Architectural Projects

1635 – Gleniffer Brae
Conservation Management Plan

November 2022

ENDORSED

CONSERVTION MANAGEMENT PLAN

Heritage Council of New South Wales

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1635 – GLENIFFER BRAE – CONSERVATION MANAGEMENT PLAN

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1. EXECUTIVE SUMMARY

1.1. BACKGROUND

Architectural Projects were commissioned by Wollongong City Council to prepare this Conservation Management Plan (CMP) in May 2018 for the State Heritage Registered Item No. 00557 titled Gleniffer Brae (Fig 1.1.1) identified as Lot 2 and 3, DP252694 (Fig 1.1.3). The site is comprised of the Manor House and Sorensen Garden (Fig 1.1.2).

In December 2015, Architectural Projects were commissioned by Wollongong City Council to make specific updates to the previous 2001 CMP. The Draft CMP Review was exhibited in 2016. The Heritage Division of the former Office of Environment and Heritage (OEH), now Heritage New South Wales, Department of Premier and Cabinet (Heritage NSW), recommended that the CMP Review be submitted for endorsement, which was done in 2017. The Heritage Division review of that document required a stand-alone Conservation Management Plan be submitted.

The draft CMP Review has now been expanded to provide one comprehensive document to guide the Conservation of the State Heritage Register listed Gleniffer Brae site. The CMP has been coordinated with the draft Plan of Management for the Botanic Garden (2020) to ensure consistency of aims, approaches and outcomes. The recommendations of the 2007 Landscape Masterplan by David Beaver have been incorporated. The detailed schedules, prepared by Architectural Projects, have been updated and included here to provide one comprehensive document to guide conservation and management of the landscape. The CMP has guided the development of a draft Master Plan for the Wollongong Botanic Garden (2018) prepared by Architectural Projects and Clouston Associates.

1.2. PHYSICAL EVIDENCE

The site comprises Gleniffer Brae Manor House and outbuildings- the Doll's House and Gardener's Shed, set on a knoll within the Sorensen Garden. The site also contains the former Caretaker's Cottage, Kooloobong Oval, and the former SCEGGS school buildings.

The SHR boundary comprises Lots 2 and 3 which relates to the land occupied by the SCEGGS School. Gleniffer Brae and outbuildings are located on Lot 3. Kooloobong Oval is located on Lot 2.
The original driveway and creek extend into Lot 1, Wollongong Botanical Garden which relates to the 1954 Hoskins property.

The former Caretaker's Cottage is located to the north of Gleniffer Brae. The former SCEGGS school buildings are located to the south of Gleniffer Brae and with the exception of the Auditorium, are screened by a brush box wind break.

No Aboriginal heritage sites, objects or places have previously been recorded in the study area. No Aboriginal sites, objects or places, or areas of potential Aboriginal archaeological sensitivity were identified within the study area or immediate surrounds during the archaeological survey.

There is no record of structures on the subject site prior to the twentieth century. Unrecorded archaeological features such as rubbish pits, unrecorded structures, fence lines and early land clearance are possible. Later landscaping, tree planting and construction are likely to have impacted these remains. The archaeological potential is low.

Gleniffer Brae, designed for Arthur and Marjorie Hoskins by Geoffrey Loveridge in 1937, is a single-storey Manor House designed in the Old English 'Tudor' style. Gleniffer Brae Manor House comprises three wings around a central court, in a manner typical of a Tudor country estate house. A secondary

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garage wing defines a service court. Both the internal and external spaces of the Manor House, are arranged and orientated to maximise the opportunity for views and vistas afforded by the setting. Situated on the lower slope of the visually dominant Mt Keira, the siting and orientation of the house was all about the views. Gleniffer Brae exhibits a high quality of craftsmanship in the fabric of the original buildings. The detailing represents the finest in Australian building skills of the pre-war period and this is enhanced by the fact that its original fabric has a high degree of integrity.

The broader site was generally left as grazing land and the designed garden was confined to four acres immediately surrounding the house known as the four acre garden. The visual setting of the Sorensen Garden extends beyond the boundaries of the State Heritage Register listing and LEP listing.
The garden was an extension of the house, with different garden areas developed in response to the aspect. A series of terraces extend on the north and east. To the north the Upper Terrace is defined by a rock wall with axial steps connecting the Lower Terrace framing views of the north façade.
The east terrace provides direct access from the living room.

The garden in front of the house was developed to have the feeling of open parkland, while at the rear, the axis created between the rear courtyard and the view of the dominant tor of Mt Keira resulted in a formal garden with low stone walls and a central fountain. The Upper Terrace looking over the Northern Slopes was also formal. Many mature trees on the site such as Turpentines were retained.[1] Sorensen also transplanted fourteen Coral Trees (*Erythrina sp.*), which failed over time, and some were replaced during the SCEGGS occupation with Hills Figs (*Ficus hillii*). Brushbox (*Lophostemon confertus*), Kaffir Plum (*Harpephyllum caffrum*), Plane Trees (*Platanus x acerifolia*), Silky Oak (*Grevillea robusta*), Jacaranda (*Jacaranda mimosifolia*), and Cypress *(Cupressus sp.)* were characteristic plantings used by Sorensen in the garden.

Service areas to the south-east were separated from the formal garden with drystone walls, a Sorensen signature element. The Spinney, "low on the nearside of the valley, was planted with hundreds of azaleas growing in the shade of a natural grove of turpentines (*Syncarpia glomulifera*)".[2]

A comparison of aerial photographs over the years indicates that the trees that existed in 1938 were planted by Sorensen, matured and became the landscape he designed. Certain trees including several transplanted coral trees did not survive and some were replaced.

The SCEGGS school buildings, constructed over the period 1955-1971, comprising two classroom blocks, a science laboratory building, and the auditorium were designed by architect R.A.C. Rogers. The buildings are simple utilitarian blocks in face brick with tiled gabled roofs and covered walkways. The Caretaker's Cottage north east of the house was relocated from Mangerton and extensively altered by SCEGGS in 1970.

[1] Oral History, Recollections of the Hoskins Family, 2002WCC

[2] Ratcliffe, Richard, *Australia's Master Gardener Paul Sorensen and His Gardens*, Kangaroo Press Pty Ltd, Kenthurst, 1990.

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Fig no. 1.1.1 | 2018 | Gleniffer Brae looking towards Mt Keira in distance | Architectural Projects

Fig no. 1.1.2 | 2018 | Rear Sunken Terrace with Dolls house | Architectural Projects

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Fig no. 1.1.3	2018	Site Plan Lot 2 and 3	Architectural Projects

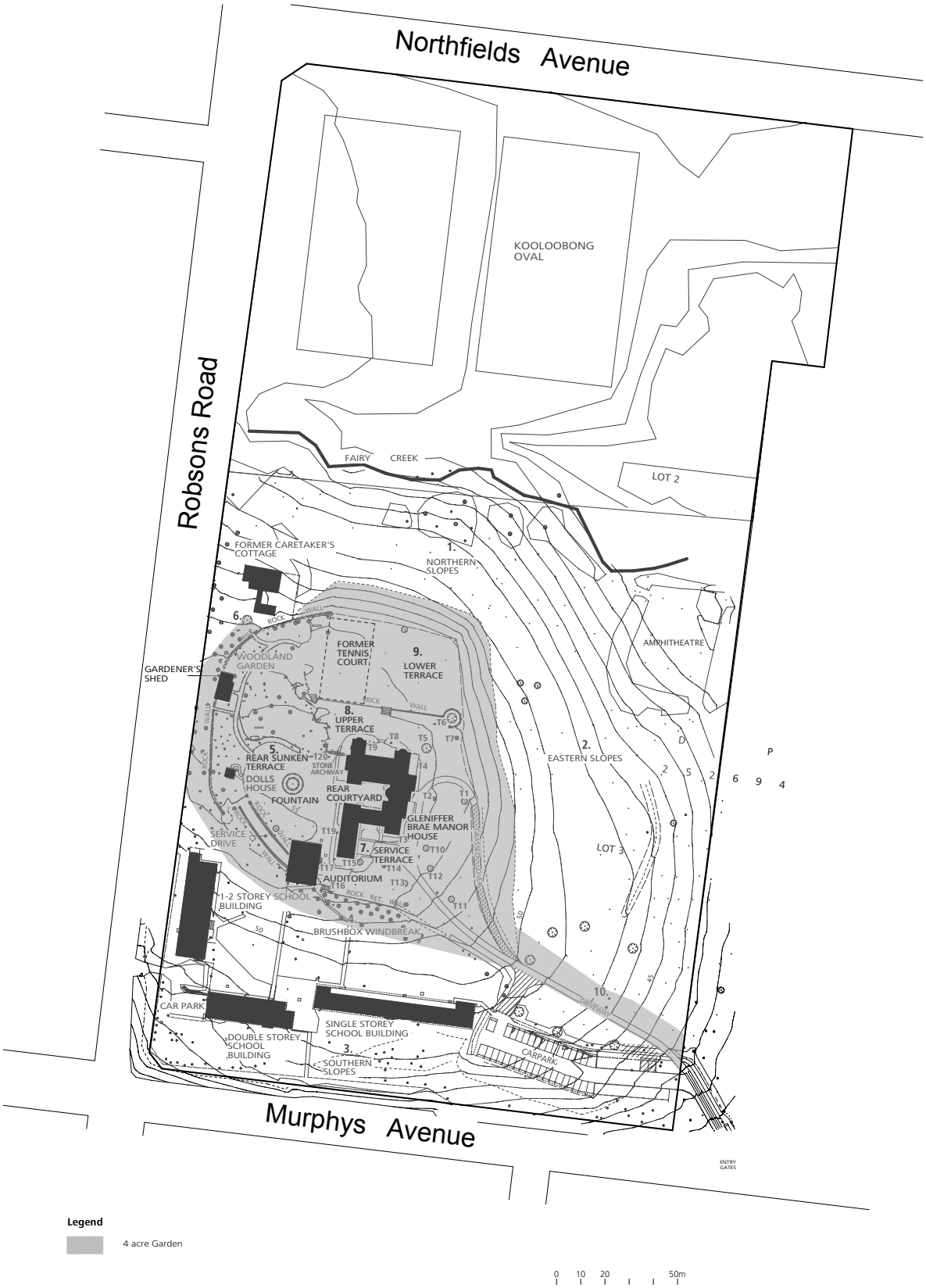

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Fig no. 1.1.4	2018	State Heritage Register	Heritage Council NSW

HERITAGE COUNCIL OF NEW SOUTH WALES

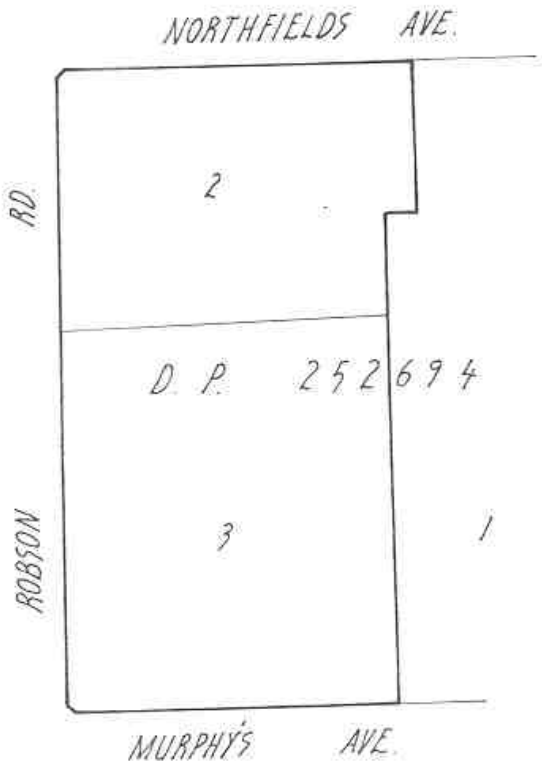
PLAN

UNDER THE HERITAGE ACT, 1977

Description Lots 2 and 3 D.P. 252694
'Gleniffer Brae'

~~Mun/Shire~~/City Wollongong Locality Keiraville

Parish of Wollongong County of Camden



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1.3. HISTORY

Pre 1816	The site formed part of the traditional lands of the Wodi Wodi.
1825	The site became part of James Stares Spearing's estate "Paulsgrove", which he established on promised grants issued by Governor Brisbane
1928	A.S. Hoskins buys Gleniffer Brae site (lots 53, 54 and 81) approx 46 acres.
1937	Geoffrey Loveridge begins to build Gleniffer Brae for A.S and H.M Hoskins.
1938	A.S. Hoskins purchases east Lots 82 and 83 creating 66 acres (26.7 ha)
1938	The Hoskins family occupy the near completed house in July.
1939	Gleniffer Brae and Sorensen Garden completed.
1954	A.S and H.M Hoskins leave Wollongong permanently.
1954	H.M. Hoskins transfers 47 acres of land to Council for Botanic Gardens H.M. Hoskins transfers 38 acres of land SCEGGS
1978	School closes and Council purchases SCEGGS land (Lots 2 and 3 DP 252694)
1980	Gleniffer Brae school building lease to Wollongong Conservatorium of Music.
1999	2 April - Register (SHR) Item No. 00557 listing.
2001	Tropman and Tropman Conservation Management Plan (CMP)
2006	2006 Plan of Management (PoM) adopted
2016	Wollongong Botanic Garden Plan of Management PoM review
2017	Draft Conservation Management Plan Architectural Projects review March Draft Plan of Management for the Wollongong Botanic Garden
2019	Conservation Management Plan Architectural Projects review June
2020	Wollongong Botanic Garden Plan of Management adopted by Wollongong City Council

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1.4. STATEMENT OF SIGNIFICANCE

Gleniffer Brae is intimately associated with that period of Illawarra's history which saw the beginning of major economic development. It is associated with the Hoskins family and particularly Arthur Sidney Hoskins, pioneers of the steel industry and responsible for its creation and development at Port Kembla. The estate is thus not only a gentleman's residence but the manager's house for a large industrial complex. A.S. Hoskins, for whom the house and garden was designed and built, was instrumental in establishing the Illawarra steel industry and made a significant contribution to the community life of Wollongong.

Gleniffer Brae forms a well-designed residential estate in sympathy with the surrounding site which was selected for its views and topographical setting. It is associated with architect Geoffrey Loveridge and landscape designer Paul Sorensen, who both received recognition for their work. The Tudor Manor style "lent itself to a richness of craftmanship together with opulent decoration." Gleniffer Brae exhibits a high quality of craftsmanship in the fabric of the original buildings. The detailing represents the finest in Australian building skills of the inter-war period and this is enhanced by the fact that its original fabric has a high degree of integrity. The four Art Deco silk and wool rugs provide an important link with the Hoskins family and their occupation. The open space around the house permits a full appreciation of the scale and design of the house in the round.

The house constitutes a fine example of the Inter-war period Old English Tudor style of architecture, directly influenced by Compton Wynyates, cleverly adapted to the requirements of a single storey complex. The choice of the English Tudor style reflected the orientation and values of wealthy families in the Interwar period during the depression. The size of the house and its setting apart from the adjacent village of Keiraville and from the town of Wollongong reflects the success and sensibilities of AS Hoskins. The house is a fine representative example of the work of Geoffrey Loveridge.

Few capitalists associated with the mining and industrial development chose to live in the Illawarra, and so Gleniffer Brae stands apart as a rare example of a grand Interwar house on a large estate in the City of Wollongong. Gleniffer Brae together with Invergowrie at Exeter are a unique pair, both estates being the outcome of the collaboration between architect Geoffrey Loveridge and landscape designer Paul Sorensen. The houses were built for two brothers Cecil and Sidney Hoskins, family who each married a sister of Geoffrey Loveridge. Their rarity is heightened by the fact that the pair of estates survive as relatively intact outstanding examples of Interwar period architecture and landscape design.

The gardens constitute an integral part of the design and setting of the house and show the outcome of an integrated association between architect and landscape designer. The grounds' original garden design is representative of designer Paul Sorensen's ability to incorporate the surrounding landscape and flora into the overall design and to capture and extend the dramatic effect of the natural landscape through spatial planning, planting, including transplanting of several large Coral trees (*Erythrina sp.*), and construction of hard landscape elements. It is one of an important group of Sorensen Gardens in NSW.

The entire site including the house, landscape and associated items has been associated with the life of the community and the area since its occupation by Hoskins who held community events in the grounds and gifted the bulk of the estate for a municipal botanical garden. The site of Gleniffer Brae is now part of the Wollongong Botanic Garden, and as such continues the estate's association with the community and educational life of Wollongong and the Illawarra region.

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The house's current use as home of the Wollongong Conservatorium of Music, continues the association of the site with the development of education in the Illawarra, starting with SCEGGS in 1954.

Gleniffer Brae is still held in high esteem by the local community, and particularly the Friends of the Wollongong Botanic Garden, who have a demonstrated ongoing interest in its conservation and management. Gleniffer Brae constitutes an important element of the Wollongong Botanic Garden precinct.

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2. INTRODUCTION

2.1. BACKGROUND

The site of Gleniffer Brae Manor House and Grounds is currently the subject of a Conservation Management Plan (CMP). Located in Keiraville Wollongong, the site is bound by Murphys Avenue, Robsons Road, Northfields Avenue and Wollongong Botanic Garden. Access to the site is primarily from Murphys Avenue (Figs 2.1.1 & 2).

The site of Gleniffer Brae is listed on the State Heritage Register (SHR) Item No. 00557 Lot 2 and 3, DP252694, and on the Wollongong Local Environmental Plan (LEP) Lot 3, DP252694 and forms part of the Wollongong Botanic Garden (Fig 2.1.3).

The 2020 Conservation Management Plan for the site updates the Tropman & Tropman CMP 2001 and incorporates previous studies. A Plan of Management for Wollongong Botanic Garden was adopted by Council in 2006 and revised then adopted in 2020, and other previous studies, and a Landscape Master Plan (LMP) was completed by David Beaver in 2007. A Tree Study was carried out by Mark Felgate in 1999, and has been updated in 2020.

During 2014-15, a public Call for Proposals process was undertaken to scope future possible uses for the balance of rooms not currently under lease to the Conservatorium of Music. As a result of this process, Council resolved to reinstate the function use as well as undertake a review of the existing Conservation Management Plan.

In December 2015, Architectural Projects were commissioned by Wollongong City Council to make specific updates to the previous 2001 CMP. The Wollongong Botanic Garden Plan of Management (2006) was reviewed, amended and publicly exhibited in 2016. The Draft CMP Review was exhibited in 2016. The Heritage Division of the Office of Environment and Heritage (OEH), now Heritage NSW, recommended that the CMP Review be expanded into a stand-alone CMP and submitted for endorsement, which was done in 2017. The Heritage Division review of that document required a stand-alone Conservation Management Plan be submitted to The Heritage Division of the Office of Environment and Heritage (OEH).

The draft CMP Review has been revised to provide one comprehensive, overarching document to guide the Conservation of the State Heritage Register (SHR) listed site and was submitted to Heritage NSW in March 2019.

The CMP has been coordinated with the Plan of Management for the Wollongong Botanic Garden to ensure consistency of aims, approaches and outcomes. The recommendations of the 2007 Landscape Master Plan Gleniffer Brae have been analysed and incorporated into this document. The detailed schedules have been updated and included here to provide one comprehensive document to guide conservation and management of the landscape. The CMP has guided the development of the current Master Plan for the Wollongong Botanic Garden. (2018) prepared by Architectural Projects and Clouston Associates .

<u>Aim of the Conservation Management Plan</u>

The aim of the CMP is to provide the custodians of the site (Wollongong Council) with guidance for the future protection, use and development of the site.

Dr James Kerr describes a CMP as "...a document which sets out what is significant in a place and, consequently, what policies are appropriate to enable that significance to be retained in its future use

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and development. For most places it deals with the management of change." (Kerr, The Conservation Plan, National Trust NSW, Sydney 2000: 1)

The CMP seeks to develop an agreed upon approach for managing change on the site, and to streamline approvals under the Heritage Act. In this regard, the CMP will develop site-specific exemptions in addition to the standard exemptions automatically granted to all heritage items.

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Fig no. 2.1.1	2018	Site Plan including SHR boundary, SIX maps	LPI

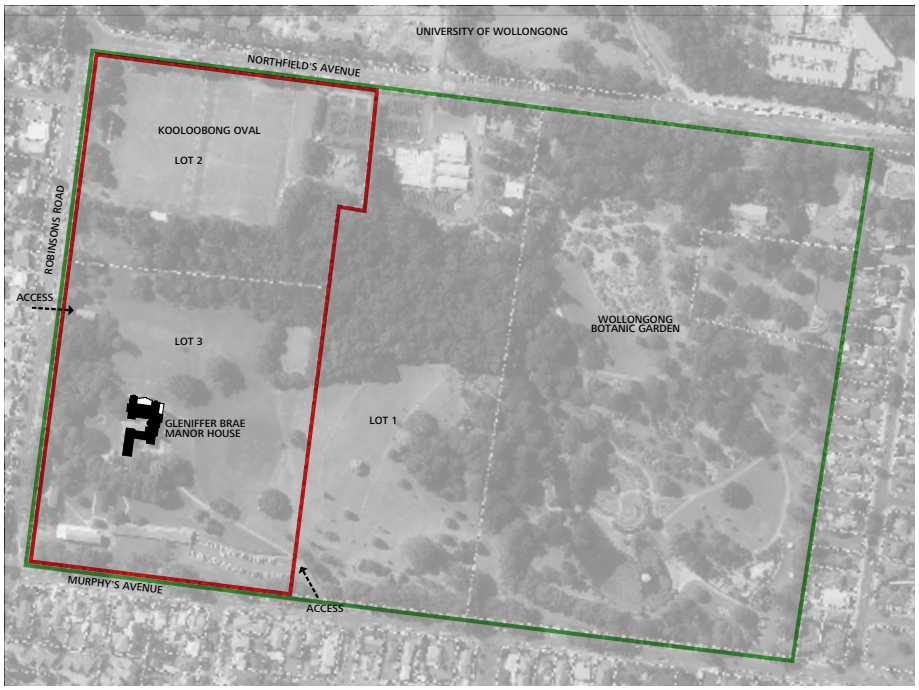

Fig no. 2.1.2	2018	Location Plan including SHR boundary, SIX maps	LPI

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2.2. OUTLINE OF TASKS REQUIRED TO BE UNDERTAKEN IN THE BRIEF

Architectural Projects were commissioned by Wollongong City Council in May 2018, to prepare this document to address comments from the former Heritage Division OEH, now Heritage NSW, dated 24 November 2017 regarding the Draft CMP Review 2016.

The brief required a comprehensive stand-alone Conservation Management Plan for the SHR listed Gleniffer Brae site. This expands the objectives of the 2016 CMP Review which required specific updates to the 2001 Tropman and Tropman CMP, without repetition of information within that document.

The changes required by the former Heritage Division OEH, now Heritage NSW, in the Stage 1 assessment, March 2017, can be summarised as follows:

- Articulate relationship to Landscape Master Plan and Plan of Management
- Provide an Aboriginal assessment
- Provide an archaeological assessment
- Consider heritage potential for any ethnic or cultural community
- Identify moveable heritage/contents
- Reference Heritage Council Policy on Natural Heritage
- Update photos to 2018
- Identify measured drawings/locational site plans integrated within the document
- Update Summary Statement of Significance and Levels of Significance (state/local)
- Identify contemporary social values identified
- Address NSW/Australian themes addressed in addition to the themes developed by Terry Kass for Wollongong
- Clarify changes post historically significant phases further
- Provide an Owner/Council requirements provided in liaison with Council
- Expand the discussion of options
- Provide a more detailed description identifying all chronological changes to the site
- Incorporate historic images from the Tropman CMP

Further changes were required by the former Heritage Division OEH, now Heritage NSW, in the Stage 2 assessment April 2020. The main issues can be summarised as follows:

- Clarify the level of integrity of the house and garden. Replace description paragraph with a table which addresses fabric condition and phases.
- Description and terminology of garden and use of the term ‘four acre garden’
- Clarify confusion due to Ratcliffe reference to transplanted Illawarra flame trees.
- History of Kooloobong Oval located on the northern portion of the site as a former paddock and SCEGGS ovals.
- Provide more detailed analysis of the school buildings, former paddock and SCEGGS ovals.
- Removal of development zones from diagrams. Relocation of discussion of development zone to Section 9 Policy Implementation.
- Define curtilage in relation to State Heritage Register boundaries
- Include site specific exemptions to facilitate the ongoing management of the site as part of the Wollongong Botanic Garden
- Cross reference the detailed descriptions to a detailed schedule of elements

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2.3. DEFINITION OF THE STUDY AREA

The site is identified as Lot 2 and 3, DP252694 (Figure 2.3.1 Site Plan and State Heritage Register map). The site forms part of the Wollongong Botanic Garden and is accessed from Murphys Avenue.
Lot 3, DP252694 includes the Gleniffer Brae Manor House, the Gardener's Shed, the Doll's House, the Caretaker's Cottage (Robson Road cottage), the former SCEGGS school buildings now occupied by the Conservatorium of Music, the Sorensen Gardens and landscape features.
Lot 2, DP252694 which is part of the State Heritage Register listing incorporates Kooloobong Oval (formerly paddocks and later SCEGGS playing fields) located on the northern portion of the site.

The broader study area includes the remainder of the Wollongong Botanic Garden, being part of the original Gleniffer Brae site bound by Northfields Avenue, Robson Road, Murphys Avenue and the rear of properties fronting Paulsgrove Road (Figure 2.3.2 Location Plan).

The Aboriginal Archaeological Assessment considered the whole of the Botanic Garden site, including Gleniffer Brae House and Garden.

2.4. METHODOLOGY

The Assessment has been prepared in accordance with the methodology outlined in 'The Conservation Management Plan' by Dr James Semple Kerr and revised by Australian ICOMOS (7th Edition 2013). The report complies with the principles of the Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) and its Guidelines. The methodology used in the evaluation of the place is that recommended by the Heritage Division of the Office of Environment and Heritage, specifically Conservation Management Documents, 1996 (revised 2002), and Assessing Heritage Significance 2001.

The document updates the 2001 Tropman & Tropman Conservation Management Plan. It identifies from documentary and physical evidence, any historic, aesthetic, social and technological values of component building and landscape elements and determines their level of representatives or rarity by comparison with other identified examples.

An Historical Archaeological Assessment prepared by Casey and Lowe, and an Aboriginal Archaeological Assessment prepared by AMBS Archaeology and Heritage, have now been completed and key findings are incorporated in this CMP. The assessments are included as Attachments to this report.

Prior to commencement of this report, the subject site had already been addressed in a range of studies and reports including:

- Conservation Management Plan for Gleniffer Brae, Tropman & Tropman Architects, 2001
- Landscape Master Plan Gleniffer Brae, Beaver, 2007
- Botanic Garden including Gleniffer Brae and Kooloobong Oval Plan of Management 2006 for Wollongong, revised 2020
- Condition Survey and Analysis of Existing Fabric, Tropman & Tropman Architects, 2001
- Archival Record, Tropman & Tropman Architects, 2001
- Maintenance Report, Conacher Architects, 2006
- Statement of Heritage Impact, Noel Bell Ridley Smith & Partners, 2005
- Conservation Plan for Gleniffer Brae, Conacher and Delahunty Architects,1993
- Proposed Condition Assessment and Estimation of Total of Capital and Maintenance Costs, 2013
- Arborist Assessment Report, Feb 2016
- Draft Heritage Impact Assessment, Mayne Wilson & Paul Davies, 2010
- Tree Assessment Gleniffer Brae, Felgate, 1999

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- Loveridge Gleniffer Brae Report 1979
- Oral History Hoskins 2002

Copies of these reports were reviewed by the study team. In addition, existing published and unpublished material relating to Gleniffer Brae was reviewed by the team. Refer to the Bibliography for a full list of source documents.

2.5. LIMITATIONS

A time frame of 12 weeks was established for the preparation of the original report. A further 10 weeks was established to update the report in response to Stage 1 comments. A further 4 weeks was established to update the report in response to Stage 2 comments. Access was given to the site and Council records held by the Council. No physical intervention was undertaken to prepare this report. An archaeological assessment and aboriginal heritage assessment were commissioned for this report. The findings of these assessments are incorporated into this report, and the full assessment reports are attached. (Refer Attachment B and C)

2.6. IDENTIFICATION OF AUTHORS

The report has been prepared by a team consisting of the following key members:
Jennifer Hill – Architectural Projects Pty Ltd – Heritage Architect
Elizabeth Gibson – Architectural Projects Pty Ltd – Heritage Architect, Horticulturalist
Gary O'Reilly – Architectural Projects Pty Ltd - Heritage Architect

The Historical Archaeological Assessment (Attachment B) has been prepared by:
Tony Lowe – Casey and Lowe – Archaeologist
Sandra Kuiters – Casey and Lowe – Archaeologist/artefact specialist

The Aboriginal Archaeological Assessment (Attachment C) has been prepared by:
Christopher Langeluddecke-AMBS-Director Aboriginal Heritage
Petra Balanzategui-AMBS-Heritage Consultant

2.7. ACKNOWLEDGMENTS

Wollongong City Council – Vanni De Luca, Joel Thompson (Coordinator Heritage)
Wollongong City Local Studies Library
Wollongong Botanic Garden – Dan Bishop, Paul Tracey, James Beattie, Deb Downes
Heritage Division, Office of Environment and Heritage - Stuart Read, Rebecca Ward, Anna London, Shikha Jhaldiyal, Emma Dortins, Christine Hay
Australian Institute of Architects - Noni Boyd

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Aboriginal Community Consultation
Illawarra Local Aboriginal Land Council (LALC) Chief Executive Officer Paul Knight attended an initial meeting at Wollongong Botanic Garden with AMBS Director Aboriginal Heritage Chris Langeluddecke to discuss the assessment, currently proposed masterplan, and the history and cultural heritage significance of the study area to the local Aboriginal community. The Illawarra LALC Aboriginal Site Officer, Steve Henry, took part in an archaeological inspection of the study area with AMBS archaeologists. Information provided by Illawarra LALC was integrated into the Aboriginal Archaeology Assessment, and the draft report was reviewed by Paul Knight.

Information searches have occurred with the following organisations:
National Library of Australia
State Library of NSW
Wollongong Local Studies Library
Wollongong City Council Archives
Australian Heritage Council
National Trust of Australia (NSW)
Heritage Council of NSW, Heritage Division NSW State Heritage Inventory
AIA Twentieth Century Heritage Inventory
Art Deco Society of NSW Heritage Inventory
Illawarra Historical Society
University of Wollongong Website
Bluescope Steel Website

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3. HISTORICAL DOCUMENTARY ANALYSIS

3.1. TIMELINE

YEAR	DESCRIPTION
Pre 1816	The site of the Wollongong Botanic Garden and Gleniffer Brae formed part of the traditional lands of the Wodi Wodi (Wadi Wadi) or Eloura People of the Dharawal (Tharawal) Language Group, and had already been occupied for thousands of years.
1825	The site of Gleniffer Brae became part of James Stares Spearing's estate "Paulsgrove", which he established on promised grants issued by Governor Brisbane.
1835	Spearing left the Illawarra. Paulsgrove transferred to Lt. Col. Leahy who changed the name to 'Mt Keera'.
1841	The Crown Grant, promised to Spearing in 1825, was formally issued to Robert and Charles Campbell.
1842	Land subdivided for sale as Mt Keera Estate, and offered for auction sale.
1851	Birth in England of Charles Henry Hoskins.
1855	John Kenny purchases Lots 53, 54 and 81
1865	Conveyance of equity Lots 53, 54 and 81 to Matthew Hannan
1873	Andrew Young purchased Lots 82 and 83. Young's cottage built on Lot 83 between 1873-1884.
1876	Charles and George Hoskins set up engineering firm in Sydney.
1889	Birth of Cecil Hoskins in Sydney.
1892	Birth of Arthur Sidney Hoskins (AS)(Sid) in Sydney.
1893	Birth of Geoffrey Douglas Loveridge at Bowral.
1901	Gleniffer Brae site (Lots 53, 54 and 81) purchased by dairy farmer James Fitzgerald.
1908	George and Charles Hoskins take over Sandford's ironworks at Lithgow.
1916	Purchase by Hoskins of small mine at Wongawilli run by butcher Walter Lang.
1917	Marriage of Arthur Sidney Hoskins and Helen Madoline (HM) Hoskins (nee Loveridge).
1918	Hoskins Iron and Steel was sending 1,600 tons of coke per month to Lithgow from its coke ovens at Wongawilli.
1921	Conveyance (lots 53, 54 and 81) to Mary Ann Blow. Claremont cottage built

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	on Lot 81 prior to 1921.
	Fitzgerald purchases Lots 82 and 83. Young's cottage demolished and Cratloe cottage constructed on Lot 83.
1924	Charles Hoskins resigned from Lithgow Ironworks.
1925	Arthur Sidney Hoskins and Cecil Hoskins take over Hoskins Iron and Steel as joint managing directors.
1926	Death of Charles Hoskins.
1928	Australian Iron and Steel Ltd formed from Hoskins Iron and Steel Company plus other companies, with beginning of production at Port Kembla.
	A.S. Hoskins and Cecil Hoskins were joint managing directors.
1928	A.S. Hoskins buys Gleniffer Brae site (lots 53, 54 and 81) approximately 46 acres (18.6 hectares).
1931	Gleniffer Brae site conveyed to A.S. Hoskins' wife, H.M. Hoskins.
1935	B.H.P. acquires control of Australian Iron and Steel Ltd which remained a separate entity with the Hoskins brothers as directors.
1937	Geoffrey Loveridge begins to build Invergowrie at Exeter for Cecil Hoskins.
1937	Geoffrey Loveridge begins to build Gleniffer Brae for A.S and H.M Hoskins.
1938	A.S. Hoskins purchases two neighbouring allotments to the east from the Fitzgerald family (Lots 82 and 83). Site now measures approximately 66 acres (26.7 hectares).
	Cratloe cottage was given to the Hoskins' Gardener, Eric Winter. The Hoskins family occupy the near completed house July.
1939	Gleniffer Brae Manor House completed. Paul Sorensen establishes gardens around house.
1946	Proposal to move the Kings School to Gleniffer Brae is unsuccessful.
1948	The fishpond and fountain were infilled following the tragic death of a child in the pond at Invergowrie in 1948
1951	In 1951, the Illawarra Division of the Girl Guides sports carnival and picnic was held in the grounds of Gleniffer Brae, with 500 attending.
1951	First discussions with Wollongong City Council regarding a botanical garden on Gleniffer Brae land.
1951	On 25 July, A.S Hoskins writes to Wollongong Council with intention of dedicating approximately 50 acres of land, adjoining Gleniffer Brae Manor House, for a war memorial park or botanic garden.

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1951	A Memorandum of Agreement dated 12 December between Hoskins family and Council outlining dedication of land subject to survey, fencing and covenants. Covenants state that land cannot be used 'for dog or horse racing, nor have erected on it any sales yards, or any other building inconsistent with the land remaining on a park or garden'. Note covenants do not apply to Gleniffer Brae and other land excluded from gift.
1953	The reception of Anne Hoskins (daughter of AS and HM Hoskins) and John Arnott in February 1953 was described in the South Coast Times.
1953	A.S and H.M Hoskins register the subdivision of the site into four allotments. Lot A includes Gleniffer Brae, Lot B contains Claremont Cottage, Lot C contains Cratloe Cottage and Lot D reserved to become Botanic Gardens.
1954	A.S and H.M Hoskins leave Wollongong permanently.
1954	H.M. Hoskins transfers 47 acres of land to Council for Botanic Gardens (Referred to as Lot D).
1954	H.M. Hoskins sells land including Gleniffer Brae Manor House (Referred to as Lot A) to Sydney Church of England Girls Grammar School (SCEGGS) for use as an educational establishment. SCEGGS establishes a school across their 35 acres (14 hectares) of land. Miss Kathleen McCredie appointed Headmistress. SCEGGS requests more land. In agreement with H.M. Hoskins, Council transfers approximately 21 acres to the north and east of Gleniffer Brae to SCEGGS.
1955	Junior Block constructed, comprising three classrooms, toilets and cloakroom.
1956	Official opening of the Junior Block.
1958	New wing built containing four classrooms.
1958	Seven girls became weekly boarders at Gleniffer Brae.
1959	"The Hut" constructed, containing stage, kitchen and canteen.
1963	Opening of new Senior Girls Classroom Block.
1965	Science Block constructed.
1966	Council acquires Cratloe Cottage (now Discovery Centre).
1970	Formal opening of Hoskins Park – Wollongong Botanic Garden.
1970	Opening of Kathleen McCredie Library (now The Auditorium).
1971	Opening of the Junior School Library.
1971	Wollongong Botanic Garden officially opened to the public.

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1972	Extension to the Science Block.
1973	Extension to the Secondary Block comprising an office and classroom.
1976	Council purchases 15 acres (6 hectares) of land (Lot 1 DP 252694) from SCEGGS for inclusion into the Botanic Garden.
1977	SCEGGS closes school and amalgamates with the Illawarra Grammar School.
1978	Council purchases remaining land from SCEGGS described as Lots 2 and 3 DP 252694 including Gleniffer Brae incorporating it into the Botanic Garden.
1980	Part of Gleniffer Brae Manor House and old school buildings leased to Wollongong Conservatorium of Music.
1990	University of Wollongong leases Gleniffer Brae and surrounds from Council.
1990	Wollongong Conservatorium of Music becomes incorporated within the University of Wollongong
1990	Ratcliffe, Richard, *Australia's Master Gardener Paul Sorensen and His Gardens*, Kangaroo Press Pty Ltd, Kenthurst, 1990.
1998	Lease to Wollongong Conservatorium of Music of Gleniffer Brae, term of 5 years
1998	The carpark was constructed
1999	Tree Assessment Gleniffer Brae, prepared by Mark Felgate, Coordinator Tree Management, Wollongong City Council
1999	April 2 Gleniffer Brae listed in State Heritage Register (SHR) Item No. 00557
2001	Tropman and Tropman prepared a draft Gleniffer Brae Conservation Management Plan
2002	Oral History "Recollections of the Hoskins Family" recorded.
2003	Lease to Wollongong Conservatorium of Music, term of 10 years with option to renew for a period of 5 + 5 years.
2004	Carpark was constructed
2005	David Beaver commissioned to prepare a Landscape Masterplan for Gleniffer Brae
2006	Council adopted the Plan of Management for Wollongong Botanic Garden (including Gleniffer Brae and Kooloobong Oval)
2010	Removal of Hills Fig (*Ficus hillii*) adjacent to Gleniffer Brae
2010	Council embarked upon an Expressions of Interest process for the sale or

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	lease of Gleniffer Brae
2011	Removal and replacement of two remnant Turpentine trees (*Syncarpia glomulifera)* located north of carpark.
2011	University lodged a planning proposal for the lease of Gleniffer Brae Manor House and garden and purchase of the SCEGGS building precinct to create a Creative Arts Centre.
2012	Council considered a draft Planning Proposal for the rezoning and reclassification of the site south of Gleniffer Brae which was not progressed.
2014	Council resolved that a Call for Proposals process be undertaken
2015	The Call for Proposals closed on 17 March 2015. Three proposals were received. Council resolved to review the Botanic Garden Plan of Management and Gleniffer Brae Conservation Management Plan.
2016	Plans for the retaining wall renewal, including the removal of Hills Fig Tree were prepared.
2017	Retaining wall reconstructed. Gleniffer Brae painted externally and internally.
2020	Revised Wollongong Botanic Garden Plan of Management adopted by Council

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3.2. HISTORICAL CONTEXT OF THE AREA

The site of the Wollongong Botanic Garden and Gleniffer Brae formed part of the traditional lands of the Wodi Wodi (Wadi Wadi) or Elouera people of the Dharawal (Thurawal) Language Group and had already been occupied for thousands of years prior to European settlement and occupation in the Illawarra.

At the time of European settlement, the Aboriginal people of the greater Sydney region were organised into named territorial groups. Those groups local to the study area are likely to have spoken the Dharawal (Tharrawal) language. Speakers of the Dharawal language extended from the south side of Botany Bay along the coast as far as the Shoalhaven River, from the coast to the Georges River and Appin, and possibly as far west as Camden (Attenbrow 2010:34; Dallas 2004:37; AMBS 2007:13; Harley 2012:19).[3]

The earliest description of the region from a European perspective was given by explorer Matthew Flinders, who in April 1814 spent time navigating the shores of Port Hacking:
April 1st: was employed in the examination of the port. It is something more than one mile wide in the entrance; but soon contracts to half that space and becomes shallow. The shores of the port are mostly rocky, particularly on the north side; but there is no want of grass or wood; and without doubt there are many culturable spots on the sides of the streams which descend, apparently from the inland mountains, into the uppermost branch. Two natives came down to us in a friendly manner and seemed not to be unacquainted with Europeans. Their language differed somewhat from the Port Jackson dialect; but with the assistance of signs, we were able to make ourselves understood (Flinders 1814).

The region would have provided rich marine resources for the inhabitants, in terms of both food resources and shelter. Shellfish and fish such as Sydney Rock Whelk and Sydney Rock Oyster were integral to the diet of coastal tribes, as were snapper and bream (Attenbrow 2010:63; Therin 2005:13). Both men and women spent considerable time fishing from bark canoes with hooks made from ground Turban (Turbo torquate) shell, and line made from twine of the cabbage leaf palm (Dallas 2004:39). The diet of Dharawal people within the region could have also included rhizomes of the Bracken Fern, seeds of the wattle, fruit of the Geebung, and terminals and buds of the Cabbage Palm (Brayshaw McDonald Pty Ltd 1987:2). Hawkesbury sandstone geology provided ample rock platforms and overhangs for sheltering from inclement weather and for art production.

According to tradition the Aboriginal custodians of the Illawarra region, the Wodi Wodi, first arrived at the mouth of Lake Illawarra in canoes. They spoke a variant of the Dharawal language, named after the cabbage tree palm that they brought with them from the north (Wesson 2005:6). Depending on the part of the region they occupied, the Wodi Wodi identified as fresh water, bitter water or saltwater people (Wesson 2005:6). They would travel between the different parts of the region, along customary travel routes, to share stories, to trade and to participate in ceremonies (Wesson 2005:6).

Ceremonies took place at Mount Keira, a significant site for Aboriginal people of the Wollongong region. Mount Keira forms part of the creation story of the region, connecting The Escarpment to the coast. In the creation story, Oola-boola-woo had six daughters, Mimosa, Wilga, Lilli Pilli, Wattle, Clematis and Geera, who lived on top of the Illawarra escarpment. One by one, the first five children misbehaved and as a result were casted out to sea with the stone beneath them, forming the Five Islands, located off the Wollongong coast. Geera was the only child left on The Escarpment and would

[3] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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spend her days alone, watching the camps of the local Aboriginals and looking out to sea to her five sisters. After many years of isolation, she eventually turned to stone, dust and leaves, becoming part of The Escarpment and forming what is now known as Mount Keira (Organ and Speechley 1997:4).[4]

In the mid 1830's Aboriginal people of the Wollongong region led a protest to save an 800-year-old Moreton bay fig tree, located on Byarong Creek, approximately 1.7km south west of the current study area. At the time, the South Coast Road was being constructed and the tree existed in the proposed alignment. The fig tree was of great significance to the Dharawal people as the tree had long been used as a birthing site:
The fig tree for our family is known as the birthing tree. Great, great, grandfather [Old Timbery] was born under the fig tree. And my family tell me that years ago families would travel along what is now the Princes Highway. Here and there were tracks on which they would travel from the Sydney area, travel up and down the coast. And this was one of the places that was used as a birthing tree because of its large size and the creek that's running beside it was useful for the family. Also, I was told that there was a lot of food existing round [the fig tree site] as well (Wesson 2005:20).

The Aboriginal people showed such distress that it was decided that the road alignment would divert the tree. The tree went on to become a local landmark and gave the surrounding suburb its name, Figtree. The tree stood unharmed until the Great Depression of the 1930's, when fires were lit at its base causing irreversible damage. The tree was completely cut down in 1996 and another was replanted using original cuttings (Wesson 2005:20).[5]

European settlement of Wollongong began in 1815 when Dr Charles Throsby established the first cattle grazing station in the Illawarra. In 1833 the area's first school was established and the following year the township of Wollongong was laid out on property owned by Charles Throsby-Smith – the nephew of Dr Charles Throsby.[6]

From about 1870 onwards, the area known as Brighton Lawn Reserve was being used for passive recreation. Stuart Park was gazetted on 29 September 1885, with an area of over 56 acres. After being laid out with gardens and walks, it became one of the most popular recreation sites for fishing boating and swimming. Bulli public park was in existence by April 1886.[7]

In 1873, the Sisters of the Good Samaritan of St Benedict established the St Mary's Convent and girls' secondary school in Wollongong.[8] Keiraville Public School was opened in 1891, and the Keiraville School of Arts and Mechanic's Institute opened in 1899.[9]

Building proceeded rapidly in the 1920s, and the expansion of the area to the south of Wollongong was leading the growth of residential buildings. The overall trend of building activity appears to have been similar to that of the rest of the state. Residents were buying their cottages or building new ones to house themselves. Wollongong High School opened in December 1916, and Christian Brothers High School opened in 1926.[10]

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[4] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[5] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[6] Illawarra Historical Society Bulletin, May 1975; Cousins,1994

[7] Kass, Terry, A Thematic History of the City of Wollongong, 2010.

[8] Kass, Terry, A Thematic History of the City of Wollongong, 2010.

[9] Keiraville suburb profile, Wollongong City Library http://www.wollongong.nsw.gov.au/library/onlineresources/suburbprofiles/Pages/default.aspx

[10] Kass, Terry, A Thematic History of the City of Wollongong, 2010.

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In January 1927, Hoskins' Iron and Steel Company built a new blast furnace at Port Kembla. The works were part of its scheme of shifting operations from Lithgow to obtain better access to coal and water access to iron ore from other states plus shorter and cheaper shipping costs to Sydney. Australian Iron and Steel Ltd was formed in May 1928 by a consortium of Hoskins combined with other companies. It's No 1 blast furnace was blown in on 24 August 1928.[11]

The number of building applications declined sharply between 1929 and 1930 due to the impact of the Great Depression. By the late 1930s, building was again active. Between 1934 and 1939, there was major growth in number of houses in the Central Illawarra municipality.[12]

Between 1945 and 1976, expansion of the steel industry drove the expansion of Wollongong, which was one of the fastest growing areas in Australia. Smith's Hill Home Science School opened in January 1944. From 1954 to 1973, there was a boom on opening high schools at Corrimal, Bulli, Berkeley, Dapto, Port Kembla, Oak Flats, Warilla, Woonona, Figtree, Lake Illawarra, Warrawong and Kanahooka. After starting in a temporary location, Bulli High School opened its permanent site on 27 September 1957.[13]

In 1951, a Division of the then New South Wales University of Technology was established in Wollongong. The University of Wollongong was incorporated as an independent institution in 1975.[14]

The Wollongong Botanic Garden and opened in 1970 on land donated to Council by the Hoskins family in 1954.[15]

3.3. HISTORY OF THE SITE AND BUILDING

The European history of the site and buildings can be described in four key phases – Early Settlement, The Hoskins Era (1937-1954), SCEGGS at Gleniffer Brae (1954-1976) and Gleniffer Brae as part of the Wollongong Botanic Garden (1976-present).

This section incorporates the history of the site originally prepared by historian, Dr Kenneth Cable for the Tropman CMP 2001, supplemented by the 2002 oral history of the Hoskins family, and further historical notes complied by the authors and Dr Terry Kass to provide a comprehensive history of the site, buildings and the landscape.

3.3.1. EARLY SETTLEMENT

The site, on the lower slopes of Mt Keira, commands extensive views over the coastal plain and the ocean. Originally heavily timbered, the area was substantially cleared by early settlers and, from the middle of the nineteenth century, developed into grazing, pasture and, eventually, dairying land. Closer settlement did not take place until the industrial expansion of the area led to a larger, settled population.

The site of Gleniffer Brae, at the time of its erection, was part of a Crown grant of 10 May 1841 of 1000 acres (portion 7 of the parish of Wollongong, county of Camden) to Robert and Charles Campbell, sons

[11] Kass, Terry, A Thematic History of the City of Wollongong, 2010.

[12] Kass, Terry, A Thematic History of the City of Wollongong, 2010.

[13] Kass, Terry, A Thematic History of the City of Wollongong, 2010.

[14] University of Wollongong- UOW Timeline https://www.uow.edu.au/about/history/timeline/index.html

[15] Kass, Terry, A Thematic History of the City of Wollongong, 2010.

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of the famous Robert ('Merchant') Campbell. The Campbells, later joined by a third brother, John, had extensive lands throughout the colony. The Mt Keera (sic.) Estate was subdivided and offered for auction sale by John Blackman in 1842, however the subject site and many others remained unsold. (refer to Figure 3.3.1). In 1855, 46 acres (lots 53, 54, 81) was sold to John Kenny who, in turn, conveyed the land to farmer Matthew Hannan in 1865 (refer to Figure 3.3.2). Hannan occupied the site and retained possession until 1901, when the property was acquired by the dairyman James Fitzgerald. Claremont Cottage was built on the northeast corner of Lot 81 on Northfields Avenue prior to 1921. It was demolished between 1955 and 1977

Adjacent allotments, No. 82 and 83 of the Mt Keera Estate, were conveyed to a Sydney doctor, Bartholomew O'Brien, in 1862, sold by his widow in 1871 to Mary Carroll and then in 1872 to Andrew Young, a farmer. Young built a cottage on the south-east corner of the site, in the location of the Wollongong Botanic Garden carpark. Young died in 1884 and his family retained possession until 1921 when James Fitzgerald bought the land. Fitzgerald demolished Young's Cottage and built Cratloe Cottage (now the Discovery Centre) on Lot 83 in 1921.

Prior to his death in 1925, Fitzgerald had disposed of lots 53, 54, 81 to Mary Ann Blow in 1921 and she to H.T. Johnston in 1926. In 1928, AS Hoskins, founder of the Australian Iron and Steel works at Port Kembla, purchased the land which incorporates the subject site. It was in this year the steel works commenced operation. Two years later, he transmitted the land to his wife, Helen Madoline (Madge) nee Loveridge. The Fitzgerald family had retained possession of Lot 82 and 83 until 1938, when it was consolidated into the Gleniffer Brae site by A.S. Hoskins.

An aerial photograph dated 1937 shows the site prior to consolidation (refer to figure 3.3.3) and indicates existing vegetation along the creek and Murphys Road. There is no vegetation along the

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Fig no. 3.3.2.1	1842	Plan of Mt Keera Estate	NLA

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Fig no. 3.3.2.2	1884	Detail of street alignment survey, noting Matthew Hannan's land Lots 53, 54 and 81	State Records NSW

Fig no. 3.3.2.3	1937	Aerial Photograph original Hoskins lots	LTO

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Robsons Road where Sorensen is to later plant a Brushbox windbreak. Prior to building of the house, the Hoskins family kept their ponies on the site of Kooloobong Oval.[16]

3.3.2. THE HOSKINS ERA (1937-1954)

Despite purchasing the original site in 1928, plans for the new house were not developed until 1937.[17] The site of Gleniffer Brae, with its elevated position and panoramic views, its good quality and varied land and its proximity to the new industrial regions was an evident choice for a man who wished to live pleasantly and prominently in a spot adjacent to a great new enterprise. Gleniffer Brae, a name of Scottish origin associated with the Loveridge's family, was to be the permanent home of Arthur and Madoline Hoskins and their children. The architect Geoffrey Loveridge recalled in 1979 "Gleniffer Brae is the name of a small village in Paisley, Scotland and it was the birthplace of Mrs Hoskins' Grandfather Robert Adam Ritchie, who subsequently settled with his family in New South Wales about the year 1840. The name was chosen by Mr & Mrs Hoskins partly for sentimental reasons and for its picturesque connotation and for its general suitability."[18]

Situated on the lower slope of the dominant Mt Keira, the siting and orientation of the house was all about the views. Hoskins and his family were all very well acquainted with the property. The Hoskins children recalled the importance of views to their father - "Dad loved views".[19]

GLENIFFER BRAE

Gleniffer Brae designed for Arthur and Marjorie Hoskins by Geoffrey Loveridge in 1937 (Fig 3.3.2.4). The single-storey Manor House has been constructed in the Old English 'Tudor' style.

The Hoskins children recall their uncle bringing lots of plans and images of houses for discussions, and that there was a model of the house. Both parents disliked Georgian Colonial, a style popularly revived in the Interwar period. The Hoskins children recall that architect Geoffrey Loveridge showed the family images of a precedent in England- "Compton". The Tudor manor house "Compton Wynyates" in England is identified as the style source of the house. (Refer Section 3.7) One of the Hoskins daughters recalled a visit to Compton Wynyates with her parents in the 1950s. The family also recall the strong influence of Cecil Hoskins who had selected a Tudor style for his residence Invergowrie. Mrs Hoskins did not however want a two-storey house.[20]

Gleniffer Brae Manor House comprises three wings around a central court, in a manner typical of a Tudor country estate house. A secondary garage wing defines a service court.

[16] Oral History, Recollections of the Hoskins Family, 2002WCC

[17] Oral History, Recollections of the Hoskins Family, 2002WCC

[18] GD Loveridge notes on Gleniffer Brae, 1979. WCC

[19] Oral History, Recollections of the Hoskins Family, 2002WCC

[20] Oral History, Recollections of the Hoskins Family, 2002WCC

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Fig no. 3.3.2.4	1937	Gleniffer Brae - Plan, New Residence - G D Loveridge	SCEGGS Archive

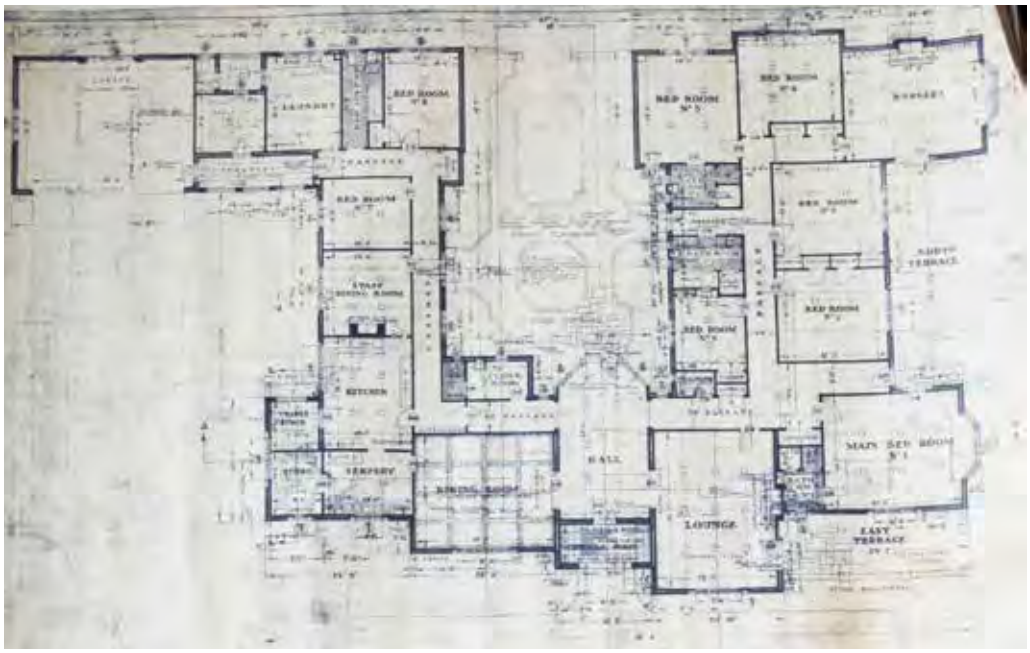
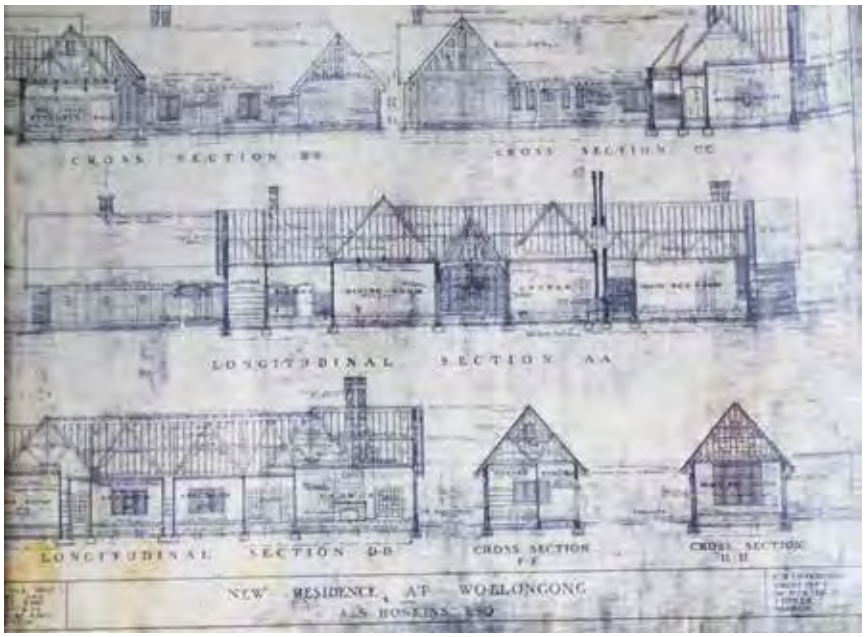


Fig no. 3.3.2.5	1937	Gleniffer Brae - Section, New Residence - G D Loveridge	SCEGGS Archive



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The original drawings indicate the central court within stone flagging defined by garden beds (Fig 3.3.2.3).

The elevations are defined by dominant gables (Fig 3.3.2.5). (Refer Appendix E Full set of 1937 drawings.)

Both the internal and external spaces of the Manor House, are arranged and orientated to maximise the opportunity for views and vistas afforded by the setting. The principal rooms at Gleniffer Brae, Dining room, Lounge Room, Library and Master Bedroom, faced north and east.

Gleniffer Brae exhibits a high quality of craftsmanship in the fabric of the original buildings. The detailing represents the finest in Australian building skills of the pre-war period and this is enhanced by the fact that its original fabric has a high degree of integrity.

The architect's report prepared in 1979 describes "Tudor Manor" style" as an adaptation of the Tudor style of architecture to domestic construction". The architect states the Manor houses of the period 1450-1550 in England is reflected in the style. The rational for the adoption of the Tudor Manor style is given by the architect as "the style lent itself to a richness of craftsmanship together with opulent decoration" … The use of the style was influenced by a visit of the architect Geoffrey Loveridge to England. Loveridge notes the style was favoured by Mr and Mrs Hoskins" somewhat simplified to suit Australian and local conditions."[21]

Construction commenced in 1937 through a tender by Mr LJE Benbow (refer to Figure 3.3.2.6-7).[22] The surveying was done by George Dunwoodie. The stone came from the Wondabyne Quarries and was prepared and installed by the Hawkesbury Sandstone Company (now Gosford Quarries). The face bricks and moulded bricks used for the elaborate chimneys were manufactured to Loveridge's specification by W Wilson and Co., who also provided the roofing tiles. The timber joinery and carving was undertaken by A W Todd and Son, and the leadlight in the main entrance was constructed by Bromley Simpson of Sydney. According to the children the following tradesmen were involved in the project: Jack Brandt of MacKeys Moss Vale, Arthur Stone of Mr Tunks.[23]

The Hoskins family describe construction of the house as a source of entertainment for the locals.[24] They moved into the house before its completion prior to Marge Hoskins birthday in July 1938.[25]

The fine craftsmanship is evident in the exterior timberwork, stained glass, stonework and brickwork.

[21] Attachment to Conacher 1993 Conservation Plan

[22] Reith, Kathy., Geoffrey Douglas Loveridge (1893-1983)

[23] Oral History, Recollections of the Hoskins Family, 2002WCC

[24] Oral History, Recollections of the Hoskins Family, 2002WCC

[25] Oral History, Recollections of the Hoskins Family, 2002WCC p.17

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Figno. 3.3.2.6	1938	Gleniffer Brae under construction in 1938	WCC

Fig no. 3.3.2.7	1938	Gleniffer Brae under construction in 1938	WCC

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A series of photographs from the Hoskins family collection, documents the house during the family's occupation of the house (refer to Figures 3.3.2.8-30).

Interiors of the formal living spaces photographed included the Library (Fig 3.3.2.8 and 13), the Entry Hall (Fig 3.3.2.9 and 10), the Dining Room (Fig 3.3.2.11) and the Lounge Room (Fig 3.3.2.12). Theses confirm the quality of the craftsmanship and the level of integrity. The furniture was removed in 1954. The iron light fittings are original.

