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ITEM DETAILS						
Name of Item	24 Dudley Avenue, Roseville					
Other Name/s Former Name/s	Ambleside (Harold Cazneaux's house)					
Item type (if known)	Built					
Item group (if known)						
Item category (if known)						
Area, Group, or Collection Name						
Street number	24					
Street name	Dudley Avenue					
Suburb/town	Roseville				Postcode	2069
Local Government Area/s	Ku-ring-gai Municipal Council					
Property description	Lot 1, DP 209190					
Location - Lat/long	Latitude				Longitude	
Location - AMG (if no street address)	Zone		Easting		Northing	
Owner	Private					
Current use	Residence					
Former Use	Residence and Photographic Studio					
Statement of significance	<i>Ambleside</i> has historical state significance and a high degree of local historical significance as the home of and workplace of Harold Cazneaux and his family [Criterion (a) and (b)]. It also has national historical associative significance due to the connection with Cazneaux and his family with the overall form intact. While some spaces have been modified, important elements remain intact and other spaces are interpretable. The significance is enhanced by the supporting documentary information regarding Cazneaux, his family and their life there. These documents in the form of letters, diaries, photographs and artefacts are held by the family and in national collections – and more are likely to emerge into the public arena in the years ahead. These have not yet been applied to <i>Ambleside</i>, which in itself could be described as a Cazneaux 'document'. The combined physical and documentary evidence is capable of demonstrating the NSW historic themes of 'Creative Endeavour'; 'Accommodation' and 'Domestic Life' and 'Persons' all of which have been captured in Cazneaux's photography. The attic workroom, with its outlook and relationship to his studio (now internally integrated into the rear informal living area) and bedroom 3, the former dark room, are particularly important in demonstrating how the studio functioned as a workplace. Bedroom 2 is also relatively intact and capable of demonstrating Cazneaux family life. The overall form of <i>Ambleside</i>, as developed to suit the needs of the Cazneaux family with the benefit of the documentary record remains to provide clear evidence of family use and lifestyle, as well as Cazneaux's creative environment. <i>Ambleside</i> has both local rare and representative value. Overall <i>Ambleside</i> is of state significance. <i>Ambleside</i> is also locally significant as a good example of a transitional Federation bungalow retaining					

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	many characteristics of the style including significant original and early external and internal fabric and spaces.	
Level of Significance	State ☒	Local ☒

DESCRIPTION	
Designer	Possibly Gerard Gayfield Shaw in 1912
Builder/ maker	Alterations of 1936
Physical Description	Exterior <i>Ambleside</i> is a single storey brick dwelling built on a sandstone base with a gabled roof covered by terracotta tiles. It was constructed during 1913. The original footprint of the house included the living room and small porch at its front, a central corridor with two rooms on its western side and two rooms plus a bathroom between them on its eastern side. Early photographs show that the Cazneaux family undertook a progression of alterations and additions to the house. Early alterations for which there is evidence include an extension to the front verandah and the addition of a balustrade, a rear roof addition that included the first floor workroom above the verandah, the stair of which was located against the rear wall of the original house to provide access to the workroom from the studio and darkroom. The studio was constructed, in 1920, as an addition to the eastern end at the rear with a door providing access to the street via a courtyard and path running beside the garage. Later additions included another single storey wing at the rear of the house, which was constructed in two parts, the first a kitchen, laundry and WC (1925) and the second part in the mid 1930s, as a room for Harold jnr. <i>Ambleside</i> demonstrates characteristics of the Inter War California Bungalow style, which include relatively low pitched gabled roofs, wide eaves overhangs and battened gable ends. The exterior of the house also shows characteristics of the Federation Bungalow style, such as roughcast wall surfaces above brickwork (originally unpainted), the front door with its colourful lead lighting and the simple gridded lead lighting of windows associated with the living room, and the tall battered chimneys, lined with roughcast and embellished with the exposed end of a single brick on each face. A gable-roofed porch with timber decking is accessed by a flight of stone steps. The porch roof is supported off substantial tapering timber posts while a timber balustrade encloses the decking. There is a faceted bay window on the east side of the house and on the west side beneath the porch roof. Windows generally are timber framed. There are original and early windows to the front living room, bay windows and first floor consist of casement sashes. Other original and early windows are double hung sashes. A large aluminium famed sliding door set has been installed in the ground floor rear elevation. A single storey wing extends perpendicular to the western side of the house. It has a gabled roof covered with terracotta tiles and external wall surfaces are lined with roughcast cement render. Windows consist of timber framed double hung sashes. The wing has been modified relatively recently. Interior Family records indicate that the original section of <i>Ambleside</i> purchased by the Cazneaux family in 1915 included the living room at the front of the house and the central hallway

