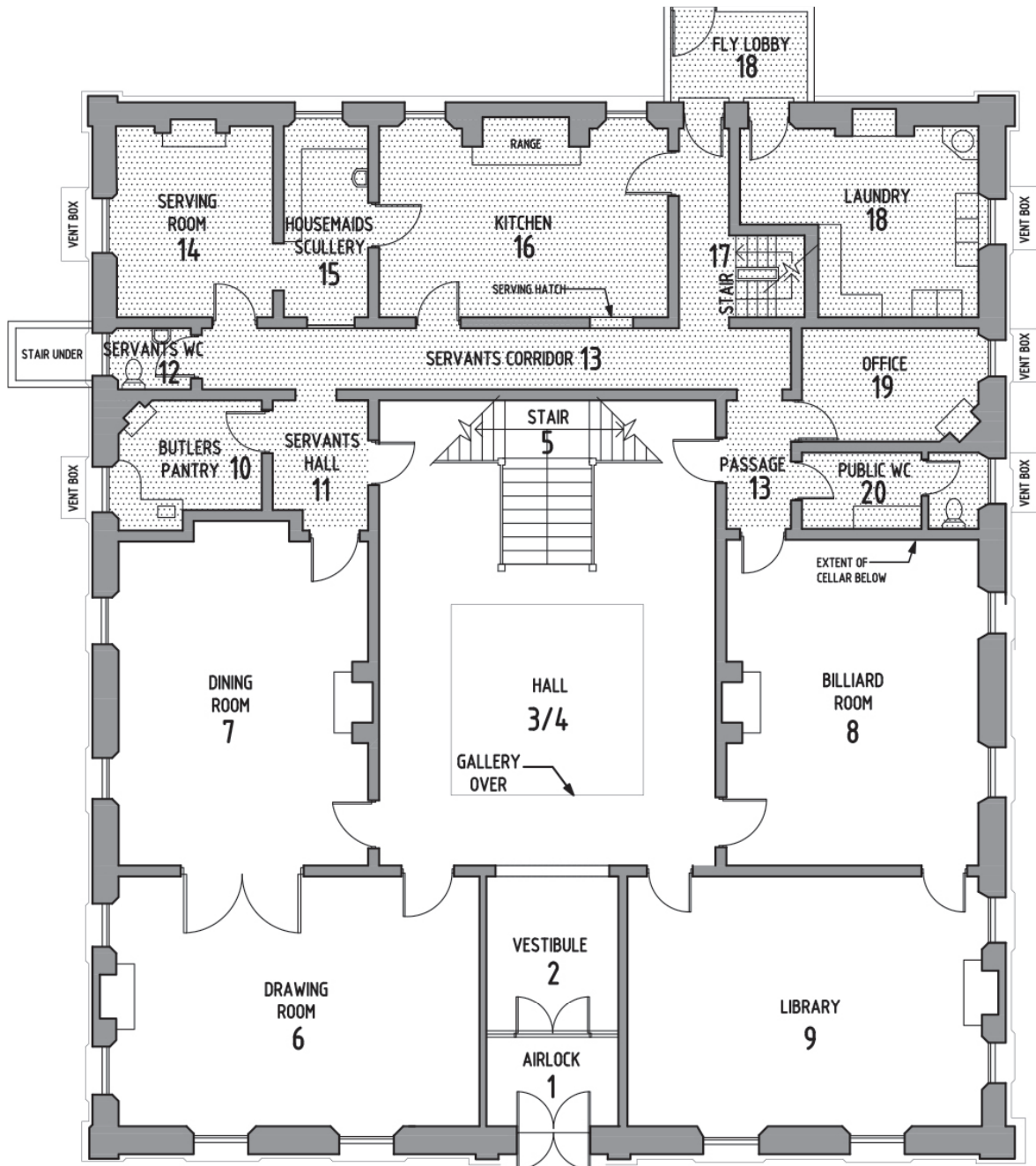
Section 4 of this CMP describes the constructions, and the current internal and external fabric conditions, of the Other Built Structures on the estate: The Coach House, the Stables, the Manager's House, the ruins of the Pump House and the Entrance Gateway.

All recommendations for managing their fabric defects are summarised in Section 7 *Conservation Actions*.

3.4. Existing Internal Fabric Condition of the Mansion

Indexes are included in the following sections for the following areas:

- > **GROUND FLOOR** (Rooms/ spaces numbered 1-20)
- > **FIRST FLOOR** (Rooms/ spaces numbered 21-40)
- > **BASEMENT CELLARS** (Basement Rooms/ spaces numbered B1-B8)
- > **ROOFSpace**



GROUND FLOOR PLAN. NUMBERING KEY (Rooms/ spaces 1-20).

Note: the shaded area represents the former Servants' Spaces.

GROUND FLOOR

INDEX

- 1** FRONT DOOR AND AIR-LOCK
- 2** VESTIBULE
- 3** CENTRAL STAIR HALL – Gallery and stair soffits
- 4** CENTRAL STAIR HALL - walls and floor
- 5** HALL MAIN STAIRCASE
- 6** THE DRAWING ROOM
- 7** THE DINING ROOM
- 8** THE BILLIARD ROOM/ LIBRARY
- 9** TROPHY ROOM

SERVANTS' SPACES

- 10** BUTLER'S PANTRY
- 11** SERVANTS HALL
- 12** SERVANTS WC (adjacent new kitchen)
- 13** SERVANTS' CORRIDOR
- 14** NEW KITCHEN (formally the Serving Room)
- 15** HOUSEMAIDS SCULLERY
- 16** OLD KITCHEN (now used as servery)
- 17** SERVICE STAIR TO CELLAR & FIRST FLOOR
- 18** FLY LOBBY & LAUNDRY
- 19** THE OFFICE
- 20** PUBLIC WC (adjacent office)

1 FRONT DOOR AND AIR-LOCK

When you enter the house from the east, through the main entrance, you pass through a spacious airlock and glazed timber screen with double swing doors, into a larger vestibule, then through a segmented archway into the Central Stair Hall.



Figure 10: Above left: Wide-angled photographs of Air-lock.



Figure 11: Above right: Wide-angled photographs of Air-lock.

The floor of the airlock is tiled with white 200 x 200mm Sicilian marble squares with nominal 55mm St Ann's black marble in Tuscan style (as described on page 6 of architect's original specification). There is a High Victorian style skirting moulded in Parian cement (as described on page 24 of architect's original specification) grained to imitate fine timber. The walls are a plain plastered finish. The glazed timber partition and doors separating the airlock and vestibule are described in the original specification as being of the best teak *'to be french*

polished in the best manner'. Glazing to the screen is acid etched. The ceiling has a simple moulded egg and dart/acanthus leaf cornice with a central rose.



Figure 12: Above left: Damage to the white and black marble along the edge of the main entrance slate threshold, which is also showing signs of wear and tear.

Figure 13: Above right: High Victorian style moulded Parian cement skirting. Note the cracking.

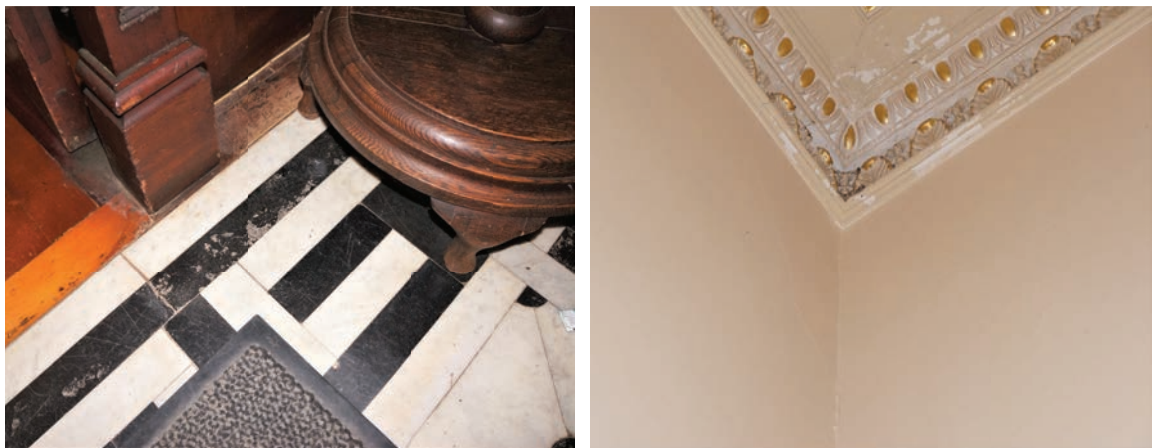


Figure 14: Above left: Signs of wear and tear to the black St. Ann's marble at the junction with the Vestibule flooring.

Figure 15: Above right: View into north east corner of moulded egg and dart/acanthus leaf cornice. There are cracks in the cornice and in the plain plaster directly beneath. The peeling paint suggests damp in the outside wall.

The marble flooring shows signs of wear and tear. The peeling paint to the ceiling adjacent to the outside wall suggests this area may be damp. This needs to be checked out, especially as plans indicate an embedded rainwater pipe runs inside the external wall within this vicinity.

Room 1.0. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
1.1	Repair damage of marble floor		2,000		
1.2	Redecorate throughout incl repairs to cement skirtings, wall render ceiling plasterwork			5,000	
1.3	Review furniture/ general presentation of space				2,000

2 VESTIBULE

The vestibule is similar in detail to the airlock except that the floor is in parquetry, which complements the floor of the central hall. The plastered walls of the vestibule are relief panelled with mouldings picked out in gold, while the ceiling matches that of the airlock with a similar ornate central rose.

Original fittings, such as timber switch blocks, curtain hooks, door hardware and brass picture hanging rods remain. On the vestibule side of the archway to the central hall, is hung a pair of curtains in the Persian style, with traditional tie-backs. These curtains are most likely early twentieth century.



Figure 16: Far left: Wide-angled view of the Vestibule looking to the glazed timber entrance partition.



Figure 17: Left: Cracking in the cement panelling to the right-hand wall as viewed when facing towards the Central Stair Hall.

Room 2. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
2.1	Refurbishment of parquet floor			2,500	
2.2	Redecorate throughout incl repairs to cement skirtings, wall render ceiling plasterwork			5,000	
2.3	Review furniture/ general presentation of space				2,000

3 CENTRAL STAIR HALL – Gallery and stair soffits

The four principal reception rooms at ground floor level open off the Central Stair Hall. To either side of the main staircase are exits to passages linking the service rooms of the house which are arranged behind the main stair and Central Hall.

The Central Stair Hall, which is the main architectural feature of the interior, extends the full height of the house and has a central glazed roof lantern at the top ceiling level with acid edged and ornamental plate glass. Of Italian Renaissance design, the Stair Hall is surrounded by a gallery at first floor level which is accessed by a T-shaped carved oak staircase.

The plastered ceilings at ground floor level, forming the soffits of the gallery, are relief panelled/coffered with mouldings picked out in gold on a base colour of ivory. They have a simple moulded egg and dart/acanthus leaf cornice. There are decorative acanthus leaf pattern corner roses in the four corners of the ceiling. There is minor wear and tear to these soffits where plaster has been chipped or has cracked in places. The paintwork generally requires redecoration.

The main staircase soffit is timber panelling ornately ornamented with mouldings in quatrefoil pattern, again with simple egg and dart cornice decoration. There are movement cracks along joint lines and mouldings have been chipped in places. Once more, the paintwork would benefit from being freshened up.

The original lighting was gas throughout and during the Bowman period a large gasolier hung from the roof lantern to below the gallery level. This was replaced by the Mortlock family with a large glass chandelier serviced by electricity, (since removed and relocated in Ayres House, Adelaide, it is understood) and by the surviving Venetian glass chandelier above the staircase at arcade level.



Figure 18: Wide-angled photo of the Central Hall taken standing outside the Drawing Room.



Figure 19 Wide-angled photo of the Central Hall taken looking towards the main entrance.



Figure 20:
Photograph of
main stair taken
c.1890. Note the
central hanging
gasolier and the
wall mounted
gasoliers.
(Photograph
B-17732-7. State
Library of SA)



Figure 21: Photograph of
main stair taken in 1936.
Note the central large
glass chandelier. The
wall-mounted lights have
disappeared. (Photograph
B 46414. State Library of
SA)



Figure 22: Looking up at the timber panelled soffit of the main stair. Note the movement cracks along joint lines.



Figure 23: Decorative acanthus leaf pattern corner rose. Note the chipped moulding and general movement cracks.

3. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
3.1	Repair damage to ceiling plasterwork & stair soffits			5,000	
3.2	Redecorate soffits to gallery & stairs			20,000	

4 CENTRAL STAIR HALL – Walls and Floor

The timber floor around the perimeter of the Central Stair Hall is inlaid decorative Oak and Mahogany parquet. The centre of the floor is carpet over plain boarding. Both the parquet and the plain boarding show signs of past movement and wear and tear. Poor past repairs have been carried out using inappropriately coloured joint fillers, and new timber inlays have not been suitably finished. Parquet flooring specialists should be engaged to make good past repairs, and to refurbish the floor generally.

The high moulded Parian cement skirtings surrounding the central hall, grained to imitate timber, are damaged and cracked in places. Inappropriate past repairs are a poor match for the original graining.

Walls are relief panelled, as in the vestibule, with mouldings picked out in gold on a base colour of ivory. Again, there are movement cracks and minor damage to mouldings.

Openings to all rooms leading off the central hall at ground level have six-panelled doors of White Deal (as described on page 13 of architect's original specification), with enriched mouldings and elaborately carved architraves stippled and grained to look like quality timber. Some doors and door jambs exhibit wear and tear, particularly those leading to the servants' corridor. There are interesting questions regarding whether this damage should be repaired as it displays the patina of past use.

The doors have push-pull plates and door-knobs have a Buffalo Horn finish, and have mortice locks.

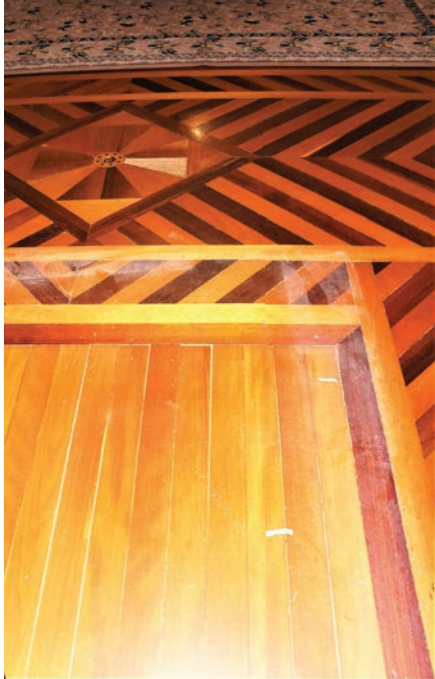


Figure 24: Far left: Hall flooring. Note the poor colour choice of joint filler to the plain boarding. Note also, to the top of the picture, the poor-quality repair to the central decorative feature in the parquet flooring.

Figure 25: Left: Poor quality repair to the Parian cement skirting behind furniture.



Figure 26: Left: Moulded plaster panel above door. Note the cracks in the plain plasterwork that have been repaired.



Figure 27: Far left: Jamb of door leading to servants' passage in the north west corner of the Central Hall. Note the damage to the edge of the frame, presumably from trolleys, etc.



Figure 28: Left: Door from Central Hall into Drawing Room.



Figure 29: Wide-angled view of the Central Hall wall beyond which is the Billiard Room.

4. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
4.1	Refurbish parquet floor			6,000	
4.2	Repair damage to cement skirtings & rendered wall panels			5,000	
4.3	Wash down & redecorate throughout incl touching up woodwork			15,000	

5 HALL MAIN STAIRCASE (including walls and ceilings of stairwell)

The main staircase, the principal feature of the central Hall, is constructed with very fine workmanship in carved and polished Wainscot Oak. It is covered with a reproduction carpet runner secured by the original brass rods, only one of which is missing. The balustrade is ornately carved with spiral twist balusters and panelled newel posts with acorn tops. Its balustrade detailing is continued around the gallery at first floor level to unify the architectural character of the central space.

The landing is decorated with an aedicule window, acid etched glazed and ornamented with the initials EB (Edmund Bowman). There are cracks in the plaster over the window and, for some unknown reason that should be investigated, the paintwork has blistered on the walls to either side above the window. See Figures 30 and 32.

The stair sits within its own “well”, enclosed at gallery level by an arcade of Corinthian columns supporting an entablature, and sitting on a plain blocked base. The upper walls on the other three sides of the Stairwell are fenestrated with polished cedar window frames with acid etched glazing bordered with Tuscan style ornamentation. These windows act as borrowed lights for the First-Floor service passages behind. The walls are detailed with pilasters and bases, with Corinthian capitals and blocked arches above.

An ornately panelled ceiling containing ceiling roses in each soffit and a composite dentilled and bracketed, egg and dart cornice with ornamental frieze below, provides added grandeur to the stairwell.



Figure 30: Far left:
View up to
staircase "well".



Figure 31: Left:
Detail of carved
newel post, handrail
and baluster.

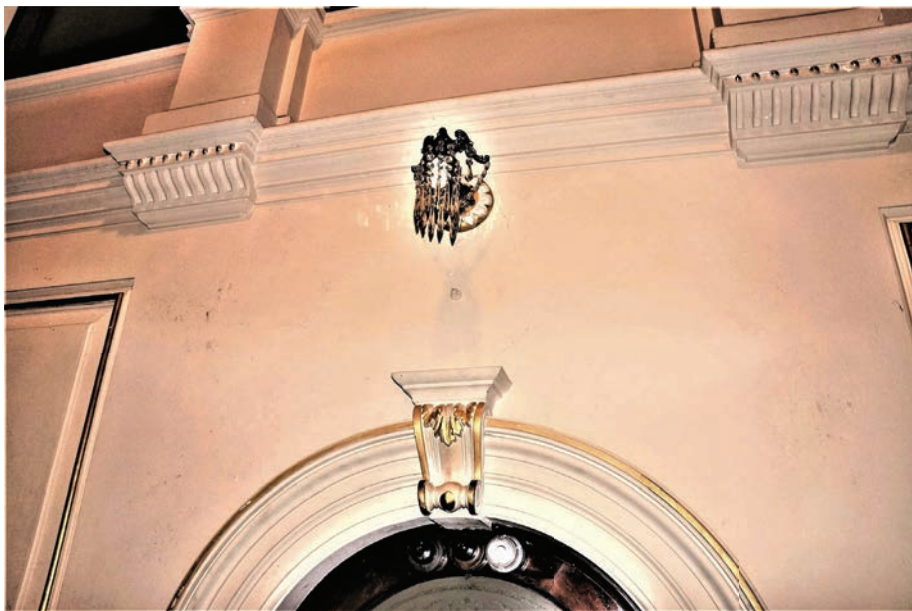


Figure 32: Head of
aedicule window over
central stair landing.
Note the cracking
and past plaster
repair around the
light fitting and the
blistering paint.



Figure 33:
There is minor damage and spoilt paintwork to the Parian cement base of the arcade of Corinthian columns.

5. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
5.1	Replace missing stair rod		750		
5.2	Repair woodwork to newel posts			2,000	
5.3	Repair damage to cement skirtings, rendered wall panels & all associated decorative render			5,000	
5.4	Wash down & redecorate throughout incl all walls & woodwork			20,000	

6 THE DRAWING ROOM

The Drawing Room on the left of the entrance vestibule is a finely proportioned space. It has a plain timbered floor covered with a large English-style reproduction carpet rug. The walls are edged with moulded Parian cement skirtings of similar height but different profile to those in the Central Hall, and similarly grained to imitate fine timber. The ceiling is panelled and battened and has a large, ornate central ceiling rose. There is an elaborately moulded, deep cove plaster cornice.



Figure 34:
Wide-angled view
of
Drawing Room
looking into south
east corner.



Figure 35:
Wide-angled view
of
Drawing Room
looking into north
west corner.



Figure 36: The Drawing Room during the Bowman era. (Photograph B-17732-8. State Library of SA)



Figure 37: The Drawing Room in 1936 showing the 1930's Mortlock redecoration. Note the continuous picture hanging rail. (Photograph B 46417. State Library of SA)

The walls have been re-papered with the upper level differing from lower. The lower sections, which have been over-painted in pink, are topped by a continuous timber picture hanging rail which dates from the 1930's Mortlock redecoration.

This room has four large windows, all the joinery of which is hand grained. Internally, windows are protected by original Venetian blinds (painted) and non-original lace curtain/drapes. Original hooks for picture hanging rails survive at cornice level but the brass or bronze hanging rails themselves are missing.

At the southern end of the room is an Edwardian style decorative brass and cast-iron fire box with inset hand painted tiles. The mantelpiece is elaborately carved in white Carrera marble. The hearth is tiled and protected by a white marble surround and all are seated on a Mintaro slate base. All is in reasonable condition but for some damage to the tiles above the firebox.

The room has a Mortlock-era glass chandelier suspended from a central ceiling rose.

A pair of large double doors open from the Drawing Room into the adjoining Dining Room. The doors and their architraves are enriched with mouldings and stippled and grained to imitate fine timber, as elsewhere.

The wall-paper, which has been painted below the picture rail, should ideally be removed and the walls re-papered in an earlier style. All of the ground floor living rooms should arguably provide a homogenous ambience to reflect a particular period yet to be agreed upon.



Figure 38: Above left: Grained woodwork and window hardware in need of refurbishment. Note the window glass has been 'etched' by bore water from sprinklers watering the lawn outside.



Figure 39: Above right: Damage to Parian cement skirting.



Figure 40: Above left: Original elaborately carved mantelpiece of white Carrara marble.

Figure 41: Above right: Damage hand-painted tiles over the fire box.



Figure 42: Far left: Original ventilation system in the sides of the windows where air is drawn from the under-building area.



Figure 43: Left: View into the north east corner of the room. The wall paper here appears to have suffered the effects of damp.



Figure 44: An area where the floor boards have been cut and lifted in the past.

Room 6. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
6.1	Repair damage to cement skirtings, rendered walls & cornices			5,000	
6.2	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			25,000	
6.3	Refurbish/ repair & redecorate timber flooring			5,000	
6.4	Conserve/ replace damaged hand-painted tiles to fireplace			3,000	

7 THE DINING ROOM

The Dining Room has similar proportions and detailing to the Drawing Room but has its own particular plaster cornice and ceiling rose based upon a fruit motif, all elaborately picked out in bright colours. There is minor cracking and damage to gilded mouldings on the ceiling.

Centrally on the north wall are a grand mantelpiece of black marble with paired yellow marble columns and a plain black late Victorian firebox. All appear in good condition.

Skirtings are of moulded Parian cement and window and door surrounds are artificially grained and stippled, as in the Drawing Room.



Figure 45: Dining Room in 1936. (Photograph B 46416. State Library of SA)

The Dining Room walls have been re-decorated in the same manner as the Drawing Room. The curtains and drapes are also later and out of character, and the floor rug was provided by the University during its tenure.



Figure 46: Wide-angled view of Dining Room looking into south west corner.



Figure 47: Wide-angled view of Dining Room looking into north east corner.



Figure 48: Above left: Mantlepice of black marble with yellow marble columns and a plain black late-Victorian firebox.



Figure 49: Above right: Painted decorative plaster cornice based upon a fruit motif.

The Venetian glass chandelier suspended from the central ceiling rose matches the design of the one over the main staircase.

As with the Drawing Room, the floor has been lifted and not been well repaired afterwards. The area of timber flooring beneath the central rug is unfinished and has had an access hatch formed in it.

Although the south west corner looks to have been damp, where plaster is peeling off the wall, moisture readings taken during the survey proved negative. There is a rainwater pipe embedded in the external wall in this corner and this should be leak-tested.



Figure 50:
Access hatch
concealed
under the
floor rug.



Figure 51: Far
left: The wall
paper in the south
west corner is
peeling,
possibly due to
past damp- there
is a downpipe
embedded in the
external wall in
this corner.

Figure 52:
Left: Close up of
peeling
wallpaper.

Room 7. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
7.11	Repair damage to cement skirtings, rendered walls & cornices			5,000	
7.2	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			25,000	
7.3	Refurbish/ repair & redecorate timber flooring			6,000	

8 THE BILLIARD ROOM/ LIBRARY

The Billiard Room is wider and shorter in length than the dining room opposite. It is accessed by doors from the Trophy Room, the Central Hall and rear servants' corridor. It houses the Mortlock library and billiard table.



Figure 53: Wide-angled view of Billiard Room/ Library looking towards the corner door to the Servant's Passage.



Figure 54: Wide-angled view of Billiard Room/ Library.

The timber floor is covered with a parquetry patterned lino. The walls have moulded Parian cement and grained skirtings, as elsewhere.



Figure 55: Patterned lino floor covering pockmarked with damage from billiard cues.

The ceiling is patterned and painted in a similar fashion to the Dining Room, with deep elaborate cornices and ornamental mouldings of a particular design and detailing, delicately painted in the shades of pink, mauve and green. Walls are lined with a highly decorated green, blue and pink paper, possibly original. As with the Drawing Room, the original hooks for picture hanging rails survive at cornice level, but the brass or bronze hanging rails are missing.

Doors and architraves are artificially grained and stripped, as elsewhere. The fireplace, which has a brown and white Sienna marble surround with a typical arched Victorian cast iron fire-box and quatrefoil tiled hearth, is in reasonable condition.

The room contains a full-sized billiard table and brass 6-light sporting lamp suspended from the centre-ceiling rose.



Figure 56: Above left: Poor past repair to moulded and grained skirting to the right of the fireplace.

Figure 57: Above right: Highly decorated green, blue and pink wall paper, possibly original. Highly decorated plaster cornice similar in style to that in the Dining Room. The wall paper shows movement cracks in the underlying plaster.



Figure 58: Fire place with brown and white Sienna marble surround and arched Victorian cast iron fire-box.

Skirtings and walls are stained with splashes and the floor lino appears to have been damaged by the billiard cues. It is impossible to know when this damage occurred but it seems to lend the room an appropriate patina of age and use. Allowance should be made for conservation/ refurbishment of decorative finishes where deemed appropriate.

Room 8. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
8.1	Repair damage to cement skirtings, rendered walls & cornices			5,000	
8.2	Conserve/ refurbish/ renew decorative finishes throughout, incl walls, ceiling & woodwork, as deemed appropriate			25,000	
8.3	Conserve/ refurbish linoleum floor finish			6,000	

9 TROPHY ROOM

This room, originally planned as a Library but now known as the Trophy Room, contains a wide range of curios, artefacts, weapons and furniture collected from all over the world by W T Mortlock, and later by J T Mortlock.

The plain timber floor boards are overlaid around the edges of the room with a worn linoleum of unknown period in a lattice/parquet style. In the centre is a large reproduction rug.



Figure 59:

Wide-angled view looking towards the north west corner with the door to the Central Hall on the far left.

This room is decorated in a similar fashion to the Drawing Room, with moulded cement skirtings and decorative plaster cornice and panelled ceiling. Only the centre ceiling rose is different in detail. The whole room is painted in shades of blue and grey, all original except for the flat ceiling panels.



Figure 60: Wide-angled view looking towards the south west corner with the door to the Central Hall middle picture.



Figure 61: Same view as Figure 59 but taken in 1936
(Photograph B 46418. State Library of SA)



Figure 62: Far left: Ornatly moulded black cast iron fire box with black marble mantelpiece inlaid with yellow marble.



Figure 63: Left: The hearth's timber surround stops short of the skirting at both sides of the mantelpiece.

At the northern end of the room is a black marble mantelpiece inlaid with yellow marble with an ornately moulded black cast iron fire box. For no apparent reason the timber surround to the hearth now stops short of the skirting at both sides of the mantelpiece.

Walls in this room are topped with an Edwardian Art Nouveau style frieze and lined with a paper of woven mat appearance. A timber picture rail surrounds the room at door head height. The walls are lined with brass grid frames upon which are displayed the Mortlock collection of curios and weapons. The decorative frieze in the south east corner is showing signs of deterioration, possibly due to damp that might be traced back to a rainwater pipe that is embedded in the external wall in this corner. Moisture readings taken during the survey showing medium damp readings at 2 metres above floor level suggest that this pipe should be leak-tested.

The room is lit with a glass chandelier identical to that hanging in the Drawing Room.



Figure 64: View of south east corner showing Edwardian Art Nouveau style frieze beneath the decorative plaster cornice. Beneath the frieze are brass grid frames fixed over wall paper that has a woven mat appearance. Note the cracks in the corner plaster within the depth of the frieze, and the deterioration of the painted frieze itself, possibly due to the presence of moisture. There is a rainwater pipe embedded in the external wall in this corner.

Room 9. Programmable Works			Priority (Highest priority is 1)		
Era type	B	Mortlock	1	2	3
9.1	Repair damage to cement skirtings, rendered walls & cornices			5,000	
9.2	Redecorate throughout incl all walls, ceiling & woodwork			35,000	
9.3	Refurbish linoleum floor finish			6,000	
9.4	Repair timber surround to hearth			1,000	

SERVANTS' SPACES

(Part of the ground floor plan areas)

10 BUTLER'S PANTRY

The Butler's Pantry survives substantially intact with its lead-lined porcelain sink and cedar joinery. It has a simple cast iron Victorian fire box surrounded by a grey marble mantelpiece and slate hearth. The pine wall cupboards adjacent the sink and above the fireplace may be a later addition by the Mortlocks.

The shelving above the sink appears original and is in cedar, like the under-sink cupboards and benches. The floor is plain timbered and originally was probably unfinished. A simple unmoulded plaster skirting surrounds the room. At ceiling level, there is a simple unornamented cornice moulding with a small Victorian ceiling centre rose.



Figure 65: Far left:
Wide-angled view
looking into the
Butler's Pantry.



Figure 66:
Left: Wide-angled
view inside the
Butler's
Pantry.



Figure 67: Above left: Lead-lined Butler's sink.



Figure 68: Above right: Simple grey marble surround and slate hearth to fire place.

There are two coat rails on the wall to the right of the access door when viewed inside the room. These require to be fixed properly and new hooks provided.

Room 10. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
10.1	Repair damage to cement skirtings			500	
10.2	Clean thoroughly throughout incl all walls, ceiling & woodwork			2,000	
10.3	Refurbish/ repair & redecorate timber flooring			2,000	
10.4	Refurbish coat rails			500	

11 SERVANTS' HALL

Adjoining the Butler's Pantry, Dining Room, Central Hall and Servant corridor is the Servants Hall that contains a small original cedar cupboard with later wall cupboard above. Flooring is plain timber. Doors to adjoining rooms are all artificially grained. The skirting is of simple unmoulded plaster with a ceiling rose as for butler's Pantry.

Door frame, door and architraves of the door leading from Dining Room into Servants Hall are damaged from trolley buffeting. For some unknown reason, there is a series of nails sticking out of the top of the architrave of the door to the dining room.



Figure 69: Wide-angled view taken from the doorway of the Dining Room looking towards the Housemaids Scullery. The Butler's Pantry is on the left.

Room 11. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
11.1	Repair damage to cement skirtings, rendered walls & cornices			1,000	
11.2	Touch up paintwork to repaired render/ plasterwork areas			1,000	
11.3	Clean thoroughly throughout incl all walls, ceiling & woodwork			2,000	
11.4	Refurbish/ repair & redecorate timber flooring			2,000	
11.5	Remove nails from door architrave			100	

12 SERVANTS' WC (adjacent new kitchen)

There are no ceiling cornices but there is a ceiling rose. Walls are plain with unmoulded plaster skirtings. Mosaic tiles to floor, cold water only to hand-basin. Joinery is painted solid brown.

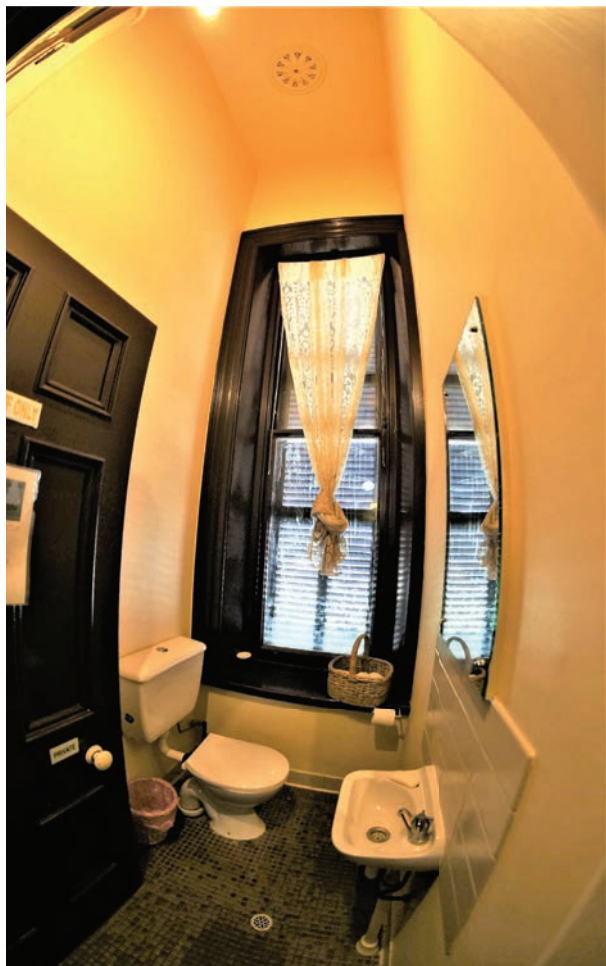


Figure 70: Wide-angled view of Servants' WC.

Room 12. Programmable Works			Priority (Highest priority is 1)		
Era type	A & C	Bowman/ Post-Mortlock	1	2	3
	No suggested works				

13 SERVANTS' CORRIDOR

The Servant's Corridor, which links the ground floor service room across the rear of the Mansion, has plain timber floor and plaster walls with painted dado to 1,400mm above floor level, simple moulded plaster skirtings as elsewhere solid brown painted architraves and doors, and a plain plaster ceiling without cornices. A single small ceiling centre rose of same detail as the Servants Hall and the Butler's Pantry is fixed in the approximate centre of the passage near the apse window to the main stair landing.

At the northern end of the Corridor is the electrical switchboard and fire alarm panel, and there is an original servery hatch to the kitchen. On the wall separating the corridor from the staircase hall is the communications centre. Below are the ivory speaking-tube terminals (a complete example of the 'call' end survives in the Drawing Room) and above is the indicator panel for the later electrical bell system (bell-points are generally in pairs either side of the fireplaces in the principal rooms).



Figure 71: Above left: Wide-angled view of main corridor looking south. The fire alarm panel is on the right and electrical switch board directly behind where this picture was taken. Note the painted dado at 1,400mm high.

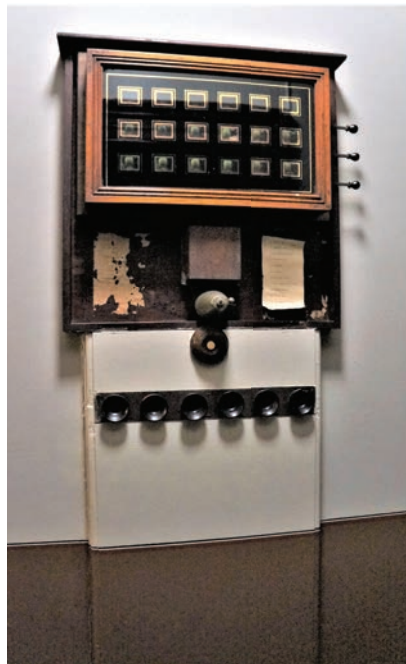


Figure 72: Above right: Ivory speaking tube terminals below the indicator panel for the electric bell system.



Figure 73: There are a number of cracks throughout the moulded cement skirting. Also, gaps in the timber flooring has been inappropriately filled in the past and is in need of proper refurbishment.



Figure 74: The plain ceiling and simple decorative ceiling rose in the hallway between the Old Kitchen and the stair to the basement.

Room 13. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
13.1	Repair damage to cement skirtings, rendered walls & cornices			1,500	
13.2	Redecorate throughout incl all walls, ceiling & woodwork			6,000	
13.3	Refurbish/ repair & redecorate timber flooring			2,000	
13.4	Provide working pendant light fixed to empty ceiling rose			2,000	

14 NEW KITCHEN (formally the Serving Room)

Commercial kitchen equipment has been installed with exhaust hood over twin gas ovens with burners. There are stainless steel bench-tops and working surfaces. There are no automatic dishwashers and it is unclear as to whether there is a grease arrestor linked to the waste water system. There is only a small worktop fridge and a double bowl stainless steel sink.

There are no plaster cornices to the walls and there is only a simple small ceiling rose. Walls are plain with a simple moulded plaster skirting (as per Servants Corridor). Arises of wall corners are generally staff moulded. 3 bowl Edwardian pendant light fitting. No hand basin installed. There is a dry chemical fire extinguisher sitting on the floor. There is a non-slip vinyl sheet floor finish. The kitchen base units are old and dilapidated and in need of replacement.

There are minor movement cracks in the plaster wall finish, in particular down the south east corner and running west from that corner just beneath ceiling level.



Figure 75: Above left: New Kitchen. View from doorway to Servants' Corridor.

Figure 76: Above right: New Kitchen. View looking back to doorway to Servants' Corridor.

Room 14. Programmable Works			Priority (Highest priority is 1)		
Era type	C	Post-Mortlock	1	2	3
14.1	Replace all base units		10,000		
14.2	Repair cracks in wall render			500	
14.3	Redecorate throughout incl all walls, ceiling & woodwork			5,000	

15 HOUSEMAIDS SCULLERY

In this space there are no cornices and the ceiling has a small vented ceiling rose. Walls are plain with unmoulded plaster skirtings and painted dados. Arises of wall corners are generally staff moulded.

This room houses a drinks fridge and wash/clean-up facilities. There is a separate hand basin.

The non-slip vinyl sheet flooring under the sink beneath the window is not stuck down properly and is starting to disintegrate. The area under the sink may also be damp as the paint is peeling off the wall there and the plaster is becoming friable.