The photographs indicate the rooms as follows:
The Hall - Room 1 was a rectangular room with windows orientated to the east and west. The room featured timber panelling to door height with a carved timber panel above doors to the Dining Room and Lounge Room. The two main entries are similar. To the west the main entry door is surrounded by gridded leadlight with decorative patterns. Above the timber panelling were stone crocket brackets which support the arched beams to the ceiling. The ceiling is timber panelled (Fig 3.3.2.9 and 10).

The Lounge - Room 2 was a rectangular room with windows orientated to the east. The room featured a stone fireplace with Hoskins crest and engraved cornice. The ceiling was plaster panelled in a diamond and clover leaf pattern featuring crests. The French doors to the east terrace have solid panels with square glazed leadlight panels above. A baby grand piano was located in the Lounge Room. Ms Hoskins in the Lounge Room (Fig 3.3.2.12).

The Dining Room - Room 10, orientated to the east. The room featured timber beamed ceiling and forged steel chandeliers and wall lights made by the steel works. The sliding doors with linen fold details open to the main entry. The room incorporated large central rectangular table with 8 chairs (Fig 3.3.2.11).

The Library - Room 6, was a rectangular room with windows orientated to the north. The room features timber panelling to door height with a carved timber panel above doors. The library contained a large oak desk, now removed, but was not used as an office. Hoskins preferred to write in the telephone booth off the Lounge Room hallway (Fig 3.3.2.8 and 13).
The silk rugs which remain in the house today are evident in the photos.

The architect Geoffrey Loveridge recalled in 1979:
"The lead light window in the main entrance were constructed by Bromley Simpson a Sydney firm…The figures embodied in coloured glass were introduced to give interests and colour to the lead lights and have no historical significance…The timber used for joinery work was "solid oak" and not simply surface veneer. The architectural work involved was considerable and quite a deal of research was required in order to provide authentic details of the "Tudor Manor" period."

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Fig no. 3.3.2.8	1940	Room 6 The Library, Gleniffer Brae	WCC

Fig no. 3.3.2.9	1940	Room 1 Entry Hall, Gleniffer Brae	WCC

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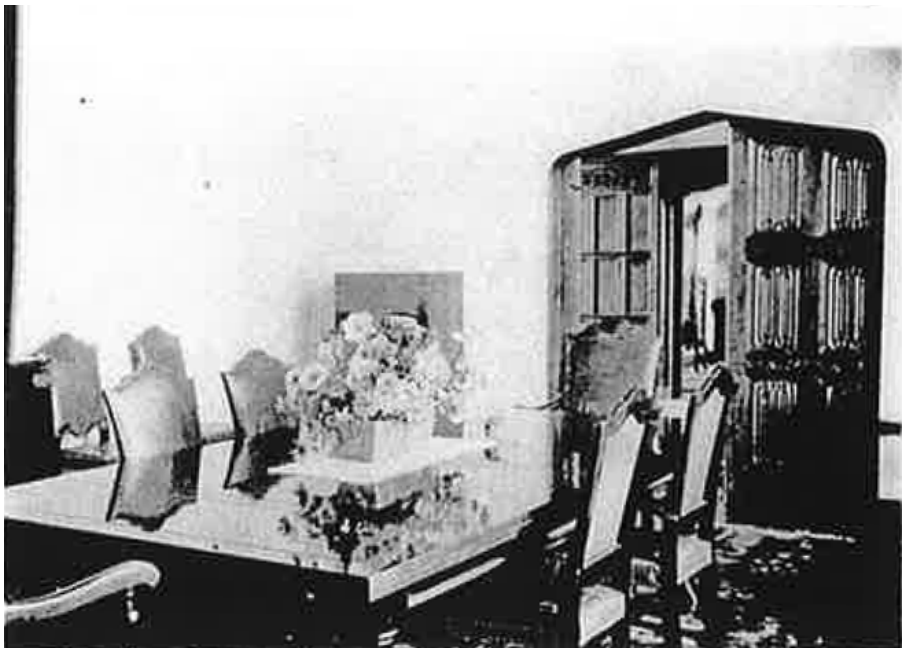
Fig no. 3.3.2.10	1940	Room 1 Entry Hall, Gleniffer Brae	WCC

Fig no. 3.3.2.11	1940	Room 10 Dining Room, Gleniffer Brae	WCC



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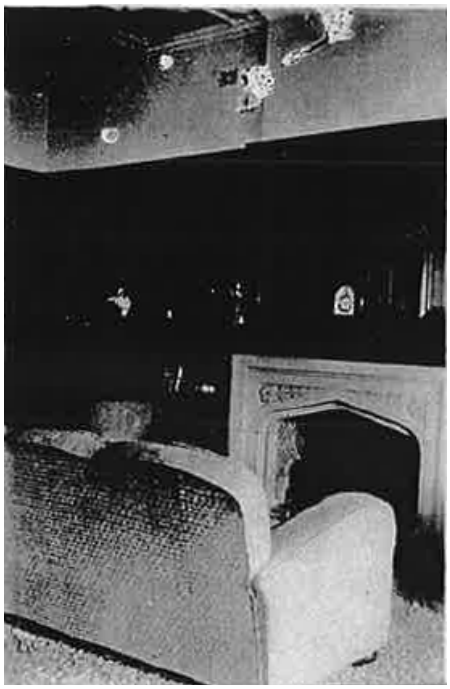
Figno. 3.3.2.12	1940	Room 2 Lounge Room, Gleniffer Brae	WCC

Fig no. 3.3.2.13	1940	Room 6 Library, Gleniffer Brae	WCC



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SORENSEN GARDENS

Paul Sorensen's commission to design Gleniffer Brae's garden for Cecil's brother Sidney followed his work on Cecil's property 'Invergowrie', refer section 5.1 Comparative Analysis. The family recall that their parents had also viewed Sorensen's garden at Everglades but the brief was for less formality, informal gardens, with a parkland character, that captured the view.[26]

Sorensen began work on the grounds of Gleniffer Brae as soon as the house was completed in 1938. According to the Hoskins family, Sorensen noted he designed the house.[27] It is of interest that a similar assertion was made at Everglades which has been disputed.[28] This may refer to the siting of the house. Originally Sorensen planned a golden cypress driveway but this was considered too grand by Mr and Mrs Hoskins and did not proceed.[29]

Sorensen directed workmen employed by Sidney Hoskins on periodic site visits lasting up to three days. The successful gardens both here and at other Hoskins' properties, are testimony to Sorensen's skills in passing on ideas and instructions to unskilled workmen, and thus enabling them to carry out the intent of his design, despite his absence from the site. The only skilled workman involved in the works, was the stonemason. He was employed directly by Sorensen and could possibly have acted as an agent for Sorensen, maintaining quality on these jobs in Sorensen's absence.[30]

Sorensen was not prone to document his designs unless specifically requested by the client. As one of the early proponents of site specific design in Australia, his designs evolved through his presence on site and progress of the works. With the Hoskins' extensive relationship with Sorensen as their landscape designer, and his success at Cecil's property 'Invergowrie', it is unlikely that this might have been required, as the final scheme at 'Invergowrie' deviated substantially from Sorensen's initial drawings for the property.[31] As such, to date, it has not been possible to locate any drawings - early schemes, working drawings or otherwise, regarding his plans for or thoughts on the landscape for Gleniffer Brae. Elements of Sorensen's plans for the landscape design has had to be drawn from various written descriptions of the landscape works that he carried out and the recollections and extensive photos of the Hoskins family. Parallels are drawn from the analysis and comparison of his various other works to the landscape at Gleniffer Brae.

[26] Oral History, Recollections of the Hoskins Family, 2002WCC

[27] Oral History, Recollections of the Hoskins Family, 2002WCC

[28] Highham Everglades Conservation Management Plan

[29] Oral History, Recollections of the Hoskins Family, 2002WCC

[30] Ratcliffe,R.Australia'sMasterGardener–Paul Sorensen & his Gardens, Kangaroo Press, 1990

[31] Ratcliffe,R.Australia'sMasterGardener–Paul Sorensen & his Gardens, Kangaroo Press, 1990

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Ratcliffe notes in 1990, "the transplanting of several large Illawarra Flame Trees (*Brachychiton acerifolius*) for immediate shelter and an appearance of maturity. These trees, some of which are still living, could be the earliest successful attempt at transplanting mature Australian trees, a process which is still regarded as almost impossible."
Paul Sorensen transplanted the Coral Trees to the Gleniffer Brae site and his diaries also indicate that one Illawarra flame tree was also transplanted to Gleniffer Brae, as well as other species including Oleander, Jacaranda and Camellia. [32]

Anne Arnott, daughter of Hoskins, states that Paul Sorensen transplanted Coral Trees to the Gleniffer Brae site. This is confirmed in newspaper articles and photos from the period (Figures 3.3.2.14-16). Fourteen large coral trees were brought in by truck from as far as Gerringong [33]. An article published in the South Coast Times "Story of Trees" in 1939 described several newly acquired Coral Trees flourishing on Mr Hoskins property. The article notes that Hoskins made offers to buy trees on other properties for Gleniffer Brae and purchased a very large coral tree from Michael Murphy of Murphys lane, Keiraville, to shade his swimming pool.[34] This is a reference to the pond and fountain as no swimming pool ever existed [35].

Substantial earthworks were undertaken in the garden. 'The terraces around the house were made, together with a rockery and the ornamental pool on the west side of the house, which required rock to be blasted'.[36] The family recall the relocation of rocks to the Rockery and described Sorensen's belief that rocks added great strength to a garden, evident at Gleniffer Brae in the Rockery.[37]

The driveway was formed by sandstone flagging with a triangular garden bed since removed. To the south-east the formal garden was separated with drystone walls, a Sorensen signature element. This area was heavily planted for shelter from prevailing winds as evident in the aerial photo of 1954.[38]

In addition to the Brushbox (*Lophostemon confertus*) windbreak, also planted at this time were Kaffir Plum, (*Harpephyllum caffrum*) Plane trees, (*Platanus x acerifolia*) Silky Oak, (*Grevillea robusta*) and Jacaranda (*Jacaranda mimosifolia*) - a favourite tree of Madge Hoskins, as noted by the Hoskins family. Cypresses were another characteristic feature used as framing devices in the garden (Fig 3.3.2.25).

The Hoskins family suggested that Sorensen did not plant many natives –although he did plant *Melaleuca* and *Tristania* specimens- but not rainforest species. He loved deciduous trees, e.g. plane trees. The Illawarra flame was always planted for as long as they remember.[39]

Ratcliffe notes, "An area known as The Spinney, "low on the nearside of the valley, was planted with hundreds of azaleas growing in the shade of a natural grove of turpentines (*Syncarpia glomulifera*)".[40] The family recall a labour-intensive landscape proposal for the creek, with a series of dams which has since disappeared.

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[32] National Trust NSW Sorensen Diaries 1938 -40

[33] Oral History, Recollections of the Hoskins Family, 2002WCC

[34] "Story of Trees" 14 August 1939, p6 South Coast Times

[35] Oral History, Recollections of the Hoskins Family, 2002 WCC)

[36] Wollongong Botanic Gardens: A History, 1986

[37] Oral History, Recollections of the Hoskins Family, 2002WCC

[38] Ratcliffe, Richard, *Australia's Master Gardener Paul Sorensen and His Gardens*, Kangaroo Press Pty Ltd, Kenthurst, 1990.

[39] Oral History, Recollections of the Hoskins Family, 2002WCC

[40] Ratcliffe, Richard, *Australia's Master Gardener Paul Sorensen and His Gardens*, Kangaroo Press Pty Ltd, Kenthurst, 1990.p59

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Fig no. 3.3.2.14	1938	Transplanting a Coral Tree from Jamberoo into the Grounds - Paul Sorensen in white overalls	WCC

Fig no. 3.3.2.15	1938	Transplanting mature coral trees at Gleniffer Brae	WCC

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Fig no. 3.3.2.16	1938	Transplanting mature coral trees at Gleniffer Brae	WCC

Fig no 3.3.2.17	1940s	Transplanted coral trees either side of cypress pine	WCC

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The tennis court on the lower terrace was well used. The Hoskins family loved tennis and were accomplished tennis players (Figure 3.3.23). [41]

The series of photographs from the Hoskins family collection, document the garden through the family's occupation of the house (Refer to Figures 3.3.8-30).

The house is sited on a knoll and is viewed in the round. The east entry façade is pictured against the backdrop of Mt Keira (Fig 3.3.26). An informal arrangement of trees is evident from the driveway. The arrival driveway which looped in front of the east façade, provides an angled view of the stepped entry façade (Fig 3.3.18).

The garden was an extension of the house, with different garden areas developed in response to the aspect. A series of terraces extend on the north and east. The Upper Terrace is defined by a rock wall with axial steps connecting the Lower Terrace and framing views of the north façade (Fig 3.3.2.17). The east terrace (Fig 3.3.19) provides direct access from the living room.

The service area is located to the south of the garage (Fig 3.3.2.20). The vegetable patch was positioned near the rear of the garage. The clothesline and incinerator were beyond the Brushbox Windbreak, accessed by steep stairs, and the chook yard was also located there (Fig 3.3.33).

The Lower Terrace provides picturesque views to the house and Mount Keira (Fig 3.3.2.23). The asymmetrically placed drum wall element, (Fig 3.3.2.21) which originally contained a coral tree later to be replaced by a fig tree, is a characteristic element of Sorensen. The Rockery adjacent to the tennis court features Sorensen's carefully selected and positioned rock features (Fig 3.3.2.22).

The Gardener's Shed is discretely located and screened by the Spinney (Fig 3.3.2.24). It is accessed by a dry stone wall lined path (Fig 3.3.2.24). The Gardener's Shed was the domain of Eric Winter who years before and in Lithgow, had been a plumber with A.I.S. His home was Cratloe Cottage now the Discovery Centre within the Botanic Garden. Winter was much loved by not only the Hoskins family but subsequently those at SCEGGS, with whom he continued to work for years.

The different zones of the garden were divided by stone walls. The Rear Sunken Terrace is separated from the Woodland garden by a low stone wall and steps. (Fig 3.3.2.28). The Rear Sunken Terrace features a circular fountain (fig 3.3.2.28) and the Doll's House (Fig 3.3.2.29) on the axis of the rear courtyard. A stone arch separates the Rear Sunken Terrace from the Upper Terrace (Fig 3.3.2.27).

An air raid shelter was built off the Lower Terrace in the 1940s. Bricks were then erected across opening as blast prevention. This shelter was located into the back on the right of a large rock. The air raid shelter was built because it was rumoured that there were other Japanese midget submarines (May 1941) scheduled for Port Kembla harbour. A tennis court was located on the lower terrace (Fig 3.3.2.23). During 1941 there was a 25-pounder gun emplacement in the horse paddocks (now soccer fields) (Fig 3.3.2.31).

With the war and drought of 1939-46, the establishing Sorensen Garden was threatened. After the war, it was hard work maintaining the property, and the family recall their mother, who was a very good

[41] Oral History, Recollections of the Hoskins Family, 2002WCC

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Fig no. 3.3.2.18	1940s	Gleniffer Brae from sandstone entry driveway showing coral trees	WCC

Fig no. 3.3.2.19	1942c	Gleniffer Brae north east terrace showing coral trees	WCC

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Fig no. 3.3.2.20	1945-1948	Gleniffer Brae from south, service area driveway and dry stone walls	WCC

Fig no. 3.3.2.21	1948	Gleniffer Brae from the Lower Terrace	WCC

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Fig no. 3.3.2.22	1948	The Rockery indicating Jacaranda	WCC

Fig no. 3.3.2.23	1940	Tennis Court with Coral trees and Mt Keira	WCC

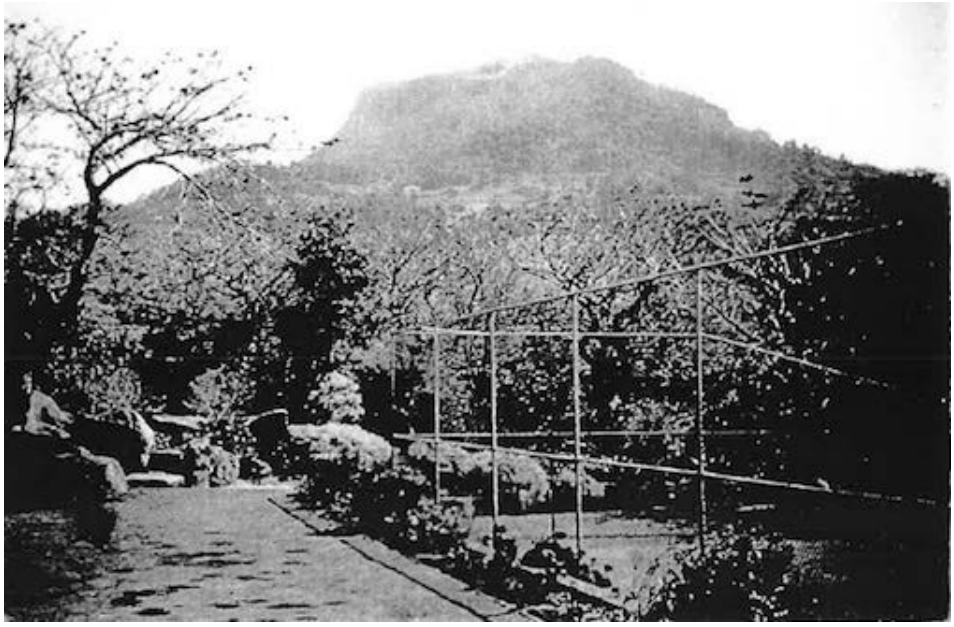

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Fig no. 3.3.2.24	1942c	The Gardener's Shed	WCC

Fig no. 3.3.2.25	1950	Arthur Sidney and Helen Madoline Hoskins at Gleniffer Brae, note Cypress framing trees	WCC

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Fig no. 3.3.2.26	1940s	Gleniffer Brae from Eastern Slopes with Mt Keira backdrop	WCC

Fig no. 3.3.2.27	1940	Anne & Phillip Hoskins with garden staff at Stone Arch. Eric Winter on left.	WCC

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gardener, spending a lot of time in the gardens around the house.[42] The mature coral trees brought in by Sorensen were susceptible to wind and gradually the original fourteen transplanted trees failed. Some were replaced by Hills figs. The pond and fountain, (Fig 3.3.2.28) once stocked with carp, was infilled following the tragic death of a child in the pond at Invergowrie in December 1948.

A view from Mt Keira c. 1950 (Fig 3.3.2.34) and an aerial photograph 1948-51 (Fig 3.3.2.35) show the development of the site and surrounds at the time of the Hoskins occupation. The driveway is screened from Murphys Avenue on the south. The landscaping around the Sorensen Inner four acre Garden is established, and the Spinney exhibits dense planting. The planting along the creek has also increased (Fig 3.3.32).

After the war when there was little entertainment available, the grounds of Gleniffer Brae provided a venue for family and community events. The family recall a lot of tennis parties on the grass court after the war, their mother being a keen tennis player. Children's parties were held in The Spinney, and Girl Guides celebrations were held by the tennis court.[43] In 1951, the Illawarra Division of the Girl Guides sports carnival and picnic was held in the grounds of Gleniffer Brae, with 500 attending. The reception of Anne Hoskins (daughter of AS and HM Hoskins) and John Arnott in February 1953 was also a big event that was described in the South Coast Times. Two hundred and fifty guests were "received in the reception room of Gleniffer Brae and then walked through a covered courtyard to the marquee" set on the lawns.[44]

Their interest in gardens and their sense of patrimony led the Hoskins to gift most of their joint properties to the City Council for a public garden. In July 1951, Mr Hoskins wrote to Wollongong Council with the intention of dedicating approximately 50 acres of land, adjoining Gleniffer Brae, for a war memorial park or botanic garden. The land excluded Gleniffer Brae and Sorensen Gardens, Cratloe cottage (home of the Hoskins gardener Eric Winter) and Claremont cottage and surrounds (now demolished).[45] On 12 December 1951, a Memorandum of Agreement between Hoskins family and Council was entered into. The site area subject to survey, fencing and covenants. Covenants state that land cannot be used 'for dog or horse racing, nor have erected on it any sales yards, or any other building inconsistent with the land remaining a park or garden'.[46] Further to this, in 1953 Mr and Mrs Hoskins registered the subdivision of the site into four allotments. Lot A includes Gleniffer Brae, Lot B contained Claremont Cottage, Lot C contained Cratloe Cottage (now Discovery Centre) and Lot D was reserved to become Botanic Gardens (Refer to Figure 3.3.34).[47] Cratloe Cottage was bought by the Council in 1966.

AS and HM Hoskins left Gleniffer Brae and Wollongong permanently in 1954.[48] The furniture, with the exception of 4 silk rugs, was removed from the house.

Comparison of aerial photographs over the years (refer to Figures 3.3.2.34, 3.3.2.35, and 3.3.3.6 and 3.3.3.8), indicates that the trees that existed in 1938 planted by Sorensen, matured and became the landscape he designed.

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[42] Oral History, Recollections of the Hoskins Family, 2002WCC

[43] Reported in 1949, Illawarra Mercury 15 December p4.

[44] South Coast Times, 19 February 1953 p26

[45] WCC File, Gleniffer Brae

[46] WCC File, Gleniffer Brae

[47] WCC File, Gleniffer Brae

[48] Correspondence Mrs Anne Arnott, eldest daughter of Sid and Madge Hoskins, to the Curator WBG, 11 June 2002

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Fig no. 3.3.2.28	1942	Rear Sunken Terrace and Dolls House beyond	WCC

Fig no. 3.3.2.29	1942c	The Dolls House, note the original bark roof	WCC

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Fig no. 3.3.2.30	1940s	Air Raid Shelter	WCC

Fig no. 3.3.2.31	1940	View to Kooloobong Oval creek , Horse Paddocks indicating remnant cabbage tree palms	WCC

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Fig no. 3.3.2.32	1940c.	Sorensen's dams and planting did not survive the drought.	WL

Fig no. 3.3.2.33	1942	Back of Gardener's Shed newly planted brushbox windbreak	WL

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Fig no. 3.3.2.34	1950c.	View from Mt Keira	UOW

Fig no. 3.3.2.35	1948-1951	Aerial photograph showing house and grounds during Hoskins occupation	WCC

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3.3.3. SCEGGS AT GLENIFFER BRAE (1954-1976)

AS and HM Hoskins were acutely aware of their relationship with the growth and welfare of the Wollongong district. When they were no longer in residence, they wanted the property that they had created to continue their work. The Hoskins, while still occupying the house, thought of its possible use as a school. The district, though on the verge of massive expansion, was not well provided with educational facilities. In 1946, the King's School was contemplating a move from its historic Parramatta buildings. The South Coast appeared to be a possible alternative. But the School rejected the offer of the Hoskins property as involving too radical a change. Nevertheless, the idea of an educational purpose for Gleniffer Brae had been established.[49]

The educational interest was maintained when the Sydney Church of England Girls School Council (SCEGGS), which conducted several regional establishments together with the head school at Darlinghurst, purchased Gleniffer Brae.

In June 1954, The Illawarra Mercury reported that Gleniffer Brae and 38 acres of land had been purchased by SCEGGS. The Hoskins children recall that the purchase price was a nominal amount. [50]In September of that year, HM Hoskins transferred 47 acres of land (Lot D) to Council for Botanic Gardens, and in November, she sold land including Gleniffer Brae and Sorensen Gardens (Lot A) to SCEGGS for use as an educational establishment (Fig 3.3.3.1). SCEGGS requested more land, and in agreement with HM Hoskins, Council transferred approximately 21 acres to the north and east of Gleniffer Brae to SCEGGS.[51] The grounds were used for play areas (Fig 3.3.3.3).

By October 1954, the new headmistress Miss Kathleen McCredie was appointed.[52] SCEGGS opened in Gleniffer Brae in 1955. Gleniffer Brae underwent some minor interior modifications but there was little change to the exterior. Externally, the building and Sorensen's garden seems unchanged, with the exception of the later addition of the attic. Internally, the changes were minor, an opening was made in the phone area and the bedroom was used as an office. The main entry was retained intact (Fig 3.3.3.2). The main function rooms were used for classroom events such as music lessons (Fig 3.3.3.4).

Much of the work of the school took place in new buildings erected for the purpose. The architect for the SCEGGS buildings was R.A.C. Rogers of Pitt St, and later Elizabeth St Sydney. Rogers designed several buildings of the period for SCEGGS Darlinghurst. New school buildings are located on the low side of the house and were screened from Gleniffer Brae by the Brushbox Windbreak (Fig 3.3.3.5). An aerial photograph shows the site during the first year of occupation of SCEGGS (refer to Figure 3.3.3.6).

A series of site plans indicate proposals for the site, some executed, some fortunately unrealised. The unexecuted plans propose buildings that surround Gleniffer Brae to varying degree (Fig 3.3.3.9 – 3.3.3.19).

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[49] Kenneth Cable in Tropman & Tropman Conservation Management Plan p 12

[50] Oral History, Recollections of the Hoskins Family, 2002WCC x

[51] WCC File, Gleniffer Brae

[52] South Coast Times 14 October 1954, p9

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Fig no. 3.3.3.1	1954	Certificate of Title Subdivision of former Hoskins Estate	LTO

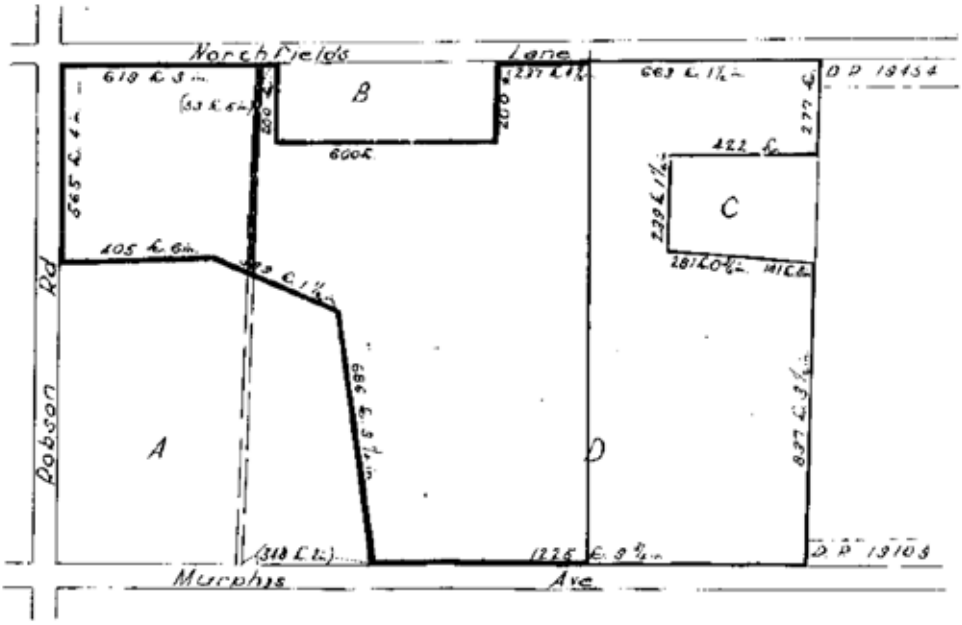

Fig no. 3.3.3.2	1963	SCEGGS students at Gleniffer Brae Entry	WCC

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Fig no. 3.3.3.3	1963	SCEGGS students on the Eastern Slopes of Gleniffer Brae note maturing landscape	WCC

Fig no. 3.3.3.4	1970-1975	SCEGGS Students in Gleniffer Brae Library	WCC

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Fig no. 3.3.3.5	1963	SCEGGS School Buildings on the Southern Slopes	WCC

Fig no. 3.3.3.6	1955	Aerial photograph taken during SCEGGS first year on the site, with Junior Block under construction	WCC

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A 1955 site plan shows two playing fields and four tennis courts adjoining. A pool, gymnasium and dormitories are located on the northern slopes. A hall, chapel and kitchen were proposed immediately to the south of the house with two classroom wings to the southern slopes, the Sorensen Drive was proposed to extend to the pool and playing fields. Fortunately only the hockey fields and a classroom known as the Junior Block were constructed to this plan (Fig 3.3.2.4).

The first construction on the site commenced in 1955. The Junior Block a single storey building, comprising three classrooms, toilets and cloakroom, was officially opened in 1956. In 1957, Rogers prepared plans for additions to the single storey classroom block, providing four additional classrooms (Fig 3.3.3.10). In 1958, the new single storey wing containing four classrooms was built, and seven girls became weekly boarders at Gleniffer Brae. "The Hut" was constructed in 1959, containing a stage, kitchen and canteen.
The attic addition to the garage wing was constructed to provide a self-contained flat for staff after 1955. The dormer windows are evident in the 1966 aerial photograph (Refer Figure 3.3.40). By 1963 the driveway planting bed has been removed (Fig 3.3.36). In March 1961, a Development Plan prepared by Rogers showed three classroom blocks (including the existing single storey classroom) running parallel to Murphys Avenue, providing a total of 20 classrooms. An existing temporary assembly hall is shown at a diagonal and a future assembly and dining hall located on the Sorensen wall is indicated as Stage 3 (Fig 3.3.44). A new two storey Senior Girls Classroom Block was opened in 1963.

A site plan from 1963, shows the two existing classroom blocks, and a third proposed classroom block located parallel to the temporary assembly hall (Fig 3.3.45).

An undated site plan shows the two hockey fields at the location of Kooloobong Oval, adjoining a large carpark area for school functions. This plan shows the swimming pool (in the location of the amphitheatre) as part of a large built complex including 6 tennis courts, a gymnasium and second unidentified but substantial building. Two dormitories and a staff quarters building are proposed on the northern slopes, below the northern terrace. On the eastern slopes a large circular assembly/play area surrounded by structures was proposed. The drive was proposed to be doubled to allow two way traffic (Fig 3.3.46).

In May 1964, a scheme for two laboratories was prepared. Working drawings were prepared in late 1964, and the two storey Science Block was opened in 1965 (Fig 3.3.47).

A 1969 plan by Rogers showed Gleniffer Brae as administration, two temporary buildings at a diagonal, three proposed classroom wings running parallel to Robsons Road, and three proposed buildings (library, assembly hall and a chapel), prominently located adjacent to and over the Sorensen Drive and stone walls (Fig 3.3.46) (Fig 3.3.48). Fortunately these schemes were largely unrealised allowing the Sorensen garden to survive.

The proposed library was designed in 1969 as were classroom additions (Fig 3.3.49). Plans for alterations and additions to the cottage were prepared in 1970 including a carport, laundry and covered walkway, and additions to the verandah, a new study, internal alterations and kitchen fitout. The library required partial removal of the Sorensen stone wall (Fig 3.3.50).

In 1970, the Kathleen McCredie Library (now The Auditorium) was opened, the year the popular headmistress departed the school. This was followed by the opening of the Junior School Library in 1971.

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Fig no. 3.3.3.7	1966	Aerial photograph, note construction on Southern Slopes including Junior Block, Senior Block, the 'Hut' and Science Block	WCC

Fig no. 3.3.3.8	1977	Aerial photograph showing the site at the time of SCEGGS closure, note the Caretakers Cottage, the SCEGGS Library, swimming pool, tennis courts and playing field	WCC

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Fig no. 3.3.3.9 | 1955 | SCEGGS - SIte Plan - Rogers | SCEGGS Archive

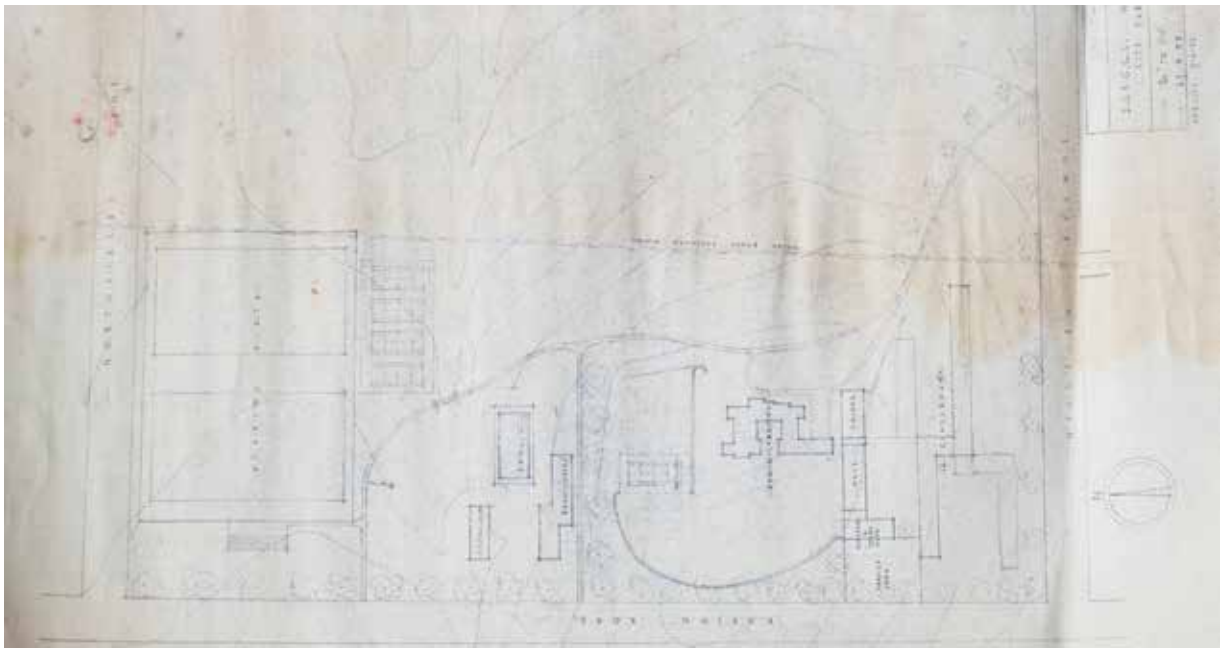

Fig no. 3.3.3.10 | 1957 | Addition to SCEGGS Classroom Block - Rogers | SCEGGS Archive

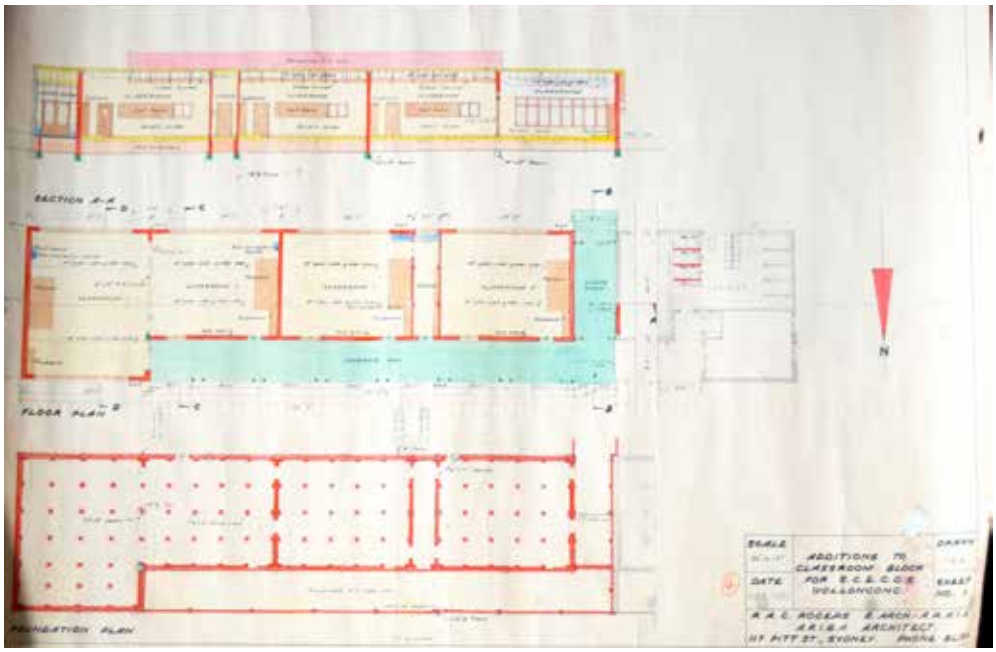

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Fig no. 3.3.3.11	1961	SCEGGS - Development Plan - Rogers & Coward	SCEGGS Archive

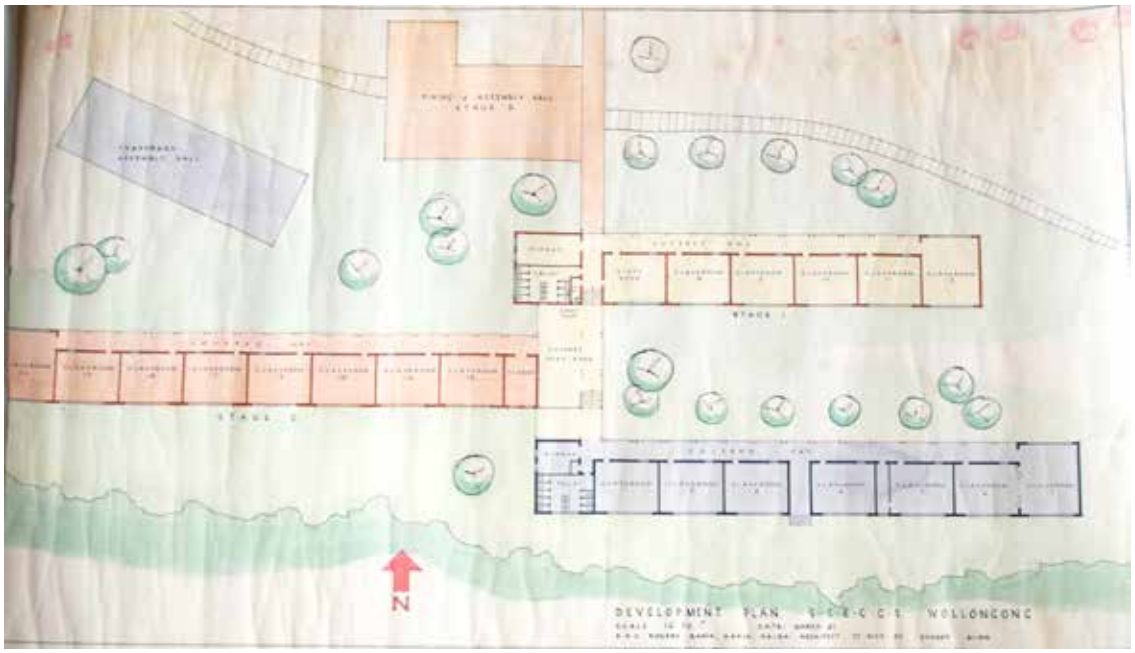

Fig no. 3.3.3.12	1963	SCEGGS - Site Plan temporary classroom block -Rogers	SCEGGS Archive

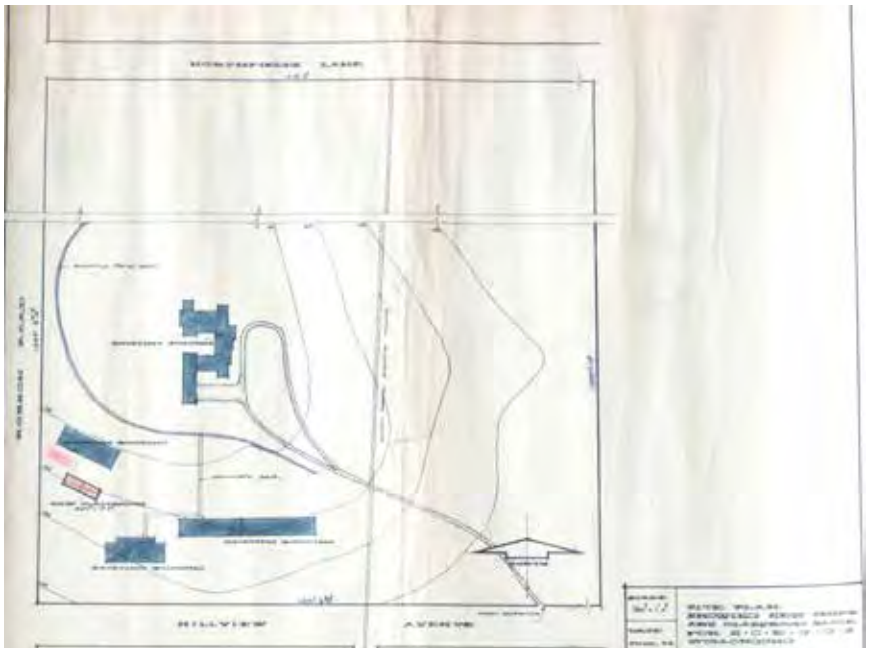

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Fig no. 3.3.3.13	undated c1963	SCEGGS - Site Plan - Rogers	SCEGGS Archive

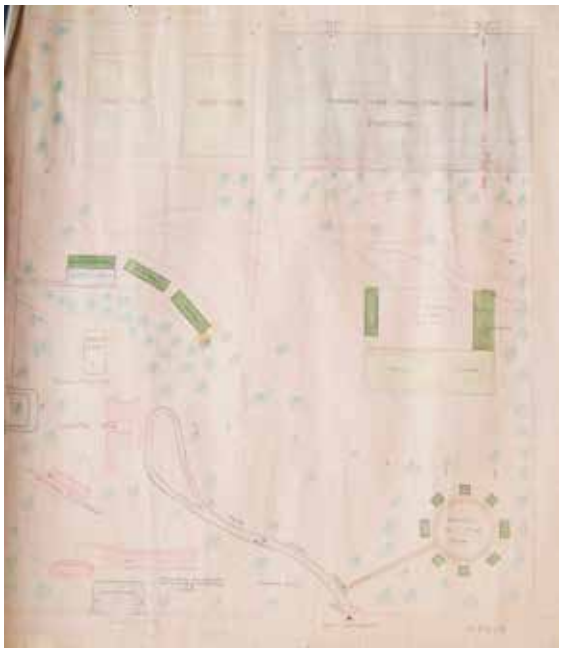

Fig no. 3.3.3.14	1964	SCEGGS - Site Plan - Rogers	SCEGGS Archive

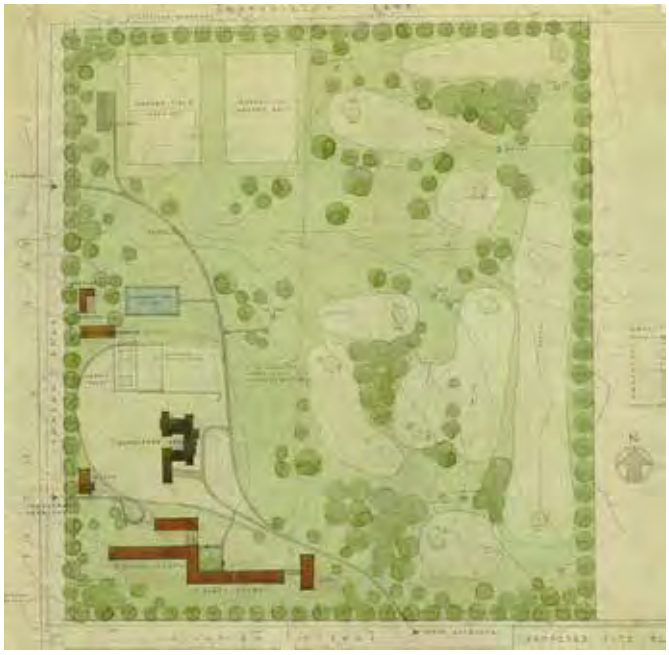

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Fig no. 3.3.3.15	1964	SCEGGS - Site Plan Science Block - Rogers	SCEGGS Archive

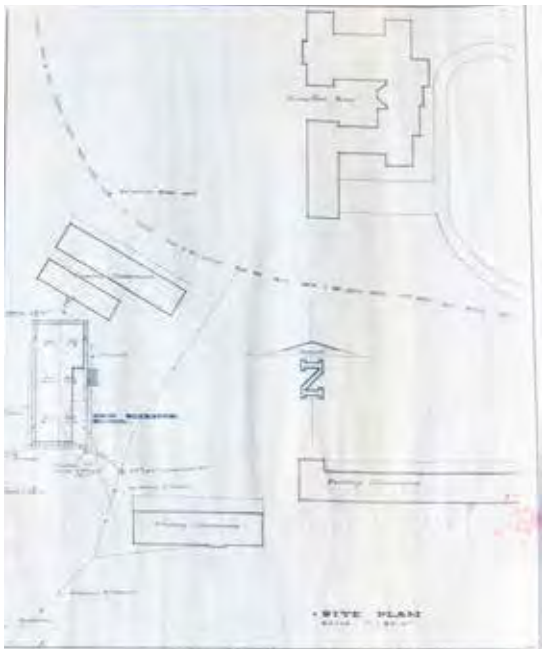

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Fig no. 3.3.3.16	1969	SCEGGS - Sketch Plan - Rogers	SCEGGS Archive

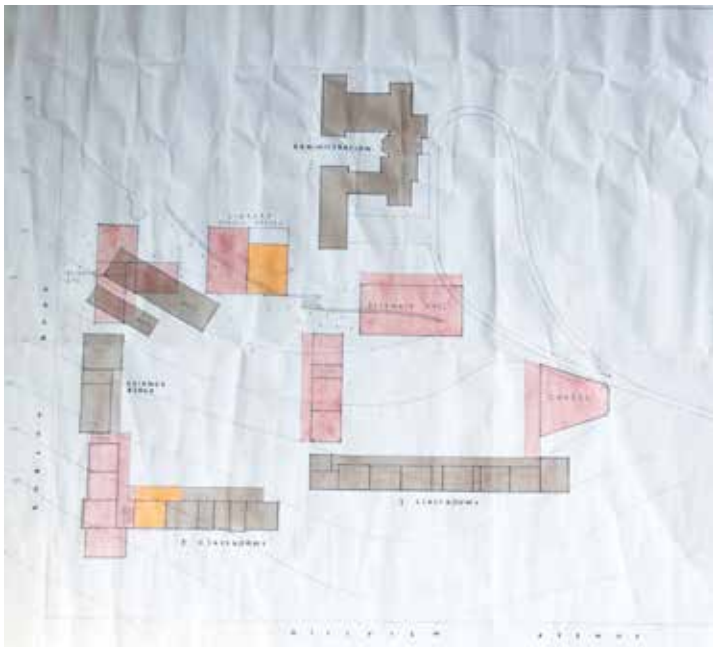

Fig no. 3.3.3.17	1969	SCEGGS - Proposed Library - Rogers	SCEGGS Archive

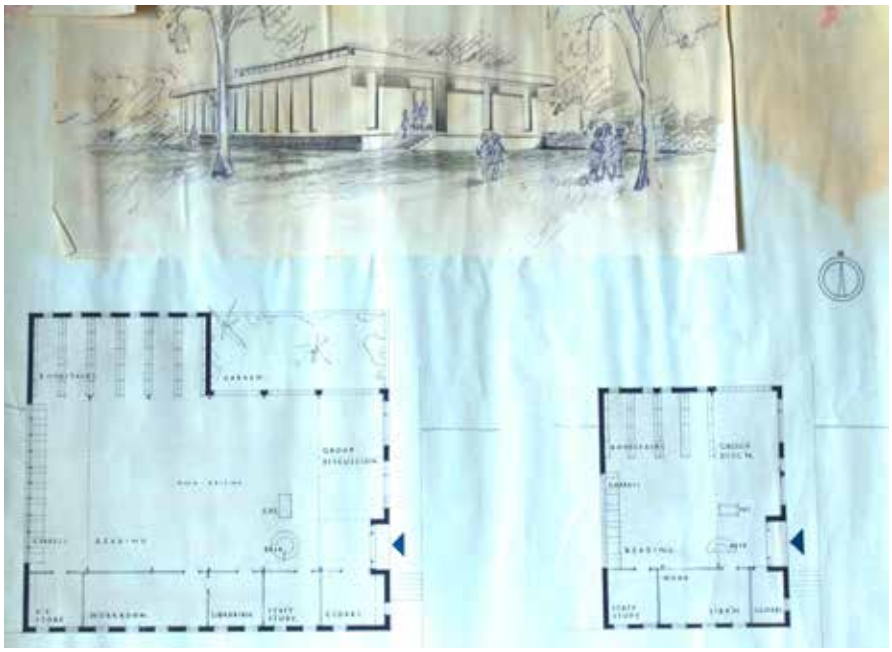

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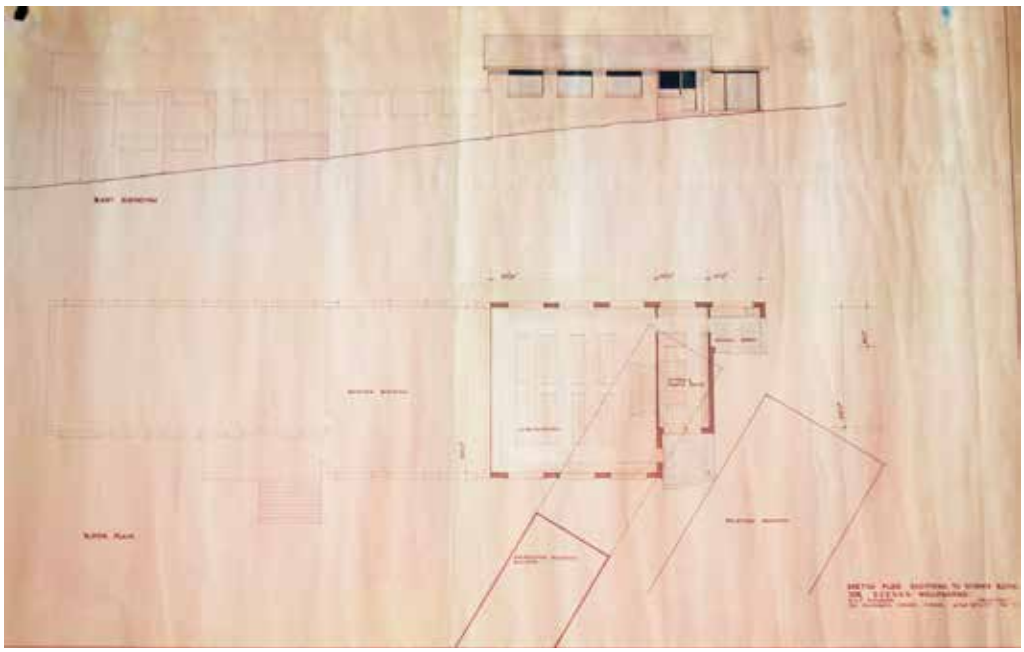
Fig no. 3.3.3.18	1970	SCEGGS - Alterations and Additions to Cottage - Rogers	SCEGGS Archive

Fig no. 3.3.3.19	1971	SCEGGS - Addition to Science Block - Rogers	SCEGGS Archive



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In 1971, Rogers designed a laboratory. The extension to the Science Block was opened in 1972 (Fig 3.3.51). The last construction during the SCEGGS period was an extension to the Secondary Block to provide an office and classroom in 1973.[53]

A series of aerial photographs taken of Gleniffer Brae, show how the landscape of the area has changed and evolved over the years of SCEGGS occupation (Refer Figures 3.3.39 - 41). The school built a swimming pool and facilities in the location of the amphitheatre, and developed hockey fields and tennis courts on Northfields Avenue in the location of Kooloobong Oval and the adjoining operational area of the Wollongong Botanic Garden.

A number of photographs of the grounds provided by former SCEGGS students show aspects of the garden during the SCEGGS occupation of the site (Refer Figures 3.3.3.20 to 3.3.3.26).
A photograph of the Hockey field from 1958 looking to the north/west shows no evidence of formal planting. The turf playing surface and two mature remnant gum trees which appear to be located on the north/west boundary are evident. The Northfields Avenue boundary is fenced with simple rural post and wire fencing (Fig 3.3.3.20). A photograph from the following year shows a group of girls descending a rough track to the creek from Gleniffer Brae (Fig 3.3.3.26). Remnant native trees can be seen on the slope above. An aerial photograph from the SCEGGS Prospectus (c. 1970) (Fig 3.3.3.24) shows the playing fields several years later lined with vegetation along the creek which includes poplars and willows. The two hockey fields and shed are evident, and the tennis court with a mature remnant Cabbage Tree Palm in the vicinity of the creek which still remains. This view shows planting on the other side of the creek, and the mature Hills Figs (T5 and T6), the cypress pine (T8) and the eucalypt which replaced one of the original Sorensen Coral Trees on the North Terrace. A large conical tree - (Possibly Silky Oak) as well as several broad domed deciduous trees which may be Coral trees planted by Sorensen (Fig 3.3.3.23) are evident in the Spinney – a feature of the Sorensen Garden (refer section 3.32 p36).

The Prospectus includes a photograph of children boarding a bus in the arrival area, next to what appears to be a mature coral tree, however there is no foliage or flowers to assist in the identification of species (Fig 3.3.3.22). The prospectus includes an aerial view of the house and grounds which indicates possible surviving coral trees in the arrival area and the Spinney. None of the Coral trees known to have been planted to the east, west and north of the house are evident. The Sorensen plantings on the south side of the creek are also evident, as are several golden cypress to the east of the house (one of which survives within the conifer collection of the Botanic Garden beyond the SHR boundary) (Fig 3.3.3.24). Two photographs on the north terrace show what appears to be a young eucalypt close to the house, replacing a coral tree that appears in the Hoskins photos (Fig 3.3.3.21), and another photo shows a juvenile Hills Fig in the drum element (Fig 3.3.3.25).
Financial difficulties put a halt to any new construction projects by the school and in 1976, Council purchased 15 acres from SCEGGS for inclusion in the Botanic Garden (Lot 1 DP 252694). In 1977, SCEGGS closed the school at Gleniffer Brae and amalgamated with Illawarra Grammar School. The following year, Council purchased the remaining land from SCEGGS described as Lots 2 and 3 DP 252694 including Gleniffer Brae, merging it with the now enlarged Botanic Garden which had officially opened to the Public as 'Hoskins Park-Wollongong Botanic Garden in 1971.[54]

[53] Buck, Glenda "The Changing Face of Gleniffer Brae"

[54] WCC Reports

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Fig no. 3.3.3.20	1958	SCEGGS Hockey fields - remnant native vegetation to the northwest	ACC Archive

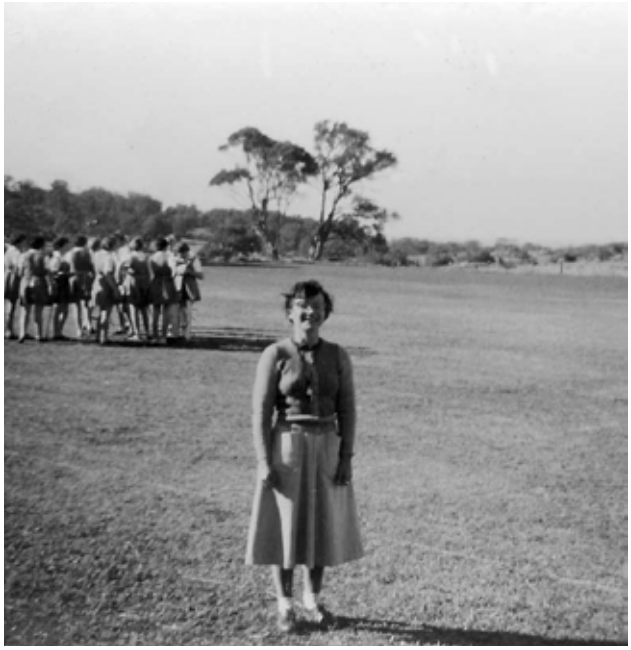

Fig no. 3.3.3.21	1958	SCEGGS - students on north terrace note eucalyptus replacing the 1938 coral tree	ACC Archive

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Fig no. 3.3.3.22	1970c	SCEGGS - Student getting on the school bus indicating coral trees	SCEGGS Prospectus

Fig no. 3.3.3.23	1970c	SCEGGS - View from other side of creek indicating cabbage tree is now a part of the rainforest	SCEGGS Prospectus

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Fig no. 3.3.3.24	1970c	SCEGGS - Aerial view indicating vegetation	SCEGGS Prospectus

Fig no. 3.3.3.25	1970c	SCEGGS - Students riding bikes with hills fig tree in background	ACC Archive

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Fig no. 3.3.3.26	1970c	SCEGGS - group of girls descending a rough track to the creek	ACC Archive

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3.3.4. GLENIFFER BRAE AS PART OF THE BOTANIC GARDEN (1976- present)

With the departure of SCEGGS, the future of Gleniffer Brae Manor House within the Wollongong Botanic Garden remained uncertain. It was advertised as a guest house and also considered for use in relation to the rapidly expanding Botanic Garden. Little change was made to the structure. Furniture was selected to facilitate use for functions. Over time, views from Gleniffer Brae to the south and west have been obscured by the maturing landscape and development of surrounding suburbs. (Refer Photo Comparison Report Attachment A)

A report prepared by Geoffrey Loveridge in August 1979, included general notes on the house, its design and construction and a list of works requiring attention. The report noted *missing bargeboard to main gable, generally pointing of brickwork and stonework required, roof lights to garage loft conversion dilapidated and not in harmony, fountain clean up and centre piece restoration, box gutter to be constructed between two gables of north wing, requires monthly inspection and cleaning, (ceiling damage evident), check underfloor areas for draining and cross ventilation, paintwork in hallways, rake out joint to tiling in bathroom and repoint, resilvering of mirrors, water damage at west end of north wing, lead light repairs were damaged, flyscreens replaced with a very light metal framed flyscreen in lieu of timber framed replacements, restore timber mantelpiece in the library, non original door and window hardware detracts, and water penetration to western end of main entrance hall.*[55]

In 1980, part of Gleniffer Brae and the SCEGGS school buildings were leased to the Wollongong Conservatorium of Music, continuing the established educational role on site.[56] Premier Neville Wran performed the relocation ceremony on 2 June 1980. The Wollongong Branch of the NSW Conservatorium of Music had been formed in 1972 and was formerly housed in the Methodist Youth Centre in Crown St, Wollongong.[57] In 1990, the Manor House and the former SCEGGS buildings were leased to the University of Wollongong by the City Council and the 1993 Conservation Plan was prepared by Conacher. Photographs from this time show little change to building fabric and the landscape. The new ownership resulted in conservation works including the restoration of the fountain which had been infilled (Fig.3.3.52). The driveway was modified by the insertion of concrete steps between the driveway to the entry (Fig 3.3.53). The driveway beyond the entry retained its central lawn (Fig 3.3.54).

In 1990 Richard Ratcliffe published "Australia's Master Gardener Paul Sorensen and His gardens" describe the garden at Gleniffer Brae.

The book notes "the transplanting of several large Illawarra flame trees (*Brachychiton acerifolius*) for immediate shelter and an appearance of maturity. These trees, some of which are still living, could be the earliest successful attempt at transplanting mature Australian trees, a process which is still regarded as almost impossible."[58] We know from Sorensen's diaries that he transplanted at least one Illawarra Flame Trees and numerous Coral Trees. Refer Appendix C. The diaries also describe the transplantation of other species including Oleander, Jacaranda and Camellia at Gleniffer Brae.

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[55] Attachment to Conacher 1993 Conservation Plan

[56] Wollongong City Council File, Gleniffer Brae xxxx

[57] Canberra Times, 3 June 1980, p3

[58] Ratcliffe, Richard, *Australia's Master Gardener Paul Sorensen and His Gardens*, Kangaroo Press Pty Ltd, Kenthurst, 1990.

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"Also planted at this time were many brush box (*Lophostemon confertus*), Kaffir plum (*Harpephyllum caffrum*), plane trees (*Platanus x acerfolia*), silky oak (*Grevillea robusta*) and *Jacaranda mimosifolia*. The silky oak appears to be self seeded. An area known as The Spinney, low on the nearside of the valley, was planted with hundreds of azaleas growing in the shade of a natural grove of turpentines (*Syncarpia glomulifera*). Sorensen's interest in Australian plants is revealed by the dominance of native species in this list and by the presence in a prominent location of a very large specimen of coastal cypress pine (*Callitris columellaris*) which still survives in excellent health."[59] The coastal cypress pine is no longer on the site.