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	flanked by two rooms on the west and two rooms plus a bathroom to the east. The hall was terminated by a linen press and behind that, a pantry accessed from the kitchen. This configuration is still evident, although the bathroom has been adapted for use as an ensuite and the pantry and linen press removed. The original dining room as constructed by Gayfield Shaw was used by the Cazneaux's for the girls' bedroom. The combined kitchen and laundry was in the adjacent room to the north. In 1925, this became the Cazneaux's Dining Room after a new kitchen and laundry was constructed to the north, behind. A photograph taken by Harold Cazneaux in the 1930s shows a fireplace in one corner next to the fireplace in the adjoining bedroom. The area has been transformed, post-Cazneaux into three spaces, respectively containing a bathroom, separate W.C. and stairwell. A plan by Rainbow Johnson indicates the configuration of the verandah and studio at the rear of the house as they evolved in the Cazneaux's ownership. They have been modified to form one large, irregularly shaped living room. The single storey wing on the west, which was constructed as Kitchen, laundry and WC, and later, a bedroom for Harold Cazneaux junior have been modified to form a self contained suite of rooms. On the east, the studio has been incorporated into a living area incorporating the former verandah.					
Physical condition and Archaeological potential	Spaces with a high level of integrity within <i>Ambleside</i> include: • The living room; • The two southern bedrooms; • The north eastern bedroom, former darkroom. The early doorway in its north wall leading to the studio has been bricked up; • The first floor work room, which is used as a bedroom. • The front verandah Intact original fabric within <i>Ambleside</i> includes but is not necessarily confined to: • Door and window joinery, wall linings and timber battening, ceiling linings, beams and timber cornice, fireplace and heath, and shelving on either side of the fireplace in the formal living room; • Wardrobes, door and window joiner and the fireplace in Bedroom 2; • Lugged timber door and battened linings in Bedroom 4; • Art Nouveau influenced plaster wall vents. Skirting boards in other parts of the southern section of the house do not appear to be original as they have a more elaborate profile than skirting boards that appear in Cazneaux photographs of the house interior. However, The detailing of cornices in several bedrooms is inconsistent with the age and original detailing elsewhere in the house and a reproduction Victorian era ceiling rose has been installed in one bedroom. The door to the attic bedroom has original hardware but the door itself has apparently been modified to take glazed panels.					
Construction years	Start year	1913	Finish year	1913	Circa	☒
Modifications and dates	1916 - extension of front verandah and construction of balustrading 1920 - studio extension on north east 1923 – garage 1925 – extension incorporating kitchen, laundry and WC, possibly open verandah and attic workroom access via stairs on verandah near darkroom and studio.					

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	Early 1930 Early 1930s – renovation and upgrading of interior 1936 – Addition of separated room for Harold Cazneaux jnr on north west 1983 – reconstruction and extension of garage
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HISTORY

Historical notes	Land Tenure
	24 Dudley Avenue is situated on part of the 400 acre grant, portion 108 of the Parish of Gordon, made to Daniel Dering Mathew on 15 July 1819. [LPI: CT: Vol. 1938 Fol. 149] He named the property <i>Clanville</i>. Mathew was a free settler who had arrived in the colony in 1812. He is reputed to have worked the land from as early as 1814. Its borders are today delineated by the Pacific Highway on the West; Archbold Road on the East; Boundary Street on the South; and, Tryon Road to the North. In 1823 Mathew transferred <i>Clanville</i> to Richard Archbold, the owner of a 600 acre grant on Mathew's southern boundary. [Max Farley, <i>The Street Where we Live Dudley Avenue Roseville NSW</i>, Max Farley, Roseville, 1991, pp.3-4.] Archbold was an orchardist, shipping fruit to the Sydney markets down the Lane Cove River. He died in 1836, in his mid 40s and his wife continued to farm the land. [Farley, 1991, p.6.] In the mid 1880s, his second son, Gerald, became the owner of Lot 4 of the subdivided <i>Clanville Estate</i>. In January 1891, some 21 acres of Lot 4 were transferred to Gerald's, second son, William Henry Archbold. [LPI: CT: Vol. 998 Fol. 330.] William almost immediately mortgaged the property to Edward Terry of the entrepreneurial Sydney merchant family. Ten years later, in December 1901, Terry became the proprietor. [LPI: PA 10136; 'Terry, Edward (1840–1907)', <i>Obituaries Australia</i>, National Centre of Biography, Australian National University]. Terry died in November 1907 and the property came into the hands of Methodist Minister, George Brown of Gordon in July 1908. Brown undertook further subdivision, creating <i>Terry's Hill Estate</i>, which was put up for auction in October 1908. This subdivision created Dudley Avenue. [Private Contract held in Cazneaux Family Archives sighted by author; LPI: CT: Vol. 2972 Fol. 198]. No. 24 was later constructed on Lot 31, which consisted of 2 roods 2 $\frac{3}{4}$ perches. In January 1909, James Wakefield, a clerk of Summer Hill, purchased it. In October 1910 he transferred Lot 31 to Sydney Insurance Inspector, Albert Thompson. Two years later, in 1912 it was transferred to compositor, Gerrard Gayfield Shaw and his wife Mary. In May 1915 the Shaws sold to Mabel Winifred Cazneaux, known as Winifred, the wife of photographer Harold Cazneaux. [LPI: CT Vol. 1938 Fol.149.] [In 1925 she also purchased the adjoining Lot 32, now 26 Dudley Avenue, which was sold in 1955. [Private Contract held in Cazneaux Family Archives sighted by author; LPI: CT: Vol. 2972 Fol. 198]. In 1962 Winifred, subdivided the property in DP 209190, retaining the front house lot. After the death of Winifred in November 1970, Rainbow and Beryl, Winifred's executrices, became the owners and they sold in October 1971 to forester, Hector McDonald and his wife, Marjorie. They retained it until 2014 when it was acquired by the current owners.] Ambleside – its Development as a Home and Studio Correlating Land and Property Information, the <i>Sand's Directories</i> and Electoral Rolls reveals that 24 Dudley Avenue was most likely constructed by the Shaws in c.1913. It is believed that the Shaws constructed the house, which they named <i>Ambleside</i> after a village in South Australia, in c.1913. Supporting this theory, the first mention of either Shaw or <i>Ambleside</i> in <i>The Sand's Directory</i> is in 1914. There is no mention of any previous owner in <i>Sands</i> for the preceding years. [The <i>Sands Directories</i>, 1908 – 1914.] Gayfield and Mary Shaw had acquired the property in 1912. [Zeny Edwards, <i>Ambleside, Dictionary of Sydney</i>, viewed 11 March 2016. http://dictionaryofsydney.org/entry/ambleside, viewed 13 March 2016]. Shaw was from an established art and printmaking family who attended the South Australian School of Design, and a friend of Cazneaux's from his youth in South Australia. He was also a commercial gallery director and