Figure 77: Above left: Wide-angled view looking through the doorway to the Old Kitchen.

Figure 78: Above right: Wide-angled view from next to the window looking back to the doorway of the Old Kitchen.



Figure 79: Peeling paint and friable plaster under the sink. Note the floor vinyl that is lifting against the wall.

Room 15. Programmable Works			Priority (Highest priority is 1)		
Era type	A & C	Bowman & Post-Mortlock	1	2	3
15.1	Repair wall render under sink		1,000		
15.2	Repair & treat damp-affected timber flooring under sink		2,000		
15.3	Redecorate throughout incl all walls, ceiling & woodwork			3,000	
15.4	Replace sheet flooring		2,000		

16 OLD KITCHEN (now used as servery)

While the Housemaids scullery and the Serving Room have been modernised, the former kitchen retains much of its original character. It still has a “Metters Adelaide” cast iron double oven and stove, and a large slate hearth. Built-in cupboards may date from the Mortlock or Bowman era. All joinery has been painted. The plain timber floor is showing signs of wear and tear. The skirtings are unmoulded plaster. There are no plaster cornices. There is only a simple small plaster ceiling rose.

The walls are generally plain with staff moulded arises to external corners.



Figure 80: Above left: Wide-angled view looking into the north west corner.



Figure 81: Above right: “Metters Adelaide” cast iron range.



Figure 82:
Wear and tear
to the floor
near the slate
hearth.

Room 16. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
16.1	Redecorate throughout incl all walls, ceiling & woodwork			4,000	
16.2	Refurbish/ repair & redecorate timber flooring			2,000	

17 SERVICE STAIR TO CELLAR & FIRST FLOOR

The rear service stair up to first floor is narrow with pitch pine/deal winders and a simple Victorian balustrade. It has a painted wall dado up to 1,400mm above floor level, as per the Servants Corridor. There is a timber skirting to the wall up the stair. The unfinished central sections of the treads indicate that this stair may originally have been finished with a carpet stair runner.

The winding stair to the basement cellars is made from dressed stone and is very lightweight in structure. It has a simple metal balustrade.



Figure 83: Above left: The winding stair down to the basement.



Figure 84: Above right: Wide-angled photograph of the winding stair up to the first floor.

Room 17. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
17.1	Redecorate throughout incl all walls, stair soffits & woodwork			5,000	

18 FLY LOBBY & LAUNDRY

The Laundry, which is simple and utilitarian accessed via the timber lean-to Fly Lobby on the rear/ west elevation, has a slate flagstone floor, square-topped plaster skirtings, no plaster ceiling cornice and has a small decorative central plaster ceiling rose. There is a triple-bowl ceramic Belfast sink and a metal ventilation hood over a corner concrete / copper tub – both appear to be original and presumably were used for clothes washing. Next to the tub, along the west wall, is another “Metters Adelaide” cast iron oven and stove.

The finishes in the Laundry are in poor condition with much peeling paint and cracked wall and ceiling plaster. There is minor damage to the Metters range top.



Figure 85: Far left: View of Laundry looking west with Belfast sink in the foreground. The “Metters Adelaide” cast iron range to the left of the ventilation hood.

Figure 86: Left: The “Metters Adelaide” cast iron range.

The Fly Lobby is also basic and utilitarian, with a slate-flagged floor and painted matchboard ceiling. The current glazed and louvred external enclosing timber window and door screens were erected by Adelaide University during their tenure to replace the original Bowman lobby.



Figure 87: Wide-angled view inside fly lobby.

Room 18. Programmable Works			Priority (Highest priority is 1)		
Era type	A & C	Bowman & Post-Mortlock	1	2	3
18.1	Repair laundry wall & ceiling render		2,000		

18.2	Redecorate throughout laundry incl all walls, ceiling & woodwork	4,000		
18.3	Refurbish slate flooring throughout, including in fly lobby		2,000	
18.4	Refurbish corner washtub & hood	1,000		
18.5	Refurbish Metters range	1,000		
18.6	Redecorate fly lobby ceiling & woodwork		1,000	

19 THE OFFICE

The Office has its own decorative style. The walls are plain plaster with a timber picture rail at high level all round. The ceiling has a simple plaster cornice moulding and a central ceiling rose which appears to be of pressed metal that may double as a vent. Walls were re-painted in the year 2000 to cover works undertaken to repair the waste pipes servicing the first-floor bathrooms.

The door, architraves and window surround are artificially grained in a style which is quite different from anywhere else in the house. The room contains a very unusual Aztec pattern cast iron fire-box with tiled sides, and plain pilastered Sienna marble surround.

There are missing encaustic tiles to the hearth and the remaining tiles require to be refixed. The marble hearth surround also requires to be refixed. The two bottom tiles on the vertical edge of the fireplace are damaged and require to be repaired or replaced to match.



Figure 88: Above left: Wide-angled view of the Office from the doorway.



Figure 89: Above right: Wide-angled view of the Office from the corner next to the window.



Figure 90: Above left: Plain pilastered Sienna marble fire surround enclosing Aztec pattern cast iron fire-box with tiled sides.



Figure 91: Above right: Detail of decorative tiles. Note the damage to the surface of the bottom two tiles.



Figure 92: Left: The hearth of the fireplace has damaged and missing encaustic tiles. The marble surround is not fixed.



Figure 93: Left: The old telephone system is still in place.

Room 19. Programmable Works			Priority (Highest priority is 1)		
Era type	B	Mortlock	1	2	3
19.1	Repair/ replace vertical tiles to RHS of fireplace		2,500		
19.2	Provide new tiles & fix all tiles to hearth along with marble surround		2,500		
19.3	Repair damage to cement skirtings			500	
19.4	Redecorate throughout incl all walls, ceiling & woodwork			5,000	
19.5	Refurbish/ repair & redecorate timber flooring			2,000	

20 PUBLIC WC (adjacent office)

The WC beside the office retains its original grained joinery to doors and architraves, the deep moulded plaster cornice at ceiling level and the simple vented ceiling roses.

The fine quality grained finish to the joinery, imitating oak, is of a lighter colour to that in the corridor. The door from the Servants' Corridor is painted to match oak on the inside of the lavatory and walnut on the corridor side.

There is mosaic-tiled vanity bench in the lavatory housing a pair of hand-basins which only have working cold taps.

Overall, the finishes within the WC are in need of upgrading. The vanity unit and sinks are dilapidated and need to be replaced, as does the floor tiling and tiled skirtings.



Figure 94: Above left: Wide-angled view of the lavatory from the doorway of the WC.

Figure 95: Above right: Wide-angled view of WC.



Figure 96: The vanity bench needs to be refurbished. The mosaic tiles on the corner are damaged and there is a missing central panel.

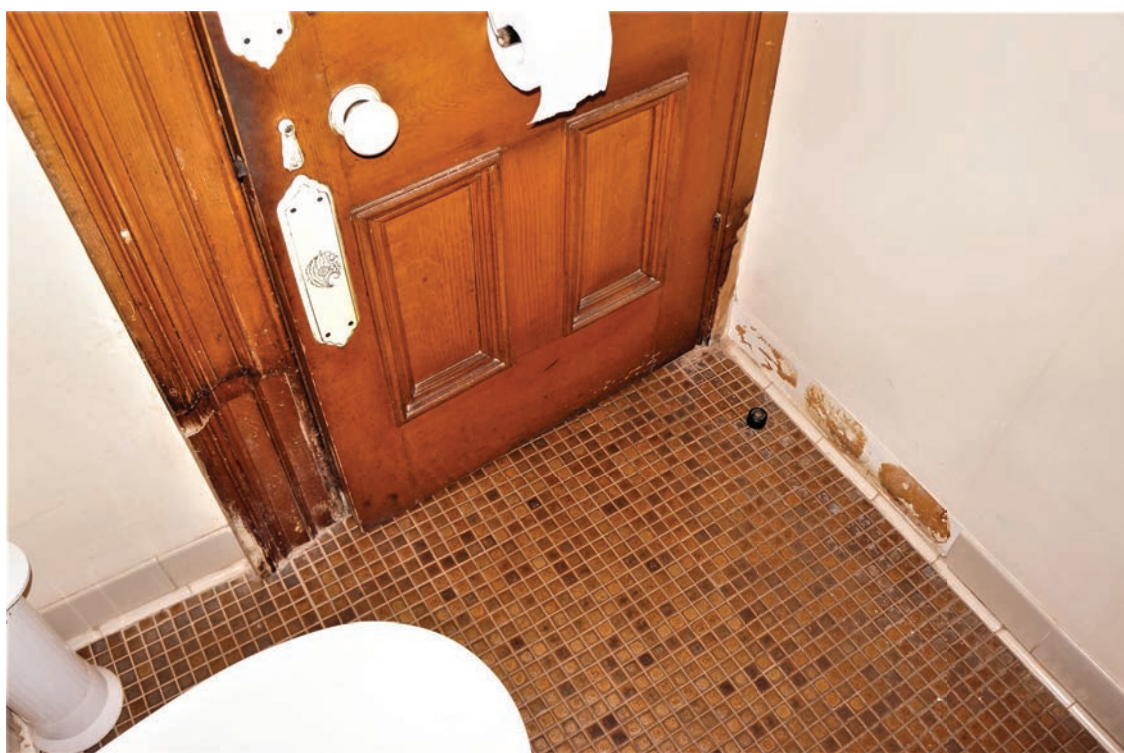


Figure 97: There are missing skirting tiles within the WC.

Room 20. Programmable Works			Priority (Highest priority is 1)		
Era type	C	Post-Mortlock	1	2	3
20.1	Replace vanity unit & sinks, plus floor tiling & tiled skirtings		12,000		
20.2	Redecorate throughout incl all walls, ceiling & woodwork			5,000	

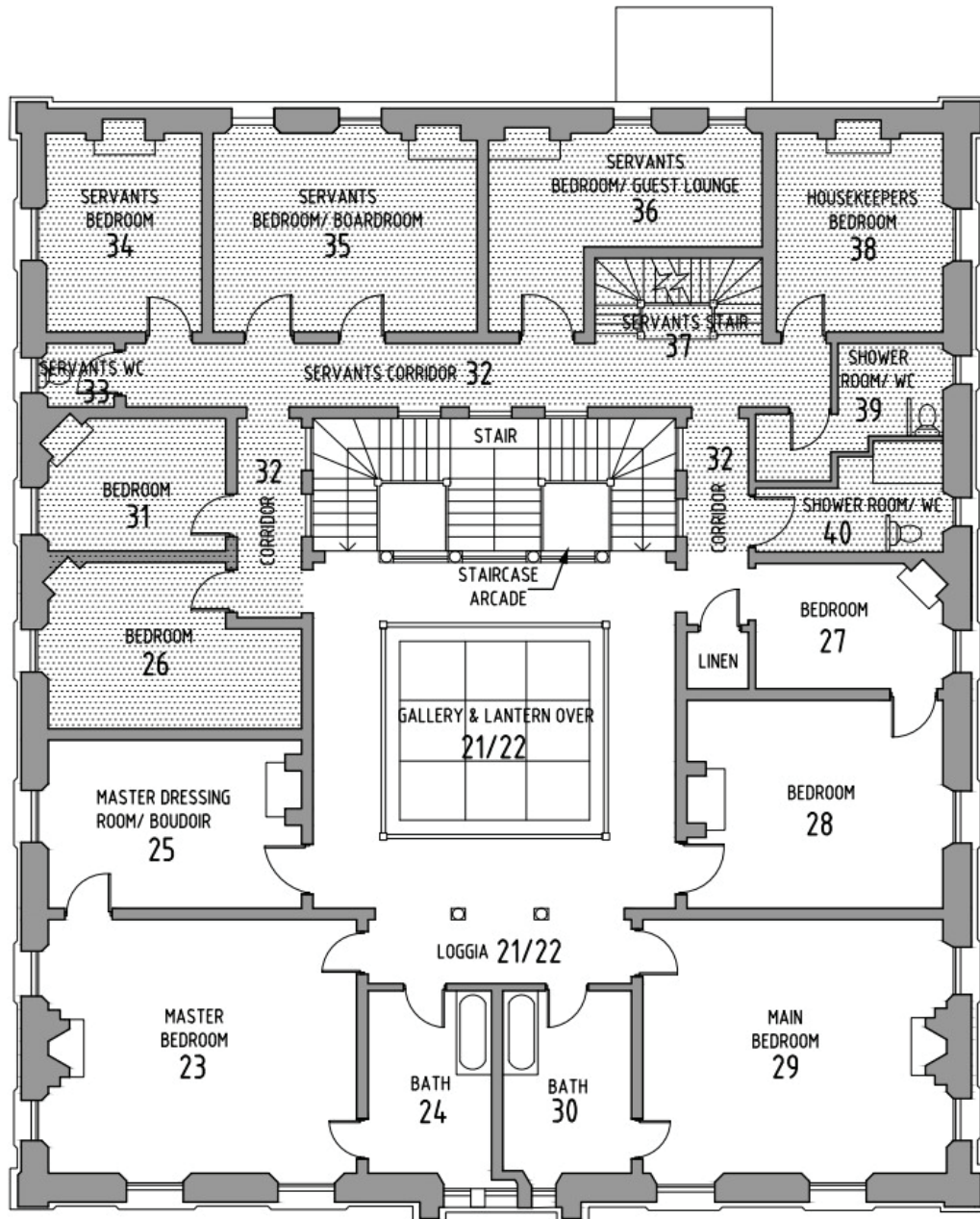
FIRST FLOOR

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FIRST FLOOR PLAN. NUMBERING KEY.

Note: the shaded area represents the former Servants' Spaces.

FIRST FLOOR

21 CENTRAL HALL GALLERY - Ceilings

At the top of the main staircase is a Gallery that surrounds the Central Hall at first floor level and has the suites of bedrooms opening off it. The principal bedrooms are to the front of the house above the Drawing room and Trophy Room, each of similar size and each with their own bathroom.

There are three spaces associated with the first-floor gallery: the stair well leading up to the gallery; the central space crowned by the glazed lantern; and, the loggia through which the principal bedrooms are accessed.



Figure 98: Above left: Wide-angled view into the main stair well. Decorative plaster roses to the coffered ceiling.



Figure 99: Above right: Wide-angled view looking south east with the Loggia to the principal bedrooms left of centre.

The ceiling in the main stair well is finished in moulded panels trimmed with gold paint, with decorative gold-painted roses centred on each panel. The perimeter entablature is surmounted with dentils. There is a single, modest glass chandelier hanging over the stair.

The Central Hall ceiling is half-barrel vaulted around its perimeter, and crowned by a large etched glass lantern light. Through the middle of the central glass panel hangs a chandelier.

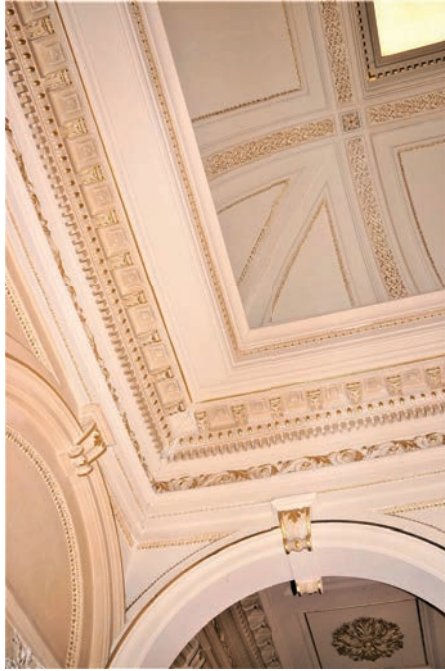


Figure 100: Left: View of corner of Central Hall ceiling with the corner of the lantern laylight top right. Note the subtle, delicate gilding of the classical plaster detailing.

Figure 101: Below: Ceiling of the Loggia leading to the principal, front bedrooms.





Figure 102: View of Laylight. Note the etched glass and the shadow of the structure above.

The ceiling to the Loggia leading to the principal, front bedrooms is very modest with two decorative ceiling roses and a two-stepped decorative cornice, all finished a light blue.

The ceilings to the Central Hall are showing signs of some wear and tear and require to be redecorated.

Room 21. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
21.1	Repair damage to ceiling plasterwork & stair soffits			10,000	
21.2	Redecorate ceilings throughout including timber to laylight			100,000	

22 CENTRAL HALL GALLERY – Floors & walls

The floor of the gallery is of polychrome parquetetry in a diagonal pattern. It runs into plain boarding leading into the Servants' passages and corridor, and within the Loggia.



Figure 103: Polychrome, diagonally-patterned parquet flooring at the junction with the plain floor boards to the Loggia.



Figure 104: Plain floor boards at doorway to small, southern bedroom. Gaps in boarding have been filled poorly in the past.

The walls of the first-floor gallery are ornately detailed with recessed panels, pilasters with Corinthian capitals on moulded bases, and long plaster friezes topped by moulded arches with keystones. There is an ornately ornamented cornice with scroll frieze, dentils, egg and dart, and bracket supports all painted in ivory and picked out in gold. Above the ledge is a deep cove cornice panelled and pilastered with ornately moulded decoration that “supports” the lantern light above. Around the Gallery, the panelled walls are suspended with portraits of the Mortlock family, their coat of arms, and ancestors.



Figure 105: The walls around the Central Gallery are ornately detailed with recessed panels and pilasters with Corinthian capitals all on moulded bases. The finishes display wear and tear and require refurbishment.

The loggia serving the east bedrooms has a small skirting of moulded plaster to match the skirting in the gallery but which is artificially timber grained. All joinery to doors in the loggia is artificially grained.

Room 22. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
22.1	Refurbish parquet floor & timber floor boarding throughout			15,000	
22.2	Repair damage to cement skirtings & rendered wall panels			10,000	
22.3	Redecorate throughout incl touching up woodwork			35,000	

23 MASTER BEDROOM - SOUTH-EAST

The Main Bedroom in the south-east corner of the house is wallpapered in a two-tone blue Edwardian/Art Nouveau style paper up to window head height, capped with an incongruous brightly coloured Art Deco frieze. The upper walls are painted paper, as is the ceiling.

A moulded timber picture rail, which runs around the room at door head height, is painted solid blue, as is all other joinery. Door hardware is mock ivory.

The cornice is a simple but large profile, with no evidence of an ornate paint scheme under the present white paint, and the large central ceiling rose is of a pattern commonly used in the upstairs rooms.

The floor is plain boarding with an unsealed centre section suggesting that it has always had a carpet rug. The marble fireplace surround and the cast iron fire-box each have contrasting tile patterns. There is a door joining the bedroom to the Main Dressing Room/ Bedroom 25.

The wallpaper in the south east corner exhibits water staining where there is an adjacent rainwater downpipe embedded within the wall. Although tests for damp during the survey for

this CMP proved negative, suggesting that past leaks from the pipe may have been repaired, the downpipe should still be leak-tested.



Figure 106: Wide-angled view from the south east corner with the entrance door right of centre.



Figure 107: Wide-angled view into the south east corner from the entrance doorway.

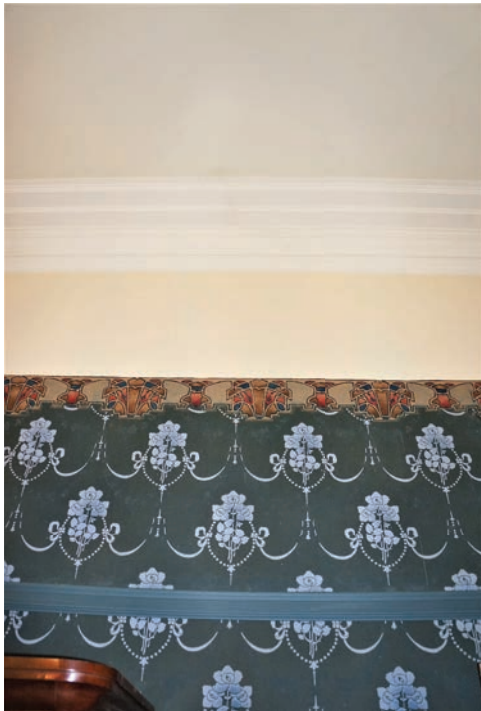


Figure 108: Left: Two-tone blue Edwardian/Art Nouveau style wallpaper capped with an incongruous brightly coloured Art Deco frieze.

Figure 109: Above: Moulded cement skirting exhibiting damage. Note the blue decorative scheme.



Figure 110: Far left: Marble fireplace surround and tiled cast iron fire-box.

Figure 111: Left: Fire detection cables running up to ceiling level past ventilation grille integrated into window casing.



Figure 112: Water stains on wall paper in south east corner. There is a downpipe embedded just here in this external wall.

The original woodwork finish was most likely painted and grained to match fine timber. The painted wall-paper is likely to have been undertaken post 1940. The mixture of applied finishes is not representative of a particular style or age and is somewhat disjointed. The room exhibits wear and tear to finishes generally.

Room 23. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
23.1		Stabilise lath & plaster ceiling. Repair all cracks	10,000		
23.2		Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	5,000		
23.3		Repair movement cracking to timber panelling		2,000	
23.4		Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork		25,000	
23.5		Refurbish/ repair & redecorate timber flooring		65,000	

24 BATHROOM TO MASTER BEDROOM - SOUTH-EAST

The adjoining bathroom is almost identically decorated with the exception of a different Art Deco frieze pattern and a simpler ceiling rose. Under the wallpaper in this room there is evidence of an earlier pale blue and green floral Victorian paper.



Figure 113: Wide-angled view standing in the doorway from the bedroom.



Figure 114: Different Art Deco frieze from that in the bedroom.

The bathroom contains a built-in metal bath, cased in a Spanish Mahogany surround. The original silver plated and enamel hot and cold-water tapware survives and surrounding the bath, (and presumably extending under it), is a lead tundish over the timber flooring. The lead is suffering from wear and tear, as are the other finishes in the room.



Figure 115: Left: Built-in metal bath with lead tundish over the timber flooring.



Figure 116: Far left: Water stains and general grime on the finishes. Note the damage to the timber floor.



Figure 117: Left: Evidence of an earlier pale blue and green floral Victorian wallpaper beneath the existing paper. Note the cable from the fire detection system again.

Water supply is from the tank in the roof space above.

The single narrow window to this bathroom has Venetian blinds. Push plates and door knobs in both the adjoining bedroom and in the bathroom are mock ivory with applied decorative motifs.

Room 24. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
24.1	Stabilise lath & plaster ceiling. Repair all cracks		5,000		
24.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		2,000		
24.3	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			10,000	
24.4	Refurbish/ repair & redecorate timber flooring			5,000	
24.5	Conserve lead tundish to bath			5,000	

25 MASTER DRESSING ROOM/BOUDOIR

In this room a rather larger and more elaborate columned black and white marble fireplace surround has been fitted with a Victorian arched head cast iron fire box, inlaid tiling and tiled hearth with marble surround. There is also an ornate cornice and ceiling rose, but all walls are plain and the woodwork is painted in solid brown.



Figure 118: Wide-angled view of Room 25 from south east corner.



Figure 119: Above left: Black and white Victorian marble fireplace.



Figure 120: Above right: Short timber battens fixed to the bottom of the panelled reveals outside the bedroom door that reputedly held a temporary gate used to keep Valentine Mortlock contained inside his bedroom.

Room 25. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
25.1	Stabilise lath & plaster ceiling. Repair all cracks		8,000		
25.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		4,000		
25.3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			10,000	
25.4	Refurbish/ repair & redecorate timber flooring			7,500	

26 BEDROOM - BUTLER

In the Bedroom adjacent the Nursery there is a more elaborate marble fireplace surround and Edwardian fire box with inlaid tiling, identical in most respects to those in the two Main Bedrooms. There is a painted picture hanging rail at door height.

There is a plain timber floor with moulded cement skirtings. The ceiling is plain with ornate plaster cornices and a centre rose.

The ceiling has clearly been badly cracked in the past, and although it has been repaired there are still many cracks throughout, especially along the outside wall. In the south east corner, there is some current cracking to the wall plaster where there is an adjacent rainwater downpipe embedded in the wall. Although tests for damp during the survey for this CMP proved negative, suggesting that leaks from the pipe may have been repaired, the downpipe should still be leak-tested.



Figure 121: Wide-angled view from south east corner looking towards the Central Hall.



Figure 122: View of the ceiling along the outside wall. Note the past cracks that have been repaired and the current damage. There is an embedded rainwater pipe near this corner.



Figure 123: Damage to the rounded cement skirting adjacent to the entrance door.

Room 26. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
26.1	Stabilise lath & plaster ceiling. Repair all cracks		10,000		
26.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		5,000		
26.3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			10,000	
26.4	Refurbish/ repair & redecorate timber flooring			6,500	

27 BEDROOM (FORMER DRESSING ROOM)

In the Dressing Room/former Nursery the wallpaper is Dutch in style, in a child's pattern, with a brown glazed/varnished dado and frieze, also of a children's scene.

Internally, the door is solid painted and there are no push plates. There is a plain white marble fireplace surround over a simple arched head, Victorian cast iron fire box and tiled hearth and timber hearth surround. There is a moulded plaster cornice with central ceiling rose.



Figure 124: Wide-angled view from the doorway to the Central Hall.

There have clearly been issues of water ingress along the outside wall as the wallpaper above the window is badly water marked. Tests for damp during the survey for this CMP proved negative so leaks, which might have been from a faulty gutter, may have been repaired.



Figure 125: Left: Dutch style wallpaper with a brown glazed/varnished dado and frieze, all in a child's pattern.

Figure 126: Simple grey marble fireplace with arched head, Victorian cast iron fire box and tiled hearth.



Figure 127: Water staining on wall paper. Former Dressing Room.

Room 27. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
27.1	Stabilise lath & plaster ceiling. Repair all cracks		8,000		
27.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		3,000		
27.3	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			15,000	
27.4	Refurbish/ repair & redecorate timber flooring			4,000	

28 BEDROOM - NANNY

Plain walls in this room are adorned with only a moulded timber picture rail that is level with neither the window head nor the door head. The plain ceiling has a deep plaster cornice and central decorative rose. Woodwork and skirtings are painted solid brown and the floor is timber boarded.

There is simple grey marble fire surround and cast-iron Victorian tiled fire box and tiled hearth.

There are cracks in the plaster to the ceiling, cornice and external wall which may have been caused by water ingress. There is a rainwater pipe embedded in the external wall adjacent to this corner. Tests for damp, though, during the survey proved negative so leaks, which might have been from a faulty gutter or the downpipe, may have been repaired. It would still be advisable to water test the downpipe.



Figure 128: Wide-angled view from north west corner.



Figure 129: Above left: Simple grey marble fire surround and cast-iron Victorian tiled fire box and tiled hearth.

Figure 130: Above right: North west corner of room. Note the cracks in the ceiling and down the wall. There is a rainwater pipe embedded in the external wall beyond.

Room 28. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
28.1	Stabilise lath & plaster ceiling. Repair all cracks		10,000		
28.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		5,000		
28.3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			10,000	
28.4	Refurbish/ repair & redecorate timber flooring			6,500	

29 MAIN BEDROOM - NORTH-EAST

The Main Bedroom in the north-east upstairs corner of the house is wallpapered full height. A moulded timber picture rail runs around the room at door head height beneath which is a 1920s style floral motif frieze. Above the picture rail is painted paper under which is an earlier Victorian wallpaper – a hand blocked silver lattice pattern on a brown background – which is also present under the painted ceiling paper and is possibly original.

Skirtings are high, moulded cement painted in solid brown, as is the door and window joinery.

The cornice is a simple but large profile, with no evidence of an ornate paint scheme under the present blue paint with a large central ceiling rose as is commonly used in upstairs rooms. The floor is plain boarding with an unsealed centre section suggesting that it has always had a carpet rug.

At the northern end there is an Edwardian style cast iron firebox with inlaid decorative tiling and a simple white marble-fireplace surround. The hearth is tile over slate.



Figure 131: Victorian wallpaper under current paper above picture rail level.



Figure 132: Wide-angled view from north east corner with the door to the Central Hall Loggia centre left of picture.



Figure 133: Above left: North east corner of room. Note the water staining on the wall paper. There is an embedded rainwater pipe in this section of external wall.

Figure 134: Above right: Simple white marble fireplace surround with Edwardian style cast iron firebox with inlaid decorative tiling. Note the water-stained wallpaper to the right of the fire surround.

The picture rail is not located in its original position, as evidenced by over-papering to disguise its previous location.

The disjointed mixture of applied finishes is not representative of a particular style or age. The room exhibits significant wear and tear to finishes but it is recommended that the status quo be maintained until the long-term strategy for the coordinated redecoration of the Mansion is determined.

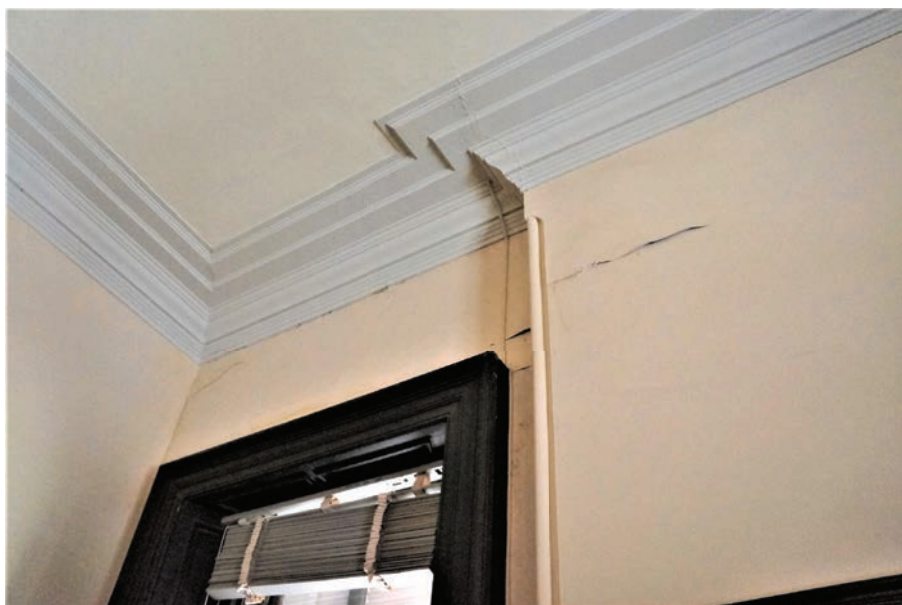


Figure 135: Peeling paper and cracked plasterwork to the chimney breast.

Room 29. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
29.1	Stabilise lath & plaster ceiling. Repair all cracks		10,000		
29.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		7,500		
29.3	Repair movement cracking to timber panelling			1,000	
29.4	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			25,000	
29.5	Refurbish/ repair & redecorate timber flooring			7,500	

30 BATH ROOM TO MAIN NORTH EAST BEDROOM

The decorative scheme to the bathroom is similar in all respects to that in the adjoining bedroom, except around the window where there are two-panel timber window reveals. The wallpaper is identical to that in the Bedroom.

As with the bathroom to the Master Bedroom, this room has a built-in metal bath, cased in a Spanish Mahogany surround. There are original silver plated and enamel hot and cold water taps and surrounding the bath is a lead tundish over the timber flooring exhibiting damage through wear and tear.

Adjacent the Bedroom door there is further evidence of an underlying floral wallpaper dating from the Victorian period.



Figure 136: Wide-angled view from bedroom doorway.



Figure 137: Above left: External wall to the bathroom. Note the water staining similar to that in the bedroom. There is an embedded rainwater pipe in this section of external wall.

Figure 138: Above right: Missing former switch reveals a previous colourful Victorian wallpaper.



Figure 139: Above: Original silver plated and enamel hot and cold-water taps.

Room 30. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
30.1	Stabilise lath & plaster ceiling. Repair all cracks		5,000		
30.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		2,000		
30.3	Wash down & refurbish decoration throughout incl all walls, ceiling & woodwork			15,000	
30.4	Conserve lead tundish to bath			5,000	
30.5	Refurbish/ repair & redecorate timber flooring			5,000	

SERVANT SPACES

31 SERVANTS BEDROOM

This room has a plain timber floor with moulded cement skirtings and a plain plaster ceiling with a simple cornice and central rose. A moulded timber picture rail runs at door head height around the whole room. While most woodwork is painted solid, the interior face of door is painted to imitate Oak.

There is a simple grey marble fireplace surround with traditional arched head cast iron fire box with no decorative enrichment.

The décor in this room is reasonably fresh compared to other rooms.



Figure 140: Above: Wide-angled view taken in window.



Figure 141: Left: Simple grey marble fireplace surround with traditional arched head cast iron fire box.

Room 31. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
31.1	Stabilise lath & plaster ceiling. Repair all cracks		10,000		
31.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		3,000		
31.3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			10,000	
31.4	Refurbish/ repair & redecorate timber flooring			5,000	

32 SERVANTS' CORRIDOR

The First Floor Servants' Corridor has plain plaster walls with solidly painted, moulded plaster skirtings which may originally have been grained to match all the doors opening off it. The ceiling is pressed metal sheeting with timber scotia cornices. There is a pressed metal vented ceiling rose adjacent to where the service stairs arrive from below.

Being a servant's area, door hardware is mostly simple brass with plain enamel push-pull plates. Walls have painted dados.

Wall arises are generally staff moulded. The floor is plain timber. Adjoining Passageways are also generally plain with short moulded plaster skirtings as in the Gallery and Loggia, and grained timber doors and architraves to cupboards/rooms off. Ceilings are plain with small centre roses and timbre scotia moulding acting as the cornice.

There is a painted dado at 1,400mm above floor level.



Figure 142: Corridor leading to Servants' WC. Note the damage to the grained door facings on either side.p.



Figure 143: Far left: Pressed metal ceiling along the Servants' Corridor.

Figure 144: Left: Damaged flooring beneath the aedicule window to the Central Hall staircase.

Room 32. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
32.1	Repair damage to cement skirtings, rendered walls & cornices			1,500	
32.2	Redecorate throughout incl all walls, ceiling & woodwork			6,000	
32.3	Refurbish/ repair & redecorate timber flooring			5,000	

33 SERVANTS' TOILET

The Servants' WC at the southern end of the Servants Corridor has been modernised and is in reasonable order.



Figure 145:
Wide-angled view
of Servants' WC.

Room 33. Programmable Works			Priority (Highest priority is 1)		
Era type	A & C	Bowman/ Post-Mortlock	1	2	3
33.1	Refurbish ceiling & redecorate			2,000	

34 SERVANT'S BEDROOM

In this basic corner bedroom, the floor is of plain timber with moulded cement skirtings. There are no cornices but there is a central decorative plaster rose on the plain ceiling. The ceiling displays many past cracks that have been repaired. A timber picture rail runs at door head height around the room. There is a vent stack in the corner of room from downstairs kitchen.

There is a simple white marble fireplace surround with traditional arched head cast iron fire-box with no decorative enrichment.



Figure 146: Wide-angled view of Servant's Bedroom.



Figure 147: Far left:
Simple white marble
fireplace
surround with traditional
arched-head cast iron
fire-box.



Figure 148: Left: The
ceiling has been badly
damaged in the past
as there is evidence of
many crack repairs.

Room 34. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
34.1	Stabilise lath & plaster ceiling. Repair all cracks		10,000		
34.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		3,000		
34.3	Renew finishes throughout incl all walls, ceiling & woodwork			6,000	
34.4	Refurbish/ repair & redecorate timber flooring			4,000	

35 SERVANTS' BEDROOM - BOARD ROOM

This room has a plain timber floor with moulded cement skirtings. The ceiling is plain without cornices but with a central decorative rose. Neither of two inexpensive modern pendant light fittings hang from the ceiling rose.

A picture rail runs at door head height. All woodwork is painted solid brown while the interior face of door is painted to imitate Oak.



Figure 149: Far left: Wide-angled view of the former Servants' Bedroom, now a boardroom.



Figure 150: Left: Simple white marble fireplace surround with traditional cast iron fire box. Note damage to the floor boards.

There is a simple white marble fireplace surround with traditional arched-head cast iron fire box with no decorative enrichment.

The floor boards have been lifted in the past and poorly repaired afterwards. The space has been modernised to serve as a Boardroom. Apart from the poor condition of the flooring the décor of this room is sound, albeit devoid of original character.

Room 35. Programmable Works			Priority (Highest priority is 1)		
Era Type	C	Post-Mortlock	1	2	3
35.1	Stabilise lath & plaster ceiling. Repair all cracks		10,000		
35.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		3,000		
35.3	Remove modern light pendants & provide suitable pendant fitting from ceiling rose			3,000	
35.4	Renew finishes throughout incl all walls, ceiling & woodwork			6,000	
35.5	Refurbish/ repair & redecorate timber flooring			7,500	

36 SERVANTS' BEDROOM - GUEST LOUNGE

This room also has a plain timber floor with moulded cement skirtings, and a plain ceiling without cornices but with a central decorative rose. The space has an odd shape because it abuts the Servants' Staircase.

There is a simple white marble fireplace surround and cast-iron fire box in the south west corner matching the one in the Board Room next door.

Like the Boardroom, the décor of this room is sound but devoid of original character.



Figure 151: Far left: Wide-angled view of the former Servants' Bed-room, adapted to serve as a guest lounge.

Figure 152: Left: Fire place in Guest Lounge.

Room 36. Programmable Works			Priority (Highest priority is 1)		
Era Type	C	Post-Mortlock	1	2	3
36.1		Stabilise lath & plaster ceiling. Repair all cracks	10,000		
36.2		Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	2,000		
36.3		Renew finishes throughout incl all walls, ceiling & woodwork		6,000	
36.4		Refurbish/ repair & redecorate timber flooring		4,000	

37 SERVANTS' STAIRS TO THE ROOF

The rear service stair to the roof is narrow with pitch pine/deal winders and a simple Victorian balustrade. It has a painted wall dado up to 1,400mm above floor level.

Part way up, above the west wall to the Guest Lounge, there is a small door that gives access to the original roof space originally containing water tanks.

At the top of the stair is a door providing access onto the top of the original roof.



Figure 153:

Far left:

Wide-angled view of Servants' Stair to the roof.