"The rear of the house was heavily planted for shelter from prevailing winds.
Apart from The Spinney, which is readily recognisable as part of the original garden, the changes necessary to adapt a domestic garden, no matter how big, to use as a public park have disguised Sorensen's work so that his hand is no longer visible over large areas. The simplification of maintenance around the conservatorium has also reduced his (*Sorensen*) impact." [59A]

On 9 May 1993, the Illawarra Soccer Association president George Naylor and his University Club counterpart Peter Bannister officially opened the upgraded Kooloobong Oval.[60] The name 'Kooloobong' is Aboriginal for "shady place among the trees" and is also the name of nearby Kooloobong Park Reserve, on the foothills of Mount Keira, which was officially named by the Department of Lands in 1975.[61] By 1993, the Botanic Garden's operational area had expanded into Lot 2, east of the Oval.

The Conservatorium of Music remained on the site of Gleniffer Brae, becoming an incorporated body owned by the University of Wollongong in 1996.

Following this incorporation, a number of alterations and improvements were carried out on the site. The concrete steps to Murphys Avenue were constructed to improve pedestrian access to the site in 1997/98.[62] In March 1998, plans were prepared for the formalisation of the carpark off Murphys Avenue, and new gateway entry to Gleniffer Brae designed by Vanni De Luca of Wollongong City Council.[63] The gate design was endorsed by Tropman and Tropman Architects in 1999.[64] The gates were constructed soon after and the carpark formalised. The aerial photographs of 2001, 2012 and 2018 evidence the extent of minor change to the landscape (Refer to Figures 3.3.55-3.3.57).

In November 1999, a Tree Assessment was prepared for Gleniffer Brae by Mark Felgate of Wollongong City Council (Refer attachment D) The report drawing from earlier sources notes *in 1928, the land was generally cleared, except for a few trees along the creek and the turpentines on the eastern side of the hill, and where the Woodland Garden is today.*
To give sense if maturity to the garden, large coral trees Erythrina indica were brought in by truck from as far as Gerringong.

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[59] Ratcliffe, Richard, *Australia's Master Gardener Paul Sorensen and His Gardens*, Kangaroo Press Pty Ltd, Kenthurst, 1990.

[59A] Ratcliffe, Richard, *Australia's Master Gardener Paul Sorensen and His Gardens*, Kangaroo Press Pty Ltd, Kenthurst, 1990.

[60] Illawarra Mercury, May 1993

[61] Government Gazette

[62] Wollongong City Council File, Gleniffer Brae

[63] Wollongong City Council File, Gleniffer Brae

[64] Heritage Division File, Gleniffer Brae

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A number of (Cupressus macrocarpa "Aurea") were planted down the eastern hillside.
Hoop pine in the rainforest probably dates from that time.[65]
This was the first assessment and compilation of tree species on the site around the Manor House. Felgate was an early apprentice gardener at the Botanic Garden who had a long career at Council in various horticultural roles. The report was undertaken as part of his Diploma in Arboriculture training, obtained from Ryde TAFE later in his career. The report identified 20 trees on the site.

This information is incorporated in an updated survey completed in 2020 which identifies heritage (Phase 1) and significant trees which have been accurately located.

In 2001, Tropman and Tropman prepared a draft Gleniffer Brae Conservation Management Plan. The document was discussed with the Hoskins family and they made the following comment.
"Page 22 Paul Sorensen transplanted coral trees to the Gleniffer-Brae site, not Illawarra Flame Trees."

"Page 25 The paths were of gravel or earth - such as they were, not brick or stone. Bauxite was used on the driveway in front of the garage."[66]

In 2005, Wollongong City Council commissioned David Beaver to prepare a Landscape Masterplan to assist with the conservation of the grounds surrounding Gleniffer Brae. The report was finalised in 2007 and has provided a basis for management of the Sorensen Gardens since then.

While the Landscape Master Plan prepared by Beaver quotes Ratcliffe, he describes the transplanting of coral trees based on his knowledge of the garden.

The report includes various references to historic plantings as follows:
"Coral trees (Erythrina indica) were sourced from nearby properties to provide shade trees for the garden. Paul Sorensen was an expert at transplanting mature trees as the following photos show.[67]
Remnant Cabbage tree palms are visible.
The planting and dams installed by Sorensen did not survive drought and the labour shortages during WWII.
View of main entry showing character of garden beds with wisteria on the walls, cypress trees and a profusion of shrubs and perennials such as hydrangeas.[68]
Wisteria vines cover the walls near the entry to the house.
Eastern facade with mature Coral trees in place c1942.
Cypress trees in garden bed c 1942. There is a small Ficus hillii on the left - this tree is now mature.
Coral trees in place c1942.[69]

[65] Felgate Mark Tree Assessment 1999

[66] Correspondence Mrs Anne Arnott, eldest daughter of Sid and Madge Hoskins, to the Curator WBG, 11 June 2002

[67] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P 9*

[68] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P 11*

[69] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P 12*

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"Coral Trees replaced by Fig Trees were planted to act as framing trees for the house. The trees have now grown to a very large scale. There is also a pencil pine immediately adjacent to the paved terrace complemented by a medium sized shrub on the other side.
The two Coral Trees have been removed. 1940 photos indicated young cypress tree located to north west corner of house.[70]
View west to Mt Keira in the 1940s with extensive plantings of Coral Trees in the Spinney. Most of these have since been removed.
In the 2005 photo Mt Keira is Similar view in 2005. Mt Keira is obscured by large Ficus hillii trees. Note planting in wall niches that is proposed to be reinstated.
Silky Oak at edge of tennis court is self sown and may be removed.[71]*"*

The Doll's house c1940s. Note the extensive planting of cottage perennials.[72]

View of southern side of house c1940s. The Plane tree at left and Celtis at right are well established. Note the low hedge along the southern edge of the driveway that is no longer in existence.
Old wisteria vine and sandstone flagging near service terrace and garage.[73]

The report notes minor repairs to the stone flagging are required.[74] *These have since been repaired.*

In his 2007 Landscape Master Plan, Beaver provided a prioritised Schedule of Works which made recommendations future plantings for the following areas.

The Rockery:- *Azaleas, Hydrangeas, Lavender, Hebe, Indian Hawthorn, ground cover Grevilleas, Daisies Dahlias*.

Upper Terrace:- Replant the two specimen trees (originally Corals but use Flame tress). Replace *Ficus hillii* with Jacaranda, Chinese Elm or Illawarra Flame Tree.
Northern side of the house:- *wisteria, hydrangeas, hebe, lavende*r, and *annuals/perennials* with blue or white flowers were proposed.

Lower Terrace***:-*** *Ajuga sp, Alyssum sp., Arabis sp., Artemesia sp., Aubrieta sp., Cerastium sp., Cotoneaster microphyllus, Phlox sp., Pelargonium sp., Rosmarinus prostratus, Sedum sp. and Thymus sp.* He recommended removal of the self-sown Silky Oak and judicious removal/ pruning of Hill's Figs and Brush Box near the western boundary to open up the views.

In the Woodland Garden, around the Doll's house, Beaver recommended species including hollyhocks, foxgloves, azaleas, dahlias and sweet peas. Beaver recommended the removal of Silky Oaks from the Woodland Garden and planting an additional 5 specimen trees in the Woodland Garden such as Jacaranda and lllawarra Flame Trees. Planting of evergreen shrubs (eg *Syzygium sp*.) along the western boundary was also recommended.

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[70] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P 13*

[71] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P16*

[72] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P18*

[73] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P19*

[74] Beaver,David Landscape Master Plan – Gleniffer Brae, Dargan NSW, 2007, *P17*

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For the Brushbox Windbreak he recommended replanting missing Brushbox and planting tall evergreen shrubs (eg *Syzygium sp.)* between the school buildings and the brushbox windbreak.
For the garden bed along the eastern side of the house, he recommended wisteria, hydrangeas, hebe, lavender, dwarf cypress and annuals/perennials with blue or white flowers. He also recommended replacing the Kaffir Plum with a Jacaranda.

Beaver recommended replanting the island bed of roses and perennials to the sandstone driveway and arrival area. To the service terrace and stone wall, Beaver recommended removing the Cypress (T13) and replanting with an Illawarra Flame Tree. He also recommended planting a low hedge along the southern side of the driveway with box or gardenia.

To the Northern slope, removal of selected trees along Fairy Creek and replanting garden beds with low growing species was recommended.

The terminology of the report and its recommendations have been incorporated into this CMP. The Master Plan identifies the following areas of the Sorensen Gardens:
- Arrival Area
- Upper Terrace
- Rockery
- Lower Terrace
- Rear Sunken Terrace
- Auditorium
- The Tool Shed & Woodland Garden
- The Doll's House
- Service Terrace and Stone Wall
- Sandstone Driveway

The LMP also included a Prioritised Schedule of Works and a General Maintenance Schedule which have been reviewed, updated and incorporated into this CMP (Section 10.5 and 11.5), to provide one comprehensive document to guide the Conservation of the Gleniffer Brae site. In 2004 the carpark was constructed.

In 2004, the Conservatorium explored plans for expansion of the auditorium. A Heritage Impact Statement was prepared by Noel Bell Ridley Smith & Partners and a Pre-DA meeting was held in 2005, however the proposal was not executed.[75]

In 2006, Council adopted the Plan of Management for Wollongong Botanic Garden (including Gleniffer Brae and Kooloobong Oval) to ensure that any future use of Gleniffer Brae and the Wollongong Botanic Garden maximised and encouraged community use whilst at the same time conserving the historical significance of the site and retaining the general amenity of the area.[76]

[75] Heritage Division File, Gleniffer Brae

[76] WCC, Plan of Management for the WBG, 2006

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Up until 2009, Council had been managing weddings and functions at Gleniffer Brae as a short term casual use which used marquees. This use ceased in 2009 following a financial service review, and the introduction of the Standard Provisions to the Wollongong LEP in 2009 whereby "Function Centre" became a defined use not permissible in the Public Recreation zone.[77]

This precipitated an Expressions of Interest process, undertaken in May 2010, for the sale or lease of Gleniffer Brae, seeking a proposal that would identify a viable future use for the site whilst guaranteeing tenancy for the Conservatorium of Music; retaining community access to Gleniffer Brae and grounds; integrating with the Wollongong Botanic Garden; maintaining the heritage items and values of the site; and minimising operating and maintenance costs to Council. Two expressions of interest were received. In March 2011 Council resolved that the University of Wollongong was the preferred candidate and invited the University to submit a rezoning proposal, which they did in June 2011. The proposal sought to reclassify the site from Community to Operational Land and to subdivide, rezone and sell a portion of land to achieve the University's vision for the site which included operating Gleniffer Brae as a function centre and building a new Creative Arts Faculty.[78] In 2012, a draft Planning Proposal was considered by Council for the rezoning and reclassification of the site. Two hundred and fifty-eight community submissions and two petitions demonstrated a divide in community opinion on the reclassification of the site. Issues included the potential (although not proposed as part of the proposal) sale of Gleniffer Brae and the general loss of Community land.[79] The Planning Proposal was not progressed, and Council resolved to work with stakeholders to consider options for the future use of the site.

A stakeholder engagement process was undertaken to inform the values of the site to be considered in determining a future use, and the outcomes reported to Council on 8 September 2014. Council resolved to invite submissions from interested parties for use of the area not under lease by the Conservatorium of Music at Gleniffer Brae. Three proposals were received, comprising a proposal for volunteer run tours, functions and events with off-site catering and on-site office; a proposal for a premium restaurant and function centre; and a proposal for off-site catered functions and events. On 24 August 2015, Council considered a report on the proposals which identified the need to review the Botanic Garden Plan of Management (2006) and Gleniffer Brae Conservation Management Plan (2001), and precipitated a draft Planning Proposal to add 'Function Centre' as a permissible use on the site, lodged in November 2015.[80] An amended draft Plan of Management and Gleniffer Brae Conservation Management Plan Review were publicly exhibited in 2016.

Little change occurred to the building during this period of future use planning. Within the grounds, the removal of a Hills Fig, north east of Gleniffer Brae was approved in 2010 due to poor structural condition, and the following year two remnant Turpentine trees north of the carpark were also approved for removal due to severe decline.[81] These trees were subsequently removed. In 2016, approval for internal and external painting based on a paint scrape study by David Penlington was granted by Heritage Division. The work was carried out in 2017. Plans for the retaining wall renewal,

[77] WCC Reports, CM264/11 Planning proposal for Gleniffer Brae

[78] WCC Reports, CM264/11 Planning proposal for Gleniffer Brae

[79] WCC Reports, CM305/12 Planning proposal for Gleniffer Brae

[80] WCC Reports, Draft Planning Proposal, Nov 2015. Trim NO: 2115/251732

[81] Heritage Council Exemptions 30/09/2010 and 08/03/2011

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including the removal of Hills Fig Tree were prepared and issued in 2016.[82] The tree was removed and the retaining wall reconstructed in accordance with Heritage Council Section 60 Approval in 2017.

[82] WCC, Section 60 approved 2016/S60/141

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Fig no. 3.3.4.1	1990	The Rear Sunken Terrace looking east, note the original pond	WCC

Fig no. 3.3.4.2	1994	Gleniffer Brae and garage from driveway, note concrete infill between drivestrips	WCC

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Fig no. 3.3.4.3	1994	Gleniffer Brae and driveway looking west to entry over the driveway	WCC

Fig no. 3.3.4.4	1990	Gleniffer Brae with Mt Keira in the background	Ratcliffe

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Fig no. 3.3.4.5	1990	Gleniffer Brae from Spinney - Cliveas provide a splash of coour	Ratcliffe

Fig no. 3.3.4.6	1990	View from the rear. Cheese tree obscures view to Mt Keira	Ratcliffe

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Fig no. 3.3.4.7	2001	Aerial photograph showing carpark and amphitheatre on former swimming pool site, note Botanic Garden operational precinct in the north east corner	WCC

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Fig no. 3.3.4.8 | 2012 | Aerial photograph showing little change in Council ownership | WCC

Fig no. 3.3.4.9 2018 Aerial photograph - SIX Maps

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Fig no. 3.3.4.10	1954	Phase 1 - Hoskins Occupation	Architectural Projects

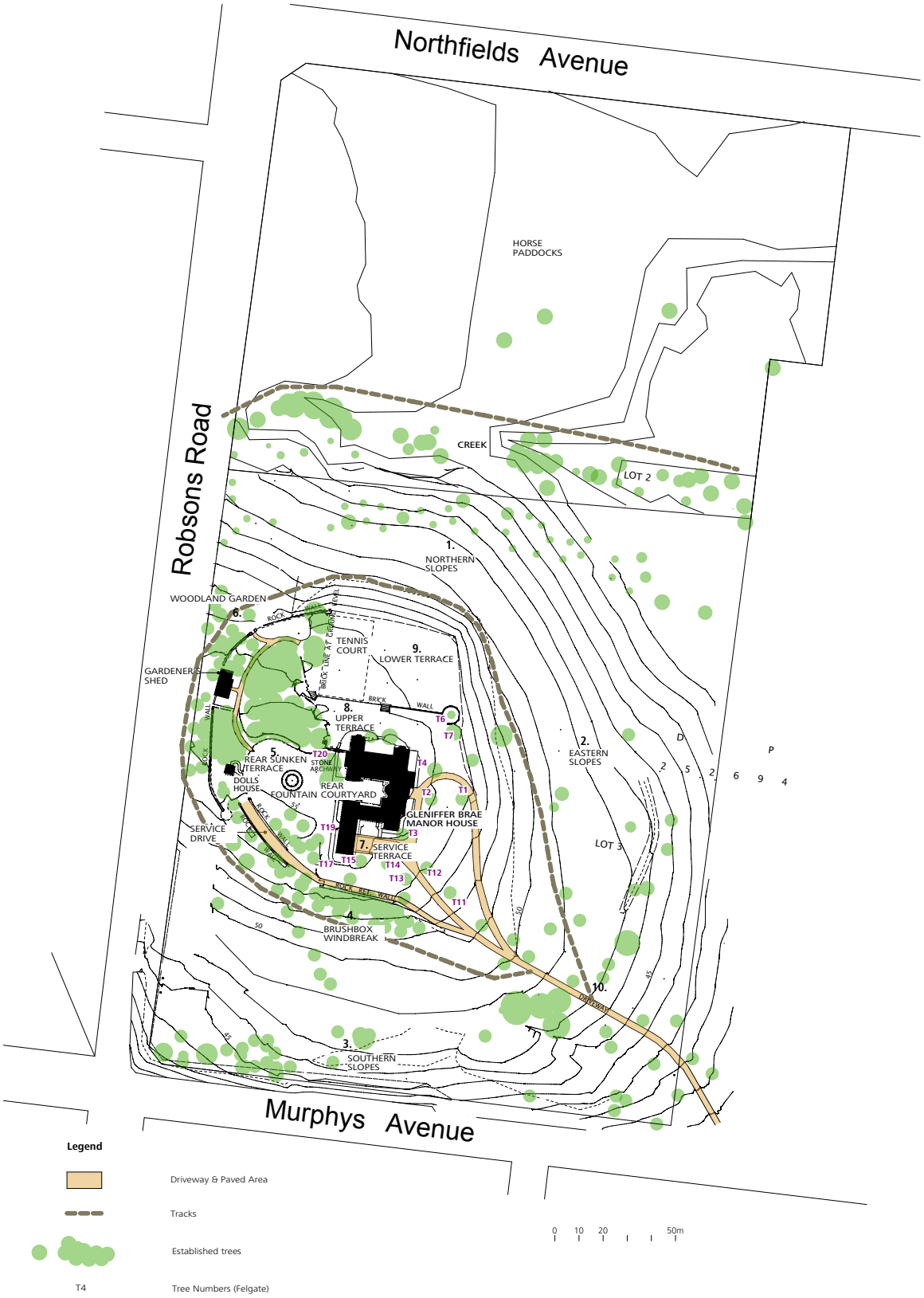

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Fig no. 3.3.4.11	1977	Phase 2 - SCEGGS Occupation	Architectural Projects

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Fig no. 3.3.4.12	1993	Phase 3 - Wollongong City Council Occupation	Architectural Projects

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3.4. HISTORY OF THE CLIENT

THE HOSKINS FAMILY

The siting and design of Gleniffer Brae were directly attributed to the original owner and his wife, Arthur Sidney (Sid) and Helen Madoline (Madge) Hoskins. The family played a significant role in Australian (and Wollongong) industrial history beginning with Sid's father, Charles.

Charles Henry Hoskins (1851-1926) was born in London, and immigrated to Melbourne as a child and educated in Victoria. In 1876, he and his older brother George set up an engineering workshop in Ultimo, Sydney. The firm prospered, especially from supplying steel pipes for the Sydney and Kalgoorlie water supplies. Hoskins became convinced the Australian iron and steel production needed support, and freer labour conditions than those sanctioned by the unions. He developed as an ardent protectionist and a critic of organised labour.

In 1907, Hoskins took over the Esbank, Lithgow, ironworks of his friend William Sandford. Brilliant but erratic, Sandford had developed iron and steel works and a colliery and held much freehold town land at Lithgow. Although given a monopoly to supply the State government's iron and steel, he had been unable to meet his commitments. With State support, and to avert nationalising the project, the government arranged for Hoskins to take over the enterprise, with a seven-year State contract. In 1908 Charles Hoskins and his family moved to Lithgow.

Hoskins was an able businessman, but he had much to learn about modern steel technology. He expanded the Lithgow plant but found the cost structure high, the unions difficult and Lithgow an unsuitable site. World War 1, by increasing demand and cutting off overseas supplies, greatly stimulated production at the Lithgow plant. But peacetime brought a downturn and Hoskins, who resigned in 1924, came to believe that removal to a better site at Port Kembla was the only solution, in face of B.H.P. competition from Newcastle.

The move to a new manufacturing complex at Port Kembla was actively promoted by the State. With support from overseas and other Australian companies, and a new plant based on American and German designs, the Hoskins company (now led by Charles' sons, Cecil and Sidney) became Australian Iron and Steel Ltd. Its works became the centrepiece for the new industrial (as distinct from mining) Wollongong. In 1935, A.I.S. merged with B.H.P. but preserved its own identity. The Hoskins brothers retained their positions.

ARTHUR SIDNEY HOSKINS

Born in 1892, Hoskins was the third and youngest son of Charles and Emily Hoskins. Educated at Kings College, Goulburn, Newington College and Cooerwull Academy, Bowenfels, he left school, on his own insistence and joined the family firm in 1907 (Figure 3.4.1).

All three sons were involved in their father's business. The eldest died during World War I and it was the second son, Cecil, (1889-1971) who became the leader. He succeeded Charles as chairman of Hoskins Iron and Steel in 1924 and became chairman of Australian Iron and Steel in 1928. Cecil was the financial and business expert and developed an extensive range of outside directorships.
Sidney, despite his lack of formal technical training, acquired wide experience in steel-making overseas and in Lithgow. He became joint managing director with Cecil in 1924 and again, with A.I.S. in 1928. Sidney's special concern was with factory production and he coordinated the relocation. He was more

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Fig no. 3.4.1	Undated	A.S. Hoskins	WCC

Fig no. 3.4.2	1950	Arthur Sidney and Helen Madoline Hoskins	WCC

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directly involved than Cecil with the actual move to Port Kembla and the erection of the new works. After the merger with B.H.P., Cecil remained as A.I.S. chairman, operating from Sydney, while Sidney oversaw the Port Kembla operations. This covered the period of intense industrial activity during World War II and the subsequent post-war reconstruction. While Sidney lacked the business acumen of Cecil, he had a better relationship with the labour unions and great 'hands-on' experience. He retired in 1949.

In 1917 Sidney married Helen Madoline (Madge) Loveridge; they had seven children, two of whom died young. Four years earlier, Cecil had married Madge's elder sister Dorothy Gwynn. Sidney and Madge lived at Eskroy Park, Lithgow until 1927. After three years in Sydney, they moved to the South Coast to be near the new steelworks. They lived at Dapto for four years and then at Wollongong for another four. In 1938 they moved into their permanent home at Gleniffer Brae, on the slopes of Mt Keira (Figure 3.4.2).

Public-spirited men, Cecil and Sidney were concerned with charitable and community causes, especially Scouting. Sidney's activities were concentrated on the South Coast.

AS and HM Hoskins were both were prominent in local community affairs which took up much of their time. Sid Hoskins' philanthropy mostly went unremarked as it was almost always given anonymously. Sid Hoskins was, for many years, president of the South Coast Crippled Children's Society, the Sub-Normal Children's Society and patron of the Wollongong Surf Life Saving Association. His main interest, however, was with the Scout Movement. Following representations of A.I.S. Ltd to the BHP Co. Ltd in 1939, a lease for a nominal sum was arranged for 560 acres of land on the side of Mt Keira. Sid Hoskins then undertook the responsibility for financing the construction of the Mt Keira scout camp, all of which he personally supervised. For his exceptional service the Scout Movement presented him with the Silver Acorn, their highest decoration for lay members.[83]

Madge Hoskins also has a considerable record of achievement in Community affairs. As well as an interest and involvement in the Anglican Church wherever they have lived, Madge became a Divisional Commissioner for Girl Guides in 1932, and was awarded the Oak Leaf for "generous and most acceptable service" to the Girl Guide movement. She played a leading part in establishing the Y.W.C.A. in Wollongong, also the Red Cross and the C.W.A. During World War II she was President of the Women's Voluntary Services, organising many fund-raising activities at 'Gleniffer Brae'. Madge was at one time President of the Associates at Wollongong Golf Club, and a keen tennis player until the age of 70 (Fig 3.4.2).[84]

Sidney resigned from A.I.S. in 1949 and bought a grazing property at Bimbimbi, in South Australia. Returning to Sydney in 1958, he died at Wahroonga in 1959

Sidney Hoskins was a notable figure in the industrial and community life of the South Coast for twenty years. From 1938 he had his house, Gleniffer Brae, as his headquarters. The property itself was involved in Hoskins family history.

3.5. HISTORY OF THE LANDSCAPE DESIGNER

Paul Sorensen is a notable landscape designer in Australia, especially in the NSW area from the early part of the twentieth century.

[83] Correspondence from Mrs Anne Arnott to Curator, Wollongong Botanic Garden, 11 June 2002

[84] Arthur Sidney HOSKINS - Earnshaw Family History and Genealogy. jearnshaw.me.uk/tree/11/18923.htm

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Born in Copenhagen in 1890, Sorensen learnt his craft under the tutelage of Lars Nielsen, one of Denmark's well-known and highly regarded horticulturalists - a man responsible for the design of many of Copenhagen's public parks. Before his arrival in Australia, Sorensen also worked in Germany, France and Switzerland following training and gaining qualifications in Denmark. At the age of 25, Sorensen left Europe for Australia in search of a better future than would be available to him in his country of birth due to the turbulent events that were occurring in Europe at that time.

On arrival in Melbourne in 1915, Sorensen initially found it difficult to obtain employment in his field as the blighting droughts that Australia was experiencing at that time provided little scope for garden design and ornamental horticulture. His first two years in Australia, saw him working as a farmhand (first eight months), then as a nurseryman (next eighteen months). These initial employment's, a far cry from his background in landscape design, were disheartening until, on the verge of relocating to New Zealand, he was offered the opportunity of laying out gardens and grounds of the Carrington Hotel in Katoomba. This led to further commissions in the Blue Mountains area including the commission with Henri Van de Velde for the Everglades gardens in Leura, NSW, and thus began Paul Sorensen's involvement with landscape design in Australia.

His outstanding work in the area came to the attention of Cecil Hoskins, who at that time was looking for an innovative designer, to work with the grounds of the Australian Iron & Steel Ltd.'s (AIS) new administration building in Wollongong. Cecil Hoskins made the trip to the Blue Mountains to view Sorensen's work. His subsequent friendship with Sorensen and his high regard and respect for both Sorensen and his work, led Hoskins to invite the latter to design the landscape for the AIS administration building in Wollongong.

Sorensen's relationship with the Hoskins family was extensive and his many projects for them include Cecil Hoskins's property - 'Invergowrie', Gleniffer Brae for Sidney Hoskins, 'Greenhills' & 'Hillside' - executive houses for the AIS Ltd, the Mt Keira Scout Camp near Wollongong, the grounds of the Hoskins Memorial Church at Lithgow, the grounds of the Southern Portland Cement Company at Berrima as well as several smaller gardens for various members of the Hoskins family.

Paul Sorensen's background in landscape design was in the traditions of the grand gardens of Europe. These traditions were evident in the gardens that he designed in addition to elements that were a result of his own individual design thought and his experience with the Australian conditions.

There were some key underlying themes or concepts to Sorensen's work, which are:

- The paramount importance of site.
- Incorporation of scenery, landscape beyond the boundaries of site
- The utilisation of existing features on the site.
- Unusual trees and interesting landforms were incorporated into the design and rocks and other materials found on the site were salvaged for re-use
- The usage of trees and large shrubs as the main structural elements in the garden.
- These were used to create form in the garden, resulting in 'outdoor rooms', and provided a sense of mystery for what lay beyond, as well as giving a feeling of enclosure and shelter. He often used large specimens transplanted from the surrounding area or obtained from his nursery in Leura, to obtain an early sense of maturity to the design.
- Sorensen was prone to use large numbers of exotic species as would be expected in one with his training and background. However, he had a great appreciation for Australian natives and made use of them where available, which is reflected in the plantings at Gleniffer Brae. His usage of exotics was largely due to the inability to obtain suitable specimens of native species commercially

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at that time.

- The idea of development over time
- Sorensen's gardens were never conceived as finished products to be achieved in the short-term. There was always the idea that there should be a planned continuity of change & development over many years to a garden, that reflected the ecological impossibility of fixing the character of landscape permanently in every detail. The aim was to create a final landscape which, although having different qualities of beauty at different times in its development period, would achieve an ecological balance in which its continuing maintenance would be relatively minimal.
- Introduction of colour and texture from foliage through species selection
- This was only done after form was established and was used to increase the apparent visual dimensions of the space being designed and producing a changing palette of effects seasonally.
- The use of annuals and bulbs as broad sweeps of colour
- These were always as large beds rather than 'small fussy plantings' and were always regarded as a temporary although important aspect of the design until succession or maturing of the garden negated the need for this groundcover.
- His trademark construction and usage of walling
- Usually to achieve changes in levels of his gardens, this element ranged from massive drystone walls which were to appear as a natural extension of the parent rock outcrop to be found in his gardens in the Blue mountains, to simple brick walls as used in Gleniffer Brae. His use of brick was due to a number of reasons, (1) that it was a pragmatic to use a cheaper material in areas where he intended the wall to be completely hidden by vegetation, and (2) that it was possibly a suitable alternative on a site where there was not much parent rock to be had, as was possibly the case at Gleniffer Brae. His brick walls had also the added feature of being able to introduce niches (to hold garden taps for example) and holes, which he then planted to soften the effect of the wall.
- Driveways were elements that tended to be of minor visual importance
- These were often reduced to twin drive strips that disappeared in the overall scene. At Gleniffer Brae, the driveway which swept up the hill to the front of the house, had its drive strips constructed of sandstone flagging with lawn grasses creeping between the flags to soften and recede the driveway into the whole landscape.
- Paths were also elements that were visually subdued away from the house
- Paths tended to be of stone, or sometimes brick, which allowed small plants, herbs and grasses to establish themselves in the joints. Away from the house, Sorensen tended to allow pathways to dwindle to grassed paths or bare earth.

These features are evident in a comparative analysis. See Section 5.1.1.

3.6. HISTORY OF THE ARCHITECT

Geoffrey Douglas Loveridge was not a well-known architect, but he had an interesting background and associations, and he built at least two fine houses. He was a grandson of Aaron Loveridge (1828-1888), a builder and a famous master mason, responsible (among many other things) for the stonework of Sydney University's Great Hall. Thomas (1858-1927) a son of Aaron, was a well-known builder (a pioneer in the use of trachyte) and a partner in the firm of Loveridge and Hudson. A brother of Thomas, Alfred was a principal in the building firm of Loveridge and Turner. In all, the family built many of Sydney's finest structures.

Geoffrey, Thomas' son, was born at Bowral in 1893 and educated at Sydney High School. He was then apprenticed to the major builders, Stuart Bros. After war service - he enlisted as a private and returned a lieutenant - Loveridge completed his articles and worked as a builder and quantity surveyor. His father had retired from business and Geoffrey, seeking a new avenue, studied architecture at Sydney Technical College. He was registered in 1935 and went into practice. Government service in World War II was

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followed by a partnership with Harold McCauley. From 1957 to the early 1970s he practised alone, retaining his registration until 1979. Loveridge died in 1989.

It would be easy to conclude that here was an architect, new in his profession, who used what skill he had acquired to design two houses for close relations. This would not do justice to Loveridge and his work.

Unlike most architects of his time, Loveridge had a long and thorough training in the building business. This involved both a strong family tradition and extensive personal experience. His building expertise was evident in his careful selection of the tradesmen for Gleniffer Brae: Benbow as builder, Todd and Son for joinery, Wilson's bricks and the Hawkesbury Sandstone Company. There is good anecdotal evidence of Loveridge's careful supervision of the high quality detailing of Gleniffer Brae.

Loveridge was not simply a new architect working for rich relatives who knew what they wanted. Certainly, he designed the houses that Cecil and Sidney Hoskins intended: 'stockbroker's Tudor' for Cecil and a bungalow complex for Sidney. In the latter case, at least, there are abundant signs of highly competent architectural design, giving unity to an array of single storey buildings. The Tudor features are carefully adapted to the basic design. Gleniffer Brae bears a mature Loveridge stamp.

Key themes and concepts that identify the work of Loveridge, and are evident at Gleniffer Brae include:

- The asymmetrical planning of the houses
- A central entry associated with the stair

These features are evident in a comparative analysis. See Section 5.1.2.

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3.7. HISTORY OF COMPTON WYNYATES

Compton Wynyates has been identified as a source for the design of Gleniffer Brae.[85]

Compton Wynyates is a country house in Warwickshire, England erected by Sir William Compton about 1520. The Tudor period house is a fine example of Tudor architecture (Fig 3.7.1). The link between the design of Gleniffer Brae and Compton Wynyates is verified by the Hoskins family in the oral history 2003. Compton Wynyates was described in A History of the County of Warwick: Volume 5, Kington Hundred, 1949. Excerpts from this book are reproduced at Appendix A.

Like Compton Wynyates, Gleniffer Brae (Fig 3.7.2), is surrounded by low hills and accessed via a sweeping drive cutting across a lawn. The picturesque roof line of steep gables and groups of tall chimneys stacks is a key feature in common. Both buildings have a relatively low scale for their size although Crompton Wynyates is a two-storey building.

Both are built of red face brickwork, with prominent gabled roofs. The buildings differ in roofing material which was stone slabs at Compton and terracotta tile at Gleniffer Brae. The chimneys at Gleniffer Brae are a distinctive feature of the building evidencing the influence of Compton Wynyates. The chimney-shafts, in both houses vary in detail. With octagonal moulded bases, some with decorative panels in their sides, the shafts are twisted and with spiral and diamond ornament.
The use of stonework at both buildings is restrained, serving only for the windows and doorways, the quoins of the porch, chimney and the copings of the parapets. Timber framing is seen externally in the gable-ends.

The roofs of the wider east and south wings rise higher than the less important wings, giving a varied skyline in both buildings. The skyline being further broken by the many picturesque chimney-shafts. The principal front features gabled ends of the north and south wings. Some gable ends are half timbered in herring-bone pattern, while other gabled ends are brick. Bay windows are included below these gable ends.

The main entrance at Gleniffer Brae has a porch which features a carved stone surround, echoing the entry porch at Compton and the stepped facade. The entry hall opens direct onto the courtyard in both examples.

Compton Wynyates is built around a courtyard (a plan form adopted by Hoskins but at Gleniffer Brae, the courtyard is partially open on one side). The square geometry of the paved and turfed courtyard is interrupted with the large three-sided bay-window of the great hall (Fig 3.7.3). The entry hall at Gleniffer Brae projects in a similar asymmetrical way (Fig 3.7.4). The rear courtyard was originally turfed.

Compton Wynyates measures 40 x 40 metres with the 10 metres wide wings surrounding 20 x 20 metre courtyard. The building is 2 storeys. The plan of the Gleniffer Brae (Fig 3.7.5) is smaller 30 x 30 metres with a L shaped service wing that defines a 10 x 10 metre courtyard is narrower (Fig 3.7.6). The single

[85] Oral History Hoskins children

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Fig no. 3.7.1	Undated	Compton Wynyates, Warwickshire, UK Front Entry	Postcards of the past - Tysoe and Compton Wynyates, Warwickshire

Fig no.3.7.2	2016	Gleniffer Brae Front Entry	Architectural Projects

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Fig no. 3.7.3	1922	Compton Wynyates, Warwickshire, UK Rear Courtyard	Francis Firth Collection

Fig no. 3.7.4	2016	Gleniffer Brae, Rear Courtyard	Architectural Projects

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storey building with a picturesque asymmetry achieves a 'domestic adaptation of the Tudor style simplified to suit Australian conditions' noted by the original architect.
The principal rooms at Gleniffer Brae, Dining room, Lounge Room, Library and Master Bedroom, face north and east, (corresponding to the south and east orientation of these rooms at Compton Wynyates) The north and west wings at Compton containing the less important rooms are narrower than the other two, and at Gleniffer Brae.

Internally, oak joinery (Swedish oak in the case of Gleniffer Brae) features linen-fold panels in both buildings.

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Fig no. 3.7.5 | 1949 | Floor Plan of Compton Wynyates House | A History of the Country of Warwick

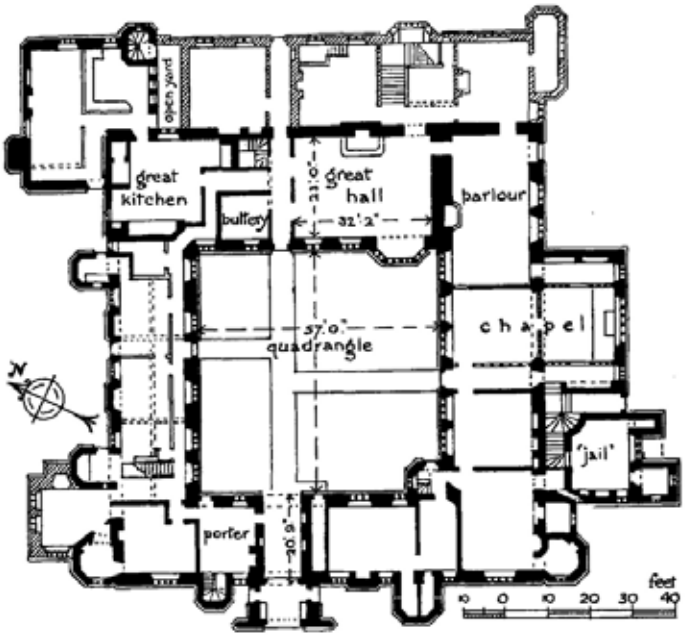
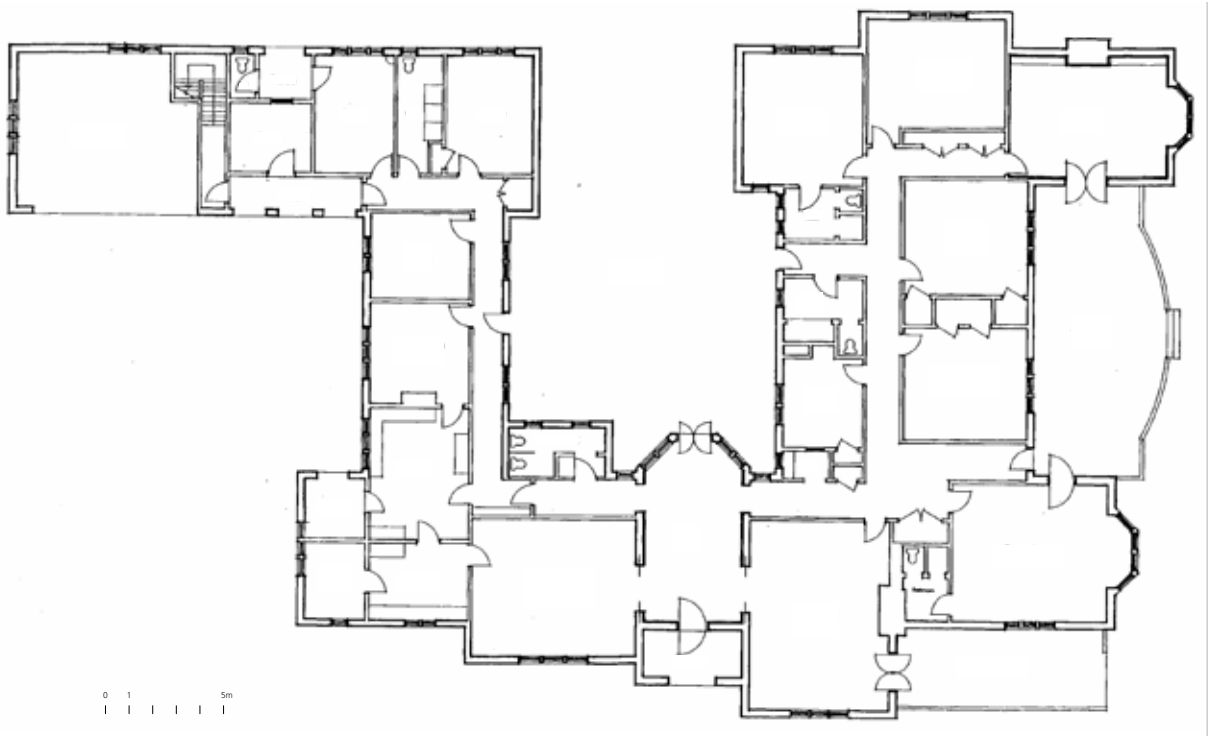


Fig no. 3.7.6 2018 Floor Plan of Gleniffer Brae Tropman Associates



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3.8. ABILITY TO DEMONSTRATE THEMES – THEMATIC ANALYSIS OF GLENIFFER BRAE

Gleniffer Brae is assessed in the context of the local, state and national historic themes identified by the Heritage Council of NSW and in the Thematic History of Wollongong City Council Area. Dr Terry Kass prepared the Thematic History of Wollongong City Council Area in 2010, which identified the main 'themes' or historical processes and developmental forces, which have shaped the landscapes and streetscapes of the area. The State Heritage Register listing for Gleniffer Brae should be updated with these revised themes.

National Theme – 3. Developing local, regional and national economies
State Theme - Industry
Local Theme – 1.4 Making a Living

1.4.4 THEME - WORKING IN WORKSHOPS, MILLS OR FACTORIES

Secondary Themes - Making steel (AIS Steelworks)

Sid Hoskins, as founder and manager of the Port Kembla Steelworks, built Gleniffer Brae as his residence while managing the works. The scale and quality of the house and gardens, reflects the success and importance of the steel industry and the importance of Hoskins as pioneer of the steel industry in the Illawarra. The fabric of the house evidences the association with a number of the internal fittings being produced at the steelworks, including bespoke door hardware and light fittings.

National Theme – 4. Building Settlements, towns and cities
State Theme – Accommodation
Local Theme – 1.5 Housing and Accommodation

1.5.2 THEME - HOUSING IN VILLAGES AND SUBURBS

Secondary themes - Providing accommodation for managers and professionals

Gleniffer Brae was built as the primary residence for AS and HM Hoskins. Hoskins was the manager of Australian Iron and Steel Ltd Port Kembla works from its establishment until 1949. Gleniffer Brae was constructed as his primary home, at a time when there was major growth in building activity in the district. The scale, design and quality of the residence stood apart from local building activity of the period.

Secondary theme - Creating domestic gardens and landscapes.

One of a number of Sorensen landscapes in the Illawarra resulting from the Hoskins connection, Gleniffer Brae is an outstanding domestic garden. Other Sorensen designed gardens included Green Hill and Hillside at Figtree for use by executives of AIS, and the landscape at Mt Keira Scout Camp.

1.6
National Theme – 6. Educating
State Theme - Education
Local Theme – 1.6 Servicing the Community

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1.6.6 THEME – EDUCATING THE PEOPLE

Secondary themes - Operating private schools

Gleniffer Brae was offered to The King's School in the late 1940s, at a time when the School Council was seeking larger grounds, however the offer was declined.
In 1954, Gleniffer Brae site was purchased by the SCEGGS as a boarding and day school for girls. Gleniffer Brae became the home to SCEGGS school in 1955 until its closure in 1975. This occupation for a period of 20 years (longer than the period of occupation of the Hoskins family) is significant.

The establishment and development of SCEGGS at Gleniffer Brae reflects the boom in secondary education in the area from 1954-1973. The school specifically reflects the demand for private girl's education in the Illawarra. The occupation of the site by the Conservatorium of Music since 1981, has provided a continuing association of the site with education in Wollongong district.

National Theme – 8. Developing Australian Cultural Life
State Theme - Leisure
Local Theme – 1.6 Servicing the Community

1.6.8 THEME - ENJOYING LEISURE

Secondary themes - Setting up public parks

In 1951, AS and HM Hoskins donated just over 46 acres to Wollongong City Council for a War Memorial Park or Botanic Garden. 'Hoskins Park - Wollongong Botanic Garden' was officially opened by Madge in September 1970.
The Hoskins love of gardens and trees, coupled with their civic mindedness, resulted in the generous donation of land for a public park. It stands as a rare mid 20thC example of the establishment of a public park through private philanthropy in Wollongong.
Gleniffer Brae site was incorporated into the gardens in 1977. The re amalgamated site now reflects the original Hoskins holdings. The gardens provide a resource utilised by a broad cross section of the community.[86]

[86] Kass, Terry, A Thematic History of the City of Wollongong, December 2010.

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3.9. RELEVANT HISTORICAL THEMES

NATIONAL	STATE	LOCAL
3. Developing local, regional and national economies	Industry	Working in workshops, mills or factories making steel (AIS Steelworks)
4. Building settlements, towns and cities	Accommodation	Housing in villages and suburbs - Providing accommodation for managers and professionals - Creating domestic gardens and landscapes
6. Educating	Education	Educating people - Operating private schools
8. Developing Australia's cultural life	Leisure	Enjoying leisure - Setting up public parks

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4. PHYSICAL EVIDENCE

4.1. CONTEXT

4.1.1. Environmental Context

Geology and Soils

The majority of the study area is located within the Gwynneville soil landscape, and a small section in the north western corner of the Kooloobong ovals is within the Illawarra Escarpment soil landscape. The Gwynneville soil landscape contains shallow brown podzolic soils and xanthozems on upper slopes, lithosols on simple slopes and shallow brown earths on midslopes and lower slopes (Hazelton and Tille 1990:38). The geology underlying this landscape is the Illawarra Coal Measures formation and includes resistant interbedded quartz-lithic sandstone, grey siltstone and claystone, carbonaceous claystone, clay and laminate (Hazelton and Tille 1990:38). The Illawarra Escarpment soil landscape comprises deep colluvial soils of red polzolic and brown podzolic occurring on midslopes. Siliceous sands are present along drainage lines (Hazelton and Tille 1990:58). The geology underlying this landscape is the Quaternary talus formation, which includes blocks of sandstone, deep colluvial detritus and soil materials (Hazelton and Tille 1990:58)[87]

Vegetation

The vegetation of the Gwynneville soil landscape would have once consisted of tall open- forest (*wet schlerophyll*) and open- forest (*dry sclerophyll*). Since European contact, most of the native vegetation has been completely cleared, and only small patches of remnant or regrowth native vegetation remain in the local area. Such vegetation clearing impacts the integrity of archaeological deposits and would have removed trees modified (scarred or carved) by Aboriginal people in the past. Native and introduced vegetation species have since been extensively planted across the entirety of the Botanic Garden. Vegetation species of the Gwynneville soil landscape would have included bangalay (*Eucalyptus botryoides*), blackbutt (*Eucalyptus pilularis*), grey ironbark (*Eucalyptus paniculata*), swamp mahogany (*Eucalyptus robusta*), forest red gum (*Eucalyptus tereticornis*), spotted gum (*Corymbia maculata*), two veined hickory (*Acacia binervata*) and black wattle (*Acacia mearnsii*) .[88]

The vegetation of the Illawarra Escarpment soil landscape would have once consisted of tall open forest (*wet sclerophyll*) and closed forest (rainforest). The small section within the north western part of the study area comprising this soil landscape has been completely cleared of native vegetation. Vegetation remains uncleared to the east of the study area, towards the Illawarra Escarpment State Conservation Area. Prior to vegetation clearing, native vegetation species of the tall open-forest would have included blackbutt (*Eucalyptus pilularis*), lilly pilly (*Syzygium smithii*), sandpaper fig (*Ficus coronata*), Moreton bay fig (*Ficus macrophylla*), small-leaved fig (*Ficus obliqua*), port jackson fig (*Ficus rubiginosa*), deciduous fig (*Ficus superba var. henneana*), coachwood (*Ceratopetalum apetalum*) and red cedar (*Toona ciliata*). Native vegetation species of the rainforest would have included grey myrtle (*Backhousia myrtifolia*), brush bloodwood (*Baloghia inophylla*) and cabbage tree palm (*Livistona australis*).[89]

Hydrology & Topography

The Keiraville region is located on the foot slopes of the Illawarra Escarpment and isolated rises of the Wollongong Plain. The topography of the local region is dominated by Mount Keira, located

[87] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[88] Hazelton and Tille 1990:38).

[89] Hazelton and Tille 1990:38).

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approximately 1.8km west of the study area. The natural topography of the region consists of undulating to steep hills with local relief 10-70m and slopes of 3-25% (Hazelton and Tille 1990:38), however most of the natural topography of Keiraville has been modified to allow for residential development. The local region contains several water sources that would have once been valuable to Aboriginal people. Lake Illawarra is located approximately 8.6km south of the study area and the Wollongong North Beach shoreline is located 2.2km east of the study area. There are a number of creeks which flow from the Escarpment foot hills eastward across the Coastal Plain (AMBS 2008:33). A first order creek runs from the foot hill of the Escarpment, through the study area and 1km eastward into Fairy Creek. A large man-made duck pond is located in the south eastern corner of the study area (beyond the SHR statutory boundary).[90]

Land Use & Disturbance

In 1825, 2000 acres of land which now comprise the suburb of Keiraville were purchased by James Spearing. During the 1830s, the land was sold and subdivided. In 1919, James Fitzgerald purchased 75 acres of land, including the location of the current study area. On this land, he established a dairy farm and Cratloe cottage, which now houses the Wollongong Botanic Garden's Discovery Centre.

Sidney Hoskins, a pioneer of the steel industry, purchased Fitzgerald's farm and constructed the Gleniffer Brae house and surrounding garden in 1938. The Hoskins family lived here until 1954 when they sold the house and surrounding 15 acres to Sydney Church of England Girls Grammar School. The remaining acres of the estate were donated to Wollongong City Council with the request to develop a Botanic Garden. The Botanic Garden was extended in 1975, when Council acquired the Gleniffer Brae house and surrounding acres (State Heritage Register 2019).

The study area underwent extensive disturbance from initial vegetation clearing in the 1800s, and from the use of land for agricultural purposes and the development of the Gleniffer Brae house in the 1900s. The landscape surrounding the house was significantly modified in 1939 by landscape designer Paul Sorensen. The Gleniffer Brae garden was developed in Sorensen's characteristic style which "incorporated the surrounding landscape and flora into the overall design and captured and extended the dramatic effect of the natural landscape through spatial planning, planting and construction of hard landscape elements" (State Heritage Register 2019). To achieve this, Sorensen completely altered the natural crest and slope landform, and levelled land adjacent to the house for establishment of terracing and a tennis court. The terracing was completed by blasting the original rock and reusing it throughout the gardens surrounding the house. The natural undulating to steep hill extending east from the house was significantly modified to create an artificial gentle slope.

The original landscape of the study area has been completely modified to accommodate the Botanic Garden, pathways and associated buildings. On the northern boundary of the study area, disturbance has occurred for the development of the Kooloobong ovals, and Botanic Garden operational depot, concrete tennis courts now operational area of the Botanic Garden. operations area. Some areas along the creek line have experienced less disturbance and there is potential for remnant vegetation to remain.[91]

[90] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[91] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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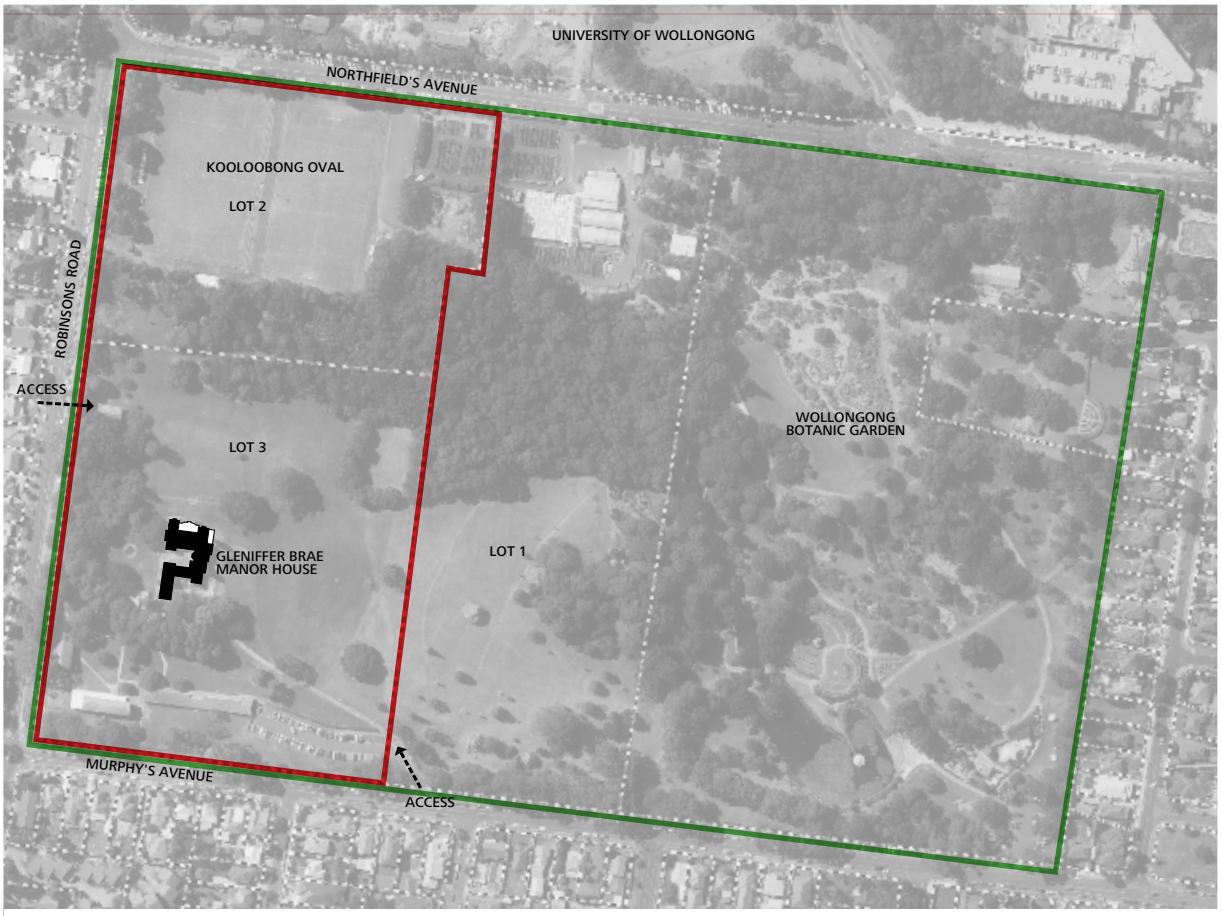
Fig no. 4.1.1	2018	Aerial Photo showing site Lot 2 & 3 and Wollongong Botanic Garden	Architectural Projects



Legend

0 10 50m

Gleniffer Brae Lot 2 & 3

Wollongong Botanic Garden Lot 1, 2 & 3

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4.1.2. WOLLONGONG BOTANIC GARDEN

The site of Gleniffer Brae, currently owned by Wollongong City Council, lies within the Wollongong Botanic Garden. The land for the Garden was originally part of the Gleniffer Brae estate and was donated to Wollongong City Council by the Hoskins family for the establishment of a botanic garden. The Garden was opened as 'Hoskins Park-Wollongong Botanic Garden in 1970. Gleniffer Brae Manor House and grounds were purchased by Wollongong Council and incorporated into the Wollongong Botanic Garden following the departure of SCEGGS in 1977.

The Wollongong Botanic Garden is open 363 days per year and entry is free. The grounds of the Botanic Garden are primarily used for cultivating plants, passive recreational activities and private/public events and functions. Leases and licenses allow for other functions with the Garden, including the teaching of music at Gleniffer Brae Manor House and sporting activities at Kooloobong Ovals. Gleniffer Brae is open for events, however, since 2009 when the definition of the zoning changed, the function-centre has been restricted. The use of Living Rooms is limited to rare events.

The University of Wollongong is located on the northern side of Northfields Avenue. The other street frontages of Robsons Road and Murphys Avenue consist mainly of fibro housing dating from the 1950s and 1960s which is largely screened from the view of the house by vegetation. However, the housing along Murphys Avenue is visible when viewing Gleniffer Brae from the Botanic Garden.

Primary access to the site is from Murphys Avenue with a secondary access via Robsons Road. Visual and physical linkages from Gleniffer Brae site to the Botanic Garden collections are poor due to a lack of pathways and the growth of planting from the 1970's which block historic views from the Wollongong Botanic Garden to Gleniffer Brae Manor House (Fig 4.1).

The site plan identifies the contours which fall to the north east from the level area of the Sorensen inner garden (Fig 4.1.2). The wider setting, defined by the existing creek, formed part of the Sorensen Garden. The ten distinct areas of the Sorensen inner garden are identified at Figure 4.1.1.

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Fig no. 4.1.2	2018	Site Plan Lot 2 and 3	Architectural Projects

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2016 | Fig 4.2.1 Gleniffer Brae from Wollongong Botanic

Fig 4.2.2 Gleniffer Brae from Eastern Slopes

2016 | Fig 4.2.3 Entry Gates Murphys Avenue

Fig 4.2.4 Caretaker's Cottage near Robson Rd

2016 | Fig 4.2.5 Kooloobong Oval looking south

Fig 4.2.6 SCEGGS School Building

2016 | Fig 4.2.7 Rear Sunken Terrace

Fig 4.2.8 Woodland Garden - Spinney

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4.2. DESCRIPTION OF THE SITE AND SETTING

The site is located in Keiraville Wollongong, and is bound by Murphys Avenue, Robsons Road, Northfields Avenue and the Wollongong Botanic Garden. Access to the site is primarily from Murphys Avenue (Figs 4.1. 2).

The site of Gleniffer Brae is listed on the State Heritage Register (SHR) Item No. 00557 Lot 2 and 3, DP252694, and on the Wollongong Local Environmental Plan (LEP) Lot 3, DP252694 and forms part of the Wollongong Botanic Garden (Fig 2.1.3).

The site of Gleniffer Brae slopes gently to the north-east into a valley, rising on the far side to form a low hill which screens the suburbs of Wollongong from the house. Behind the house rises the dramatic tor of Mt Keira, which provides a unique backdrop to the property. Gleniffer Brae Manor House was specifically sited within the landscape to take advantage of views to Mt Keira and The Escarpment. The natural plateau area below the vertical elements of The Escarpment adds to the house's dominance and control of the visual landscape. Mt Keira is a dominant feature behind Gleniffer Brae as viewed from Wollongong Botanic Garden, the eastern boundary of the original Hoskins estate (Fig 4.2.1). Mt Keira continues to dominate views from the driveway and eastern slopes (Fig 4.2.2). Mt Keira also constitutes a focal point and backdrop to the Wollongong Botanic Garden.

The site for the house platform on a knoll was selected with care. The values which are attached to the selection of this site are the location being a part of the escarpment, acknowledging Mt Keira as a dominant feature, the outlook over Wollongong and the ocean, and a location of dominance in the immediate landscape of the site. The elevated position of the Gleniffer Brae Manor House with panoramic views and overlooking the city of Wollongong reflects the social and financial position of the Hoskins family at the time.

The entry to the Gleniffer Brae site was originally an understated gate, since replaced by formal brick gates with sandstone detailing built c.1999 as part of the fencing of the Wollongong Botanic Garden (Fig 4.2.3). The area to either side of the gates is fenced with palisade fencing dating from 2000 which continues around the Botanic Garden. The gates are painted galvanised steel made by steel workers. On either side of the vehicular entry gate are pedestrian gates, the northern gate leading to a footpath. The new section of driveway has been laid with bitumen and sandstone to interpret the original driveway. The car park includes both grass and bitumen parking spaces. There is a lack of screening to the carpark due to the incremental loss of original Sorensen plantings along the driveway, and two mature turpentines. The hedge on the north of the carpark blocks views of Gleniffer Brae Manor House from the entry.

The primary visual setting for Gleniffer Brae Manor House and the Sorensen Gardens is defined by vegetation, along the creek which screens Kooloobong Oval from the setting and extends into the Wollongong Botanic Garden to the east.
The site includes Gleniffer Brae and the Sorensen Gardens, the c.1938 outbuildings (Doll’s House, Gardener’s Shed), a Caretaker’s Cottage on Robsons Road (Fig 4.2.4) (relocated to the site post 1966), and several post 1954 school buildings constructed by SCEGGS on the Southern Slopes. The SCEGGS buildings were located to the south-east corner of the site and screened from Gleniffer Brae by the Brushbox windbreak (Fig 4.2.6). Kooloobong Oval lies to the north of the creek (Fig 4.2.5) and is accessed via Northfields Avenue. The use of this portion of the Botanic Garden by the University continues the site’s association with sport.

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4.3. DESCRIPTION OF GLENIFFER BRAE

The single-storey Manor House has been constructed in the Old English 'Tudor' style adapted to domestic construction and local conditions and influenced by a visit of the architect Geoffrey Loveridge to England.

The style of the Gleniffer Brae residence was described by the architect Geoffrey Loveridge in 1979, as "Tudor Manor" style, "an adaptation of the Tudor style of architecture to domestic construction" …" somewhat simplified to suit Australian and local conditions". The architect states the style reflects the Manor houses of the period 1450-1550 in England. The rational for the adoption of the Tudor Manor style rather than the Georgian Colonial style, popular during the interwar period, is given by the architect as "the style lent itself to a richness of craftsmanship together with opulent decoration" Loveridge notes the style was favoured by Mr and Mrs Hoskins.[92]

Gleniffer Brae Manor House comprises three wings around a central court, in a manner typical of a Tudor country estate house. A secondary garage wing defines a service court. Both the internal and external spaces of the Manor House, are arranged and orientated to maximise the opportunity for views and vistas afforded by the setting.