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prominent in the Sydney art scene, presenting solo exhibitions of many leading Australian artists. He eventually settled in Rose Bay. [Biography of Gayfield Shaw at Art and Design Online]. In 1914 Harold Cazneaux won first prize of £100 on the Kodak "Happy Moments" photographic competition in the *Australasian Photo Review*. The entry consisted of 10 small portraits of subjects depicting a happy mood. [Notes by Rainbow Johnson in Cazneaux Family Archive. The prize provided the deposit to purchase, in May 1915, *Ambleside* (in his wife, Winnie's name) from the Shaws. He immediately '... fix[ed] up a suitable darkroom' in the rear bedroom of the house. [NLA: MS 5416, Cazneaux to Jack Cato, 25 February 1951, pp.7-8.]

Caz and Winnie, with their four daughters (Rainbow, Jean, Beryl and Carmen) moved into the house in May 1915, Winnie was 2 months pregnant with Joan. Its features included dark wood ceiling strapping and wall panels of hessian stencilled with gum leaves, courtesy of Gayfield Shaw.

The house was located adjacent to Skinner's poultry farm on the west and a vacant lot on the right. [Notes by Rainbow Johnson in Cazneaux Family Archive] In January 1916, friends helped Caz to extend the front verandah and add balustrading to it. It was under construction on the day Winnie was giving birth to Joan in the house. In 1920 Harold Ramsay was also born at *Ambleside*. [Sally Garrett, Personal Communication w. Sue Rosen, May 2016; Notes by Rainbow Johnson in Cazneaux Family Archives; Valerie Hill, *The Cazneaux Women*, Craftsman House, St Leonards, p., 42; Edwards, *Ambleside* 2008].

From the family's move to *Ambleside*, Cazneaux processed all his work in his home darkroom. [NLA: MS 5416 Harold Cazneaux to Jack Cato, 25 Feb 1951, pp.8-9] In 1920, after the sale of the Bostock studio, where he worked following his recovery from a breakdown after leaving Freeman's Studio in the city, he fitted out a 'little studio' there. This coincided with an offer from Syd Ure-Smith to become the official photographer for *The Home and Art in Australia* magazines. He became so busy with commissions that he had no time to find another city studio and Caz came to find that the integration of home and work suited his artistic approach; it was an unusual decision for a photographer at the time. He eventually, came to use the address "The Studio, Roseville", rather than *Ambleside* in his prolific correspondence. [NLA: MS 5416 Harold Cazneaux.]

The darkroom occupied the back bedroom on the eastern side of the house. The studio, constructed in 1920, had direct access to the dark room, and was a long narrow room with its own entrance. There was an office alcove for Caz adjacent to the stair ascending to the attic. The footprint of the studio is extant today.

In 1923 a garage was constructed on the south-east corner in the position it retains today. Entrance to the studio was gained via a path leading to a paved courtyard.

Most probably in 1925, when a new kitchen, laundry and toilet were constructed on the western side of the house, a partly enclosed verandah was constructed of weatherboard and flywire between the kitchen and studio. Above the verandah, a workroom was created in the attic, accessed by stairs leading from the studio.

The family lived frugally; they kept poultry in a run in the north-western corner of the lot and drew on the orchard for peaches, nectarines, plums, apricots, lemons, figs and guavas. Their pantry was lined with jars of jams, chutneys, pickles and preserves. The house was originally designed with the hall terminating at a linen cupboard, before which there was a door on the left into the original kitchen. Behind the linen press there was a walk-in pantry accessed from the kitchen. Access to the rear garden was via the kitchen. This arrangement is likely to have been done away with in 1925 with the construction of the new kitchen, behind the old, which was then converted to a dining room. Evidence of the back door and pantry remain in the apertures on the rear wall and the 'dog-leg' passage to the verandah that currently exists at the end of the hall. The Cazneaux dining room (original kitchen and laundry) was converted to a bathroom, WC and stair by the McDonalds post 1971. In terms of physical additions to the house, the next and final addition was the construction of a separate bedroom for Harold Jnr to the north but separate from the Laundry and WC, in 1936.

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Ambleside's Setting

Of particular importance to Cazneaux was the garden which he designed and laid out himself with the help of stonemason, Arthur Carden. He often used it as a setting for portraits. An admirer of the architect, artist and writer William Hardy Wilson he was influenced by Wilson's garden at *Purulia*; Dunstan Vane's *Macquarie Cottage*; and that of E.G Waterhouse at *Eryldene* and when renovating *Ambleside* in the mid 1930s he drew on their ideas. He also took inspiration and cuttings from the numerous society homes he photographed. [Edwards, 1996, pp.51; 62.]

Eventually there was a high privet hedge across the street frontage. On Christmas Eve 1925, the adjoining lot to the east - Lot 32, was purchased in the name of Winifred in a private sale that was not officially registered at the Land Titles Office until 1929. This portion was developed as the studio garden and used for portraiture. It was sold in August 1955. [Private Contract held in Cazneaux Family Archives sighted by author; LPI: CT: Vol. 2972 Fol. 198.]