Figure 154:

Left: Wide-angled view of top of Servants' Stair where a door leads onto to original roof.

Room 37. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
37.1	Redecorate throughout incl all walls, stair soffits & woodwork			7,500	

38 HOUSE KEEPER'S BEDROOM

This room has a plain timber floor with solid brown painted moulded cement skirtings. There is an ornate plaster cornice, a central rose on the plain ceiling and a timber picture rail at door head height.

The simple grey marble fireplace surround with traditional arched-head cast iron fire box is only slightly more elaborate than those in the Boardroom and Guest Lounge. There is a crack to the righthand side of the marble surround.

The ceiling is in particularly poor condition, with cracks throughout. Ceiling plaster fell shortly after the survey for this CMP in an area adjacent to the door. Investigations on the roof and inside the roof space above during the survey suggest that damage may have resulted from water ingress due to poor detailing of the 'new' roof, possibly exacerbated by debris from the old, disintegrated water tanks lying on the lath and plaster ceiling. The ceiling needs urgent attention, as do remedial repairs to the roof.



Figure 155: Wide-angled view of the Housekeeper's Bedroom taken from the doorway. Note the crack in the ceiling down the left-hand side. Since this photo was taken part of the ceiling plaster around this crack collapsed.



Figure 156: Far left:
Simple white marble
fireplace surround
with traditional cast
iron fire box.

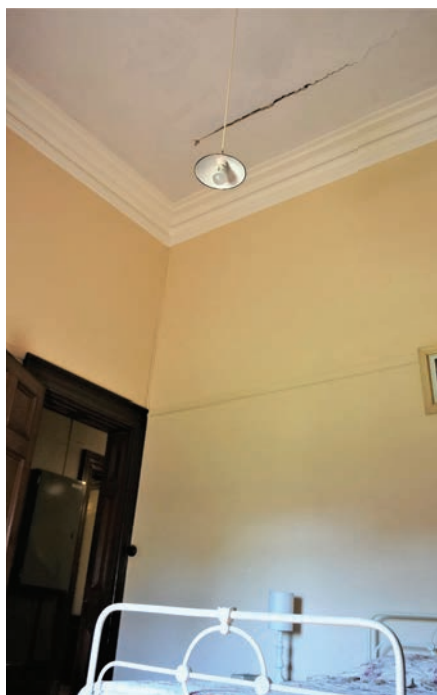


Figure 157: Left:
Serious crack in the
lath and plaster ceiling
above the door. Since
this photo was taken
part of the ceiling plas-
ter around this crack
collapsed.

Room 38. Programmable Works			Priority (Highest priority is 1)		
Era Type	B	Mortlock	1	2	3
38.1	Stabilise lath & plaster ceiling. Repair all cracks		15,000		
38.2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration		3,000		
38.3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			10,000	
38.4	Refurbish/ repair & redecorate timber flooring			5,000	

39 SHOWER ROOM & WC 1

In the original house, this area contained two WCs and a bathroom for servants. It was subdivided by Adelaide University into two separate shower rooms each containing a WC, two wash hand basins and showering facilities to serve bed and breakfast accommodation.

The first shower room has two separate showers. It has modern tiling and modern sanitary ware throughout. The only original feature to remain is the joinery to the window.



Figure 158: Far left: Wide-angled view of shower room taken near the entrance doorway.



Figure 159: Left: Wide-angled view of shower room with the entrance doorway in the centre of the picture.

Room 39. Programmable Works			Priority (Highest priority is 1)		
Era type	C	Post-Mortlock	1	2	3
39.1	Stabilise lath & plaster ceiling. Repair all cracks. Touch up decor		8,000		
39.2	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			6,000	

40 SHOWER ROOM & WC 2

The second shower room also has modern tiling and modern sanitary ware throughout, although it has only one large shower. The only original features include some of the moulded cement skirtings and the joinery to the window.



Figure 160: Far left: Wide-angled view of shower room taken near the entrance doorway. Note the remnants of moulded cement skirting.



Figure 161: Left: Wide-angled view of shower room with the entrance doorway right of centre in the picture

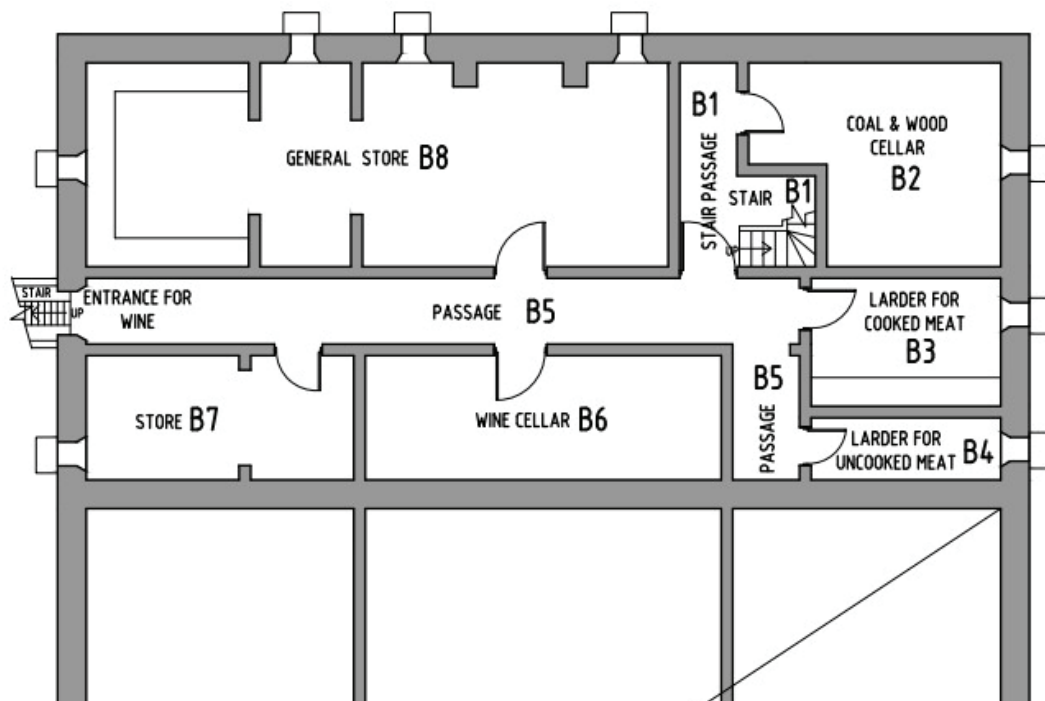
Room 40. Programmable Works			Priority (Highest priority is 1)		
Era type	C	Post-Mortlock	1	2	3
40.1	Stabilise lath & plaster ceiling. Repair all cracks. Touch up decor		8,000		
40.2	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			6,000	

BASEMENT CELLARS

INDEX

- B1.** ACCESS STAIR & PASSAGE
- B2.** COAL & WOOD CELLAR
- B3.** LARDER FOR COOKED MEAT
- B4.** LARDER FOR UNCOOKED MEAT
- B5.** PASSAGES
- B6.** WINE CELLAR
- B7.** STORE
- B8.** GENERAL STORE

Above: BASEMENT CELLARS. NUMBERING KEY



BASEMENT CELLARS PLAN

OVERALL CONDITION

Perimeter and freestanding basement walls are of random rubble. The walls appear originally to have been left unfinished (see figure 164 which was taken around 1991), although Gregg's specification dated June 1878 states: *'To run Portland Cement square skirting 9" high $\frac{3}{4}"$ projection throughout the whole basement excepting larder'.* Although there is no longer any evidence of cement skirtings, these may have been concealed, or removed, when sacrificial lime render was subsequently applied to the walls. This has been during past salt damp repairs to the internal faces of the external walls, at which time silicon injection to internal walls was also apparently undertaken.

Throughout the basement there are piles of lime where it has spalled off, presumably from having become saturated with salt and moisture.



Figure 162: Above left: spalling lime render in main passage.

Figure 163: Above right: spalling lime render on shelving in Cooked Meat Larder.



Figure 164: Above left: photo inside General Store area taken around 1991. (Photo credit: Conservation Plan by LeMessurier Architects, July 1991)



Figure 165: Above right: the same opening as in Figure 162 but photographed in 2019.

Reveals to cellar door openings have vertical tooling round arised stone dressings.

In the larger storage spaces, vaulted brick ceilings are supported at span points on iron beams. Bricks in the vaulted ceilings were laid in stretcher bond, and though originally unfinished, they have now been rendered over. Wider openings between rooms are arched.

Flooring is Mintaro slate flagging throughout the basement. While this appears to be original, and in reasonable condition, it is clearly damp in places and is likely delaminating underneath due to the effects of salt damp. In the programmable works to follow, allowance should be made generally for taking up and setting aside the slate paving throughout the whole basement. A minimum depth of 175mm sub-base should be excavated to remove salt-laden soil. After a drying period of six months or so the slate paving could be re-laid on a 50mm bed

of sand on a geotextile membrane, with a minimum of 125mm depth of 20 to 25mm diameter salt-free gravel beneath.

Limited ventilation is provided by means of the ground level airbrick vent housings over the external steps to the south end of the main passage, and airbrick vent housings to light/ventilation wells to other spaces, with the exception of the wine cellar which only has an air vent to the adjoining small store.



Figure 166: Damp patches on the slate flagstones of the General Store floor.

Windows to light/ ventilation wells were generally vertical sliding sashes with two lights per sash, each sash containing fly wire. Only the remnants of a few timber sashes remain, and only one sash, to the Larder for Uncooked Meat, still contains fly wire, albeit it is badly damaged.

Doors and door frames are of Deal, with Regency moulded boarding and plain styles and frames. Doors to stores have two panels of fly wire in the upper sections. Other doors are solid.

Some rooms have slate shelves supported on brick dwarf walls. There are also wall-mounted timber shelves in places.

Some piers along the west/rear wall contain vents flued to the roof.

There is basic electric lighting only to the base of the stair, the main north-south passage, the wine cellar and to the adjoining small store.



Figure 167: Above left: Standard door to basement rooms. The double ventilating panels at the top containing fly wire.

Figure 168: Above right: The only remaining external window sash still containing fly wire, here to the Larder for Uncooked Meat.

B1 ACCESS STAIR & PASSAGE

The winding stair to the cellar, made from dressed stoned, is very lightweight in structure. It has a simple metal balustrade. There is a solid timber door between the base of the stair and the main passage.



Figure 169: Far left:
Winding stone stair at
basement level.

Figure 170: Left: Passage
leading to Coal & Wood
Cellar.

Room B1. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
B1.1	Refurbish slate flooring			5,000	

B2 COAL & WOOD CELLAR

This space contains only some timber shelving and a rusted metal hanging bar embedded into the walls across one corner. There is no lighting in the room.

The walls and ceiling are fully rendered with lime plaster which is spalling off the walls. Only the window frame remains in the external opening while the original sashes are missing. The timber two-panel access door and frame appear to be sound.



Figure 171: Wide-angled photograph looking towards access passage.



Figure

172: Far left: View towards external ventilated opening.

Figure

173: Left: View through external opening to metal grillage above.

Room B2. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
B2.1	Refurbish slate flooring			5,000	
B2.2	Adapt ventilation well to provide natural light & more ventilation			3,000	
B2.3	Renew spalling lime plaster & limewash throughout			7,500	
B2.4	Re-establish timber sashes with insect mesh			2,000	
B2.5	Refurbish/ repair timber shelving			1,000	

B3 LARDER FOR COOKED MEAT

This space has both wall-mounted timber shelving and slate shelving supported on brick stools. Perhaps 40% of the slate shelving is missing. The walls and ceiling are fully rendered with lime plaster which is spalling off the walls. There is no lighting in the room.

The timber two-panel access door and frame appear to be sound.



Figure 174: Wide-angled view looking to external wall.



Figure 175:
Wide-
angled
view
looking to
access
passage.

Room B3. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
B3.1	Refurbish slate flooring			2,500	
B3.2	Adapt ventilation well to provide natural light & more ventilation			5,000	
B3.3	Renew spalling lime plaster & limewash throughout			2,500	
B3.4	Re-establish timber window sashes with insect mesh			2,000	
B3.5	Refurbish/ repair timber shelving			1,000	

B4 LARDER FOR UNCOOKED MEAT

This is a narrow space with a timber two-panel access door at one end and external window at the other end. The room has wall-mounted timber shelving and slate shelving on brick stools to the full length of one side, and an iron flat-bar hanging rail along the opposite wall. Once again, the walls and ceiling are fully rendered with lime plaster which is spalling off.

Again, the timber access door and frame appear to be in sound condition.



Figure 176: Above left: View looking to external wall.



Figure 177: Above right: View looking to access passage.

Room B4. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
B4.1	Refurbish slate flooring			2,000	
B4.2	Adapt ventilation well to provide natural light & more ventilation			3,000	
B4.3	Renew spalling lime plaster & limewash throughout			2,500	
B4.4	Re-establish timber window sashes with insect mesh			2,000	
B4.5	Refurbish/ repair timber shelving			1,000	
B4.6	Reinstate damaged slate shelving			2,000	

B5 PASSAGES

The passages are all narrow with arched ceilings along their length. Walls and ceilings are lime-rendered. There is limited electric lighting.

A set of narrow, steep stone steps at the southern end, down which deliveries would have been made, are now sealed off at ground level.

There is a set of hanging hooks fixed to the west wall of the main passage on a large timber board.



Figure 178: Far left: View south along main passage towards steps down which deliveries would originally have been made.



Figure 179: Left: View north along main passage towards Larder for Cooked Meat and access stair to main house.



Figure 180: Steep steps down which deliveries would have been made.

Room B5. Programmable Works			Priority (Highest priority is 1)		
Era type	A	Bowman	1	2	3
B5.1	Refurbish slate flooring			4,000	
B5.2	Adapt stair well cover to provide natural light & ventilation			4,000	
B5.3	Renew spalling lime plaster & limewash throughout			4,000	

B6 WINE CELLAR

The walls and ceiling in this space appear only to have been white-washed. This room has no external walls, and only a high-level air vent from the adjacent store, and some holes drilled in the timber door, provide ventilation.



Figure 181: Far left: Wide-angled view looking north.

Figure 182: Left: Wide-angled view looking south.

The space contains three tiers of slate shelving to one side only along its full length. There is a single electric light fitting on the ceiling.

Ventilation has been provided through the solid timber access door by means of a series of holes that have been roughly drilled through the top. These have been covered internally with wire mesh. The door has been decorated internally with various drinks labels, which, judging by their age, were presumably applied during the Mortlock family era.

The door has a reasonably modern lock so the wine cellar may have been used in recent times for storage. Of all the spaces in the basement the wine cellar is in the best condition.



Figure 183: Above left: Inside face of wine cellar door decorated with drinks labels. Note the ventilation holes covered by wire mesh and the relatively new lock.



Figure 184: Above right: Outside face of wine cellar door.



Figure 185: Inside face of wine cellar door with miscellaneous labels from various alcoholic drinks.

Room B6. Programmable Works			Priority (Highest priority is 1)		
Era type	B	Mortlock	1	2	3
B6.1	Refurbish slate flooring			3,000	
B6.2	Renew spalling lime plaster & limewash throughout			4,000	
B6.3	Conserve drinks labels on door			1,000	

B7 STORE

The small store at the south-east end of the main passage has lime render to the walls and ceiling, which, once again is spalling off, particularly around the outside wall. The window frame to the ventilation/ light well remains but without its accompanying sashes.



Figure 186: Above left: Wide-angled view looking south.



Figure 187: Above right: Wide-angled view looking north.

There is slate shelving along the north wall, half of which is broken. The solid timber access door and frame appear sound. Another solid timber door being stored in the space may originally have been fitted at the bottom of the delivery steps where the remnants of a door frame remain.

A timber frame containing fly wire is sitting on the floor. Presumably this had been fitted into the external window.

There is a single electric light fitting on the ceiling.

Room B7. Programmable Works			Priority (Highest priority is 1)		
Era type	A & C	Bowman/ Post-Mortlock	1	2	3
B7.1	Refurbish slate flooring			3,000	
B7.2	Adapt ventilation well to provide natural light & more ventilation			3,000	
B7.3	Renew spalling lime plaster & limewash throughout			3,500	
B7.4	Re-establish timber window sashes with insect mesh			2,000	
B7.5	Repair damaged slate shelving			1,000	

B8 GENERAL STORE

This is the biggest of all the rooms in the basement and consists of three compartments each of a different size. The whole space feels damp, presumably because fifty percent of the wall area is external retaining wall. The ceiling and all walls have been lime rendered in recent times, much of which is spalling off the external walls. There is no electric lighting.

The timber framed and boarded access door has been adapted to provide ventilation, like the door to the small store, by drilling holes in a rough fashion through the boarding. Instead of

metal mesh, though, a page from a newspaper dated 15th February 1939, has been stuck over the inside of the door.



Figure 188:

Far left:
Wide-angled
view looking
south.



Figure 189:

Left: Wide-angled
view looking
north.



Figure 190:

Wide-angled view
of southern-most
compartment
showing slate
shelving.



Figure 191: Above left: View of small, central compartment showing slate shelving along the western, outside wall.

Figure 192: Above right: View inside the largest compartment looking into the north west corner. The hole at ceiling level from which cables are running appears to be one of two ventilators in this compartment that may be linked to ventilation grilles at ground level externally. A third one in the small, central compartment appears to have been covered over.



Figure 193: Above left: View inside the largest compartment looking into the south east corner.



Figure 194: Above right: The solid access door adapted with ventilation holes that have been covered over with newspaper.

Room B8. Programmable Works			Priority (Highest priority is 1)		
Era type	B	Mortlock	1	2	3
B8.1	Refurbish slate flooring. Assume replacement of some slate flags			6,000	
B8.2	Adapt ventilation wells to provide natural light & more ventilation			6,000	
B8.3	Renew spalling lime plaster & limewash throughout			6,000	
B8.4	Re-establish timber window sashes with insect mesh			2,000	
B8.5	Reinstate damaged slate shelving			2,000	
B8.6	Conserve newspaper to door			500	

ROOF SPACE

ORIGINAL ROOF SPACE

The original roof is relatively intact and has been capped over with a modern mansard-style roof, draining to a box gutter inside the perimeter upstand walls. The newer roof is supported on a light framed timber structure propped off the old roof. It is likely that the current roof system was installed as a result of failing lead gutters that were causing internal leaks.

The original roof was constructed, as with a traditional Scottish roof, from timber trusses with butt-jointed timber boards to which slates were nailed using copper nails. Refer to the image of Gregg's original roof plan in Figure 195 below for the layout.

Because of the deep plan, there was a perimeter dual-pitched roof, the lantern to the stair sat centrally, while the Mansion stairhall had its own hipped roof. Gregg's specification called for the use of '7lb milled lead best quality' in gutters, with 6lb lead for ridges, and flashings to be of 5lb lead. From Gregg's drawings it looks as though the roof of the lantern was to be lead-clad also. It is not clear whether lead was ever used as all existing gutters and flashings to the old roof are now galvanised iron sheet.

Access into the original roof is by means of a door near the top of the Servants' Stair.

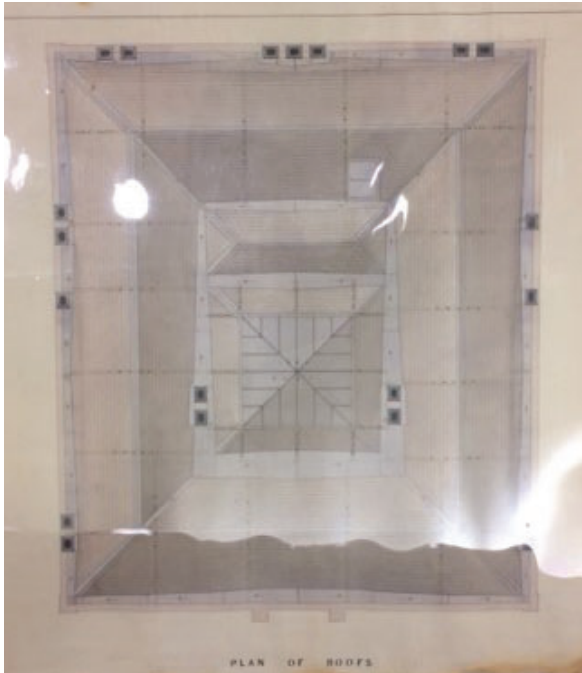


Figure 195: Gregg's original roof plan (Image photographed in the State Library of SA)



Figure 196: View inside the original roof space. Note the large timber trusses and timber boarded cladding. An original downpipe, which drops within the depth of the external wall, can be seen centre picture. A new conduit for the fire monitoring system is in the foreground.



Figure 197: View inside the original roof space. The remnants of one of two large water tanks that sit in the north west corner of the house. This picture was taken at the access door into the roof space off the Servants' Staircase.



Figure 198: View inside the original roof space. Standing on the remnants of a large water tank looking towards the access into the roof space off the Servants' Staircase which can be seen to the left. Note the fire monitoring system centre left of the picture.



Figure 199: View inside the original roof space. Debris on the lath and plaster ceiling over the Housekeepers room. Note the remnants of a second water tank top right in the picture.

NEW ROOF SPACE

Access into the new roof is by means of a door at the top of the Servants' Stair. The new roof space can be trafficked by walking in the galvanised gutters of the old roof.

Holes in the new roof were observed during the survey for this CMP where sunlight was coming through. Clearly this is not a problem where the old roof is intact below, but many of the ridges of the old roof have been removed to fit the new roof cladding and these points may permit water ingress should the detailing of the new roofing fail.

The lead detailing in the original gutters is poor, with lead-welded joints and no steps between junctions in lead sheets. This suggests that the plumber who fitted the original leadwork may have been unfamiliar with standard lead detailing, and that the original gutters may therefore have been prone to leaks where the lead would have split due to thermal stress.



Figure 200: View of the original roof from inside the new roof space. Note the view into the roof lantern middle right of the picture.



Figure 201: There are no steps in the original lead gutters and joints between sheets are lead-welded.



Figure 202: Above left: View of the original roof from inside the new roof space. Note the lead vent which may have been on the original slate roof. Judging by the fixings the corrugated galvanised roofing looks to have been installed in the 1930s.

Figure 203: Above right: View inside the new roof space. Note that the chimney in the foreground has been cut down to fit under the new roof. Note also the gutter outlet in the bottom right of the picture.

SPACE INSIDE THE ROOF LANTERN

The space above the main stair lantern needs to be accessed from outside on the roof. A new, safe access has been recently formed onto the top of the new roof via a modern galvanised steel hatch.



Figure 204: View into the lantern from the roof. Note the etched lass laylight, which is relatively clean, and the relatively new safe-access decking.

There is reasonable safe-access inside the lantern for cleaning the glass laylight. The light within the Central Hall is subdued due to the use of timber louvres in the lantern, presumably because brighter light would throw the shadows of the roof structure onto the glass laylight.

Documentation suggests that originally there was an observation deck on top of the lantern with a cast- iron balustrade, although that is not shown on Gregg's roof plan.

Roof Spaces. Programmable Works			Priority (Highest priority is 1)		
Era type	A, B & C	All eras	1	2	3
1	Remove all unnecessary debris, incl remnant water tanks, from all roof spaces prior to stabilising lath & plaster ceilings		5,000		



3.5. Existing External Fabric Condition of the Mansion

ROOF

The existing mansard roof is clad in a concealed-fixing, Zincalume roof sheet system referred to as Klip-Lok. The lantern is roofed with corrugated galvanised sheeting. There are galvanised steel flashings to upstands throughout. A recent steel safe-access walkway has been installed around two sides of the lantern from which the inside of the lantern can be accessed. There is also a ladder and walkway up and over the lantern roof to access the flagpole.

There is only a perimeter box gutter which was lined with a rubberised membrane over 20 years ago. This membrane has been repaired many times, and in many places, it is loose and failing to adhere to the substrate. Also, the lining is secured against the external masonry parapet by means of a pressure seal, rather than being dressed into a chase in the wall. This type of seal is not good practice and is likely to be permitting water to seep in along its top edge and down behind the gutter.



Figure 205: Recently installed steel hatch and safe access walkway.



Figure 206: View of the ‘new’ mansard roof and lantern from above the main entrance. (Photo credit: Ozbeach Andy from YouTube).



Figure 207: View of membrane-lined box gutter. Note the roof outlet and the pressure seal at the junction between the membrane upstand and the wall.



Figure 208: Above left: View of membrane-lined box gutter. Note the blocked roof outlet.

Figure 209: Above right: Most roof terminations are fabricated from galvanised steel. Note the rusting of the galvanised flashing from the water running off the Zinalume roof sheet above. This phenomenon is common throughout the roof.

Galvanised steel has been used throughout the roof for terminations and galvanised steel flashings are badly rusted from the water running off the Zinalume roof sheet above. It is likely, therefore, that galvanised box gutters rotted in the same way and needed to be lined to stop leaks that have clearly damaged finishes in the upstairs rooms in the past.



Figure 210: View of outside parapet wall with leadwork capping covering the overhang. Note the Manager's House to the right of the picture (Photo credit: Ozbeach Andy from YouTube)



Figure 211: Access point to the inside of the Lantern with the louvre doors folded back.



Figure 212: The timber sill on which the lantern sits is rotten.

The timber sill on which the Lantern sits is in poor condition as it has little or no protective coating. The timber louvres are also in need of refurbishment.

The mansard roof appears to have been leaking as a result of poor detailing, especially evident on the four corners where past attempts have been made to seal the flashings by welding the junction or by use of mastic.

There are no overflows from the perimeter box gutter, although a drawing dated May 1974 by the University of Adelaide Architect's Office clearly showed an intention to install them.

Currently all rainwater is now channelled off the new mansard roof into the box gutter and down rainwater pipes contained within the external walls. The original roof profile required additional downpipes within the depth of the floor plan.

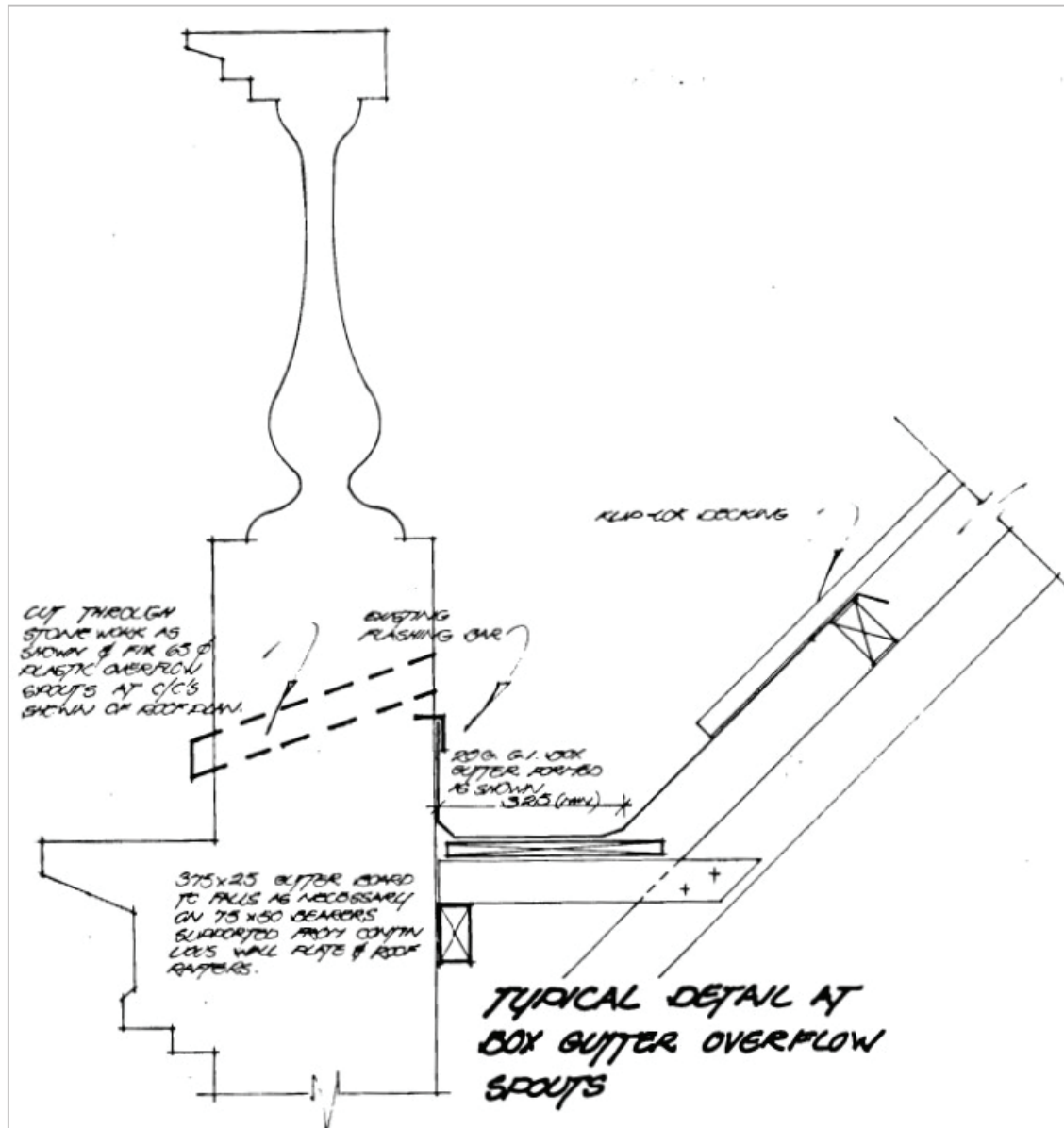


Figure 213: Detail from a drawing of the proposed mansard roof by the University of Adelaide Architect's Office dated May 1974. They clearly intended to install overflows to the parapet gutters, although this never happened. Note the references to Klip-Lok Decking and G.I. (galvanised iron) gutters.



Figure 214: Past attempts to seal failing junction by means of welding and mastic. This occurs on all four corners of the mansard roof and is likely to be one source of current leaks.

Clearly the fact that the perimeter downpipes are now taking more rainwater than they were originally designed to cope means that stormwater may be backing up in the box gutters, rising over the gutter level during heavy rain and spilling into the roof space. The lack of overflows, combined with possible blockages to gutter outlets, will be exacerbating this problem. The rainwater must be efficiently disposed of in future if further leaks are to be prevented. The overall rainwater disposal system needs to be checked for fitness of purpose and upgraded as required. Also, the detailing throughout the mansard roof, box gutters, lantern, etc, all needs to be reviewed and upgraded as much of it is sub-standard and failing.

There is a lightning protection system fitted to the flagpole over the lantern roof with a large earthing cable that runs over the parapet wall and down the west rear elevation. This cable is

rather clumsily fixed and a more sensitive solution to incorporating a down conductor should be sought during future works.



Figure 215: Lightning protection on the base of the flagpole. Note the old lead flashing and the large cable.

STONEMWORK

BACKGROUND

The two principal stones used for the construction of Martindale Hall were a hard quartzitic sandstone, that was dressed into rock faced rectangular blocks and laid in regular courses; and, a soft, locally sourced, fine-grained, Manoora freestone used for dressed stonework such as quoins, sills, window hoods, and pediments. A third high-quality sandstone, possibly from the Gosford Quarry near Sydney, may have been used for fine carved work around the main entrance.

While the hard quartzitic sandstone is fairly constant in colour, the Manoora freestone used for dressings varies in colour from off-white to grey-buff and appears to have been artificially coloured on completion with a powder-based wash to unify the appearance of the building.

Since construction, the condition of the softer dressed stonework has steadily deteriorated due to the actions of falling and rising damp. This deterioration accelerated after the failure of the original slate damp course, and later by its being bridged with raised perimeter paving. Also, well intentioned plastic repairs and repointing with cement mortar in more recent times have caused further ongoing deterioration.

Previous Stone Repairs

Martindale Hall has been affected by damp from very early after its construction, and stone repairs have a complex and extended history.

By the 1950s, the bases of all walls were badly affected by salt damp. When the University assumed responsibility for the building in 1965, they removed decayed stone on the northern and eastern facades and replaced it with a 100mm thick veneer of new sandstone, possibly from the Gosford Quarry in NSW. This included the bases of many window surrounds, spandrel panels below and between windows on the north and east facades, some window sills, and string courses.

As well as undertaking replacement and repointing of some of the worst effected stonework, the University carried out the following works:

- > laying of a slate path at its present level, below the original damp course;
- > re-sealing the underground water tank at the rear;
- > reconstructing the front entrance steps;
- > relaying sewers and stormwater drains; and,
- > cleaning the facades and applying some type of sealer, which subsequently dried to a milky white stain.

While some of this work was instrumental in stabilising the facades against the effects of rising and falling damp, and some stone replacement was undertaken in anticipation of this success, the use of unsuitable repair methods and inappropriate replacement stone (from both a technical and aesthetic standpoint) meant that the basic problems of dampness and fabric deterioration continued.

Although the rate of deterioration of the stonework by salt-damp was reduced when the University of Adelaide re-lowered the paving and removed garden beds during its period of ownership from 1965-1986, salt damp deterioration continued to affect the historic fabric of the Mansion. The long-term failure of water supply pipes and of rainwater disposal pipework, both embedded inside the walls, contributed to fabric deterioration, although some of the original water supply pipes in the walls have now been made redundant.

After the University gifted Martindale Hall to the Government of South Australia in late 1986 a Board of Management, appointed by the Trustee of the State Heritage to care for and maintain the property, engaged LeMessurier Architects in 1989 to review and upgrade the fabric. Subsequently, a Management Plan, Conservation Plan and a number of works packages were completed by LeMessurier that included the following:

- > rationalisation of water supply to the site and building;
- > installation of fire protection services; restoration of interior finishes;
- > stabilisation of the Coach House and Stables; and,
- > provision of public toilets and upgraded guest bathroom facilities.

In 1991, LeMessurier Architects compiled a stone survey report that included descriptions, and detailed mark ups of elevations, setting out their recommendations for a wide range of repair works. Most of these repairs seem to have been carried out, albeit the actual completed repairs appear more comprehensive than those shown on the proposed elevations.

The 1991 stone survey by LeMessurier established the type and extent of stone repairs required at that time. The scope of the survey included:

- > the upgrading of elevations to include all stonework details;
- > Inspection of all stonework throughout the Mansion to identify decay, previous repairs, open joints and cracks, and dampness; and, to establish the appropriate extent of repairs and replacement required;
- > identification of the original sources of stone, and determination as to whether either local quarries should be re-opened or alternative supplies should be sourced; and,
- > preparation of cost estimates for priority repairs.

Even though work by the University of Adelaide in the mid-1970s to re-roof the Mansion, and enlarge the perimeter box gutters, remedied some past problems there are still issues with rainwater disposal. Ongoing damage has been occurring to internal fabric as a result of the failure of the current gutter lining system that was installed inside the original perimeter box gutters.

It is understood from the former Martindale Hall Trust that stone repairs carried out around the year 2000 used a sandstone procured in West Australia that was stained in Sydney.

The intention of this Conservation Management Plan is to review the general current condition of the facades of Martindale Hall and make up-to-date outline recommendations for any further repairs required.

CURRENT CONDITION OF FACADES

EAST / MAIN ELEVATION

Many past repairs have attempted to address the exfoliation of the soft, dressed sandstone features. In the 1970s, the University of Adelaide rendered and/ or coated exfoliating areas with coloured cement (referred to as 'plastic repairs'), while in the 1990s proposals by LeMessurier Architects appear to have seen the replacement of many of the same plastic repairs with new stone, or to have used chemical consolidants to stabilise the exfoliation.

There still appear to be plastic repairs on the east elevation, accelerating the deterioration of the dressed areas of soft stone.

The pointing to the rock-faced stone walling appears to be cement, but because the quartzitic stone is relatively hard it doesn't yet appear to be in distress. The smooth ashlar dressings throughout, though, require to be repointed, especially the horizontal joints to parapets and window hoods. Also, extensive cement pointing to the soft ashlar dressings should be urgently replaced in lime mortar.

It was LeMessurier's 1991 Stonework Survey report that suggested that, due to the variety of colours in the original Manoora Freestone from off-white to grey-buff, the stone was artificially coloured on completion with a powder-based wash to unify the appearance of the building. This would explain some of the unusual, and often varying, colouration in the stonework, while in other areas different colours and textures in the stonework may be as a result of applied consolidants or plastic repairs.



Figure 216: East/ main entrance elevation



Figure 217: Deterioration of dentils. Note the fresh stone all around which, if harder, will be accelerating the decay of the original stone. Also, there appears to be a plastic repair on the stones directly underneath that is peeling off.



Figure 218: There appears to be a plastic repair/ cementitious coating on the stones directly underneath the dentils that is peeling off.



Figure 219: Deterioration of the dressed panel to the north corner of the east elevation parapet. Note the area of new stone. Many of the stone balusters have been renewed in concrete and coated to match adjacent stonework.



Figure 220: Exfoliation of a plain area of dressed to the south corner of the east elevation parapet. It looks like a coating that is peeling off. Note areas of new stone, and the plastic repair to the corner under the lead over-cloak.



Figure 221: Garlanded decoration at parapet level directly above the main entrance. There are a variety of different repairs in this area, mostly plastic repairs.



Figure 222: Picture taken to the left of the main entrance. A past render repair, just above slate paving, that is breaking away. The render continues on the face of the threshold step, seen to the right, and around the whole perimeter of the house. Note the new stone plinth above with what appears to be a protective coating applied to its top edge.

NORTH ELEVATION

As with the East/ Main Elevation, because of the variety of past repairs to stonework many of the same issues apply. Cement pointing to the rock-faced stonework is sound but the ashlar dressings generally require to be repointed as a matter of urgency.

Particularly evident on this elevation are the large number of cracked window lintel and hood features.



Figure 223: North elevation. Note the variation in stone colouring. Areas of original stonework that were artificially coloured have faded. Note: The parapet features should be structurally strengthened against earthquakes.



Figure 224: Above left: Window to corner of the Trophy Room. The variety of different colours to the stonework suggest a range of stones and / or a number of alternative applied coatings.