The house is characterised by its steeply pitched multi-gabled tiled roofs, red textured brickwork contrasted with dressed and rock faced sandstone trims, ornately carved and shaped bargeboards constructed with solid Australian cedar, and distinctive twisted and richly decorated chimneys. The arched diamond patterned leadlight windows are set in sandstone tracery to achieve Tudor detailing. Stone was used to dress window and door openings, balustrading to the terraces, and chimney breasts. Face bricks were selected for their colour and texture and the moulded bricks for the chimney flues were made in special moulds and kiln baked to the architect's specification to provide the required colour and texture.[93]

The fine craftsmanship evident in the exterior timberwork, stained glass, stonework and brickwork, constitutes one of the main significant characteristics of the house. Some original copper rainwater heads decorated with fleur-de-lis have been stolen and replaced.

The elevations of the house were designed to be viewed in the round (Fig 4.3.1).
The east elevation (Fig 4.3.2) entry façade has a picturesque centring around the entry with uneven gables and differing alignments creating a picturesque composition on approach. The bedroom wing is recessed behind the eastern terrace a similar distance to the service wing. The garage is stepped back a considerable distance.

[92] Attachment to Conacher 1993 Conservation Plan

[93] Conacher 1993 Conservation Plan

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The north elevation (Fig 4.3.3) terrace façade has a generally symmetrical arrangement. The main northern elevation presents as two symmetrical gables, although stepped in alignment with a subtle asymmetrical balance in the placement of paired windows and door.

The west elevation (Fig 4.3.4) courtyard façade has a picturesque centring around a courtyard, which features the entry bay window, off centre within the space. The bedroom wing features a central gable and an off centre chimney. The service wing is simpler.

The south elevation (Fig 4.3.5) provides a pairing of similar two gables on different alignments.

CONDITION
Generally, the external fabric appears to be in good condition and highly intact. The following issues require addressing:

- drainage of water away from building fabric including external walls and sub-floor space.
- soil build up around the building
- blocked gutters, down pipes and stormwater drains
- inadequate falls to down pipes
- blocked rainwater sumps
- down pipe not connected to stormwater drains
- recent fixings in walls
- hard cement patches and mortar repairs to brick and sandstone walls
- deterioration of roof tiles
- loss of pointing of brickwork at the lower level, and around light fittings
- sandstone flagging subsiding to north terrace and south courtyard
- rust to metal windows and security screens to entry and rear courtyard

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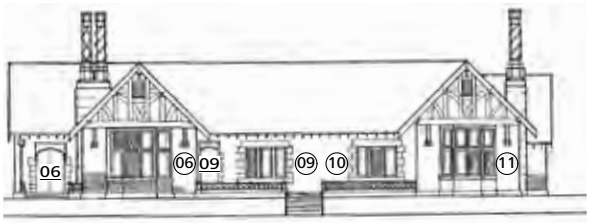
Fig no. 4.3.1	2018	Gleniffer Brae, Elevations - east, north, west, south	Tropman & Tropman Architects

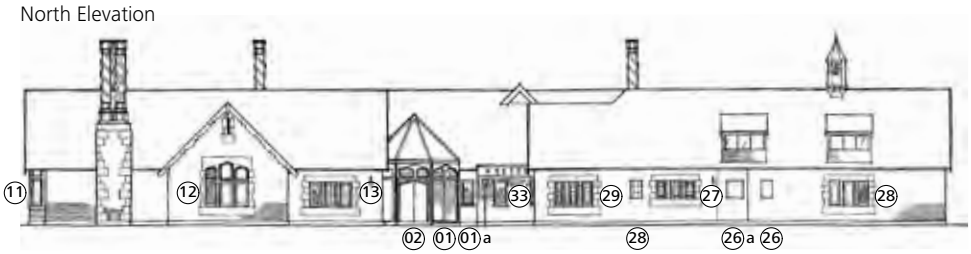
Elevation	17	13	12	11	9	6
Room No.	20	12 11	10	1	2	3

East Elevation



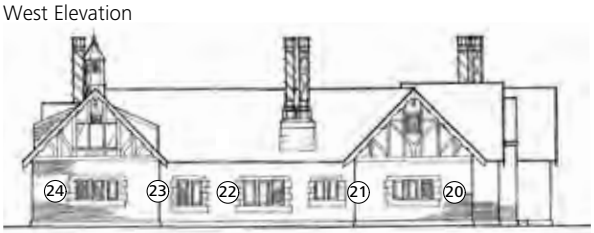
Elevation	7	5	3	1	
Room No.	2	3	4	5	6

North Elevation



Elevation	26			23		21		20	19	
Room No.	6	7	8	1	10	16	16a	17	21	20

West Elevation



Elevation	18	16	14			
Room No.	20	15	14	13	25	12

South Elevation

0 1 5m

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2016 | Fig 4.3.2 Gleniffer Brae East Elevation

Fig 4.3.3 Gleniffer Brae North Elevation

2016 | Fig 4.3.4 Gleniffer Brae West Elevation

Fig 4.3.5 Gleniffer Brae South Elevation

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4.4. INTERIOR

The form and plan of the house is deliberately asymmetrical around an axial link extending from the fountain, through the courtyard and through the main central reception room to the main entrance of the house to the landscape beyond. The main entry, located within the stepped east façade, is articulated by a stone surround surmounted by a heraldic crest. The Tudor arched bay facing the rear courtyard is highly detailed and crafted in celebration of this important axial link, with dressed sandstone mullions and lead lighting, detailed with stained glass motifs.[94]

The single storey plan of Gleniffer Brae is laid out in three wings around a central court with a garage wing extending to the south. The northern and eastern wings possess fine views and aspect.
The internal spaces are organised in a strong hierarchy. The main living and reception rooms are placed adjacent to the entry hall and command views over an extensive, easterly sloping landscaped area and beyond to the ocean. The northern wing comprising the main bedroom areas of the house and the library, commands views across the valley and over Mt Pleasant. The service rooms located in the southern wing extending from the south side of the courtyard, return to provide a garage and service entrance (Refer Figure 4.4.1 Floor plan).

The fine craftsmanship evident in the exterior is also evident in the interior, notably the fine timber joinery, stained glass, and stonework. The internal timberwork including panelling and joinery (i.e. doors and frames) has been constructed with solid 'Swedish Oak' as true 'English Oak' which is of a very similar appearance was unavailable at the time of construction. The ‘linen-fold’ timber panel details and carved stone fireplace surrounds show fine craftsmanship. Hoskins initials A.S.H. are raised on the face of the stone shield above the head of the dining room window opening.

The interior contains many original fittings including light fittings made by steelworkers from the steel works, timber wall rose, old servants bell, timber cupboards, original door and window hardware original bathroom fittings and taps. Also of note are the pull-up flyscreens concealed in the window sills. A number of more recent intrusive elements detract from integrity of the interior. These include some door and window hardware, recent fittings and taps, recent fixings, recent light switches and power points, and recent door fly screens.

Generally, the floors are timber with carpet to the bedroom areas. The skirtings are timber. There is a hierarchy in the use of materials. Cornices are moulded stone and timber in the living rooms and simpler profiled plaster cornices to the bedrooms which in themselves have a hierarchy of finishes. The Master Bedroom is more elaborate than the other bedrooms which are more elaborate than Staff Bedrooms and service areas.

Ceilings to the Entry and Dining Room use timber beams and ceilings to the Lounge Room and Library use profiled plaster. The decorative plaster ceiling is similar to the plaster ceiling used at Invergowrie. The Bedrooms have plain plaster ceilings.

There is a hierarchy in the use of wall materials. Timber panelling ‘linen-fold’ timber panel and doors are used in the Hall and Library. Plaster is used in the Living Rooms and bedrooms. Only the Living Room doors use ‘linen-fold’ timber panel detail set against plaster walls.

[94] Statement of Heritage Impact – Proposed Additions to Performance Centre Wollongong Conservatorium of Music in the Grounds of Gleniffer Brae Murphys Avenue Keiraville NSW 2500, August 2005 Noel Bell Ridley Smith & Partners

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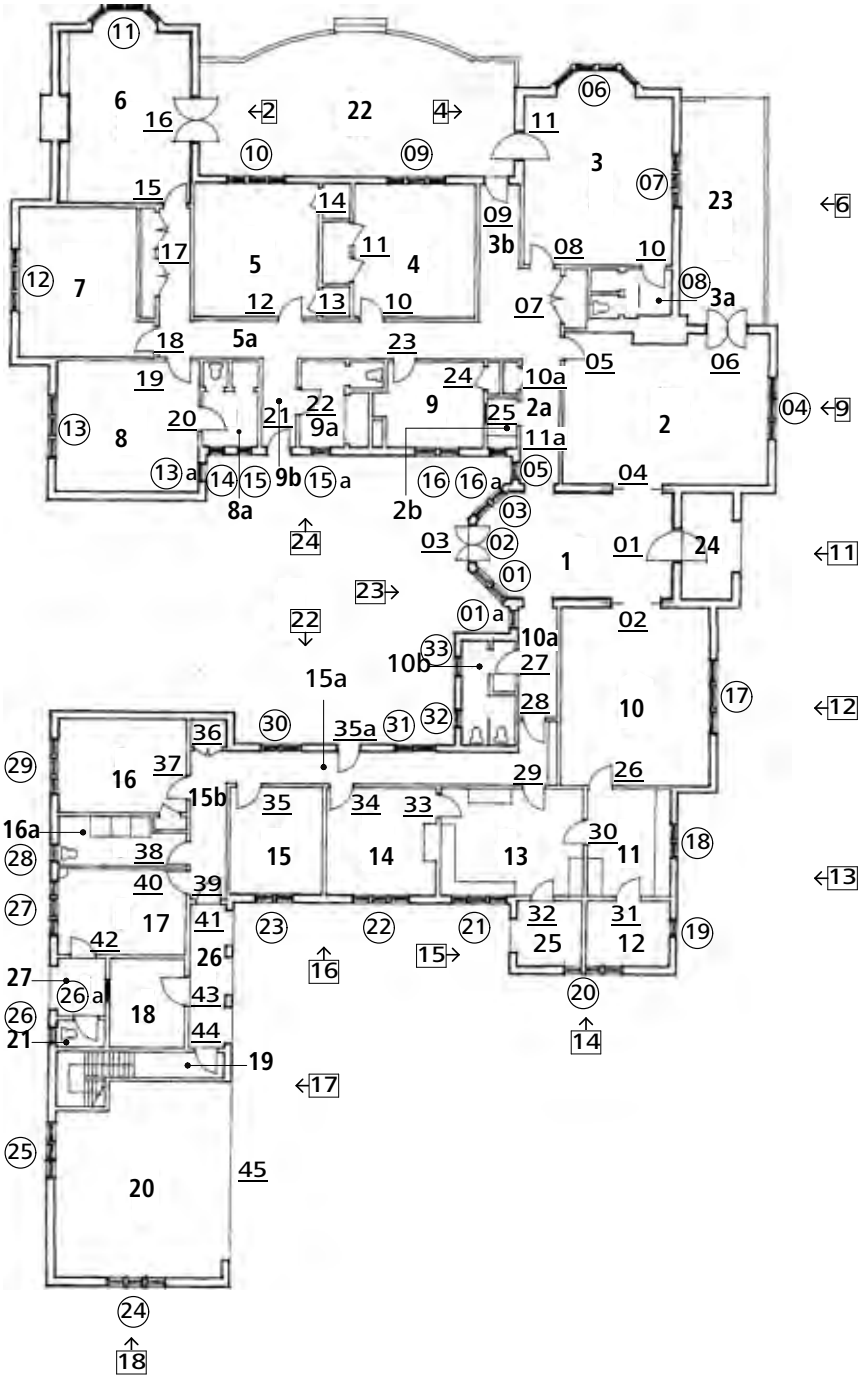
Fig no. 4.4.1	2018	Gleniffer Brae, Ground Floor Plan	Architectural Projects Tropman & Tropman Architects



Room Number & Names

1	Hall
2	Lounge Room
2a	Hallway
2b	Cloakroom
3	Master Bedroom
3a	Master Bedroom Ensui
3b	Hallway
4	Bedroom
5	Bedroom
5a	Hallway
6	Library
7	Bedroom
8	Bedroom
8a	Bedroom Ensuite
9	Bedroom
9a	Bathroom
9b	Hallway
10	Dining Room
10a	Hallway
10b	Bathroom
11	Scullery
12	Pantry
13	Kitchen
14	Staff Dining
15	Staff Bedroom
15a	Hallway
15b	Hallway
16	Bedroom
16a	Bathroom
17	Laundry
18	Boiler Room
19	Attic Stair (SCEGGS)
19a	Attic Flat (SCEGGS)
20	Garage
21	External WC
22	North Terrace
23	East Terrace
24	Entry Porch
25	Kitchen Porch
26	Service Loggia
27	Service Porch

1 Elevation No. See Fig 4.3.1

0 1 5m

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There is a hierarchy in the use of leadlight with rectangular leadlight to the entry areas which features decorative inserts and diamond leadlight to the other areas. The leadlight is similar to the leadlight used at Invergowrie. Four Art Deco wool and silk carpets commissioned by Madge Hoskins for Gleniffer Brae, remain in the house. One carpet is rolled up and stored in the garage to prevent damage. The carpets are fragile due to their age. (Refer to Moveable Heritage Inventory, Appendix D) Other furniture in the house was purchased with the change of ownership to Wollongong City Council. This non-original furniture is not related to the original design of the building and its fitout or to any significant era of the Heritage Item.

The descriptions are supplemented by a detailed schedule of elements . Appendix B

Room 1 The former Hall is a rectangular room with a strong east west axis, with entry door to the east and a glazed bay window to the west. The floor and skirting are timber. (DI) The room features timber panelling to door height with a carved timber panel above doors to the Dining Room (D2) and Lounge Room (D4). The two main entry doors are similar. To the west the main courtyard entry door (D3) is framed by gridded leadlight with decorative patterns with highlights above (W1,2&3). Above the timber panelling are stone crocket brackets which support the arched beams to the ceiling. The ceiling has timber beams. The two glass chandeliers are not original (Figures 4.4.2, 4.4.3, 4.4.4, 4.4.5).

Room 2 The former Lounge is a rectangular room with doors orientated to the north and windows to the east and is one of two main rooms. The room features a stone fireplace with Hoskins crest and engraved cornice. The ceiling is plaster panelled in a diamond and clover leaf pattern featuring crests. The double doors match those in the Dining Room (D4). The French doors to the northeast terrace have arched solid panels with square glazed leadlight panels above (D6). The three chandeliers are not original (Figures 4.4.6, 4.4.7, 4.4.8, 4.4.9).

Room 2a The hallways: The main halls to the living area feature arched panelled timber doors and a single door (D5). The doors to the exterior incorporate upper glazing panels. The ceiling cornices are simple. Lighting is original surface mounted oyster fittings. There was a telephone booth (former cloakroom) in the Hallway (Figures 4.4.10, 4.4.11, 4.4.12, 4.4.13).

Room 3 The former Master Bedroom is a rectangular room with bay windows (W6) orientated to the north and a window to the east (W7). The room features a simpler cornice which runs around the north bay window. A five-panel timber arch door leads to the ensuite (D10) and the hallway (D8). The door to the terrace has solid panels with glazed panels above (D9) (Figures 4.4.14, 4.4.15, 4.4.16, 4.4.17).

Room 3a The former Master Bedroom ensuite is a rectangular room. The room features 150mm2 mauve tiles with a dark mauve border. The original 150mm2 mottle glazed mauve tiles remain and a stepped profile to the shower remains. The walls to the main room are higher at 3000mm with tiles to 2550mm (Figure 4.4.18, 4.4.19). The ceramic basin and mirror medicine cabinet is original. The door is a timber arched panel door (D10). The window is timber (W8).

Room 4 The former Bedroom is a square room with 3 windows orientated to the north (W10). This room features more elaborate ceiling cornice, and a built-in robe (D11) (Figure 4.4.20, 4.4.2).

Room 5 The former Bedroom is a square room with windows orientated to the north (W10). This room features more elaborate ceiling cornice and a built-in robe (D13 & 14) (Figure 4.4.22, 4.4.23).

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2018 Fig 4.4.2 Room 1 Hall looking se

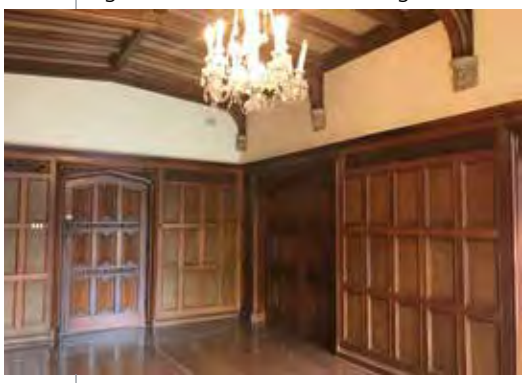


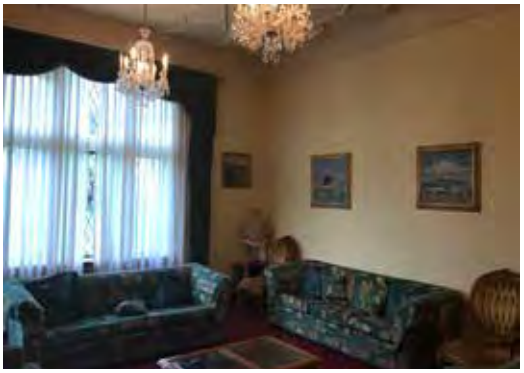
Fig 4.4.3 Room 1 Hall looking ne

2018 Fig 4.4.4 Room 1 Hall looking nw

Fig 4.4.5 Room 1 Hall looking sw

2018 Fig 4.4.6 Room 2 Lounge Room looking ne

Fig 4.4.7 Room 2 Lounge Room looking se



2018 Fig 4.4.8 Room 2 Lounge Room looking sw

Fig 4.4.9 Room 2 Lounge Room looking nw

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2018 | Fig 4.4.10 Room 2a Hallway looking n

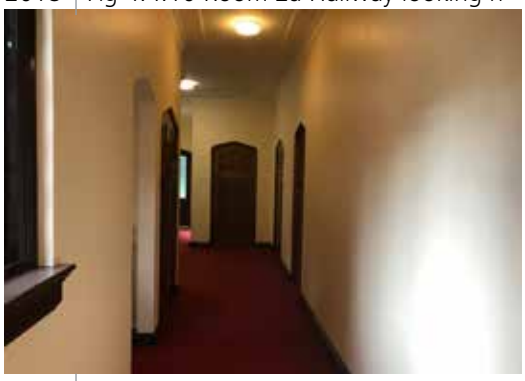
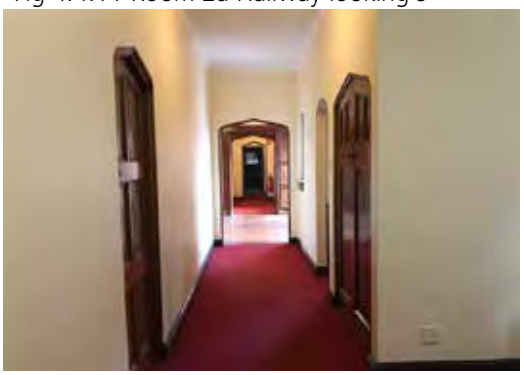


Fig 4.4.11 Room 2a Hallway looking s



2018 | Fig4.4.12 Room 2a Hallway looking n

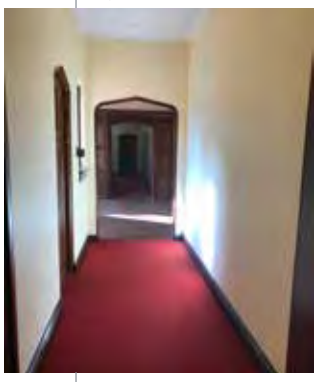
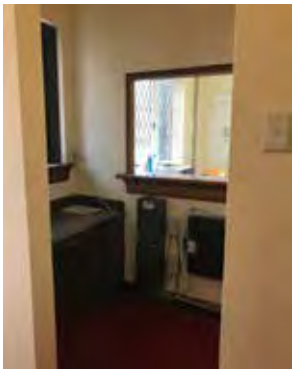


Fig 4.4.13 Room 2b Cloakroom looking w



2018 | Fig 4.4.14 Room 3 Master Bedroom looking ne

Fig 4.4.15 Room 3 Master Bedroom looking se

2018 | Fig 4.4.16 Room 3 Master Bedroom looking sw

Fig 4.4.17 Room 3 Master Bedroom looking nw

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2018 | Fig 4.4.18 Room 3a Master Ensuite looking w

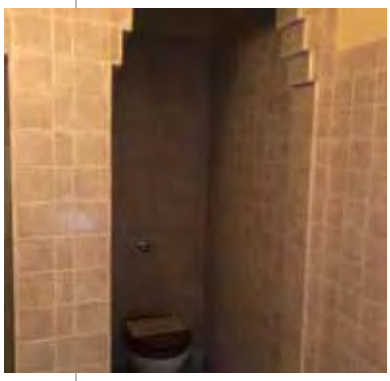


Fig 4.4.19 Rom 3a Master Ensuite looking e

2018 | Fig 4.4.20 Room 4 Bedroom looking s

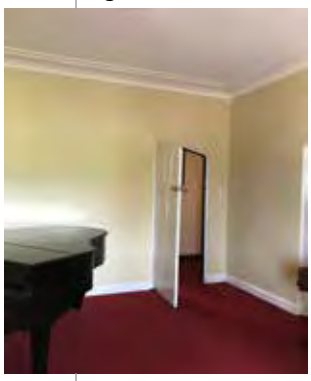
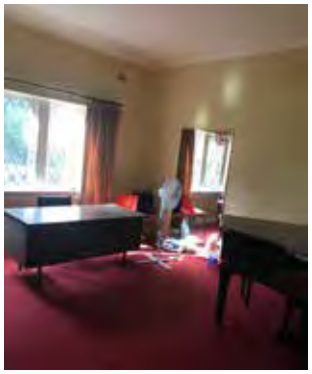


Fig 4.4.21 Room 4 Bedroom looking n



2018 | Fig 4.4.22 Room 5 Bedroom looking s

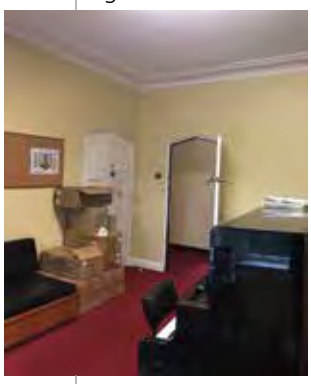
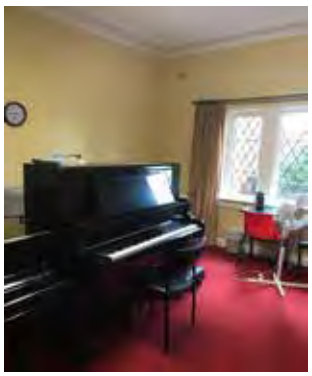


Figure 4.4.23 Room 5 Bedroom looking n



2018 | Fig 4.4.24 Room 6 Library looking sw

Fig 4.4.25 Room 6 Library lookings nw

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Room 6 The former Library is a rectangular room with a 3-panel bay window with highlight (W11) orientated to the north. The room features timber panelling to door height with a carved timber panel above doors. A five-panel timber arch door leads to a corridor. The door (D15) to the terrace has solid panels with glazed panels above (D9) (Figure 4.4.25, 4.4.26). The fireplace is stone with timber glazed joinery to either side.

Room 7 The former Bedroom is a square room with 3 windows and highlight orientated to the west. The room features a simple cornice with angled ceiling related to the gable roof and a tripartite arched window with diamond leadlight (Figure 4.4.27, 4.4.28). A five-panel timber arch door leads to a corridor (D18)

Room 8 The former Bedroom is a square room with windows orientated to the west and a small window (W13) to the rear courtyard. This room features more elaborate ceiling cornice arched four panel doors to the ensuite and corridor (D20 & D19) (Figure 4.4.28, 4.4.29).

Room 8a The former Bedroom ensuite has 2 small windows to the rear courtyard (W14 & W15).

Room 9 The former Bedroom is a rectangular room with windows orientated to the rear courtyard which are 2-panel window feature, hexagonal leadlight (W16). A non-original opening provides direct access to the cloak room (Figure 4.4.32, 4.4.33). A five-panel timber arch door leads to a corridor (D23 & D25) and cupboard (D24).

Room 9a The former Bathroom is a square room with a small window to the rear courtyard (W16). The room features 25mm2 grey tiles with a dark grey border. The original 150mm2 mottle glazed grey green tiles remain and a stepped profile to the bath and shower remain. There is a striped dado tile one tile below the lower ceiling to the bath and shower. The glazed ceramic bath is original. The basin is not original. The original fixed mirror is desilvered. The original soap dishes, towel hooks and towel rails remain. Towel rails have been replaced. The walls to the main room at 2550mm also feature striped dado tiles one tile below the top tile (Figure 4.4.30, 4.4.31). A five-panel timber arch door leads to a corridor (D22).

Room 10 The former Dining Room is a rectangular room with 3 windows and highlight orientated to the east (W17) and is one of two main rooms from the Hall. The room features timber beamed ceiling and forged steel chandeliers and four wall lights made by the steel works. The sliding doors are timber six panel doors with linen fold details that open to the main entry (D2). Some non-original display cabinets are located on the walls (Figure 4.4.42, 4.4.43, 4.4.44, 4.4.45). A five-panel timber arch door leads to a corridor (D26).

Room 10b The Bathroom has been extensively altered, and has a late twentieth century fitout.

Room 11 The former Scullery is a rectangular room with 2 windows (W18) orientated to the east. A panelled glazed door provides access to the pantry (D31). The original shelving has been removed. No joinery remains (Figure 4.4.46, 4.4.47).

Room 12 The former Pantry is a rectangular room with 2 windows orientated to the east (W19) (Figure 4.4.49) and a panelled glazed door provides access to the scullery (D31).

Room 13 The former Kitchen is a rectangular room with 3 windows orientated to the southwest toward the garage. The room features and dark cream tile splashback to benches with integrated soap dish

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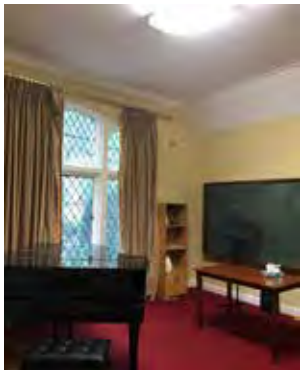
2018 | Fig 4.4.26 Room 7 Bedroom looking e

Fig 4.4.27 Room 7 Bedroom looking w



2018 | Fig 4.4.28 Room 8 Bedroom looking n

Fig 4.4.29 Room 8 Bedroom looking w

2018 | Fig 4.4.30 Room 9 Bedroom looking n

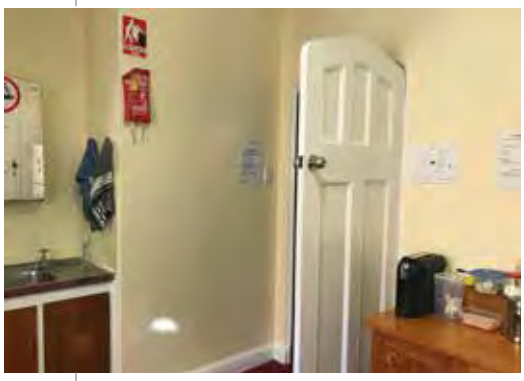


Fig 4.4.31 Room 9 Bedroom looking s

2018 | Fig 4.4.32 Room 9a Bathroom looking e

Fig 4.4.33 Room 9a Bathroom looking e

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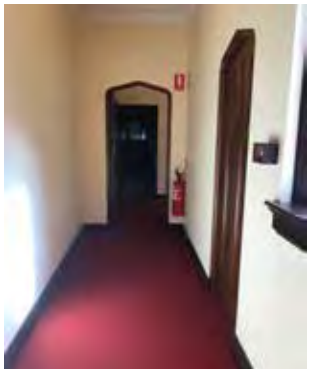
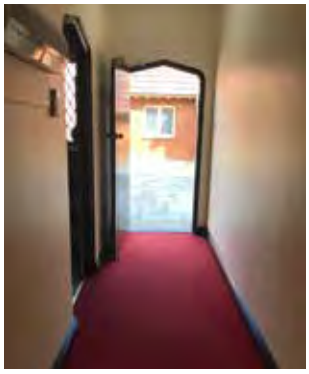
2018 | Fig 4.4.34 Room 3b Hallway looking n

Fig 4.4.35 Hallway looking s



2018 | Fig 4.4.36 Hallway

Fig 4.4.37 Hallway looking s



2018 | Fig 4.4.38 Hallway

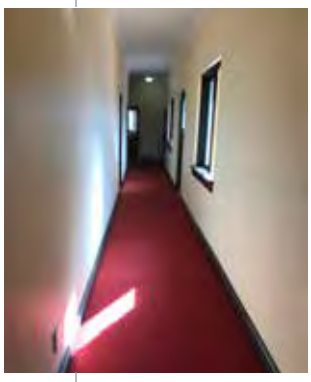


Fig 4.4.39 Hallway

2018 | Fig 4.4.40 Hallway

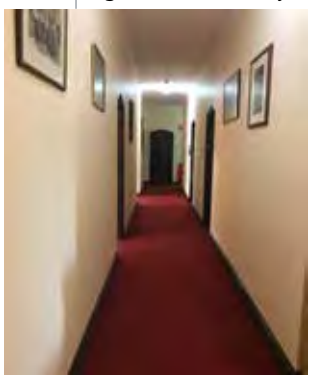
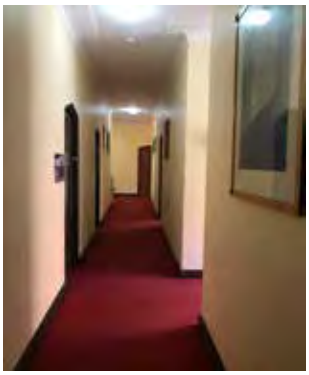


Fig 4.4.41 Hallway



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2018 | Fig 4.4.42 Room 10 Dining Room looking nw

Fig 4.4.43 Room 10 Dining Room looking sw

2018 | Fig 4.4.44 Room 10 Dining Room looking se

Fig 4.4.45 Room 10 Dining Room looking ne

2018 | Fig 4.4.46 Room 11 Scullery looking ne

Fig 4.4.47 Room 11 Scullery looking sw

2018 | Fig 4.4.48 Room 13 Kitchen looking ne

Fig 4.4.49 Room 12 Pantry looking se

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tiles. The tiles step up above the window. Original painted cupboards remain with non-original equipment. The staff call bell panel is still retained. The vinyl flooring has been replaced (Figure 4.4.50, 4.4.48).

Room 14 The former Staff Dining is a square room with 3 windows (W22) orientated to the south toward the garage. The room features an arched brick fireplace (Figure 4.4.50). A five-panel timber arch door leads to a corridor (D34) and kitchen (D33).

Room 15 The former Staff Bedroom is a square room with 2 windows (W23) orientated to the south toward the garage.

Room 15a/b The hallways. The doors to internal rooms are square; the doors to external spaces are arched. The doors to the service loggia are arched but panelled timber doors. The doors to the service cupboard are rectangular paired two panel doors. The cornice is simple, and lighting is original surface mounted oyster fittings (Figure 4.4.52, 4.4.53, 4.4.54, 4.4.55).

Room 16 The former Staff Bedroom is a rectangular room with 3 windows (W29) orientated to the west (Figure 4.4.55, 4.4.56).

Room 16a The former Staff Bathroom. The bathroom tiles to 1500mm which step flats 150m2 around the window (W28). The WC, basin and medicine cupboard are non-original (Figure 4.4.57, 4.4.58).

Room 17 The former Laundry is a rectangular room with 3 windows orientated to the west (W27) with rear access to a covered porch. The ceiling has a simple timber battened ceiling. The exterior door is a two-panel glazed timber door (D42). A five-panel timber arch door leads to a corridor (D40) (Figure 4.4.59, 4.4.60).

Room 18 The former Boiler Room is a square room with door access to a service loggia.

Room 19 The former Attic Stair (SCEGGS) is non-original and the space originally part of the garage (Figure 4.4.61).

Room 19a The former Attic Flat (SCEGGS) is non-original and the space originally part of the roof (Figure 4.4.63, 4.4.64).

Room 20 The Garage is a rectangular room with 3 windows (W24) orientated to the west and south and garage doors to the east (D45) (Figure 4.4.64, 4.4.65).

CONDITION
Generally, the internal fabric is in good condition and retained at a high level of integrity with an appropriate level of maintenance. Areas that require addressing include:

- finishes to timber flooring
- painting of timber elements where originally unpainted. This includes but is not limited to skirting, doors, sills, and architraves
- windows require maintenance and to be put into working order and require cleaning
- sandstone requires cleaning
- deterioration of carpets due to wear, paint spillage and in one case loss of pile (possibly due to possum/rat damage)

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2018 | Fig 4.4.50 Room 14 Staff Dining looking sw

Fig 4.4.51 Room 13 Kitchen looking sw

2018 | Fig 4.4.52 Hallway

Fig 4.4.53 Room 15b Hallway looking s

2018 | Fig 4.4.54 Room 15b Hallway looking n

Fig 4.4.55 Room 16 Bedroom looking nw

2018 | Fig 4.4.56 Room 16 Bedroom looking se

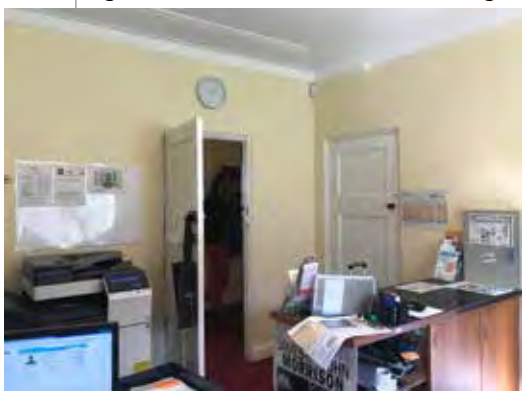

Figure 4.4.57 Room 16a Bathroom looking e

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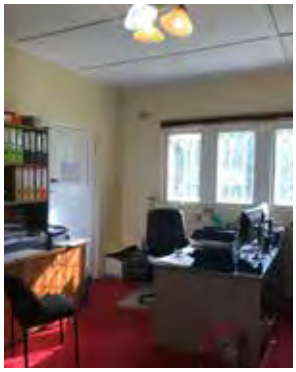
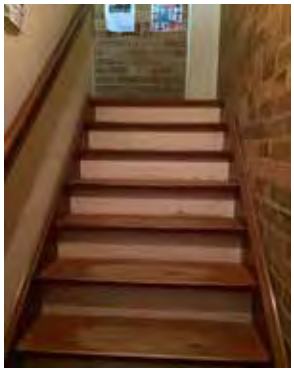
2018 | Fig 4.4.58 Room 16a Bathroom looking w

Fig 4.4.59 Room 17 Laundry looking w



2018 | Fig 4.4.60 Room 17 Laundry looking e

Fig 4.4.61 Room 19 Attic Stair (SCEGGS) looking e



2018 | Fig 4.4.62 Room 19 Attic Stair (SCEGGS) looking w

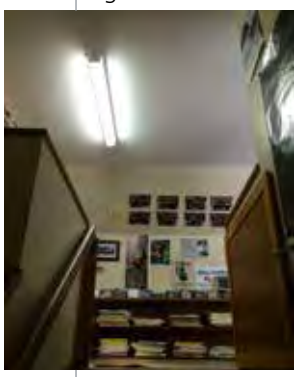


Fig 4.4.63 Room 19a Attic Flat (SCEGGS)

2018 | Fig 4.4.64 Room 20 Garage looking sw

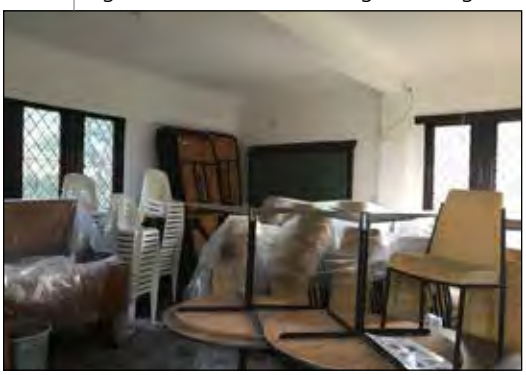


Fig 4.4.65 Room 20 Garage looking e

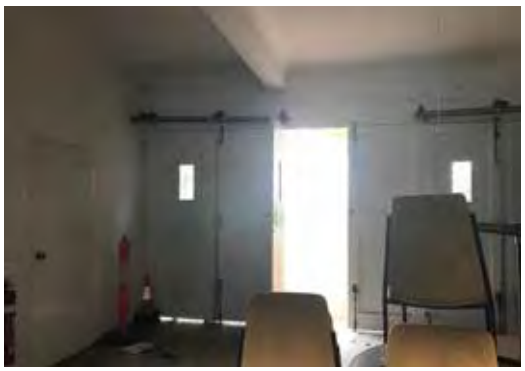


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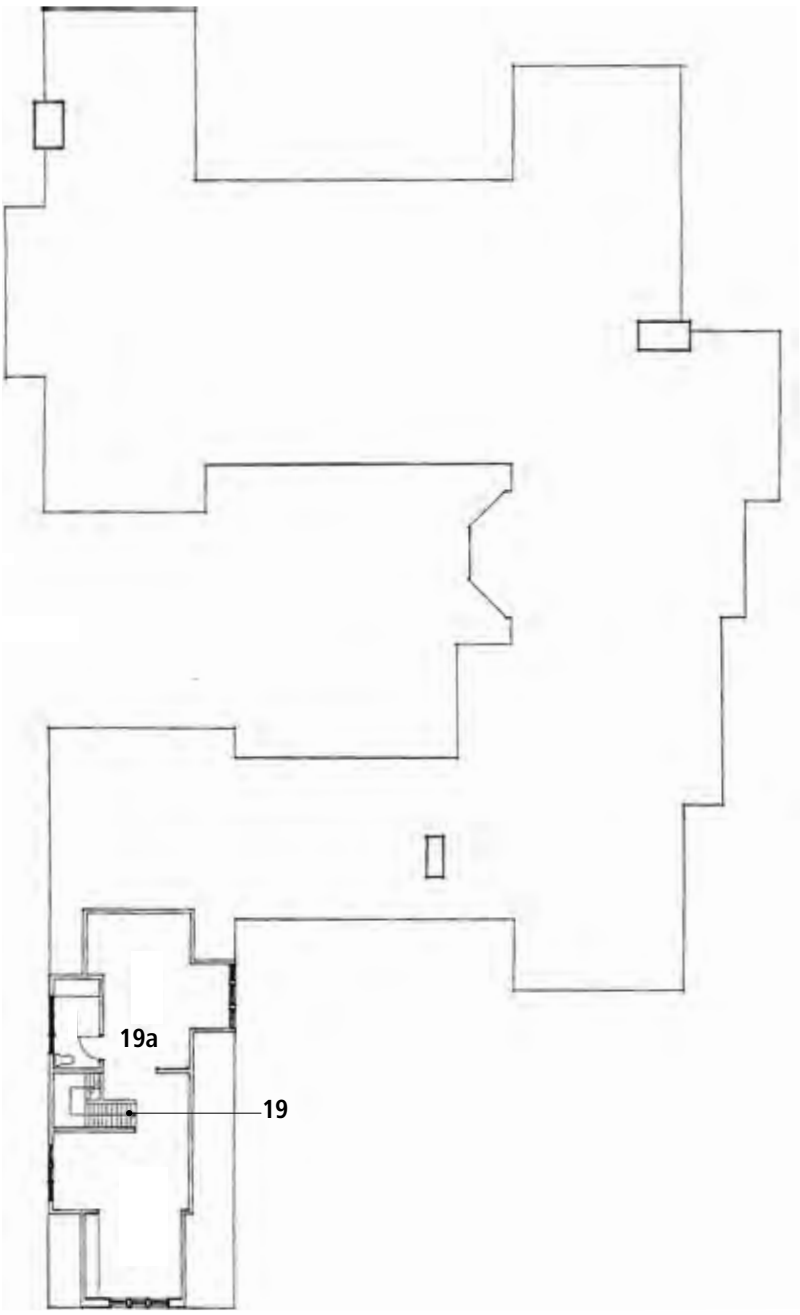
Fig no. 4.4.66	2018	Gleniffer Brae - First Floor Plan	Architectural Projects Tropman & Tropman Architects



Room Number & Names

1	Hall
2	Lounge Room
2a	Hallway
2b	Cloakroom
3	Master Bedroom
3a	Master Bedroom Ensuite
3b	Hallway
4	Bedroom
5	Bedroom
5a	Hallway
6	Library
7	Bedroom
8	Bedroom
8a	Bedroom Ensuite
9	Bedroom
9a	Bathroom
9b	Hallway
10	Dining Room
10a	Hallway
10b	Bathroom
11	Scullery
12	Pantry
13	Kitchen
14	Staff Dining
15	Staff Bedroom
15a	Hallway
15b	Hallway
16	Bedroom
16a	Bathroom
17	Laundry
18	Boiler Room
19	Attic Stair (SCEGGS)
19a	Attic Flat (SCEGGS)
20	Garage
21	External WC
22	North Terrace
23	East Terrace
24	Entry Porch
25	Kitchen Porch
26	Service Loggia
27	Service Porch

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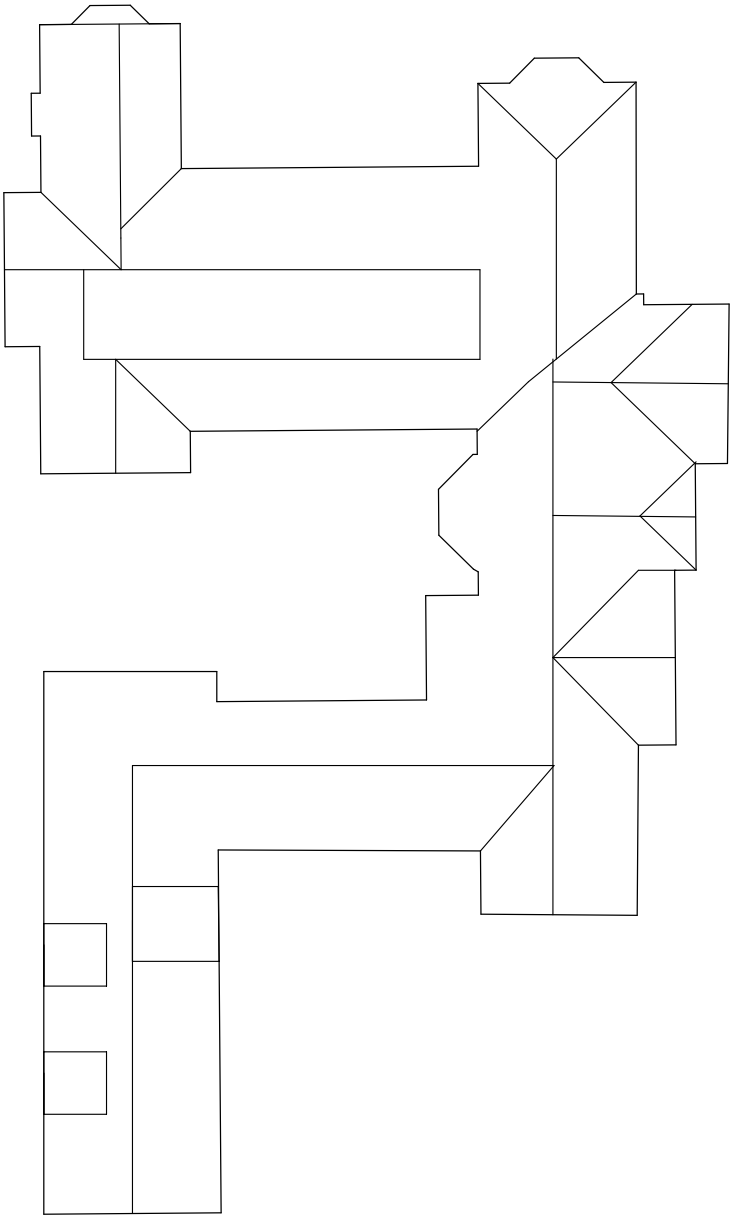
Fig no. 4.4.67	2018	Gleniffer Brae - Roof Plan	Architectural Projects Tropman & Tropman Architects



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4.5. THE SUBJECT LANDSCAPE

The Sorensen landscape design which includes both the broader landscape and setting reinforces Natural attributes of The Escarpment in terms of protection, dominance and elevation (Refer Figures 4.1) (Fig 4.5.1).[95]

The original CMP by Tropman extensively quotes the 1 page description of Gleniffer Brae contained in pages 59 and 60 of the Ratcliffe publication. This includes the reference to the 4-acre garden within the 75 acres property. The Tropman CMP divided the subject landscape into a number of separate areas, and this division has been adopted by this CMP for continuity. The allocation of these areas was determined by reference to elements characteristic of a Paul Sorensen Garden. It must be remembered that no documentary evidence, in the form of drawing documentation for proposed works or a final plan of the completed garden, has been found to show Sorensen's plan or intent for the gardens of Gleniffer Brae. The expanded discussion below continues this comparison to known features of other Sorensen Gardens and written theories about the elements of his garden designs.[96]

This is identified as the following areas:

1. Northern Slopes
2. Eastern Slopes
3. Southern Slopes (SCEGGS School Buildings Precinct)
4. Brushbox Windbreak (including the Dry-Stone Wall and SCEGGS Auditorium)
5. Rear Sunken Terrace (including the fountain and stone arch)
6. The Woodland garden (including the Doll's House, Gardener's Shed, the Spinney and the Rockery)
7. Service Terrace
8. Upper Terrace
9. Lower Terrace (including the Tennis Court)
10. Driveway

1. Northern Slopes

   The area beyond the upper and lower terrace rolls down to the tree line, taking advantage of the natural topography of the area. It is an expanse of open lawn that proceeds to gently slope up towards the terrace. The terraces and slope in this area were designed to frame the views to Mt. Pleasant from the house, and still provide this view (Fig 4.5.2).

   It should be noted that according to oral histories, the area to the front of the house (in the areas of the northern and eastern slopes) was intended by Sorensen to have the general feeling of open parkland with borrowed views of the town, the ocean and the natural features of the area (i.e. Mt. Pleasant), extending the visual boundaries of the garden beyond the physical boundaries of the property.

2. Eastern Slopes

   This area gently slopes down away from the house towards the creek and Botanic Garden collections. The Botanic Gardens were once within the boundary of the gardens of Gleniffer Brae and are included in an analysis of Sorensen design. This area represented the sweep of the lawn towards the tree line with views of the township and the coast in the distance. This area is mostly open lawn with a few isolated specimen trees (Fig 4.5.3).

[95] Tropman & Tropman Architects, *Conservation Management Plan for Gleniffer Brae (draft)*, 2001. p xxxx

[96] Tropman & Tropman Architects, *Conservation Management Plan for Gleniffer Brae (draft)*, 2001. P xxxx

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Remembering Sorensen's background in the great garden traditions of Europe, the location of the house along the ridge with the views and landscape falling away towards the town and creating a framework for distant scenery, is very much in the spirit of great country houses of the time. The dominance of Australian natives that Sorensen caused to be planted and the retention of native specimens on the site reflect Sorensen's adaptation and appreciation for unique character in terms of appearance and suitability that the Australian natives would give to a largely European tradition.

The existing tree line that follows the creek sweeps beyond the lawn from north of the house to the lower contours of the valley and the driveway entrance to the east, is a planned feature that was introduced following the construction of the house in 1938. Comparison of aerial photographs over the years (refer to Figures 3.3.4, 3.3.33, 3.3.39-41, 3.3.45-47), indicates that the bare bones of this tree line existed in 1938 was emphasised by Sorensen in the landscape design as it matured and became more substantial over the years. Much of this line of trees is located beyond Lot 2 and 3 within the grounds of the Botanical Garden, which were set aside around 1955 and were officially opened in 1970. The trees incorporate the original plantings by Sorensen and later plantings from the 1970s. Mature specimens of species associated with Sorensen plantings have been identified[97]. Later planting in the 1970's obscure the view of Gleniffer Brae from Wollongong Botanic Garden and are inconsistent with the original Sorensen design.

3. Southern Slopes (including SCEGGS School Buildings Precinct)
   This area slopes away from the house towards Murphys Avenue with a natural low hill separating the house from the suburbs of Wollongong beyond Murphys Avenue. The house was obviously located beyond this hill to take advantage of its natural screening qualities. There is a stand of Tea Trees located in this area immediately adjacent to the Murphys Avenue boundary. Several school buildings associated with the later occupation of the site by SCEGGS, are also located in this area. (Fig 4.5.4,5,6) Where they are screened from the setting of Gleniffer Brae by the Brushbox windbreak.

4. Brushbox windbreak (including the Dry-Stone Wall and SCEGGS Auditorium)
   The Brushbox windbreak (Fig 4.5.8) planted on the far side of an avenue defined by dry stone walling (Fig 4.5.9) is consistent with known Sorensen features. The trees give a sense of enclosure to the house. The dry stone walled avenue was originally used as a rear entry to the site but is now interrupted by the auditorium which dates from 1970. Past the auditorium (Fig 4.5.7, 4.5.10), the pair of concentric drystone walls continue to define the rear sunken courtyard and terminate in a signature Sorensen drum element.

[97] Felgate, Mark, Tree Assessment Gleniffer Brae, Wollongong City Council, 1999 & 2020 survey

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Fig no. 4.5.1	2018	Site Plan - Landscape Areas	Architectural Projects - Survey

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2018 | Fig 4.5.2 Northern Slopes

Fig 4.5.3 Eastern Slopes

2018 | Fig 4.5.4 Southern Slopes

Fig 4.5.5 SCEGGS School Building

2018 | Fig 4.5.6 SCEGGS School Building Precinct

Fig 4.5.7 Auditorium, former SCEGGS library

2018 | Fig 4.5.8 Brushbox windbreak

Fig 4.5.9 Dry Stone Wall

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5. Rear Sunken Terrace (including the fountain and stone arch)

   This terrace was laid out to Sorensen's design. It was the formal garden placed on the axis between the rear open courtyard and the distant tor of Mt Keira. It was composed of an area of lawn set with a circular fountain and surrounded by trees and shrubs framing the view of Mt Keira (Fig 4.5.11).

   The essence of this design still remains. The pond, originally with circular fountain, was filled in, and has now reverted to its original use as a pond again. The lawn, the now mature shrubs and trees, and the dry-stone wall encompasses this terrace. The formality of the fountain is counteracted by the soft arc of the dry stonewalls bounding the terrace and the woodland backdrop, with the Tor of Mt Keira visible above the canopy. The view of Mt Keira is at risk of being obscured with the mature canopy of Brushbox trees located on the western boundary and a self-sown cheese tree at the edge of the lawn. A stone arch separates the rear sunken terrace from the north terrace and punctuates a high stone wall to the north, and frames views to the northern terraces and valley beyond (Fig 4.5.12).

   An intrusive element in this area is the later addition of the Auditorium (formerly the SCEGGS library), which interferes with and intrudes into Sorensen's design (Fig 4.5.10).

   The stone steps up to the woodland near the stone arch and the hedge boundaries and arches are also later additions. They however are more sympathetic although not entirely authentic or true to the Sorensen style in creating a 'garden room' of this rear courtyard, providing a transition/ progression to the woodland garden.

6. The Woodland garden (Fig 4.5.13) (including the Doll's House, Gardener's Shed, the Spinney and the Rockery).
   This area was planted with native species to create the visual framing of the view, as desired by Sorensen for this area of the garden. The Spinney (Fig 4.5.14) was planted with hundreds of azaleas growing in the shade of a natural grove of turpentines. It has been replanted since 2007. A number of boulders were carefully positioned by Sorensen in the Rockery (Fig 4.5.15), evidencing Sorensen's tendency to re-use and relocate materials from the site to create the desired effects in other parts of the garden.

   Crushed granite gravel pathways lead through the woodland garden to The Gardener's Shed, an important element in this area of the garden. The Doll's House is nestled amidst large shrubs on the building axis between the rear courtyard and Mt Keira, and acted as a summer house and a visual accent among the vegetation (Fig 4.5.13-15).

7. Service Terrace
   A gravel service area is located in front of the garage (Fig 4.5.16). Anne Arnott (nee Hoskins) recalls that this finish was originally bauxite. A London Plane tree and a Monterey Cypress were planted in this area to act as framing trees for the house and to screen the service area. The trees are now mature and have grown very large obscuring the house in approach views (Fig 4.5.16).

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8. Upper Terrace
   This levelled grassed area originally had coral trees framing the house. These trees failed over time and were replaced by Hills fig trees which grew too large to fulfil this purpose and have been removed.

   There is a Cypress pine immediately adjacent to the paved terrace which is evident in the early photographs (Fig 4.5.17).

9. Lower Terrace (including the Tennis Court)
   The Lower Terrace is a grassed, flat area which once included a tennis court, the outline of which can still be seen in brick edging.

   The brick retaining wall separating the upper terrace from the lower one, is a typical and original Sorensen feature of the garden. It is constructed in a stretcher bond with a header course as a finishing feature on top. There are numerous holes and niches in the body of the wall, that Sorensen would have caused to be planted with small plants and trailers to soften the effect of the wall. The wall has been reconstructed using the original bricks to address structural damage due to roots of the Hills fig (Fig 4.5.18-19). The tree has been removed and replaced with a Chinese Elm (*Ulmus parvifolia)* in accordance with Section 60 approval from Heritage NSW.

10. Driveway
    The present entry sequence to the property begins with a pair of c.1999 high iron palisade style gates flanked by sandstone capped brick pillars with similarly styled pedestrian gates and smaller flanking pillars. The boundary immediately adjacent to the entry on both sides is bounded by high iron palisade fences.

    The bitumen roadway from Murphys Avenue turns into the gates and continues along the original path of the driveway until it turns off into the new parking lot adjacent to Murphys Avenue, close to the entrance. The original driveway continues from this point with much of the original composition remaining. The original path of the drive strips of the driveway have been picked out sandstone hued pavers which is an acceptable interpretation of the original driveway while fulfilling the needs for a more sturdy and durable service road.

    The original section of driveway is composed of two drive strips of sandstone flagging with a later central concrete strip which winds its way to the front of the house to form a carriage loop. While the sandstone flagging is original and would have been softened by the invasion of lawn grasses between the joints. The concrete strip is a recent addition intended to make the driveway more durable and trafficable especially to heavy vehicles. It is inconsistent with the original design intent. The return section of the carriage loop has been allowed to grass over.

    While Sorensen's driveways were kept simple and tended not to make a great visual impact in the landscape, Sorensen was prone to make a feature of the entry to the property usually with stone walling. There is no evidence this occurred at Gleniffer Brae. Little is mentioned of the use of iron or steel elements by Sorensen. The present driveway incorporates original and new sections, is more substantial than the original and more dominant in the landscape. The hedges to the north

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2018 | Fig 4.5.10 Auditorium, former SCEGGS Library

Fig 4.5.11 Rear Sunken Terrace

2018 | Fig 4.5.12 Stone Arch

Fig 4.5.13 Woodland Garden - Spinney

2018 | Fig 4.5.14 Woodland Garden - Spinney

Fig 4.5.15 Woodland Garden - Rockery

2018 | Fig 4.5.16 Service Terrace

Fig 4.5.17 Upper Terrace

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of the carpark partly obscure the Gleniffer Brae from the entry, while not adequately screening the carpark.

When considering fencing for country properties, Sorensen made use of the simplest type of farm-type wire fencing (possibly of the post & wire variety) to ensure the view out to the surrounding countryside was in no way impeded. This is in line with his belief that the surrounding countryside and the views of this to be obtained from his gardens, both of natural and man-made scenery, was an extension of the garden itself. The Wollongong Botanic Garden site, including Gleniffer Brae is fenced at the perimeter with tall metal palisade fencing (Fig 4.5.20).

11. Remnant Vegetation
A stand of remnant Turpentines bordering the driveway and parking area was part of the original vegetation on the property retained to order the entry sequence and vistas to the house. Two mature remnant turpentines were removed in 2011 due to severe decline and have been replaced with turpentines to reinforce the original design intent.

BUILT LANDSCAPE ELEMENTS – HOSKINS PERIOD
Built landscape elements that are attributed to Sorensen include the sandstone flagged entry driveway, the terraces and levelled areas, dry stone walling, stone drums and arch, retaining walls and grass batters, brick walling and drum element, the open slopes leading up to the house from the creek (now the duck pond area of the Botanic Garden), the remnant topography left as part of the garden, rear level garden cut into the original topography and the pond. Important built elements in the landscape are the Doll's House and Gardener's Shed.

<u>The Gardener's Shed</u>
The Gardener's Shed shows the hand of Loveridge in its similarity to his work at the Scout Camp at Mt Keira. This rustic building features vertical boarding and rough split sapling battened walls, timber windows with rustic architraves, and a tiled gable roof (originally clad in bark) with rustic timber sapling rafters and battens. There is a rustic timbered gable screen and timber shingles to the gable end. The interior is functional with a concrete slab, battened sheet cladding, and exposed roof framing (Fig 4.5.21-24).

<u>The Doll's House</u>
The Doll's House is a romantic little structure with a steeply pitched gabled roof and projecting gablet dormers. It shares a rustic quality with the Gardener's Shed with split sapling battening to the roughcast wall finishes, and a brick base. The roof is clad in terracotta tile but like the Gardener's Shed, it was originally clad in bark. Internally, the walls and ceiling are sheeted with a material likely to be asbestos (Fig 4.5.25-28).

BUILT LANDSCAPE ELEMENTS – SCEGGS PERIOD
Caretaker's Cottage (Robsons Road Cottage)
The former Caretaker's Cottage was relocated from a site in Mangerton after 1966 as the residence for the SCEGGS headmistress. After the closure of the school, the house was occupied by Council's caretaker until 1992. It was then leased as a private residence and has been vacant since approximately 2005 (Fig 4.5.29).

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2018 | Figure 4.5.18 Lower Terrace

Figure 4.5.19 Lower Terrace

2018 | Fig 4.5.20 Driveway

Fig 4.5.21 Gardener's Shed south elevation

2018 | Fig 4.5.22 Gardener's Shed west elevation

Fig 4.5.23 Gardener's Shed north elevation

2018 | Fig 4.5.24 Gardener's Shed east elevation

Fig 4.5.25 Dolls House east elevation

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2018 | Fig 4.5.26 Dolls House South Elevation

Fig 4.5.27 Dolls House West Elevation

2018 | Fig 4.5.28 Dolls House North Elevation

Fig 4.5.29 Former Caretaker's Lounge

2018 | Fig 4.5.30 Former SCEGGS Building

Fig 4.5.31 Former SCEGGS Building

2018 | Fig 4.5.32 Former SCEGGS Building

Fig 4.5.33 Former SCEGGS Building

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Science Block
The two storey Science Block was opened in 1965 and the extension was opened in 1972. This building is currently leased by the Conservatorium of Music as a Music Recording Laboratory for the purpose of teaching, studying, and performing music. It is a split level brick building first built as part of the girls' school then used by Council as a soils testing laboratory.

Double Storey and Single Storey School Buildings
The Junior Block, comprising three classrooms, toilets and cloakroom, was opened in 1956. In 1958. An extension containing four classrooms was built. The Senior Girls Classroom Block was opened in 1963. These brick, multi room structures were built during the time Gleniffer Brae served as a private girl's school. They are currently leased out by the Conservatorium of Music for the purpose of teaching, studying and performing music (Fig 4.5.30-38).

Auditorium
This 1970's brick building was the former school library consisting of one large room around 13x12 metres with two small auxiliary rooms. It is currently leased by the Conservatorium of Music for the purposed of teaching, studying and performing music (Fig 4.5.10).

BUILT LANDSCAPE ELEMENTS – WOLLONGONG COUNCIL PERIOD
Gleniffer Brae Car Parking
The car parking available at Gleniffer Brae consists of asphalt car parking area off the original sandstone driveway which is marked for 5 cars with overflow parking of reinforced concrete grassed over providing a total of 54 parking spaces. There is a small car park off Robsons Road that can accommodate 9 cars, that currently does not meet public safety requirements and has been closed since 2015. The carpark is defined by a formal hedge to the north.

Kooloobong Oval comprises of two playing fields located in the north-west corner of the site, currently licenced to the University of Wollongong for formalised sporting activities. There is a temporary grandstand, amenities block and carpark on site. The carpark is also used by customers to Council's Greenplan program. The Greenplan parking area is unmarked and has the capacity to hold 47 cars.