Cazneaux wrote in May 1952 to Jack Cato: "I am a garden lover myself & most of my garden years ago was made up of plants & cuttings given to me by many of the people who lived in the homes I have taken [photographed]. I always if possible found out before hand, the layout of the home & garden. The time best suited for sunlight & shadow which is of great importance to this work." [NLA: MS 5416 - Folder 2, 1952 Jack Cato correspondence w. Harold Cazneaux, p.8.] Later, in September 1952, he wrote: "All my work here is carried out mostly under a domestic atmosphere, now the family has grown up and disposed. ... There is no chance of "Rusting Up" here ... I have made an immense landscape garden here with bush land adjoining - a costly asset this; this work commenced around 1916. I laid out the design & placed most of the plants and stone flagging - now I cannot work hard anymore - "leaking valves". The warning must be heeded. But every spring over the past few years comes the bursts of glorious blossoms - the old garden takes care of itself now. I am well repaid for my past work. Sitting here at work in my attic work room I can see this great show from the window it is certainly a good reward. Down below in the old worn out studio of small dimensions - there is the radio my boy made for me - often, often comes my inspiring messages. The Bach Toccata & fugues" . [NLA: MS 5416 - Folder 2, 1952 Jack Cato correspondence w. Harold Cazneaux, pp.3-4.] "My little studio still carries on with me at the age of 73 as the sole worker in all its branches. Many people, many the grown up children of long ago clients, still come along with their children for me to take portraits of." [NLA: MS 5416 Harold Cazneaux to Jack Cato 25 Feb 1951, pp.10-11; Sally Garrett, personal communication w. Sue Rosen April 2016.]

Cazneaux's garden has been long removed from the context of the house, the block to the east containing the studio garden being sold in 1955 and the rear of Lot 31 sold after subdivision in 1962. By that time it was becoming increasing difficult for Winifred to manage. [Zeny Edwards, *Ambleside*, 2008; NLA: MS 5416 Harold Cazneaux to Jack Cato 25 Feb 1951, pp.11.]

Harold Cazneaux – Artist Photographer

Harold Cazneaux (1878 – 1953) is recognized variously as a pioneer of the pictorial photographic movement in Australia, a founder of the Sydney Camera Circle and an advocate for a more natural photographic style, reflective of the Australian life experience. Toward the end of his life Cazneaux wrote:

"I can honestly claim that I was possibly the first one here in Sydney to break away from the habit & atmosphere of the old type studio gallery & to go outside to develop the possibilities of pictorial portraiture. Nearly all my work especially children taken here in my studio garden at Roseville. Many of my weddings are also taken in this garden & I am not afraid of using direct sunshine as a back lighting." [NLA: MS 5416 Harold Cazneaux, pp.3-4.]

The son of an English immigrant photographer, Pierce Mott Cazneau, and of Sydney born colourist and miniature painter, Emily Florence, nee Bentley, Harold was born in New Zealand, but was raised in Adelaide and later worked there in Hammer's Studio with his father. His artistic connections go back even further. His grandfather Edward Lancelot Cazneaux was a portrait and animal artist exhibited at the Royal Hibernian Academy in Dublin. Pierce Cazneaux had worked at Freeman's studios in Sydney

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in the 1860s and 1870s where he met Emily. The catalyzing inspiration of Caz's life's work as an artist was an 1898 exhibition in Adelaide curated by John Kauffmann of work from the new 'pictorial movement', an offspring of the English Arts and Crafts movement. [Lesley G. Lynch, 'Cazneaux, Harold Pierce (1878–1953)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/cazneaux-harold-pierce-5542/text9443>, published first in hardcopy 1979, accessed online 22 February 2016; Zeny Edwards, *Sunlight & Shadow: The Lifework of Harold Cazneaux*, Z. Edwards, Turramurra NSW 1996, p.14] In Cazneaux's words, the exhibition inspired him to become an artist, 'through the lens of the camera'. [Cited in Edwards, 1996, p.22.] Caz obtained his first job outside the family, as an artist-retoucher at Sydney's Freeman's Photographic studio in 1904. In 1905 he married Winifred Hodge, his co-worker from Hammer's studio. [Edwards, 1996, pp.14; 56.]

While working at Freeman's, he found the artificiality and stilted nature of the portraits to be monotonous and demeaning. He pursued his interest in pictorial photography in his own time, photographing many of Sydney's inner city streets and suburbs, with his constant companion, his camera, "The Midg". Favourite haunts were Circular Quay, Surry Hills, Darlinghurst, Woolloomooloo, Balmain, Pyrmont and Millers Point where he documented city life, people, places and events. In 1907 he joined the Photographic Society of NSW where he gained access to darkroom facilities and the friendship of well-known photographers: Norman Deck, Cecil Bostock (Boz), James Stening and Monte Luke. By 1909 the quantity of exceptional photographs taken by Caz was so great that the Society urged him to stage a one-man show at their Sydney rooms. To prepare for the show he used his dining room at home in North Sydney as a workroom, as access to dark rooms elsewhere was not always available. He was adept at making do. The exhibition was an exceptional event; it was audacious as 'both the exhibitor and exhibits were Australian' and photographs were shown as works of art. There was even a stylish catalogue. [Edwards, 1996, p.32.]

In Caz's words this show put him on the map and he began teaching artistic photography. He became sought after as a judge and critic, however he remained financially naïve and although his financial position improved, he was far from affluent. It was after years of successful exhibition work that he won in 1914 the Kodak photographic competition, which provided the deposit for *Ambleside* where he set up a dark room. [NLA: MS 5416 Harold Cazneaux, pp.7-8; Edwards, 1996, pp.24; 33.]

In 1916, Caz and others formed the Sydney Camera Circle, they were a splinter group from the English school of pictorialism, who advocated the 'brilliance and luminosity' of Australian light. [Edwards, 1996, p. 56.] He was still employed at Freeman and Co and had become the camera operator, but dissatisfied with his job at Freeman's and overworked, in 1918 he resigned in a dispute over his right to undertake freelance work. [Zeny Edwards, 'Cazneaux, Harold', *Dictionary of Sydney*, 2008, http://dictionaryofsydney.org/entry/cazneaux_harold, viewed 18 February 2016] Out of work, 40 years old and depressed he suffered a nervous breakdown. Referring to this period he wrote in the early 1950s: "... I had to go home - where my family - wife and children waited for my recovery or my passing out of their lives - I was aware of their dependence - how they would have to leave the home and garden ... Was able to get on my feet again". [NLA: MS 5416 Harold Cazneaux, pp.8-9.]