Figure 225: Above right: Close up of the same window. Note the mismatch in the colour of the replacement stone scroll bracket from any other stonework around. Also note the crude epoxy repair to the lintel and pediment hood.



Figure 226: Above left: A row of decorative scroll brackets which are all very homogenous in colour and surface texture, The lighter coloured brackets appear to be cast from resin, as blow holes are visible on their surface. The darker coloured brackets may be carved from stone that has been artificially coloured.



Figure 227: Above right: Replacement spandrel panel beneath ground floor window. Note the large number of open vertical joints in need of repointing. The slate capping of the basement vent is above the level of the DPC and will be allowing moisture to track to the inside.

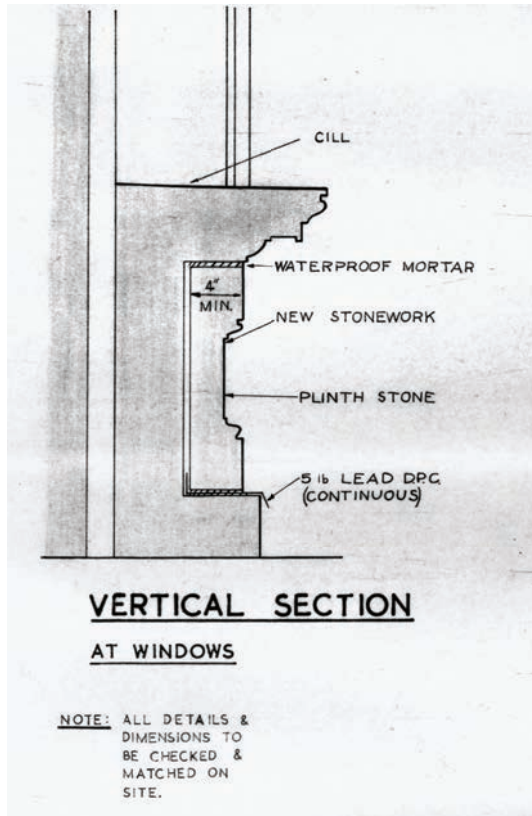


Figure 228: Left: A detail proposed in 1965 by Philip Fagher & Partners for the University of Adelaide for the replacement of stone spandrel panels beneath ground floor windows. If new plinth stones were fixed at the time using this methodology the detail has since failed as the plinth stones have been replaced again in recent times.



Figure 229: Sprinkler pipe visible on the string course at the level of the first floor window sills.

WEST ELEVATION

Again, many of the same issues apply here as on the other elevations, albeit this elevation is much simpler than the rest. More so on this elevation than on the others, though, are a number of obvious movement cracks that run above and below window openings.



Figure 230: West elevation. The chimneys should be structurally strengthened against earthquakes.



Figure 231: There are a number of movement cracks throughout the west elevation.



Figure 232: Exfoliation of a stone that appears to have an applied coating, which covers the bracket to the left also. Directly beneath the exfoliating area is a plastic repair.

SOUTH ELEVATION

Almost identical to the North Elevation, albeit mirrored, the same issues apply once again.



Figure 233: South elevation



Figure 234: The band of render along the bottom of the stone plinth sits onto a strip of black foam which is disintegrating in the area of the red square.



Figure 235: A crack in the string course/ sill of the first-floor window. Note the staining and water runs on the pedimented hood moulding below. All projecting mouldings would benefit from the protection of being capped with lead.



Figure 236: Lichens growing on the string course/ sill of a ground floor window. These need to be cleaned off periodically otherwise they can etch the surface of the stone.

CHIMNEYS, PARAPET WALL AND DECORATIVE URNS

The best place to inspect these features is at roof level where they can be examined close at hand.

Being features on the roof, all have been exposed to the full impact of the weather and this shows in their poor condition.



Figure 237: Chimney above the Housekeeper's Bedroom on the west elevation. Note the missing corner to the capping. There are a range of plastic repairs and different coatings. Note also the render below parapet level that has cracks in its surface. This chimney is in better condition than most.



Figure 238: Chimney above the Boardroom and Guest Lounge on the west elevation. Again, this has a range of plastic repairs and different coatings, especially above the central arched slots and to the upper righthand side. Note the build-up of lichens on top of the chimney capping.



Figure 239: Chimney above the main bedroom on the north east corner of the house. This is probably in the worst condition as around 25% of the surface area has plastic repairs. Note also the heavy soiling of the chimney capping. Exfoliation is also ongoing.

Original concrete balusters make up a high proportion of the parapet walls, and many have been replaced in new concrete during works proposed by LeMessurier Architects. The surfaces of many of the original balusters are friable. Their narrow necks, just below where they meet the heavy stone copings they support, and the poor quality of concrete from which they were cast, means that they too will need to be replaced in the foreseeable future.



Figure 240: Above left: Concrete balusters. Note their friable surfaces and the thin necks just below where they support the heavy coping stones. The cement render base above the gutter compression flashing is cracked all along its top edge and has de-bonded from the substrate allowing water to penetrate.

Figure 241: Above right: The bodies of the three balusters in the foreground appear to have been replaced, although their bases look to be original, as do all of the balusters beyond.

The remainder of the parapet areas are solid stone, some of which are cement rendered. The render runs in bands beneath the balusters. It is not clear whether the render was part of the original construction. One possibility is that the render was applied after the original lead gutters and flashings were removed, and after new galvanised gutters and flashings were installed, possibly in the 1930s when the original slate roofing was replaced with corrugated galvanised steel sheeting.

All of the render at roof level appears to be cement-based and if so, will not be good for the stonework against which it is applied. Many of the rendered areas are cracked, while others have cracks that have been repaired in the past. Consideration should be given to removing all cement-based renders and applying lime-rich renders in their place.



Figure 242: Left: Panel of dressed ashlar wall directly above the main entrance. Plastic repairs are visible from middle the right-hand side of the photo.

Figure 243: Above: The walling directly under each of the urns is rendered, and the render continues in bands beneath the balusters.

There is a total of six large urns on the parapets – one on each corner of the house and two over the main entrance. Given their size it is unlikely that the originals were carved from stone – they were more likely cast from mass concrete and finished to replicate stone.



Figure 244: The urns are substantial original features that may have been cast from mass concrete. They appear to be in reasonable condition and have been recently coated to their bodies and bases, but not on top, with a paint, or some other consolidant.

SUMMARY

Largely as a result of the repairs carried out to LeMessurier's proposals, the current stonework appears to be in reasonable condition, although ongoing exfoliation will need to be managed by application of consolidants and, where justifiable, by stone replacement. The cement pointing to the rock-faced walling appears generally sound, and doesn't appear to be distressing the stone. It is the dressed ashlar features that urgently require to be repointed in lime, in particular the vertical joints.

Some of the past repairs carried out by the University, and even some carried out to LeMessurier's proposals, may be considered poor practice today, both aesthetically and technically. Many of these repairs should be corrected.

The flatter surfaces – tops of parapet copings, string courses, chimney caps, urns, etc. – should be treated with a biocide at least every five years to remove organic growth, and ideally, they should be capped in lead, where practical, to protect them from weathering.

Consideration should be given to removing all cement-based renders and pointing to parapet walls and applying lime-rich renders in their place. Also, ideally all remaining past plastic repairs should be removed and suitable stonework indented in their place, although this may be cost prohibitive.

EXTERNAL WINDOWS, DOORS AND WEST PORCH

BACKGROUND

According to Gregg's original specification, all of the timbers used in the construction were to be Red Gum and Deal. The following excerpt from the specification describes the proposed external windows -

'Sashes and Frames. To provide and fix throughout the whole of the Window openings on the one pair floor deal cased frames 3" double sunk and weathered Red Gum Cill 1¼" Teak pulley pieces tongued back edges and beads inch deal inside and outside linings stout parting slips and back linings complete 2¼" astragal and hollow bar double hung sashes of the number of lights shewn in elevations Meakin's patent brass faced and bushed pulleys castings weights and best superfine twinline 120 strand Note 3" best brass locking sash fastening with knob to match the lock furniture in each room.' Etc.

There is no mention in the spec of external doors.

Although Gregg's proposed elevations and specification called for the window sashes to each have six panes broken up with astragals, those fixed during construction all contained a single pane of 32-pound clear plate glass.

The entrance porch on the west elevation is an original feature to the house, albeit it was replaced in recent decades.

CURRENT CONDITION

Most of the existing external windows throughout are protected on the outside by timber louvred sashes. They don't look to be original, and were probably renewed at the same time as the West Porch as their detailing and condition is very similar.



Figure 245: Above left: The West Porch in 1885 (State Library. Photograph B 17732/3).



Figure 246: Above right: The replacement West Porch today.



Figure 247: Inside view of Drawing Room bottom window sash and outside timber louvred sash containing fly mesh. Note the etching on the bottom edge of the glass where the bore water from the lawn sprinklers has corroded the surface.



Figure 248: Inside view of Master Bedroom bottom window sash and outside timber sash containing fly mesh.



Figure 249: Top left: Louvred timber shutter on a ground floor window on the north elevation.

Figure 250: Top right: Louvre shutter on an upstairs west facing window. The stone into which the timber bead is fixed has crumbled away leaving a screw fixing exposed.

Figure 251: Bottom: The two different horizontal-sliding window sashes – the outside one louvered, the inside one with insect mesh. Note the peeling paint and signs of timber rot in the bottom rail.

The west elevation ground floor windows to the Old and New Kitchens and the Housemaid's Scullery have no louvre sashes but do have single sashes containing fly mesh. The three windows serving the first floor ensuite bathrooms directly above the main east entrance have neither external timber sashes nor fly mesh sashes.



Figure 252: Above left: Window to Old Kitchen with single sash containing fly mesh.



Figure 253: Above right: The three windows above east main entrance have neither external timber sashes nor fly mesh sashes.



Figure 254: Top left: View of original doors from 1936 (State Library. Photograph B 46413).

Figure 255: Top right: Main entrance door today viewed from inside air-lock.

Figure 256: Left: Outside of main entrance doors. Non-original external timber and fly mesh doors with the original doors visible inside.

The external timber louvre sashes, sashes containing insect mesh and the outside timber doors to the front entrance all look to need redecoration. Where protective coatings have failed some piece-in timber repairs are required. All should be removed to a joinery workshop for general overhaul and repainting.

The existing glazed sash-and-case windows on all elevations appear to be original and most are fitted behind two different layers of sliding window sashes – the outside ones louvred, the inside ones with insect mesh. Consequently, it was not possible to assess their overall condition from the outside during the survey for this CMP. Inspections carried out internally, though, suggests that the windows are in reasonable condition, most likely because they have been protected from the weather by the external timber sashes. A thorough inspection should be carried out to all windows by the removal of the external sashes, and it should be assumed that they will at least require to be refurbished and repainted, inside and outside.

The West Porch is in need of external redecoration throughout and may require some piece-in timber repairs, especially to the bottom timber rails that are in close contact with the slate paving.



Figure 257: West Porch.

The detailing and finish are the same as the timber louvre sashes on most windows suggesting that they were all renewed at the same time, possibly in the 1970s.

FRONT STEPS AND EXTERNALS

The front steps leading to the main, east elevation appear to be in reasonable condition. The bases that terminate the tops and bottoms of the stone flanking walls, and much of the stone to the side walls themselves, has been replaced in new stone over the years, although there is still stonework that requires renewal. There are small spotlights set into the walls on both sides to light the steps, and decorative metal lamps sit on top of urns, although it is not clear whether these are all working.

The decorative urns flanking the base of the steps, which are more elaborate in detail than those on the rooftop parapet of the Mansion, have a coating over them which is an inappropriate colour.



Figure 258: Front steps under reconstruction by University of Adelaide in 1980.



Figure 259: Current front steps.



4. The Fabric of the Other Built Structures

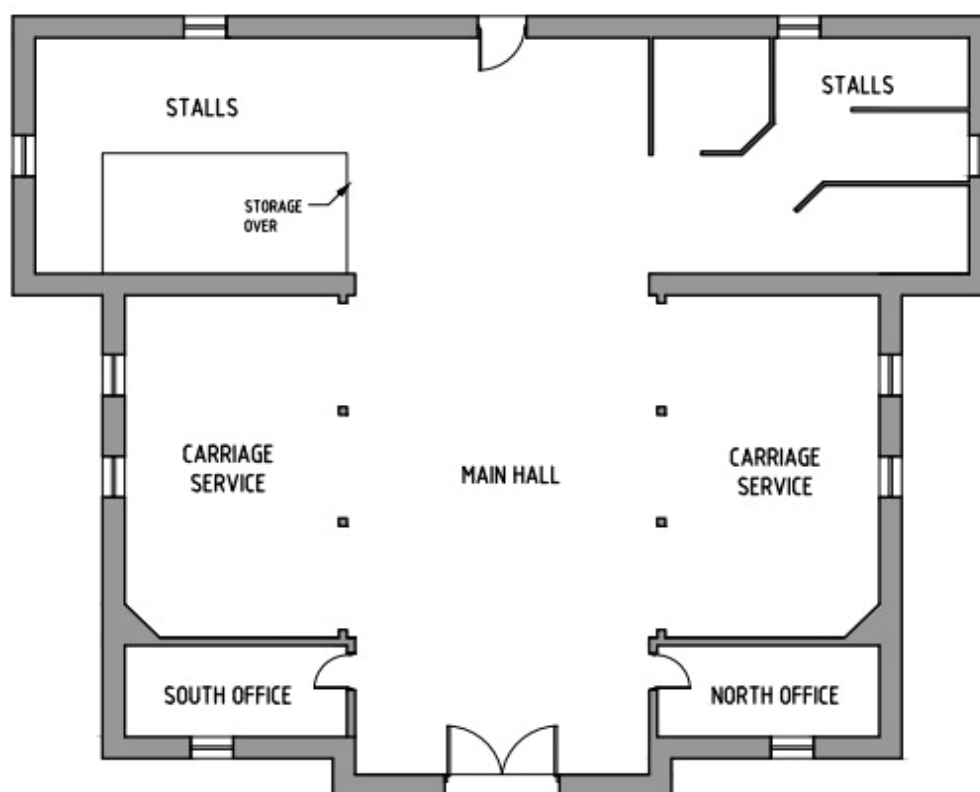


Figure 260: Ground floor plan. Coach House

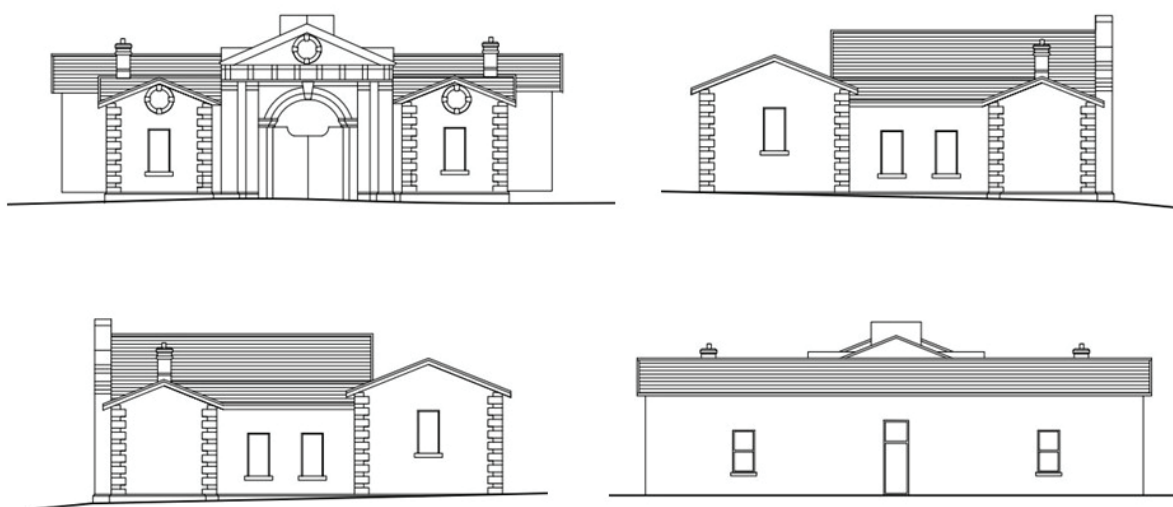


Figure 261: Coach House elevations. Top left: East elevation. Top right: South elevation. Bottom left: North elevation. Bottom right: West elevation.

4.1. THE COACH HOUSE BACKGROUND

The Coach House is sited approximately 350 metres north of the Mansion and is accessed off the principal driveway. Its design, as described in the Martindale Conservation Plan prepared by LeMessurier Architects in 1991, exhibits *'an assured and scholarly understanding of the principles of classicism. In terms of style, it combines a sombre Doric order with a primitive rusticism'*.

The building was constructed during the late 1870s to early 1880s. There is little information about its designer, and though Ebenezer Gregg may have prepared plans and specifications for the building, there is nothing to support this in any available existing documentation. The contrast in style between the Mansion and the Coach House may suggest that another architect was involved in the design of the latter - possibly E J Woods, the supervising architect for the Mansion.



Figure 262: The Coach House in 1890 (Photograph B-59830. State Library of SA)



Figure 263: The Coach House in 1936 (Photograph B 46424. State Library of SA)



Figure 264: The Coach House in January 2017. (Photograph credit: Definitive Aerials/ YouTube)

Apparently when the Coach House was reroofed by the University of Adelaide in 1976/77, the roof was finished with a Welsh Penrhyn slate. This was most likely the original slate roof finish which, after 100 years, would have been becoming dilapidated. The following works were carried out by the University at the time:

- > The entire roof was stripped and the existing timber battens removed.
- > The main roof structural timbers and trusses were inspected and apparently found to be in a sound condition.
- > New 75mm x 50mm timber battens fixed to the existing trusses were laid over a foil sarking and the roof re-clad in Penrhyn slate (salvaged from the Coach House and from Martindale Hall itself) and Willunga slate.
- > The flashings, cappings, gutters and downpipes were replaced in galvanised iron.

A detailed condition survey of the Coach House was commissioned by Heritage SA and undertaken by Bruce Harry & Associates, Architects and Heritage Consultants, in December 1999. This survey reported that dark grey Spanish slates, used for repairs carried out when the University

reroofed the Coach House, had left the roof varying considerably in appearance and condition due to the mix of slates present. The Penrhyn slates are dark purple/brown in colour, the Willunga slates light grey/ green and the Spanish slates dark grey/black. The Willunga slates, which had been used on most of the roof, were in variable condition - some quite good but many broken and/ or delaminating (Willunga roof slates are recognised as having a limited lifespan). Also, some slates were fixed with galvanised nails, while other nails used were copper.

Given the poor condition and variable appearance of the roofs, the recommendations made by Bruce Harry & Associates were accepted that the roofs once again be re-slatted, with some flashings retained and others replaced.

The current gutters all appear to be galvanised steel painted grey and they may be those fitted by the University. Barge flashings appear to be dark grey painted galv. It is not clear whether works were carried out to the two box gutters, one either side of the clerestory windows, reported to have been in good condition but overflowing due to inadequate falls and accumulation of debris. Those same box gutters discharge through flying PVC downpipes suspended from the roof structure inside the Coach House and can be seen internally.



Figure 265: Coach House around 1991. Note the variety of different slate types on the roofs. (Photo credit: Conservation Plan by LeMessurier Architects, July 1991)

In March 2012 the South Australian Government Department of Environment and Natural Resources (DENR) submitted a Crown development application for proposed works that included the following:

- > Repair, surface preparation and repainting of external timberworks.
- > Repair, refurbishment and redecoration of some internal timberworks, including works to windows.
- > Limewashing of internal stonework.
- > Minor repairs to external stonework, including repointing with lime; stone cleaning by JOS; and, some stone replacement to the east elevation.

These works were carried out during a Construction Industry Training Board (CITB) Course in April 2012

CONSTRUCTION

Coach House has a central pavilion with a pedimented entrance of imposing scale, flanked symmetrically by two smaller gabled pavilions - the coach stores - each slightly recessed. There is another hall spanning at right angles to the west side.

The pedimented central bay is Roman Doric in style, with ornate mouldings and a circular vent with a moulded surround, an element repeated in each of the east gables of the pavilions and the north and south gables of the western wing. The taller, central pavilion has clerestory windows that bring natural light into the main space.

The roof form is a series of gables and hips all supported by timber trusses at 1.2m centres. The slated roof finish was renewed by the University of Adelaide in 1976/77. As stated above, additional works were carried out following recommendations in the 1999 condition survey by Bruce Harry & Associates.



Figure 266: The main elevation of the Coach House



Figure 267: Wide-angled view taken standing just inside the main entrance doors. The main roof span is 7.2m. The roofs of the side pavilions span 6.4m. Note the clerestory windows lighting the main hall.

Flashings and valley gutters appear to be a mixture of older lead and copper and newer painted galv. The ogee gutters appear to be galvanised steel painted grey, as do the barge flashings.



Figure 268: Grey painted galvanised steel gutter and barge flashing. Note the galvanised steel showing through the paint on the gutter.

The central bay of the east elevation is rendered, constructed of a mix of rubble containing dark grey bluestone and brickwork. Some details to the central bay - the chimney stacks and surrounds, and the circular gable vents - are smooth dressed/ ashlar Manoora freestone.

The gabled pavilions to either side are coursed rock-faced ashlar (similar to the main walls of the Mansion) with quoined corners and window reveals in double course blocks laid long and short. The remainder of the north, south and west facades are built of rubble. Lintels, sills and dressings to windows and doors are rock faced stone, with the exception of two dressed sills to the side pavilions on the east, main elevation. Large stones set at the height of the base of the pilasters of the east facade form the plinth course.



Figure 269: Base of east elevation at junction between main and side pavilion. Note the mixture of walling treatments that include some replacement stonework.

CURRENT CONDITION OF THE FABRIC

EXTERIOR

The external fabric of the Coach House appears in a reasonable condition, with a few exceptions.

Roof & Rainwater Goods (Including High Level Woodwork)

The current roof appears to be finished with Welsh Penrhyn slates. The lead ridge, chimney and valley flashings look to be older than the grey painted galvanised steel barge flashings.



Figure 270: View from 2 years ago looking north over the roofs looking. Note the loose slate sitting in the valley gutter (bottom left) and the spalling paint to the top of the pedimented gable. (Photograph credit: Definitive Aerials/YouTube. January 2017)

There are a handful of slipped and broken slates that should be repaired quickly. It was not possible to inspect the box gutters beneath the clerestory windows of the main pavilion.

The external gutters and downpipes are painted galv, although there are still some older cast iron downpipes.

Some of the eave's boards have come loose and are hanging down and some barge boards are suffering from rot. All of the roof-level woodwork is in need of redecoration.



Figure 271: View of gable louvres on the west elevation. Note the lead roll ridge flashings and newer, dark grey painted galvanised steel barge flashing. The woodwork to the louvre panel and barge boards badly needs painting. The vertical timber cladding boards need to be renewed, and the rusting galvanised flashing to the base of the cladding should be replaced at the same time.



Figure 272: View of roof along west elevation. Note the loose slate lying in the gutter.



Figure 273: Above left: View of south east corner of smaller pavilion. Note the grey painted galvanised steel barge flashings and the poor condition of the woodwork. The spout discharges water collected from the valley gutter pitching down to this corner. This is a poor detail as rainwater missing the small outlet is running over the woodwork leading the timber rot.

Figure 274: Above right: View behind east gable pediment. Note the damaged slating and the older lead ridge flashings.



Figure 275: Above left: View of junction between main roof and side and rear pavilion roofs. Note the loose slate in the valley gutter centre right in the picture.

Figure 276: Above right: Painted galvanised steel Colonial style rainwater head and downpipe connecting to a cast iron downpipe. This happens both sides of the central pavilion on the main east elevation at the junctions with the side pavilions.



Figure 277: Above left: Eaves details of galvanised steel gutter and downpipe. Note the decorative ears to the holderbat.



Figure 278: Above right: Galvanised steel downpipe at ground level along west elevation. This pipe is likely to last long where exposed to ground moisture. Note the slate DPC and the rusted remnant of the former iron holderbat.



Figure 279: Barge boards hanging loose on the south elevation west gable of the rear pavilion.

STONEMASONRY AND RENDER

Stonework along the base of the Coach House has been affected by salt damp, whilst that above the level of the plinth is generally in good condition.

Tuck pointing has been carried out to the stonework up 800mm above ground level along the west elevation using a very hard mortar mix. This style of pointing looks out of place and, although the associated stonework appears not to be in distress, the hard cement will damage the stone in the long run.

The stonework appears to be in most distress on the chimneys. Some of the soft sandstone has lost a high degree of its case hardening, particularly on the north faces where most evaporation occurs, and some stones are severely eroded.



Figure 280: Reasonably recent stone repointing in a hard mortar mix up to 800mm above ground level along the base of the west elevation.

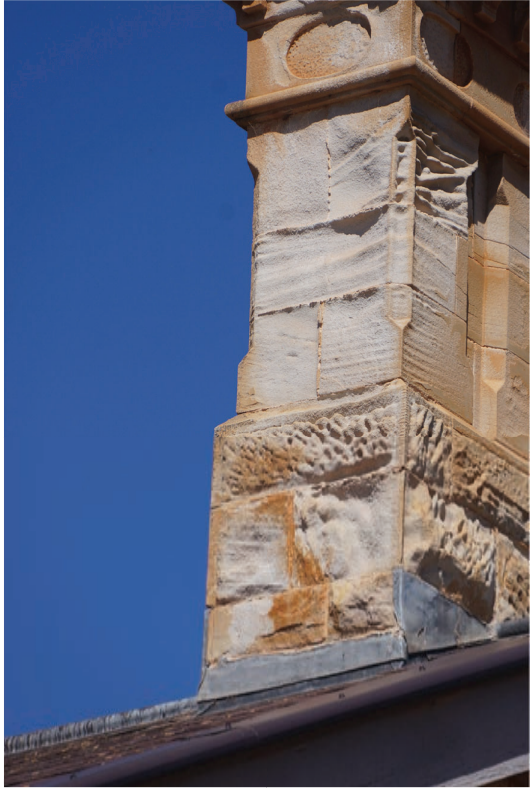


Figure 281: Above left: Erosion of the soft sandstone on the chimney on the north east corner. These chimneys should be structurally strengthened against earthquakes.



Figure 282: Above right: Erosion of the soft sandstone on the chimney on the south west corner. Note the broken chimney pot.



Figure 283: Underfloor vents partially buried.

Except for the stone base plinth, the pedimented east entrance is stucco which has been cracked in places and repaired. Some of the stucco detailing has eroded away and there are other areas where the fine details have been repaired.



Figure 284: Above left: All but the base plinth of the pedimented east entrance is stucco.

Figure 285: Above right: The stucco capital on the left of picture has been repaired recently. The one on the right has worn badly.



Figure 286: Base of east elevation at junction between main and side pavilion. Most of the original stonework has been replaced. The few original stones that remain are badly fretted by moisture. Note the slate packed under the original stone to act as a DPC.

Stonework to the base of the pilasters to the main pediment has lost some case hardening at ground level due to rising damp. At high level, moisture penetration through the tops of stucco capitals is leading to breakdown of the detailing.

The render to the face of the main gable and pediment is generally sound, although there is extensive cracking and minor spalling due to ingress of moisture. Many past cracks and patches have been repaired.

The top surface of the pediment and parapet appears to have a thin render that has prevented mosses and lichens from growing, but which has many fine surface cracks. The tops of all the chimneys appear to have the same coating, albeit thinner.

There have been lots of past repairs to the render on the back of the front entrance pediment.



Figure 287: Above left: Thin render on top of main entrance pediment and parapet. This has many fine cracks on its surface.



Figure 288: Above right: The top of this chimney appears to have the same coating as the top of the pediment and parapet.



Figure 289: Past repairs to the render on the back of the front entrance pediment. New cracks have started at right angles to the line of the lead flashing and are extending up to meet the cracks on the top surface of the pediment/parapet.

DOORS AND WINDOWS

The existing windows and doors all appear to be original, albeit the top of the arch on the east pedimented entrance above the large doors has been infilled relatively recently with timber framed glazing. Originally it would have been open between the top of the doors and the underside of the arch.

The lower windows, except along the rear, west elevation, are sash and case with glazed top and bottom sashes divided in two by timber astragals.

Along the rear, west elevation there are windows to the former horse stalls, each with a fixed, top sash, glazed in two parts, and with a timber boarded, inward opening bottom section for ventilation.

The main timber doors to the east elevation, and the lower, sash and case windows to the north, east and west elevations are all in need of refurbishment and redecoration.



Figure 290: Sill detail of glazed sash and case window. The paintwork is thin and peeling off and the pointing to the stonework is poor. There are signs of timber rot in the bottom rail of the lower sash.



Figure 291: Threshold of door to west elevation. The bottom of the boarding and jambs have timber rot.



Figure 292: Above left: Window along west elevation. The paint is cracking and peeling off and there are signs of timber rot throughout.

Figure 293: Door along west elevation. As with Figure 290, the paint is cracking and peeling off and there are signs of timber rot throughout.

The two windows and the door along the west elevation are in the worst condition with signs of timber rot throughout. All will require to be removed to a joinery workshop for extensive repairs and redecoration.

Although the high-level timber clerestory windows lighting the central space appear to be sound when viewed internally, it was not possible to inspect them from outside. Most likely they will need to be redecorated.

The four circular timber louvre vents at the apex of gables on the north, south and west elevations are in need of redecoration.



Figure 294: Timber clerestory windows lighting central space. The internal paint appears sound. Inspection externally was not possible.



Figures 295: Far left: Non-original glazed over-panel fitted above main doors. Viewed from inside.

Figure 296: Left: Non-original glazed over-panel fitted above main doors. Viewed from outside.



Figure 297: Above left: Four circular timber louvre features are in need of redecoration.

Figure 298: Above right: Timber louvres on west elevation are in need of refurbishment and repainting. There are signs of timber rot in the vertical boarding.

Paintwork to the rooftop timber louvre vent to the western gable is in poor condition and there are signs of timber rot, especially in the vertical boarding.

Some barge boards are suffering from rot and are in need of repair and redecoration.

INTERIOR

The interiors appear to be in reasonable condition but for a few issues.

The internal timberwork to the former stalls and carriage service areas is dilapidated in places and in need of repair.

There are issues of rising damp, particularly evident along the west elevation at low level. The paint on the inside of external walls should be tested to determine whether it is lime-based or a non-breathing modern masonry paint. If found to be the latter, the inside of the external walls should be stripped back to bare masonry, at least up to 1.5 metres above floor level. At the same time, the salt content in the lower walls should be tested and if found to be in high

concentrations they should be removed by using the Westox cocoon poultice system and/ or captive head washing. Once satisfied that salt levels are manageable, a breathable mineral silicate paint, or limewash, should be applied.

The paving in the southern-most section of west stalls area is dilapidated and requires to be re-laid.



Figure 299: Wide-angled view looking south east with the main entrance centre left of picture.



Figure 300: Wide-angled view looking north west with the main entrance centre out of picture on the right.



Figure 301: Wide-angled view of south office.



Figure 302: Above Left: Wide-angled views of north office looking north.



Figure 303: Above Right: Wide-angled views of north office looking south.



Figure 304: Missing vertical timber cladding to south carriage service area. Signs of timber rot to top rail above cladding may indicate past problems with roof above where the valley gutter meets the box gutter.



Figure 305: Inside of west elevation with signs of damp at low level where paint is spalling off. Note the arched ironwork feature above that originally spanned above the gates to the main entrance.

4.2. MANAGER'S HOUSE - FORMER HARNESS ROOM

CONSTRUCTION

To the rear of the Mansion, separated by lawn and a fence with low shrubs, is the former Harness Room. A simple, single storey building of rectangular plan, it was extended, refurbished and altered by the University of Adelaide in the mid-1980s to suit its current use as a Manager's residence.

The elevation facing the Mansion is a simple blank gabled end, its only feature being a circular vent/ window similar to those of the Coach House. Walls are of squared and coursed rubble, merging to random rubble, built off a plinth course at DPC level. Openings in the south, north and east facades have one brick arched heads and block-bonded brick jambs. New windows and doors are of painted timber with the former being fitted with external folding timber shutters, also new. Thresholds are of Mintaro slate.

King-post trusses over continue beyond the line of the west wall to form a covered verandah. The roof is now of corrugated iron (originally slate) with painted timber fascias and barge boards. Ogee gutters drain to surface fixed rainwater downpipes. Each gable has an ornamental wooden finial. A new chimney stack penetrates the roof at the line of the original west gable. New stone walls were built to create a west living room.



Figure 306: Top: Photo of the former Harness Room in the 1980s before conversion by the University into the Manager's House (Photo credit: LeMessurier Architects CMP 1991).

Figure 307: Bottom: Manager's House today.



Figure 308: Photo inside the living room showing the original west gable.



Figure 309: Photo of original east gable today.

CURRENT CONDITION OF THE FABRIC

The condition of the building is generally good. The external woodwork, including doors, louvre screens, windows, and fascias and barge boards to the roof, need to be painted. The stonework is pointed with cement, and although the stone is showing no signs of distress it is advisable that the cement eventually be removed and the external walls repointed with lime mortar.

As there is no capping to the new chimney, one should be fitted.

4.3. THE STABLES

CONSTRUCTION

The stables building is located behind the Coach House, on the other side of the now disused track. Set back beyond the walled yards, the actual building is a utilitarian, single storey structure comprising two separate stables (each approximately 4.0 x 4.8 metres to the south and a store (approximately 5.1 x 11.7 metres) to the north (recently re-roofed).

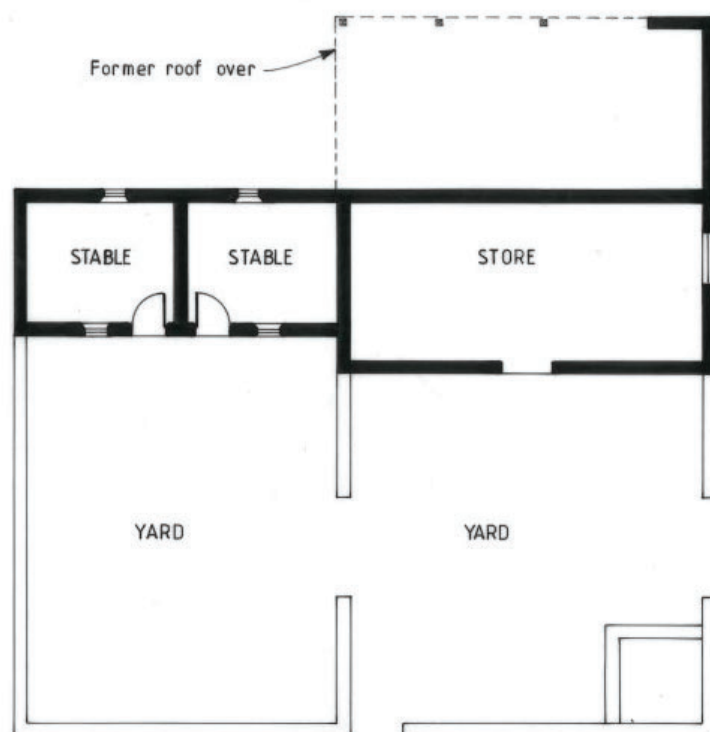


Figure 310: Plan of existing Stables from LeMessurier Architect's CMP 1991.

The mono-pitched roof rises from the east to the west walls, with the remains of the other half of a full gabled end beyond (the storage part of the building was symmetrical, about the north-south axis, probably with a lean-to supported on posts, evidenced by a line of extant stone base pads). Each stable has a door and a window opening (externally tight-up to the underside of the eaves) handed about the separating wall on the east elevation. Square vents with shallow arched heads and splayed reveals are set at high level in the western wall, one to serve each stable. To the west wall of the store is an array of 16 holes set in two rows. It is not clear if these were the bearings for the roof timbers of the demolished structure mentioned above for their positioning is unorthodox. Openings, each approximately 1.7m in width, are set in both the north and west walls of the store, spanned by cambered timber bressummers. The former is a doorway, the latter is at high level (fitted with a new pair of framed, ledged and braced doors).

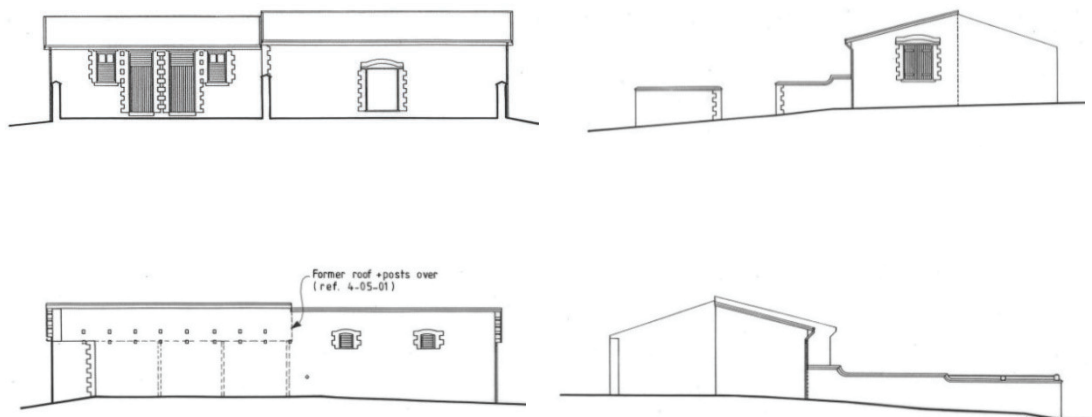


Figure 311: Elevations of existing Stables from LeMessurier Architect's CMP 1991.

Top left: east elevation. Top right: north elevation. Bottom left: west elevation. Bottom right: south elevation.



Figure 312: Wide-angled view of south stable interior.



Figure 313: Wide-angled view of north stable interior.



Figure 314: North store interior.



Figure 315: Aerial view of front yards to Stables (Photo credit: Definitive Aerials/ YouTube. January 2017).

The walls enclosing the two yards are to a height of between 1.8m and 2.2m, stepped to follow the east-west slope of the site, with a swept coping line in response. In the north-west corner of the yard to the store are low stone walls forming the remains of the 1.5m x 1.5m water tank.