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2018 | Fig 4.5.34 Former SCEGGS Building

Fig 4.5.35 Former SCEGGS Building

2018 | Fig 4.5.36 Former SCEGGS Building

Fig 4.5.37 Former SCEGGS Building

2018 | Fig 4.5.38 Former SCEGGS Building

Fig 4.5.39 Sorensen Plantings - framing trees

2018 | Fig 4.5.40 Sorensen Plantings - Cypress Pine

Fig 4.5.41 Sorensen Plantings - Brushbox

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SOFT LANDSCAPE ELEMENTS

Existing soft landscape elements which may be ascribed to Sorensen are the remnant plantings including the framing trees including Monterey Cypress, Plane (*Platanus*) trees and Kaffir Plum, (Fig 4.5.39), Illawarra Flame tree (Fig 4.5.39), the cypress pine (*Cupressus*) plantings (Fig 4.5.40), the Brushbox windbreak plantings (Fig 4.5.41), and the lawn areas.

While no planting lists or plans survive, Sorensen was also involved in the development of landscapes for 'Greenhills' and 'Hillside', two Wollongong estates with links to the Hoskins and the Australian Iron and Steel company also linked to the Hoskins. These have similar settings to Gleniffer Brae. The plant list associated with these sites provides insight into the schemes and plant lists developed for Gleniffer Brae. The Tree Assessment Gleniffer Brae, prepared by Mark Felgate, Coordinator Tree Management Wollongong City Council, November 1999, provides further information regarding the tree plantings within the site at that time. A further assessment was completed in 2020, refer to Attachment F.

LANDSCAPE ELEMENTS CONDITION

The landscape elements vary in condition, some elements having been restored while others await attention. As with the internal and external fabric, regular maintenance is necessary. The dry-stone walling is one of the most important features of the landscape of the site and defines the four acre gardens. It requires significant maintenance and conservation works. The Gardener's Shed is in a very poor condition and requires substantial conservation works. The Doll's House is also in need of maintenance and conservation work.

Several conservation works have been recently completed including:

- The brick retaining wall and drum element, separating the Upper and Lower Terraces, have been conserved and reconstructed in conjunction with tree replacement.
- Paths through the Spinney have been restored.
- Sandstone steps to Northern Terrace have been restored.
- Planting beds to the north of the house have been reconstructed.

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4.6. VIEWS AND VISTAS

The 2002 Oral History of the Hoskins children highlighted the importance of views to Sid Hoskins. According to his daughters, the orientation and placement of the house was all about the views. Working with the plateau, the architect and the landscape designer arranged and orientated the house's internal and external spaces. The spaces around the eastern and northern aspects provide outlooks and visual connection with the surrounding distance views. Rooms within the house and functions associated with the immediate external spaces have been developed to take advantage of these outlooks and visual connections.[98]

The identification and numbering of views in this CMP is consistent with the Tropman CMP 2001 and consequently with the key views identified in the Wollongong Botanic Garden Master Plan (Refer Figure 4.6.1 for location of views and vistas).

Significant views from Gleniffer Brae are identified as follows:

- Views to the east to the Botanic Garden, North Wollongong, Smith Street Hill and the Ocean (Views 5 & 6)
- View to the north to Mt Pleasant (Views 3 & 4)
- Views to the west to Mt Keira (although lost in part due to the maturation of Avenue planting adjacent to Robsons Road.) (View 2)

These views are of high significance as they were crucial to the site selection and planning of Gleniffer Brae. Views to south, originally screened by a natural low hill, are now irretrievably lost by development along Murphys Avenue.

Views from the Botanic Garden to Gleniffer Brae are also identified as important and these assist in the interpretation of the link between the Gardens and the Gleniffer Brae from the original expanded Sorensen setting.

- Views from the Botanic Garden duck pond to Gleniffer Brae Manor House with Mt Keira beyond are currently restricted by planting dating from the 1970's. (View 8)
- Closer view from the east focuses on Gleniffer Brae (View 8a)
- Kooloobong Oval within the Botanic Garden offers important views to Gleniffer Brae. (View 1)

Views to Gleniffer Brae Manor House from the driveway approach from Murphys Avenue are significant. (View 7, 7a, 7b, 7c) Gleniffer Brae was designed and sited to be viewed in the round. A series of views of the house from the Sorensen Inner Garden are also of significance (Views 9, 9a, 9b, 9c); View to the north terrace (View 10), view from Woodland Garden (View 11, 11a, 11b), view from west towards rear courtyard (View 12, 12a).

Please refer to Figures No. 4.6.1-25 for significant views and vistas.
Please refer to Figures NO. 4.6.2-25 for general views.

[98] Tropman & Tropman Architects, *Conservation Management Plan for Gleniffer Brae (draft)*, 2001.

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Fig no. 4.6.1	2018	Gleniffer Brae, Significant Views and Vistas - Robsons Rd	Architectural Projects & LPI

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2018 | Fig 4.6.2 View 1 Kooloobong Oval

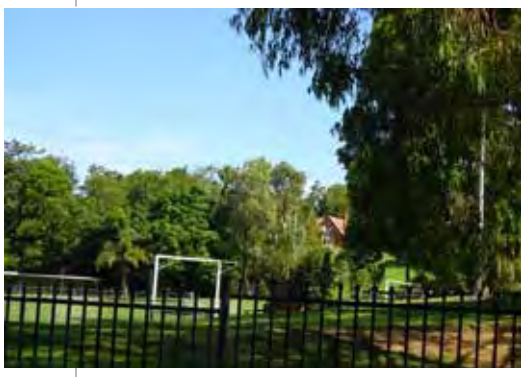

Fig 4.6.3 View 2 Mt Keira (obsured) by fig

2018 | Fig 4.6.4 View 3 Mt Pleasant

Fig 4.6.5 View 4 Mt Pleasant

2018 | Fig 4.6.6 View 5 Ocean

Fig 4.6.7 View 6 Wollongong

2018 | Fig 4.6.8 View 7 Driveway

Fig 4.6.9 View 7a Driveway

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2018 | Fig 4.6.10 View 7b Driveway

Fig 4.6.11 View 7c Driveway

2018 | Fig 4.6.12 View 8 from Garden

Fig 4.6.13 View 8a Eastern view

2018 | Fig 4.6.14 View 8b Eastern view

Fig 4.6.15 View 9 North eastern view

2018 | Fig 4.6.16 View 9a North eastern view

Fig 4.6.17 View 9b North eastern view

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2018 | Fig 4.6.18 View 9c North eastern view

Fig 4.6.19 View 10 Northern view

2018 | Fig 4.6.20 View 11 North-west view

Fig 4.6.21 View 11a Northwest view

2018 | Fig 4.6.22 View 11b North western view

Fig 4.6.23 View 12 Western view

2018 | Fig 4.6.24 View 12a Western view

Fig 4.6.25 View 13 South eastern view

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4.7. ARCHAEOLOGICAL POTENTIAL

The Archaeological Potential of the site was assessed by Casey and Lowe in July 2018. Their report "Gleniffer Brae Wollongong Botanic Garden Historical Archaeological Assessment" is attached to this CMP (Refer attachment B). While the CMP is concerned with Lot 2 & 3 being the State Heritage Register listing of Gleniffer Brae, the archaeological report considers the full site of Wollongong Botanic Garden and adjoining land in St Paulsgrove Street.

ARCHAEOLOGICAL PHASES

The site has potential to contain archaeological remains from a number of phases:

Phase 1: Pre-European landscape (outside the scope of this report).

Phase 2: Vacant land, 1825-c.1900
- land granted and passed through a series of owners
- no evidence of any building on the site

Phase 3: Young's cottage, c.1873-c.1900
- Young's cottage built between 1873 and 1884 on Lot 83. (outside the scope of this CMP)

Phase 4: Early 20th-century development, c.1900-1920s
- Young's cottage demolished in 1921 (outside the scope of this CMP)
- A weatherboard cottage, Cratloe, and outbuildings were built in the centre of Lots 82 and 83, 1921 (outside the scope of this CMP)
- A weatherboard cottage, Claremont, and outbuildings were built in the north of Lot 81. (outside the scope of this CMP)

Phase 5: Gleniffer Brae and the Hoskins family, 1928 to 1954
- Arthur Sidney Hoskins purchased Lots 53, 54 and 81 in 1928, and Lots 82 and 83 in 1938
- Gleniffer Brae House was completed in 1939 and gardens were established.
- The Hoskins left Wollongong, 1954.

Phase 6: Botanic Gardens and leasing of Gleniffer Brae, 1950s to present
- The land was subdivided in 1953, with the eastern portion given to Wollongong Council to be dedicated as botanic gardens. Gleniffer Brae House and surrounds sold to SCEGGS.
- Claremont Cottage demolished between 1954 and 1977. (outside the scope of this CMP)
- Botanic gardens formally opened 1970.

Tony Lowe and Sandra Kuiters, Casey & Lowe Pty Ltd, inspected the site on 23 April 2018. The inspection involved assessment of the grounds with regards to the likelihood of the survival of archaeological features. The interior of the buildings was not inspected.

In addition to the principal house Gleniffer Brae and its contemporary outbuildings, a number of other buildings have been constructed on the site. These would have significantly impacted on any potential archaeological remains within their footprints. Numerous taps and stormwater grates were also observed, indicating the presence of a network of water pipes below the surface. Other services are also likely to be present, particularly in the vicinity of buildings. The creation of paths, roads and carparks within the study area would also have had a moderate to high impact on potential archaeological remains.

Overall there appeared to have been extensive landscaping and tree plantings throughout the grounds which would have led to significant impacts to potential archaeological features. Comparison of the 1937 aerial photograph and recent satellite imagery shows how much more vegetation had been added to the land since its conversion to a park and gardens (Refer Figures 4.7.1 and 4.7.2). These

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Fig no. 4.7.1	1937	Aerial photograph, SHR boundaries in red	Casey & Lowe, SR Map 32145

Fig no. 4.7.2	2018	Satellite image showing increased vegetation SHR boundaries in red	Casey & Lowe, SIX Maps, LPI, 2018

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trees would have impacted any earlier archaeological remains.[99]

Across the rest of the site there is a low potential for remains dating to Phase 2, from 1825 to c.1873, after the British took control of the land but prior to any known European occupation. Potential remains associated with Phase 2 may include:

- Evidence of early land clearance and cultivation, such as tree boles and plough lines.
- Unrecorded structural remains.

These remains have been assessed as having only low potential because it is uncertain if they ever existed in the first place. Furthermore, they are likely to be ephemeral and to have been significantly impacted by later landscaping and construction at the site. These impacts would be greatest within the footprint of 20th-century structures, and within heavily landscaped areas such as the creek and terraces. The root systems of large trees would have also caused significant disturbance to potential Phase 2 remains.

The available evidence indicates that the Botanic Garden largely has a low potential to contain archaeological remains, with one small area of low to moderate potential in the southeast corner of the site, beyond the scope of this CMP. The area of low to moderate potential corresponds with the location of the c.1873 cottage. All other phases of development at the site date to the early 20th century or later and are of no archaeological research value.

SUMMARY OF POSSIBLE ARCHAEOLOGICAL REMAINS ACROSS THE SITE.

Archaeological Potential	Likely kinds of remains
Low	There is no record of structures in this area prior to the 20th century. Unrecorded archaeological features such as rubbish pits, unrecorded structures, fence lines and early land clearance are possible. Later landscaping, tree planting and construction are likely to have impacted these remains.
Low to moderate	Structural remains and occupation deposits of a cottage built between 1873 and 1884, associated outbuildings, wells, cisterns, cesspits, rubbish pits, yard deposits and evidence for early land clearance are possible. Later landscaping, tree planning and a carpark are likely to have impacted these remains.

Figure 4.7.3 shows Archaeological potential across the Wollongong Botanic Garden site.

[99] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.19

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- SCEGGS school closed and sold to Wollongong Council, 1976-78. Gleniffer Brae House and old school buildings leased to Wollongong Conservatorium of Music and University of Wollongong.

POTENTIAL ARCHAEOLOGICAL REMAINS

The physical evidence of Gleniffer Brae House and surrounds dating from Phase 5 and later are considered to be too recent to be of archaeological research value. Historical sources, photographs and the standing structures provide sufficient information and archaeological evidence would contribute little or no additional information to the understanding of these phases of use.

Similarly, Cratloe Cottage (c.1921) (outside the scope of this CMP) is still standing and any below-ground remains related to Phase 4 (early 20th-century development) would be of little archaeological research value as many early 20th-century rural cottages and associated structures are still standing throughout regional NSW including the Wollongong area. These phases have therefore been excluded from the discussion of archaeological potential at the site. The only archaeological remains are therefore associated with Phase 3, and possibly Phase 2.[100]

A historic sandstone culvert is present along the creekline towards the western extent of the study area. Historic aerial imagery suggests that this culvert was most likely associated with the construction of Gleniffer Brae house. This culvert has not been maintained and currently contains overgrown grass and weeds and temporary hazard fencing has been placed around it. The eastern portion of the creek (beyond the SHR statutory boundary) has been realigned and restructured using cement culverts. This section of the creek diverts into the duck pond which has been expanded for the purpose of the gardens. The stone culvert was modified to improve the flow of the creekline under a notified Exemption S57(2) under NSW Heritage Act in 2019.

[100] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.25

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Fig no. 4.7.3	2018	Archaeological potential Wollongong Botanic Garden SHR boundaries in red	Casey & Lowe, SIX Maps, LPI, 2018

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4.8. ABORIGINAL HERITAGE

Archaeological Survey

An Aboriginal archaeological survey and assessment of the study area was undertaken on Monday 18 February 2019 by AMBS archaeologists Christopher Langeluddecke and Petra Balanzategui, and Illawarra LALC Aboriginal Site Officer Steve Henry.

No Aboriginal sites, objects or places, or areas of potential Aboriginal archaeological sensitivity were identified within the study area or immediate surrounds during the archaeological survey. The study area includes three school buildings occupied by the Wollongong Conservatorium of Music, Gleniffer Brae house, an old caretaker's residence, and Kooloobong ovals. Intentional plantings surround these buildings, which are joined by sealed and unsealed footpaths. Wooden bridges have been constructed over some parts of the creek.

The natural topography of the study area has been altered for the development of the gardens and associated buildings. The western portion of the Botanic Garden in particular, has been significantly impacted by the construction of the Gleniffer Brae house and surrounding gardens and the Kooloobong Ovals. The natural slope adjacent to Gleniffer Brae house has been modified for terracing and a tennis court, which is now a lawn. Further disturbance has occurred in vicinity to the house for the construction of three school buildings and a care takers residence. A pool once existed north east of the house, adjacent to the creek but has since been filled in and converted into an amphitheatre. A large area in the north western section has been levelled and turfed for the development of the Kooloobong Ovals. Adjacent to the ovals is the operations area which has been levelled and cemented in its entirety.

Visibility throughout the study area varied between 0-50%, with particular restriction around the heavily vegetated areas of the creek. The main limitations of visibility throughout the study area were thick vegetation and leaf litter. All soil exposures, particularly in proximity to the creek, were inspected for cultural materials, but none were found. Vegetation in the study area consisted of native and non-native regrowth vegetation.

Some large regrowth trees are present in the western portion of the study area, in close proximity to the creek. These trees were determined to be regrowth, and not of an age suitable to bear evidence of Aboriginal cultural scarring. Prior to the survey Council indicated to AMBS that a potential scar tree may be present within the study area. This tree was located in the north west section of the study area, between the amphitheatre and the creek. While the tree did retain a large feature that shows resemblance to a cultural scar, inspection of the tree determined that it did not retain diagnostic features characteristic of Aboriginal cultural scars such as tool marks, and it is not considered to be an Aboriginal site.

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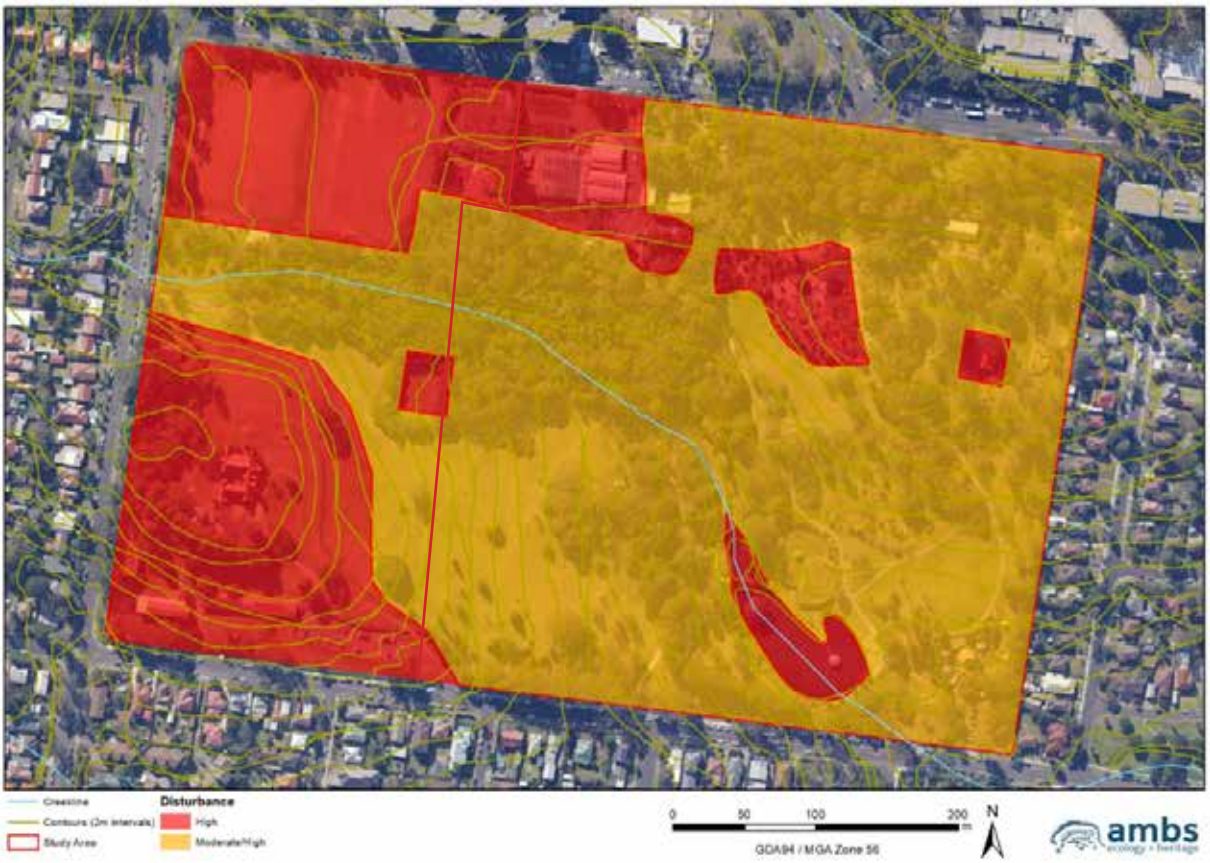
Fig no. 4.8	2019	Assessed levels of disturbance within Wollongong Botanic Garden	AMBS Ecology and Heritage



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Features of the surrounding landscape were discussed during the survey with Illawarra LALC representative Steve Henry. Mr Henry noted that Mount Keira holds great significance to the Aboriginal people of the Illawarra, and that it is a prominent feature in local area and can be seen from many parts of the Garden. The Wodi Wodi would travel from the coast, swamps, plateaus and inland river valleys to Mount Keira to participate in ceremonies.

Recognising the Aboriginal custodians of the region, within the gardens (beyond the SHR statutory boundary of Gleniffer Brae) a space has been created for the public to interpret and learn about Aboriginal plant uses. The Towri Bush Tucker Garden means 'learning place bounded by flowers and trees' and includes native plants of the Illawarra region that would have once been used by Aboriginal people for food, medicine and shelter (Wollongong City Council 2018). Demonstrating how the Wodi Wodi were connected by the fresh water, bitter water and saltwater parts of the region, the Bush Tucker Garden includes plant species from the coastal flats, rainforest and escarpment areas, and over the mountain on the heath areas (Wollongong City Council 2018).

Situated in the south eastern corner of the Botanic Garden (also beyond the SHR statutory boundary), the rose garden contains a plaque with a poem paying tribute to the Stolen Generations.[101]

Disturbance

The archaeological survey has identified that the entirety of the study area has been subject to varying levels of disturbance. Moderate levels of disturbance have occurred across the entirety of the site from initial land clearing and subsequent grazing during the agricultural use of the property.

Moderate to high levels of disturbance have occurred along the length of the creek line, from initial vegetation clearing and subsequent erosion, realignment of sections of the creekline, and impacts from high energy water movement. In addition, sections of the creek have been formalised with concrete or sandstone culverts and banks, and the eastern portion of the creekline has been widened to create a large artificial pond (beyond the SHR statutory boundary).

High levels of disturbance have occurred through the construction of Gleniffer Brae house and landscaping of its garden and surrounds, including extensive modifications to the landform surrounding the house through terracing and levelling. In addition, excavation, construction and removal of the former in-ground swimming pool indicates high levels of disturbance at the location of the current amphitheatre. High levels of disturbance have also been observed associated with the construction of the Dryland Garden, Succulent Garden, Kooloobong Ovals, Gardens operations area, Towri Centre, and Cratloe cottage (Discovery Centre) (Refer Figure 4.8 Assessed levels of disturbance within Wollongong Botanic Garden).[102]

Discussion

No Aboriginal heritage sites, objects or places have previously been recorded in the study area. Based on the results of the archaeological survey, the predictive model for Aboriginal heritage sites, and the moderate levels of previous ground disturbance within the study area, it is considered the study area does not have potential to retain Aboriginal objects or subsurface archaeological deposits.

A review of existing information on the Aboriginal heritage values and archaeology has identified that the study area has undergone extensive disturbance which is likely to have had an impact on the survival

[101] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[102] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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of archaeological sites. Aboriginal heritage site prediction modelling concluded that there was potential for stone artefacts to be present on elevated landforms within the study area, or within proximity to water. It was also predicted that if any remnant vegetation with trees of appropriate age were to remain within close proximity to the creekline, there was potential that they may retain cultural scarring.

Archaeological survey of the study area identified no Aboriginal sites, objects or places, or areas of potential Aboriginal archaeological sensitivity. Ground visibility throughout the study area varied between 0-50%, with particular restriction around the heavily vegetated areas of the creek and on turfed areas. Soil exposures observed during the survey were inspected for evidence of Aboriginal cultural materials, however such exposures were limited due to the carefully cultivated and maintained nature of the Gardens, and no objects were observed. Native trees within the study area predominantly comprised regrowth and garden plantings and therefore most were not of an age suitable to bear evidence of Aboriginal cultural scarring. Mature native trees inspected during survey showed no evidence of cultural scarring.

The entirety of the Botanic Garden including the SHR statutory boundary, has been disturbed by historic vegetation clearing, levelling and modification of the natural topography and construction of buildings associated with the Garden. Significant disturbance occurred for the construction of the Gleniffer Brae house and landscaping of the associated garden, as the natural landform has been completely modified and levelled to allow for terracing and a tennis court and establishing of a wholly artificial hill slope. The creekline has been impacted by historic vegetation clearing, erosion and realignment.

Given the results of the archaeological survey, the predictive model for Aboriginal sites, and the historic and observed level of disturbance within the study area, it is considered unlikely that in situ Aboriginal archaeological deposits are present within the Gardens.[103]

4.9. NATURAL HERITAGE

Natural heritage is an essential component of the culture and heritage of indigenous communities. The NSW Heritage Office (now Heritage Division) prepared a set of Natural Heritage Principles in 2000 to assist in the identification and conservation of significant natural heritage items. These principles have been referred to in this assessment.

The house is set at the highest point of the site on a gentle grassed knoll with commanding views to the landscape north and east and a dramatic backdrop of Mt Keira. The significant inner Sorensen Garden sits with in a wider landscape setting which incorporates views to Mt Keira, Mt Pleasant, and the Pacific Ocean. The wide-open landscape of the northern and eastern slopes is defined by creek vegetation, now part of the Rainforest collection of the Botanic Garden.

The landscape of the site is highly modified. Aerial photographs dating from 1948-51 reveal the site was cleared for rural uses, While the creek has revegetated, remnant turpentines north of the carpark were removed in 2011 due to severe decline. These have been replaced. Remnant turpentines survive in the Botanic Garden on the northeast corner of the site, outside of the scope of this CMP. The Botanic Garden also has an established plant conservation program focused on ex-situ actions to conserve regionally threatened plant species. The planting of the Botanic Garden lies beyond the scope of this report.

[103] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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4.10. POTENTIAL FOR ETHNIC OR CULTURAL COMMUNITY

Multicultural heritage is about recognising diversity and difference. People from different cultural backgrounds may value the landscape quite differently.

From the early European history of the site as the Paulsgrove and then Mt Keera estate, the period of occupation by the Hoskins family in the 1930s and 40s, through the occupation by SCEGGS 1955-75, and the Conservatorium of Music more recently, no known specific ethnic connections with Gleniffer Brae Manor House and garden have been identified.

The Wollongong Botanic Garden site which includes Gleniffer Brae is identified as a key asset for the Wollongong community. The house and grounds provide a meeting place and venue for community events. Previous use as a function centre made Gleniffer Brae a popular choice for milestone special events such as weddings. This use was discontinued following the 2009 redefinition of the land zoning.

The site has value to a number of specific cultural communities, notably the Friends of Wollongong Botanic Garden. Since 1981, the Friends of Wollongong Botanic Garden group have been volunteering to raise funds for specific projects in the Botanic Garden, and deliver a range of volunteer led programs across the Botanic Garden. Former SCEGGS students also value the site, as evidenced in the reunion celebrations of 2009. It is likely that Conservatorium students may do so as well.

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5. ASSESSMENT OF CULTURAL SIGNIFICANCE

5.1. COMPARATIVE ANALYSIS

5.1.1. PAUL SORENSEN GARDENS

The gardens of Gleniffer Brae were designed by Paul Sorensen, a notable landscape designer in NSW of the twentieth century.

Paul Sorensen was born in Copenhagen in 1890 and emigrated to Australia in 1915, following the outbreak of WWI. He had served as an apprentice to Lars Nielsen, one of Denmark's most highly regarded horticulturists who had designed many of Copenhagen's public parks. Sorensen also worked in Germany, France and Switzerland before his arrival in Australia.[104]

During his first two years in Australia he worked as a farmhand, then as a nurseryman until he was commissioned to lay out the gardens and grounds of the Carrington Hotel in Katoomba. This led to further commissions in the Blue Mountains area including the commission with carpet merchant Henri Van de Velde for the design of Everglades in Leura. Now owned by the National Trust (NSW) Everglades is arguably his best and most famous garden. After it was built, Sorensen's work at Everglades was featured in many magazine articles.

His outstanding work came to the attention of Cecil Hoskins, who was looking for a landscape designer to improve the grounds of the Australian Iron and Steel Ltd.'s (AIS) new administration building in Wollongong. Cecil Hoskins visited the Blue Mountains to see Sorensen's work and then engaged him to design the landscape for the AIS administration building. This was the beginning of Paul Sorensen's long association with the Hoskins family. Over the years Sorensen designed many gardens for them including Cecil Hoskins' property – 'Invergowrie', 'Gleniffer Brae' for Sidney Hoskins, 'Greenhills' & 'Hillside' – executive houses for the AIS Ltd, the Mt Keira Scout Camp near Wollongong, the grounds of the Hoskins Memorial Church at Lithgow, the grounds of the Southern Portland Cement Company at Berrima as well as several smaller gardens for various members of the Hoskins family.[105]

[104] Ratcliffe, R. Australia's Master Gardener – Paul Sorensen & his Gardens, Kangaroo Press, 1990

[105] Ratcliffe, R., "Artist and Patron – Paul Sorensen and the Hoskins family", in Heritage Australia, Autumn 1988, 7 (1) pp 7-9

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TIMELINE OF SORENSEN GARDENS

A timeline showing construction of gardens known to be designed by Paul Sorensen is included below to enable the garden at Gleniffer Brae (1938) to be located within the context of his body of work.

1916	Shenstone, Leura
1917	Westella, Guest House, Katoomba.
1920	Sylvan Mists, Katoomba (now vanished)
1923	Gabo, Leura
1924	Metcalfe Garden, Leura (now vanished)
1926	Thomson Garden, Leura (now vanished) & Tralee, Leura; Dean Park, Leura (now vanished)
1928	Leuralla, Leura, La Vista Wentworth Falls : Dean Park
1929-31	Cheppen
1931	La Vista, Wentworth Falls
1932	Holmwood, Leura; Jemmalong, Blackheath; & Heaton Lodge, Mudgee
1933-60s	Everglades, Leura
1933	Fjellheim, & Sospal, Leura 1936 Fjellheim II, Wentworth Falls
1937-38	Invergowrie, Exeter for Cecil Hoskins
1937-39	Green Hills and Hillside Figtree; Hoskins Memorial Church Lithgow, Southern Portland Cement Berrima.
1937	Beresford Grant Gardens, & Moreton, Warrawee
1938	Gleniffer Brae, Sidney Hoskins,
1939	Feltex House, Sydney
1940	Mt Keira Scout Camp
1941	Mahratta, Warrawee
1946	Cherry Dell, Greenslopes, Saskatoon, Leura; & Trevlyn, Wentworth Falls
1949	Neubeck House, Lidsdale
1950	Ballantyre, Casillis; Boogadah, Binnaway; Cherry Bank, Leura & Hills, Bathurst
1951	Blue Mist, Leura; Rannock, Blayney & Bethune, Orange
1954	Black Rock, Merriwa
1955	Whispering Pines, Blackheath & Pitlochry, Merriwa
1960	Calleen, Cowra, Talltrees, Leura
1961	Field Garden, Pymble & Proctor Garden, Wahroonga
1966	Mereworth, Berrima
1970	Aola, Peats Ridge
1971	Barakee, Orange; Ulinda, Binnaway; Goollooinboin, Glen Davis; & Rogers Garden, Mt Wilson (now vanished)
1980s	Forest Park, Kulnura

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SORENSEN GARDENS FOR COMPARISON

Sorensen was a prolific garden designer as the timeline above shows. The gardens relevant to this comparative analysis are identified as 'Everglades' (Hoskins visit to Everglades immediately preceded the Sorensen's commission at Gleniffer Brae), the Hoskins family gardens particularly 'Invergowrie' (built for his Cecil Hoskins), plus AIS executive gardens in Wollongong 'Hillside', 'Greenhills' and in the Southern Highlands 'Redlands'. These gardens date from a similar period (1933-1939) and are all large domestic gardens.

Everglades, Leura (1933- 1960s)

Everglades is significant as a largely intact modernist garden, as an important development in garden design in Australia and is considered the most important garden of Paul Sorensen, a notable garden designer. Everglades presents the potential to yield information about the transmission, implementation and dispersal of ideas of the modern movement in relation to both house and garden design, as practised in Europe in the early twentieth century, into Australia. It has significance through the technical excellence of its construction, particularly the stonewalling, and through its design quality.

The setting is mainly natural with surrounding exotic trees evident to the north of the garden. The design qualities of Everglades are of a very high order: the garden is structured to provide a diverse range of spaces, each with a different character, with the unifying theme of the ironstone walls. Near the house the spaces are structured into a series of formal terraces with statuary and other ornaments, while areas of the garden that adjoin the bushland have a more natural feel. The unusual richness and design excellence of its landscape features such as the use of local ironstone for retaining walls, the incorporation of natural rock formations and indigenous trees, the carefully arranged planting schemes, the use of ornaments such as vases, urns, statues and fountains, and the skilful borrowing of natural scenery all give it major aesthetic significance. So too does the architectural design and integration of the residence, studio, garden theatre, water features and decorative iron grilles.[106] The garden has significance as a rare, large, elaborate and relatively intact modernist garden design in NSW, reflecting European tastes and developments of the period.[107]

Sorensen designed a series of architectonic terraces, incorporating the prime example of modernism in Australian garden design. Sorensen admired the Blue Mountains, preferring to shape the endemic trees and use the area's rocks—'as big as can be handled'—scattering them 'in apparent disorder. . . like Nature', a concept implemented beyond the formal terraces.[108]
The garden at Everglades is significant at a state level (Fig 5.1.1.1).

Invergowrie, Exeter (1936-1939)

The property was originally owned by the Yates family, of seed fame, and was acquired by Sir Cecil Hoskins in the 1930s. At the time, he demolished the original house he had new grounds laid out by Paul Sorensen, between 1937 and 1938. Sorensen's design was formed around the large conifers and tall hedges planted by the Yates family. In the 1960s, the property was sold and Paul Sorensen was invited to return and substantially to reverse his earlier planting; for while the Hoskins preferred to have trees and shrubs around the house leaving the boundaries open, the new owners wanted the main plantings to be on the boundaries. This involved moving a large number of mature trees. The garden is a landmark feature of the village of Exeter and dominates the southern approach to the village which is of extreme importance to the streetscape and character of the village. Invergowrie retained trees, put in a

[106] National Trust 1993

[107] SHR01498

[108] Colleen Morris, Paul Edwin Sorensen, ADB

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sweeping unobtrusive drive of concrete drive strips, merging with stone flagging of house forecourt, glimpses of open parklike lawns backed by groves of cedars. A secluded valley, known as The Dell was planted with deciduous trees and azaleas and tree ferns. When asked back he advised against extending the garden believing it better to have a small garden of excellent quality that a large garden of lesser quality. He included intimate plantings of low growing perennials to give colour close to the house.[109] The garden at Invergowrie is assessed to be significant at a local level (Refer Figure 5.1.1.2).

Green Hills and Hillside, Princes Highway, Figtree (1937-9)

These two adjacent properties, acquired by the Hoskins brothers for the Australian Iron & Steel Company (AIS), were to be used as executive housing for the AIS. Sorensen was responsible for the landscape design at these two properties and the result is very similar to that at Gleniffer Brae. There is more thorough evidence of planting schemes and the landscape design at these two properties. An extract from Richard Ratcliffe's book on Paul Sorensen describing this is included below. This is to be used for comparison only to gain a better understanding of what might have been intended at Gleniffer Brae.[110]

"When Australian Iron and Steel decided to build two houses, Green Hill and Hillside, for the use by executives of the company, the site they chose was an exposed south-easterly facing slope at Figtree. Apart from a scattering of eucalypts the hillside was devoid of vegetation. Engineers at AIS designed the winding driveway through the 19-acre site and the two large houses were constructed, Greenhill near the highest point of the site and Hillside on the lower slopes. To ensure privacy between the two houses, Paul Sorensen began to develop a dense woodland between them, treating the site as one rather than as two separate design exercises.

Sorensen used many of the trees which are common in his work elsewhere: cedar (Cedrus sp.), Chinese elm (Ulmus parvifolia) and Liquidambar styraciflua. To these he added a mixture of tree species more unusual for his work but suitable to the coastal climate. Planted in the drive loop in front of Greenhill is a now mature Celtis occidentalis with two identical trees flanking the garage end of the house, giving deep shade around the entrance in summer. Site boundaries were planted with coral trees (Erythrina indica) on the west and plum pines (Podocarpus elatus) and bunya pines (Araucaria bidwillii) on the south. Most of the eucalypts were retained, and other trees native to the area introduced. These included brush box (Lophostemon confertus). paperbarks (Melaleuca quiquenervia), Christmas bush (Ceratopetalum gummiferum) and Illawarra flame trees (Brachychiton acerifolius). He also used other exotic trees, orchid tree (Bauhinea variegata), Jacaranda mimosifolia and Norfolk Island hibiscus (Lagunaria patersonii) as well as a grove of Chinese tallow trees (Sapium sebiferum). Only one flowering cherry was planted but it did not do well and was removed some years later. The whole length of the drive is lined with shrubbery ... the original plant list along the drive included Lantana montevidensis, Japanese cedar (Cryptomeria japonica), Bougainvillea glabra

[109] Ratcliffe, Richard, Australia's Master Gardener Paul Sorensen and His Gardens, Kangaroo Press Pty Ltd, Kenthurst, 1990.

[110] Tropman & Tropman Architects Gleniffer Brae, Wollongong Conservation Management Plan

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Fig no. 5.1.1.1	1946	Paul Sorensen Garden- Everglades	Historic Houses Trust

Fig no. 5.1.1.2	1990	Paul Sorensen Garden- Invergowrie	Ratcliffe

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'Sanderiana', firethorn (Pyracantha sp.) and Indian Hawthorn (Raphiolepsis indica). Near the houses more usual Sorensen shrubs were included, such as azaleas and magnolias."[111]

Green Hills and Hillside are of significance to the local area for their historical and aesthetic qualities, for associations with the work of Paul Sorensen and as representative examples of this type of corporate accommodation and conference development with associated gardens, created in the late 1930s. The property is important in demonstrating the history of steel industry in Australia. Both Greenhill and Hillside are visible from a distance and they present major regional landmarks. The buildings and gardens have major aesthetic qualities in their own right and retain some potential to contribute to the understanding of the social role of the steel industry in Australia. A corporate garden and houses on an estate of this size are rare in Illawarra and relatively rare in NSW context.[112]

These gardens are assessed as significant at a local level (Refer Figure 5.1.1.3).

<u>Redlands, Oxley Drive Mittagong, (1936)</u>
Redlands was built for Hoskins employee, Cedric Rouse. A 3-acre (1.2 hectare) woodland-style garden, built on a terraced, north-east facing slope at Mt Gibraltar in the Southern Highlands. Sorensen began planting trees in about 1936, years before the Tudor style house designed by Sydney architect John Brogan was completed. Redlands is an old garden by Australian standards, and an important example of Sorensen's early work. Although it has had several owners over the years and undergone extensive renovation, the garden has retained its initial form and character.

It's a good example of a garden with "good bones", in other words the structure is right, and so it will always be basically sound. A classic Sorensen trademark evident throughout Redlands is the stonework – beautiful paving, steps and dry-stone walls. Sorensen's original plantings included some exotic and rare trees, which are now well established and a feature of the garden today. The driveway is lined with a formally spaced avenue of purple-backed sycamores (*Acer pseudoplatanus* 'Purpureum'), and to increase the visual depth, blue cedars (*Cedrus atlantica* 'Glauca') have been planted behind a group of European larch (*Larix decidua*) which have bright green foliage.

In another part of the garden are specimens of horse-chestnut (*Aesculus hippocastanum*), Copper beech (*Fagus sylvatica* 'Atropunicea'), and purple beech (*Fagus sylvatica* 'Riversii'), while a silver elm (*Ulmus procera* 'Variegata') at the rear of the property is surrounded by dark green conifers (*Abies alba, Picea abies* and *Picea smithiana*) and English elms (*Ulmus procera*). Other notable trees include redwood (*Sequoia sempervirens),* swamp cypress (*Taxodium distichum*), field maples (*Acer campestre*) and tulip tree (*Liriodendron tulipifera*) (Refer Figure 5.1.1.4).

COMPARISON OF VALUES OF THE SORENSEN GARDEN AT GLENIFFER BRAE
Sorensen's commission to design the gardens at Gleniffer Brae followed a viewing of Everglades by the Hoskins.[113] The family recall that Sorensen's brief was to provide less formality in the landscape than Everglades.[114] Sorensen's involvement at Gleniffer Brae also followed his work for Cecil Hoskins at Australian Iron and Steel, and Invergowrie. These fine gardens are clearly a strong influence for Gleniffer

[111] Ratcliffe, Richard, Australia's Master Gardener Paul Sorensen and His Gardens, Kangaroo Press Pty Ltd, Kenthurst, 1990.

[112] SHI- Greenhills and Hillside Gardens

[113] Ratcliffe, Richard, Australia's Master Gardener Paul Sorensen and His Gardens, Kangaroo Press Pty Ltd, Kenthurst, 1990

[114] Oral History, Hoskins Family, WCC

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Fig no. 5.1.1.3	1990	Paul Sorensen Garden - Green Hills and Hillside	Ratcliffe

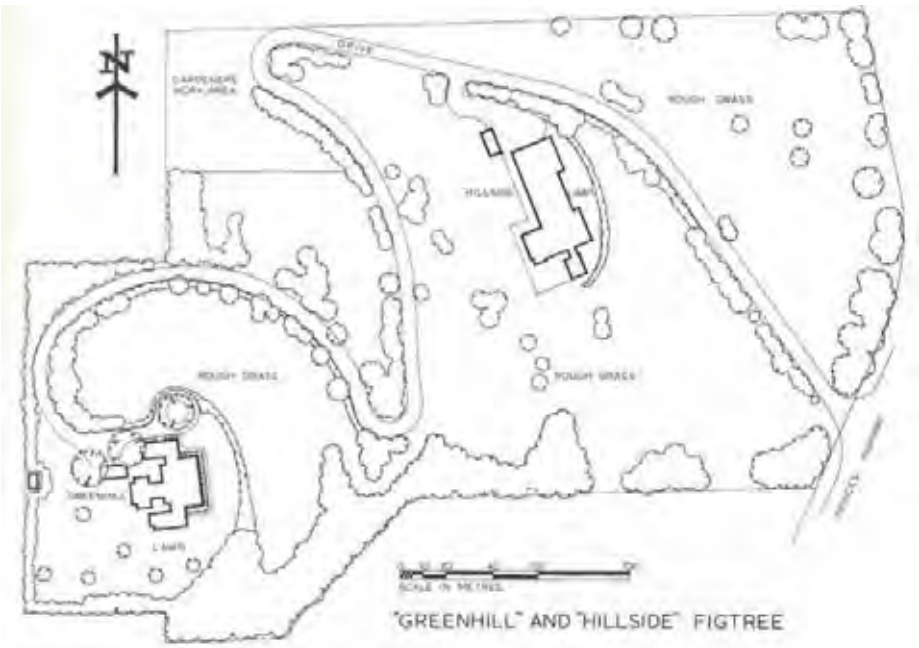

Fig no. 5.1.1.4	2014	Paul Sorensen Garden - Redlands	Property Observer

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Brae. Both these gardens had ongoing involvement with Sorensen, and both incorporated changes to the original design for subsequent owners.

In 1990, Ratcliffe describes the garden at Gleniffer Brae as "extant but substantially modified". He notes the Spinney as readily recognisable as part of the original garden, but that "the changes necessary to adapt a domestic garden to use as a public park have disguised Sorensen's work so that his hand is no longer visible over large areas."

The recollections by the Hoskins family and a review of the comparative photo suggest a high level of integrity. See Attachment A.

Key themes and concepts that identify the work of Sorensen, and are evident at Gleniffer Brae include:

- The paramount importance of the site, scenery and landscape beyond the boundaries of the site
- Utilisation of existing features on the site- the creek, the landform, mature turpentines (now removed)
- Utilisation of trees and shrubs as main structural elements
- The development of the garden over time
- Utilisation of colour and texture through seasonal foliage
- Utilisation of annuals and bulbs as broad sweeps of colour
- Utilisation of massive drystone and brick walling
- Utilisation of sweeping driveways constructed of drive-strips
- Utilisation of low key paths constructed of gravel

A comparison of historic photographs of the garden during the Hoskins era reveals that key elements of the Sorensen Garden are largely intact.[115]

The remnant sweeping sandstone driveway comprising sandstone flagged wheel-strips, grass terraces and slopes, brick and dry stone retaining walls with 'drum' elements, sandstone steps, stone arch, placed boulders, rockery planting, the Spinney, the curved Brushbox windbreak plantings, sunken rear terrace with original circular pond and a new stone flange, and many original plantings are evident. Part of the driveway is not maintained and turfed over. While much of the detail planting around the house has been lost, the character and structural elements of the garden are largely intact. Reconstruction of planting beds around the north façade has occurred in recent years, as has restoration work in the Spinney and around the Gardener's Shed.

Changes include the construction of Auditorium, the removal of tennis court fencing, loss of several transplanted trees- particularly *Erythrina* species, turfing over of part of original driveway, and loss of planting beds around the house. Maturing trees have obscured some key views including views to Mt Keira from the courtyard. Many trees have matured changing the character of the garden in a way presumably anticipated by Sorensen. Some are over mature due to overplanting and should be pruned or removed to reinforce the original concept.

In conclusion, the gardens at Gleniffer Brae well represent the group of Hoskins Sorensen Gardens. With ongoing maintenance and restoration works, the gardens at Gleniffer Brae have the potential to return. lost elements and further enhance their significance and integrity as an important surviving Sorensen Garden.

[115] Refer Photo Comparison - Attachment A

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5.1.2. GEOFFREY LOVERIDGE HOUSES

Gleniffer Brae was designed by architect Geoffrey Douglas Loveridge, brother of Madoline Hoskins. Geoffrey was born in Bowral in 1893 and was educated at Sydney High School.

Loveridge came from a family of builders. His grandfather was Aaron Loveridge, a master stonemason who had been responsible for the stonework of the Great Hall, Sydney University, and his father Thomas, was a partner in the Sydney building company Loveridge & Hudson. Loveridge & Hudson had operated a trachyte quarry at Mt Gibraltar, Bowral since the 1880s. Geoffrey initially trained as a builder serving his apprenticeship with Stuart Brothers, another building company that owned stone quarries. After serving as a quartermaster in the Army Service Corps in France during World War I, he returned to Australia via London in 1919 having attained the rank of Lieutenant. His army records list his occupation as 'builder'. In 1919 Loveridge and Hudson commenced building the Hoskins Memorial Presbyterian Church in Lithgow to commemorate the accidental death of Guildford Hoskins in 1916. The Loveridge family had already met the Hoskins family, as Dorothy Hoskins (nee Loveridge) had married Cecil Hoskins in 1913. In 1917, Arthur Sidney Hoskins had married Helen Madoline Loveridge.

By the mid-1920s Loveridge and Hudson was completely under the control of the Hudson family. Later social reports indicate that the children of the two families remained friends. Following the death of his father in 1927, Geoffrey Loveridge is believed to have taken classes in architecture at Sydney Technical College. However, records reveal that his later business partner, Harold R. McCauley, took a number of classes between 1929 and 1936 but Loveridge does not seem to appear in the examination results. Loveridge married Myra Langworthy in 1934. He qualified as an architect in August 1935, by which time he was in his early forties, and was tendering alterations to a factory by December of that year. By the end of 1935 the economy was starting to pick up, and during Loveridge's first few years as an architect, he was sustained by a series of commissions from his numerous sisters.

Loveridge was based in Sydney but many of his commissions were to design houses for the various rural properties owned by the Hoskins family to whom he was related by marriage. Before World War II he also designed Sydney residences, flats and alterations to existing houses in the wealthier suburbs on the upper North Shore. His work was very romantic and was largely in the 'Olde English' or English Domestic Revival style, a style that remained popular for substantial suburban and country residences since its introduction by the London-based architects Richard Norman Shaw in the 1870s. Details were drawn from traditional English manor houses such as half timbering, diamond paned windows and elaborate Tudor style brick chimneystacks. By the 1930s the Australian-born architects were working in the style, whereas when first introduced the NSW examples had all been designed by English- trained architects. A number of good examples of this type of house could be found at Bowral where Loveridge grew up. He continued to design in a similar vocabulary throughout his career.

Loveridge's main commissions in the 1930s were the substantial homes designed for three of his sisters: Gleniffer Brae and Robin Hill in Wollongong and Invergowrie at Exeter. Like Gleniffer Brae, Invergowrie and Robin Hill had grounds laid out by landscape gardener Paul Sorensen. Gleniffer Brae has a series of picturesque garden buildings, one of which (the Gardener's Shed) is similar in style and board and batten construction to the Lodge at the Mt Keira Scout Camp however it is now in a very poor condition. It is not known if the other Hoskins family houses had similar garden pavilions but the swimming pool at Invergowrie was similar to the swimming pool at the Scout Camp. Following the accidental drowning of 4 year old Richard Keith Hoskins in 1949, Invergowrie was sold. Robin Hill at Mangerton is a more modest house designed for one of Loveridge's other sisters in the late 1930s.

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In addition, Loveridge was the architect for the reconstruction of Craignairn at Wahroonga following a fire which destroyed the shingle roof. Originally constructed in 1909 to a design by R.G. Howard Joseland, Craignairn is a substantial Arts and Crafts style house with half timbering. In 1939 Loveridge applied for his position with the Commonwealth Public Service. His letterhead listed his address as being the Metropolitan Life Assurance Building, 56 Hunter Street, Sydney. His exact position during the war has not been determined but he remained in Australia and did not re-enlist. He was also involved with the NSW Chapter of the Royal Australian Institute of Architects, serving as treasurer in 1946. After the war, Loveridge went into partnership with Harold McCauley and the partners achieved some success in Home Design competitions just after the war. Their second prize winning design Set out to design a home giving outward evidence of its hospitable purpose. A shingle tiled roof, shingled faced upper walls (over brick) and stone have been attractively associated to achieve this intention.

Given that building restrictions were still in force, the larger of the competition winning houses would have remained unbuilt however this did not deter magazine readers. The house designed by Loveridge and McCauley was substantial enough to include a swimming pool and spacious outdoor entertaining areas as well as a separate suite for the maids' quarters, a garage and a tradesmen's entrance. The winning design has some similarities with Loveridge's early design for Robin Hill. Loveridge often used shingles in his designs, as can be seen at Craignairn and at the Scout Camp. Timber shingles were no longer in common usage as they were prone to catching fire and were banned in metropolitan areas. Shingles were, however, popular with designers of Arts and Crafts movement. The material became fashionable for country retreats such as the Governor's retreat at Hillview at Sutton Forest. Although now painted, historic views show that Hillview had weathered or dark stained timbers and white sashes, a combination also used by Loveridge. The Government Cottage at Mt Macedon in Victoria was a similarly romantic building erected of timber, but the building was destroyed in a bush fire.

Loveridge and McCauley then assisted with the preparation of the 1947 Homes and Gardens Exhibition at the Sydney Showground. This exhibition was to include the prize winning designs from the competition held the previous year. The firm continued to design mainly residential buildings including a block of flats in Wollongong tendered in 1951. Loveridge's mother Elizabeth was living at Smith Street in Wollongong at the time of her death in 1950. The firm also designed the RSL Memorial Hall, Club Rooms and Shops at Queanbeyan in 1954. Following the dissolution of the partnership in 1955, Loveridge continued to practice on his own until 1970.[116] [117]

[116] Mt Keira Scout Camp – Robertson & Hindmarsh Pty Ltd, 2013

[117] Australian Institute of Architects NSW, Biographical Information Geoffrey Douglas LOVERIDGE F.R.A.I.A., 2012 Kathy Reith, "Geoffrey Douglas Loveridge" (1893-1989)

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TIMELINE OF LOVERIDGE HOUSES

1936	Invergowrie, Exeter designed for Dorothy and Cecil Hoskins
1937	Gleniffer Brae, Wollongong, designed for Sid and Madge Hoskins
1937	Craignairn, Wahroonga
1938	Robin Hill, Norman St, Mangerton, designed for one of Loveridge's sisters
1940	The Lodge, Mt Keira Scout Camp
1930s	Carpenter House, Telegraph Rd Pymble
1946	Prize winning design in Home Design competition
1954	RSL Memorial Hall, Club Rooms and Shops, Queanbeyan

LOVERIDGE HOUSES FOR COMPARISON

Few of Loveridge's houses are known. The houses relevant to this comparative analysis include all of his known work.

Invergowrie, Exeter (1936)

Large Tudor style house of major proportions, in a grand parkland setting of exotic species and mature trees. The property was originally owned by the Yates family of seed fame, and was acquired by Sir Cecil Hoskins in the 1930s.[118] Cecil Hoskins had commissioned Loveridge, whose sister Dorothy he had married, to build Invergowrie at Exeter. Like Gleniffer Brae, it was also a Tudor house set in a Sorensen garden; Sorensen was a family friend who had designed a garden for Cecil, at an earlier time, in the Southern Highlands. Invergowrie, a two-storey house, was a gentleman's country residence. Apart from a somewhat incongruous brick entrance block, it was akin to the many such houses erected in England's Home Counties in the early twentieth century (Fig 5.1.2.1 & 5.1.2.2).[119]

Robin Hill, Norman St, Mangerton, (1938)

Georgian revival designed for another Loveridge sister. Robert Irving in his book Twentieth Century Architecture in Wollongong described Loveridge's Robin Hill as ''very individual''... ''A comparison of this house with the thorough-going Tudor treatment of Gleniffer Brae indicates that eclecticism was alive and well in architectural design,'' (Fig 5.1.2.3).

Craignairn, Wahroonga, (1937)

Designed in the Arts and Crafts style by Howard Joseland for Walter Strang, constructed in 1908-1909 and reconstructed in 1937, following a fire, to virtually its original configuration and appearance (Fig 5.1.2.4).

The Lodge, Mt Keira Scout Camp, (1940)

The design exemplifies Baden-Powell's philosophy of rusticity. This stone and dark stained timber rustic building is the main building of the camp and set the architectural benchmark for the camp. Of exceptional significance is the language of black stained vertical board and batten walls, off white timber windows, rustic design elements … and gable roofs.[120] This language is evident in the Gardener's Shed at Gleniffer Brae which predates the Lodge (Fig 5.1.2.5).

[118] extracted from SHI Invergowrie

[119] Kenneth Cable from Tropman & Tropman Conservation Management Plan

[120] Robertson and Hindmarsh, Mt Keira Scout Camp Conservation Analysis Report 2013

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Fig no. 5.1.2.1	2016	Geoffrey Loveridge Houses - Invergowrie Exeter	Domain

Fig no. 5.1.2.2	2013	Geoffrey Loveridge Houses - Invergowrie Exeter	Real Estate

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Fig no. 5.1.2.3 | 2013 | Geoffrey Loveridge Houses - Robin Hill Mangerton | Belle Property

Fig no. 5.1.2.4 | 2016 | Geoffrey Loveridge Houses - Craignairn | Federation House Wikispaces

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Carpenter House, Telegraph Rd Pymble, (1930s)
Grand 1930s house with tennis court, pool and manicured gardens designed by Loveridge for Carpenter Group chairman R.B. Carpenter and his wife, Gladys. The building is in the Spanish Mission style and has been substantially altered and extended (Fig 5.1.2.6).

COMPARISON OF VALUES OF THE HOUSE AT GLENIFFER BRAE (1937)
While well finished and finely crafted, Invergowrie lacked the distinctive character of Gleniffer Brae. Invergowrie was a country house; Gleniffer Brae was a factory manager's residence, artfully adapted to a scenic landscape. It was in every way superior.[121]

Designed as a new residence, Gleniffer Brae is of greater significance as an example of the work of Loveridge than his work at Craignairn which was originally designed by Joseland and rebuilt to its original configuration by Loveridge some 30 years later. The Carpenter House and Robin Hill are less substantial and appear to have undergone significant alteration. These buildings lack the quality of Gleniffer Brae. Invergowrie, which is an original Loveridge design of an equivalent quality, has also undergone major alteration as noted in the SHI "Recent major renovations have been undertaken including the addition of a library, spa and pool.' Invergowrie, like Gleniffer Brae, is listed on the LEP. The Lodge at Mt Keira Scout Camp is identified in the CMP as being of Exceptional significance, forming the architectural benchmark for the camp. The Gardener's Shed at Gleniffer Brae shares this stone and dark stained timber "rustic" (yet refined) architectural character, and contributes to the relative value of Gleniffer Brae. The Gardener's Shed is an important precursor to The Lodge at Mt Keira Scout Camp, which has been identified as having Exceptional significance.

[121] Kenneth Cable from Tropman & Tropman Conservation Management Plan

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Fig no. 5.1.2.5	2016	Geoffrey Loveridge Houses - The Lodge Mt Keira Scout Camp	Illawarra Environmental Education Centre

Fig no. 5.1.2.6	2014	Geoffrey Loveridge Houses - Carpenter House	Domain

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A comparison of historic photographs of Gleniffer Brae during the Hoskins era reveals that the buildings are highly intact externally.[122] A comparison of historic photographs of the interior and fabric analysis confirm the interiors are also substantially intact.

Gleniffer Brae is an exceptionally fine example of the work of Geoffrey Loveridge. The craftsmanship and detailing is exceptional, the quality is particularly evident in the brickwork, stonework, decorative timberwork and glazing. The building retains its substantial landscape setting and landmark values.

[122] Refer Photo Comparison - Attachment A

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5.1.3. GRAND RESIDENCES AND ESTATES IN WOLLONGONG

Three residential properties in the Wollongong Local Government Area (LGA) are listed on the State Heritage Register; Gleniffer Brae, Little Milton and Horsley Homestead.

'Little Milton' is thought to be the earliest surviving cottage in the urban portion of Wollongong, the complex dating from the 1850s.[123] Acquired by the first Congregationalist minister, and by Doctor Wood in 1883 who had a surgery there. The original cottage was added to several times notably in 1855, 1886, 1907 and 1940s. The site has been subdivided.

'Horsley Homestead' is the only other residence listed on the State Heritage Register in Wollongong City. It is a nineteenth century Georgian farm complex comprising a group of Victorian farm structures, and like Little Milton it is not comparable to Gleniffer Brae as a grand house and estate. Gleniffer Brae stands alone among these as a grand house on an estate.

A review of locally listed private residences in Wollongong LGA on the State Heritage Inventory reveals several rural homesteads on large allotments that are part of group of outbuildings and date to the mid-late nineteenth century.[124]

Newton Park house is one of the oldest surviving historic rural homesteads in the Kembla Grange area, in the Victorian Colonial architectural style. The associated garden and mature trees make an important contribution to the setting of Newton Park.[125] Penrose homestead is a well detailed and almost intact mid nineteenth century homestead which survives with its historic outbuildings in a Victorian Garden setting, and well demonstrates the tastes and lifestyle of a prosperous settler of the period, one of few properties of such age and intactness to survive in the rural Illawarra.[126] These are generally not comparable to Gleniffer Brae because of the working nature of the properties, and their earlier date.

[123] State Heritage Register

[124] Avondale, Cleveland, Glengarry, Glen Avon, Mooreland, Stream Hill, Standyke, Penrose and Newton Park

[125] State Heritage Inventory

[126] State Heritage Inventory

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"Barlyn" is representative of an early twentieth century dairy farm with significant intact site features including ornamental plantings and remnant garden, fence, outbuildings and dairy. Glen Ayre is an Inter War bungalow homestead building constructed of weatherboard and a picturesque setting.

There are many weatherboard vernacular cottages form the Victorian and Federation period on the State Heritage Inventory, including Esperanza, Nudjia, 'Non Such', Ivycliffe, Slow's and Stinson's cottages, The Lodge, Woodville House, Wildys, Wyewurk, Yallah House and many unnamed Victorian and Federation cottages. Hillcrest and Esslemont are Victorian brick cottages. Due to the modest scale of these cottages and their timber construction, they do not compare to Gleniffer Brae.

More substantial examples include Wilgendene, Wye Lodge, and "Keera Vale" in West Wollongong which is an example of a high quality two storey Georgian residence, thought to be one of the oldest surviving residences in Wollongong. Former Allowrie Terrace at 69-71 Church Street is a relatively rare example in Wollongong of a large scale Victorian residence with Filigree-style detailing. Aliumar is another substantial two storey Victorian house of Victorian Boom style. The house has associations with history of the coal mining industry, being built for Mr Parsons, an accountant of Scarborough mine. While these are more substantial and well-crafted dwellings, they are not on estates, and date from a different period to Gleniffer Brae. The house "Massandra", has retained the grandeur and style of the 1900s and presents a representative example of high quality Federation Queen Anne architectural style. The house is aesthetically distinctive and exemplifies technology and taste of its period and style. It has strong associations to the locally significant Kirton family. The house demonstrates excellent craftsmanship in the detailed brickwork and is architecturally of interest due to elements of English 'country house' styles. It is of rare architectural quality in the Thirroul and Illawarra contexts and presents one of the earliest examples of twentieth century English revival style in Australia (Fig 5.1.3.1)[127].

Listed houses from the Interwar period when Gleniffer Brae was constructed include a number of rows of bungalows, substantial Californian bungalow Braemar and Brentwood, Interwar functionalist houses Hickman House, Oceana and Cintra, which is set in a prominent position above Glastonbury Gardens. Again, the scale of these residences and their suburban settings set them apart from Gleniffer Brae.