He was bedridden for 12 months, but after an offer from Cecil Bostock of the use of his city studio in Denman Chambers, while Bostock was away at war, Caz '... started in the Studio Room at Denman Chambers on my own account & without any capital except my cameras and photographic gear'. [LA: MS 5416 Harold Cazneaux, pp.8-9; Zeny Edwards, 'Ambleside', 2008.] Unfortunately the entire building was sold a year later. Cazneaux from that time worked exclusively from *Ambleside*.

Cazneaux wrote to Jack Cato in March 1951: "My professional work from 1918 was practiced hand in hand with pictorial photography. My 'living' and hobby were thus partners in photography. It meant long hours of work, day & evening. I had to maintain a wife and six children - as the years progressed my five daughters became expert assistants in professional studio work. Some have helped me in my own work." [NLA: MS 5416 Harold Cazneaux to Jack Cato 5 March 1951, p.8.]

Melbourne photographer, Spencer Shiers would visit when in Sydney. According to Caz, Spencer: "... liked the idea of the Home Studio with its freedom of the unconventional and in which I had banished

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all the traditional practice of the old style studios and artificial make ups". [NLA: MS 5416 Harold Cazneaux to Jack Cato 25 Feb 1951, pp.10-11.]

After his engagement by Syd Ure Smith to work on *The Home* in 1920, Ethel Sly, who he had worked with at Freemans, was employed until 1934 to assist in the studio. Cazneaux had met Ure Smith at the 1909 one man show and it was Ure Smith that provided the crucial life line to the depressed Caz. An artist, writer and publisher, with editors, Bertram Stevens and Leon Gellert, Ure Smith established *Art in Australia* in 1916 and *The Home* in 1920. He invited the recovering Cazneaux to become the official photographer for what became a very influential design magazine. [Edwards, 1996, p.39.] The aim of *The Home* was to raise taste, as Syd Ure Smith wrote 'Nobody is proud of the cheap and the trivial'. [Cited in Edwards, 1996, pp.40-41.]

Its society pages featured a 'who's who' of Sydney society and through this work Cazneaux's studio thrived and he won commissions for the most prominent people in the country, to photograph them, their children, homes and gardens. Ure Smith became one of Caz's closest friends, a mentor, and patron who Caz understood '... wanted him to express himself, through his camera, in his own way'. [Cited in Edwards, 1996, p.44.] It was in 1920 that Caz was commissioned by the Sydney Harbour Trust to cover the Prince of Wales tour, supplemented with coverage of the harbour and city.

The period between the wars saw the peak of Cazneaux's career and that of the popularity of *The Home*. In the late 1920s the family was able to enjoy the financial stability the work offered. [Edwards, 1996, p.69.] He undertook commercial, industrial and domestic architectural commissions, as well as portraits and social functions. Caz reflected, toward the end of his life: "A half century of photography is a big one and there are limits of endurance at this stage, no fortune has been made, but there is something else that has enduring quality something has been attempted and the work has been sincerely well done- pictorial photography will always be in my mind and practice - one never grows really old in its practice and memory" [NLA: MS 5416 Harold Cazneaux to Jack Cato 25 Feb 1951, pp.11.]

As well as being an influential part of the Sydney and Australian photography scene, between 1906 and 1952 he also wrote photography articles for the *Sydney Mail* under the name "Reflex" and contributed to *The Gallery* in the UK, the *Lone Hand* and *Harrington's Journal of Photography*. He was a judge of numerous photographic competitions, a noted critic and a seemingly indefatigable contributor to international photographic competitions. His papers in the National Library have numerous competition brochures and entry forms from across eastern and Western Europe, Japan, the UK and the US. [NLA: MS 5955, Cazneaux.] Across his career, he won some 32 awards, most of them international. [Edwards, *Ambleside*, 2008.] In 1937 he was awarded a fellowship by the Royal Photographic Society of Great Britain for his 'long and dedicated service to pictorial photography'. It was the first time such an honour had been made to an Australian. [Edwards, 1996, pp.85-86.] His work is held by major Australian galleries, libraries and museums, with many of his photographs holding an iconic status.

On Cazneaux's death the dark room and studio were gradually disassembled, yet the space remain. [Sally Garrett, Personal Communication, April 2016.]

Eminent photographer Max Dupain has recognized Caz as the father of Australian photography. Caz is indisputably one of Australia's greatest photographic artists.

Conclusion

Cazneaux's life and work were intimately linked, and as he himself noted, integrating the two elements fostered his capacity to develop the pictorial style. It was not only Cazneaux who worked from the house, but his five daughters as well, who were trained at East Sydney Technical Art School. Cazneaux recalled in 1951: "My five daughters also are all artists by nature and all have served the practice of photography. Spencer Shier of Melbourne, a personal friend of mine, always called us the "Cazneaux family of photographers". [NL: MS5416 Harold Cazneaux. Letter to Jack Cato 1 February 1951]

Cazneaux was an Australian pioneer in photography as art. *Ambleside* was his chief place of work

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	from 1918, and from its purchase in 1915, the place where he developed his photographs. It was both his home and creative milieu.
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THEMES	
National historical theme	Developing Australia's Cultural Life; Marking the Phases of Life; Building Settlements, Towns and Cities
State historical theme	Persons, Creative Endeavour, Accommodation, Domestic Life