Internally, the walls of the building are finished with a slurry of lime-wash. Floors are a mixture of timber cobbles and brick setts, flush with the stone thresholds. Both stables have the iron tether ring and iron hoop to support feed still in position.

Walls are a roughly coursed random rubble stonework approximately 450mm thick, built off a roughly coursed plinth rising to the same level as the floors. An attempt has been made (internally as well as externally) to regularise the pointing with a trowel-struck incision in the mortar. Jambs to doors and windows are of block-bonded bull nosed bricks. Heads of openings with masonry over are formed in one-brick shallow arches (either self-supporting, or in conjunction with the bressummers). There are stone sills to the stable windows on the east, a timber sill to the opening on the north wall, and roughly dressed thresholds to the doors; there are no sills to the vents of the western elevation. Yard walls are of random rubble, capped with a rendered brick and stone coping. The walls are also formed-up at jambs/ends in block-bonded brickwork.

The roof structure (partly original, partly recent) is of timber purlins and rafters, supporting a galvanised sheet covering with pressed metal flashings/trim and galvanised iron rainwater goods.

Timber louvres form the infill to the larger ventilation openings, as well as the fanlight to the stable doors and the lower two thirds of the stable windows (a two light transom forms the top third). Door frames are all extant, but the doors themselves are missing or sitting nearby.

CONDITION

The enclosed stables are currently being used to store a variety of items and the spaces appear to be weathertight and in reasonable condition. The roof finishes and rainwater goods appear sound and the stonework and brickwork has been reasonably well maintained, which has included works to repoint with cement mortar around the base of the stables, store and

yard walls. There is extensive cement pointing throughout the external walls, although this does not appear to be distressing the stonework.

The woodwork to the doors and louvre openings also appears to have been reasonably well maintained.



Figure 316: View along top of yard wall. The cement capping has spalled off. Note also the ground cover in the yard that requires to be cut back.

4.4. FORMER PUMP HOUSE (NOW IN RUIN)

CONSTRUCTION

Both the original Pump House and the later Pump Shed were connected to a derelict tank structure at the top of the slope some 200m north-west of the Mansion. The original base of the tank (in later years concrete lined) is now surrounded by ruinous walls of random rubble stone. The remains of the former galvanised iron clad timber framed roof are extant.



Figure 317: Existing ruin of the former Pump House



Figure 318: Ruin of the former Pump House in the 1970s with some of the machinery still in place. (Photograph from the LeMessurier Architect's CMP 1991. Original source unknown).

CONDITION

Needless to say, the Pump House is in ruinous condition. It would be worth clearing the immediate surrounds of debris and consolidating the stonework so as to ensure the remaining gable and walls will not collapse further. It is disappointing that the machinery shown in the 1970s photograph is no longer on site although it would be interesting to understand where it has gone and whether it might be restored and brought back to site.

4.5. THE MAIN GATES

CONSTRUCTION

The formal gateway on the Mintaro-Manoora Road is constructed from wrought iron and stonework. Set approximately 4m back from the roadway are two simple rusticated piers (approximately 3m in height) of Manoora freestone with plain bases and corniced cap stones. Radiused dwarf walls sweep forward toward the road terminating in small piers. Their stonework is neatly dressed to the concave (front) face but backed with random rubble, and a twice-weathered coping under the iron railings over.



Figure 319: Main Gates in 1936 looking from the road. Note the family crest displayed on the wrought iron arch spanning between the gate posts. (Photo is part of the Mintaro Collection No. B 46422. SA State Library).



Figure 320: Main Gates today looking from the road.

The railings and the gates have square-section uprights at approximately 150mm centres, with top, bottom and paired mid-rails. They are elaborated with scroll work and the railings are terminated with a quadrille of uprights on the dwarf piers. Surmounting each main gate is further decorative scroll work. The gates are hung off the piers via the top rail with the hanging styles resting in sockets at their base.

A wrought iron segmental arch with cartouche originally spanned between the tops of the main piers but this feature is now stored in the Coach House. Pedestrian gates hung on substantial timber posts to the height of the railings flank each side of the composition.

CONDITION

The stone work has been repaired and repointed recently using a hard mortar mix. The soft stonework to the walls facing the road is exfoliating.

The wrought ironwork is generally in sound condition.



Figure 321: Walls facing the road. Stonework is exfoliating.



Figure 322: Recent patching to the back of the walls.



5. Cultural Landscape Review

5.1. BACKGROUND

Martindale Hall Mansion has never been surrounded by the type of formal gardens that one would expect to find around a stately nineteenth century British-Empire Victorian country house. The lawns around this very formal, grand English-style property did not extend far around the house – it always sat within an uncompromising Australian bush setting.

Its rather stark, exposed surrounding landscape is entirely appropriate when considered in the context of the development of the Mansion as a trophy designed to display the wealth and standing of a successful South Australian pastoralist located at the centre of their country empire.

The early photograph, figure 323 below, shows orchards, greenhouses and fences close to the rear of the mansion. The lack of extensive formal gardens is most likely a result of the limited supply of water on the estate and the practical acknowledgement by Edmund Bowman that the available water was better used to service the Mansion and grow plants in the rear orchard.



Figure 323: Early view of the Mansion. Date unknown (Photograph B 53693. State Library of SA)

The palm trees, that are such an integral part of the front view of the Mansion today, were only planted in the Mortlock era and seem inappropriate in the stark setting within early photographs of the Mansion.

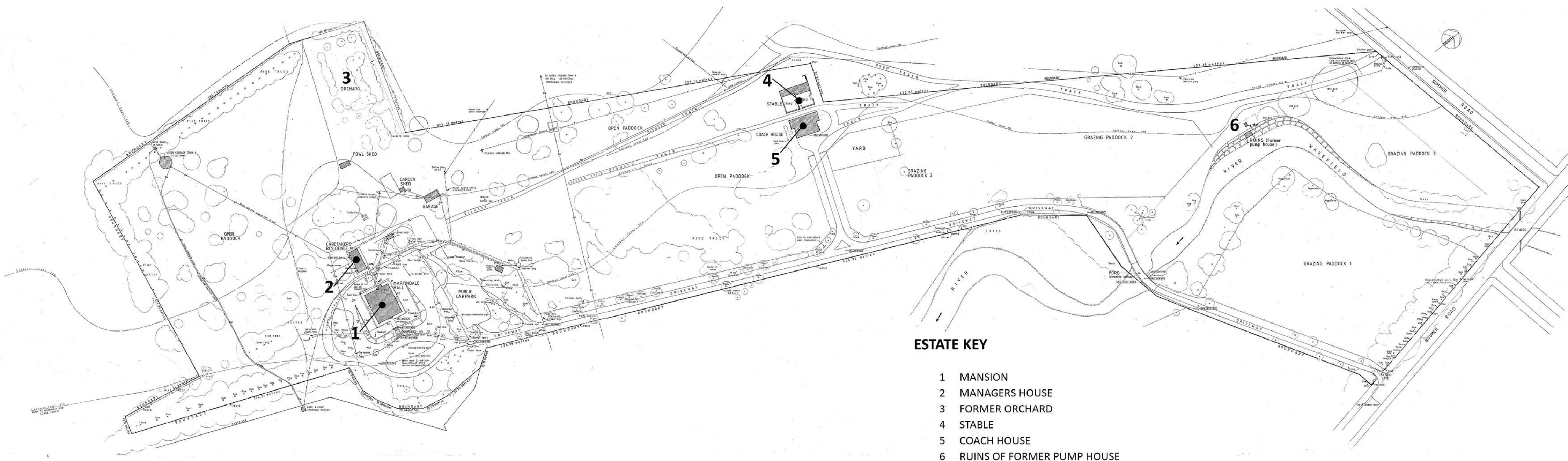
It is the jarring incongruity of the open bushland setting of the grand mansion that gives the grounds of the Martindale Hall estate cultural value, because they perfectly reflect the unique history of the property. It is therefore important that the landscape setting be conserved and, to some extent, re-established to reflect the cultural values of the Mortlock family and, more importantly, the Bowman family as original founders of the estate.



Figure 324: View of the Martindale Hall Estate in 1890 looking north. Note the Coach House to the right of picture (Photograph B-59828. State Library of SA)

MARTINDALE HALL ESTATE

/ BASE MAP



REVIEW OF CULTURAL LANDSCAPE

The early photographs of Martindale Hall Estate, figures 323 and 324 above, demonstrate the stark, practical simplicity of the original Australian bush land landscape. There were simple lawns around the Mansion with only mature trees spaced widely apart, singly or in small clusters, to break up the views. The Coach House was also originally set amongst lawns with a few mature trees as seen in figure 325 below.



Figure 325: View of the Coach House set in a paddock surrounded by mature trees (Photograph B-46424. State Library of SA)

The landscape today is very different for that of the early years of Martindale Hall estate. Many of the original trees have grown much larger, and many more have since been planted or have self-seeded. The orchard behind the Mansion has not been tended and has largely vanished. The palm trees, that are such a dominant feature of the front elevation of the Mansion, were planted during the Mortlock-era and appear incongruous today relative to the stark simplicity of the landscape shown in early photographs.

EXTENT OF SIGNIFICANCE OF CULTURAL LANDSCAPE

Today's cultural landscape is clearly very different from that of the Bowman-era, largely due to the development of trees, bushes and scrubland, and the loss of the original fences and hedges. The open, pastoral setting of the early years of the Estate has disappeared, as have the well-tended orchard and neat glass houses that characterised the aspirations of a successful pastoralist establishing a grand house in isolated rural South Australia.

One approach to re-establishing the significant cultural landscape would be to remove most of the trees and bushes, including the palm trees within the forecourt of the Mansion, and the trees lining the driveway, in order to once again reveal significant views.

At the same time, the orchard could be replanted and an annual landscape management program put in place to keep the grounds in good order.

The following are the elements of the Cultural landscape of greatest significance:

- > The gently sloping topography, running roughly west to east, down towards the river;
- > The remnant orchard;
- > Views from the Mansion to the Coach House, and vice versa; and,
- > The length of former driveway that ran south-south-west from the forecourt of the mansion.



6. Statement of Heritage Significance

The following Statement of Heritage Significance is taken from the document entitled *Summary of State Heritage Place (Retrospective)* approved by the South Australian Heritage Council 12 December 2019

Martindale Hall, a property including a mansion and its interiors and furnishings, coach house, stables, and associated structures, is closely associated with the pastoral and economic development of South Australia in the nineteenth and twentieth centuries. The main house was constructed for Edmund Bowman Jr., in 1879-1880 to a design prepared by London architect E Gregg, while the coach house was probably designed by Adelaide architect EJ Woods. The construction of the mansion and other structures was supervised by Woods and main builder Robert Huckson.

Martindale Hall is an outstanding example of the grand country mansions constructed by wealthy pastoralists and represents the 'baronial' lifestyle achieved by them. The property including the mansion, its interiors, and coach house retain a high degree of integrity and illustrate a way of life that no longer exists in South Australia. The classical styling, proportions and detailing of the external elevations of the mansion and coach house are of a very high quality, and the elaborate detailing of interior features such as timberwork, parquet floor and plaster work to cornices, ceilings and gallery are finely executed. Martindale Hall remains as a testament to the successful establishment and ongoing management of the intergenerational pastoral empires created by the Bowman and Mortlock families

RELEVANT CRITERIA (under section 16 of the Heritage Places Act 1993)

Martindale Hall was entered in the South Australian Heritage Register on 24 July 1980 under the provisions of the South Australian Heritage Act 1978. The South Australian Heritage Act 1978 did not have the same criteria for listing as the Heritage Places Act 1993 and the following criteria arguments are indicative only.

(a) it demonstrates important aspects of the evolution or pattern of the State's history

Martindale Hall is closely associated with the pastoral and economic development of South Australia and the growth and prosperity of the Colony from the 1840s until 1950. The land to the north of the fledgling settlement of Adelaide, now known as the lower north (including the Barossa Valley), began to be explored in the late 1830s and was identified by Johann Menge as the 'cream' of South Australia in a letter written to George Fife Angas in 1839.

The initial exploration and settlement of the lower north was undertaken by pastoralists in search of grazing land, and from 1843 John and Edmund Bowman were among the first to establish land holdings in the area around the Wakefield River. Others included John Horrocks at Clare (1839) and Charles Hawker at Bungaree (1841). In 1847, the Bowmans acquired the occupation licence (forerunner of a pastoral lease) for the land they called Martindale after the parish in Cumbria where John had lived before migrating to Tasmania and then South Australia. They later purchased much of the land they leased including Martindale when the area was surveyed and offered for sale in 1850-1851.

After John Sr. died in 1857, his four sons Edmund Sr., John Jr., William and Thomas worked in partnership and continued to expand their pastoral holdings while also focusing on stock improvements. Importantly, they concentrated on breeding sheep with a finer quality of wool and stock that was also more suited to the dry northern conditions. In 1864, the Bowman brothers dissolved their partnership and Martindale became the centre of Edmund Bowman Sr.'s pastoral holdings and later his sons Edmund Jr. and Charles. In the late 1870s they embarked on an ambitious expansion of their holdings to create a pastoral empire.

In 1879-1880 Edmund Jr. constructed Martindale Hall, the coach house and other buildings necessary to support the mansion and baronial lifestyle he wished to emulate as a successful South Australian pastoralist. At this time Martindale Hall became a centre of social and sporting activity, while more practically Edmund Jr. also established horse and sheep studs at the property.

Severe drought and financial over-extension ultimately ruined Edmund Jr. and Martindale Hall was purchased by William and Rosina Mortlock respectively from the prominent and experienced Mortlock and Tennant pastoral families who had from the early 1840s been based on the Eyre Peninsula. After the purchase of Martindale Hall, it became the centre of operations for the Mortlock family and its extensive pastoral empire, which was successfully managed by William and Rosina and then their son John until he died in 1950.

Martindale Hall illustrates important aspects of South Australian history including its pastoral and economic development from the earliest years of the colony until the mid-twentieth century. The mansion, its interiors, furnishings, the coach house, stables and other structures represent the aspirations and fortunes that could be made from a successful pastoral enterprise and the 'baronial' lifestyle that those successes ultimately afforded. Martindale Hall also has important links to the pattern of South Australian history, including the effects of drought and poor financial management.

(d) it is an outstanding representative of a particular class of place of cultural significance

Martindale Hall including the mansion, its furnishings and associated outbuildings is an outstanding example of the grand country estates constructed by some pastoralists, and symbolises the baronial lifestyle achieved by them, and a way of life that no longer exists in South Australia. Among the notable examples of similar properties, for example Lindsay Park (SHP 12212), Para Para House (SHP 10054), Hill River (SHP 10079), Collingrove (SHP 10094) and Anlaby (SHP 11018), the main house at Martindale Hall (SHP 10067) is exceptional because it has been so little altered. The original design and footprint survive with no extensions, and the mansion also retains its original fixtures and fittings, interior decoration and furnishings.

Martindale Hall, including the mansion and coach house, was constructed by Edmund Bowman Jr. with the wealth accumulated by his grandfather and father, reputedly for a young Englishwoman named Fanny, in a style similar to her English home 'Dalemain' located in Cumbria in the hope that she would marry him and move to South Australia. Completed in 1880, the house boasted the latest luxuries of the time, including running hot and cold water pumped from a reservoir and tank constructed specifically to supply the house and garden,

en-suite bathrooms, and richly appointed and finely detailed and furnished rooms. The domestic quarters of the property also included the latest in modern conveniences for use by the staff, for example the range in the kitchen, fit-out of the Butler's Pantry and extensive cellars.

After Edmund Bowman sold Martindale Hall to William and Rosina Mortlock in 1891, they redecorated the house to suit current fashions, and after Martindale Hall was inherited by their son John Mortlock, Rosina again redecorated the house during the 1920s. The exceptional integrity of Martindale Hall including the mansion, its interiors and outbuildings is a time capsule of the grand country mansions and 'baronial' lifestyle achieved by wealthy South Australian pastoralists in the late nineteenth and early twentieth centuries.

(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics

Martindale Hall demonstrates a high degree of creative and technical accomplishment, both in terms of the quality of design and construction. The Hall was designed by London architect Ebenezer Gregg, while the coach house may have been designed by leading Adelaide architect, EJ Woods. The two most prominent buildings demonstrate the skills and high-quality workmanship of the stonemasons and builders responsible for the construction of the Hall and coach house under the direction of Woods and main builder Robert Huckson. The classical styling, proportions and detailing of the external elevations of the Hall and coach house are of a very high quality, while the elaborate detailing of the interior features of the Hall, such as the timberwork to door and window surrounds, staircase and parquet floors and the plaster work to cornices, ceilings and gallery are finely executed. Both the exterior and interior detailing exhibit a high degree of integrity.

The quality of the workmanship at Martindale Hall was widely acknowledged in newspaper reports describing the Hall and coach house shortly after completion in 1880. Later, after touring Martindale Hall in 1948, prominent Adelaide architect Kenneth Milne noted the quality of the workmanship and stated 'such an example of the early construction and magnificence of the materials and workmanship and design generally of this delightful residence should be preserved for the State as a memorial of our historical architecture.'

(g) it has special association with the life or work of a person or organisation or an event of historical importance

Martindale Hall is associated with two prominent South Australian pastoral families, the Bowmans and Mortlocks and illustrates their contribution to the pastoral and economic development of South Australia in the nineteenth and twentieth centuries.

John Bowman and his son Edmund acquired the occupation license for the Martindale run in 1847 and then purchased the property in 1850 and 1851 as the land was surveyed and sold. Martindale was one of many properties they either purchased or leased and from it they established a successful pastoral empire that lasted until 1890 when Edmund's sons, Edmund Jr. and Charles were forced to sell due to drought and financial over commitment.

While Martindale Hall, including the mansion, its interiors, the coach house and other associated structures were not built until 1879-1880, they represent the 'baronial' lifestyle Edmund Jr. aspired to and which he could achieve due to the successful pastoral ventures of his grandfather and father before him. In 1884 he married Annie Lewers Cowle and they began to raise their family at Martindale Hall, which also became a centre of social and sporting activity for the area. The establishment of a sheep and horse stud at Martindale Hall also illustrates Edmund's desire to continue to build the pastoral holdings established by his father and grandfather.

In 1891, Martindale Hall was sold to William Tennant Mortlock and his new bride Rosina Forsyth Tennant. Both William and Rosina came from pioneering South Australian pastoral families and Martindale Hall became the centre of the Mortlock pastoral empire from 1891 until 1950. William and Rosina continued to develop the sheep stud there and the Hall remained a base for social and sporting activities. William served two terms in the House of Assembly between 1896 and 1902 where he was noted for his contributions to pastoral matters. When William died in 1913 he owned and/or leased nearly 1.3 million acres in South Australia and also had property interstate and overseas.

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John Andrew Tennant Mortlock inherited his father's estate and with his mother Rosina, managed the Mortlock pastoral interests from Martindale Hall. When John died childless in 1950, the majority of the estate, which amounted to more than £1 million, was placed into trust and was to be divided equally between the University of Adelaide's Waite Institute and the Libraries Board of South Australia upon the death of his wife Dorothy. As a trustee, Dorothy cared for Martindale Hall, even though she chose not to live there, and when she died in 1979, left a sizable bequest to support the on-going maintenance of the Hall.

While there are other State Heritage Places that represent the Bowman and Mortlock families' contributions to South Australia, namely Barton Vale (SHP12364), Werocata Homestead, water tower and woolshed (SHP 14625) and Mortlock Wing of the State Library of South Australia (SHP 10875), only Werocata has similar associations to Martindale Hall and specifically the pastoral work and life of the Bowmans.

Martindale Hall remains a testament to both the Bowman and Mortlock families and their contribution to the pastoral and economic development of the State during the nineteenth century and first half of the twentieth century.

INTERIORS

The interior of the Mansion, which remains intact and in reasonable condition, is also highly significant for its ability to provide an appreciation of the different lifestyles and tastes of the Bowmans, and the Mortlocks who followed them. Variations in paintwork, floor coverings and decorations, especially in the stair hall and principal rooms, speak of the life at the Mansion from the time of its construction up until 1965, when control of Martindale Hall passed to the University of Adelaide. Changing fashions in colour and detail are evident, ranging from High Victorian to Modern, and the ability of the place to demonstrate the changing lifestyles of a bygone era is greatly enhanced by the surviving furnishings and contents.

Although the Mansion interior is largely a product of the Mortlock residency, one can discern the layers of family tastes as they changed over the years, in the objects they surrounded themselves with, the literature they read and the paintings they admired. From these, and the tastes revealed in the changing internal decor, important observations are possible regarding the cultural refinements and attitudes of the first and subsequent occupants.

The interior is also significant for the relatively complete survival of the servants' areas. In contrast to the grandeur of the principal spaces, the functional austerity of the servants' areas demonstrates the inter-relationship between master and servant in both the disposition of the rooms and the integration of "advanced" communication systems such as speaking tubes, electric bells and telephone equipment. The high society lifestyle that the Bowmans and Mortlock families led whilst living at the Mansion is thereby put in context.

This understanding is underscored by the setting of the Mansion and its relationship to the ancillary buildings which served that lifestyle. Reflected in the Coach House, Stables and the Manager's House, formerly the Harness Room, is the preoccupation of the families with horses, and the nearby racecourse and contemporary newspaper accounts evoke a picture of the Estate in its heyday, replete with the social pleasures of horse racing, polo and hunting.

THE COACH HOUSE

The Coach House is also a building of considerable architectural sophistication and maturity. It appears to display a different hand to Gregg's work at the Mansion and it is possible that its skilled design is the work of EJ Woods. Taken as a group however, the major buildings on the Estate are a prime example of the application of common language of design, detailing, use of materials and construction which leads to the speculation of a substantial role by Woods in an attempt to give the whole Estate a single aesthetic character.

THE WIDER ESTATE GROUNDS AND BEYOND

The grounds of Martindale Hall Estate have heritage significance as the South Australian bushland setting for the buildings, in particular the Mansion itself and the Coach House. The working layout of the original Estate, with its infrastructure for supplying water from the river, the orchard and greenhouses, the harness room (now Managers House), blacksmiths shed, stables, etc., all reflected the practical background of the Bowman Family.

The Wool Shed and other Stud buildings outside the boundary of the Martindale Hall Estate, demonstrate the means by which wealth was generated and maintained. While these, and many other elements are no longer part of the Estate, an awareness of their existence and the former role they played in the life of the Mansion's occupants is important when explaining the history of Martindale Hall to visitors. Consequently, even the "minor" elements of the place have some significance.

Martindale Hall is a place of some technological/ scientific interest through the use of developing structural ironwork and communication systems in its original construction. Also, the ruins of the Pump House illustrate the technology applied to artificially service the site for comfortable habitation. There is potential archaeological significance in the dump that existed on the property when it was used by the builders in the late 1870s. The significance of these technological/ scientific and archaeological features, though, is not high.

SUMMARY

On all these counts it is clear that Martindale Hall is a place of very high cultural significance, with the greatest significance residing in the buildings contained within the South Australian Government owned land curtilage. In recognition of this significance, all major building elements on the Martindale Hall Estate are on the South Australian Heritage Register (SAHR number 10067), including the Mansion, Coach House, Manager's House, Stables, Pump House Ruins and Main Gates.



Figure 326: Main entrance elevation around 1932 (B 7832. State Library of South Australia)



7. Heritage Conservation Policies

7.1. WHAT IS OF HERITAGE VALUE?

The purpose of this Heritage Conservation Policies section is to define the heritage values of the buildings and surrounds of the Martindale Hall Estate, and provide direction on the ongoing protection and management of those heritage values.

Martindale Hall is closely associated with the pastoral and economic development of South Australia and the growth and prosperity of the Colony/State from the 1840s until 1950. The land to the north of the fledgling settlement of Adelaide in the early days of colonisation, now known as the lower north (including the Barossa Valley), began to be explored in the late 1830s and was identified by Johann Menge as the 'cream' of South Australia in a letter written to George Fife Angas in 1839.

The exceptional integrity of Martindale Hall, including the mansion, its interiors, furnishings, the coach house, stables and other structures, and surrounding grounds, represent the aspirations and fortunes that could be made from a successful pastoral enterprise and the 'baronial' lifestyle that those successes ultimately afforded. Martindale Hall remains a testament to both the Bowman and Mortlock families and their contribution to the pastoral and economic development of South Australia during the nineteenth century and first half of the twentieth century.

Since the time that the ownership of Martindale Hall, including the house and its contents, associated structures and 19.5 hectares of land, was transferred to the Government of South Australia in 1986, the Department for Environment and Water (DEW) and its predecessors have managed the property.

So far as a cut-off period for the focus of future conservation, reinstatement and adaptation of the property is concerned, the Statement of Cultural Significance gives no importance in terms of heritage values, to the period of Trusteeship, management by the University of Adelaide and subsequent control by the South Australian Government. Indeed, it is clear that from the time of JT Mortlock's death in 1950 the integrity of the Mansion, and its associated buildings, steadily declined. Consequently, in order to recover the highest integrity related to its

identified cultural significance, conservation policy should generally be addressed to conserving, and, so far as is practical, reinstating the condition of the buildings and curtilage to their condition during the 15 years or so from the mid-1930s, from which time a good photographic record exists, up to the time of JT Mortlock's death.

Such a policy focus would entail undoing some of the work carried out by the University, and undertaking a careful and subtle review of the periods of redecoration and "improvements" introduced by each of the successive owners up to that time. A major re-working of the Mansion interior, immediate surrounds and curtilage to create a unified period such as existed originally under Bowman, or in the late 1920s/early 30s under JT Mortlock, would not be appropriate. This is because historical records do not provide sufficient evidence to support such a re-working, but also because the integrity of the late-Mortlock period is still relatively intact. The works to re-establish the house to the late-Mortlock period should also include removal of the mansard roof installed by the University and reinstatement of the original roof form.

Given that, beneath current paint and paper, there is evidence of former decorative schemes dating back to the Bowman and early-Mortlock occupations, there may be justification in conserving, and perhaps restoring, small, representative areas of those decorative schemes for interpretation purposes. This exercise would need to be researched and coordinated by suitably qualified specialists in historic interiors, and integrated sensitively so as not to interfere with the ambience of the overall interiors.

This Heritage Conservation Policy considers the management of the conservation of Martindale Hall Estate and how it should safeguard the heritage values of the place for future generations.

7.2. WHAT ELEMENTS OF THE BUILT ENVIRONMENT ARE OF HERITAGE VALUE?

This section deals with elements of heritage value which contribute to the overall heritage value of Martindale Hall. These include:



Figure 327: The external and internal layout, hierarchy and integrity of decoration, and historic uses of the rooms of heritage value of the Mansion.(Source: Unknown)



Figure 328: The external form, stonework detailing, lantern roof, formal arrangement of windows and doors to facades, concealed shutters, repetition of architectural details to all facades (simplified to rear façade).



Figure 329: The basement areas
– simple finishes, staircases, slate shelving, timber fittings.



Figure 330: The ground floor areas
– high integrity rooms (decoration, fittings and fixtures (not furniture)
– entry and vestibule; hall, drawing room; library; dining room; billiard room; servants hall and corridor; butler's pantry; office. Rooms of lower integrity
– servants wc; public wc; laundry; kitchen; housemaids scullery; serving room.



Figure 331: The upper floor areas

- high integrity rooms (decoration, fittings and fixtures (not furniture)
- loggia and passages; gallery; master bedroom, dressing room and bathroom; main bedroom and bathroom; nursery bedroom and interconnecting dressing room/bedroom; servant stair. Rooms of lower integrity
- servants' bedrooms; housekeepers bedroom; 2 x south bedrooms; 2 x shower rooms; linen cupboard.



Figure 332: The roof level

- roof lantern structure; slate header water tank.



Figure 333: The external and internal layout, finishes and historic uses of the rooms of heritage value of the Coach House, Stables and Yards.



Figure 334: Building forms, openings, roofs and walls of Coach House, Stables and Yards, all utilitarian in finish.
– the layout of yards defined by stone walls.
(Source: Youtube Definitive Aerials Ariel 9)



Figure 335: The exterior of the original section of the (now) Manager's House, as an outbuilding of the Mansion.



Figure 336: The external face stonework, general form of original section, circular vent detail in gable.

7.3. WHAT FEATURES OF THE LANDSCAPE ARE OF HERITAGE VALUE?

Elements of Landscape Heritage value are the following:



Figure 337: View of palm trees and lawn area enclosed by low shrubs and hedging.



Figure 338: The grazing paddock landscape surrounding the Mansion.



Figure 339: The grazing paddock landscape surrounding the Mansion.



Figure 340: View from former Orchard looking south-east towards the Mansion



Figure 341: View of River looking from former Pump House.



Figure 342 + Figure 343 Former driveway to the south of the Mansion House
— remnants of the driveway that can be seen on early photographs





Figure 344 + Figure 345: Entry gates to the property

- masonry pillars and wing walls
- wrought metal gates and fence railings
- wrought iron arch element (currently in storage in Coach House)



7.4. ELEMENTS FOR CONSIDERATION IN THE ONGOING PROTECTION & MANAGEMENT OF HERITAGE VALUE

THE MANSION

EXTERIOR FABRIC

A detailed dilapidation survey of the current external stonework is required to determine those areas of masonry that need to be stabilised, re-pointed or replaced. Inappropriate past repairs (both from a technical and aesthetic point of view) should be removed and sufficient consolidation undertaken to ensure that in future the facades will require only maintenance.

In conjunction with the stonework survey recommended above, thorough investigation of the rainwater drainage system is required to ensure that the original in-wall downpipes are not leaking or blocked. Should it be necessary to cut open the existing fabric to replace the downpipes these works would be best carried from inside the Mansion during repairs and redecorations of interiors.

Alternatively, a better long-term solution to protect the valuable historic interiors would be to make the internal downpipes redundant by sealing them off and to install a new system of external cast iron downpipes with either lead-lined sumps in line with new parapet lead gutters or external cast iron rainwater heads. Overflows should also be installed throughout.

The metal deck over-roof installed by the University in the 1970s is creating serious problems and should be removed. The roof of the Mansion, the structure of which is largely intact, should be reinstated in its original form with slates and lead-lined gutters throughout.

Salt damp to stonework just above ground level should be managed by ensuring that there is no cement pointing to any of the soft sandstone base plinth up to window sill level-. A program of annual testing of salt levels to low-level external masonry could be undertaken and should salt levels be deemed unreasonably high works could take place to reduce them by captive-head washing, or by using Westox Cocoon poultices.

All of the major horizontal weathering surfaces of the stonework, particularly the parapet copings, the upper surfaces of the main cornice and the pedimented hoods of all windows, should be clad with lead. All sills, string courses, chimney caps. etc should be well cleaned of mosses and lichens and a program of biocide treatment should be instigated to take place at least every 5 years. Finally, the junction between the external walls and the ground level paving, ventilation housings, etc should be pointed with a suitable mastic of sympathetic colour.

INTERIOR FABRIC

The success of conservation policies for the interior of the Mansion is dependent upon reasonable levels of ongoing repairs, maintenance and housekeeping. It would be futile to undertake the restoration of elaborate decorative plasterwork or paint/paper decorations, for example, without first having secured the interior by undertaking the external policies recommended above, or without policies for its continuing maintenance. Internal conservation policy will also be influenced by the historic and cultural significance of the fabric and decorations.

The Mansion has, in terms of general wear and tear, fared well over the years. It is inevitable, however, that an ongoing process of conservation work involving restoration and reconstruction will be necessary. This will relate principally to fabric damage as distinct from any desire to "over-restore" areas not in pristine condition, as the Mansion fabric's patina of age is as much a part of its history as the accumulation of artefacts. It will also address the need to clarify the periods of occupation and redecoration. The balance is delicate, and it is therefore recommended that in due course, a detailed survey of internal dilapidations also be prepared to compliment and complete the survey and consolidation of the Mansion's exterior. The internal fabric of the Mansion can then be monitored continuously in order to identify and determine the nature of repairs as their necessity arises, guide the interior conservation programme, and complement the general process of day-to-day maintenance and housekeeping.

An obvious element of the internal fabric that demands early attention are timber floors and their coverings. The high proportion of floors which are of polished timber finish mean an

inevitably high degree of care is necessary. This is especially the case in the principal rooms that attract the most visitors. While some action to minimise the impact of visitors has occurred by installing reproduction carpets and runners, further resurfacing and covering is urgently required. Carpets should only be laid loose on underlays, and not glued or tacked.

No detailed review was carried out of the condition of the interior services during research for this CMP, and it is recommended that a detailed inspection be carried out at the earliest opportunity. Comments are provided below on the existing lighting and heating.

Interior lighting requires early attention - both natural and artificial - and the balance between appreciation of the fabric/contents, and their protection needs consideration. Electric lighting was in its infancy when the Mansion was built and candles and gas were the original light sources. Unfortunately the later introduction of electrical services by the Mortlocks was not considered in careful relationship to the decorations and finishes of the Mansion, and many of the current fittings are inadequate in terms of illumination and character, their scale often being out of keeping with the scale of the rooms. The central stair hall in particular needs a large fitting to visually complete the architectural space and increase the general level of illumination. The re-instatement of the Mortlock chandelier, now at Ayers House in Adelaide, or a reproduction thereof may not be enough on its own, and the addition of discreet light sources behind the frosted glass panels of the borrowed lights between the servants' corridor and the stair, or in the roof lantern should also be considered.

There is no heating within the Mansion, other than by small, ineffective, mobile temporary electric heaters. There is a need to heat the building during the winter months to protect the fabric and contents. The use of warm air systems should not be considered as these tend to create too dry an atmosphere. Because of the need to incorporate some humidity control to accompany a heating system, expert environmental engineering advice should be sought regarding alternative, neutral impact heating options.

MANSION INTERIOR FURNITURE

The matter of furnishings, like that of the interiors generally, cannot be separated from the issues of cultural significance and the interpretation of the periods of occupation. The nature and placement of items of furniture influences strongly the impressions that visitors get of the spaces throughout the Mansion.

spaces throughout the Mansion.

A survey of all items of furniture in the Mansion was completed in 1989 by Linda Young ("Martindale Hall - Catalogue of the Collections"). The survey identified items of furniture present from all periods of occupancy and earlier (1850s - 1980s) and established that a significant quantity of 19th Century furniture is present. The survey did not identify ownership however (i.e. Bowman/ Mortlock/ others), nor did it establish appropriate policies for conservation, display, and further purchases (if appropriate) of items of Bowman/ Mortlock furniture as they may become available.

Most of the pieces of furniture surviving from the Mortlock family's period of occupation can be found in the principal rooms and appear to have been supplemented with other items to provide the atmosphere of an occupied home. However, the statement of Cultural Significance suggests that no single period of occupancy should be given more significance than another, and that the mix of Bowman and Mortlock furniture and decoration should be maintained.

Accompanying this CMP is an Objects Inventory which records the nature and conditions of all loose objects within the Mansion, including furniture. It is recommended here that a rationalisation of the grouping and arrangement of the existing furniture be undertaken to more accurately reflect its relationship to particular occupants and periods. Greater consideration should also be given to the disposition of objects, and of pictures on the walls, relating them to the layout of wall panels and furniture whilst avoiding obscuring, where possible, the decorative features of the rooms. The existing archival photographs of the interior at different periods should be used as a guide and a suitably qualified specialist in historic interiors should be engaged to coordinate the exercise.

A Furnishings Policy is required to guide the conservation, disposition and further acquisition of appropriate furnishings that represent the periods over which the house was occupied. The relationship between the historic interior and its contents should be coherent, and individual pieces must be placed in their correct context.

The most obvious case of inappropriate furnishing is currently that of the airlock/ entrance vestibule. Here the main entrance to the Mansion is cluttered by a cash-desk and a plethora

of posters, tourist leaflets, etc. Relocation of the ticket sales to another part of the site external to the Mansion, perhaps to the Coach House, would free up of this area to give visitors a greater sense of the importance in entering the Mansion.

Another aspect requiring urgent attention is the extent and manner of public access. The high level of freedom of access afforded to visitors to all rooms and furnishings up to now clearly cannot be provided in future for the protection of the fabric, décor, objects and book collection. A suitable and more practical visitor control system should be implemented based upon the policies of this Conservation Management Plan and the information provided in the accompanying objects and book collection inventories.

DETERMINING THE MOST SUITABLE ERA / ERAS TO WHICH INTERIORS OF THE MANSION SHOULD BE CONSERVED AND DECORATED

By way of recording the current situation with regard to interiors, an in-depth program of research and investigation should be undertaken into the exact nature of the past decorative schemes throughout the house by qualified consultants with specialist knowledge of historic interiors. It is suggested in the Conservation Policy section of this CMP that, although the hybrid of different eras represented by the current internal decorative schemes should be maintained, an era that best demonstrates one particular period of occupation could be adopted to provide some overall unity - the late-Mortlock period (1935 to 1950) seems appropriate for that purpose.

ACCESSIBILITY

This is dealt with in more detail in the Compliance Assessment section. Currently there is no provision throughout Martindale Hall for those with accessibility impairments.

THE COACH HOUSE

Like the Mansion, the Coach House has considerable architectural integrity. The condition of its interiors is generally good, although some framed and match boarded partitions and stalls, and some large timber doors, are missing or damaged.

As the evidence of the original internal fabric is still clear, in order to recover its functional significance, the interior should be returned to its late-Mortlock-era condition by a combination of reconstruction and restoration. Also, restrictions should be placed on adaptive work that

might undermine its architectural integrity and cultural significance.

Externally, the Coach House appears to be in generally sound condition, its roof having been replaced around 15 years ago. The majority of its stone work is sound, although most appears to be pointed with an extremely hard mortar mix, the composition of which should be tested for cement content. The stucco on the front, east elevation requires to be repaired in places.

The render on the top and back of the rooftop pediment and parapet over the main entrance is cracking and should be repaired. Only the external timberwork is in urgent need of attention.

The inconsistent and uneven floor finishes throughout the Coach House will need to be addressed for reasons of accessibility.