Several houses built as mine managers or company residences are comparable with Gleniffer Brae for their association with industry and management, notably 'Ronadella' a company house built in the first decade of the twentieth century, most likely to accommodate a senior executive of the Smelting Works of Australia (Fig 5.1.3.2). This house was leased by AS Hoskins prior to the construction of Gleniffer Brae. It is a style that is a blend of federation, classical and bungalow styles with arts and crafts elements. It was clearly built to express the wealth and status of the person who commissioned it. Its aesthetic significance also derives from it sitting on a prominent knoll to which the large pyramidal hipped roof contributes extra height and a commanding presence. Its setting placed above the surrounding flood plain with extensive visual catchments from the south east to the north west also reinforces its aesthetic significance.[128] The Ridge is another turn of the century timber residence for mine manager set in large terraced gardens at Corrimal Colliery. The mine manager's house at Harry Graham Drive is of significance for the local area for historical and aesthetic reasons and for reasons of

[127] State Heritage Inventory

[128] State Heritage Inventory

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Fig no. 5.1.3.1	no date	Grand residences in Wollongong - Massandra	SHI

Fig no. 5.1.3.2	2011	Grand residences in Wollongong - Rondanella	WCC

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representativeness. The house contributes to the identity of the Kembla Heights Village, additionally through its design related to the landscape. The mine manager's residence at 430 Lawrence Hargrave Drive is a fine timber building of the turn of the twentieth Century with features of Queen Anne and Arts and Crafts architectural styles, of rare quality in the local area context. Wongawilli Mine manager's cottage is of significance for Wollongong for historical and aesthetic reasons and as a representative example of Federation period. Warrenda, c.1920 at Fairy Meadow was originally a Federation style house, modified in the Interwar period, with landscaping and installations associated with bus operating company (Fig 5.1.3.3). The house was originally built for the family of Edmond Figtree, pioneer of coke-making industry in Illawarra. Four cottages and gardens, Farmborough Road, Kembla Heights, dating from 1949, are of significance for their aesthetic quality as a mid-twentieth century landscape designed by Edna Walling, and associations with its designers Edna Walling and Alison Norris, and with the visionary general manager of BHP, AJ Keast (Fig 5.1.3.4). It is also of representative significance as an estate built for the mine managers of BHP, a major industrial company which generated much industrial wealth and employment in the Illawarra and NSW.

Having reviewed the residences listed at Wollongong City, Gleniffer Brae stands as a rare example of a grand Interwar house built on a large estate which remains highly intact. Built for the founder and manager of the Australian Iron and Steel Port Kembla Steelworks, AS Hoskins, it is one of small number of residences constructed as manager's residences and is a substantial example. It is also a rare example of a house in a designed Interwar landscape.

5.1.4. ARCHAEOLOGICAL CONTEXT

Historical Archaeological Context

COMPARATIVE ARCHAEOLOGICAL SITES

There have been several archaeological excavations in the Wollongong area, as well as excavations of sites similar to the subject site in other parts of NSW. The following is a summary of some of the sites in the Wollongong area. Please note that this is not an exhaustive list and that further research would be recommended as part of the next stage of an archaeological program.

WEST KEIRA DEVELOPMENT, WOLLONGONG

In 2012, Casey & Lowe undertook testing at the site of a late 19th-century hotel and Presbyterian manse. The testing of the area of the hotel generally found very little evidence of that particular use of the site with the exception of a large brick cistern that was largely intact and backfilled with artefact-containing clay. It was clear that the area had been reduced substantially during the redevelopment of the site in the mid-20th century. The site of the manse had been subjected to similar truncation. No archaeological remains were found on the manse site.

OXFORD HOTEL, WOLLONGONG

In 2014, BIOSIS undertook open area archaeological excavation at the site of the former Wollongong Head Inn (1841-1915) and Temperance Society Hall (1871-1889), below the demolished Oxford Hotel on the corner or Crown and Corrimal Streets, Wollongong. Excavation uncovered the foundations of the Wollongong Head Inn and Temperance Society Hall, as well as a high number of artefacts, and several outbuildings. The Temperance Society Hall briefly operated as an ice skating rink in 1889 when it was destroyed by fire. A substantial, artefact-rich deposit was uncovered during excavations.

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Fig no. 5.1.3.3	2017	Grand residences in Wollongong - Warrenda	SHI

Fig no. 5.1.3.4	no date	Grand residences in Wollongong - Four Cottages	SHI

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THE CRICKETERS ARMS HOTEL, WOLLONGONG

The Cricketers Arms Hotel was located at a different site on the corner of Crown and Corrimal Streets, and was excavated by BIOSIS in 2015. The site contained the remains of the hotel (1859-1943), including a substantial sandstone cellar, several residential dwellings to the rear, a well, and cesspits. A number of artefacts were also uncovered.[129]

5.1.5. ABORIGINAL ARCHAEOLOGICAL CONTEXT

Regional Aboriginal Archaeological Context

Aboriginal occupation of the Sydney region, including the Illawarra, is likely to have spanned at least 20,000 years, although dates of more than 40,000 years have been claimed for artefacts found in gravels of the Cranebrook Terrace on the Nepean River (Nanson et al. 1987; Stockton 2009; Stockton and Holland 1974). Late Pleistocene occupation sites have been identified on the fringes of the Sydney basin and from rock shelter sites in adjoining areas. Dates obtained from these sites were 14,700 BP at Shaws Creek in the Blue Mountain foothills (Kohen et al. 1984), c.15,000-c.11,000 BP at on a levee near Pitt Town adjacent to the Hawkesbury River (Williams et al. 2012), c.11,000 BP at Loggers Shelter in Mangrove Creek (Attenbrow 1981, 2004), and c.20,000 BP at Burrill Lake on the South Coast (Lampert 1971). The majority of sites in the Sydney region, however, date to within the last 5,000 years, with some researchers proposing that occupation intensity increased from this period (Kohen 1986; McDonald 1994; McDonald and Rich 1993); although Williams has recently argued that this is part of a longer trend in stepwise population growth and diversification of economic activity evident in south east Australia from the Early to Mid-Holocene (Williams 2013). This increase in sites may reflect an intensity of occupation which was influenced by rising sea levels, which stabilised approximately 6,500 years ago. Older occupation sites along the now submerged coastline would have been flooded, with subsequent occupation concentrating on and utilising resources along the current coastlines and in the changing ecological systems of the hinterland (Attenbrow 2010:55-56).

Australian Museum Business Services (2004) noted that over 1000 Aboriginal archaeological sites were known within the Wollongong LGA, with the vast majority of these sites located on the sandstone plateau immediately west of the Escarpment. Only 12.6% of sites were located on the Illawarra Escarpment, with the remainder found on the coastal plain and along the immediate coastal foreshore. However, a regional study of the area conducted in 1995 by archaeologists Mary Dallas and Sharon Sullivan revealed an insight into the distribution and nature of recorded sites in the Wollongong LGA, identifying that over 50% of the registered Aboriginal archaeological sites within the Illawarra were recorded by the Illawarra Prehistory Group (IPG) during systematic surveys of the Woronora and Metropolitan Water Catchment areas on the plateau. The IPG formed in 1970 and has since completed extensive surveys of the Woronora, Cordeaux, Cataract and Avon River catchments.

Dallas and Sullivan also noted that most of the archaeological surveys undertaken in the Wollongong LGA had been for heritage impact assessment work, and have been concentrated in the 'north or east of the Illawarra Escarpment in urban, rural and industrial lands' (Dallas and Sullivan 1995:29). This study shows that from the 1980s archaeological surveys and assessments of the Coastal Plain have been undertaken for numerous purposes, including mining and industrial developments; agricultural, housing and recreational facilities; sewerage, water and other public works; rail; and power. Much of the development of the Coastal Plain pre-dated the requirements for heritage impact assessments. It is likely that many coastal sites, such as middens, occupation sites and burials, have therefore been destroyed.

[129] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.26

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Although limited in number, the larger studies conducted on the archaeology of the Illawarra have served to highlight this biased representation of the region's archaeological record (Dallas and Sullivan 1995; Sefton 1981; Therin 2003). Importantly, and in spite of these inherent biases, they have also identified correlations between archaeological site type distributions and the region's bedrock geology and landscape features, as well as constructed a number of occupation and predictive archaeological models for the region. Dallas and Sullivan identified that at the time of their study, the vast majority of known sites (over 90%) consisted of shelter sites (with art and/or deposit), rock engravings and axe grinding grooves (Dallas and Sullivan 1995:27). These sites are almost exclusively located in the sandstone formations of the Woronora and Metropolitan water catchment plateau areas, where the geology provides overhangs and horizontal outcrops to accommodate these site types. As indicated above, the high number of sites occurring in this landscape is not considered to reflect the actual pattern of Aboriginal occupation, but rather the intensive survey work undertaken in the Plateau by researchers such as the IPG (Dallas and Sullivan 1995:27). In addition, it is noted that other archaeological sites that may have occurred in the IPG survey areas, i.e., open sites, scarred trees, burials, PADs, were not identified or recorded (Dallas and Sullivan 1995:28).

The environmental features of the Coastal Plain differ from the sandstone landscape of the Woronora Plateau, and the patterning of archaeological site composition and distribution varies accordingly. Sites recorded throughout the coastal plain include middens, burials, open campsites and scarred trees. Along the shore line, sites are primarily middens and burials, most commonly located on the coast and coastal dunes. Throughout the alluvial plain, open campsites, middens and scarred trees are known to occur (Dallas and Sullivan 1995:28).

Open campsites may occur in all landform contexts throughout the Illawarra, although water is often the defining characteristic in distribution patterns, with previous studies identifying that artefact density generally increases in proximity to permanent water sources or the coast (Dallas and Sullivan 1995:37, Therin 2003:19). From the body of research throughout the region and broader state context, it is generally accepted people tended to camp in proximity to water, resources or vantage points (Therin 2003:16).

Middens are usually located on elevated ground close to marine, estuarine and riverine resources. In the Illawarra area, middens have been found on the coast below rock headlands and along beach dunes. Middens have been recorded on the Windang Peninsular and on the foreshore of Lake Shellharbour (Dallas and Sullivan 1995: 38). The development of the coastal strip in most cases pre-dates impact assessment requirements. As a result, most surveys of the coastal strip have recorded grossly disturbed landforms and the destruction of sites (Dallas and Sullivan 1995:29). Burials have also been found in midden contexts in the Illawarra area (Therin 2003:20).

Distribution of scarred trees within the Illawarra is most directly influenced by the clearance of vegetation, and land use history has a great impact on tree survival. Scarred trees are only expected within areas of native, mature vegetation, and may occur in any landform context. For scarred trees of Aboriginal origin to be found within the Illawarra, it has been estimated that tree age should be above 150 years (Dallas and Sullivan 1995:37).[130]

Local Aboriginal Archaeological Context

There have been a number of archaeological investigations previously undertaken in the vicinity of the study area. The information summarised below is based on reports that have been registered with the

[130] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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Heritage NSW AHIMS, and which are most relevant and informative to the archaeological background of the current project.

In July 2006, Navin Officer Heritage Consultants undertook an Indigenous cultural heritage survey and assessment for Integral Energy, ahead of a proposed Electricity Substation Site at Mount Ousley Road, approximately 700m north east of the current study area. A desktop archaeological assessment had been previously prepared in June 2006, which recommended that a field survey and cultural heritage assessment be undertaken. An archaeological survey was undertaken in conjunction with Illawarra LALC in July 2006 which identified no Aboriginal sites, objects or places. The study area had undergone prior disturbance associated with vegetation clearing and residential development. Navin Officer Heritage Consultants concluded that there were no archaeological constraints to the proposed development. However, Illawarra LALC requested to be involved in monitoring initial ground surface disturbance (Navin 2006:1-20).

Also in 2006, Dominic Steele Consulting Archaeology undertook an Aboriginal archaeological heritage impact assessment for Graham Bell and Bowman Architects ahead of a proposed ecological research facility at the University of Wollongong, located adjacent to the current study area. The assessment was required to inform a development application that was being submitted to Wollongong City Council for the project. The background study and archaeological survey did not identify any Aboriginal sites, objects or places. The area proposed for the ecological research facility had undergone extensive disturbance and erosion. As a result, the assessment concluded that there were no Aboriginal archaeological constraints to the proposed development (Irish 2006:2-29).

In 2002, Navin Officer Heritage Consultants undertook an Aboriginal archaeological assessment for Graham, Bell and Bowman Architects for the proposed Wollongong Innovation Campus at Wollongong University Campus East, approximately 2 km north west of the current study area. No Aboriginal sites were identified during the archaeological survey. The proposed development area had undergone significant disturbance and imported fill and other materials were scattered throughout the vicinity. The assessment concluded that no further archaeological investigation was required and that there were no archaeological restraints to the proposed development (Navin 2002:2-9).[131]

Registered Aboriginal Sites

An extensive search of the AHIMS database was undertaken on 29 November 2018 (AHIMS client service ID #386152), which identified 30 registered Aboriginal sites within the following coordinates: Datum: GDA94/MGA Zone 56, Eastings: 301000-309000, Northings: 618500-6195000.

No Aboriginal heritage sites have previously been recorded within the study area. Artefact site types are the most frequently recorded on the AHIMS database in the local area, followed by shell and artefact (midden)[132]

Aboriginal Heritage Site Prediction Modelling

No Aboriginal heritage sites, objects or places have previously been recorded in the study area. A review of existing information on the Aboriginal heritage values and archaeology of the area identified that the study area has undergone extensive disturbance, therefore impacting the survivability of archaeological sites. Vantage points in the study area such as the location of Gleniffer Brae house would have once been a focus for Aboriginal activity and would have had potential to retain archaeological sites,

[131] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[132] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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particularly stone tool sites. However, the high level of historic disturbance is likely to have impacted and removed in situ Aboriginal heritage objects. The creekline within the study area would have once been a source of freshwater and food for Aboriginal people. Vegetation clearing, formalisation of the creek banks, and realignment of the creek is likely to have impacted the survival of in situ Aboriginal heritage objects along the waterway.[133]

Distribution of scarred trees within the Illawarra is most directly influenced by the clearance of vegetation, and land use history has a great impact on tree survival. Although the study area has undergone extensive vegetation clearing, if any remnant vegetation with trees of appropriate age remain within close proximity to the creekline, there is potential that they may retain cultural scarring. Extensive vegetation clearing and land modification have resulted in erosion, particularly in steeper sections of the western extent of the creekline. Other study areas in the local area affected by erosion identified no Aboriginal heritage sites, objects or places.[134]

On the basis of the registered archaeological sites in the region, and review of previous archaeological studies, the following conclusions can be drawn regarding the potential presence and location of Aboriginal heritage sites within the landscape of the study area:

- Stone artefact sites are the most common site type occurring across the landscape and are the most likely site type to be present in the study area. Surface expressions of this site type appear as artefact scatters or isolated finds.
- Stone artefact sites are found in all environmental contexts but are most readily identified through surface survey in areas where vegetation is limited, and ground surface visibility is high.
- Stone artefact scatters may occur in all landform contexts throughout the study area, although water is often the defining characteristic in distribution patterns. From the body of research throughout the region and within the broader state context, it is generally accepted that people tended to camp in proximity to water, resources or vantage points, with camping occurring more frequently the more permanent the water source.
- The study area is located on an undulating landscape with a creek running through from west to east. As such, there is potential for stone artefacts to be present on landforms within the study area.
- Scarred trees are only expected within areas of native, mature vegetation, and may occur in any landform context. Although the study area has undergone extensive vegetation clearing, if any remnant vegetation with trees of appropriate age remain within close proximity to the creekline, there is potential that they may retain cultural scarring.

On the basis of the archaeological sites registered in the region and review of previous archaeological studies, the following types of site are unlikely to be present in the study area:

- Stone quarry sites, axe grinding grooves, stone engravings/art and shelter sites are highly unlikely to be found in the study area because of the lack of suitable stone outcrops; and
- Burials and ceremonial sites (including stone arrangements) are highly unlikely to be present in the area given the disturbance caused by vegetation clearing and land modification.[135]

[133] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[134] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[135] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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5.2. IDENTIFICATION OF THE SETTING

5.2.1. Background

There are different types of settings that relate to different values of the place, including historic, aesthetic values and other values. The setting of the heritage item does not need to correspond to the SHR statutory boundary or the LEP Boundary which in this case are not the same.

The Heritage Curtilage which is the State Heritage Register statutory boundary is defined by Lots 2 and 3 DP 252694. The LEP listing applies to only Lot 3 DP 252694.

Fig 5.2.1 indicates the 1928-37 land holding, the 1938 expanded land holding, the four acre intensive Sorensen designed garden and the wider setting of the Sorensen Garden. The paddocks along the creek, later ovals of SCEGGS during the period 1954-1974, are located beyond the creek.
The aerial photos indicate new planting along the creek.

5.2.1. HERITAGE CURTILAGE

The NSW Heritage Register for state listing defines an area comprising Lots 2 and 3 DP 252694.
The State Heritage Register Curtilage (SHR statutory boundary), the area and elements it contains, are governed by legislation pertaining to the NSW Heritage Act 1977. **There is no proposal to change the existing SHR Heritage curtilage.**

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5.2.2. HISTORIC VALUES OF THE HERITAGE CURTILAGE

The land holding of Gleniffer Brae during the period of Hoskins occupation and the construction of the house 1928-1937, was defined by Lots 53, 54 and 81 of Mt Keira Estate approximating 46 acres (refer to Figure 3.3.3). This land was defined by Northfields Avenue to the north, Robsons Road to the west, Murphys Avenue to the south and the eastern boundary of Lot 81 of Mt Keira Estate to the east and approximates the current Lots 1, 2 and 3 of DP 252694. The Hoskins Estate was extended to 66 acres in 1938 with the purchase of Lots 82 and 83 of Mt Keira Estate (refer to Figure 3.3.5) which reflects the current extent of the Wollongong Botanic Garden.

Hoskins' excision of part of the land in the 1954 Certificate of Title, Lot A for SCEGGS and then 32 acres as Lot D for a botanic garden, supports the curtilage of part Lots 2 and Lot 3 defined in the SHR listing (Refer to Figure 3.3.34 and 5.2.1). Wollongong Council bought 15 acres from SCEGGS in 1976, and then the remainder of the site in 1978. The estate was then re-subdivided as Lot 1, 2, 3 DP252694, reflecting the 1937 estate, and Lot F DP390257 and Lot C DP385943.

5.2.3. AESTHETIC VALUES OF THE HERITAGE CURTILAGE

Key views to and from the house extend into the Botanic Garden and beyond to the ocean, and to the escarpment, well beyond the SHR and LEP listed boundaries.
The original Sorensen Garden included a much smaller four acre area around the house, "the four acre Garden", with grassy slopes extend beyond the small garden area to the north and east defined by the creek line and mature vegetation.

The grounds' original garden design capture and extend the dramatic effect of the natural landscape through spatial planning, planting and construction of hard landscape elements. The gardens constitute an integral part of the design and setting of the house.
The open space around the house permits a full appreciation of the scale and design of the house.
It forms a well-designed residential estate in accord with the site which was selected for its topographical setting.

5.2.4. OTHER VALUES

Neither the SHR listing, the LEP listing or Wollongong Botanic Garden contain areas considered to have archaeological research potential.[136]

[136] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.36

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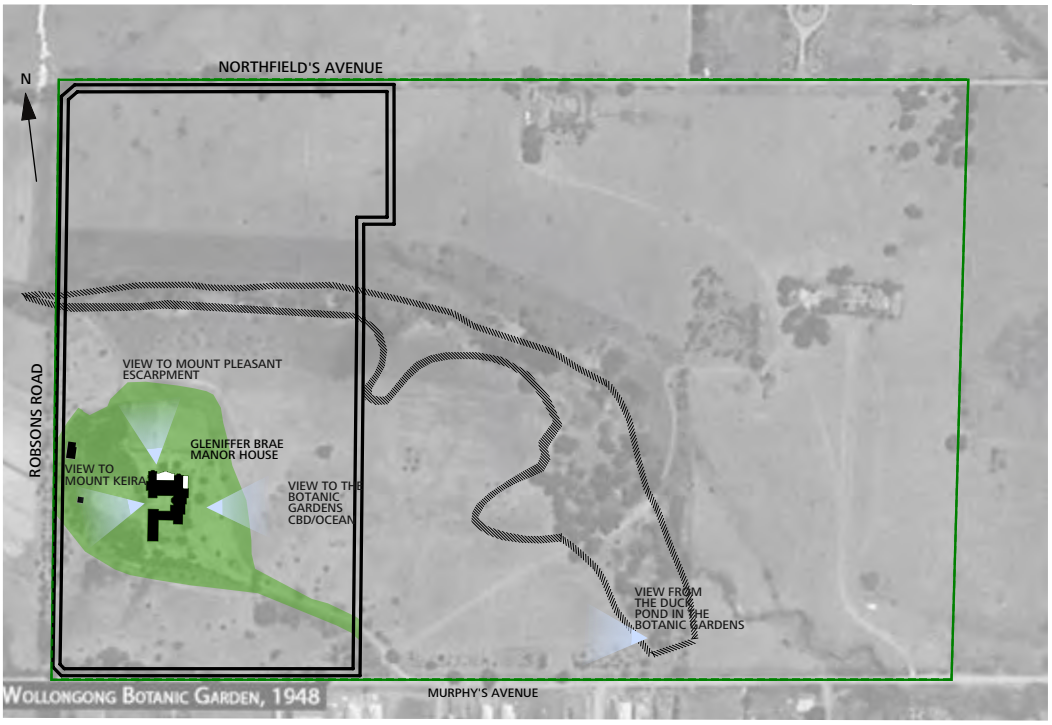
Fig no. 5.2.1 | 1948 | Gleniffer Brae - Landscape feature and views | Architectural Projects & LPI



Legend

0 10 50m

NSW Heritage Register Boundary (Curtilage)

Wollongong Botanic Garden

Creek & vegetation belt form boundary to grassy slopes

Significant Buildings

Key Views

4 acre Garden

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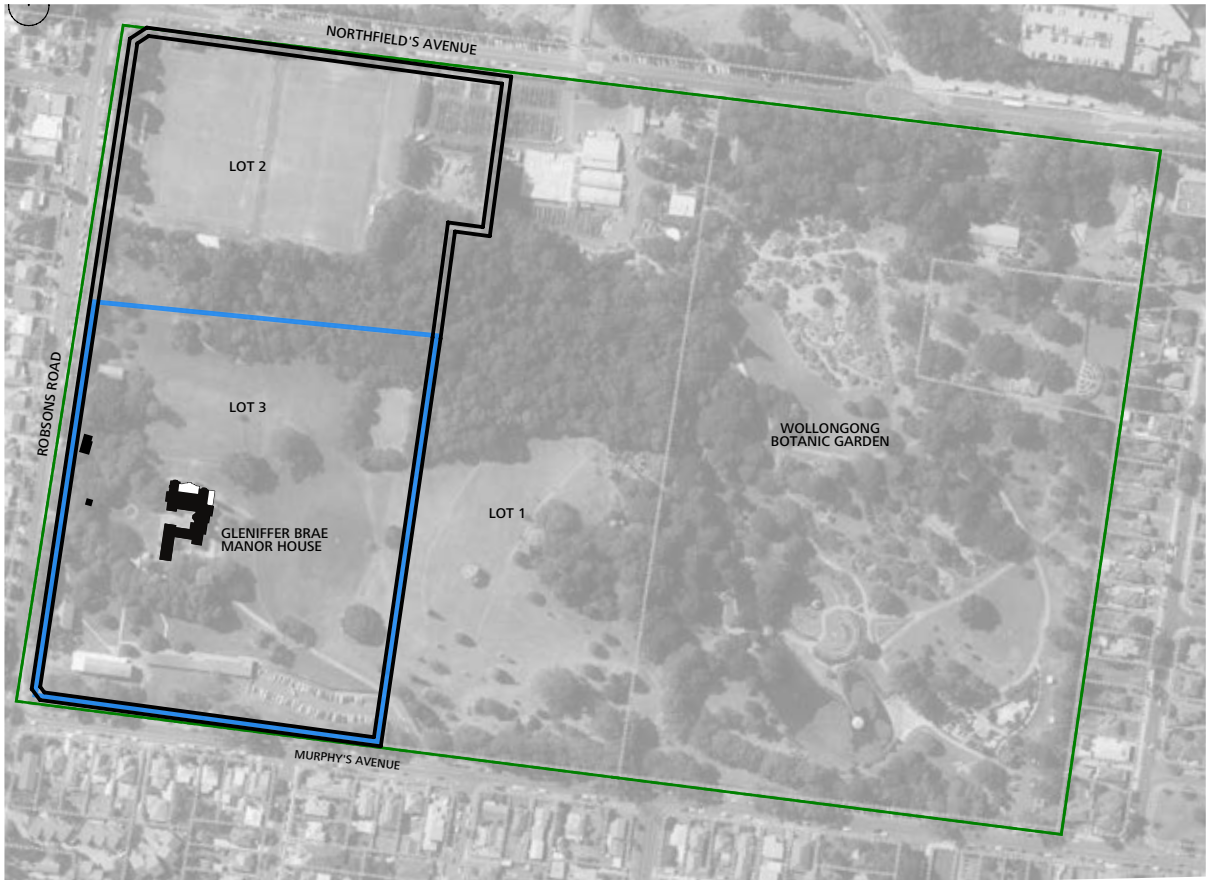
Fig no. 5.2.2 | 2018 | Gleniffer Brae, Heritage Curtilage | Architectural Projects



0 10 50m

Legend

- NSW Heritage Register Boundary (Curtilage)
- Wollongong Botanic Garden
- LEP listing

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5.3. SUMMARY STATEMENT OF SIGNIFICANCE

The following Statement of Significance has been informed by previous Statements of Significance prepared Conacher & Delahunty Architects in 1993, Tropman and Tropman in 2001, and Noel Bell Ridley Smith & Partners in 2005.

Gleniffer Brae is intimately associated with that period of Illawarra's history which saw the beginning of major economic development. It is associated with the Hoskins family and particularly Arthur Sidney Hoskins, pioneers of the steel industry and responsible for its creation and development at Port Kembla. The estate is thus not only a gentleman's residence but the manager's house for a large industrial complex. A.S. Hoskins, for whom the house and garden was designed and built, was instrumental establishing the Illawarra steel industry and made a significant contribution to the community life of Wollongong.

Gleniffer Brae forms a well-designed residential estate in sympathy with the surrounding site which was selected for its views and topographical setting. It is associated with architect Geoffrey Loveridge and landscape designer Paul Sorensen, who both received recognition for their work. The Tudor Manor style "lent itself to a richness of craftmanship together with opulent decoration." Gleniffer Brae exhibits a high quality of craftsmanship in the fabric of the original buildings. The detailing represents the finest in Australian building skills of the inter-war period and this is enhanced by the fact that its original fabric has a high degree of integrity. The 4 Art Deco silk and wool rugs provide an important link with the Hoskins family and their occupation. The open space around the house permits a full appreciation of the scale and design of the house in the round.

The house constitutes a fine example of the Inter-war period Old English Tudor style of architecture, directly influenced by Compton Wynyates, cleverly adapted to the requirements of a single storey complex. The choice of the English Tudor style reflected the orientation and values of wealthy families in the Interwar period. The size of the house and its setting apart from the adjacent village of Keiraville and from the town of Wollongong reflects the success and sensibilities of AS Hoskins. The house is a fine representative example of the work of Geoffrey Loveridge.

Few capitalists associated with the mining and industrial development chose to live in the Illawarra, and so Gleniffer Brae stands apart as a rare example of a grand Interwar house on a large estate in the City of Wollongong. Gleniffer Brae together with Invergowrie at Exeter are a unique pair, both estates being the outcome of the collaboration between architect Geoffrey Loveridge and landscape designer Paul Sorensen. The houses were built for two brothers Cecil and Sidney Hoskins, family who each married a sister of Geoffrey Loveridge. Their rarity is heightened by the fact that the pair of estates survive as relatively intact outstanding examples of Interwar period architecture and landscape design.

The Sorensen Garden constitutes an integral part of the design and setting of the house and show the outcome of an integrated association between architect and landscape designer. The grounds' original garden design is representative of designer Paul Sorensen's ability to incorporate the surrounding landscape and flora into the overall design and to capture and extend the dramatic effect of the natural landscape through spatial planning, planting, including transplanting of several large Coral trees *(Erythrina sp.)* and construction of hard landscape elements. It is one of an important group of Sorensen Gardens in NSW.

The entire site including the house, landscape and associated items has been associated with the life of the community and the area since its occupation by Hoskins who held community events in the grounds and gifted the bulk of the estate for a municipal botanical garden. The site of Gleniffer Brae is now part

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of the Wollongong Botanic Garden, and as such continues the estate's association with the community and educational life of Wollongong and the Illawarra region.

The house's current use as home of the Wollongong Conservatorium of Music, continues the association of the site with the development of education in the Illawarra, starting with SCEGGS in 1954.

Gleniffer Brae is still held in high esteem by the local community, and particularly the Friends of the Botanic Garden, who have a demonstrated ongoing interest in its conservation and management, and constitutes an important element of the University/Botanic Garden precinct.

5.4. NSW HERITAGE ASSESSMENT CRITERIA

A statement of cultural significance is a declaration of the value and importance given to a place or item, by the community. It acknowledges the concept of a place or item having an intrinsic value that is separate from its economic value.

There are a number of recognised and pre-tested guidelines for assessing the cultural significance of a place or item established by organisations including among others, the ICOMOS (International Committee on Monuments and Sites, Australia), The National Trust of Australia, The Australian Heritage Council (Australian Government) and in New South Wales by the NSW Heritage Council (The Heritage Division of the Office of Environment and Heritage).

The Heritage Council's criteria 'NSW Heritage Assessment Criteria' are based on the Australian Heritage Commission criteria and encompass the five values in the Australia ICOMOS Burra Charter; Historical Significance, Historical Association Significance, Aesthetic Significance, Scientific Significance, Social Significance and 'two' grading level Rarity and Representativeness. These criteria were gazetted following amendments to the Heritage Act, which came into force in April 1999 and was further amended in 2004.

This assessment of archaeological heritage significance has been written to be in accordance with the Heritage Branch 2009 guidelines: Assessing Significance for Historical Archaeological Sites and 'Relics'.[137]

This CMP uses the NSW Heritage Assessment Criteria to update the previous assessment of significance 2001.

5.5. CRITERION A – HISTORICAL EVOLUTION

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

Due to the extensive history of disturbance across in the study area no Aboriginal sites, objects or places and/or areas with potential to retain subsurface Aboriginal archaeological deposits were identified. Background research and Aboriginal community consultation has identified no specific historic associations with the Aboriginal history and activities in the study area. As such, the Wollongong Botanic Garden does not meet the historic value criterion for Aboriginal heritage.

Gleniffer Brae has historic significance at a STATE and LOCAL level because of the following:

[137] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.28

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Gleniffer Brae is intimately associated with that period of Illawarra's history which saw the beginning of major economic development.
It has been associated with the development of the steel industry in the area.
In accordance with the wishes of the Hoskins family, the estate forms the basis of a large scale municipal botanic garden established in 1970.

The potential archaeological remains at Wollongong Botanic Garden pre-date the Gleniffer Brae House and gardens, and relate to Andrew Young's cottage, built c.1873 on lot 83 and demolished in 1921 and are beyond the scope of this CMP.[138]

5.6. CRITERION B – HISTORICAL ASSOCIATIONS

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

Gleniffer Brae has historic associational significance because of the following:
Gleniffer Brae is associated with the Hoskins family, particularly Arthur Sidney Hoskins (Sid), pioneers of the steel industry and responsible for its creation and development at Port Kembla. The estate is thus not only a gentleman's residence but the manager's house for a massive industrial complex.

Gleniffer Brae is associated with architect Geoffrey D. Loveridge, who has received recognition for his works.

Gleniffer Brae is associated with prominent landscape designer Paul Sorensen who has received recognition for his works.

The house and gardens are associated with the development of secondary and tertiary education in the Illawarra, and specifically SCEGGS and Wollongong Conservatorium of Music.

It has been associated with Arthur Sidney Hoskins who started the steel industry in the area, and was a notable figure in the industrial and community life of Wollongong and the South Coast for twenty years.

5.7. CRITERION C – AESTHETIC VALUES

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

Gleniffer Brae has aesthetic significance at a STATE level because of the following:
The grounds' original Sorensen Garden design capture and extend the dramatic effect of the natural landscape through spatial planning, planting and construction of hard landscape elements. The gardens constitute an integral part of the design and setting of the house.

The open space around the house permits a full appreciation of the scale and design of the house.
It forms a well-designed residential estate in accord with the site which was selected for its topographical setting.

Gleniffer Brae constitutes a fine example of Inter-War Period Old English 'Tudor' style of architecture, a style popular in the 1930s providing an instant respectability for the nouveau riches, at a time where nostalgia for the old country was strong. Influenced by English Architecture, specifically Compton

[138] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.31

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Wynyates, the distinctive traditional architectural style is cleverly adapted to the requirements of a single-storey complex.

The detailing represents the finest in Australian building skills of the pre-war period and this is enhanced by the fact that its original fabric is substantially intact. It constitutes an example of outstanding craftsmanship. The 4 Art Deco silk and wool rugs, dating from the Hoskins occupation of the house, provide an important link with the Hoskins family.

The house and garden have aesthetic values within the broader landscape as an historic landmark on the lower slopes of Mt Keira. As part of the Wollongong Botanic Garden, the site of Gleniffer Brae site contributes as a significant open space with high aesthetic values within a fast developing suburban and University precinct.

5.8. CRITERION D – SOCIAL VALUE

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

Gleniffer Brae has social significance at a LOCAL level because of the following:
The estate's current use within the Wollongong Botanic Garden precinct and the house's part use as home of the Wollongong Conservatorium of Music continue the estate's association with the community and educational life of Wollongong and the Illawarra region.

The size of the house and its setting apart from the adjacent village of Keiraville and from the town of Wollongong reflects the success and sensibilities of Hoskins, who hosted many distinguished guests.

It has been associated with the life of the community and the area since the Hoskins time when garden parties and scout functions were held in the grounds, through to later educational and function uses.

Former SCEGGS students also value the site, as evidence in the reunion celebrations of 2009. It is likely that Conservatorium students may do so as well.
Since the site was added to the Botanic Garden in 1976, it has provided a resource well utilised by a broad cross section of the community.

The site has value to a number of specific cultural communities, notably the Friends of the Botanic Garden. Since 1981, The Friends of the Wollongong Botanic Garden group have been volunteering to raise funds for specific projects in the Botanic Garden, and deliver a range of volunteer led programs across the Botanic Garden. Gleniffer Brae is held in high esteem by the local community who have a demonstrated ongoing interest in its conservation and management.

Consultation undertaken with representatives of the local Aboriginal community has indicated that the study area holds cultural significance to the local Aboriginal community through its relationship with surrounding culturally significant places and environments. While the study area's location is significant in relation to Mount Keira to the west and swamps and the coast to the east, the study area itself does not retain specific cultural significance. As such, Gleniffer Brae site is considered to meet the social value criterion for Aboriginal heritage.

5.9. CRITERION E – TECHNICAL/RESEARCH VALUE

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

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No Aboriginal sites, objects or places are present within the study area, and no areas with potential to retain subsurface Aboriginal archaeological deposits have been identified. As such, the Wollongong Botanic Garden is considered to be of low archaeological research potential and do not meet the scientific (archaeological) value criterion for Aboriginal heritage.

There is a low potential for archaeological remains pre-dating Young's cottage across the study area, such as evidence of early land clearance and cultivation including tree boles and plough lines, and unrecorded structural remains, although these features would be difficult to recognise.

Physical material related to the occupation of Gleniffer Brae House and gardens is not considered to have archaeological research potential due to the relatively modern date and nature of its construction and the availability of other sources of information, such as oral histories or photographs.[139]

5.10. CRITERION F - RARITY

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

Gleniffer Brae has rarity significance at a STATE and LOCAL level because:
It with Invergowrie are a unique pair, both estates being the outcome of the collaboration between architect Geoffrey Loveridge and landscape designer Paul Sorensen, both built for two brothers Cecil and Sidney Hoskins family who each married a sister of Geoffrey Loveridge. Their rarity is heightened by the fact that the pair of estates survive as relatively intact outstanding examples of Interwar period architecture and landscape design.

Gleniffer Brae is a rare example of a grand Interwar house built on a large estate in the City of Wollongong.
Built for the founder and manager of the Australian Iron and Steel Port Kembla Steelworks AS Hoskins, it is one of small number of residences constructed as manager's residences.
The potential archaeological remains within the study area are not considered to be rare. A number of cottages and farms of similar date were built throughout NSW, and many of these are still standing or have a better level of anticipated preservation.[140]

5.11. CRITERION G - REPRESENTATIVENESS

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

Gleniffer Brae has representativeness significance at a STATE level because:
It demonstrates key characteristics of Inter-War Old English style, identified by Apperley et al.,

Gleniffer Brae is a fine representative example of the talent of Paul Sorensen. The garden is one of an important group of Paul Sorensen Gardens in NSW. The garden at Gleniffer Brae incorporates key themes and concepts that identify the work of Sorensen, including:

- The paramount importance of the site, scenery and landscape beyond the boundaries of the site
- Utilisation of existing features on the site- the creek, the landform, mature turpentines (now

[139] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.33

[140] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.33

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removed)
- Utilisation of trees and shrubs as main structural elements
- The development of the garden over time
- Utilisation of colour and texture through seasonal foliage
- Utilisation of annuals and bulbs as broad sweeps of colour
- Utilisation of massive drystone and brick walling
- Utilisation of sweeping driveways constructed of drive-strips
- Utilisation of low key paths constructed of gravel

Gleniffer Brae is a fine representative example of the work of architect Geoffrey Loveridge. The craftsmanship and detailing is exceptional, the quality is particularly evident in the brickwork, stonework, decorative timberwork and glazing.

The potential archaeological remains at the site are considered to be representative of the farming practices in rural areas throughout NSW in the late 19th century. This type is likely to be replicated on other sites within a similar proximity to Wollongong, and other regional centres.

Under this criterion, the potential archaeological remains are considered to be of local heritage significance.[141]

5.12. INTACTNESS

The primary form of the original building remains highly intact externally.

The original building was altered during the SCEGGS phase with the addition of the caretaker's flat above the garage. This is evident in the dormer windows and alterations to south gable end, described by the original architect in 1979 as "not in harmony".

Despite these alterations the building retains its original external character which is exceptional. Internally the plan layout remains highly intact, despite alterations prior to 2001 including men's bathroom fitout and alterations to staffroom/alcove. Materials and finishes are largely intact including fine timber panelling and flooring.

The Sorensen Gardens retain a moderate level of intactness. While few original plantings survive, key elements of the design including the Entry Drive, brick and dry stone retaining walls, the Northern

Terraces and Rear Sunken Garden, the Woodland Garden, the Spinney, and the Rockery survive. Key views and vistas remain.

Potential archaeological remains across the site, including the early to mid-19th-century uses of the site are thought to be low due to their anticipated ephemeral nature, and impacts caused by extensive landscaping, tree plantings and the construction of 20th-century buildings.[142]

5.13. LEVELS OF SIGNIFICANCE

The terms 'local', and 'state' relate to the geographical and social context of an item's significance. For example, an item of local significance will be of historical, aesthetic, social or technical/research

[141] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.34

[142] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.34

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significance in a local geographical context; an item of state social heritage significance will be important to an identifiable, contemporary, state-wide community.

5.13.1. Local Heritage

The house and garden have historic, historical association, social and rarity significance at the local level.

5.13.2. State Heritage

Due to the historic, historical association, and aesthetic and technical values, coupled with the rarity and representativeness of the house and garden at a State level, the site reaches the threshold for state significance.

5.14. GRADING OF SIGNIFICANCE

	GRADING	JUSTIFICATION	STATUS
A	EXCEPTIONAL	Rare or outstanding element directly contributing to an item's local and State significance.	Fulfils criteria for local or State listing
B	HIGH	High degree of original fabric. Demonstrates a key element of the item's significance. Alterations do not detract from significance.	Fulfils criteria for local or State listing.
C	MODERATE	Elements of typical representative quality. Altered or modified elements. Elements with little heritage value, but which contribute to the overall significance of the item.	Fulfils criteria for local or State listing.
D	LITTLE	Alterations detract from significance. Difficult to interpret.	Does not fulfil criteria for local or State listing.
E	INTRUSIVE	Damaging to the item's heritage significance.	Does not fulfil criteria for local or State listing.
F	NEUTRAL	Alterations do not detract from significance.	Does not fulfil criteria for local or State listing.

The following diagrams figures 5.14.1-4, are diagrams showing the grading of significance. These indicate the different relative contribution of various components of the site to the identified heritage values.

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Fig no. 5.14.1	2018	Gleniffer Brae, Grading of Significance - Site Plan	Architectural Projects

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Figure 5.14.1 - Grading of Significance Diagram – Site Plan

The original Sorensen Inner Garden including the Manor House, Driveway, Northern Terraces, Rear Sunken Terrace, Rockery and Spinney, is an area of exceptional significance that directly contributes to the items state significance. The wider setting, including the north-east slopes and the west and southern gardens beyond the retaining walls, are identified as having high significance as they demonstrate key elements of the Sorensen Garden and have a high degree of integrity. Remnant tree planting at the south-western corner is graded as moderate. The remainder of the site, separate to the buildings, is graded moderate for its sense of open space, although screened by Sorensen from the house. The Caretaker's Cottage, the SCEGGS School Buildings and their modified setting, the carpark and the amphitheatre (former SCEGGS swimming pool) have little significance, but they do not detract from the significance as components of the Sorensen Garden. The Auditorium and the carpark are identified as intrusive as both interrupt key aspects of the Sorensen design, and they are damaging to the items' heritage significance. The new insert driveways have a neutral relationship

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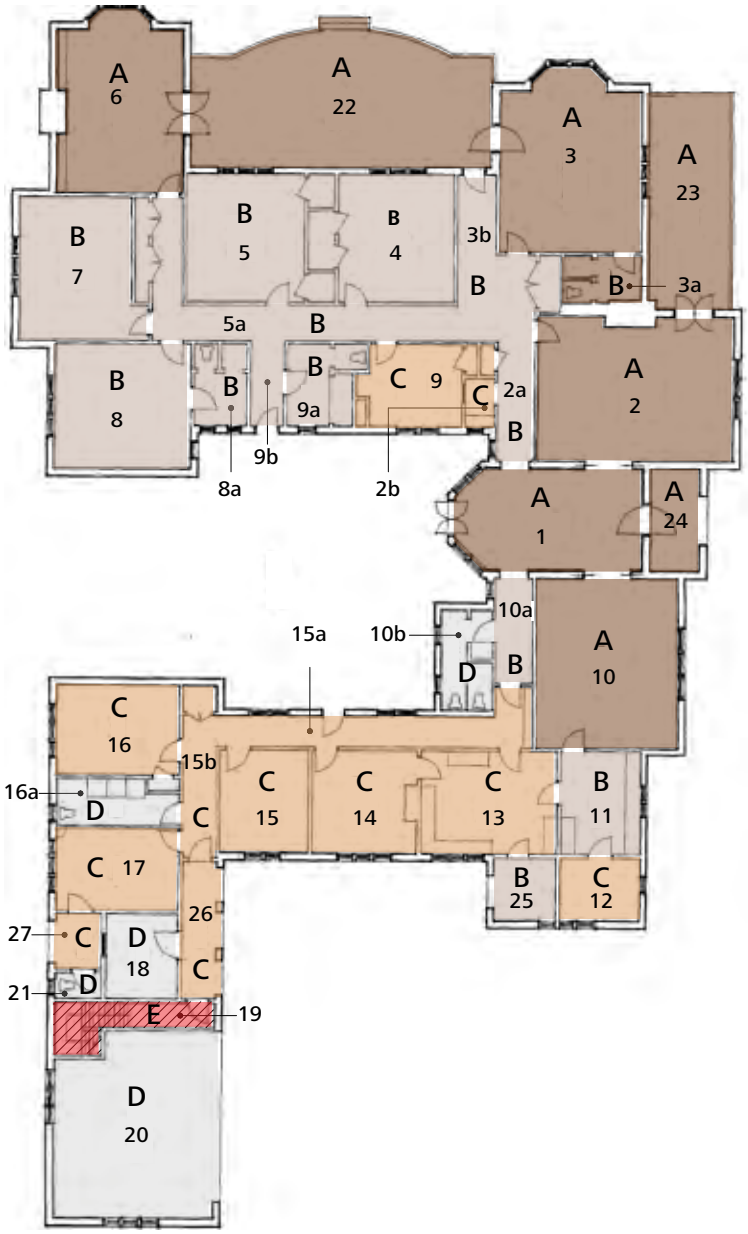
Fig no. 5.14.2	2018	Gleniffer Brae, Grading of Significance - Ground Floor Plan	Architectural Projects & Tropman Associates



Room Number & Names

1 Hall
2 Lounge Room
2a Hallway
2b Cloakroom
3 Master Bedroom
3a Master Bedroom Ensuite
3b Hallway
4 Bedroom
5 Bedroom
5a Hallway
6 Library
7 Bedroom
8 Bedroom
8a Bedroom Ensuite
9 Bedroom
9a Bathroom
9b Hallway
10 Dining Room
10a Hallway
10b Bathroom
11 Scullery
12 Pantry
13 Kitchen
14 Staff Dining
15 Staff Bedroom
15a Hallway
15b Hallway
16 Bedroom
16a Bathroom
17 Laundry
18 Boiler Room
19 Attic Stair (SCEGGS)
19a Attic Flat (SCEGGS)
20 Garage
21 External WC
22 North Terrace
23 East Terrace
24 Entry Porch
25 Kitchen Porch
26 Service Loggia
27 Service Porch

Legend - Grading Of Significance

	A	Exceptional/ High
	B	High
	C	Moderate
	D	Little
	E	Intrusive

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Figure 5.14.2 - Grading of Significance Diagram – Ground Floor Plan

As noted in the history and the description, the interiors are highly intact but the original furniture, with the exception of four rugs, has been removed. The primary rooms and terraces facing north and east, including the entry porch, entry hall, lounge room and dining room either side, and the former library and master bedroom have an exceptional significance, due to their proportions, integrity, detail and craftsmanship and their views and relationship with the landscape. The hallways and corridors accessing these rooms and the family bedrooms in the primary (northern) wing, also have a high significance. The porches and loggia, and key service rooms that have retained their integrity are also graded high. These rooms have a high degree of original fabric and demonstrate a key element of significance. The original bathrooms that have retained their integrity also fit within this grading. The smaller rooms in the service wing (south) are graded moderate, as they have a lesser value due to their utilitarian nature and reduced integrity, however they still contribute to the overall significance of the house. The garage is assessed as having little significance due to its low integrity incorporating an intrusive stair to the attic additions. Other spaces of low integrity are identified as having little significance and these include bathrooms, staff room/cloakroom that have been substantially altered.

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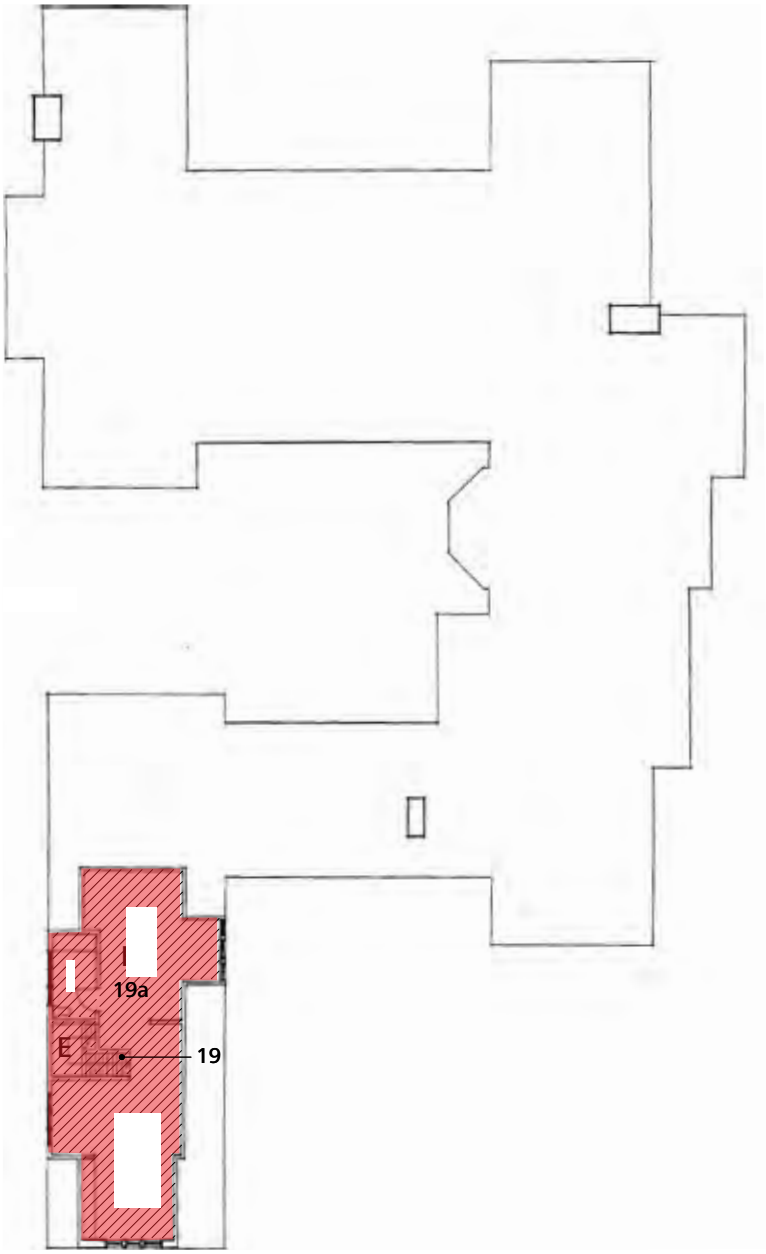
Fig no. 5.14.3	2018	Gleniffer Brae, Grading of Significance - First Floor Plan	Architectural Projects & Tropman Associates



Room Number & Names

1 Hall
2 Lounge Room
2a Hallway
2b Cloakroom
3 Master Bedroom
3a Master Bedroom Ensuite
3b Hallway
4 Bedroom
5 Bedroom
5a Hallway
6 Library
7 Bedroom
8 Bedroom
8a Bedroom Ensuite
9 Bedroom
9a Bathroom
9b Hallway
10 Dining Room
10a Hallway
10b Bathroom
11 Scullery
12 Pantry
13 Kitchen
14 Staff Dining
15 Staff Bedroom
15a Hallway
15b Hallway
16 Bedroom
16a Bathroom
17 Laundry
18 Boiler Room
19 Attic Stair (SCEGGS)
19a Attic Flat (SCEGGS)
20 Garage
21 External WC
22 North Terrace
23 East Terrace
24 Entry Porch
25 Kitchen Porch
26 Service Loggia
27 Service Porch

Legend - Grading Of Significance

	A	Exceptional/ High
	B	High
	C	Moderate
	D	Little
	E	Intrusive

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Fig no. 5.14.4	2018	Gleniffer Brae, Grading of Significance - Roof Plan	Architectural Projects Tropman & Tropman Architects

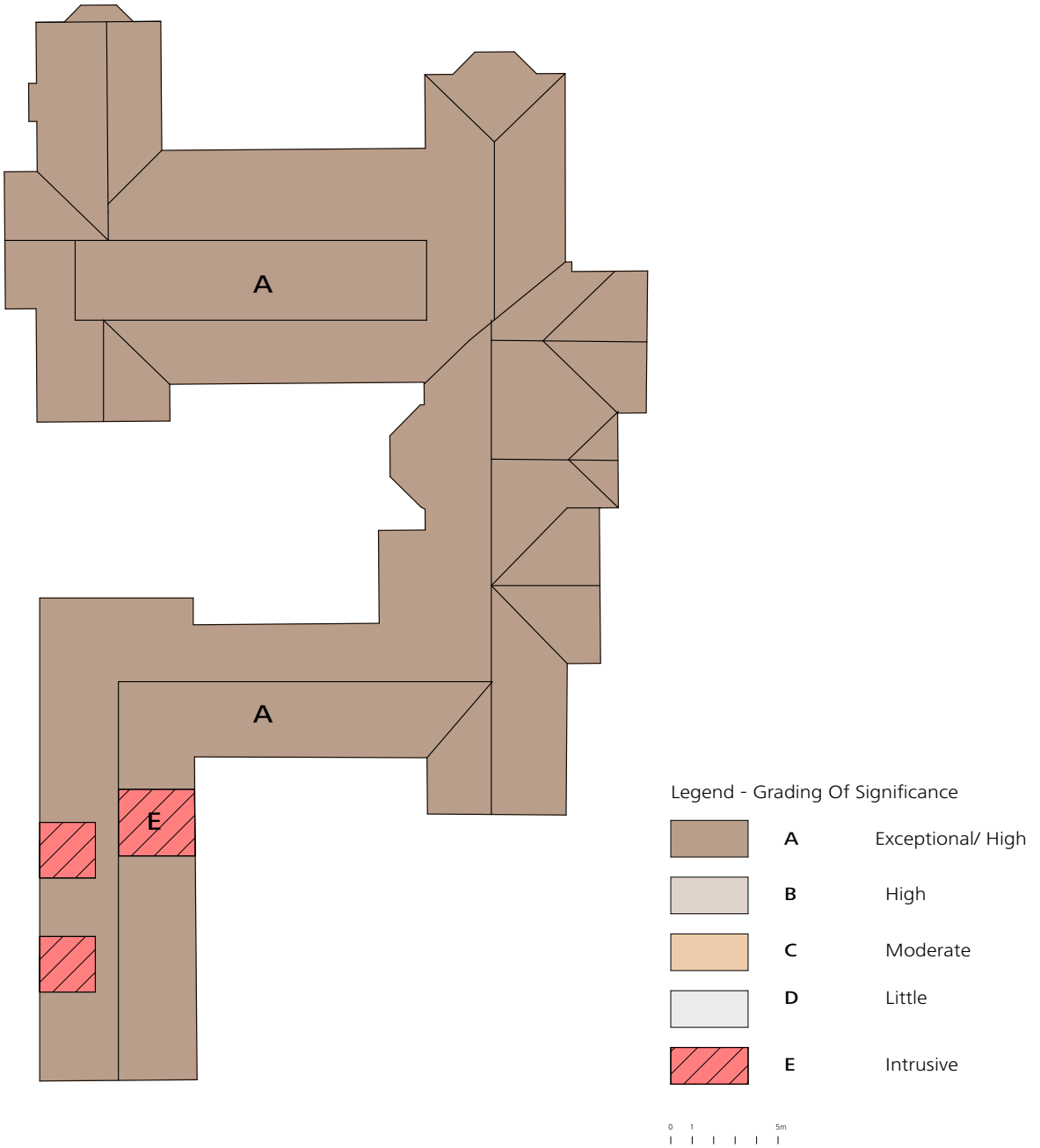

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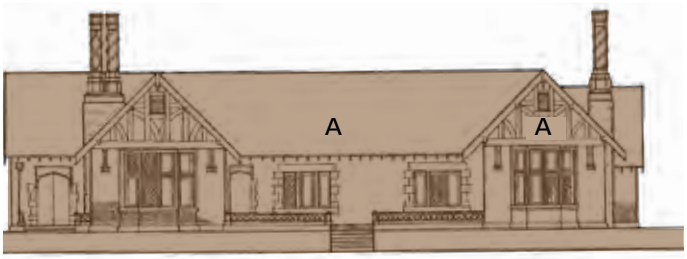
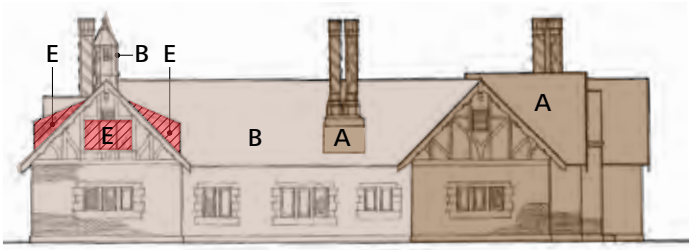
Fig no. 5.14.5	2018	Gleniffer Brae, Grading of Significance - Elevations	Architectural Projects & Tropman Associates

East Elevation



North Elevation

West Elevation



South Elevation

Legend - Grading Of Significance

	A	Exceptional/ High
	B	High
	C	Moderate
	D	Little
	E	Intrusive

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Figure 5.14.3 - Grading of Significance Diagram – First Floor Plan
The upper level attic additions are identified as intrusive as they detract from the form of the garage wing, and the integrity of the exterior and interior of the building. The original architect Geoffrey Loveridge described the attic additions as "*not in harmony*" and "*unsightly*" in his report of August 1979.[143] The additions are poorly conceived and constructed, and consequently are in a poor condition.

The additions lack the finesse and craftsmanship evident in the interiors and exteriors of the original building, they are damaging to the buildings' significance.

Due to the high level of integrity and its ability to be understood in the round. All elevations of the building are graded high or exceptional in the case of the main living areas.

Figure 5.14.4 - Grading of Significance Diagram – Elevations
The entry east façade is an outstanding element of high quality craftsmanship and with a high level of integrity that directly contributes to the State significance of the item.

The north façade is an outstanding element of high quality craftsmanship with a high level of integrity that directly contributes to the State significance of the item. Key elements of the south façade, namely the gable to the east and roof form and chimneys are also graded exceptional as they directly contribute to the State significance of the item. The built form of the service wing and western gable facing south are graded high as they retain a high degree of original fabric and demonstrate a key aspect of significance. Elements including the gable end windows and dormer windows to the attic additions detract from the integrity of the building, are poorly constructed, are in poor condition and are damaging to the significance and are rated E, intrusive.

The rear courtyard façade, and north component of the west façade are also graded exceptional as they exhibit high craftsmanship and integrity and directly contribute to the State significance of the item.

The built form of the service wing is graded high as while it lacks the outstanding detail and craftsmanship of the primary facades, it retains a high degree of original fabric and demonstrates a key aspect of significance. The dormer windows to the attic additions detract from the integrity of the building and are damaging to the significance of the building, being poorly constructed and in a poor condition, and are rated E, intrusive.

[143] Report attached to Conacher, 1993 (Conservation Plan)

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5.15. SCHEDULE OF SIGNIFICANT FABRIC

The schedule of existing fabric notes the relevant area and its level of significance.
Also refer the schedule of existing fabric by area. Appendix B Grading of Components

A	EXCEPTIONAL	Key Elements of Gleniffer Brae Manor House: Gabled roof forms and finishes, including gable ends, to the east and north wings Paired brick and stone chimneys Face brick facades, stone trim, fenestration, battened gable ends to the east and north wings North and east terraces Entry porch and hall, living and dining rooms, master bedroom and library Key Elements of the Sorensen Garden: Sorensen Garden including sandstone driveway Northern terraces, both upper and lower including former tennis court Rear Sunken Terrace, rear courtyard, and stone arch. Woodland Garden, Rockery and Spinney. The walling elements i.e. various brick retaining walls, dry stone walls and cylindrical drum elements (reconstructed 2017) and steps Remnant parts of the original plantings. These include the Brushbox planting, framing trees and avenue trees to the east of the house and retained unique specimens Formal arrangement of the garden to the rear of the house with fountain and the framed view of Mt Keira
B	HIGH	Key Elements of Gleniffer Brae Manor House: Gabled roof forms and finishes including brick chimneys to the south wing and garage wing Face brick facades with stone trim and battened gable ends to the south wing and garage wing Loggia and porch to the garage wing and south wing Bedrooms (other than master bedroom), intact bathrooms, servery, north and east wing corridors, Stone fireplace, brick hearths within rooms Sliding cavity doors Room 1 - Timber panelling Room 1 and 6 - Four commissioned rugs Key Elements of the Sorensen Garden: The Gardener's Shed The Doll's House The northern and eastern slopes extending to the creek Open parkland character to the front of the house with views to the botanic gardens and beyond to the CBP/ocean Open parkland character to the north of the house with northern views to the Mt Pleasant escarpment Remnant 'native' vegetation beyond the formal garden
C	MODERATE	Elements of Gleniffer Brae Manor House:

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		Offices, south wing corridors, altered cloak room Elements of the Sorensen Garden: Remnant revegetated native vegetation at southwest corner Open space to the north beyond the creek, including Kooloobong Oval Open space to the south beyond the brushbox, Former SCEGGS School Area
D	LITTLE	Non-original Elements of Gleniffer Brae Manor House: Garage interior, altered bathrooms, and storeroom Timber casement flyscreen's Rooms 10, 16, 18 Pelmet Room 20 Non original furniture Miscellaneous Joinery Items added in a piecemeal manner including: Joinery below the sink Room 9, wall fixed cupboards Room 10, fitout Room 10b, Hall cupboard Room15a, Commercial Kitchen fitout Room 13 Mosaic floor tiles Room 9 Non-original Elements of the Sorensen Garden: Caretaker's Cottage and precinct SCEGGS school buildings Carpark Amphitheatre and tree screen in location of former SCEGGS swimming pool
E	INTRUSIVE	Non-original elements of Gleniffer Brae Manor House: Dormer windows and gable end window to attic (1960's) Attic additions and stair (1960's) Security bars Rooms 16, 16a, 18 Bathroom fittings room 3a, toilet paper holder Room 3a Fluorescent light fittings and Conduit Non-original door and window hardware Rooms 3, 4, 15b, 16 and 18 Bar heater Room 7 Mirror Room 4 Opening to office with sliding glass Rooms 2a and b Notice Boards Room 15b Non-original Elements of the Sorensen Garden: self-sown species The Auditorium (former SCEGGS Library)
F	NEUTRAL	Carpark driveway link Non original chandeliers

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6. GLENIFFER BRAE MANOR HOUSE AND GROUNDS CONSTRAINTS & OPPORTUNITIES

6.1. GENERAL

A general policy for the preservation of an item is based on a recognition of its significance and the relevant constraints, the chief constraint being the Statement of Significance. These constraints may extend to development on sites in the vicinity.