APPLICATION OF CRITERIA	
Historical significance SHR criteria (a)	<i>Ambleside</i> is historically significant at a state level as the studio and home of nationally significant artist, Harold Cazneaux. In association with the documentary evidence <i>Ambleside</i> is capable of illuminating the life and artistic practise of Cazneaux. As such it is primarily linked to the NSW historic theme of "Persons". With Cazneaux's photographic and documentary record of <i>Ambleside</i> and its garden setting, <i>Ambleside</i> is also capable of demonstrating the NSW historic themes of: • 'Accommodation' due to its capacity to demonstrate a living and working environment for the family of an artist of note, across the early to mid twentieth century; and, • 'Domestic Life' due to its capacity with surviving documentation to demonstrate living and working at <i>Ambleside</i> for Cazneaux and his family; and • 'Creative Endeavour' due to its capacity to illuminate the production and creative processes of Cazneaux. As well as providing insights into Cazneaux's integrated domestic and professional milieu, it provides evidence of the circumstances of how a large, creative family lived and worked from 1915 until 1971. It is also locally significant due to its capacity to provide evidence of the development and consolidation of Roseville during the second decade of the twentieth century and is locally significant as an early house in the locality that demonstrates the influence of the California Bungalow style.
Historical association significance SHR criteria (b)	<i>Ambleside</i> is of state significance under this criterion because of its association with nationally and internationally recognized and awarded artist photographer Harold Cazneaux. It was the home of Harold Cazneaux and his family from 1915 to 1971. It was also the location of the Cazneaux studio and dark room used by Cazneaux and his family. The <i>Ambleside</i> gardens were an important setting for many of Cazneaux' photographs while the house was the setting for numerous photographs taken of family members. The fabric of the house demonstrates modifications that were initiated by the family. From the time he purchased the house in 1915, it became the place where he developed his photographs and where his family and creative life and work were integrated in a coherent milieu. This was a significant element of Cazneaux's artistic practice. The attic workroom is intact as is the front living room and second bedroom. The general footprint of the house is almost entirely intact, with only minimal changes brought about by the integration the northwest wing. The general form of the studio wing on the northeast is evident. The outlook from the attic workroom is also significant, being referred to in Cazneaux's correspondence, with the photographic evidence it is possible to imagine the space as Cazneaux and his family used it. The number of significant publications on Cazneaux produced by nationally important institutions such as the National Library of Australia and others is a testament to the significance of Cazneaux and, by association <i>Ambleside</i>, due to the long, sustained role it played in his artistic, professional and domestic life.

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	The house also has associations with artist and art dealer Gayfield Shaw, a person of some historical interest, who was responsible for its design and construction. However, while he and his wife were responsible for the original design, they occupied it for a very short period of time before selling it to the Cazneaux's. The Cazneaux's adapted the property across their occupancy. Despite the loss of the garden and some original features, <i>Ambleside</i> is of state significance under this criterion, a categorization attributable to the coalescence of the documentary and physical evidence, which allows the place to be imagined and interpreted as Cazneaux experienced it.
Aesthetic significance SHR criteria (c)	<i>Ambleside</i> has local aesthetic significance as a transitional Federation bungalow that demonstrates characteristics of Federation Arts and Crafts architecture and the emerging California Bungalow style. It is a relatively advanced house of its period in the locality when compared to contemporary houses in Dudley Avenue. The modifications made by Cazneaux demonstrate the milieu in which Cazneaux worked and lived, a milieu which he adapted according to his evolving professional and personal needs and which he considered an important element of his artistic practice.
Social significance SHR criteria (d)	No evidence of significance under this criterion was apparent. That said, social significance research was not undertaken in artistic or photographic circles to form an opinion either way.
Technical/Research significance SHR criteria (e)	It is of state significance under this criterion due to its capacity to demonstrate aspects of the life of Harold Cazneaux one of Ku-ring-gai's artist residents of which there were a number in the twentieth century. The house includes spaces and fabric that are a direct result of the needs of the Cazneaux family and Cazneaux's art. While, modifications and the loss of the garden have diminished these associations, the survival of documentary evidence has ensured that the associations are not lost. <i>Ambleside</i> is amenable to an interpretative treatment to illuminate Cazneaux's life and work.
Rarity SHR criteria (f)	<i>Ambleside</i> together with the associated Cazneaux photographic and documentary record of the family's life there is a rare example of an artist's residence in Ku-ring-gai and an artist of national importance. It is potentially of state significance under this criterion, however a state wide comparative analysis would need to be undertaken to confirm this suspicion. The attic workroom is intact and the form and shape of the studio is extant. It is possible to imagine Cazneaux at work and reflecting on his work, from within these settings as recorded in his correspondence. The front room, which is also largely intact, has featured in numerous images of the domestic life of the family and provides insight into their existence over time, as part of the artistic milieu of the household. The form and scale of this compact cottage reveals living and working conditions for a comparatively well off, but large family, who were both socially and culturally well connected, in the early to mid twentieth century. It is also, at a local level, an unusual example of a transitional Federation era bungalow in Ku-ring-gai, that shows the emergence of the California Bungalow style in the municipality.
Representativeness SHR criteria (g)	<i>Ambleside</i> is locally representative of a transitional Federation era bungalow that demonstrates the emergence of the Inter war California Bungalow style, which was one of the most widespread and popular residential architectural styles after World War I.
Integrity	<i>Ambleside</i> has a high degree of structural integrity and in its layout and design.