DETERMINING THE MOST SUITABLE ERA/ ERAS TO WHICH THE COACH HOUSE SHOULD BE CONSERVED

Of all the outbuildings, the Coach House has the most elaborate and complete interior. As with the overall approach to the historic interpretation of the Mansion, the Coach House interior could focus around the late-Mortlock era.

FINDING SUITABLE LONG-TERM USES THAT WILL PROVIDE THE COACH HOUSE WITH A SUSTAINABLE FUTURE WHILST MAINTAINING THE INTEGRITY OF IT'S FABRIC & FINISHES

Clearly there is scope for using the Coach House and Stable together for a wide range of activities, although these would need to be decided upon through a future business/ marketing plan review of the estate as a whole.

The Stables building would lend itself best to being altered/ adapted for new uses by new construction works.

Provision of new toilet facilities, either in the Coach House or in the Stables, or ideally in a new, linking stand-alone building, would free up the buildings for a range of potential new visitor and community uses.

THE MANAGER'S HOUSE

The condition of the external fabric is generally good. The external woodwork, including

doors, louvre screens, windows, and fascias and barge boards to the roof, need to be painted. The stonework is pointed with cement, and although the stone is showing no signs of distress it is advisable that the cement eventually be removed and the external walls repointed with lime mortar.

As there is no capping to the new chimney, one should be fitted.

THE STABLES

The original fabric of the Stables appears to be relatively unchanged. Of the major buildings on the site, the Stables is the one which presents the greatest opportunity for adaptation for new uses given its lesser significance and basic, utilitarian structure. In this light, the only immediate action should be to repair and stabilise the existing fabric against further decay. The roof is in sound condition, as are the major walls. The copings on the yard walls require to be repaired in places especially around the south east corner.

The majority of the stone work is sound, although once again, most appears to be pointed with cement that should be replaced with lime mortar in due course.

The original timber cobble floor in one of the Stables should be restored and/or reconstructed to present an example in at least one Stable of the original floor finish.

THE ENTRANCE GATEWAY

The Entrance Gateway still retains its architectural integrity and is generally in sound condition. It would be desirable restore the arch with Mortlock family crest which is currently stored in the Coach House, although doing so may limit access for coaches bringing visitors. Once again, extensive cement pointing should be replaced with lime mortar reasonably urgently, given the dilapidated condition of stonework.

OTHER SITE FEATURES

The original Pump House is in such ruinous condition that there seems little point in attempting to reconstruct it. Access to the ruins should be provided by cutting back the grass around it and interpretive signage should be provided. The original pumping equipment, that is shown in a 1970s photograph in Figure 316, is no longer on site and it may be worthwhile researching where it has gone, in case it could be restored and reinstated.

THE (Bowman/ Mortlock era)

The brief for this Conservation Management Plan required that only the buildings and land within the boundary of the Martindale Hall Estate be reviewed.

However, all parties currently controlling any part of the original Bowman Estate should be made aware of this Conservation Management Plan, and of the contribution that all parts of the original Bowman Estate, including those outside the current Estate boundary, should play in the future interpretation of the Cultural Significance of Martindale Hall and its environs.

How those other parts might in reality be included within the overall interpretation should be given consideration.

The Conservation Management Plan compiled by LeMessurier Architects dated July 1991, made a number of recommendations with regard to the Grounds. These recommendations included that a study should be undertaken by suitably qualified landscape consultants to analyse the Grounds in detail with the goal of determining the intervention and management processes required to maintain and enhance the setting for the Mansion.

A study, completed in 2001 and entitled *Martindale Hall Conservation Park – Management and Master Plan*, undertaken by Programmed Maintenance Services in association with Bruce Oswald Landscape Architecture and Hodgkison Architects, stated that at the time of writing the Mansion building was the focus of attention for visitors and that the Grounds were of little or no attraction. It made the following suggestions for how the Grounds might be better utilised to raise revenue:

1. Restore the historic 1880's original Orchard to the West of the Mansion and the hawthorn hedges that enclose it on all four sides.
2. Develop a small display flock of sheep, with cattle and horses pastured on the property. Martindale under the Bowman's ownership was a noted Merino sheep property in South Australia.
3. Develop a plant nursery selling plants such as are found in the gardens and orchard of Martindale Hall.
4. Investigate the potential for share cropping arrangement with local winery on the paddocks adjacent to the Wakefield River on land uphill from entrance. This could be accompanied by the creation of a cellar door area for selling wines with the Martindale Hall label.

5. Develop a network of walking trails to include all the various features and views of the property.
6. Develop interpretative materials at key points of interest on the Martindale Property.

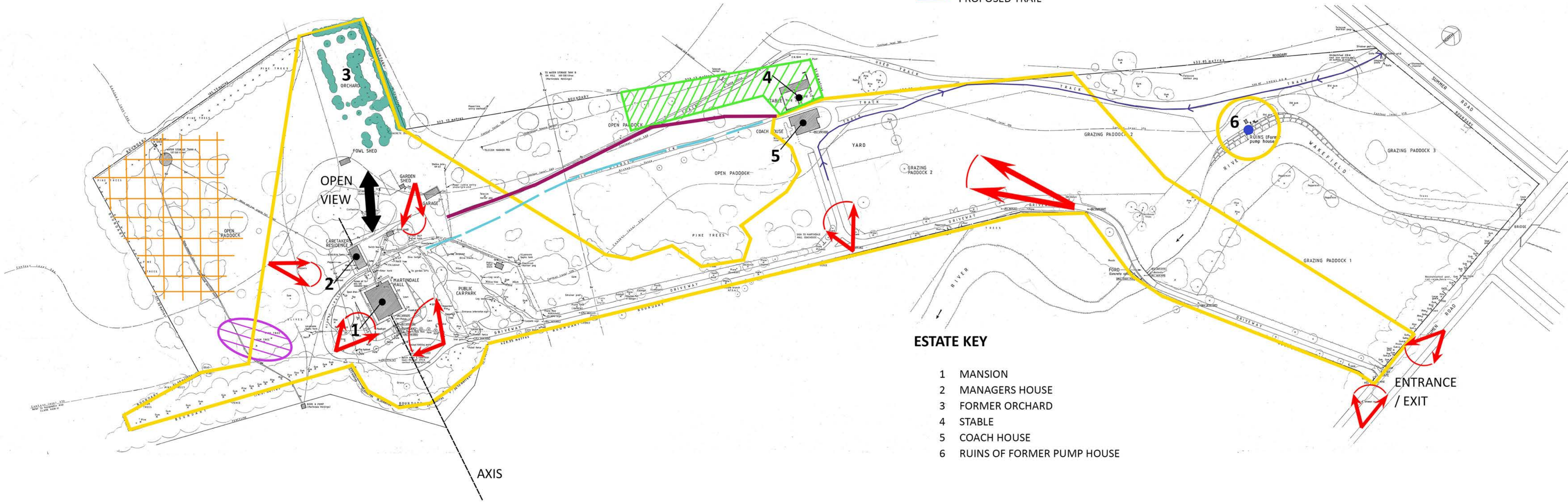
Note: the above recommendations are set out in full on page 19 of the *Martindale Hall Conservation Park – Management and Master Plan*.

Although these recommendations still seem reasonable today, subject to the long-term use, or uses of Martindale Hall yet to be determined, none of the actions appear to have been implemented, perhaps with the exception of the creation of a walking trail from the Mansion to the Coach House).

MARTINDALE HALL ESTATE
/ SIGNIFICANT CULTURAL LANDSCAPE
FEATURES + OPPORTUNITIES

KEY

- HERITAGE CURTILAGE
- SIGNIFICANT VIEW
- RUINS
- DEVELOPMENT SITE
- ORCHARD
- DEVELOPMENT AREA FOR POSSIBLE LOW IMPACT USE
- PROPOSED TRAIL
- SERVICE ROAD
- PEDESTRIAN TRACK
- TEMPORARY MARQUEE/EVENTS SITE



ESTATE KEY

- 1 MANSION
- 2 MANAGERS HOUSE
- 3 FORMER ORCHARD
- 4 STABLE
- 5 COACH HOUSE
- 6 RUINS OF FORMER PUMP HOUSE

(b) ONGOING PROTECTION AND MANAGEMENT OF HERITAGE VALUES**(i) Processes for assessment of any proposed or current use of Martindale Hall**

The Heritage Conservation Policy for Martindale Hall will form the basis of decisions by the Minister responsible for the Heritage Places Act 1993 relating to future changes of use at the Martindale Hall property. The Martindale Hall Conservation Management Plan will be used to guide change of use decisions.

Any change of use to a State Heritage Place is defined as 'development' under Part 1, 3 Interpretation of the Planning, Infrastructure and Development Act 2016 and is subject to development approval. Referral to the Minister responsible for the Heritage Places Act 1993, for Direction, is a part of this process. Early discussions with heritage officers in Heritage South Australia, DEW is recommended, to facilitate the process.

Part 6-Miscellaneous-20-Development assessment of the Martindale Hall (Protection and Management) Bill 2020 provides instructions regarding the process for development assessment.

(ii) Duties in relation to the Care and Management of Martindale Hall**Background**

The Statement of Significance identifies the importance of both the Bowman and Mortlock families in the development of Martindale Hall. The buildings and furnishings of heritage value associated with Martindale Hall may therefore represent different periods of significance, but are of equal value.

Care, management and ongoing maintenance of significant building fabric associated with Martindale Hall and the property is to be undertaken with reference to the current Martindale Hall Conservation Management Plan.

Any repairs, alterations, building development, or conservation work to a State Heritage Place is defined as ‘development’ under Part 1, 3 Interpretation of the Planning, Infrastructure and Development Act 2016 and is subject to development approval. Referral to the Minister responsible for the Heritage Places Act 1993, for Direction, is a part of this process. Early discussions with heritage officers in Heritage South Australia, DEW is recommended, to facilitate the process.

The Mansion, Coach House, Manager’s House, Stables and Entry Gates

The current Martindale Hall Conservation Management Plan includes a detailed, prioritised dilapidation survey of the current buildings of the property. This will be used to determine the priority and scope of repairs to building fabric of heritage value.

An annual maintenance plan will be used to manage the maintenance and general housekeeping of external and internal building fabric. The maintenance plan will require regular inspection of the Mansion, Coach House, Manager’s House, Stables and Entry Gates, including, but not limited to, pest control, building services, structural movement and, in particular, rainwater management.

The Grounds

The Grounds are defined by CR 5372/406

The current Martindale Hall Conservation Management Plan includes consideration of the heritage landscape values of the property. Significant views, spatial relationships between buildings and the open space setting of the property is considered.

Sections 6.8 and 7.4 -The Grounds, of the Martindale Hall Conservation Management Plan (2020) can provide direction on maintenance issues.

Martindale Hall Collection

Refer Martindale Hall Material Contents Policy.

(iii) Purposes for which Martindale Hall may be used, and

(iv) Purposes for which Martindale Hall may not be used

(Being purposes that are, in the opinion of the Minister, consistent with the heritage values defined in the policy)

Internal alterations – Mansion

Some of the internal elements of heritage value are identified below:



Figure 346: Uncooked Meat Larder. Cellar.



Figure 347: Delivery steps from outside. Cellar.

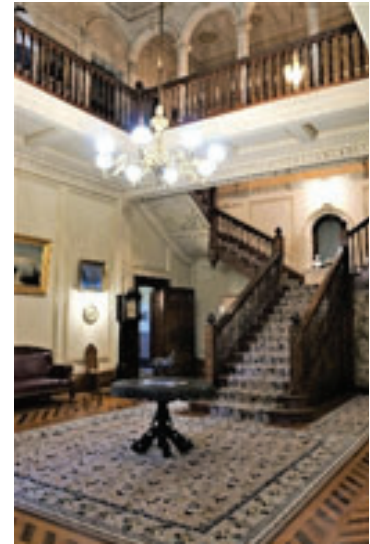


Figure 348: Central stair hall. Ground floor.



Figure 349: Billiard room & Library. Ground floor.



Figure 350: Master bedroom. First floor

Internal alterations – Mansion

Some of the internal elements of heritage value are identified below:



Figure 351: Bathroom to Master bedroom. First floor



Figure 352: Original roof finish. Roof space.

External alterations – Mansion

Some of the external elements of heritage value are identified below:



Figure 353: Bathroom to Master bedroom. First floor

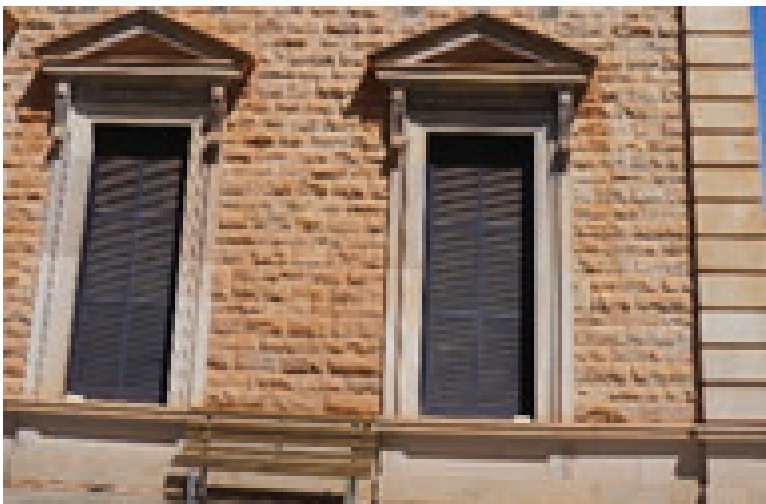


Figure 354: Original roof finish. Roof space.

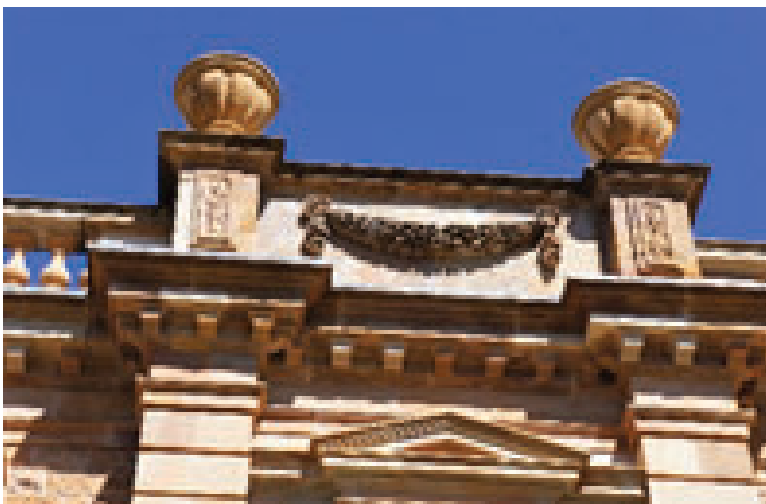


Figure 355: High standard of craftsmanship & artistry in stone detailing



Figure 356: Entrance steps

Internal alterations – Coach House

Some of the internal elements of heritage value are identified below:



Figure 357: Roof structures



Figure 358: Evidence of timberwork forming stalls.



Figure 359: Finishes to rooms.

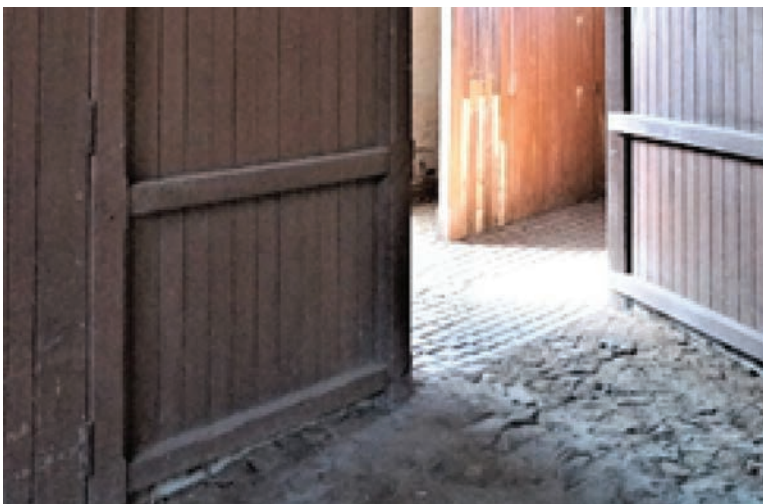


Figure 360: Timber cobbles to stable floor.

External additions – Coach House

Some of the external elements of heritage value are identified below:



Figure 361: Driveway views and approach.



Figure 362: Neoclassical proportions and detailing of front elevation



Figure 363: Practical working design, and relationship to rear stables

Landscape Context – Site

Some of the landscape elements of heritage value are identified below:

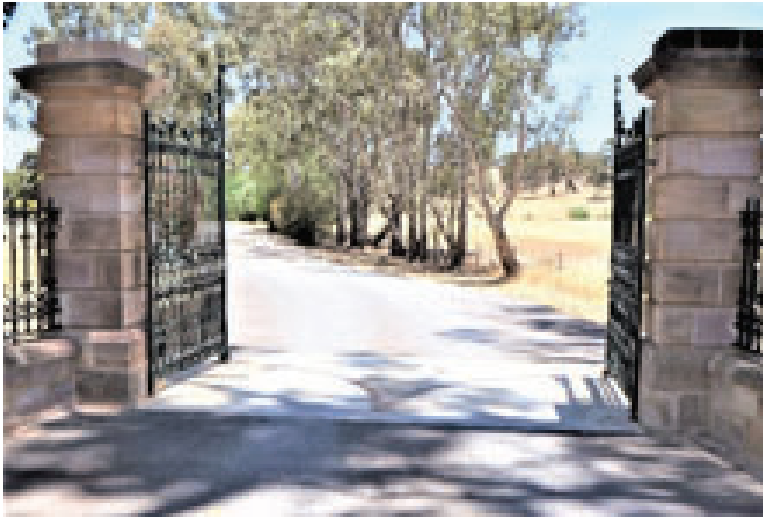


Figure 364: View of Estate as seen on approach through entrance gates



Figure 365: Approach to Mansion from driveway.



Figure 366: Paddocks and scrub.



Figure 367: Distant views of Mansion.



Figure 368: Remnant orchard.

Purposes for which Martindale Hall may be used/ may not be used

	Heritage principles	(iii) Purposes for which Martindale Hall may be used	(iv) Purposes for which Martindale Hall may not be used
Site - Purpose (land use)	Retention of the pastoral, open space nature of the rural landscape, reflecting its historic use of heritage value – a pastoral station.	<ul style="list-style-type: none"> • Park, with open pasture, centred on Wakefield River watercourse • Low scale agricultural activities: – grazing, cropping field grasses, viticulture, horticulture • Low scale, separate tourist accommodation and ancillary office and dwellings, outside the heritage curtilage • Caravan/ tourist park, outside heritage curtilage • Short term activation and events with temporary infrastructure (refer to <i>Significant Cultural Landscape Features + Opportunities Map</i>) • Long term activation and events (refer to proposed development sites shown hatched on <i>Significant Cultural Landscape Features + Opportunities Map</i>) 	<ul style="list-style-type: none"> • Purposes that change the pastoral, open space nature of the site • Purposes that are inconsistent with heritage values, within the heritage curtilage
Mansion – Purpose (land use)	The external and internal layout, hierarchy and integrity of decoration, and historic uses of the rooms of heritage value of the Mansion are able to be clearly understood, irrespective of future use.	<ul style="list-style-type: none"> • historic house museum – in all of/ or part of mansion • tourism accommodation to rooms of lower historic integrity • functions and events • commercial use • winery/ cellar door • tourism centre 	<ul style="list-style-type: none"> • purposes that prevent managed public access • purposes that result in irreversible modification of historic internal decoration and finishes of heritage value.

Coach house & Stables – Purpose (land use)	<p>The external and internal layout, finishes and historic uses of the rooms of heritage value of the Coach House are able to be clearly understood, irrespective of future use.</p> <p>The external/ internal layout of the stables building and exterior yards of heritage value are able to be clearly understood, irrespective of future use.</p>	<ul style="list-style-type: none"> • historic museum/ display space • functions, events and ancillary uses such as kitchens • winery/ cellar door • commercial use • tourism centre 	<ul style="list-style-type: none"> • purposes that result in irreversible modification of internal finishes and external openings/ walls of heritage value within the Coach House, Stables and yards.
Managers House – Purpose (land use)	The exterior of the original section of the (now) Manager's House to be maintained as an outbuilding of the Mansion.	<ul style="list-style-type: none"> • accomodation • kitchen or ancillary uses • storage for 'material collection' of the Mansion • tourism centre • commercial use 	<ul style="list-style-type: none"> • purposes that result in irreversible modification of the external form and openings of the original section of the outbuilding

Future development - Martindale Hall

Desired Outcome – Martindale Hall

Development maintains the heritage value of Martindale Hall (Mansion, Coach House and Stables, Managers House, and surrounds) through conservation, ongoing use and adaptive reuse proposals consistent with the Statement of Significance for the State Heritage Place.

Future development at Martindale Hall – guiding principles

New buildings (temporary – i.e.: Marquees)	Maintain the open space nature of the rural site, with existing buildings of heritage value sited in isolation from each other within the landscape.	<ul style="list-style-type: none"> Temporary structures (short term erection – 30 days) sited within the heritage curtilage. 	<ul style="list-style-type: none"> Temporary buildings physically abutting structures of heritage value Temporary buildings remaining after 10 days' erection.
New buildings (permanent)	Maintain the open space nature of the rural site, with existing buildings of heritage value sited in isolation from each other within the landscape.	<ul style="list-style-type: none"> utilise existing buildings where possible new low scale buildings erected outside the heritage curtilage glasshouses, in original locations on the site 	<ul style="list-style-type: none"> new buildings erected within the heritage curtilage new buildings more than one storey in height which visually dominate the landscape
Internal alterations - Mansion	<p>The internal layout, past room uses and the integrity of historic decoration of all rooms of heritage value are able to be clearly understood, irrespective of future use, if altered.</p> <p>Internal elements of heritage value identified in Figure 346-352.</p>	<ul style="list-style-type: none"> maintain room layout, historic decoration and allow the understanding of the identified heritage value of spaces. changes that are reversible in nature, to areas of identified heritage value within the Mansion wet area upgrades are possible to areas already altered for contemporary toilets/ bathrooms lift – possible location to areas on low heritage value air conditioning upgrades – concealed infrastructure spaces retained for display of furniture/ materials collection to have separate air quality and security management. 	<ul style="list-style-type: none"> changes that result in irreversible physical changes to building fabric or internal decoration of identified heritage value walls between rooms of identified heritage value to remain intact bathrooms to not be installed in rooms of identified heritage value changes that compromise insitu Martindale Hall material collection. Alternative management strategy required for collection.

External additions - Mansion	<p>The external architectural features mirrored to all facades and the isolated, landmark status of the Mansion, viewed from all directions, is of heritage value and is to be maintained.</p> <p>External elements of heritage value identified in Figure 353-356.</p>	<ul style="list-style-type: none"> • Maintain arrangement of existing windows and doors of heritage value. • external entry stair to remain intact. • concealment of services • Upgrade of 'fly porch' structure • Repair of concealed shutters to openings 	<ul style="list-style-type: none"> • Changes that result in irreversible alteration of existing windows and doors to facades • building additions or verandahs attached to the exterior of the Mansion • Exposed services mounted to facades • Solar panels on roof planes
Internal alterations - Coach House	<p>The internal layout, past room uses and the integrity of remnant finishes to rooms of heritage value are able to be clearly understood, irrespective of future use, if altered.</p> <p>Internal elements of heritage value identified in Figure 357-360.</p>	<ul style="list-style-type: none"> • maintain room layout, historic finishes and allow the understanding of the identified heritage value of spaces. • Changes that are reversible in nature, to areas of identified heritage value within Coach House • Minor wall openings to rear façade, for door access only 	<ul style="list-style-type: none"> • Changes that result in irreversible physical changes to building fabric or internal finishes of identified heritage value • Removal of timber stall partitions • Removal of cobbles to floor
External additions - Coach House	<p>The external architectural features and the isolated, landmark status of the Coach House, viewed from identified directions, is of heritage value and is to be maintained.</p> <p>External elements of heritage value identified in Figure 361-363.</p>	<ul style="list-style-type: none"> • Maintain arrangement of existing coach house doors and windows of heritage value. • Additions (buildings and verandahs) confined to the rear of the Coach House, matching width and scale of Coach House 	<ul style="list-style-type: none"> • Changes that result in irreversible alteration of existing windows and doors to facades • building additions or verandahs to the side or front of the Coach House • Exposed services mounted to facades of heritage value • Solar panels on existing roof planes where visible

Internal alterations and external additions - Stables	The original remnant building features of the Stables and yards are of heritage value and are to be maintained.	<ul style="list-style-type: none"> • Maintain remaining stable yard and building stone walls, flag floor and roof form. • alterations/ additions of similar scale to Stable building to rear of stable and between stable and Coach House. New construction within footprint of Stables/ yard that is visually transparent in design, to allow interpretation of original Stables/ yards walls/ operations. • Removal of part of yard walls, but extent of walling to remain evident 	<ul style="list-style-type: none"> • Irreversible alteration of elements of heritage value • Removal of original walls and floor treatments of heritage value to stable and yard • additions which visually dominate Stables and Coach House views of heritage value – in scale or material use.
External additions and internal alterations - Manager's Residence	The remaining original external walls and roof form of the original section of the Manger's Residence is of heritage value and is to be maintained.	<ul style="list-style-type: none"> • Maintain original external walls of heritage value. • changes to later addition to building – alteration of/ removal of. 	<ul style="list-style-type: none"> • Changes which alter original openings in original external walls • Extend footprint of current building • Roof mounted solar panels where visible
Alterations - Pump House and Dairy/cellar Ruins	Retention of the ruin structures, to understand the past way of life of the State heritage place.	<ul style="list-style-type: none"> • Stabilisation and interpretation of the ruinous structures. 	<ul style="list-style-type: none"> • Reconstruction or demolition of ruins
Demolition	The site and structures of heritage value are retained as a State heritage place.	<ul style="list-style-type: none"> • Demolition of structures that are not of heritage value, to suit new uses 	<ul style="list-style-type: none"> • Demolition of site features and structures of heritage value for new uses.
Land Division	Maintain the open space nature of the rural site, representing (in part) the scale of pastoral operations associated with Martindale Hall	<ul style="list-style-type: none"> • n/a 	<ul style="list-style-type: none"> • subdivision of the State heritage place and land parcel.

<p>Site – landscape context</p>	<p>Retain the pastoral, open space nature of the rural landscape, with existing buildings of heritage value sited in isolation from each other within the landscape.</p> <p>Landscape elements of heritage value identified in Figure 364-368.</p>	<ul style="list-style-type: none"> • Plantings in replacement of existing plantings of heritage value – orchard, existing tree copses and remnant native trees. • Maintenance of Wakefield River course. • New driveways/ roads of minimum width, leading from the gates to the buildings of heritage value • hardstand carpark areas outside of heritage curtilage • gravel carpark areas within heritage curtilage – 2 bays wide maximum • fencing of boundary and paddocks, using post/ wire construction • above ground water tanks outside the heritage curtilage 	<ul style="list-style-type: none"> • Earthworks which cut/ bench the current undulating profile of the pastoral landscape within the heritage curtilage • Hardstand carpark areas within the heritage curtilage • Overhead services across the site • Solid panel fencing • Directional or other signage over 1m2 in area per sign panel
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OPPORTUNITIES FOR POTENTIAL DEVELOPMENT OF MARTINDALE HALL

The review of the current condition of Martindale Hall for this CMP has highlighted that a considerable amount of money needs to be spent within the next 15 years if the buildings and the objects within them, as well as the grounds, are to be repaired, maintained and developed to have a sustainable future that will conserve and adapt Martindale Hall in a manner that befits its high cultural significance.

The current budget from the Government for repairs and maintenance of the property - understood to be \$60,000 per annum - is inadequate, and the modest number of visitors to an historic property of such high significance means limited revenue is raised from ticket sales. There is no proper shop, nor is there a café at the property from which other revenue could be generated. The 12-month period under which the current Caretakers/ Managers, Mick and Sharon Morris are allowed to lease Martindale Hall is too short to permit them to organise fund-raising events, such as weddings, on the property. Clearly a new business plan needs to be developed for the property if it is to have a long-term sustainable future.

In order to be able to review the opportunities that Martindale Hall offers for improving visitor experience and expanding the potential range of revenue-raising uses that might be available on the property, one must make sure not to diminish the significant characteristics of the site. It is therefore important to take into account the current context of the built and landscape environments, and to take note of the important views of both from around the Estate.

The marked up aerial photos on the next few pages explore this context.

Three areas of the site that might be deemed to be of lesser importance appear to be:

1. The area north west of the main entrance gates along Manoora Road, that is bounded by the River Wakefield along its north and west boundaries. There are no significant views from this area.

2. The strip of ground just west of the avenue of trees along the main driveway between the Coach House and the Mansion. Here a bank of mature trees to the west conceal views to both the Coach House and the Mansion.

3. The area directly west and south west of the Mansion from the Manager's House to beyond the former orchard and down to the south west boundary of the site. This is an area of mostly scrub-like vegetation that could potentially have good views but for the trees and bushes currently growing there.

Throughout the rest of the site both expansive views of the surrounding countryside and focused vistas to the Coach House and Mansion limit development opportunities where the intent is to allow visitors to experience the site as it was originally intended by those who laid it out in the Bowman era.

It is proposed in the forthcoming pages to explore the following:

- > Potential improvements to the visitor experience at Martindale Hall by improving the approach to the Mansion, adapting the Coach House as a ticketing office, interpretation centre, shop, etc. and providing refreshment facilities within the Stable Block.
- > Improvements to visitor parking and circulation around the site.
- > Development of the grounds to recreate features from the Bowman era.
- > Potential opportunities for creating a new Events Centre in the area to the south-west of the Mansion.

POTENTIAL IMPROVEMENTS TO THE VISITOR EXPERIENCE AT MARTINDALE HALL

The visitor experience should be improved in the following ways:

- > Signage at the main entrance gate, and around the site should be better designed, and should include provision of way-finding and interpretation boards along significant routes.

- > More appropriate approaches to the Mansion and the Coach House should be established, both formal and informal.
- > Accessibility should be upgraded to the Coach House and Hall.
- > Better visitor facilities should be provided in the form of a proper ticketing, shop and reception area; an interpretation exhibition space that doubles as a large events area; a café and restaurant with shared kitchen facilities; and, toilets and storage.
- > Better parking provision, including for coaches and disabled visitors, away from the Mansion and the Coach House, allowing for larger visitor numbers and more wheelchair-friendly surface paving.
- > Walking trails should be established to and from new carparks to permit visitors to explore the Estate, experience significant views and visit features that might otherwise remain undiscovered.

Of the three areas of the site of lesser importance shown in Figure 334 above, areas 1 and 2 could lend themselves to improved parking provision. Area 1 could provide free parking to those willing to walk into the Estate. Area 2 could provide paid parking. The existing carpark could remain, but only for use by coaches and for disabled parking.

It is proposed here that the first port of call for visitors should be the Coach House which could be fitted out with a ticketing/ shop/ reception area, together with an interpretation exhibition space within the main hall. The stables at the rear could house café/ bar and restaurant facilities opening out into the existing yards which could be landscaped to provide attractive courtyard gardens. A new building linking the Coach House and Stables, touching lightly on the existing historic fabric, could provide toilets, meeting rooms and storage.

Leaving the Coach House with their tickets, after having learned about the history and architecture of Martindale Hall, visitors could either walk to the Mansion or take a horse-drawn carriage along the main driveway to arrive at the bottom of the main entrance steps in

the manner originally intended for visitors to such a grand house.

The proposals suggested here are so as to relieve the Mansion of interpretation material, and checking, leaving the visitor to experience the house as it was originally intended, with only the public toilets currently provided.

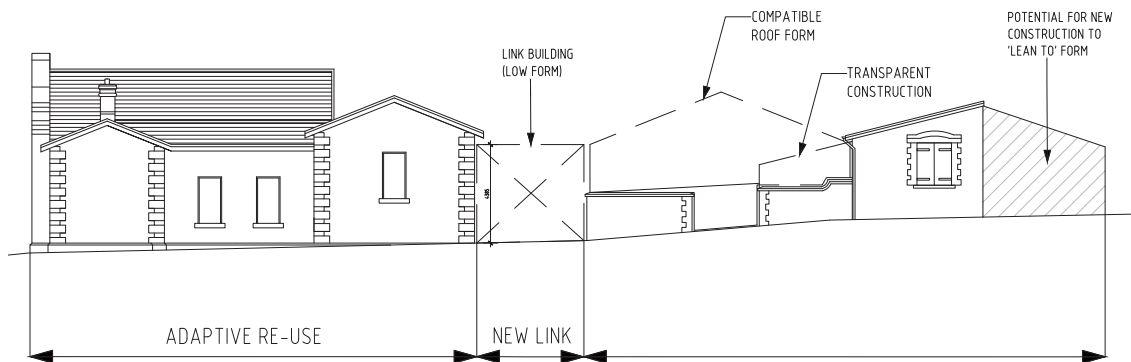


Figure 369: North elevations of Coach House & Stables showing possible adaptations and new link building.

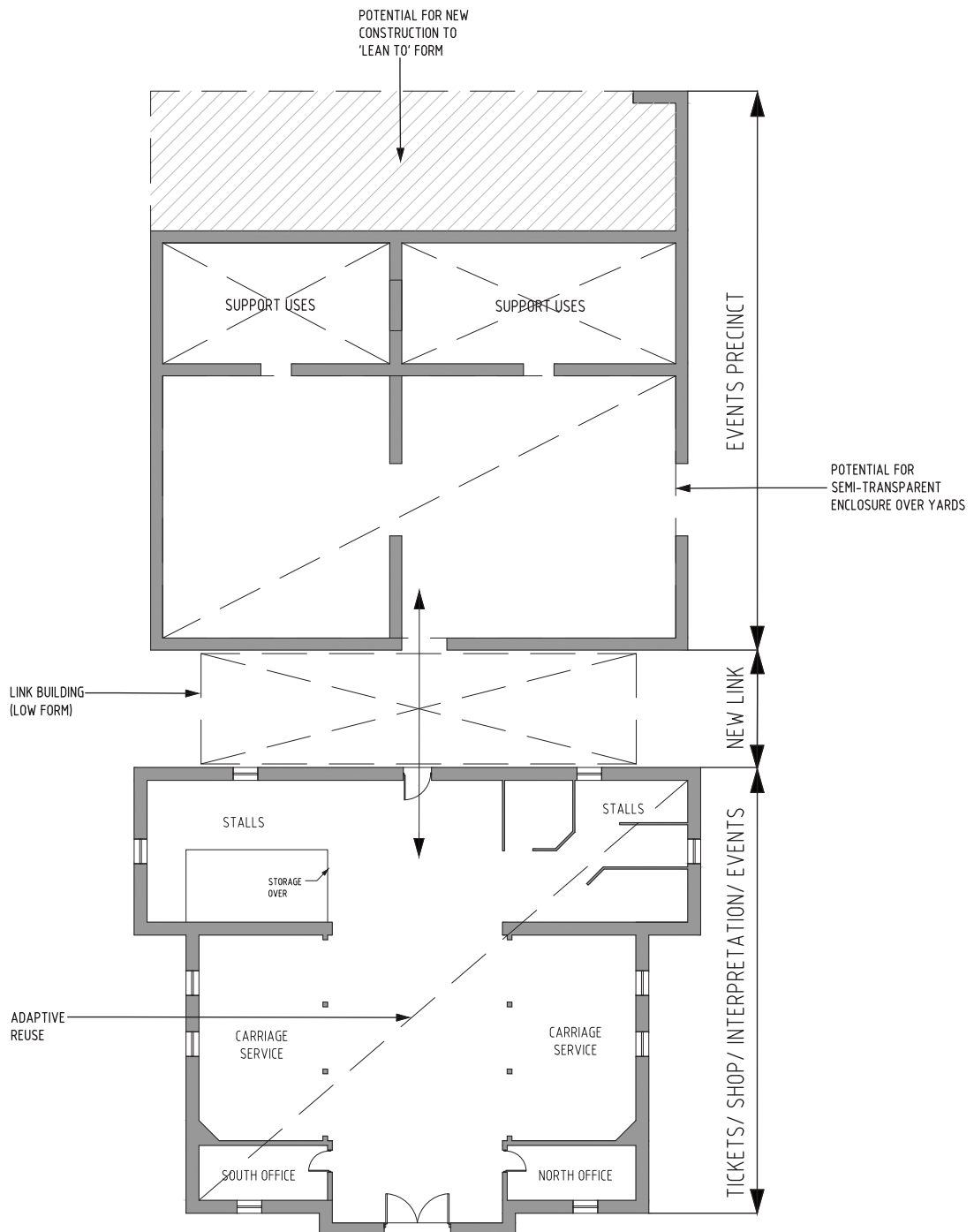


Figure 370: Plan of Coach House & Stables showing possible adaptations and new link building.

POTENTIAL OPPORTUNITIES FOR CREATING AN EVENTS CENTRE

As suggested above, the Coach House might lend itself well to providing a small events centre as well as better visitor facilities.

Should a bigger events centre be required, the Area 3 of lesser site importance mentioned above could lend itself to the development of a large conference/ events facility landscaped to be in obtrusive behind, and beyond, the Mansion and accessed by re-establishing part of the disused south driveway.

A larger events centre might host agricultural events, wine festivals, arts festivals, conferences, large weddings, vintage car rallies, corporate functions, etc. It might have a commercial kitchen so that large-scale dinners could be served, as well as a theatre for staging lectures, showing movies and for music recitals.

Given that Martindale Hall is the jewel-in-the-crown of the Clare Valley, repairing and conserving the existing historic property as a first-rate visitor attraction, and developing on the site a state-of-the-art Events Centre could provide a venue of National importance.