Key aspects of the Statement of Significance relate to Gleniffer Brae as a gentleman's residence, its use a school (SCEGGS) and as a function centre, and its setting within a Sorensen Garden. The open space around the house permits a full appreciation of the scale and design of the house in the round.

The original lot is associated with the Wollongong Botanic Garden. The SHR lot is associated with the SCEGGS occupation

The site as a State Heritage Item is managed by WCC to protect its heritage significance.

6.2. CONSTRAINTS & OPPORTUNITIES ARISING FROM THE SIGNIFICANCE OF THE PLACE

The significance of the Gleniffer Brae and Sorensen Garden warrants the listing of Lots 2 and 3 as a state heritage item. Gleniffer Brae and Sorensen Garden should be retained and conserved in a recognisable form. Since the site is of cultural significance, all work should be done in accordance with the principles of the Australia ICOMOS Burra Charter.

<u>General Constraints Arising out of Significance.</u>

The c.1937 Gleniffer Brae and Sorensen Garden, including outbuildings and landscape elements should be retained and conserved.

No new work or activity should be carried out which will detract from or obscure physical evidence of this major phase of development (the Hoskins era 1937-1954).

The landscape, architectural and decorative features of the above elements that date from the Hoskins era should be conserved.

No new buildings or works should detract from the landmark qualities and prominence of the Gleniffer Brae on the site with its dramatic setting against the backdrop of Mt Keira, its open setting and sweeping views and vistas.

New building work of a similar scale could be located in areas of existing buildings which lie beyond the Sorensen Inner four acre garden and the setting because they are screened from view (Fig 6.2).

New works or activities at the place should not diminish the integrity of the site.
No activity should be allowed that will confuse the fact the Gleniffer Brae site is an important component of the cultural development and community life of Wollongong and the Illawarra region.

The planning and detailing features of Gleniffer Brae and the Sorensen Garden should be appropriately conserved.

Gleniffer Brae should be conserved as an outstanding example of Inter-War period Old English 'Tudor' style of architecture, with fine detailing and craftsmanship.

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Fig no. 6.2	2018	Gleniffer Brae - Constraints & Opportunities	Architectural Projects

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No activity should be allowed that will confuse the historic use of Gleniffer Brae site as a gentleman's residence, its use a school (SCEGGS) and its historic association with the Wollongong Botanic Garden.

No activity should be allowed that will confuse the association of Gleniffer Brae with prominent persons including the Hoskins family, architect Geoffrey Loveridge and landscape designer Paul Sorensen.

The existing significant fabric dating from 1937-1954 should be retained in-situ and conserved.

Scope exists to interpret SCEGGS through the 1937 building.

Any new building, services, landscaping or activities in the vicinity of Gleniffer Brae site should have regard to the setting, design and character of the site, including Gleniffer Brae house and Sorensen Garden and associated items.

The four Art Deco wool and silk carpets commissioned by Madge Hoskins provide an important link with the Hoskins family and their occupation, and should remain in the house. Due to their age and composition, the carpets are fragile and the environment must be controlled to protect them.

General Opportunities Arising out of Significance

There are opportunities to enhance the setting of Gleniffer Brae and Sorensen Garden by recovering views and vistas by careful removal of planting to recover original views and by planting to screen recent housing. (Section 5.15). These intrusive components include the 1970 Auditorium (former SCEGGS Library) the attic flat (1960's) and later minor detail changes to the house and the 1970 screen to the outdoor auditorium.

There are opportunities to retain or remove later components identified as having little significance including the SCEGGS school buildings and the Caretaker's cottage. The Caretaker's Cottage which was relocated to the site in late 1960's and modified in 1970, has been vacant since c.2005 and is in a very poor condition. The building contributes little to the significance of the site, and its retention is not economically viable.

There are opportunities to interpret the historic association of the site with the Hoskins family (1928-1954), and their period of occupation (1938-1954). The role of AS Hoskins in the development of the steel industry in Wollongong could be interpreted. The historic relationship of the site with the Wollongong Botanic Garden (1954-present) should be interpreted and strengthened. The SCEGGS period of occupation of the site should be interpreted (1955-1975). The Conservatorium has occupied the site since 1980, and this association with the house could be interpreted (1981-present).

Gleniffer Brae has been used as a function centre from 1975 to 2009 and could be interpreted. Scope exists to reinstate this use.

The archaeological assessment (Attachment B) considers DP252694 Lots 1-3, to have low archaeological potential and therefore no archaeological research potential.[144]

The house and grounds are not considered to have archaeological research value. Therefore, there is no requirement for further archaeological input with regards to the repairs, restoration and egress upgrades to be undertaken to the interior and exterior of Gleniffer Brae House and the grounds. This includes

[144] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.35

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some demolition work, tree planting and areas of development.[145]

6.3. CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CONDITION OF THE PLACE

The existing building appears to be generally in good condition although some evidence of water damage was found in the building. The out buildings and landscape are presently in need of ongoing maintenance work. All essential conservation works identified in the schedules, should be undertaken as soon as possible. An asbestos survey should be carried out by an experienced and qualified organisation.

The following are areas of concern that require addressing:

a) Ensure adequate drainage of water away from building fabric including external walls and sub-floor space. Note soil build up around building.
b) All gutters (including rooftop box gutter), down pipes and stormwater drains to be checked over and cleaned regularly and replaced as necessary.
c) Ensure adequate falls to down pipes. Blocked rainwater sump in courtyard at south east corner. Down pipe not connected.
d) Carefully remove any recent fixings, hard cement patches and mortar from walls and repoint to match existing.
e) Check over roof and associated items and repair as necessary.
f) Ongoing repairs to sandstone flagging to driveway (Conservation of original fabric)
g) Reconstruction of dry stone walls (Conservation of original fabric)

Additional areas of concern are identified:

h) Minor repointing of brickwork at lower level, and around light fitting
i) Sandstone flagging subsiding to north terrace and south courtyard.
j) Rust to metal windows and security screens to entry and rear courtyard.
k) Fine sand, oil and wax all timber flooring to be exposed. (Justification – Traditional method used where practical).
l) The use of a suitable floor finish is recommended to protect the timber floor for storage, kitchen and high traffic areas.
m) Generally, remove all painting from timber elements, including but not limited to skirting, all doors, sills, architraves and conserve the timber to be exposed (clear finish). (Justification - originally unpainted).
n) All windows to be cleaned and put into working order.
o) This includes the patching or replacement of joinery and steel frames to match existing as necessary (Justification – Conservation of original fabric).
p) Clean carefully all sandstone as necessary. (Justification – Conservation of original fabric).
q) Deterioration of carpets due to wear, paint spillage and in one case loss of pile (possibly due to possum/rat damage)
r) External painting particularly northern façade.

[145] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.35

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6.4. CONSTRAINTS & OPPORTUNITIES ARISING FROM HERITAGE PLANNING REQUIREMENTS

The following heritage listings apply to the site:

Lots 2 and 3	SHR listing				
Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Heritage Act - State Heritage Register		00557	02 Apr 99	27	1546
Lot 3	LEP listing				
Local Environmental Plan	"Gleniffer Brae" and surrounding garden	5940	26 Feb 10	2010-76	
Royal Australian Institute of Architects Register	Significant Buildings/Volume 1 Country NSW	2130	01 Nov 81		
Register of the National Estate - Interim	Gleniffer Brae and Garden	101155			

The Register of the National Estate was closed in 2007 and is no longer a statutory list. Gleniffer Brae is listed on both the National Trust of Australia Register and the RAIA (now AIA) register. These are non-statutory heritage lists which provide no legal restrictions, but are generally considered to be a sign of recognition of the heritage values of the site.

6.5. CONSTRAINTS AND OPPORTUNITIES ARISING FROM STATUTORY REQUIREMENTS

6.5.1. HERITAGE ACT 1977 (NSW)

State Heritage Register (SHR) Listing

Heritage items of particular importance to the people of NSW are listed on the SHR which was created in April 1999 by amendments to the Heritage Act 1977. The Statements of Significance for SHR listings are found at the following:
http://www.environment.nsw.gov.au/heritageapp/heritagesearch.aspx

Gleniffer Brae is listed as a heritage item of State significance on the State Heritage Register (SHR 00557). The SHR statutory boundary encompasses the site of the Gleniffer Brae and Sorensen Garden (Lot 3, DP252694) as well as Lot 2 DP252694 to the north, but does not include Lot 1 which lies within the Wollongong Botanic Garden.[146]

State Heritage Register Requirements

The NSW State Heritage Register (SHR) is established under Section 22 of the Heritage Act, and pursuant to Section 57(1) of the Act, the approval of the Heritage Council of NSW is required for any proposed

[146] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.3

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development within an SHR listed place, including subdivision, works to the grounds or structures, or disturbance of archaeological 'relics'. Properties listed on the State Heritage Register are required to be maintained in accordance with Section 118 of the Heritage Act as set out in the Heritage Regulation 2012, Sections 9–15. The Minimum Standards of Maintenance and Repair require weatherproofing; fire protection; security; and essential maintenance and repair.[147]

Heritage Act Approvals and Consent Processes
Development approval is required in order to undertake most forms of work on SHR heritage properties. In some circumstances, basic maintenance, repairs and minor alterations may be subject to exemption from approval, however such exemptions must be formally confirmed in writing by both the relevant Council and the Heritage Council of NSW prior to the start of any work. The relevant Council in which the SHR property occurs and the Heritage Council of NSW are the primary consent authorities respectively under the Environmental Planning and Assessment Act 1979 and the Heritage Act 1977. All State-listed heritage items, require applications for approval to undertake works on them. This can be made in one of two ways: as an (a) Integrated Development Application (IDA) followed by a Section 60 application to the Heritage Council of NSW, or (b) separately as a standalone Section 60 application followed by a Development Application (DA) to the relevant Council.

IDAs are those Development Applications that are submitted directly to the relevant Council. Council will refer the application to the Heritage Council of NSW for consideration and general terms of approval before the Council determines the application. The IDA will also be publicly advertised for 30 days and any submissions will be taken into consideration by both the relevant Council and the Heritage Council of NSW. This application mode is particularly encouraged to facilitate efficient processing of applications to save time.

Another method of approval is to make an application to the Heritage Council of NSW, under Section 60 of the Heritage Act, followed by a DA. The statutory timeframes for a Section 60 approval is 40 days if there is no material effect on the significance of the item. However, if there is likely to be a material effect, the application needs to be advertised for 21 days. This extends the assessment period for 40 days to 60 days. For more information refer to:
http://www.environment.nsw.gov.au/Heritage/development/section60.htm

A Heritage Impact Statement (HIS) will need to accompany any application, assessing in detail how the proposal affects the heritage significance of the property and what alternatives were considered to avoid any adverse impacts, and may recommend mitigating actions to reduce material affects. The HIS should follow the standards for such reports issued by the Heritage Council of NSW. It is recommended that the HIS be prepared by a heritage professional. Refer to:
http://www.environment.nsw.gov.au/resources/heritagebranch/heritage/hmstatementsofhi.pdf

The Heritage Council of NSW also provides some exemptions to the standard consent process for basic maintenance, repairs and some minor alterations if they will have minimal impact on the heritage significance of the item. The applicability of the standard exemptions must be specifically confirmed with the Heritage Council of NSW before proceeding with any works, including urgent repairs, the removal of damaged or non-significant fabric, landscaping involving excavation in yards and gardens and conservation works.

A 'relic' is an item of 'environmental heritage'. Environmental heritage is defined by the Heritage Act

[147] The Heritage Act Minimum Maintenance Standards can be accessed at www.environment.nsw.gov.au/Heritage/

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1977 (amended) as: 'those places, buildings, works, relics, moveable objects, and precincts of State or local heritage significance.'

A relic as further defined by the Act as: '...any deposit, object or material evidence that:
- relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement; and
- is of State or local heritage significance.'

Archaeological remains or relics within an SHR-listed area receive protection as a matter of course. Removal of relics would require an approval under Section 60 or an exemption under Section 57(2) of the Heritage Act 1977. An approval under Section 60 requires the identification of a suitably qualified archaeologist to undertake this work as part of writing a Research Design for the application and undertaking any field recording.

There are no requirements for archaeological permits and approvals as there is no archaeological potential.

6.5.2. ENVIRONMENTAL PLANNING AND ASSESSMENT ACT 1979

Development on this site requires assessment under Part 4 of the EP&A Act as part of the development application process, unless exempted under SEPP provisions. Consent granted by Council must be in accordance with the planning instruments gazetted for the area.

Wollongong Local Environmental Plan (LEP)

Schedule 5 of the Wollongong LEP 2009 lists "Gleniffer Brae" and surrounding garden as a State Heritage Item. The LEP listing applies to Lot 3, DP 252694, the south west corner of the site.

The objectives of the LEP listing are:
- to conserve the environmental heritage of Wollongong,
- to conserve the heritage significance of heritage items and heritage conservation areas, including associated fabric, setting and views,
- to conserve archaeological sites,
- to conserve Aboriginal objects and Aboriginal places of heritage significance.

Development consent is required:
- Demolishing or moving or altering the exterior of: a heritage item,
- Altering a heritage item that is a building by making structural changes to its interior or by making changes to anything inside the item that is specified in Schedule 5 in relation to the item (including gardens),
- Disturbing or excavating an archaeological site while knowing or having reasonable cause to suspect, that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed,
- Disturbing or excavating an Aboriginal place of heritage significance,
- Erecting a building on land: on which a heritage item is located,
- Subdividing land.

The consent authority must, before granting consent under this clause in respect of a heritage item or heritage conservation area, consider the effect of the proposed development on the heritage significance of the item or area concerned.

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The consent authority may require a heritage management document to be prepared that assesses the extent to which the carrying out of the proposed development would affect the heritage significance of the heritage item or heritage conservation area concerned.

The consent authority may require, after considering the heritage significance of a heritage item and the extent of change proposed to it, the submission of a heritage conservation management plan before granting consent under this clause.

The consent authority must, before granting consent under this clause to the carrying out of development on an archaeological site (other than land listed on the State Heritage Register or to which an interim heritage order under the Heritage Act 1977 applies) notify the Heritage Council of its intention to grant consent, and take into consideration any response received.

The consent authority must, consider the effect of the proposed development on the heritage significance of the place and any Aboriginal object known or reasonably likely to be located at the place by means of an adequate investigation and assessment (which may involve consideration of a heritage impact statement), and notify the local Aboriginal communities, in writing or in such other manner as may be appropriate, about the application and take into consideration any response received.
The consent authority must notify the Heritage Council, before granting consent under this clause for the demolition of a nominated State heritage item, and take into consideration any response received from the Heritage Council.

Building Code of Australia (BCA)
In NSW, the Environmental Planning and Assessment Act (EP & A Act) applies the Building Code of Australia (BCA) as the technical requirements to be met in new buildings and new building work only. It does NOT apply the BCA retrospectively to existing buildings.

In addition to the requirement for new work to comply with the BCA, in cases of existing buildings undergoing alterations and/or additions, some discretion is available for councils to require upgrading of the existing part of the building to meet the BCA, based on either fire safety or volume of work only by use of a performance solution.

For an existing building undergoing alterations and/or additions, the new work must comply with the BCA and Access Requirements. The existing part of the building is subject to a discretion under which council may require upgrading only on the basis of a fire safety matter or development involving more than 50% of the building.

6.5.3. THE LOCAL GOVERNMENT ACT 1993

The Local Government Act 1993 provides Council with statutory requirements with respect to the classification, categorisation, and management of Community Land. The Act provides that. Council owned land, classified Community, can only be used in accordance with -:
a) The Plan of Management applying to the land;
b) Any law permitting the use of the land for a specified purpose or otherwise regulating the use of the land; and
c) The provisions of Part 2, Division 2 of the Local Government Act 1993.
Category of Community Land
Pursuant to Chapter 6 Division 2 Section 36(D) of the Local Government Act 1993, the area of Council land included in this plan of management is categorised as "culturally significant".
The Core Objectives of Community land categorised "culturally significant" are-:

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1. To retain and enhance the cultural significance of the area (namely its Aboriginal, aesthetic, archaeological, historical, technical or research or social significance) for past, present or future generations by the active use of conservation methods.

2. Those conservation methods may include any or all of the following methods:
a) The continuous protective care and maintenance of the physical material of the land or of the context and setting of the area of cultural significance,
b) The restoration of the land, that is, the returning of the existing physical material of the land to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material,
c) The reconstruction of the land, that is, the returning of the land as nearly as possible to a known earlier state,
d) The adaptive reuse of the land, that is, the enhancement or reinforcement of the cultural significance of the land by the introduction of sympathetic alterations or additions to allow compatible uses (that is, uses that involve no changes to the cultural significance of the physical material of the area, or uses that involve changes that are substantially reversible or changes that require minimum impact),
e) The preservation of the land, that is, the maintenance of the physical material of the land in its existing state and the retardation of deterioration of the land.

The area covered in this plan of management is deemed culturally significant due to its historical ties to Arthur Hoskins, the State Heritage Listing of Gleniffer Brae and its use as a significant regional Botanic Garden.

Wollongong Botanic Garden Plan of Management (PoM) 2020 (adopted)
Under the Local Government Act, 1993, community land is required to be used and governed in accordance with the Plan of Management applying to the land. A Plan of Management for The Wollongong Botanic Garden (including Gleniffer Brae and Kooloobong Oval), Keiraville was adopted by Council on 4 December 2006. In 2016, this Plan was amended and publicly exhibited as a Draft. In 2017 it was further amended. Future works on site must have regard for the 2017 Draft Plan of Management for Wollongong Botanic Garden. The Draft Plan of Management outlines Permissible Uses and prescribes the appropriate scale and Intensity for individual buildings and areas, including the Manor House (Gleniffer Brae) and Courtyard, the Manor house (Gleniffer Brae) garage, gardens and lawns surrounding the Manor House (Gleniffer Brae), the Robsons Road cottage (Caretaker's Cottage), Garden Shed (Gardener's Shed), the SCEGGS school buildings, the carparks at Murphys Avenue and Robsons Road.

The Plan of Management for Wollongong Botanic Garden includes an Introduction and identifies the aims of the plan to ensure that the use of the planning area is compatible with the surrounding environment and the historical value of the site and will not detract from the existing qualities of Gleniffer Brae and the Wollongong Botanic Garden.

The various elements of the garden are discussed in the Statutory Requirements under the following headings
• Kooloobong Oval and Amenities Building
• Gleniffer Brae Buildings
• Manor House Garage
• Gardens and lawns surrounding Manor House
• Garden Shed

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The Implementation and Monitoring section 9 includes recommendations for the same areas.
The Action Plan Section 10 identifies ways to ensure there is no Inappropriate uses of Gleniffer Brae and surrounding gardens.

6.5.4. STATE ENVIRONMENTAL PLANNING POLICY (EXEMPT AND COMPLYING DEVELOPMENT) 2008

Exempt and Complying Development cannot be carried out on land that is an item listed on the State Heritage Register, but can be carried out in the eastern portion of the site.
Council activities that don't require consent include installation and maintenance of park furniture, sporting structures, bush re-generation, landscaping, gardening, tree planting, tree maintenance and tree removal, other works approved by a Plan of Management.

6.5.5. NATIONAL PARKS & WILDLIFE ACT 1974 (AMENDED 2010) AND NATIONAL PARKS & WILDLIFE AMENDMENT REGULATION 2010

The National Parks and Wildlife Act 1974 (NPW Act) specifies that the Department of Planning, Industry and Environment (DPIE), now Heritage NSW, is responsible for the care, control and management of various natural and cultural areas, including Aboriginal places and objects throughout NSW. Under this Act, all Aboriginal Objects are protected regardless of significance or land tenure. Such Aboriginal Objects include pre-contact features like scarred trees, middens and open camp sites, and post-contact features such as Aboriginal fringe camps. The Act also protects Aboriginal Places, which can only be declared by the Minister administering the NPW Act; these are defined as being a place that is or was of special significance with respect to Aboriginal culture.
Under Section 90 of the NPW Act, it is an offence to destroy, deface, damage or desecrate an Aboriginal Object or Aboriginal Place, unless an Aboriginal Heritage Impact Permit (AHIP) has been issued by the Department of Planning, Industry and Environment (DPIE). The Act requires that reasonable precautions and due diligence be undertaken to avoid impacts on Aboriginal Objects.
The National Parks and Wildlife Amendment Regulation 2010 excludes activities carried out in accordance with the Code of Practice for Archaeological Investigation of Aboriginal Objects in NSW from the definition of harm in the NPW Act, meaning that test excavations may be carried out in accordance with this Code of Practice, without requiring an AHIP. The Regulation also outlines Aboriginal community consultation requirements (Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010), and a Due Diligence Code of Practice which specifies activities that are low impact, thus providing a defence to the strict liability offence of harming an Aboriginal object.
Impacts to Aboriginal heritage sites, regardless of their level of significance or integrity, require the prior written consent of the Chief Executive of the Department of Planning, Industry and Environment (DPIE), under Section 87 or Section 90 of the NPW Act.

Aboriginal Heritage Information Management System (AHIMS)
The Aboriginal Heritage Information Management System (AHIMS) is part of the regulatory framework for the implementation of the NPW Act. Maintained by DPIE, the AHIMS includes a database of Aboriginal heritage sites, items, places and other objects that have been reported to DPIE, as well as site cards describing Aboriginal sites registered in the database, and associated Aboriginal heritage assessment reports. Section 89A of the NPW Act requires individuals and corporations to notify DPIE of the location of Aboriginal sites identified during field investigations, regardless of land tenure or any likely impacts to such sites. Nevertheless, the AHIMS is not a comprehensive list of all Aboriginal heritage sites in NSW; it only includes information that has been reported to DPIE. The accuracy of site co-ordinates in the database therefore varies depending on the method used to record locations.
No Aboriginal heritage sites have previously been recorded within the study area.

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6.5.6. ENVIRONMENT PROTECTION AND BIODIVERSITY CONSERVATION ACT 1999

The Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) provides a legal framework for the protection and management of places of national environmental significance. Several heritage lists are addressed by the EPBC Act, including the National Heritage List (NHL) and the Commonwealth Heritage List (CHL). The NHL protects places that have outstanding value to the nation. The CHL protects items and places owned or managed by Commonwealth agencies. The Australian Government Department of the Environment is responsible for the implementation of national policies and programs to protect and conserve the environment, water and heritage and promote climate action. The Minister's approval is required for controlled actions which would have a significant impact on items and places included on the NHL or CHL.

6.6. CONSTRAINTS AND OPPORTUNITIES ARISING FROM OWNERS REQUIREMENTS

The site is owned by Wollongong City Council and forms a part of the Wollongong Botanic Garden. The owner wishes to reactivate the former function use of the building. The Conservatorium currently occupy part of the house. The Wollongong Botanic Garden is utilised principally for scientific and educational endeavours relating to the cultivating and conservation of plants. Gleniffer Brae and Sorensen Garden are seen as a distinct precinct within Wollongong Botanic Garden.
The existing uses are passive recreation, and uses introduced via leases including public and private events and performances, music tuition, and organised sport to which will be added function uses.

Improving the linkages and accessibility of the heritage item to Wollongong Botanic Garden are opportunities identified by Council. The constraints relating to equitable access are the significance of the heritage item which restricts ramp access to the front door

A 2014 -15 public call for proposals was proceeded by a broad discussion of potential uses including administration, residence, café, function centre and education facility.
Council resolved to pursue a use that can demonstrate it complies with the previously documented key community values for the site. New uses for part or all of Gleniffer Brae and grounds should:

- Maintain or enhance its heritage value
- Be financially viable to generate funds for ongoing maintenance
- Provide community access to Gleniffer Brae
- Enhance the tourism potential of Gleniffer Brae
- Be compatible with existing users/tenants (Conservatorium of Music)
- Improve the security of Gleniffer Brae and the Wollongong Botanic Garden
- Link to and integrate with the Wollongong Botanic Garden[148]

Leases and Licences
Conservatorium of Music have a lease over rooms in Gleniffer Brae and SCEGGS school buildings until July 2023.

University of Wollongong have an ongoing licence to occupy the playing fields on Kooloobong Oval.

The draft Wollongong Botanic Garden Plan of Management 2020 provides clauses that enable Council to grant casual, short, medium or long-term licences or leases up to the legislated maximum of 30 years for all permissible uses and developments.
Short Term casual licences permitted include:

1. The playing of a musical instrument, or singing, for fee or reward

[148] from draft PoM 2016

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2. Engaging in trade or business
3. The playing of a lawful sport or game the delivery of a public address
4. Commercial photographic sessions
5. Picnics and private celebrations such as weddings and family gatherings, filming sessions

In the past temporary marquees have been erected for events. It is proposed that short term leases may require a temporary marquee for the duration of the event. Opportunities for the location of temporary marquees relate to the historic use of temporary structures Fig 6.2. A marquee had been erected in the courtyard previously and this location is identified as suitable because it minimises the visual impact upon the setting of Gleniffer Brae while expanding the capacity of the house. The Former tennis court included galvanised pipe of the former tennis court fencing, as per historic photographic evidence and was also the site for marquees. (Figure 6.2). This provides an opportunity for a larger temporary marquee for short period given its more visible location.

6.7. CONSTRAINTS AND OPPORTUNITIES ARISING FROM STAFF, STAKEHOLDERS AND COMMUNITY CONSULTATIONS

A series of consultations with community, staff and stakeholders from 2016- 2018 raised the following issues relevant to the CMP:

Identify and promote Sorensen's garden collection as a cultural garden, including the inner garden and the landscape setting within the Wollongong Botanic Garden. Planting to be guided by heritage values of the Sorensen Garden. Interpret heritage values of site with computer software application. Develop the connections between the history and heritage of the site and education e.g. Gardens by Hoskins, Aboriginal heritage and how that underpins what we do e.g. Towri bush tucker garden on the Wollongong Botanic Garden site.

Wollongong Council recognises the importance of Gleniffer Brae and its association with the 1938 Hoskins Estate, now the Wollongong Botanic Garden. The Master Plan for Wollongong Botanic Garden sees Gleniffer Brae and the Sorensen Garden as distinct but integrated part of Wollongong Botanic Garden .

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6.8. ABORIGINAL COMMUNITY CONSULTATION

While Aboriginal community consultation is an integral part of the Aboriginal cultural heritage assessment process, this project has not been undertaken in accordance with the requirements of the OEH Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010. However, archaeological and heritage management best practice requires that representatives of the local Aboriginal community are included as stakeholders in decisions concerning any heritage objects, archaeological places or Sacred Sites within the study area. In addition, assessments of cultural significance and its sense of open space, the values of a site to the Aboriginal community itself, can only be carried out by the relevant Aboriginal communities.

The aims of the Aboriginal community consultation process for this project were to:

- afford the opportunity for the Illawarra Local Aboriginal Land Council (LALC) to provide input into identifying cultural heritage values and be involved in the heritage assessment process;
- provide the opportunity for representatives of the Illawarra LALC to inspect the study area with the aim of identifying Aboriginal sites and areas of archaeological and cultural sensitivity;
- identify the Aboriginal cultural heritage significance of the study area;
- integrate Aboriginal heritage values into the heritage assessment; and
- provide an opportunity for the local Aboriginal community to comment on the heritage management strategy and proposed outcome.

A representative from Illawarra LALC was invited to attend an initial meeting at Wollongong Botanic Garden with AMBS Director Aboriginal Heritage Chris Langeluddecke on 22 January 2019. Illawarra LALC Chief Executive Officer Paul Knight attended the meeting, and discussed the assessment, currently proposed masterplan, and the history and cultural heritage significance of the study area to the local Aboriginal community. Mr Knight identified that the area of the Gardens was closely associated with Mt Keira, which is located directly west of the study area, and is considered highly culturally significant to the local Aboriginal community. Further, there are swamps located east of the study area, towards the coast, which would have formed a significant resource area for Aboriginal people. Together, it was observed that the Gardens would have been located along the natural path between Mt Keira, the swamps, and the coast, and that the area is likely to have represented a significant route for Aboriginal people moving through the region.

Mr Knight further discussed that it had been suggested within the Aboriginal community that a culturally significant fig tree associated with birthing may have been located within the Gardens, although the tree has since died or been removed. However, the description given of the tree's original location in relation to landforms and creeks could not be accommodated within the study area, and it was acknowledged that the tree may have been located elsewhere. Historic research has indicated that a similar fig tree was located in the suburb of Figtree, south of the study area. No further specific cultural heritage significance associated with the Gardens was identified.

Illawarra LALC Aboriginal Site Officer Steve Henry participated in a survey of the study area with AMBS archaeologists on 18 February 2019. During the site inspection Mr Henry confirmed the significance of Mt Keira, and indicated that it was likely that the study area would have represented a significant path between the mountain to the west, and the swamps and coast to the east. No further specific cultural heritage significance associated with the Gardens was identified.[149]

[149] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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6.9. CONSTRAINTS AND OPPORTUNITES ARISING FROM ABORIGINAL ARCHAEOLOGICAL HERITAGE ASSESSMENT

An archaeological survey identified no Aboriginal sites, objects or places, or areas of potential Aboriginal archaeological sensitivity in the study area. Archaeological survey, research and review of the environmental and historic context of the study area determined that, while Aboriginal sites were likely to have been present in proximity to water and vantage points in the study area, it is likely that post contact clearing, agriculture and development on in the study area has significantly disturbed the landscape, and that no Aboriginal heritage objects are likely to remain undisturbed within the study area. However, consultation revealed that the local area is of great significance to Aboriginal people through its relationship to the wider landscape.[150]

Conservation & Promotion of Aboriginal Cultural Heritage Values

While there are no Aboriginal heritage sites, objects or places, or areas with potential to retain subsurface Aboriginal archaeological deposits within the study area, there are cultural heritage values of significance to the local Aboriginal community associated with the Wollongong Botanic Garden. Mount Keira forms part of the creation story of the region, connecting the escarpment to the coast. The relationship of the place to Mount Keira, which forms a prominent landmark overlooking the entire Gardens, and the study area's position as a link between Mount Keira to the west and the swamps and coast to the east are significant to the local Aboriginal community.

There is potential for Aboriginal cultural heritage values to be enhanced in the study area through recognition of Mount Keira, the escarpment and the coast, potentially through installation of interpretation addressing the values and traditional stories, or through suitable landscaping and plantings that encourage and enhance the relationship of the Gardens with views to the Mountain.[151]

6.10. CONSTRAINTS AND OPPORTUNITIES ARISING FROM ACCESS REQUIREMENTS

The change of use from a family residence to educational and events uses has increased demands on providing improved and more equitable access across the site. The Discrimination Act 1992, and the introduction in 2011 of the Disability (Access to Premises - buildings) Standards 2010 place further obligations to improve access, and requires equitable access to all publicly accessible parts of the building. The implications for this at Gleniffer Brae are ramped access from the exterior to the single level interior. Ramped access is achievable with less heritage impact to the rear of the main entry rather than the front.

[150] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

[151] AMBS Ecology & Heritage, "Wollongong Botanic Garden Aboriginal Archaeological Assessment" March 2019

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6.11. CONSTRAINTS ARISING FROM CORAL TREE DETERIORATION

The Coral tree (*Erythrina x sykesii*) was an initial species used by Sorensen. It appeared not well suited to the site and many of the trees were replaced. By 1955 when SCEGGS took over the site, many of the coral trees had already been replaced. In 1970 when Wollongong City Council took over the building there were fewer coral trees. Wollongong City Council list Coral trees as an Exempt Tree or species which can be removed or pruned without a permit. This is due to the risk associated with the brittle nature of the branches. On advice from the Wollongong City Council, replacement of the Coral trees is unlikely to be successful. An alternate tree species, such as an Illawarra Flame Tree, also selected by Sorensen for the garden, would reinforce the original character of the garden.

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7. DEVELOPMENT OF CONSERVATION POLICY

A Statement of Conservation Policy is a document that provides guidelines to assess many different proposals. Policies for the preservation of a Heritage Item are based on a recognition of its significance and the relevant constraints. Conservation can be regarded as the management of change and can be applicable whether or not the component has reached the threshold for listing as a heritage item.

The future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) as revised in 2013.

The Statement of Cultural Significance and Schedule of Significant Fabric set out in Section 5, together with any more detailed assessments of individual items in the policy section should be accepted as one of the bases for future planning and work on the place.

The policies recommended in this document should be endorsed by all parties as a guide to future conservation and development of the place.

All work on the site shall be undertaken on the basis of known evidence.

All work affecting significant fabric should be designed and constructed under the constant supervision of a qualified conservation practitioner approved by the Heritage Council of New South Wales.

Assessment of cultural significance, and consequent decisions on conservation, should be modified, if necessary, in the light of further information obtained during conservation work.

This document should be reviewed regularly as the need arises or when new information comes to light.

The conservation policy focuses on retaining the building as a viable commercial facility, commensurate with current standards, while protecting its cultural significance.

The Statement of Conservation Policy identifies which elements of the buildings and landscape should be conserved and nominates intrusive elements in need of modification. The Policy identifies action in terms of essential and desirable works. The Policy also identifies new work opportunities. However, work should not occur at the expense of existing significant elements and spaces.

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8. STATEMENT OF CONSERVATION POLICY

8.1. TERMINOLOGY AND DEFINITIONS

In order to achieve a consistency in approach and understanding of the meaning of conservation by all those involved, a standardised terminology for conservation processes and related actions should be adopted. The terminology in The Burra Charter is a suitable basis for this. Article 1 of The Burra Charter gives the following definitions:

Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

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

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

Maintenance means the continuous protective care of a place, and its setting. Maintenance is to be distinguished from repair which involves restoration or reconstruction.

Preservation means maintaining a place in its existing state and retarding deterioration.

Restoration means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.

Adaptation means changing a place to suit the existing use or a proposed use.

Use means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

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

Setting means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.

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

Related object means an object that contributes to the cultural significance of a place but is not at the place.

Associations mean the connections that exist between people and a place.

Meanings denote what a place signifies, indicates, evokes or expresses to people.

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

8.2. BASIS OF THE CONSERVATION MANAGEMENT POLICIES

The following conservation policies are developed from the Tropman & Tropman CMP 2001 Draft Conservation Management Policy. These policies have been updated and expanded to reflect the current condition and improved understanding of the fabric, and significance of the Gleniffer Brae Manor House and Sorensen Garden as summarised in the Statement of Significance Section 5.3. The implementation of these policies will allow the clear interpretation of the significance of the site and the most appropriate way of caring for the significant fabric.

The assessment of significance and grading of fabric in Section 5.15 provides a basis for protection of fabric.

Protection of Fabric

8.2.1 Elements of Exceptional Significance

Elements of exceptional significance are rare or outstanding elements that directly contribute to the place's overall heritage significance. These elements must not be obstructed by new works, structures or services and they must be clearly visible and interpreted as part of any new works. Where elements of exceptional significance have been damaged, they must be repaired with sympathetic materials in preference to replacement. In areas of exceptional significance, works are confined to preservation, restoration and reconstruction.

8.2.2 Elements of High Significance

Elements of high significance have a high degree of original fabric and demonstrate key aspects of the place's overall heritage significance. These elements must not be obstructed by new works, structures or services and they must be clearly visible and interpreted as part of any new works. Where elements of high significance have been damaged, they must be repaired with sympathetic materials in preference to replacement. In areas of high significance works, are confined to preservation, restoration and reconstruction.

8.2.3 Elements of Moderate Significance

Elements of moderate significance have been altered or modified or do not demonstrate the key aspect of the significance of the place. Minor change is acceptable so long as it does not adversely affect values and fabric of exceptional or high significance. High quality reconstructions may also be of moderate significance.

8.2.4 Elements of Little Significance

Elements of little significance do not substantially add to the significance of the place in a positive way, neither do they detract from its overall significance. Elements of little significance may have been substantially altered or modified or may reflect non-significant phases of development. Changes are acceptable so long as they do not adversely affect values and fabric of exceptional high or moderate significance.

8.2.5 Intrusive Elements

Intrusive elements detract from the clear interpretation of the place. Elements identified as intrusive should be removed.

8.2.6 Neutral Elements

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Neutral elements neither contribute or detract from the clear interpretation of the place. Elements identified as neutral can remain or be removed

8.3. THE SITE

Generally

8.3.1. The site's sense of separation and strong individual character should be conserved. The original setting of Gleniffer Brae, set apart from the adjacent village of Keiraville and from the town of Wollongong, should be conserved. The original setting relates to the topography and open space in the vicinity of the subject building and the Sorensen Garden. The buildings from the SCEGGS occupation are well screened from Gleniffer Brae and the Sorensen Garden. The original setting should be conserved.

Broader setting beyond the SHR statutory boundary

8.3.2. The visual dominance of the site and the existing significant views and vistas to and from Gleniffer Brae and the Sorensen Garden should be conserved and enhanced, this includes the views to North Wollongong, Smiths Hill and the Mt Pleasant escarpment from Gleniffer Brae. The vistas between the duck pond located in the Wollongong Botanic Garden and the subject site should be opened to emphasise the historical link between the Wollongong Botanic Garden and Gleniffer Brae (Refer Fig 4.6).

8.3.3. The historic link between the subject building and the Wollongong Botanic Garden as part of the original Hoskins estate should be interpreted and enhanced.

8.3.4. Plantings should be established along the southern boundary of the site to obscure the view of the housing along Murphys Avenue and to frame the view of Gleniffer Brae from the east. Low level plantings should be established along the western boundary of the site, on road reserve, to obscure the view of housing along Robson Road, below the Brushbox canopy.

8.3.5. Maintain the 3-D setting of the house and garden on a knoll, and interpret/recover the original 360 views to key topographical features.

The site within the SHR statutory boundary

8.3.6. The SCEGGS school buildings, identified as having little significance (Section 5.15), can be retained, removed, replaced or screened from the key views from Gleniffer Brae and the Sorensen Gardens. Buildings of a similar or lesser impact and scale could replace the existing buildings.

8.3.7. Any intrusive alterations or additions associated with the later uses of the site should be removed. This includes but is not limited to the following: the former SCEGGS library, now the Auditorium to the south of the Gleniffer Brae, the light posts which are located around the subject building, the three flag poles south of the original driveway, unsympathetic garden chairs and garbage bins.

8.3.8. The use of the original driveway by heavy vehicles is unacceptable and is prohibited.

8.3.9. Retention of the post 1954 SCEGGS School buildings and old former Caretaker's Cottage, which was relocated from Mangerton c.1970 and is identified as having little significance (Section 5.15), is not required.

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8.3.10. Removal of the Auditorium (former SCEGGS Library built in 1970), identified as intrusive (Section 5.15), should be prioritised and the Sorensen Garden reinstated in this location.

8.3.11. Although it is a State Heritage Register-listed site, the house and grounds are not considered to have archaeological research value (Section 5.9). Therefore, there is no requirement for further archaeological input with regards to the recommended repairs and restoration works to this part of the site.[152]

8.4. GLENIFFER BRAE

8.4.1. The existing external significant fabric should be retained in-situ and conserved. This includes, but is not limited, all existing facades and the form of the building in the round. This includes timber frames, rock face sandstone trims, brick chimneys, multi-coloured terracotta Marseilles roof tiles, decorative bargeboards, face brickwork, half-timbered gable ends, copper downpipes, rainwater heads and brackets, diamond pattern leadlights and stained glass.

8.4.2. The existing significant internal fabric should be retained in-situ and conserved. This includes the internal arrangement of rooms around a central axis and the proportion and finishes of all bedrooms, living room and hallways. This includes but is not limited to room arrangements and proportion carved timber panelling and joinery, sandstone surrounds and fireplaces, panelled ceilings, timber wall roses, old servants bell and timber cupboards including the original kitchen cabinetry.

8.4.3. Any existing significant associated items should be retained in-situ and conserved. This includes but is not limited to four wool and silk rugs which were commissioned by the Hoskins. The placement of items, in particular wool and silk rugs, needs to be considered to limit wear.

8.4.4. Any intrusive alterations or additions associated with the later uses of the subject building should be removed. The removal of intrusive fabric must not impact significant fabric. Any replacement should be consistent and sympathetic to the building character and appearance. These intrusive alterations and additions include but are not limited to the following: first floor addition, paint to original timber joinery, recent door and window hardware, recent bathroom fittings and taps, recent fixings, recent poorly constructed window fly screens, recent light switches and power points and recent door fly screens.

8.4.5. Any new work should seek to maintain this high level of integrity of the original Gleniffer Brae.

8.4.6. Original internal and external paint colour schemes determined through paint scrapes, should continue to be implemented. (Refer to Attachment E, Colour Research, David Penlington 2016)

8.4.7. Improve security with increased sympathetic lighting rather than physical change to original fabric.

[152] Casey & Lowe. Gleniffer Brae Wollongong Botanic Gardens Historical Archaeological Assessment, July 2018. P.37

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8.5. SORENSEN LANDSCAPE

8.5.1 Generally

The Sorensen Gardens retains a moderate level of intactness. (Section 5.12) While few original plantings survive, key elements of the design including the Entry Drive, brick and dry stone retaining walls, the Northern Terraces and Rear Sunken Garden, the Woodland Garden, the Spinney, and the Rockery survive. Key views and vistas remain. The key recommendations of the Landscape Masterplan 2007 have guided the management of the subject landscape and site since 2007.

- The original integral design of the Sorensen Garden including the views to associated significant landscape features and items, should be conserved.
- Retain the open parkland character to the front of the house with views to the town, sea and botanic gardens,
- Retain the open parkland character to the north of the house with northern views to the Mt Pleasant escarpment,
- Retain the formal arrangement of the garden to the rear of the house with fountain and the framed view of Mt Keira,
- Retain the walling elements i.e. various brick retaining walls, dry stone walls and cylindrical drum elements,
- Retain the terraces i.e. northern upper and lower terraces, rear sunken terrace and courtyard.
- Retain the woodland garden, the Rockery and Spinney,
- Retain the sandstone driveway, and
- Retain the remnant parts of the original plantings as retained native bush should be conserved.
- Retain the Brushbox planting beyond the formal garden, framing trees and avenue trees to the east of the house.

Integration with Wollongong Botanic Garden

8.5.2 The interrelationship between the Wollongong Botanic Garden, the Sorensen plantings, gardens, lawns and slopes shall be carefully managed and remain distinct from the Botanic Garden plantings, gardens and lawns. The dominance of Gleniffer Brae within the landscape as a significant historic and aesthetic feature is to be conserved. Visual links between the Botanic Garden and Gleniffer Brae Garden should be carefully managed to retain the historic character of the subject item's heritage significance when viewing it from the Botanic Garden.

Reconstruct Original features

8.5.3 The key recommendations of the Landscape Masterplan 2007 should guide the management of the subject landscape and site:

- Restore/reconstruct the Sorensen Garden as closely as possible to its original character in the Hoskins era based on evidence (such as historic photos) and oral history.
- Reconstruct the original planting to the garden beds around the house, terraces and rockery in accordance with photographic evidence.
- Replant important specimen trees with same or similar species where these have been removed or have died.
- Restore/reconstruct/maintain important views and vistas by judicious pruning and/or removal of selected trees.
- Repair/reconstruct the driveway to its original form and prevent further damage by providing alternative vehicle access and prohibiting heavy vehicles.
- Remove trees where these are causing damage to the house and terrace walls and replace with more appropriate planting or planting in more appropriate location.
- Remove intrusive buildings and other unsympathetic accretions.
- Screen adjacent residential and institutional development with appropriate new planting.

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Soft Landscape Elements

8.5.4 Garden plantings shall be maintained to generally reflect the Sorensen period. Reinstate Sorensen period planting based on photographic evidence. Replant specimen trees that were components of the Sorensen design with the same or similar species when required. Original species identified as Environmental Weeds should not be reinstated, including certain species of *Erythrina* (Coral Tree). Remaining Coral trees should be replaced with Illawara flame trees (*Brachychiton acer ifolius*) given Sorensen chose and transplanted this locally-native, red-flowering species. Other planting schemes shall be gradually removed.

- The open grass lawns, terraces and slopes shall be conserved and maintained, in accordance with the approved schedules of this CMP.
- The existing Brush Box Windbreak plantings shall be conserved and a replacement strategy for aging avenue trees developed. Lost trees should be replanted in accordance with the replacement strategy.
- Indigenous trees, shrubs and grasses should be carefully managed to maintain their presence on site. New supportive plant material should be propagated from their seed bank.
- Inappropriate and intrusive plants shall be removed in accordance with the schedules of this CMP.
- Areas around the house should be reconstructed to former levels to maintain storm water control and drainage away from the buildings. The garage arrival areas shall be reconstructed to former levels and gravel reinstated and the garden and lawn levels (including the garden beds around the house) adjacent to the house should be lowered to maintain ventilation and drainage away from the house. This will not impact on the Sorensen Garden design.
  Root barriers/deflectors should be installed prior to the planting of any replacement trees where it's obvious that root encroachment will impact on the historical hard landscape or dwelling within the site.

  An information session should be convened for Horticulturists employed at Wollongong Botanic Garden who are engaged in lawn maintenance to instil the need to protect root zones.

Built Landscape Elements

8.5.5 Garden structures (the Doll's House and Gardener's shed) shall be conserved
Urgent conservation works are required to the Gardener's Shed, refer Conservation Works Schedule.

8.5.6 Pathways shall continue to be maintained. Any works to these structures should consider and maintain original relationships to the house and garden.

8.5.7 The conservation and reconstruction of the dry stonewalling should be continued to maintain the enclosing edge and platforms as laid out by Sorensen.

8.5.8 Masonry walls (blended with mortar) shall be conserved. Plantings causing damage should be removed. The lawn terraces shall be conserved.

Driveway

8.5.9 The formal arrival entry driveway should be conserved and reconstructed. The sandstone flagged driveway should be conserved and reconstructed to support light traffic for formal arrivals. The central concrete infill strip should be removed.

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8.5.10 Car parking adjacent to the entry gates should be reviewed and appropriately screened. No truck or heavy vehicle access shall be allowed on to the original driveway or the garage area. Alternative access for service vehicles from Robson Road should be considered to avoid damage to the landscape i.e. the original driveway and the roots of mature trees. The visual impact and formality of the green hedge wall should be reduced and screened by supplementary informal plantings.

Northern Terraces

8.5.11 Reconstruction of tennis court framing to original detail as evidenced in Hoskins' era photographs could occur, to better interpret the Hoskins period of occupation.

8.5.12 The former grass Tennis Court on the Northern Terrace should continue to be interpreted in the existing brick edging by removal of grass.

SCEGGS School Buildings Precinct

8.5.13 Any future development on the site should remove or reduce the impact of the SCEGGS School Buildings.

Key Views and Vistas

8.5.14 Identify plantings impacting upon key views to and from Gleniffer Brae and consider removal.

8.5.15 Provide low level plantings adjacent to the western fence on the Robson Road reserve to screen housing to west below the brush box canopy.

8.5.16 Views and physical links between Wollongong Botanic Garden and Gleniffer Brae should be reinforced.

8.6 MOVEABLE HERITAGE

Carpets

8.6.1 The four silk and wool carpets commissioned by H.M. Hoskins have important historic links to the house and the family and should be retained on site. Ideally the carpets would be in the rooms for which they were commissioned, however they are fragile and easily damaged and therefore it is important to limit foot traffic, and regular use is not appropriate.

8.6.2 Minimise direct physical access which puts the carpets at risk of wear and damage. Protect from pests and theft, and excessive wear.

8.6.3 The carpets should be able to be viewed in the house.

8.6.4 Seek advice from a specialist conservator and prepare a plan to conserve the carpets.

8.6.5 No constraints apply to the retention of the non-original furniture.

8.7 FUTURE USES

Background

Historical uses of the site have ceased. The site is currently leased to the Conservatorium of Music to 2023 and used as educational facility for performances and events. The current dual use (education /function) of the building is appropriate, however restrictions on the use as a function space limit the

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ongoing viability of the building. Kooloobong Oval continues its historic use as open space, which interprets phases of development of site.

Generally

In developing plans for the future use of the subject site the significant external and internal fabric of Gleniffer Brae, the Sorensen Garden, broader settings and views and vistas should be conserved to maintain the significance of the site.

Compatible Uses

8.7.1 As historical uses of the site have ceased, any future uses should be compatible with the retention of the character and heritage values of the site. Compatible uses for the site include the following:

- Use of the Gleniffer Brae Manor House as a residence (with limited public access)
- Uses of the site as an educational facility for performances and events
- Uses of Gleniffer Brae for functions (which reinstates the use from the 1970's as a function centre)
- Use of Gleniffer Brae as a café (consistent with its former use as a function space.)
- Use of Kooloobong Ovals as recreational open space (which continues the historic use)

8.7.2 Use of the building as an education and reception centre (its current and former use) is appropriate providing the significant fabric is appropriately protected from wear and tear, damage or impact, and the character/significance of the rooms is respected.

Public Access

8.7.3 In general, public access to the building and grounds should be made more available and actively encouraged through a wide range of activities within the building and site.

8.7.4 The original library (room number 6), due to their high significance, as well as other parts of the building, should be made available for public viewing. Consideration should be made to adjusting the lease to allow public access to these rooms.

8.7.5 All future uses should activate the key spaces of Gleniffer Brae.

8.7.6 Uses that maximise public access to the key spaces of Gleniffer Brae are preferred.

8.7.7 Uses that include occupation of the building should be encouraged to assist security, maintenance and protection of fabric.

Reinstate former Function Uses

8.7.8 Reinstatement of smaller capacity function use could occur within the building, provided it does not require significant change to interiors of high and exceptional significance.

8.7.9 The use of a temporary structure which facilitates a larger capacity function use would allow a large amount of the general traffic related to functions to be redirected away from the house while still utilizing these spaces thus protecting the significant fabric of the subject building.

8.8 NEW DEVELOPMENT

Also refer approvals policy 8.11.2 and process Section 6.5

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8.8.1 Any new structure needs to be carefully scaled and sited outside of the four acre garden of Gleniffer Brae.

8.8.2 New development should be subservient to the house and its ability to be viewed in the round, and not impact permanently upon key views and the visual setting.

8.8.3 Changes to the former SCEGGS buildings, identified as having little significance, including replacement, should be sensitively considered and should remove or reduce the impact.

8.8.4 New development could occur in areas identified as having moderate significance, located outside of the Sorensen Garden beyond the landscape screen (Refer Figure 6.2).

8.8.5 Scope exists for limited development on the site of beyond the four acre garden in areas noted as moderate.

8.9 NEW SERVICES

8.9.1 Any proposed new services or service upgrades related to any new uses of the site shall be organised to least interfere with the existing significant fabric of the site, as identified in the schedule of significant fabric, section 5.15.

8.9.2 Any required new services shall be installed in areas and spaces of lower significance.

8.9.3 Any new services shall be inconspicuous and not intrusive to the significance of the subject building and the subject site.

8.9.4 Chasing of services through significant fabric is not permitted.

8.10 INTERPRETATION

8.10.1 Gleniffer Brae should be interpreted and clearly presented to the public to increase understanding of the place and the broader landscape.

8.10.2 An Interpretation Plan should be developed to address significant periods and themes including:

Aboriginal Occupation	- Industry, AIS Steelworks
Hoskins (1928-1954)	- Accommodation, Managers Domestic Gardens
SCEGGS (1955-1975)	- Education, school
Conservatorium (1981- present)	- Education, school
Wollongong Botanic Garden (1977-present)	- Leisure, public parks

8.10.3 Interpretive devices including displays should be considered within the curtilage of the site and Wollongong Botanic Garden to assist further understanding of the history, development and the heritage significance of the entire site.

8.10.4 Interpretive signage located within the curtilage of the subject site should be coordinated with signage relating to the site located within the Wollongong Botanic Garden.

8.10.5 Any new interventions should be reversible and clearly interpreted as new work by means of introduced interpretive devices, or by the contemporary detail.

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8.11 CONSERVATION PROCEDURES AT THE SITE - MANAGEMENT

Generally

8.11.1 Treat the site as being of high and exceptional cultural significance, and consequently guide any activities at the site by the provisions of the Australia ICOMOS Burra Charter.

Approvals

8.11.2 Permits must be obtained, or notifications made to the Heritage Council of NSW before any proposed development on the subject site occurs, except where works are supported under a site specific exemption developed for the site which is in accordance with this CMP. Refer section 6.5.1.

8.11.3 Manage the subject site in a way that allows the maximum amount of this Conservation Management Policy to be implemented.

8.11.4 A clear structure setting out the responsibility for the day-to-day maintenance and care of the fabric of the site should be developed and made available to all persons involved in the care of the site. This should include the interior, exterior and landscape of the site.

Skilled Personnel

8.11.5 Personnel skilled in disciplines of conservation practice shall be engaged as appropriate to advise on both minor and major works and implement conservation aspects at the site.

8.11.6 In the event that any disturbances have to take place within the site a suitable qualified conservator shall be engaged to supervise, monitor and record the material being removed.

8.11.7 A heritage induction should be provided for any person or company engaged with the site.

8.11.8 Carry out, catalogue and archive systematic photographic surveys of the site, before, during and after any major works in accordance with NSW Office of Environment and Heritage Guidelines

The Conservation Management Plan

8.11.9 This Conservation Management Plan shall be consulted and specific proposals for the site assessed in the light of what is recommended in previous sections of these policies.

8.11.10 Review and revise the Conservation Management Plan every 10 years or sooner if circumstances require it.

8.11.11 Copies of this Conservation Management Plan should be held at the archive for the site, placed in a public archive such as a library and should be made publicly available.

8.12 ABORIGINAL HERITAGE

8.12.1 Where appropriate, consideration should be given in future development of the Botanic Gardens to installation of interpretation acknowledging the cultural heritage significance of the place's position in the landscape, in particular the relationship to Mount Keira, and its place as a link between the escarpment to the west, and the swamps and coast to the east. Any future interpretation of the area should be readily accessible and make a meaningful contribution to the dissemination of the Aboriginal values of the study area and its

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relationship with Mount Keira.

8.12.2 Future development within the Botanic Gardens should ensure that current views to Mount Keira are not obscured, and that where possible, are emphasised through appropriate landscaping and plantings.

8.12.3 The study area is unlikely to retain Aboriginal objects; however, should any Aboriginal objects be exposed during any future development works, disturbance of the area should cease and the Chief Executive of DPIE should be informed in accordance with section 89A of the NPW Act. Works should not continue without the written consent of DPIE.

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9 IMPLEMENTATION RECOMMENDATIONS

9.1 MANAGEMENT PROCESSES

In future management of the site the decision making process should centre on the protection of heritage values. The site is listed as a Heritage Item of State significance. Wollongong Council and the NSW Heritage are the consent authorities for all building work under the integrated development approval provisions of Wollongong Council. As such any Development Application should be accompanied by an Assessment of Heritage Impact, which assesses the proposed scheme in terms of the Conservation Policies outlined in the CMP report.

The following management processes should be implemented / maintained when considering the ongoing use of the site:

- The Conservation Policies should be included in any future sale documents in order that the enquirer or prospective purchaser is fully appraised of heritage requirements.
- Skilled and appropriate staff or consultants should be employed to develop an understanding of the nature of the building or place, re-assess its significance and develop compatible approaches taking into consideration user requirements and heritage issues.
- Insurance cover for the building should be reviewed to acknowledge the areas of heritage significance.
- Regular BCA reporting on emergency services as required.
- A building and landscape Maintenance Program should be implemented in accordance with the Conservation Works Schedule.
- Integrate landscape recommendations into Botanic Garden site and garden/works schedules and plans to ensure implementation by Garden's staff.
- Incorporate Conservation Policies into the Botanic Garden Master Plan development/finalisation

9.2 REVIEW OF THE CONSERVATION MANAGEMENT POLICY

The Conservation Management Policies propose a framework for the management of heritage issues into the long term. Conservation Policies need to progressively respond to changing situations if they are to remain relevant. The Conservation Management Policies should remain publicly accessible.

Conservation Policies should be reviewed every ten years or subsequent to major programmes of upgrading or changes in ownership and should reflect latest relevant legislation and conservation practices. Reviews should be carried out by experienced Conservation Practitioners.

9.3 CONSERVATION WORKS

A Schedule of Essential and Desirable Conservation Works has been prepared to ensure the adequate conservation of the Gleniffer Brae Manor House and Sorensen Garden. Refer Section 10. These conservation works are recommended to be exempt from approval requirement by site specific exemptions.

9.4 MAINTENANCE WORKS

A planned Maintenance Program has been prepared based on the cyclical inspection, monitoring and recording of the condition of the fabric. Refer Section 11. These maintenance works are recommended to be exempt from approval requirements by site specific exemptions.

The main elements requiring attention are:

- Roofing
- Gutters
- Rainwater disposal system

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- Brickwork and render finishes
- Timber cladding
- Windows and doors
- Structural defects
- Trees, shrubs and lawn
- Sandstone driveway
- Dry stone walls
- Painting to previously NSW Heritage approved colour scheme

The maintenance works schedules should be implemented by the owner/manager as part of the process of ongoing management of the site, beginning from the time that conservation works are substantially completed. A record of when this work is performed, and any faults found, or repairs made should be recorded and kept alongside this maintenance schedule.

9.5 STATE HERITAGE REGISTER LISTING

Background: The CMP has confirmed that the Lots 2 and 3 identified in the State Heritage Register Listing are appropriate to protect the Heritage Significance of Gleniffer Brae.

9.5.1 Update the State Heritage Register with the revised identification of themes in this CMP, which is based on the Kass 2010 Thematic History of Wollongong. Refer Sections 3.8 and 3.9.