HERITAGE LISTINGS

Heritage listing/s	None
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INFORMATION SOURCES				
Include conservation and/or management plans and other heritage studies.				
Type	Author/Client	Title	Year	Repository
Heritage Assessment	Dr Sue Rosen and Dr Roy Lumby, Sue Rosen Associates for Ku-ring-gai Council	Heritage Assessment: Ambleside the Cazneaux Studio & Family Home 24 Dudley Avenue Roseville, May 2016	2016	Ku-ring-gai Council

RECOMMENDATIONS	
Recommendations	- That <i>Ambleside</i> be placed on the State Heritage Register and on the Ku-ring-gai heritage Schedule of the Local Environment Plan. - Should any works be undertaken that a Photographic Archival Recording be undertaken.

SOURCE OF THIS INFORMATION			
Name of study or report	Heritage Assessment Ambleside The Cazneaux Studio and Family Home 24 Dudley Avenue Roseville Sue Rosen Associates – History-Heritage-Research	Year of study or report	2016
Item number in study or report			
Author of study or report	Dr Sue Rosen, B.A., M.A., Ph.D., M.ICOMOS., M.PHA (NSW) Dr Roy Lumby, B.Arch., M.Arch., Ph.D., M.ICOMOS		
Inspected by			
NSW Heritage Manual guidelines used?		Yes ☐	No ☐
This form completed by	Dr Sue Rosen	Date	May 2106

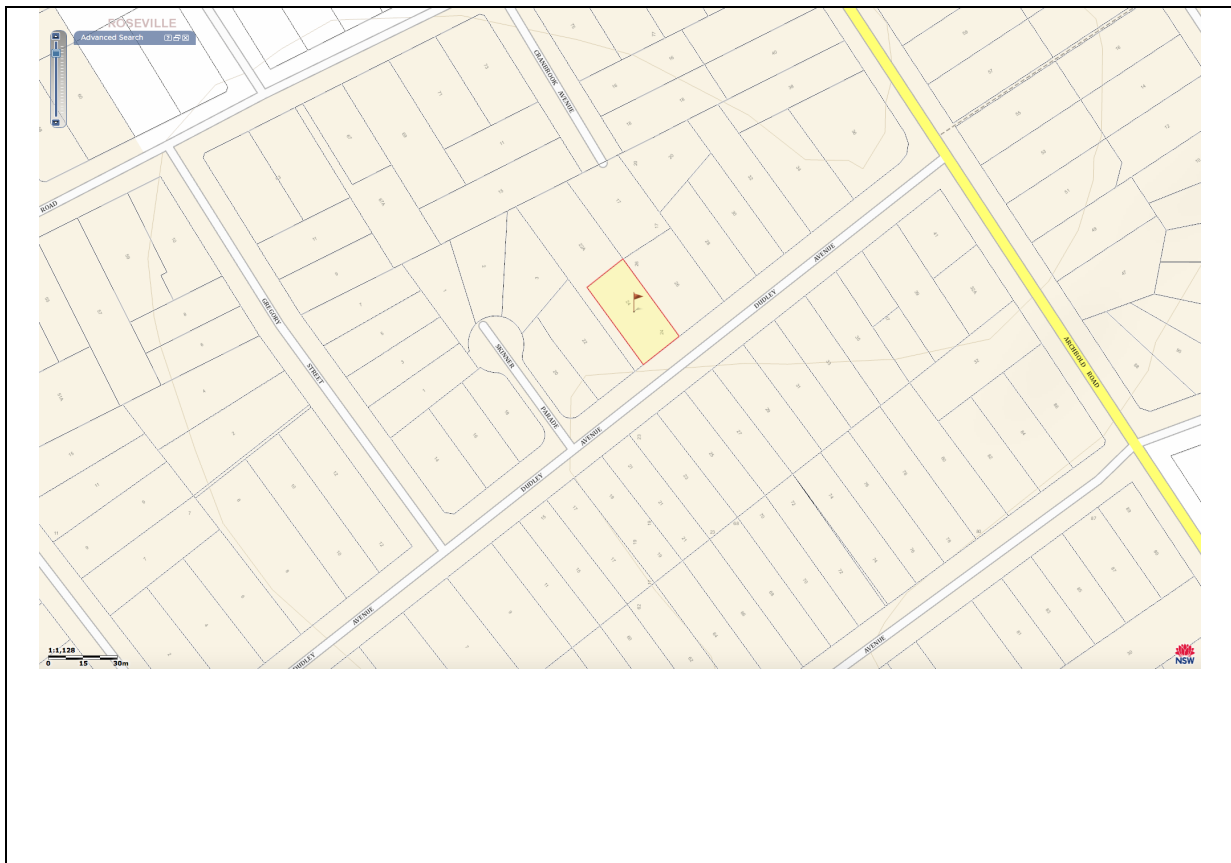
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IMAGES - 1 per page

Please supply images of each elevation, the interior and the setting.

Image caption	Ambleside at 24 Dudley Avenue Roseville, is located on the northern side of Dudley Avenue, to the West of Archibald Road, Roseville. No.26 on the East was also acquired by Cazneaux and prior to its sale was part of the extended garden setting. [Six Maps				
Image year	n.d.	Image by	Six Maps	Image copyright holder	



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Please supply images of each elevation, the interior and the setting.

Image caption	Ambleside, 1915 southern façade when purchased by Winifred Cazneaux. View from south east. [NL PIC P1067/223 LOC Nitrate Store PIC HCF]				
Image year	1915	Image by	Harold Cazneaux	Image copyright holder	unknown





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Please supply images of each elevation, the interior and the setting.

Image caption	Ambleside, 1915 southern façade when purchased by Winifred Cazneaux. View from southwest. [Courtesy of Sally Garrett, Cazneaux Family Archives]				
Image year	1915	Image by	Harold Cazneaux	Image copyright holder	Cazneaux Family



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Please supply images of each elevation, the interior and the setting.