DETERMINING THE MOST SUITABLE ERA TO WHICH THE GROUNDS SHOULD BE CONSERVED AS A SETTING FOR THE MANSION AND OUTBUILDINGS, AND CARRYING OUT THE APPROPRIATE WORKS

This should relate to the decisions regarding the era(s) around which the Mansion and Outbuildings are conserved.

ENSURING THAT THE GROUNDS PROVIDE A SUITABLE LONG-TERM EXTERNAL CONTEXT FOR THE MANSION & OUTBUILDINGS SO THAT ALL WILL HAVE A SUSTAINABLE FUTURE WORKING TOGETHER AS A WHOLE.

The suggestion here is that this should be determined partly through a new study carried out by a landscape consultant, and partly through decisions made regarding the era(s) around which the Mansion and Outbuildings are conserved.

INTERPRETATION

Interpretation is about understanding. It concerns the way in which the presentation of spaces, objects and information allow the visitor to understand the place, its setting and the

people who created and occupied it. Facts should be presented in ways that evoke a picture of history in the imaginations of visitors. There are several ways in which the current interpretative possibilities of the Mansion, its contents and the Estate could be better exploited to make a visit to Martindale Hall Estate a far richer experience.

There are four principal aspects to the adequate interpretation of Martindale:

1. An appreciation of the former Estate as a working farm property
2. An understanding and appreciation of the architecture of the fabric of the Mansion, and its associated outbuildings
3. An understanding, and appreciation, of the different periods of furnishings and contents of the Mansion, and the tastes and lifestyles, of the series of Bowman and Mortlock families who occupied it
4. The conservation and management process itself.

Crucial to the interpretation of the Martindale Hall Estate is the recognition that, for the visitor, the focal point is the Mansion itself. Currently this is the first port of call for the majority of visitors, and probably the only one for many. Furthermore, it is the Mansion interior to which most people currently gravitate, making only a cursory inspection of the exterior. Therefore, the key to a wider understanding of the site and the Mansion lies in the provision of information about the Mansion, which establishes its broader context, and gives practical advice on other points of interest on the site worth visiting.

To this end, it is recommended that space be allocated to a comprehensive exhibition of photographs, text, site-plans/models etc., charting the history of the Estate, the history of the Bowmans and the Mortlocks, and giving an analytical appreciation of the architecture. Considering the current integrity of the interior of the Mansion it is suggested that the most suitable location for such a display would be at the Coach House, together with ticketing, a shop, café, etc. Supplementary to the interpretive display should be provision of clear, concise guide-books and pamphlets.

Closely allied to the question of display and guidance is the management of visitors in a controlled, orderly sequence. Beginning with buying tickets at the Coach House, then proceeding

on a journey through the grounds to arrive at the Mansion by means of the main driveway and forecourt, and then proceeding on a tour of the Mansion's interior, the visitor should be armed with sufficient information to then fully appreciate the exterior of the house, and, if so desired, should embark on a tour of the wider estate, exploring the accessible places that give the site its overall character.

To provide interpretation material to visitors, and simultaneously manage their movement to and through the Mansion and the broader site, visitors could be provided with a self-guided-tour leaflet and/ or a headset containing pre-recorded audio information when they buy tickets at the Coach House. Alternatively, a specially created app could be downloaded by visitors onto their mobile phones to provide them with a guided tour of the Mansion. If visitors don't have Bluetooth headphones, they could obtain a pair at the ticket desk. These interpretation materials would guide visitors along a predetermined route and explain to them the various features, paintings and objects worthy of attention. Such systems could provide licensees/operators with additional income while overcoming the limitations of the information cards currently used in individual rooms or the need to fix of any sort of plaques or signs.

ONGOING PROTECTION & MANAGEMENT OF HERITAGE VALUES

PURPOSES FOR WHICH MARTINDALE HALL MAY BE USED

See tables over the page. (add these from Michael's doc)

PURPOSES FOR WHICH MARTINDALE HALL MAY NOT BE USED

See tables over the page. (add these)



8. Conservation Actions

8.1. Background

The Conservation Actions described below are the repairs and adaptations recommended following the inspections of the current fabric condition of the Mansion and the Outbuildings of Martindale Hall recorded in Sections 3.4, 3.5 and 4.0.

These Conservation Actions are intended to ensure that the building fabric is repaired to the highest possible standards after which, ideally, only ongoing maintenance will be required. The works have been categorised in summary according to three levels of priority as follows:

Priority 1 From 0 to 5 years.

Priority 2 From 5 to 10 years.

Priority 3 From 10 to 15 years.

8.2. THE MANSION

Managing the ongoing deterioration of the external fabric:

THE ROOF

The existing roof needs to be dealt with urgently if the original fabric of the Mansion is to be protected. The mansard roof erected in the 1970s by the University of Adelaide was a reasonable idea that was poorly implemented.

The detailing of the mansard roof has resulted in the following issues:

- > runoff from the zincalume roof sheeting caused the galvanised perimeter gutters to corrode by galvanic reaction;
- > the parapet box gutters are not designed to accommodate the higher volumes of stormwater resulting from the abandonment of the original downpipes central to the roof;
- > the membrane installed in the corroded parapet gutters over 20 years ago has been punctured and patched in many places and has been fixed along its top edge using compression-seals that are prone to failure;

- > with no overflows installed to manage excess stormwater, and because the concealed fixings of the Klip-Lok sheeting made it impossible to dress the gutter-lining membrane under the roof sheets, rising stormwater has been breaching the top of the membrane-lined gutters and spilling into the house causing long-term damage to the lath and plaster ceilings and the decorative finishes around the whole perimeter of the Mansion; and,
- > at the four upper corners of the mansard roof poor detailing makes it impossible to fully seal the junctions where different roof sheets meet, leading to more leaks within the roof space.

The proposition in this Conservation Management Plan is that the mansard roof should be removed altogether and the original roof re-established, ideally with a slated finish and with lead-lined gutters with integral overflows. Chimneys that were truncated to accommodate the mansard roof should be rebuilt to their original height.

RAINWATER DISPOSAL

The original perimeter downpipes are concealed within the external walls. Gregg's 1878 specification describes these pipes as a mix of lead, cast iron and glazed ceramic pipes. Accessing these downpipes is impossible without either opening up the external stonework or damaging the internal fabric and décor. Even though recent CCTV surveys apparently show the concealed downpipes to be sound, damp patches on internal walls suggest past, and possibly ongoing problems. The long-term solution may be to abandon all internal downpipes and direct all stormwater into new cast iron downpipes and rainwater heads sensitively located around the outside elevations. Reinstating the original roof form would require new stormwater drainage connected to the original central roof outlets and discharging to new water tanks in the roof space that could provide grey water to toilets. At the same time, a system of overflows should be provided through the parapet stonework to discharge over the cornice. It is also advisable to enlarge the rainwater sumps around the base of the building and to provide rodding points at the base of all downpipes to enable blockages to be easily cleared.

STONWORK

The following are some of the issues in relation to the past methods of repairing and maintaining the stonework on the facades:

- > Plastic repairs were adopted to stop the exfoliation of the soft Manoora freestone. These repairs range from deep, expansive cement infills to thin skim-coat renders.
- > Many of the decorative scroll brackets supporting the pedimented hoods of the windows to the ground floor appear to have been replaced with replicas cast from coloured concrete or resin. The replicas are a poor match in both colour and surface texture. Unfortunately, these works appear to be relatively recent.
- > Coloured washes were apparently adopted from the time that the original house was constructed, in an attempt to provide a uniform appearance to the stonework. Unfortunately, these washes have faded in places, leaving parts of the elevations looking patchy.
- > The render band along the base of the external walls abutting the perimeter slate paving, that appears to be cement, is in poor condition.
- > The rock-faced stonework appears to have been pointed with cement.
- > Reports suggest that a chemical damp proof course was injected in the 1990s in an attempt to arrest salt damp deterioration of the stonework.

Overall, the most important action around the exterior of the Mansion will be to progressively remove all cement repairs, renders and pointing from the elevations and chimneys. All plastic repairs accelerate the deterioration of softer stonework by trapping moisture and salts at the surface, and all such repairs should be removed as a matter of urgency.

The use of concrete or resin in replicating free-standing features such as the parapet balusters and urns are reasonable and these should be retained, albeit suitable mineral silicate coatings should be applied on provide a good match to the original stonework.

Use of concrete or resin in replicating the scroll brackets to the pedimented hoods over the ground floor windows is unacceptable, and these should be replaced with scrolls hand-carved from natural stone of compatible composition and appearance to the original freestone.

The cement pointing to the harder, rock-faced stonework could be left just now as it appears to be causing little damage, but there should be a long-term program for its removal and replacement with lime mortar.

Pointing has fallen out, or has been washed out of many of the vertical stonework joints and these require to be repointed with lime mortar, in particular to hood mouldings, string courses, parapets, etc.

Given that coloured washes were original to the construction, a methodology should be developed to use natural materials to provide new coloured washes that will once again provide the stonework with a uniform appearance.

It is recommended that no further chemical damp proof course injection be undertaken as the benefits of doing so are questionable and it will cause long-term damage to the masonry.

The flatter surfaces – window sills, tops of parapet copings, string courses, chimney caps, urns, etc. – should be treated with a biocide every five years or so to remove organic growth, and ideally, they should be capped in lead, where practical, to protect them from weathering.

The existing spalling render below the existing DPC level should be removed and replaced with a sacrificial lime render.

All tall chimneys should be provided with structural strengthening against earthquakes.

EXTERNAL DOORS AND WINDOWS, EXCLUDING WEST PORCH AND ROOF TOP

A thorough inspection should be carried out to all external timberwork, much of which urgently requires attention, in particular the external sliding louvre sashes to all windows, the West Porch and Roof-top Lantern.

A program should be implemented to remove the two outer sliding sashes (one louvred and the other with insect mesh) of all windows to a joinery workshop where they can be stripped of paint, repaired, repainted to a high standard and all running gear be overhauled. Hopefully the internal glazed windows that have been afforded protection by the outer sashes, can be rubbed down, repaired and repainted in situ.

The West Porch and Roof-top Lantern also need timber repairs and full redecoration.

MANAGING THE ONGOING DETERIORATION OF THE INTERNAL FABRIC, FINISHES & OBJECTS OF THE MANSION

Before any major internal works are undertaken the external fabric should be repaired to be weathertight.

A detailed survey should be carried out as a matter of urgency to assess the current condition of the ceilings throughout all first-floor rooms.

An assessment should also be made of the condition of all existing services throughout. A new heating system should be installed and the natural cross ventilation improved throughout all spaces (see the section to follow entitled SENSITIVELY UPGRADING AND INTEGRATING SERVICES THAT WILL HELP PROTECT THE FABRIC, FINISHES AND OBJECTS IN THE MANSION). All other existing services throughout should be upgraded as required, with works carried out coordinated with interior redecoration works.

Controls in how visitors interact with the internal spaces should be reviewed. Currently visitors are able to wander throughout the Mansion with relatively little or no staff overview which means that objects, books and fabric can easily be damaged or lost, either accidentally or intentionally. Discrete security measures should be implemented and some valuable objects and books should be afforded better protection, or removed altogether, as recommended in the Objects Inventory that accompanies this CMP.

Section 3.4, which describes the existing fabric condition of the interiors of the Mansion, sets out proposed works for each space on all floor levels in order of priorities set against timescales, along with indicative budget costs.

SENSITIVELY UPGRADING AND INTEGRATING SERVICES THAT WILL HELP PROTECT THE FABRIC, FINISHES AND OBJECTS IN THE MANSION

Although there is a fire protection system installed in the Mansion, it has not been sensitively integrated and exposed wiring is clearly visible throughout the house. A better means of integrating this system should be implemented.

There are no heating or humidity controls in the Mansion and services consultants should be engaged to work together with conservators to find systems that will best protect the fabric, finishes and objects.

The interiors throughout the Mansion are dingy and do not show the spaces at their best. A team including lighting consultants, heritage architects and historic interiors consultants should work together to find suitable new lighting schemes appropriate to the spaces.

Discrete security systems should be reviewed that would work together with new visitor management protocols to offer protection against wilful and accidental damage and loss by visitors.

The electrics should be checked and if rewiring is necessary this should be carried out so as to cause minimum disruption to the existing fabric.

PROVIDING APPROPRIATE INTERPRETATION MATERIALS TO EXPLAIN THE HISTORIC AND CULTURAL SIGNIFICANCE OF THE MANSION

Currently interpretation materials take the form of a visitor leaflet, press cuttings and historic photographs on display in the Drawing Room, together with cards in all principal rooms giving details of those spaces. There are many other ways that interpretation materials could make the visitor experience much better informed and more enjoyable as outlined in the Section 6, Conservation Policies.

SUMMARY

RECOMMENDED EXTERNAL FABRIC REPAIRS TO THE MANSION

Given the high cultural significance of the Mansion, all works to the external fabric in particular should be taken as important.

The appendices contain information entitled List of Proposed Works to The Mansion House Exterior Fabric. Provided by Arcuate for Budget Costing by the Quantity Surveyor.

Priority 1. From 0 to 5 years.

Carry out a detailed survey of the structural timbers throughout the original roof, in particular into the eaves beneath the parapet box gutters. Undertake works to renew the original roof form and roof finishes, and address the failing rainwater disposal system.

Refurbish the external doors and windows, including the West Porch and Roof-top Lantern.

Repoint the feature areas of softer ashlar stonework with lime mortar, and the stabilise badly exfoliating stonework using consolidants or by indenting using new, compatible stone. Also, repair cracks on the rear/ west elevation.

Structurally strengthen all chimneys and external parapet walls against earthquakes.

Priority 2. From 5 to 10 years.**External stonework**

Remove all past plastic repairs, cement pointing and any other inappropriate past repairs that remain. Remedial works should use lime pointing and new, compatible stone. Also, the flatter surfaces – window sills, tops of parapet copings, string courses, chimney caps, urns, etc., should be capped in lead.

Priority 3. From 10 to 15 years.

Due to the importance of the external fabric, and the need to repair it urgently, no works have been identified under this timeframe.

RECOMMENDED INTERNAL FABRIC REPAIRS TO THE MANSION

Note: please also make reference to the appendices, under Section 10.3 Recommended Works to the Interior of the Mansion which contains information entitled Table of Recommended Works to the Interior of the Mansion in Order of Priority. This information is also included in Section 3 The Fabric of the Mansion.

Priority 1. From 0 to 5 years.**Ground and First Floor interiors**

Carry out detailed survey to assess the current condition of the ceilings throughout all first-floor rooms, and repair/ renew ceilings as required.

Carry out a detailed assessment of the condition of all existing services throughout.

Also, all additional works as listed in *Table of Recommended Works to the Interior of the Mansion* in Appendices 10.3.

Priority 2. From 5 to 10 years.**Ground and First Floor interiors**

Install a new heating system throughout. Improve the natural cross ventilation throughout all spaces.

Upgrade all other existing services throughout as required, in particular lighting.

Repair plasterwork and floor finishes throughout, and redecorate as appropriate.

Upgrade all toilet and bathroom areas.

Also, all additional works as listed in *Table of Recommended Works to the Interior of the Mansion* in Appendices 10.3.

Basement Cellars

Lift the slate flagstones throughout the Basement Cellars and assess their condition. Discard flagstones that cannot be reused. Excavate a minimum depth of 175mm sub-base and remove salt-laden soil. After a drying period of twelve months relay any re-salvaged original slate, along with new replacement slate paving where required, onto a 50mm bed of sand on a geotextile membrane, with a minimum of 125mm depth of 20 to 25mm diameter salt-free gravel beneath. Improve the natural cross ventilation throughout the Basement Cellars.

Also, all works as listed in *Table of Recommended Works to the Interior of the Mansion* in Appendices 10.3.

Priority 3. From 10 to 15 years.

Works on these timescales would most likely be associated with any longer-term redecoration schemes.

8.3. THE OUTBUILDINGS

Managing the ongoing deterioration of the fabric of the outbuildings:

THE COACH HOUSE

Some of the slates on the roof need to be repaired. There is a poor detail at each of the outside corners of the east main elevation where water directed down valleys has been over-shooting the outlets and running down the timber fascias causing them to rot. The simplest solution may be to clad the fascias on the corners in galvanised steel so as to protect them in future.

The render on the top and back of the pedimented east main elevation is cracking. A short-term solution would be to repair the cracks, while the medium to long-term action should be to clad the top of the pediment with lead.

The galvanised steel gutters and downpipes have been painted, and although they appear to be in reasonable condition this needs to be checked at high level. There is at least one galvanised steel downpipe running below ground level, which is poor practice as it will rust away quickly relative to those above ground.

Much of the rooftop timberwork to the soffits and fascias, and the timber louvres and vertical boarding on the east elevation, is showing signs of wear and tear and is in need of refurbishment and redecoration.

The stonework is in reasonable condition, notwithstanding the ongoing exfoliation of soft sandstone to chimneys and at ground level where some stones that are badly affected by salt damp should be replaced. Much past repointing has been carried out in cement and this should be removed and replaced with lime mortar.

Some of the detailed stucco features require to be repaired on the east main elevation.

The underfloor vents are partially buried in places so there would be benefit in lowering the ground around the building to help reduce damp and salt damp.

Timberwork to doors and windows, particularly along the west elevation, urgently requires to be repaired and repainted.

A more detailed dilapidation survey involving a high-level inspection is recommended.

Although necessary repairs appear not to be extensive, it is clear that maintenance of the Coach House exterior has been erratic, and a regular maintenance and repair regime should be established as soon as possible.

Installing power and water into the Coach House would increase the range of uses to which the building could be put, and therefore should be seen as a priority.

Summary

RECOMMENDED EXTERNAL WORKS TO THE COACH HOUSE

In terms of priority, the following works are recommended:

Priority 1. From 0 to 5 years.

Refix/ replace any broken or missing slates.

Resolve the issue to south east and north east corners of the smaller pavilions where outlets discharging water collected from the valley gutters are failing and causing rot in timber barge boards and fascias.

Refurbish and redecorate all external woodwork, including windows, doors and clerestory glazing. Also, barge boards, soffits and fascias to roofs, and high-level louvres. Include for pointing between all woodwork and masonry.

Ensure galvanised steel downpipes are not in direct contact with the ground. Lower the ground level around underfloor vents, ensuring that they are cleared of obstructions.

Repair cracks in render to top and back of east pediment and parapet.

Apply a chemical consolidant, or lime-water, to friable stonework throughout, particularly to chimneys, to stabilise deterioration.

Provide structural earthquake bracing to chimneys.

Priority 2. From 5 to 10 years.

Repair dilapidated stonework to chimneys and replace broken chimney pots.

Relay paving in the southern-most section of west stalls area where dilapidated.

Repair cracks in render to top and back of east pediment and parapet.

Repaint galvanised downpipes and barge flashings.

Cap top, and clad back, of east main entrance pediment and parapet with lead.

Summary

RECOMMENDED INTERNAL WORKS TO THE COACH HOUSE

In terms of priority, the following work is recommended:

Priority 1. From 0 to 5 years.

Test whether internal paint to external walls is non-breathing. If so, strip back to bear masonry, at least up to 1.5 metres above floor level. If salts are found in high concentrations in the lower walls, reduce using the Westox cocoon poultice system and/ or captive head washing. Apply breathable mineral silicate paint, or limewash.

Install power and water.

Priority 2. From 5 to 10 years.

Take up all timber cobbles, and clean and treat with preservative. Make up shortfall with matching cobbles and re-lay all.

Reconstruct, refurbish and redecorate internal timberwork to the former stalls and carriage service areas.

THE STABLES

RECOMMENDED EXTERNAL WORKS TO THE STABLES

The tops of the external yard walls require to be resealed where the weathered cement capping has spalled off. This is particularly on the south-east corner.

The cement pointing should eventually all be removed from the external walls and replaced with lime pointing.

The vegetation within the yards needs to be kept under control otherwise it will harbour damp and snakes.

Priority 1. From 0 to 5 years.

Repair cappings to yard walls.

Keep external vegetation within yards under ongoing control.

Priority 2. From 5 to 10 years.

Repaint all external woodwork.

Remove any cement pointing found and replace with lime pointing.

RECOMMENDED INTERNAL WORKS TO THE STABLES

The internal paint throughout all external walls should be tested. Should it be found to be non-breathing masonry paint walls should be stripped back to bare masonry, at least up to 1.5 metres above floor level. If salts are found in high concentrations in the lower walls, reduce these using the Westox cocoon poultice system and/ or captive head washing. Apply breathable mineral silicate paint, or limewash.

Priority 1. From 0 to 5 years.

Strip off any non-breathing paintwork to stonework. If necessary, reduce salts. Apply mineral silicate paint, or limewash. Paint all internal woodwork to windows, louvres and doors.

Priority 2. From 5 to 10 years.

Check ends of all structural timbers bedded into walls for rot and treat accordingly. Treat all exposed structural timbers with a suitable preservative that won't alter their appearance.

Priority 3. From 10 to 15 years.

Reinstate timber cobbles in at least one space to match those currently found in the Coach House.

Install power and water.

THE MANAGER'S HOUSE

The former Harness Room was altered significantly by the Adelaide University in adapting it to the Manager's House.

RECOMMENDED EXTERNAL WORKS TO THE MANAGERS HOUSEPriority 1. From 0 to 5 years.

All of the external woodwork requires to be painted.

Priority 2. From 5 to 10 years.

Improvements should be made to the paving and landscaping around the house.

The cement pointing should be removed from stonework and repointing should be carried out with lime mortar. A capping should be fitted to the non-original chimney.

RECOMMENDED INTERNAL WORKS TO THE MANAGERS HOUSE

There are no recommended internal works.

THE PUMP HOUSE

The only recommendations for actions are to keep the grass and underground under control and provide interpretive signage.

UPGRADING AND INTEGRATING SERVICES THAT WILL HELP PROTECT THE FABRIC AND FINISHES OF THE OUTBUILDINGS

It would be advisable to install to the Coach House a fire detection system and external sprinkler system. Depending to some degree upon future uses, the electrics and lighting should also be upgraded.

The Manager's Cottage should have an external sprinkler system fitted.

PROVIDING APPROPRIATE INTERPRETATION MATERIALS TO EXPLAIN THE HISTORIC AND CULTURAL SIGNIFICANCE OF THE OUTBUILDINGS RELATIVE TO THE MANSION

Interpretation information for the Coach House and Stables should be complementary to that provided on the Mansion. The information could be provided on de-mountable boards that might be set up within the Coach House in the main hall or in one or both office spaces either side of the main entrance.

A permanent interpretation board could be fixed near the Pump House, ideally under shade.

8.4. THE GROUNDS

Section 6 of this CMP 'Conservation Policies' makes reference to a study, completed in 2001 and entitled *Martindale Hall Conservation Park – Management and Master Plan* in which a range of suggestions were made for how the Grounds might be better maintained and utilised. None of those suggestions appear to have been implemented, perhaps with the exception of the creation of a walking trail from the Mansion to the Coach House.

A new study by a landscape consultant should be undertaken into the current condition of the Grounds, and how they might better address and serve the buildings on the estate. This study should make reference to possible future uses of the estate, either as part of the same, or a parallel review.

PROVIDING APPROPRIATE INTERPRETATION MATERIALS TO EXPLAIN THE HISTORIC AND CULTURAL SIGNIFICANCE OF THE GROUNDS RELATIVE TO THE MANSION AND OUTBUILDINGS

This will relate to the interpretation materials provided for the Mansion. It might be, for example, that a specially created app could be downloaded by visitors onto their mobile phones to provide them with a guided tour of the Grounds. If visitors don't have head phones they could pay a deposit at the ticket desk to borrow a pair.



9. Compliance Considerations

A Compliance review was carried out by BuildSurv, building certifiers for this Conservation Management Plan in the context of possible future uses as they might relate to Section 6 of the CMP – *Conservation Policies*. In this review the following has been assumed:

- > the Mansion will be maintained in its current use as a museum;
- > the Coach House and Stables will be altered and developed to create a ticketing, exhibition and shop area, together with a café, restaurant/ bar and toilets;
- > the Manager's House will remain in its current use as a residence.

Should the existing buildings be upgraded there is a requirement that they be assessed for compliance with current Building Rules. The existing safety and amenity of the buildings would need to be assessed in accordance with Section 53a of The SA Development Act and Regulations.

Under the Building Rules the upgraded buildings would need to comply with access provisions as contained in the Disability (Access to Premises – Buildings) Standards 2012.

Building Code Compliance would need to be reviewed under the following and has been :

- A. Classification
- B. Structure
- C. Fire Resistance
- D. Access and Egress
- E. Services and Equipment
- F. Health and Amenity
- G. Energy Efficiency (Part J).

In summary, BuildSurv advise as following with regard to BCA items that should be considered when reviewing the buildings at Martindale Hall under Section 6 of this CMP – *Conservation Policies*:

1. *We recommend seeking advice from a structural engineer prior to undertaking alterations to the existing structure to ensure that the proposed works do not trigger further assessment or affect the structural stability of the existing structure;*
2. *Provide exit and directional signage to identify the clear path of travel to an exit (in particular the mansion) to ensure egress distances are as assumed above;*
3. *Engage an Access Consultant to liaise as part of the ongoing design process and assist with the Heritage Advisor in ensuring provisions for access is provided to the buildings;*
4. *A Services Consultant will need to assess the provision of existing fire service provisions including hydrant, hose reel, portable fire extinguishers, detection and alarm system, etc to ensure adequate coverage to the buildings and assist in the evacuation of occupants in the upper floor storey; and*
5. *Review proposed occupancy numbers to ensure adequate provision of sanitary facilities as part of the new works.*

The full digital copy of the Compliance Review from BuildSurv has been provided to DEW to accompany this Conservation Management Plan.

Several issues that are likely to have a bearing on the fabric of the Mansion and Coach House in particular are seismic strengthening of parapet stone features (Mansion only) and chimneys generally; and, provision of disabled access.

The following images show a possible disabled lift installation to serve the Mansion that would have a relatively limited impact on the significant heritage fabric of the building:

OPTION 1 /

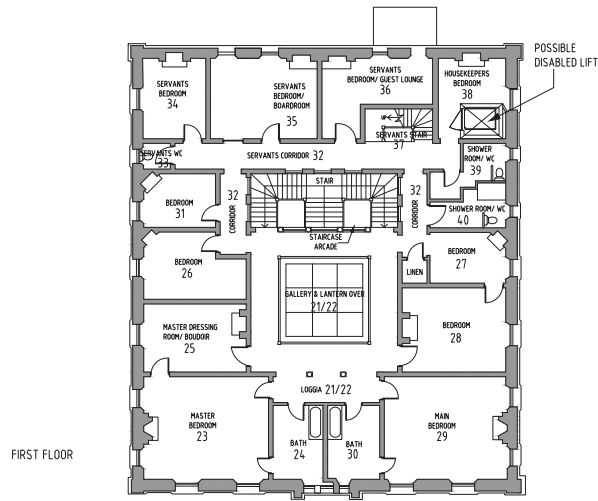


Figure 371: Possible disabled lift provision in the Mansion. First floor.

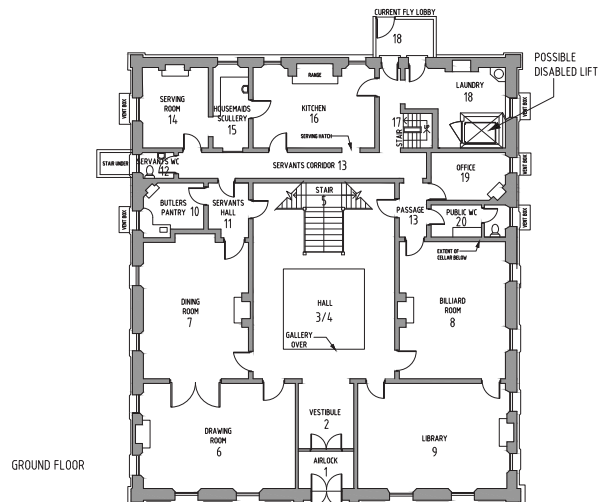


Figure 372: Possible disabled lift provision in the Mansion. Ground floor.

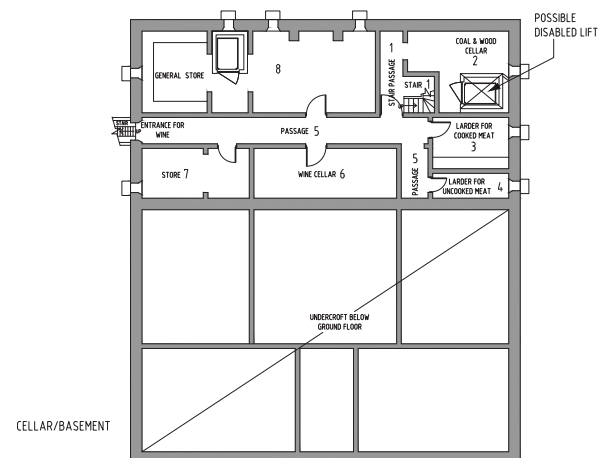


Figure 373: Possible disabled lift provision in the Mansion. Basement Cellar level.

OPTION 2 /

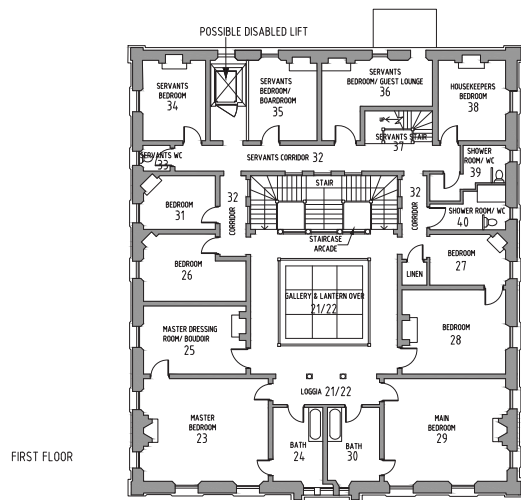


Figure 374: Possible disabled lift provision in the Mansion. First floor.

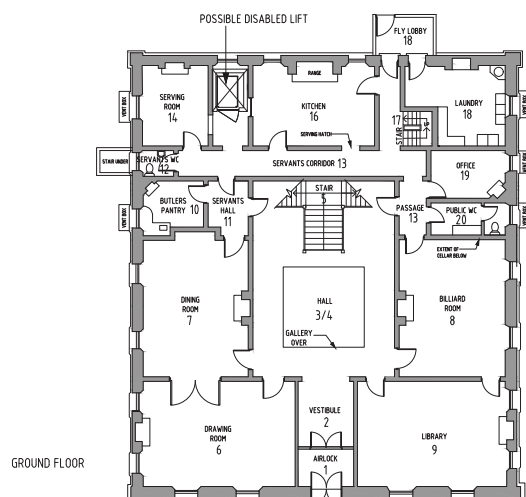


Figure 375: Possible disabled lift provision in the Mansion. Ground floor.

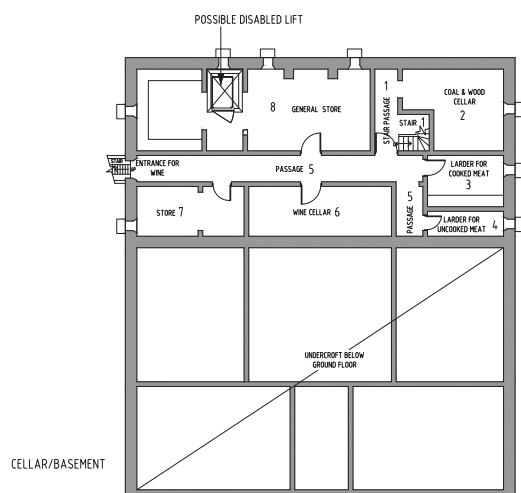


Figure 376: Possible disabled lift provision in the Mansion. Basement Cellar level.

10. Bibliography

10.1 Bibliography for Section 2.1 - The History of Martindale Hall (by Dr Peter Bell) ARCHIVAL SOURCES

State Library of South Australia

Plans and Specifications for Martindale Hall by Ebenezer Gregg in June 1878, held in the Mortlock Family papers, PRG 717.

PRG 717/13 Plans of Martindale Hall

There are about 23 sheets of plans on cartridge paper, very large, about modern A1 size. They are original plans signed by Ebenezer Gregg and dated June 1878. They are mostly in good condition, with some water-staining. However, the numbering of the sheets goes up to 32, so there are nine missing.

There are no plans of the ground or first floors, or any sections or elevations. Gregg's specification lists the sheets of drawings, so we can identify the nine that are missing, and what their content was. The plans which are missing are those which a layperson would find most appealing and easy to understand. Most of the surviving sheets are detail drawings, many full scale, for stonemasons and plasterers.

PRG 717/18 "Specification of Works for a Mansion at Martindale, South Australia"

There are 27 pages of specifications by Ebenezer Gregg in June 1878, slightly larger than modern A3 size, handwritten on paper in beautiful copperplate script. There are some interpolations in the text in another untidy hand.

Royal Institute of British Architects (RIBA), London

Biographical file on Ebenezer Gregg (1832-1901)

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Kerr, Robert, *The Gentleman's House, or How to Plan English Residences*, John Murray, London 1865 (2nd edn), reproduced in facsimile by Google Books

Warburton, Elizabeth, *The Bowmans of Martindale Hall*, University of Adelaide, 1979

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"Magnificent Heritage Icon Martindale Hall at Risk", *Federation of Australian Historical Societies Newsletter (FAHSN) No. 41*, May 2016, pp. 6-7

"Martindale Hall, Mintaro, the Residence of Mr J T Mortlock", *South Australian Homes and Gardens*, March 1932, pp. 27-34

"Paradise Lost?" Trust: The National Trusts of Australia Magazine, No. 1, 2016, pp. 42-49

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Bruce Harry & Associates, Martindale Hall Coach House Condition Survey Report, unpublished report to Heritage SA, 1999

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LeMessurier Architects, Martindale, Mintaro, Conservation Plan, unpublished report to Trustee of the State Heritage, 1991

LeMessurier Architects, Martindale, Mintaro, Stone Survey, unpublished report to SACON, 2001

Martindale Hall, Catalogue of the Collections, 2010-2011

Plans of Martindale Hall, Heritage Branch

Programmed Maintenance Services Ltd, Martindale Hall Conservation Park Management and Master Plan, 1991

Summary of State Heritage Place, Heritage Branch file 10067

Swanbury Penglase Architects, Dwelling ('Martindale Hall'), Coach House, Stables, Manager's Dwelling (former Harness Room) & Pump House Ruins, Martindale Hall Conservation Park, Heritage Asset Survey, unpublished report to DTEI Building Management Project Services, 2011

Tusmore Antiques Inventory of Martindale Hall, 2013

Young, Linda, Martindale Hall, Mintaro, Catalogue of the Collections, 1989

Newspapers and Periodicals

Adelaide Observer

Advertiser

Boothby's Directory, 1879, p. 183

The Builder

RIBA Journal

WEBSITES

Dalemain Estate

<<https://en.wikipedia.org/wiki/Dalemain>>

Martindale Hall

<<https://www.martindalehall-mintaro.com.au/>>

Martindale, Cumbria

<https://en.wikipedia.org/wiki/Martindale,_Cumbria>

“Paradise Lost?” article on Martindale Hall on National Trusts of Australia website

<https://issuu.com/nationaltrustsaustralia/docs/trust_issue_1_web_version>

10.2 Bibliography for the remainder of the Conservation Management Plan

Documents from SA Government, Department of Environment & Water

- > 1983 *Martindale Hall Conservation Plan*, Hignett & Co.
- > 1987 *Martindale Hall Salt Damp Survey*, A. H. Spry
- > 1991 *CMP Martindale Hall*, LeMessurier Architects
- > 1991 *Martindale Hall Stone Survey*, LeMessurier Architects
- > 1999 *Martindale Hall Coach House Condition Survey Report*, Bruce Harry & Associates
- > 2001 *Martindale Hall Conservation Park Management & Master Plan*, Programmed Maintenance Services
- > 2010 *Dwelling ('Martindale Hall'), Coach House, Stables, Manager's Dwelling (former Harness Room) & Pump House Ruins*, Martindale Conservation Park – DTEI Building Management Project Services Heritage Asset Survey
- > Summary of State Heritage Place (Retrospective). Statement of Heritage Significance approved by the South Australian Heritage Council 12 December 2019

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<https://trove.nla.gov.au/>

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J. S. Kerr's *The Conservation Plan*, 7thed, 2013

ICOMOS *Burra Charter*, 2013

11. Appendices

11.1. Chronology of key Facts and Events

1829	John Bowman, his wife and children arrive in Van Diemen's land from England.
1838	Edmund Bowman travels to South Australia to investigate the new colony.
1839	Edmund Bowman, his parents and brothers and sisters arrive in South Australia from Diemen's land. Edmund Bowman buys land at Enfield, and begins to acquire the leases of other pastoral properties.
1842	Land where Martindale Hall stands taken up by Arthur Young.
1843 or 1844	The Bowmans began to occupy pastoral runs in the north of the colony.
1845	William Ranson Mortlock, (William Tennant Mortlock's father) arrives in South Australia from Melbourne, Cambridgeshire, England.
1845 and 1846	Edmund and John Bowman acquire the leases of the core of the land that was to become Martindale property. A head station is established on or near the Martindale landholdings.
1851	The Bowman family moves to acquire the Martindale land. The purchasing of land continues until the 1870s at least.
1850-52	Edmund Bowman authorises the construction of the house, Barton Vale at Enfield.
1854	Edmund Bowman marries Elizabeth Hackney.
1855	Edmund Bowman junior born. Land where Martindale Hall stands bought by Edmund Bowman senior.