Image caption	Ambleside, c.1915 northern façade with newly planted orchard, possibly prior to purchase, as it has an incomplete look to it and the only other house is that on the right. [Courtesy of Sally Garrett, Cazneaux Family Archives]				
Image year	1915	Image by	Harold Cazneaux	Image copyright holder	Caneaux Family



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Please supply images of each elevation, the interior and the setting.

Image caption	Rear view of Ambleside, 1915 when purchased by Winifred Cazneaux. There are other houses visible across the road on the left and right, not evident in the previous image. From that time Cazneaux used the back bedroom on the left as his dark room. In 1920 a studio extension was constructed on the left, adjoining the darkroom. The window on the left was converted to a door to access the studio. The small central window is the pantry window and the door on the right led to the original kitchen. [Courtesy: Sally Garrett, Cazneaux Family Archive; Plan and Notes of Rainbow Johnson also in Archive.]				
Image year	1915	Image by	Harold Cazneaux	Image copyright holder	Cazneaux Family



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Please supply images of each elevation, the interior and the setting.

Image caption	An undated view of the "Studio" entrance and its approaches, with name embossed on door. Note the paving which was a feature of Cazneaux's garden design. [Courtesy: Sally Garrett, Cazneaux Family Archives]				
Image year	n.d.	Image by	Harold Cazneaux	Image copyright holder	Cazneaux Family



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Please supply images of each elevation, the interior and the setting.

Image caption	<i>A 1953 view of the studio entrance from the north. On the right is a moveable white screen used as a backdrop, behind which the stairs ascended to the attic work room where the girls retouched photos. The bench seats for clients are still with the Cazneaux family. [Courtesy Sally Garrett, Cazneaux Family Archives]</i>				
Image year	1953	Image by	Harold Cazneaux	Image copyright holder	Cazneaux Family



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Please supply images of each elevation, the interior and the setting.

Image caption	<i>An undated, but post 1925, view of the rear of the house which shows the semi-enclosed back verandah (weatherboard and fly-wire) with pergola extension under which there are chairs and benches. The studio is on the left. The laundry on the right. Outside the workroom window is a rack for proofing prints. [Courtesy Sally Garrett, Cazneaux Family Archives]</i>				
Image year	n.d.	Image by	Harold Cazneaux	Image copyright holder	Cazneaux Family



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Please supply images of each elevation, the interior and the setting.

Image caption	Joan (seated) and Beryl (entering from stair) in attic work room, 1936, working on prints. Note prints on table under window. [NL PIC P1067/300 LOC Nitrate Store PIC HCF]				
Image year	1936	Image by	Harold Cazneaux	Image copyright holder	Unknown



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Please supply images of each elevation, the interior and the setting.

Image caption	Cazneaux Family, Christmas evening 1934 in the Living Room (western end). [NL PIC P1067/283 LOC Nitrate Store PIC HCF]				
Image year	1934	Image by	Harold Cazneaux	Image copyright holder	Unknown



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Please supply images of each elevation, the interior and the setting.

Image caption	<i>Winifred Cazneaux and daughters in Living Room, 1941. The open fireplace has been superseded by a Kosi cast iron heater. [NL PIC P1067/339 LOC NitrateStore PIC HCF]</i>				
Image year	1941	Image by	Harold Cazneaux	Image copyright holder	Unknown



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Please supply images of each elevation, the interior and the setting.

Image caption	The single storey wing was constructed in at least two phases. The first, as a laundry and WC pre c. 1926; the second in C.1936 for Harold jnrs room. There was a verandah sheltering the entrance to the rooms on the east. <i>[NL PIC P1067/301 LOC Nitrate Store PIC HCF]</i>				
Image year	1936	Image by	Harold Cazneaux	Image copyright holder	Unknown



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Please supply images of each elevation, the interior and the setting.

Image caption	The principal elevation of Ambleside viewed from Dudley Avenue.				
Image year	2016	Image by	Roy Lumby	Image copyright holder	Ku-ring-gai Council



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Please supply images of each elevation, the interior and the setting.

Image caption	Eastern side of Ambleside looking to the north. The addition at the northeastern corner of the house was constructed for the Cazneaux family, c.1920 and provided access to his studio.				
Image year	2016	Image by	Roy Lumby	Image copyright holder	Ku-ring-gai Council



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Please supply images of each elevation, the interior and the setting.

Image caption	Rear elevation of Ambleside. The large sliding door set on the ground floor of the house is relatively recent (right). The single storey wing that was partly constructed in the mid 1930s and modified subsequently is visible at right.				
Image year	2016	Image by	Roy Lumby	Image copyright holder	Ku-ring-gai Council



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Please supply images of each elevation, the interior and the setting.

Image caption	The formal living room at the front of the house has a high level of integrity and has retained a great deal of its original fabric and detailing.				
Image year	2016	Image by	Roy Lumby	Image copyright holder	Ku-ring-gai Council



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Please supply images of each elevation, the interior and the setting.

Image caption	Dining/living room at the rear of the house. This was the original back wall of the house.				
Image year	2016	Image by	Roy Lumby	Image copyright holder	Ku-ring-gai Council



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Please supply images of each elevation, the interior and the setting.

Image caption	The arched heads to openings are similar in profile to those over windows on both sides of the house. The long narrow window is an enlargement of the former pantry window accessed from the original kitchen.				
Image year	2016	Image by	Roy Lumby	Image copyright holder	Ku-ring-gai Council



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Please supply images of each elevation, the interior and the setting.

Image caption	The attic workroom (Bedroom 4) has retained its original spatial form and fabric, such as the ledged door and battens across the ceiling linings.				
Image year	2016	Image by	Roy Lumby	Image copyright holder	Ku-ring-gai Council