1857	Death of John Bowman (Edmund junior's grandfather) and the birth of Edmund junior's brother, Charles.
1858	William Tennant Mortlock born in South Australia on 18 May. It is likely that the head station at the Stud was established during the late 1850s.
1860	William Bowman, a cousin of Edmund junior, is appointed the estate manager at Martindale, a position he occupies for thirty years. The manager lived on the Martindale property.
1864	Bowman family partnership ends. Edmund senior retains full control over the Martindale property.
1866	Edmund Bowman senior's death by drowning in August. Edmund junior's aunt moves to a house on the Martindale property.
1870	Edmund senior's three brothers acquire the Campbell Park and Poltalloch stations.
1875	Edmund Bowman (junior) and brother Charles leave for England to attend Cambridge University. During this stay to England, Edmund commissions the London architect, Ebenezer Gregg to design a house for construction on the Martindale estate.
1876	Edmund junior inherits Martindale Estate as a result of his coming of age.
1877	Land boom in Adelaide and country South Australia. Years of rapid railway extension and growing colonial opportunities. Edmund Bowman junior returned to Australia from England. Land legally transferred to Edmund Bowman junior (March).
1877-8	Edmund Bowman returns to Australia.

	<p>Charles Bowman inherits the Werocata property as a result of his coming of age.</p> <p>E J Woods appointed Government Architect -in-Chief.</p> <p>Edmund Bowman returns to London for a short visit. Upon his return he engages Robert Huckson, a builder from Melbourne, to construct the new buildings on the estate.</p> <p>Ebenezer Gregg drew plans of Martindale Hall (June 1878)</p> <p>Quarrying stone for Martindale Hall commenced (July 1878)</p>
1879	<p>William Bowman, (Edmund senior's brother) dies.</p> <p>Construction of Martindale Hall commences in January with R Huckson and Co as the builders, supervised by the Adelaide architect, E J Woods.</p> <p>Foundation stone laid in May.</p> <p>At the same time, Huckson is awarded contract for the foundations and basement of the Torrens Building (new Government Offices) in Victoria Square, Adelaide, for which E J Woods is Government Architect-in-Chief.</p>
1879-1881	<p>Furniture and fittings for Martindale Hall shipped from England.</p>
1880	<p>Construction of the house completed in December. The following buildings were also constructed on the estate during the period: the coach house, pump house, reservoir, gas producer, sheds and harness room.</p> <p>Bowman brothers (Edmund and Charles) commence a program of acquiring further</p> <p>pastoral holdings, financed by huge borrowings (on the security of their freehold)</p>

	properties) from a variety of banks and private investors, most notably the English, Scottish and Australian bank.
1882	Training stables had been erected at the property by this date. These are thought to be those behind the Coach House.
1883	The gardens at Martindale had been planted by this date. W T Mortlock returns to South Australia from his education in England. The Bowman family now owned some 86,000 acres and leased some 3,679 square miles of South Australian land.
1884	Tenders called for “extensive stabling” to be constructed at Martindale. These are thought to be at the Stud. Death of W R Mortlock. His son, WT inherits a collection of pastoral properties and other assets. Edmund Bowman marries Anne Lewers Cowie. (six children later born to Edmund and Anne, three at Martindale). Income and land taxes introduced by South Australian Government.
1884-7	Droughts and an economic recession commence in South Australia and the Bowman brothers experience financial difficulties in repaying interest accumulated on loans.
1885	Depression begins (which will last until 1910) due to combination of land speculation, drought and poor commodity prices. Bank failures begin.
1886	The sale of Bowman properties commences. Martindale, however, is transferred to joint ownership between the brothers and is the last available property to be sold.
1890	The English, Scottish and Australian Bank foreclosed on its loan to the Bowmans, forcing the sale of the Martindale property.

	In December the Martindale property (of approximately 10,000 acres) is offered for sale. The property does not sell.
1891	<p>WT Mortlock married Rosina (Rosye) Forsyth Tennant in January.</p> <p>Martindale estate purchased by William Tennant Mortlock and his new wife in March for £33,000. Furniture and some decorative elements purchased and installed in the house at this time.</p> <p>Between 1891 and 1901, six children born to William and Rosye Mortlock. Three die as infants, one is severely handicapped and dies at the age of eight, two grow to adulthood (John Andrew Tennant and William (or Frederick) Ranson).</p>
1894	John Andrew Tennant Mortlock born on 30 March.
1900	<p>William (or Frederick) Ranson Mortlock born on 28 December.</p> <p>Colonies unite as Commonwealth of Australia, from 1 January 1901.</p>
1913	William Mortlock dies, aged 55. John inherits the property, Rosye Mortlock continues to live at Martindale.
1914	The southern portion of the estate in the Hundred of Stanley resumed for closer settlement.
1921	Edmund Bowman Jnr dies in Adelaide.
1924	Waite Agricultural Research Institute established.
1925-26	<p>Royal Commission on Rural Settlement considers Martindale and other estates for compulsory re-settlement.</p> <p>Substantial redecoration of the house occurs late in the decade after doubts over compulsory acquisition subside.</p>
1926-29	Severe drought in South Australia. Wheat properties on marginal lands abandoned.

1936	<p>South Australia's Centenary year.</p> <p>Ranson Mortlock dies in Colombo, aged 35.</p>
1939	<p>Rosye Mortlock dies, 12 August, aged 72.</p>
1948	<p>Severe storms in South Australia. Martindale Hall thought to have been re-roofed at this time due to stormwater damage.</p> <p>J A T Mortlock marries Dorothy Beach in December. Both are over 40 years of age.</p>
1950	<p>John Andrew Tennant dies on 15 March, aged 56 years. Martindale Hall left to Dorothy for her life and then to pass to the University of Adelaide (for use in conjunction with the Waite Institute) and the Libraries Trust of South Australia.</p> <p>As Dorothy does not intend to live alone in Martindale hall, she gives away much furniture and many household items (crockery, linen etc.) to relatives and friends. Much also goes to The National Trust of SA, who still possess most of the items received and a comprehensive list thereof.</p>
1951	<p>Wool prices reach record high due to demand created by Korean War.</p> <p>Australia wide wool and wheat boom.</p>
1965	<p>Deed of Agreement transfers control of the Hall and sundry property to the University of Adelaide. Establishment of Mortlock Experimental Station.</p> <p>Between 1965 and 1975, the University undertakes various works including perimeter (crazy) slate path, and sealing of lanterns over basement lightwells, installation of modern toilets and new upstairs bathroom some electrical re-wiring and new hot water service.</p>
1975	<p>University appoints Martindale Hall Committee to establish rules for use of Hall and oversee maintenance.</p>

1976	<p>The film “Picnic at Hanging Rock” is set at Martindale Hall.</p> <p>Martindale Hall re-roofed</p>
1979	<p>Centenary Ball held at Martindale Hall, sponsored by University of Adelaide.</p> <p>Dorothy Mortlock dies August 10.</p>
1979-80	<p>Share farmers served notice to quit for resumption by Martindale Holdings.</p> <p>Between 1975 and 1982, the Martindale Hall Committee oversees various works including the re-roofing (over roofing) of the Hall, removal of the glasshouse and associated porch, fences and gardens adjacent the Hall, re-sealing of the underground water tank, removal of the avenue of pines along the driveway, rebuilding of the front entrance steps, re-roofing of the Coach House, lowering of the slate paving around the Hall, relaying of sewers and stormwater drains, some internal repainting and re-papering of the Hall.</p>
1982	<p>New Martindale Hall Management Committee established by University.</p> <p>Mansion let to caretakers and opened for accommodation.</p>
1984	<p>Mr. Tom Hill, the Mortlock caretaker who had resided in a cottage on site since before the death of J A T Mortlock, his original employer, retired.</p>
1985	<p>Conversion of former Harness Room behind Hall to upgraded accommodation for commercial operators / new caretaker. Cottage previously occupied by Mr. Hill removed.</p> <p>University licensed the operation and management for tourist access and accommodation, on a profit-sharing basis.</p>

1986	Martindale Hall, surrounding land parcel of 19.18 hectares, and licensing agreement transferred from the ownership of the University of Adelaide to the Trustee of the State Heritage on 11 December, together with the Dorothy Mortlock Bequest.
1987	State established Board of Management.
1988	Mortlock Experimental Station closed and subsumed by Martindale Holdings.
1990-91	Review of Management and Operations of the Hall. Preparation of Management Plan by Ernst & Young.
1991	December Martindale Hall Conservation Park gazetted under National Parks and Wildlife Act 1972 and Martindale Hall Conservation Trust set up. LeMessurier Architects issue separate Conservation Plan and Stonework Survey on Martindale Hall (July).
1998-99	Conservation of external stonework.
2000	<p>Programmed Maintenance Services Ltd commissioned by the Management Trust to prepare a Management and Master Plan for the development and maintenance of the Park.</p> <p>Pre-tender estimate report provided by Bruce Harry & Associates, for conservation works to the Coach House. The estimate for works totalled \$148,500.</p> <p>Martindale Hall received Award of Distinction for Heritage and Cultural Tourism at the 2000 South Australian Tourism Awards.</p> <p>DAIS Heritage unit were presented with a Commendation by the South Australian Chapter of the Australian Institute of Architects for conservation works on the Martindale Hall facades.</p>

2001	<p>Martindale Hall Deed of Surrender and Operating Agreement. Noted in minutes. Commencement of new managers to Martindale Hall, John Maguire and Tracy Waechter.</p> <p>Department for Environment and Heritage restructured. Martindale Hall and Martindale Hall Conservation Park categorised under Division, National Parks and Wildlife SA.</p> <p>Audit of heritage items in Hall.</p> <p>Walking trail between Martindale Hall and Coach House constructed.</p>
2002	<p>Organisation re-structure to the Department for Environment and Heritage.</p> <p>Erection of gasolier.</p>
2003	<p>The dissolution of the Martindale Hall Conservation Trust and disbursement of the remaining funds, totalling \$319,000, to allocated conservation works.</p>
2014	<p>Mansion closed for accommodation.</p>
2020	<p>Arcuate Architecture issue separate Conservation Management Plan and Objects Inventory for Martindale Hall (March).</p>

11.2. List of Proposed Works

List of proposed works to the mansion exterior fabric provided by Arcuate Architecture for budget costing by the Quantity Surveyor:

STONE REPAIRS

Overall assume 80% of total external stonework area cutting out cement pointing on external stonework (including at roof level for chimneys, etc) and repointing with lime.

Assume 5% indenting of total external stonework area (including at roof level for chimneys, etc) with new stone. Allow for 2.5% of total area as carved work.

Allow for 10 linear metres of crack repairs using epoxy.

Allow for 5 linear metres of crack repairs using stainless steel dowels and epoxy.

Allow for removal of 50sq.m of cement render to back of parapet upstand walls and replacement using lime render.

Remove rear ground floor fly lobby and reconstruct in new timber with lead roof and cast-iron gutter and downpipe.

Renew all external galv wall vents 150 x 100mm with new cast iron vents – assume 30.

WINDOW REPAIRS

Remove external sliding shutters and external sliding insect screens to joinery workshop. Strip all paint, carry out timber repairs (assume equivalent of replacing 20% with new), and repaint. Repair/ replace all running gear. Reinstall into openings.

Assume to remove 10% of all timber glazed sash and case windows to joinery workshop. Strip all paint, carry out timber repairs (assume equivalent of replacing 20% with new), and repaint. Repair/ replace hardware. Reinstall into openings.

EXTERNAL DOORS

Remove all external timber doors to joinery workshop. Strip all paint, carry out timber repairs (assume equivalent of replacing 20% with new), and repaint. Repair/ replace all hardware. Reinstall into openings.

ROOF REPAIRS

Assume to strip off new mansard roof including all lined galv box gutters, and strip off galv sheeting and lead gutters to original roof beneath.

Remove safe access walkways and steps.

Strip off timber lantern and roof sheeting.

Clear out old damaged water tanks and other detritus from inside original roof space.

Carry out repairs to original timber roof structure and timber boarding (incl. possible rot repairs and making good damage incurred by fixing new mansard roof).

Cap off all existing downpipes.

Fix Penrhyn welsh slates to all roof slopes with lead lined gutters and flashings throughout.

Core through parapet walls to provide lead overflows to all new lead lined sumps.

Form openings in parapet walls for new 100 x 150mm rectangular external cast iron downpipes. Assume 10.

Assume also 2 large, internal flying downpipes, 150mm diameter and 8m length each, within roof spaces spanning to and discharging down rear elevation.

Assume new timber lantern structure with new lead roof on top. Reconnect existing lightning protection system.

Assume 15% contingency on top of above allowances.

11.3. Recommended Works to the Interior of the Mansion

TABLE OF RECOMMENDED WORKS TO THE INTERIOR OF THE MANSION IN ORDER OF PRIORITY

Spaces within the Mansion		Recommended Works	Priority: 1	2	3
1	FRONT DOOR AND AIR-LOCK	1 Repair damage of marble floor	2,000		
		2 Redecorate throughout incl repairs to cement skirtings, wall render ceiling plasterwork		5,000	
		3 Review furniture/ general presentation of space			2,000
2	VESTIBULE	1 Refurbishment of parquet floor		2,500	
		2 Redecorate throughout incl repairs to cement skirtings, wall render ceiling plasterwork		5,000	
		3 Review furniture/ general presentation of space			2,000
3	CENTRAL STAIR HALL Gallery and stair soffits	1 Repair damage to ceiling plasterwork & stair soffits		5,000	
		2 Redecorate soffits to gallery & stairs		20,000	
4	CENTRAL STAIR HALL Walls and Floor	1 Refurbish parquet floor		6,000	
		2 Repair damage to cement skirtings & rendered wall panels		5,000	
		3 Wash down & redecorate throughout incl touching up woodwork		15,000	
5	HALL MAIN STAIRCASE (including walls and ceilings of stairwell)	1 Replace missing stair rod	750		
		2 Repair woodwork to newel posts		2,000	
		3 Repair damage to cement skirtings, rendered wall panels & all associated decorative render		5,000	
		4 Wash down & redecorate throughout incl all walls & woodwork		20,000	
6	THE DRAWING ROOM	1 Repair damage to cement skirtings, rendered walls & cornices		5,000	
		2 Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork		25,000	
		3 Refurbish/ repair & redecorate timber flooring		5,000	
		4 Conserve/ replace damaged hand-painted tiles to fireplace		3,000	
7	THE DINING ROOM	1 Repair damage to cement skirtings, rendered walls & cornices		5,000	
		2 Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork		25,000	
		3 Refurbish/ repair & redecorate timber flooring		6,000	
8	THE BILLIARD ROOM/ LIBRARY	1 Repair damage to cement skirtings, rendered walls & cornices		5,000	
		2 Conserve/ refurbish/ renew decorative finishes throughout, incl walls, ceiling & woodwork, as deemed appropriate		25,000	
		3 Conserve/ refurbish linoleum floor finish		6,000	
9	TROPHY ROOM	1 Repair damage to cement skirtings, rendered walls & cornices		5,000	
		2 Redecorate throughout incl all walls, ceiling & woodwork		35,000	
		3 Refurbish linoleum floor finish		6,000	
		4 Repair timber surround to hearth		1,000	
10	BUTLER'S PANTRY	1 Repair damage to cement skirtings		500	
		2 Clean thoroughly throughout incl all walls, ceiling & woodwork		2,000	

Spaces within the Mansion		Recommended Works	Priority: 1	2	3
	3	Refurbish/ repair & redecorate timber flooring		2,000	
	4	Refurbish coat rails		500	
11 SERVANTS' HALL	1	Repair damage to cement skirtings, rendered walls & cornices		1,000	
	2	Touch up paintwork to repaired render/ plasterwork areas		1,000	
	3	Clean thoroughly throughout incl all walls, ceiling & woodwork		2,000	
	4	Refurbish/ repair & redecorate timber flooring		2,000	
	5	Remove nails from door architrave		100	
12 SERVANTS' WC (adjacent new kitchen)		No suggested works			
13 SERVANTS' CORRIDOR	1	Repair damage to cement skirtings, rendered walls & cornices		1,500	
	2	Redecorate throughout incl all walls, ceiling & woodwork		6,000	
	3	Refurbish/ repair & redecorate timber flooring		2,000	
	4	Provide working pendant light fixed to empty ceiling rose		2,000	
14 NEW KITCHEN (formally the Serving Room)	1	Replace all base units	10,000		
	2	Repair cracks in wall render		500	
	3	Redecorate throughout incl all walls, ceiling & woodwork		5,000	
15 HOUSEMAIDS SCULLERY	1	Repair wall render under sink	1,000		
	2	Repair & treat damp-affected timber flooring under sink	2,000		
	3	Redecorate throughout incl all walls, ceiling & woodwork		3,000	
	4	Replace sheet flooring	2,000		
16 OLD KITCHEN (now used as servery)	1	Redecorate throughout incl all walls, ceiling & woodwork		4,000	
	2	Refurbish/ repair & redecorate timber flooring		2,000	
17 SERVICE STAIR TO CELLAR & FIRST FLOOR	1	Redecorate throughout incl all walls, stair soffits & woodwork		5,000	
18 FLY LOBBY & LAUNDRY	1	Repair laundry wall & ceiling render	2,000		
	2	Redecorate throughout laundry incl all walls, ceiling & woodwork	4,000		
	3	Refurbish slate flooring throughout, including in fly lobby		2,000	
	4	Refurbish corner washtub & hood	1,000		
	5	Refurbish Metters range	1,000		
	6	Redecorate fly lobby ceiling & woodwork		1,000	
19 THE OFFICE	1	Repair/ replace vertical tiles to RHS of fireplace	2,500		
	2	Provide new tiles & fix all tiles to hearth along with marble surround	2,500		
		Repair damage to cement skirtings		500	

Spaces within the Mansion		Recommended Works		Priority: 1	2	3
	4	Redecorate throughout incl all walls, ceiling & woodwork			5,000	
	5	Refurbish/ repair & redecorate timber flooring			2,000	
20 PUBLIC WC (adjacent office)	1	Replace vanity unit & sinks, plus floor tiling & tiled skirtings	12,000			
	2	Redecorate throughout incl all walls, ceiling & woodwork			5,000	
21 CENTRAL HALL GALLERY Ceilings	1	Repair damage to ceiling plasterwork & stair soffits			10,000	
	2	Redecorate ceilings throughout including timber to laylight			100,000	
22 CENTRAL HALL GALLERY Floors & wall	1	Refurbish parquet floor & timber floor boarding throughout			15,000	
	2	Repair damage to cement skirtings & rendered wall panels			10,000	
	3	Redecorate throughout incl touching up woodwork			35,000	
23 MASTER BEDROOM SOUTH-EAST	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000			
	2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	5,000			
	3	Repair movement cracking to timber panelling			2,000	
	4	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			25,000	
	5	Refurbish/ repair & redecorate timber flooring			65,000	
24 BATHROOM TO MASTER BEDROOM SOUTH-EAST	1	Stabilise lath & plaster ceiling. Repair all cracks	5,000			
	2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	2,000			
	3	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			10,000	
	4	Refurbish/ repair & redecorate timber flooring			5,000	
	5	Conserve lead tundish to bath			5,000	
25 MASTER DRESSING ROOM/BOUDOIR	1	Stabilise lath & plaster ceiling. Repair all cracks	8,000			
	2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	4,000			
	3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			10,000	
	4	Refurbish/ repair & redecorate timber flooring			7,500	
26 BEDROOM - BUTLER	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000			
	2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	5,000			
	3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork			10,000	
	4	Refurbish/ repair & redecorate timber flooring			6,500	
27 BEDROOM (FORMER DRESSING ROOM)	1	Stabilise lath & plaster ceiling. Repair all cracks	8,000			
	2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	3,000			
	3	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork			15,000	
	4	Refurbish/ repair & redecorate timber flooring			4,000	

Spaces within the Mansion		Recommended Works		Priority: 1	2	3
28	BEDROOM - NANNY	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000		
		2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	5,000		
		3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork		10,000	
		4	Refurbish/ repair & redecorate timber flooring		6,500	
29	MAIN BEDROOM NORTH-EAST	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000		
		2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	7,500		
		3	Repair movement cracking to timber panelling		1,000	
		4	Conserve/ refurbish/ renew decoration throughout incl all walls, ceiling & woodwork		25,000	
		5	Refurbish/ repair & redecorate timber flooring		7,500	
30	BATH ROOM TO MAIN NORTH EAST BEDROOM	1	Stabilise lath & plaster ceiling. Repair all cracks	5,000		
		2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	2,000		
		3	Wash down & refurbish decoration throughout incl all walls, ceiling & woodwork		15,000	
		4	Conserve lead tundish to bath		5,000	
		5	Refurbish/ repair & redecorate timber flooring		5,000	
31	SERVANTS BEDROOM	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000		
		2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	3,000		
		3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork		10,000	
		4	Refurbish/ repair & redecorate timber flooring		5,000	
32	SERVANTS' CORRIDOR	1	Repair damage to cement skirtings, rendered walls & cornices		1,500	
		2	Redecorate throughout incl all walls, ceiling & woodwork		6,000	
		3	Refurbish/ repair & redecorate timber flooring		5,000	
33	SERVANTS' TOILET	1	Refurbish ceiling & redecorate		2,000	
34	SERVANT'S BEDROOM	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000		
		2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	3,000		
		3	Renew finishes throughout incl all walls, ceiling & woodwork		6,000	
		4	Refurbish/ repair & redecorate timber flooring		4,000	
35	SERVANTS' BEDROOM BOARD ROOM	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000		
		2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	3,000		
		3	Remove modern light pendants & provide suitable pendant fitting from ceiling rose		3,000	
		4	Renew finishes throughout incl all walls, ceiling & woodwork		6,000	
		5	Refurbish/ repair & redecorate timber flooring		7,500	

Spaces within the Mansion		Recommended Works		Priority: 1	2	3
36	SERVANTS' BEDROOM	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000		
	GUEST LOUNGE	2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	2,000		
		3	Renew finishes throughout incl all walls, ceiling & woodwork		6,000	
		4	Refurbish/ repair & redecorate timber flooring		4,000	
37	SERVANTS' STAIRS TO THE ROOF	1	Redecorate throughout incl all walls, stair soffits & woodwork		7,500	
38	HOUSE KEEPER'S BEDROOM	1	Stabilise lath & plaster ceiling. Repair all cracks	10,000		
		2	Repair damage to cement skirtings, rendered walls, cornice & ceiling rose. Touch up decoration	3,000		
		3	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork		10,000	
		4	Refurbish/ repair & redecorate timber flooring		5,000	
39	SHOWER ROOM & WC 1	1	Stabilise lath & plaster ceiling. Repair all cracks. Touch up decor	8,000		
		2	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork		6,000	
40	SHOWER ROOM & WC 2	1	Stabilise lath & plaster ceiling. Repair all cracks. Touch up decor	8,000		
		2	Wash down & refurbish finishes throughout incl all walls, ceiling & woodwork		6,000	
BASEMENT CELLARS:						
1	ACCESS STAIR & PASSAGE	1	Refurbish slate flooring		5,000	
2	COAL & WOOD CELLAR	1	Refurbish slate flooring		5,000	
		2	Adapt ventilation well to provide natural light & more ventilation		3,000	
		3	Renew spalling lime plaster & limewash throughout		7,500	
		4	Re-establish timber sashes with insect mesh		2,000	
		5	Refurbish/ repair timber shelving		1,000	
3	LARDER FOR COOKED MEAT	1	Refurbish slate flooring		2,500	
		2	Adapt ventilation well to provide natural light & more ventilation		5,000	
		3	Renew spalling lime plaster & limewash throughout		2,500	
		4	Re-establish timber window sashes with insect mesh		2,000	
		5	Refurbish/ repair timber shelving		1,000	
4	LARDER FOR UNCOOKED MEAT	1	Refurbish slate flooring		2,000	
		2	Adapt ventilation well to provide natural light & more ventilation		3,000	
		3	Renew spalling lime plaster & limewash throughout		2,500	
		4	Re-establish timber window sashes with insect mesh		2,000	
		5	Refurbish/ repair timber shelving		1,000	
		6	Reinstate damaged slate shelving		2,000	

Spaces within the Mansion		Recommended Works		Priority: 1	2	3
5	PASSAGES	1	Refurbish slate flooring		4,000	
		2	Adapt stair well cover to provide natural light & ventilation		4,000	
		3	Renew spalling lime plaster & limewash throughout		4,000	
6	WINE CELLAR	1	Refurbish slate flooring		3,000	
		2	Renew spalling lime plaster & limewash throughout		4,000	
		3	Conserve drinks labels on door		1,000	
7	STORE	1	Refurbish slate flooring		3,000	
		2	Adapt ventilation well to provide natural light & more ventilation		3,000	
		3	Renew spalling lime plaster & limewash throughout		3,500	
		4	Re-establish timber window sashes with insect mesh		2,000	
		5	Repair damaged slate shelving		1,000	
8	GENERAL STORE	1	Refurbish slate flooring. Assume replacement of some slate flags		6,000	
		2	Adapt ventilation wells to provide natural light & more ventilation		6,000	
		3	Renew spalling lime plaster & limewash throughout		6,000	
		4	Re-establish timber window sashes with insect mesh		2,000	
		6	Reinstate damaged slate shelving		2,000	
		7	Conserve newspaper to door		500	
ROOF SPACE		1	Remove all unnecessary debris, incl remnant water tanks, from all roof spaces prior to stabilising lath & plaster ceilings	5,000		
TOTALS				227,250	919,600	4,000

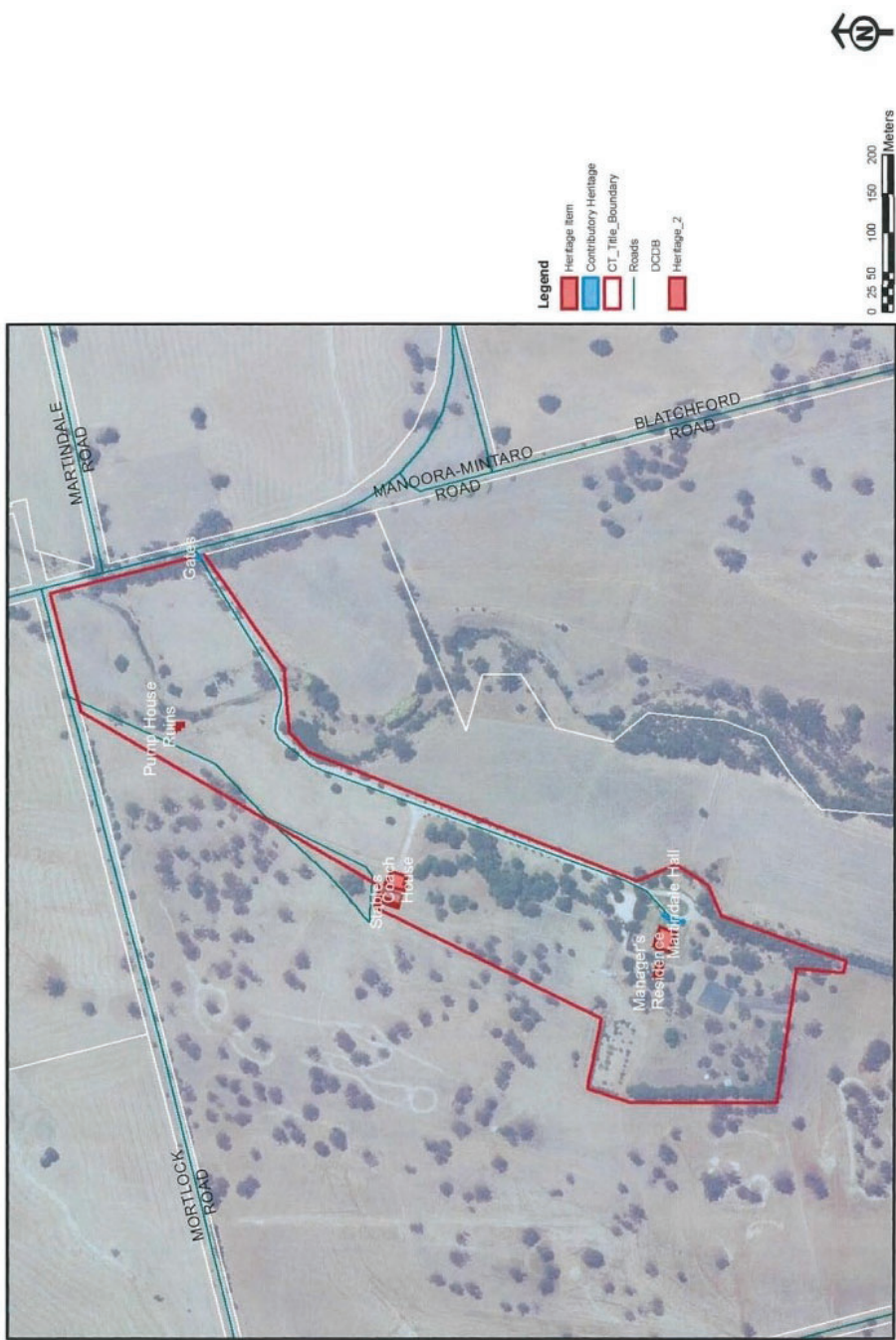
11.4. South Australian Heritage Register File Listing Information (Heritage Survey Item Identification Sheet 1981)

South Australian Heritage Act 1978-80	HERITAGE SURVEY 10067 ITEM IDENTIFICATION SHEET		PROJECT HERITAGE SURVEY REGION 8 Item Ref. No. 47
	ITEM NAME: Martindale Hall, Coach-house Former or other and stables.		Office Use ITEM No. DOCKET No.
HERITAGE SIGNIFICANCE (Designed by architect Ebenezer Grigg, under E.J. Woods; builder R. Huckson & Co.) Martindale Hall symbolizes the grand baronial lifestyle achieved by certain nineteenth century pastoralists. The land was bought by Edmund Bowman 1855 and inherited by his son, Edmund, who built Martindale Hall and coach-house and stables in 1879 for £36,000. In 1892 W.T. Mortlock bought the estate. His heir bequeathed it to the University of Adelaide in 1965. The Hall's use in the film "Picnic at Hanging Rock" has in recent years made it one of Australia's best known historical homes. The Georgian mansion exhibits impressive workmanship both in its interior and exterior. The walls are made of Manoora freestone and "course rock-faced ashlar work". (N.T. CL44). The coach- house and stables are also excellent examples of their type.			LOCATION Address Burra St., Town Mintaro Postcode 5415 Section 313,305 Hundred Clare County L.G.A. Clare S.H.P. Region 8 A.M.G. Ref. 6630-III 54 29000 624220
			SUBJECT 2.1 2.7 4.1
			PERIOD State Study Area 1869-84
REFERENCES Pioneers' Visit, 1948; Warburton, <u>Bowmans of Martindale Hall</u> , passim; National Trust, 44; Branson & Phillips, <u>Clare and District Sketchbook</u> , pp.20-1; <u>Historic Homesteads of Australia</u> , Vol. 1., pp.266-275; Schmaal, "Martindale Hall", in <u>HSSA No. 21</u> , July 1978, pp.10-14 and <u>Clare...</u> , pp.52-55; University of Adelaide, Report on Martindale Hall (copy in Archival photographs N.T., 44)			TYPE OF ITEM LAND Natural feature <input type="checkbox"/> Historical site <input type="checkbox"/> Historical Gdn. <input type="checkbox"/> BUILDING <input checked="" type="checkbox"/> STRUCTURE <input type="checkbox"/> PHYSICAL CONDITION <input type="checkbox"/>
PHOTOGRAPH Film No. Negative No. Direction of view			STATUS Reg. of State Her. Items Reg. <input checked="" type="checkbox"/> Interim L <input type="checkbox"/> Nominated <input type="checkbox"/> National Estate Reg. <input checked="" type="checkbox"/> Proposed L <input type="checkbox"/> National Trust CL <input checked="" type="checkbox"/> RL <input type="checkbox"/> File <input type="checkbox"/> Other S.A. Highways Dept. <input type="checkbox"/> Instit. of Engineers <input type="checkbox"/>
			RECOMMENDATION (A) State <input checked="" type="checkbox"/> (B) Local <input type="checkbox"/>
			PREPARED BY HERITAGE INVESTIGATIONS Date: 1981

IIS/D4/25.11.81


[illegible]

11.6. Aerial Photograph Over Marked with Heritage Items



11.7. Quantity Surveyor's Budget Costs

Note: A full digital copy of the Budget Costs has been provided to DEW to accompany this Conservation Management Plan.

 CHRIS SALE consulting					
Conservation Management Plan					
Project: Martindale Hall			Estimate: Conservation Management Plan		
Project No: 192334			Date: March 2020		
GFA: 0 m2					
Code	Description	Quantity	Unit	Rate	Total
	Martindale Hall - Conservation Management Plan				
MH	Martindale Hall		Item		1,163,770
CH	Coach House		Item		337,750
MA	Manager's House		Item		122,280
ST	The Stables		Item		212,140
FD	Opportunities for Future Development		Item		2,940,000
CC	Compliance Considerations		Item		635,000
PH	Former Pump House		Item		15,000
MG	The Main Gate		Item		15,000
	Total (Excl. GST)		Item		5,440,940

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Conservation Management Plan

Project:	Martindale Hall	Estimate:	Conservation Management Plan
Project No:	192334	Date:	March 2020
GFA:	0 m2		

Opportunities for Future Development

Code	Description	Quantity	Unit	Rate	Total
BW	Building Works		Item		1,100,000
EW	External Works		Item		1,000,000
	Sub-Total		Item		2,100,000
	Design Development Contingency (10%)		Note		210,000
	Builders Preliminaries and Margin (15%)		Note		350,000
	Total Building Works		Item		2,660,000
	Construction Contingency (10%)		Item		265,000
	Statutory Charges inclding CITB Levy (0.5%)		Item		15,000
	Professional Fees		Note		Excl.
	Escalation		Note		Excl.
	GST		Note		Excl.
	Total Priority 3 Cost		Item		2,940,000

Opportunities for Future Development **\$ 2,940,000**

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Conservation Management Plan

Project:	Martindale Hall	Estimate:	Conservation Management Plan
Project No:	192334	Date:	March 2020
GFA:	0 m2		

Compliance Considerations

Code	Description	Quantity	Unit	Rate	Total
BW	Building Works		Item		500,000
EW	External Works		Item		65,000
	Sub-Total		Item		565,000
	Design Development Contingency		Note		Incl.
	Builders Preliminaries and Margin		Note		Incl.
	Total Building Works		Item		565,000
	Construction Contingency (10%)		Item		55,000
	Statutory Charges inclding CITB Levy (0.5%)		Item		15,000
	Professional Fees		Note		Excl.
	Escalation		Note		Excl.
	GST		Note		Excl.
	Total Priority 3 Cost		Item		635,000
Compliance Considerations					\$ 635,000

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Conservation Management Plan

Project:	Martindale Hall	Estimate:	Conservation Management Plan
Project No:	192334	Date:	March 2020

Opportunities for Future Development

Code	Description	Quantity	Unit	Rate	Total
BW Building Works					
84	Renovations to the existing Coach House to create a Visitor's Centre comprising Ticketing, Shop, Reception and Interpretation Exhibit Space		Item		500,000
85	Renovations to the existing Stables to create Cafe / Bar / Restaurant facilities		Item		350,000
86	New Link between existing Coach House and Stables comprising Meeting Room, Toilets and Storage		Item		250,000
87	Allowance for accessibility upgrades associated with the above		Note		Incl.

Sub-Total Building Works 1,100,000

EW External Works

	<u>Roads, Footpaths and Paved Areas</u>				
88	Sundry new paths in and around the site		Item		50,000
89	New approach to the Coach House and Hall		Item		100,000
90	Allowance for new carparking throughout		Item		200,000
	<u>Landscaping and Improvements</u>				
91	Allowance for works associated with championing significant views		Item		50,000
92	New landscaped courtyards to Coach House and Stables		Item		50,000
93	Allowance for landscaping generally		Item		150,000
	<u>Signage</u>				
94	New entry and directional / wayfinding signage		Item		50,000
	<u>Services Infrastructure</u>				
95	Allowance for services infrastructure associated with the above		Item		350,000

Sub-Total External Works 1,000,000

Design Development Contingency (10%)

96	Allowance for Design Development Contingency at 10%		Item		210,000
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Conservation Management Plan

Project:	Martindale Hall	Estimate:	Conservation Management Plan		
Project No:	192334	Date:	March 2020		
Opportunities for Future Development					
Code	Description	Quantity	Unit	Rate	Total
Sub-Total Design Development Contingency (10%)					210,000
Builders Preliminaries and Margin (15%)					
97	Allowance for Builders Preliminaries and Margin at 15%		Item		350,000
Sub-Total Builders Preliminaries and Margin (15%)					350,000
Construction Contingency (10%)					
98	Allowance for Construction Contingency at 10%		Item		265,000
Sub-Total Construction Contingency (10%)					265,000
Statutory Charges incliding CITB Levy (0.5%)					
99	Allowane for Statutory Charges incliding CITB Levy at 0.5%		Item		15,000
Sub-Total Statutory Charges incliding CITB Levy (0.5%)					15,000
Opportunities for Future Development					2,940,000



Conservation Management Plan

Project:	Martindale Hall	Estimate:	Conservation Management Plan
Project No:	192334	Date:	March 2020

Compliance Considerations

Code	Description	Quantity	Unit	Rate	Total
BW Building Works					
100	New lift servicing 3 levels including landings, lift core, excavation, interface, etc., complete		Item		500,000
Sub-Total Building Works					500,000
EW External Works					
	<u>Roads, Footpaths and Paved Areas</u>				
101	Sundry new paths to access lift		Item		25,000
	<u>Landscaping and Improvements</u>				
102	Allowance to make good surrounds after works		Item		10,000
	<u>Signage</u>				
103	New entry and directional / wayfinding signage		Item		5,000
	<u>Services Infrastructure</u>				
104	Allowance for services infrastructure associated with the above		Item		25,000
Sub-Total External Works					65,000
Construction Contingency (10%)					
105	Allowance for Construction Contingency at 10%		Item		55,000
Sub-Total Construction Contingency (10%)					55,000
Statutory Charges including CITB Levy (0.5%)					
106	Allowance for Statutory Charges including CITB Levy at 0.5%		Item		15,000
Sub-Total Statutory Charges including CITB Levy (0.5%)					15,000
Compliance Considerations					635,000

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MARTINDALE HALL

Conservation Management Plan

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DESIGN | HERITAGE | SUSTAINABILITY