9.5.2 Update the State Heritage Register with the comprehensive assessment of significance provided in this CMP. The variance in assessment is due to additional historic and physical investigations, and comparative analysis carried out for this report and the more detailed and encompassing assessment. Refer Sections 5.3-5.11

9.5.3 Update the State Heritage Register listing to include Site Specific Exemptions.

9.6 SITE SPECIFIC EXEMPTIONS

Background

Permits must be obtained, or notifications made to the Heritage Council of NSW before any proposed development on the subject site occurs, except where works are supported under a site specific exemption developed for the site which is in accordance with this CMP. (Policy 8.11.2 Refer section 6.5.1)

9.6.1 Site Specific Exemptions for Gleniffer Brae

1. All conservation, maintenance and repair works identified in a Conservation Management Plan endorsed by Heritage Council of NSW or its Delegate;
2. Internal alterations to the former SCEGGS school buildings and Caretaker's Cottage identified as having little heritage significance in a Conservation Management Plan endorsed by Heritage Council of NSW or its Delegate, provided there is no adverse impact on significant fabric including landscape and historical or Aboriginal archaeological features within the item's curtilage;
3. The demolition or remodelling of buildings and elements defined as being of neutral or intrusive heritage significance in a Conservation Management Plan endorsed by Heritage NSW, provided there is no negative impact on the heritage significance of the precinct;
4. Maintenance works to the original Gleniffer Brae Manor House, Doll's House and Gardeners Shed where such works are consistent with the Conservation Management Plan, including the

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introduction of new fabric where the original fabric is beyond repair and the replacement is done like for like in accordance with the Conservation Management Plan policies;

5. Works related to the removal of non-significant trees that do not date from the Sorensen/Hoskins or the SCEGGS period (1937-1975), are not endemic to the site, and are not identified in the Inventory of Significant Trees provided there is no adverse impact on significant historical or Aboriginal archaeological features within the item's curtilage. (Attachment F);
6. Works and activities associated with the ongoing maintenance and upkeep of the site including but not limited to watering, irrigating, mowing weeding, noxious weed removal, rubbish removal, soil conditioning, fertilising pest, vermin and disease control, reseeding, hydro-seeding, turfing, staking and tying, erosion control matting, fencing spraying, replanting, cultivating , pruning, hedging, clipping, aerating, reinstatement of mulch, top dressing, crown lifting, minor repairs to botanic gardens furniture, making good following storm damage and keeping the area neat and tidy;
7. Emergency works required to correct or repair damage caused by storms, severe weather events, or other similar events that result in an immediate hazard or risk to community safety or to Council or other assets within the precinct, where the works are guided by a suitably qualified and experienced nominated heritage consultant and who is satisfied that the works have no adverse impact on the heritage significance of the item;
8. Works to repair to address any safety concerns regarding the retaining walls within the precinct (not involving demolition and reconstruction of a major portion of the walls), where the works are guided by a suitably qualified and experienced nominated heritage consultant who is satisfied that the works have no adverse impact on the heritage significance of the item;
9. Repairs and maintenance of landscape features including paths, driveway, steps, paving and walls where these will not have an impact on the heritage significance of the place, including the introduction of new fabric in a like for like manner where original fabric is beyond repair and where the works are guided by a suitably qualified and experienced nominated heritage consultant who is satisfied that the works have no adverse impact on the heritage significance of the item;
10. Repairs and maintenance to stone headwalls and other drainage infrastructure associated with the establishment of the Botanic Gardens, including the introduction of new fabric, and where the works are guided by a suitably qualified and experienced nominated heritage consultant who is satisfied that the works have no adverse impact on the heritage significance of the item;
11. Repair and maintenance works to the fountain to ensure its ongoing operation, and where the works are guided by a suitably qualified and experienced nominated heritage consultant who is satisfied that the works have no adverse impact on the heritage significance of the item;
12. Works associated with temporary event signage provided these works do not adversely affect on fabric rated 'exceptional', 'high', or 'moderate' significance in the CMP and do not obstruct views identified as significant in the CMP, and where the works are guided by a suitably qualified and experienced nominated heritage consultant who is satisfied that the works have no adverse impact on the heritage significance of the item;
13. The use of Gleniffer Brae site for commercial events, including the creation of film advertisements or films, or events associated with the operation of the Botanic Gardens, including fairs, advertising or exhibitions and community events, which may entail the installation of associated temporary facilities for a maximum period of 90 days in a year including installation and removal periods, provided these are consistent with the endorsed CMP and have no negative impact on the heritage significance of the place. Temporary facilities include structures, signs, tents, marquees, stages, toilets and equipment associated with events and filming as described above. In accordance with the following timeframes: 1) if erected for 30 consecutive days, then must not be erected again for a period of 90 days; 2) if erected for 20 consecutive days, then must not be erected again for 60

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days; 3) if erected for 10 consecutive days, then must not be erected again for 30 days; 4) if erected for 4 days or less, then must not be erected again for 10 days.

9.7 IMPLEMENTATION OF POLICIES FOR FUTURE USES

Background:

Historical uses of the site have ceased. Use of Gleniffer Brae Manor House as a residence is identified as a compatible use however this use provides limited public access. Use of Gleniffer Brae for administration restricts public access. Policies 8.7.3-7 encourage uses that maximise public access. All future uses must activate the key spaces of Gleniffer Brae. (Policy 8.7.5) Use of the site as an educational facility for performances and events retains existing use and provides some public access. Use of Gleniffer Brae for functions/cafe reactivates a former use and increases public access.

The current dual use (education/function) of the building as education/function is considered appropriate and can continue (Policy 8.7) The current restrictions on the use of Gleniffer Brae as a function space limit the ongoing viability of the building.

Function Uses

The CMP has examined reactivating previous function uses. The CMP addresses this use. (Policy 8.7.8 - 9 Future Uses)

Use of the building and site as an education and function centre is appropriate providing the significant fabric is appropriately protected from wear and tear, damage or impact, and the character significance of the rooms is respected (Policy 8.7.2)

9.7.1 Any use of the site as a function centre or café would be restricted to the size of the existing kitchen and service area rooms. Requirements for larger spaces and associated kitchen would need to occur remotely to the free-standing form of Gleniffer Brae.

Temporary Structures

In areas of exceptional and high significance, works are confined to preservation, restoration and reconstruction (Policy 8.2 Conservation of Fabric). The former tennis court to the north terrace previously contained the tennis fencing structure and was used for marquees. Its reconstruction, as evidenced in early photographs, could occur to better interpret the Hoskins period of occupation (Policy 8.5.11). The rear courtyard was previously used as the site of a marquee for Anne (Hoskins) Arnott's wedding.

No permanent structures should occur within areas of high significance, other than the reconstruction of tennis court framing to original detail. Temporary structures could occur in areas of high significance. Permanent structures could occur in areas of moderate significance where the structure would be concealed from the main views of Gleniffer Brae and the Sorensen Garden. The former SCEGGS School buildings site and the Caretaker's Cottage are areas of moderate significance. (Policy 8.4.10)

9.7.2 Temporary structures in accordance with the site specific exemption are considered acceptable, as they will have limited impacts. However, the conversion of these temporary structures into permanent structures would have permanent unacceptable adverse impacts and therefore, such conversions are not considered appropriate. (Policy 8.7.9.)

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9.8 IMPLEMENTATION OF POLICIES FOR NEW DEVELOPMENT

Background

Removal of the intrusive Auditorium (former SCEGGS Library), and reinstatement of the Sorensen Garden is a priority of the CMP (refer Policy 8.2.5– Intrusive Element and Policy 8.3.10). The auditorium currently under lease will not be removed unless an alternate location for a new facility if required, is identified. Any new building suitable for use as an auditorium for large events and performance could have a dual use as a function space that could ensure the ongoing viability, activation and use of Gleniffer Brae.

The CMP requires that any new structure must be subservient to the house and its ability to be viewed in the round, and not impact upon key views to and from the house (Policy 8.8.2) The CMP requires that any new structure must be subservient to the house and any new structure needs to be carefully scaled and sited outside of the visual setting of Gleniffer Brae and the Sorensen Garden to have a low visual impact on the site. (Policy 8.8.1)

9.7.3 Areas identified to be of moderate/ and little significance, that of the former SCEGGS School buildings and the Caretaker's Cottage, may be suitable locations for a new building.

9.7.4 The area of the former SCEGGS School Buildings which is located on the service side of Gleniffer Brae and screened by the Brushbox planting has scope for sensitive development.

9.7.5 The area of the former Caretakers cottage within the primary viewshed has limited scope for development if it is fully screened.

9.7.6 The area of Kooloobong Oval, which is identified as moderate significance, is screened from the landscape setting by the rainforest creek vegetation. Kooloobong oval was formerly the continuity of use of the Oval as open space- paddocks, SCEGGS hockey fields and Kooloobong Oval is desirable. The area has limited scope for new development. Any new development would need to be screened by the creek vegetation.

The SCEGGS school buildings, graded as having little significance, can be removed or screened from the key views from Gleniffer Brae and Sorensen Gardens. (Policy 8.2, 8.8.2, 8.8.3) Any future development should remove or reduce the impact of the SCEGGS School Buildings by appropriate landscape screening (Policy 8.5.13).

9.7.7 Changes to the former SCEGGS buildings, including replacement, should be sensitively considered and not impact the heritage values of the item (Policy 8.8.2).

9.7.8 New development could occur on the site of the former SCEGGS buildings, outside of the Sorensen Garden (Refer Figure 6.2) beyond the landscape screen in areas noted as moderate. (Policy 8.8.3.)P

9.7.9 New buildings should be of an appropriate scale and location that maintains the 3-D setting of the house and garden on a knoll.

9.7.10 Buildings should take advantage of the site fall and respect the siting and scale of Gleniffer Brae, and key elements of the Sorensen Garden, and should be screened from key views using appropriate landscape techniques (Policy 8.3.6).

9.7.11 Scope exists for limited development on the site of the old Caretaker's Cottage of a similar scale, beyond the landscape screen in areas noted as moderate (Policy 8.8.4).

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10 CONSERVATION WORKS SCHEDULES

10.1 GENERALLY

10.1.1 GENERALLY

The purpose of this section of the report is to provide for the continuous protective care of the fabric and the setting of the heritage item including the Gleniffer Brae and Sorensen Garden, the Doll's House, the Gardener's Shed and significant landscape elements.

The following conservation works are recommended as exempt activities in this CMP as they are minor in nature and will have minimal impact on the heritage significance of Gleniffer Brae.

Gleniffer Brae is generally in a very good condition and is highly intact. Major conservation issues at the site are deterioration of rustic timber work to the Doll's House and Gardener's Shed, and deterioration of stone walling and stone driveways.

Other ongoing issues are adequate roof drainage. All wall surfaces should be regularly monitored for any leakages and water penetration. All fireplaces and chimney flues should be used and cleaned regularly to allow chimneys to dry out.

Ensure regular maintenance and inspection of site drainage and ventilation as well as plumbing and roof and guttering systems.

During the execution of the works, preserve and protect all original and sound fabric and finishes.

Where scheduled 'to match existing', new elements shall do so exactly in outward appearance, but should also be distinguishable on closer inspection (Burra Charter Articles 20 & 22). Moulding profiles, member sizes, construction etc. must sound existing. The builder is not expected to match exactly things such as timber species, construction methods etc. that are not exposed to view at completion but, unless specifically approved, the construction method shall be of a traditional nature for which there is long-standing precedent.

Where scheduled to 'make good', patch element to match sound adjacent work unless otherwise scheduled. Surfaces shall be primed where bare metal or timber is showing, then painted with the same number and type of coats as adjacent paintwork.

10.1.2 ROOFING

The existing tile and copper are the original roofing materials. The roof turret shingles are also original. It is proposed to retain and conserve the roof tiles, shingles and copper cladding.

Remove rubbish, leaves and other blockages from roof, gutters, sumps and rain water heads. Avoid walking on brittle roof claddings. Check for and rectify combinations and dissimilar materials that will react with each other. Use appropriate lime mortar to fix / repair flashings inserted in masonry joints.

Avoid replacing original roof covering. Fix loose fixings, sheet edges. Replace missing / damaged cowls to vent pipes. Refix slipped tiles / shingles. Inspect membrane for lifting joints, surface blisters and cracks. Repair as necessary. Replace cracked / broken / missing tiles / shingles to match existing.

Original copper downpipes have been stolen in the recent past. Appropriate replacement is to match original.

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Security needs to be improved to protect original fabric.

10.1.3 STONEWORK

The aim is to carry out work that will prevent further deterioration of the stone elements and ensure prolonged life of the stonework with minimal intervention. Stone deterioration occurs because of water penetration through open joints, salt attack, soiling by atmospheric pollutants, build-up of bird droppings and cracking due to corrosion of fixings and fittings. Conservation Works will halt or alleviate salt attack and remedy structural inadequacies.

Repointing

Match as closely as possible the colour, texture, strength and porosity of the original mortar mix. Repoint the joints of a designated sample repointing area on the site, to demonstrate the suitability of the proposed pointing method. Repoint loose, fretted, broken or missing mortar joints with mortar compatible with stone. Rake out and repoint existing stonework joints as required using composition mortar with slaked lime, sand and cement. Replace any incompatible hard cement mortar to joints in stonework.

Carefully remove old mortar by hand. Widening of joints is not permitted. Reinstate original joint profile. Protect stone surfaces from mortar stains with masking tape. Keep joints damp for minimum three (3) days.

Do not commence repointing until repair work in the vicinity has been completed. Rake out the joints to a depth of at least 20 mm, without damage to the stone edges. Clean the opposing surfaces of the raked joint to remove residual pointing, foreign material and loose stone. Do not undercut or feather the stone arrises. Immediately before repointing use a fine water spray to dampen the joint surfaces without over-wetting. Insert backing in vertical joints only, to give a joint depth of 20 mm before pointing. Mix the mortar to a putty-like consistency. Fill the joint in several operations by inserting the material and compacting it using a jointing key, applying pressure normal to the joint (i.e. not drawn along). Half fill the joint in the first operation, then complete the filling and cut the joint off flush. Strike the joint to a dense smooth flush surface. Chiselling of stone block wall is not permitted.

10.1.4 BRICKWORK REPOINTING

All loose and open joints throughout are to be carefully cleaned out to a minimum depth of 20mm, wetted thoroughly, grouted and pointed with lime mortar, filled solidly back as far as possible and finished to match existing. Widening of existing joints to admit pointing is not permitted. The repointing is intended purely as filling to prevent the permeation of water between units into the walling behind. Do not allow mortar to spread over face of bricks. Following pointing joints are to be kept damp for minimum 14 days to prevent premature drying out and consequent cracking and loosening of mortar.

Make Good or Repair

Where scheduled ‘make good’ or ‘repair’ existing brickwork remove all decayed or faulty bricks from area or element nominated and build in salvaged bricks of same size and jointing pattern as original. Rake out or remove remainder of loose or faulty mortar from joints and repoint.

10.1.5 ROUGH CAST

Remove loose rough cast as scheduled. Use render mixes that are of equal strength to the original render. Submit mix details and application methods of stucco proposed for approval prior to undertaking the works. Provide a trial area of finish no less than 2 msq for approval. Rough cast finish generally to match existing.

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10.1.6 ASBESTOS

There are a number of locations in Gleniffer Brae, the Gardener's Shed, and in the Doll's House where asbestos materials are an issue.

It is vital that all involved in Conservation and Maintenance works at Gleniffer Brae are aware of where asbestos- containing products could be. If in doubt, assume it is asbestos, and get products tested.

Maintain asbestos-containing products in good condition, such as through use of paint or other surface finishes, enclosures and capping.

If fibre or asbestos cement sheeting is cracked or broken, asbestos particles are likely to be released. Also, if left unpainted, fibro can eventually weather exposing asbestos fibre.

Where possible keep the material

By keeping the material painted and well maintained it should continue to last into the future
If necessary, internal fibro sheets can be covered over with new fibre cement sheets. Timber cover strips and mouldings can be reused, replacing damaged pieces with matching new material where necessary, and setting them out where they were. An asbestos roof can be safely sealed or encapsulated rather than replaced.

Replace the material with a similar material

If the material is not well maintained it is possible to have the fibro sheeting replaced with modern fibre cement sheets. Internally, fibro sheets can be removed and replaced with new fibre cement sheets. Again, timber cover strips and mouldings can be reused.

When carrying out maintenance such as painting or sealing on asbestos cement surfaces without sanding, wire brushing or scraping (i.e. you are not releasing any asbestos fibres into the air), you only need to take the usual precautions for these activities (such as working in a ventilated area). However, if you plan to disturb materials that might contain asbestos (such as by sanding, cutting or drilling), it is important to take the proper precautions for handling asbestos.

When handling or removing asbestos in general:

- work in a well-ventilated area and, where possible, in the open air (but not on windy days)
- thoroughly wet down the material before you start and regularly during the work by lightly spraying surfaces with water or a 1:10 polyvinyl acetate (PVA): water solution, or with low-pressure water from a garden hose (if outdoors); keep it wet until packaged for transport
- use nonpowered hand tools (e.g. a guillotine, hand saw or hand-powered drill) as these generate smaller amounts of dust and waste chips that are coarser than those generated when using power tools
- pull out any nails first to help remove sheeting with minimal breakage
- carefully lower (not drop) the sheets to the ground and stack on two layers of polythene sheeting at least 0.2mm thick (e.g. heavy duty builders' plastic)
- minimise cutting or breaking of the asbestos cement products
- remove and dispose of personal protective equipment as described below
- shower and wash your hair immediately afterwards and, regardless of whether gloves were used, thoroughly clean your hands and fingernails to remove any dust and asbestos that may be on your body.

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When working indoors:

- isolate the area you are working on from the rest of the building by closing and sealing internal doors
- leave external doors and windows open to maximise ventilation
- cover the floor with heavy-duty plastic sheeting to catch dust, debris and offcuts
- keep household members, visitors and pets away from the area until the work is completed

When working outdoors:

- inform your occupants/visitors of the proposed work and advise them to close doors and windows while the work is being undertaken
- close all windows and doors of your home, and cover air vents to prevent asbestos fibres from entering the building
- avoid contaminating the soil by covering the ground and vegetation with heavy-duty plastic sheeting to catch dust, debris and offcuts
- remove play equipment, personal belongings and vehicles from the work area
- keep household members, visitors and pets away until the work is completed (use barricades and signs if necessary)

Cleaning up:

- thoroughly clean the work area, tools and equipment as soon as possible after finishing the job
- clean up any asbestos cement residues in the work area, and on tools and equipment used by using wet rags and a wet mop, or with a vacuum cleaner fitted with a high-efficiency particulate air (HEPA) filter which
- conforms to AS4260. Attachments with brushes should be avoided because they are difficult to decontaminate
- double bag, seal and dispose of any materials used during the decontamination, such as rags and mops, along with other asbestos products at a disposal facility licensed to take asbestos
- keep dust, debris an offcuts damp with water
- keep your respirator on

Packaging and disposal of asbestos:

- keep the material wet until it is packaged
- carefully package the material, including any offcuts, in two layers of 0.2mm thick polythene sheeting
- keep the packages of a manageable size and completely seal them with adhesive tape
- place smaller sized asbestos waste such as tiles, offcuts and dust in two 0.2mm thick polythene bags (i.e. double bagged), then tie and seal for disposal with the other asbestos waste
- only fill bags half full (to minimise the risk of splitting) and gently evacuate excess air in a way that does not cause the release of dust
- clearly label the packages 'ASBESTOS WASTE' using a permanent marker pen
- as soon as possible, securely transport and dispose of the packages at a designated asbestos waste disposal site in your area

Removing and disposing of personal protective equipment:

- peel off coveralls, hat and gloves
- immediately seal all these items in two 0.2mm thick (heavy-duty) polythene bags (i.e. double bagged) and clearly label to identify the contents as described above in 'Packaging and disposal of asbestos'

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- dispose of these bags with the other asbestos waste
- wash or wipe reusable footwear using wet rags
- leave the respirator on until the contaminated clothing is removed, bagged and sealed, then dispose of the respirator by double bagging it as described above

10.1.7 DAMP

Damp and water penetration are ongoing issues at Gleniffer Brae house, Doll's House and Gardener's Shed. Maintenance of roof drainage systems and rising damp being the primary sources of damp. Rising damp occurs as a result of capillary suction of moisture from the ground into porous masonry building materials. Rising damp may show as a high-tide-like stain on interior finishes, blistering of paint, loss of plaster, growth of moulds. Externally a damp zone may be evident at the base of walls, with associated fretting and crumbling of the masonry. Rising damp will carry salts up into the masonry to where the damp evaporates and can often be seen as a white efflorescence leading to fretting and crumbling on the surface.

While rising damp is often caused by bridging of the Damp Proof Course (DPC), not all dampness in buildings is due to rising damp. Leaking water pipes or failed roofs and gutters may be the cause. Horizontal or penetrating damp can be due to leaking water supply or waste pipes, or failure of tile grouts in wet areas. These tend to produce small, localised patches of dampness whereas rising damp may affect the base of a whole building.

CONTROL AND TREATMENT OF DAMP

- Site drainage and ventilation
- Ensure gutters and downpipes are working
- Ensure rainwater is carried well away from the base of walls
- Ensure site is well drained – no ponding against walls
- Minimise splash from hard pavements into walls
- Maintain about 200 mm between DPCs and ground level
- Check for and fix any plumbing leaks, including sewers
- Check for fungal rot, borers and termites in damp floor timbers
- Ensure adequate (but not too much) underfloor ventilation
- Monitor changes, for these may be sufficient

Treat mild damp sacrificially

- Use weak mortars in eroding joints, or
- Weak plasters and renders to control damage
- Monitor changes before considering further treatment
- Ongoing sacrificial treatments may be sufficient

Remove excessive salts

- Remove surface salt deposits by dry vacuuming, then
- Use captive-head washing for near-surface salts
- Use poultices of absorbent clay and/or paper pulp
- Use sacrificial plasters, renders and mortars
- Monitor effectiveness – re-treat if necessary
- Periodic maintenance treatments as required

Review results before proceeding

- Allow at least one year of monitoring

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- Account for unusual events – storms, floods, drought etc.
- Routine maintenance activities may be sufficient

Inserting damp-proof courses
- Undersetting with mechanical DPC, and/or
- Slot sawing with mechanical DPC, and/or
- Impregnation of chemical DPC, and/or
- Active electro-osmotic damp-proofing
- Install DPCs at a level that will also protect floor timbers
- Monitor for 'leaks'

Desalinating walls
- When salts abound, do not just insert DPC
- Also remove excessive salts from above DPC
- Use poulticing, captive-head washing and sacrificial treatments
- Monitor annually for further salt attack
- Re-treat, if necessary, until salts are reduced to a less harmful level

Refer OEH publication "Technical Guide: Salt Attack and Rising Damp – a guide to salt damp in historic and older buildings".

10.1.8 WOODWORK
External Joinery – Sand down and spot prime bare areas to previously painted joinery. Repair damaged trims where possible. Where necessary putty up and make good cracks, nail holes and damaged areas. Remove existing irreparable trim or as scheduled, and replace with trims to match sizes, profiles and material of existing trims. Refix all fascias, bargeboards and trims.

Enamel Paint on External Woodwork – Wash, sand down and spot prime bare areas with pink primer. Putty up and make good cracks, nail holes and damaged areas and paint: One (1) coat of tinted undercoat, two (2) coats of gloss enamel paint, sand down and dust off between each coat.

Stain on external wood work – wall, sand down after repairs completed.
Punch and stop all existing and new hand holes, cracks damaged are colour match to timber species and stain. 3 coats of transparent stain to match original. Sand down and dust off between each coat.

10.1.9 METALWORK
Previously Painted Metalwork. Repair/ Replace all damaged metal work sections to match existing. Wash, sand down and dust off. Spot prime bare areas according to nature of exposed material and prepare for painting where previously painted. Investigate appropriate rust converter and primer to match unpainted galvanised finish. Spot prime with coldgal where existing finish is galvanised and unpainted. Remove all external steel grilles to windows and male good to opening.

10.1.10 TIMBER FLOORS
Retain and conserve all existing timber floors and floor framing.
Refix, patch or replace damaged boards as necessary. Remove boards as necessary and replace in boards to match sizes and profiles of existing boards. Salvaged boarding is to be reused where sound in lengths greater that 1350 mm. Check over flooring, determine which boards are loose and renail. All new patching works to existing floors shall be stained and finished to match existing. Stop with matching filler and produce a smooth sanded surface free from irregularities and suitable to receive the finish.

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Existing floors are to be sanded by hand, cleaned to approval, which may include removing existing finishes.

All existing and patched timber flooring shall be finished in a modified tung oil or full bodied polished wax (spirit based) using a minimum of three coats of approved wax and rubbed back smooth between coats. Wax shall be machine polished to gloss.

Tessellated Tiling
Tessellated tiles to Entry Foyer to be retained and conserved. Loose tiles to be refixed.
Where sections of flooring are missing, a matching tile should be sourced and installed to match existing

10.1.11 JOINERY
Retain and preserve all existing joinery. Patch and repair existing damaged joinery to match existing. Refinish existing joinery to match exiting. All timber work is to be fixed to masonry surfaces employing traditional timber grounds, wedges, plugs etc and all hardware fixed to masonry or plastered surfaces is to be fixed employing a timber mounting block, plate, batten, cleat etc.

Where scheduled 'strip joinery' completely strip varnish, shellac, paint or other finish from existing surfaces, using solvent type stripper or hot air gun. Clean down to bare timber and finish with 240-400 paper and steel wool.

Where existing joinery is scheduled 'clear finish', 'polished' or wax finish', strip joinery as necessary and apply one (1) coat of shredded bees wax in mineral turpentine medium.

Existing Internal Painted Woodwork – Surfaces are to be sanded papered smooth, stopped with linseed oil putty then painted:
One (1) coat undercoat (tinted) Two (2) coats semi-gloss enamel.

Skirting
Unless otherwise specified replacement or patched skirtings are to match profiles (and timber species where unpainted) exactly.

10.1.12 WALLS AND CEILING GENERAL
The plasterer is to be experienced in the preparation, application and finishing of lime plaster. Protect adjacent surfaces, particularly joinery and floors from defacement and damage due to droppings and traffic.

Remove all loose and flaking paint. Patch all damaged areas and flush up stripped areas to level of surrounding paintwork with patching compound. Sand down and dust off.

Unless otherwise specified all bare areas and patched surfaces to be painted with:
One (1) coat acrylic sealer
Two (2) coats flat acrylic, (semi-gloss acrylic in bathrooms and toilets)

New Painted Plaster Walls and Ceilings – To be thoroughly cleaned down and all imperfections made good and given:
One (1) coat acrylic sealer
Two (2) coats flat acrylic, (semi-gloss acrylic in bathrooms and toilets)

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Set Plaster
Generally, fill areas of surface damage with traditional plaster mix. Re-adhere drummy plaster with acrylic – resin based adhesive injected into void.

New Plaster Work
Where areas of set plaster are missing, a schedule is to be replaced / reconstructed, raking out all loose, drummy and defective work. Thoroughly wet all brickwork, concrete etc., and prepare surface to ensure a good key before applying plastering. Rake out joints or brickwork to a depth of 10 mm. Surfaces not initially suitable shall be hacked to provide key. Scratch or cross broom all first coats to provide key for subsequent coats. Use traditional plaster mix.

Joining Up
At junctions between new and existing plastering (minor patching not included) scabble surface of existing and place 100 mm wide lath over joint between new and existing plaster and set over lath to prevent later cracking at joint.

Embedded Items
Ensure that water pipes and the like are sheathed to permit thermal movement. Where ungalvanised steel items are to be embedded in gypsum plaster, provide rust protection treatment not inferior to prime painting with zinc rich primer.

Chases
If chases or recesses are more than 50 mm wide, cover with metal lath extending not less than 75 mm beyond each side of the recesses.

Decorative Moulded Cornices
Retain and consolidate. Fill and repair surface damage with traditional plaster mix. Re-attach drummy plaster to substrate by screwing or chemical adhesion.

10.1.13 OTHER
Remove existing trims damaged or as scheduled and replace with trims to match existing in size, profile and material.

Where scheduled to ‘salvage’ or ‘preserve’ existing fixtures and fittings, care must be taken not to damage the fittings. When refixing, only fixings of the correct size and configuration are to be used and, if necessary, treated for rust and cold galvanised before installation. Fittings are to be left clean.

10.1.14 DOORS GENERALLY
Remove door. Patch, reseat frames as necessary.
Put doors in first class working order replacing worn hinges as necessary to match existing.
Repair split panel, check door for fit, adjust or reglue if sagging. Retain hardware – additional barrel bolt or security pin permissible.
Replace all broken glass and defective puttying. Rehang door.

Hardware
Unless otherwise scheduled ‘preserve’ knockers, bolts, knobs, handles, pulls hooks sash lifts drops and fasteners etc. Check over repair and refix as necessary. Provide ferrules and shoes missing to bolts. Remove paint and black japan steel and polish brass and chrome before completion.

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Where scheduled 'fit new', remove and set aside existing patch door frames and architraves as required. Install new hardware as scheduled to manufacturer's specification.
New hardware to match original hardware or acceptable alternative.

10.1.15 WINDOWS GENERALLY
Unless otherwise scheduled preserve and restore all windows. Patch frames and sashes as necessary. Re-putty and reglaze as required.

Rehang all weighted sashes on first quality sash cord and put all sashes in first class working order.

Replace hinges as necessary.

Replace stop beads and parting beads as necessary for above work. When replacing pulley stiles reuse axle pullies.

When replacing sashes sound pieces of existing sash may be reused in new sashes.

When 'to match', fit specified element or hardware to match complete window or preserved hardware that is similar. Generally, rake out all external junctions between windows, new and existing, and render and seal joint with new paintable sealant.

Replace all lead sill covering to all windows as required to secure waterproofness. Remove internal sill stop bead and conceal fixing to existing lead covering. Refix stop bead.

Replace all defective or loose putty. Putty to be linseed oil and whitening of first quality manufactured to AS 1263 – Oil based putty. Carefully remove old putty so as not to damage existing stiles, rails and glazing bars. Repair joinery damaged. Prime rebates before reglazing.

Replace all broken or damaged glass. Preserve and reuse existing glass where possible.

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10.2 GLENIFFER BRAE SCHEDULES

10.2.1 EXTERNAL FABRIC

These schedules provide an update to and supersedes the 2001 Tropman Survey. For ease of reference, item numbering employed by Tropman has been retained. Refer to Room Identification Plan Figure 4.4.1.

ELEMENTS	CONDITION	CONSERVATION WORKS	PRIORITY
No. 1 NORTH			
1.2	Evidence of movement in brickwork, west of bay	Investigate movement	Medium
1.9	Detracting light fitting mounted on gable end	Carefully remove light fitting and repair barge board. Provide alternate lighting in accordance with conservation management plan.	Long
No. 2 EAST			
2.2	Pointing around light fitting	Minor repointing is required around the external light fitting	Medium
2.9	Lantern light fitting damaged	Repair existing light fitting	Long
No. 3 NORTH			
3.6	Gutter not clearing	Install gutter guard to south east corner	Short

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3.9	Subsidence of flagstones at north wall, particularly at downpipe evidences inadequate drainage Wasp nest to window.	Investigate drainage, relay sandstone flagging to original level. Repoint sandstone flagstones. Remove wasp nest.	Short
No. 5 NORTH			
5.9	Detracting light fitting mounted on gable end	Remove detracting light fitting	Long
No. 6 EAST			
6.2	Pointing around window deteriorated	Minor repointing is required around the window	Medium
6.9.1	Light fitting has been removed	Reinstate light fitting	Long
No. 7 NORTH			
7.2	Displaced brick at lower level	Reposition displaced brick	Short
7.8	Vegetative growth to chimney. Sandstone and brickwork to chimneys require substantial repointing	Poison vegetative growth, and carefully remove by hand Repointing of brickwork and sandstone to chimneys	Short
No. 9 EAST			
9.7	Damage to roof at eaves	Repair	Short
No. 10 SOUTH			
10.7	Damage to eaves	Repair eaves	Short
No. 11 EAST			
11.2	Sandstone door surround requires minor repointing	Repoint sandstone door surround	Medium

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11.6	Evidence of damp at downpipe south east corner	Investigate damp, clear downpipe sump and provide adequate drainage	Short
11.9	Glass cracked/missing to lantern fitting	Replace broken and missing glass to lantern	Short
No. 12 EAST			
12.6	Evidence of damp at downpipe south east corner	Investigate downpipe/sump, clear and provide adequate drainage	Short
12.9	Detracting security light fitting mounted on barge board	Carefully remove light fitting and repair barge board. Provide alternate lighting in accordance with conservation management plan	Long
No. 13 EAST			
13.3	Minor damage, rust, loss of sealant	Treat rust, re-putty glazing	Short
13.6	Evidence of damp at downpipe	Investigate, provide adequate drainage, clear gutters, ensure adequate falls	Short
No. 15 WEST			
15.3	Minor repointing at sandstone dressing required	Repoint sandstone dressing	Medium
No. 17 EAST			
17.6	Leaf build up in gutters	Clear gutters, consider installing gutter guard	Short

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No. 18 SOUTH			
	Minor crack evident	Investigate cracking, repoint as required	Medium
18.9	Inappropriate security light to gable end	Carefully remove light fitting and repair gable end. Provide alternate lighting in accordance with conservation management plan	Long
No. 19 WEST			
19.6	Gutter full of leaves and sagging	Clear gutter, adjust gutter fall. Consider installing a gutter guard.	Short
19.7	Dormer gutter blocked	Clear and check fall. Install gutter guard	Short
No. 22 SOUTH			
22.6	Blocked sump south west corner	Clear sump south west corner	Short
22.7	Fascia damage	Repair fascia	Short
No. 23 EAST			
23.3	Minor rust to metal frames	Treat rust, repaint	Short
23.6	Blocked sump to south west corner. Downpipe not connected north west corner	Clear blockage. Connect downpipe	Short
23.7	Fascia damage	Repair fascia	Short
No. 24 NORTH			
24.6	Downpipe does not connect north west corner	Connect downpipe	Short

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24.9	Climber *Ficus pumila* creeping behind downpipe, likely to damage original fabric	Remove *Ficus pumila* carefully by hand, unless constant monitoring and management can be achieved	Short
No. 25 COURT – YARD			
25.1	Grille edging collapsed south west corner	Reinstate grille edging	Long
No. 26 WEST			
26.2	Minor repointing of wall and sandstone dressing required to windows	Repoint as required	Medium
26.6	Downpipe blocked and split	Clear blockage and repair copper downpipe	Short
26.9	Vent under eave cracked	Replace	Long

10.2.2 INTERNAL FABRIC

These schedules provide an update to the Tropman Survey. For ease of reference, room numbering employed by Tropman has been retained. Refer to Room Identification Plan Figure 4.4.1 and 4.4.66. This schedule supersedes the 2001 Tropman Survey.

ROOM NO	CONDITION	CONSERVATION WORKS	PRIORITY
Porch	Face brick - pointing at lower south wall	Repointing to face brick at lower south wall	Medium
	Screen door - rust/screw at lower door and screen mesh, torn/ stiff hinges	Replace screen door mesh - rust/screw at lower door and ease hinge	Long

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1	Timber floor needs maintenance Stiff cavity sliding doors Mesh to screen door damage, peeling paint Damaged hinges of south west courtyard screen door Ceiling finish	Maintain timber floor Ease cavity sliding doors Replace mesh to screen door and re paint Refit hinges of south west courtyard screen door Patch weather trim to north west courtyard screen door Touch up ceiling	Medium
2	Water damage south east corner and east of fireplace Doors weathered	Investigate water damage and rectify, repaint as required Refinish doors (clear finish)	Short
2a	North door to courtyard - break in/ damage at lock Non-original closer and handle Skirtings painted	North door to courtyard - repair damage, make operable, piece in timber at lock Replace closer and handle with appropriate fitting Clear finish skirtings desirable	Short
	Plaster ceiling and stepped cornice - slight sagging and paint peeling General wear on skirtings and plaster finishes at corners	Patch plaster ceiling and stepped cornice -repaint Patch and repaint	Long
2b	New opening to office with sliding glass Exposed conduit / Telstra box & services	Infill opening to office desirable Relocate/conceal services desirable	Long
3	Architrave and skirting have moved away from wall a few millimetres North window unpainted timber frame, refinish Screen door to courtyard Timber door finish deteriorating (clear finish)	Refix architrave and skirting North window unpainted timber frame, refinish Screen door to courtyard - ease Remove brass barrel catch Refinish timber door (clear finish)	Long
3a	Damp south east corner at ceiling and wall Shower ceiling and toilet ceiling require repair	Investigate water damage and rectify Repaint as required Repair/repaint shower ceiling and toilet ceiling	Short
	Detracting metal toilet paper holder Toilet and basin not original Door hinge defective (non-original)	Remove metal toilet paper holder, replace with more appropriate fitting. Toilet and basin replace with more appropriate fittings	Long

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		Repair door hinge	
4	Fluorescent light fitting Door non-original handle Mirror fixed to wall	Remove fluorescent light fitting Replace non-original handle with appropriate fitting Remove mirror	Long
5	Fluorescent light fitting Peeling paint south west corner	Remove fluorescent tube Sand back peeling paint, repaint	Long
6	Skirting finish deteriorating Stone fireplace/ herringbone brick hearth - pointing Detracting recessed downlights Timber window sill, doors and skirting finish deteriorating	Refinish skirting Conserve stone fireplace/ herringbone brick hearth - repoint as required Remove recessed downlights desirable, make good ceiling Refinish timber window sill, doors and skirting	Medium
7	Minor crack in plaster north wall Detracting bar heater Detracting fluorescent light fitting Peeling paint	Patch crack in plaster north wall Remove bar heater Remove fluorescent light fitting Sand back peeling paint	Long
8	Painted skirting - peeling at joint in wall Door damage at lock (break in) patch reglue	Painted skirting - peeling at joint in wall Door damage at lock (break in) patch reglue	Long
9	Some water damage to north east corner	Investigate water damage and rectify, repaint	Short
	New shelf and cupboard below sink Door hardware detracting	Remove shelf and cupboard below sink Replace door hardware with appropriate fitting	Long
9a	New mosaic tile floor New basin Damage around pipe north west corner	Replace floor tile to match original as evidenced in other bathrooms Replace basin with appropriate fitting Patch around pipe north west corner	Long

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10	Clear finish carved door finish deteriorating New fly screens and frame	Refinish carved door New fly screens and frame - remove and reinstate original	Short Medium
	Evidence of earlier leak at north	Investigate water damage at north wall, rectify and touch up	Short
	wall 2 x cupboards wall fix (north wall)	Remove 2 x wall fixed cupboards (north wall)	Long
10a	Small crack to plaster ceiling	Repair crack to plaster ceiling	Medium
10b	New fitout	Retain or remove fitout	Long
	Evidence of damp to ceiling	Investigate water damage and rectify, repaint as required	Short
11	Peeling paint on ceiling Floor hatch inoperable	Make good floor hatch	Short
12	Peeling paint on ceiling Bowed leadlight to east window on south wall	Investigate bowed leadlight and stabilise	Short
13	Plaster chip at entryway to kitchen servery Ceiling paint peeling Detracting fluorescent light fitting Recent commercial kitchen fitout	Remove fluorescent light fitting Maintain or replace commercial kitchen fitout as required	Long
14	Detracting fluorescent light fitting	Remove fluorescent light fitting	Long
15a	Plaster wall finishes show wear at corners New hall cupboard east wall Damaged window frame Notice board fixed to north wall	Touch up plaster wall finishes New hall cupboard east wall - retain or remove Patch window frame / repaint Remove notice board fixed to north wall	Long
15b	Water damaged ceiling	Investigate water damage and rectify	Short

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	Wall bulging at new power point Notice boards fixed to walls Door closer	Repair plaster at new powerpoint Remove notice boards Remove door closer	Short
16	Cracking at south east corner New light fitting Conduit on wall Non-original security bars Non-original casement fly screens Original screens in situ Peeling paint Notice boards fixed to walls Changed door hardware/ damage to stile at lock	Patch cracking at south east corner Replace light fitting with appropriate fitting Remove conduit Remove non-original security bars Remove non-original casement fly screens Reinstate retracting fly screens desirable Remove notice boards Repair damage to stile at lock	Long
16a	Crack in original light above mirror Handle missing from original mirror cabinet Security bars on window	Repair crack in original light above mirror Replace missing handle to match original Remove security bars	Long
17	Damage at skirting missing section	Repair damage to skirting and missing section	Long
18	Non-original door handle Non-original window screens - remove Security bars - remove Peeling ceiling Cracking around door frame Infill panel above split	Non-original door handle Non-original window screens - remove Security bars - remove Sand back peeling paint, repaint Cracking around door frame Infill panel above split	Long
19a	Light fitting replaced / damaged	Ensure bathroom drainage adequate Replace light with appropriate fitting	Short
	Door damaged at low level	Repair door	Long

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20	Detracting pelmet over window to west wall Garage doors need paint and patch lower section	Remove pelmet over window to west wall Paint and patch garage doors need lower section	Medium

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10.3 DOLL'S HOUSE CONSERVATION WORKS SCHEDULE

The following Schedule of Works updates previous reports completed by Tropman & Tropman in 2001 and by Peter Bennett in 2013. This schedule supersedes these earlier reports.

ELEMENT	CONDITION	CONSERVATION WORKS	PRIORITY
EXTERNAL FABRIC			
Sub Floor	Crack in brick sub floor Damaged corner brick Concrete step bridging damp proof course Cracking in brick work base south wall, west wall at ventilator	Investigate and fill with polyurethane sealant Remove existing damaged corner brick, replace with new matched to existing Remove concrete step bridging damp proof course	Short
Walls	East cast generally good condition; hair line cracking to all external walls	Skim coat at south window and door and refill cracks, repaint to existing	Medium
	Wet rot, evidence of termites and borers to window and door surrounds	Remove damaged timber surrounds, install new pest treated surrounds to all joinery to match existing	Short
	Deteriorating rustic timber architraves and corner battening	Remove pump and piping/ conduit and patch wall to match	Medium
Roof	Terracotta tile and ridge capping not original, good condition	Remove all leaves and debris from valleys	Short

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	Bargeboards have been replaced at north, south and east on 3 facades	Remove existing barge, supply and install new barge to match to west	Long
Joinery	Timber sill has wet rot Architraves to door and window	Remove existing timber sill, replace with new hardwood sill to match. Adjust timber entry door. Plane bottom of entry to eliminate drag on carpet. Paint underside of door with water based primer to seal. Patch and paint door threshold. Make windows operable Replace missing glass Paint all timber work	Short
INTERNAL FABRIC			
Ceiling	Flaking paintwork	Scrape affected area, fill, sand and repaint to match existing	Medium
Other		Clean out inside of Doll's House	Medium

10.4 GARDENER'S SHED CONSERVATION WORKS SCHEDULE

The following Schedule of Works updates previous reports completed by Tropman & Tropman in 2001 and by Peter Bennett in 2013. This schedule supersedes these earlier reports

ELEMENT	CONDITION	CONSERVATION WORKS	PRIORITY
ROOF			
Roof Tiles Roof	Non-original roof tiles Rough timber rafters and battens,	Reinstate timber shingle roof to photographic/ documentary evidence Retain and conserve	Long Medium

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structure	good condition internally		
Rafter ends	Very poor condition externally	Reconstruct/ splice in new rafter ends to match original in diameter and species to original detail as evidenced	Short
Gable ends	Remnant rustic timbered gable screen, very poor condition	Reconstruct rustic rough timbered gable barges and screens to photographic evidence and site evidence. Match original timbers in diameter, species and fixing.	Long
Eaves	Timber shingles in good condition	Retain and conserve	Medium
Canopy	Timber t & g boarding	Retain and conserve. Replace damaged boards as necessary to match original	Medium
extension	Unsympathetic roof extension at northern end	Demolish and make good north elevation to photographic evidence	Long
WALLS			
Timber boarding	Deteriorated at base, particularly on east elevation	Retain and conserve original boarding. Consider options for addressing damage while retaining as much original fabric as possible and preserving the rustic weathered aesthetic - invert boards where prominent and significant deterioration at base - line damaged boards	Medium
Timber battens, cover strips and architraves	Rough split saplings, deteriorated at base	Where damage is significant (>10%) replace batten/cover strip to match existing in dimension, species and finish. Where damage is minor (<10%) splice in	Long

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		new timber to match existing	
FLOOR			
- DPC - Slab - Drainage	Metal DPC Concrete slab in good condition Vegetation around the shed potential to breech DPC and accelerate damage to timber wall Cladding	Check for integrity of DPC and adequate clearance of timber to protect against Damp Retain and conserve Provide adequate drainage around the building and ensure vegetation/ soil build up above DPC	Short Medium Short
DOORS	Doors do not appear original	Investigate for original door leaf/ detail. Reconstruct to evidence. Replace damaged arched architrave	Long Medium
WINDOWS	Original timber frame windows, paint finish	Retain and conserve. Reinstate to photographic evidence where incomplete	Medium
INTERIOR			
WALL	Sheet cladding (potentially asbestos) battened, with paint finish. Generally good condition.	Retain and conserve - do not disturb	Medium
WINDOWS	Timber casement, painted. Good condition generally.	Retain and conserve.	Medium
SECURITY BARS	Not original	Retain or remove as required	Long
CEILING	No ceiling, retain open views to roof structure	Retain unlined ceiling	Long

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FLOOR	Concrete slab	Retain and conserve	Long

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10.5 LANDSCAPE ELEMENTS SCHEDULE

The following schedule of works, updates and supersedes that provided in David Beaver's Landscape Master Plan Report 2007, and applies to the Sorensen Gardens at Gleniffer Brae. It takes into account the Statement of Significance, the physical condition and other constraints.

ELEMENTS	CONDITION	CONSERVATION WORKS	PRIORITY
Upper Terrace and Rockery		Garden beds to north facade have been reinstated. Continue to reinstate garden beds around the house in accordance with Hoskins era photographs.	Medium
		Continue to reconstruct shrub planting around rockery areas in accordance with historic photographs (recommended species include azaleas, hydrangea, lavender, hebe, Indian Hawthorn, ground cover grevilleas, daisies, dahlias). Remove the existing garden bed near the stone arch and reconstruct lawn as per historic photos.	Long
Lower Terrace	The stair, brick wall and drum element are in good condition, having been reconstructed in 2017.	Inspect and conserve.	Long

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		Maintain small rockery plantings in niches of brick wall in accordance with photographic evidence (recommended species include *Ajuga sp., Alyssum sp., Arabis sp., Artemisia sp., Cerastium sp., Cotoneaster microphyllus, Phlox sp., Pelargonium sp., Rosmarinis prostrates, Sedum sp., Thymus sp.)*	Medium
		Remove self-sown Silky Oak from edge of former tennis court.	Long
		Undertake judicious removal / pruning of selected trees such as the Hill's Figs near the western boundary to open up the vistas between Gleniffer Brae and Mt Keira. (Policy 8.5.3)	Long
	It is overgrown with vegetation.	Inspect, conserve and manage.	Medium
		Repair cracks using original bricks.	Short
Rear Sunken Terrace		Repair damaged sections of stonework around fountain	Short
		Remove existing auditorium and reconstruct stone wall and windbreak plantings.	Long
	Part of the Sorensen design	Retain and conserve	Medium
Woodland Garden		Continue to reconstruct perennial plantings around Doll's House in accordance with photographic evidence (recommended species include hollyhocks, foxgloves, azaleas, dahlias, sweet peas). Remove Silky Oaks from Woodland Garden. Plant additional 5 specimen trees in Woodland Garden such as Jacaranda and Illawarra Flame Tree.	Long

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		Recover significant vista of Mt Keira from Rear Sunken Terrace by judicious pruning of tall trees.	Long
		Continue to reconstruct shrub plantings around pathways and perimeter walls.	Long
		Open up the vistas between Gleniffer Brae and Mt Keira by judicious removal / pruning of selected trees such as the Hill's Figs and Brush Box near the western boundary. (Policy 8.5.3) Undertake planting of evergreen shrubs (eg *Syzygium sp.)* along the western boundary fenceline to screen houses on Robsons Road whilst maintaining views to Mt Keira.	Long
Brush Box Windbreak		Replant missing trees from Brush Box windbreak	Long
		Undertake planting of tall evergreen shrubs (eg *Syzygium sp.)* between the school buildings and the brush box windbreak to provide visual screening. Ensure any new development within the school grounds is adequately screened from Gleniffer Brae by appropriate landscaping and planting.	Long
	Part of the Sorensen design. The trees are aging and the canopy no longer provides adequate screening of surrounding development.	A tree replacement plan should be developed for the long term management of the venue.	Long

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Sandstone Driveway and Arrival Area		Undertake major repairs and reconstruction of the sandstone flagged driveway and arrival areas to support light traffic. Relay the damaged sections on a properly engineered concrete footing and replace any damaged stone pieces with new ones to match the original detail as closely as possible and remove trip hazards. Remove concrete infill and replace with reinforced turf. Reinstate original loop driveway, currently concealed by turf.	Long
		Develop alternative vehicular access to Gleniffer Brae and prevent use of the original driveway by heavy vehicles.	Short
		Reconstruct garden beds along eastern side of the house based on photographic evidence (recommended species include wisteria, hydrangeas, hebe, lavender, dwarf cypress and annuals/perennials with blue or white flowers).	Long
		Remove Kaffir Plum tree and replace with Jacaranda.	Long
		Reconstruct island planting of roses and perennials in accordance with photographic evidence.	Long
		Replace the existing nine light posts with less intrusive lighting system.	Long

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	Use of the driveway by heavy vehicles contributes to the deterioration of the fabric of the driveway. Sandstone flagging has been restored in part of the Sorensen design.	Sandstone flagging should continue to be restored.	Short
Service Terrace and Stone Wall		Remove existing cypress (T13) and reconstruct and repair lawn. Replant with Illawarra Flame Tree.	Long
		Reconstruct low hedge along southern side of driveway in accordance with photographic evidence (recommended species include box or gardenia).	Long
	It is overgrown with vegetation.	Retain and conserve dry stone walls. Inspect and manage.	Medium Medium
		Reconstruct damaged sections of dry stone wall to match original detail and photographic evidence.	Short
Eastern Slope		Undertake judicious removal of trees in the Botanic Garden to open up the vistas between the duck pond precinct and Gleniffer Brae. (Policy 8.3.3)	Long

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Northern Slope		Continue to undertake judicious removal of selected trees as necessary and re-plant of garden beds along Fairy Creek with low growing species to open up and maintain the vistas north from Gleniffer Brae to the Mt Pleasant escarpment. (Policy 8.5.3)	Long
Vegetation Generally		Undertake works on existing trees in accordance with the Tree Assessment - Gleniffer Brae by Mark Felgate (Wollongong City Council) and or new Tree Management Plan.	Medium
		Conserve and maintain the open grass lawns, terraces and slopes around Gleniffer Brae to ensure the dominance of the house in the landscape.	Short
	Ongoing maintenance is required.		Short
		Remove creeping fig *Ficus pumila* from original fabric.	High
Signage		Design and install interpretative signage. Design and install appropriate directional signage to improve linkages between Gleniffer Brae and the Botanic Garden.	Long
Garden Furniture		Replace existing garden chairs and garbage bins with ones of more sympathetic design and siting.	Long

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11 MAINTENANCE SCHEDULES

11.1 GENERALLY

This Maintenance Program has been prepared to ensure the long term protection of the fabric, and is based on cyclical inspection monitoring and recording of the condition of the fabric.

The following maintenance works are recommended as exempt activities in this CMP as they are minor in nature and will have minimal impact on the heritage significance of Gleniffer Brae.

11.2 GLENIFFER BRAE SCHEDULE

ELEMENT	ANNUAL	5 YEARS	10 YEARS
EXTERNAL			
Brickwork		Inspect for loose, fretted, broken, missing mortar joints and bricks, growth from joints and surface salts. Touch up.	Check pointing. Repoint where necessary.
Stone/render	Inspect for grime, growth from joints, and bird excretion. Check wall ventilators and damp proof courses are not covered with soil or rubbish.	Inspect for loose, fretted, broken or missing mortar joints to stones around windows, doors, along flashings and cornices and other projections. Inspect for signs of delamination, crumbling, surface salts, rising or falling damp. Inspect for cracked or drummy render.	

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Timber	Inspect for grime, fungal growth, bird excretion, termite and borer activity, rot and paint deterioration. Investigate. Check wall ventilators and damp proof courses are not covered with soil or rubbish.	Inspect for loose and missing weatherboards, corner stops and mouldings. Check around ground line and sills for weathering.	
Render / Mouldings	Clean	Inspect for cracked, drummy render. Clean. Repair and touch up.	
Door joinery		Inspect for loose, damaged jambs and mouldings, thresholds. Clean. Minor repairs. Inspect for decay at the threshold. Check door joints firm and mouldings intact. Replace broken or cracked glass or putty. Check operation of doors and hardware. Inspect, repair and touch up.	
Window joinery		Inspect for loose or damaged mouldings, architraves, decayed stiles at sill level, weathered sills, loose or decayed sash joints and broken or cracked glass or putty. Check operation of windows and hardware. Inspect, repair and touch up.	
Painted finishes	Inspect for deterioration and weathering. Clean. Minor repairs.	General painting externally.	General painting internally.

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Roof	Remove rubbish and leaves. Inspect for loose or raised fixings, sheet edges, deformed surfaces, rust, cracked joints, cracked, loose or displaced tiles and capping.	Clean. Minor repairs. Inspect, repair and touch up.	Replace when necessary. Check for dissimilar metals at flashings.
Flashings / cappings	Inspect for loose raised fixings and displacement	Clean. Minor repairs. Inspect for loose or raised fixings, cappings that have lifted, slipped or are deformed. Inspect, repair and touch up	Replace when necessary
Roof Drainage: Gutters / Downpipes, Dishdrains and Sumps	Inspect. Clear. Check water falls to outlets. Ensure leaf guards to outlets, rainwater heads and sumps sit correctly and are clear of debris. Check if downpipes are connected to the stormwater system. Check that stormwater drains are not blocked. Check and clear box gutter on roof.	Clean. Minor repairs. Inspect for rust stains, growth, rust around downpipes and outlets. Inspect gutter and downpipe joints for cracks, deformation, loose or missing brackets. Inspect, repair and touch up.	Replace when necessary
Eaves	Inspect	Clean. Minor repairs. Inspect, repair and touch up.	
Structure		Check timber members secure and true. Inspect for cracks in masonry and masonry straight and true. Inspect for signs of rust in steel. Check fixings secure.	
INTERNAL			

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Walls	Normal cleaning. Inspect for cracking, water penetration indicators	Repair as necessary. Touch up	Repaint as required
Timber floors	Normal cleaning. Inspect. Conserve	Refinish as necessary	
Tiled floors	Normal cleaning	Inspect. Repair as necessary. Touch up	
Ceilings	Normal cleaning	Inspect. Repair as necessary. Touch up	
Joinery	Normal cleaning	Inspect. Repair as necessary. Touch up	
Fittings and fixtures	Normal cleaning	Inspect. Repair as necessary. Touch up	
Finishes	Normal cleaning	Inspect. Repair as necessary. Touch up	Renew as necessary
BUILDING SERVICES			
Electrical / Fire Protection	Inspect. Repair parts as necessary. Certify.	Periodic replacement of life- cycle parts as programmed	Major inspection of system

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Stormwater	Inspect for dish drains and sumps blocked with rubbish, leaves or silt. Ensure gullies and sump gratings are operable.		
Sewerage		Inspect sumps for damaged grates and ensure these are not draining surface water	
Water	Inspect taps for drips.		

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11.3 DOLL'S HOUSE SCHEDULE

ELEMENT	ANNUAL	5 YEARS	10 YEARS
EXTERNAL			
Brickwork	Check ventilators and damp proof courses are not covered with soil or rubbish	Inspect for loose, fretted, broken, missing mortar joints and bricks, and surface salts. Repair, touch up	Check pointing. Repoint where necessary
Roughcast / Render		Inspect for signs of rising or falling damp, cracks or drummy render	
Timber	Inspect for grime, growth from joints, bird excretion and termite/ borer activity, rot and paint deterioration. Investigate	Inspect for loose and missing battens of trims and corner stops and mouldings	Paint timber finishes
Door joinery		Inspect for loose jambs, moulding, decay at the threshold. Check door joints firm and mouldings intact. Clean. Minor repairs. Check operation of door and hardware	
Window joinery		Inspect for loose or damaged mouldings, architraves, decayed stiles at sill level, weathered sills, loose or decayed sash joints and broken or cracked glass or putty. Check operation of windows and hardware. Rectify	
Painted finishes	Inspect for deterioration and weathering. Clean. Minor repairs	General painting externally	

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Roof	Remove rubbish and leaves. Inspect for loose or raised fixings, sheet edges deformed surfaces, cracked joints. Inspect for loose or cracked tiles	Clean. Minor repairs.	Inspect, repair and touch up. Replace when necessary
Flashings / Cappings	Inspect for loose or raised fixings, cappings that have lifted, slipped or are deformed	Inspect, repair and touch up	Replace when necessary
Roof drainage	Inspect for damp rust stains, growth around brick base course. Check water falls away from structure		
Eaves	Inspect, clean, minor repairs	Inspect, repair and touch up	
Structure		Check timber members secure and true. Inspect for cracks in masonry and masonry straight and true. Check fixings secure	
INTERNAL			
Walls	Inspect for cracking, water penetration indicators. Normal cleaning	Repair as necessary. Touch up	Repaint as required
Timber floors	Normal cleaning. Inspect. Conserve		Refinish as necessary
Ceilings	Inspect. Normal cleaning	Repair as necessary. Touch up	
Joinery	Inspect. Normal cleaning	Repair as necessary. Touch up	
Fittings and fixtures	Normal cleaning	Repair as necessary. Touch up	

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Painted finishes	Inspect, touch up. Normal cleaning	Repair as necessary. Touch up	General painting internally.
BUILDING SERVICES			
Electrical	Inspect. Repair parts as necessary. Certify	Periodic replacement of life- cycle parts as programmed	Major inspection of system
Fire protection	Inspect. Repair parts as necessary. Certify	Periodic replacement of life- cycle parts as programmed	Major inspection of system
Water		Inspect taps for drips	

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11.4 GARDENER'S SHED SCHEDULE

ELEMENT	ANNUAL	5 YEARS	10 YEARS
EXTERNAL			
Timber	Inspect for grime, growth from joints, bird excretion and termite/borer activity, rot. Check timber cladding and damp proof courses are not covered with soil or rubbish	Inspect for loose and missing shingles, boarding, battens, corner stops and mouldings. Check around ground line and sills for weathering. Rectify	
Door joinery		Inspect for loose, damaged jambs, mouldings, thresholds. Inspect for loose jambs, decay at the threshold. Check door joints firm and mouldings intact. Check operation of doors and hardware	
Window joinery		Inspect for loose or damaged mouldings, architraves, decayed stiles at sill level, weathered sills, loose or decayed sash joints and broken or cracked glass or putty. Check operation of windows and hardware. Clean. Minor repairs	
Painted finishes	Inspect for paint deterioration and weathering. Clean. Touch up	General painting externally	
Roof	Remove rubbish and leaves. Inspect for loose, cracked or raised tiles		Replace when necessary

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Flashings / Cappings	Inspect for loose or raised fixings, cappings that have lifted, slipped or are deformed		Replace when necessary
Roof drainage	Inspect. Minor repairs. Inspect for rust stains, growth, rust around base of wall. Clear. Check water falls away from building	Inspect, repair and touch up	Replace when necessary
Eaves	Inspect. Clean. Minor repairs	Inspect, repair and touch up	
Structure		Check timber members secure and true. Inspect for cracks in masonry and masonry straight and true. Inspect for signs of rust in steel. Check fixings secure	
INTERNAL			
Walls	Normal cleaning. Inspect for cracking, loose fixings / battens, water penetration indicators	Touch up	Repaint as required
Concrete floors	Normal cleaning. Inspect for cracking	Repair as necessary	
Joinery	Normal cleaning. Inspect	Repair as necessary. Touch up	
Fittings and fixtures	Normal cleaning	Repair as necessary. Touch up	
Painted finishes	Normal cleaning. Inspect. Touch up	Repair as necessary. Touch up	General painting
BUILDING SERVICES			

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Electrical	Inspect. Repair parts as necessary. Certify	Periodic replacement of life- cycle parts as programmed	Major inspection of system
Fire protection	Inspect. Repair parts as necessary. Certify	Periodic replacement of life- cycle parts as programmed	Major inspection of system
Water	Inspect taps for drips		

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11.5 LANDSCAPE ELEMENTS SCHEDULE

ELEMENT	ANNUAL	5 YEARS	10 YEARS
Trees and Major Shrubs	Check every 6 months for signs of pest and disease, rot, dead wood and treat as necessary and in accordance with conservation policies. Repair storm damage as necessary. Prune to lift crowns as necessary every 12 months and mulch with leaf mulch. Carry out tree husbandry operations such as staking, protection and replacement during June.		
Minor Shrubs	Check minor shrubs every 3 months for signs of pest and disease, rot and dead wood and treat as necessary and in accordance with conservation policies. Repair storm damage as necessary. Prune as necessary, in accordance with species requirements, to improve shape, flowering or fruiting. Check for fungal attack during humid weather months and spray as necessary. Prune roses during July, or June if onset of dormancy is earlier due to cold weather.		

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Herbaceous plantings	Prune as necessary, in accordance with species requirement, to improve shape, flowering or fruiting. Check for fungal attack during humid weather months and spray as necessary.		
Lawn areas	Aerate worn areas in September if necessary and reseed or returf if necessary. Condition soil and top dress and fertilise turf in September eg with combined topdressing and organic fertiliser. Spray lawn weeds with selective herbicide, if necessary, at start of active growth season. Spray to control seasonal insect pests as necessary. Increase frequency of mowing if necessary, depending on growth. Gradually increase frequency of watering and mowing to full summer program during October. Taper off mowing and watering during March and fertilise if necessary. Spray winter lawn weeds during late October if necessary. Clear and maintain brick edging to former tennis court.		

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Fences and gates	Check condition and operation of fences and gates 3 monthly and repair damage as necessary Schedule major repairs and maintenance for July or other periods of lower visitation		
Hard surfaces, driveway, paving	Inspect paving surfaces for wear and subsidence every 12 months, repair and maintain in accordance with conservation policies Inspect for trip hazards every 3 months Respond immediately to any safety hazards identified by staff, contractors, volunteers or visitors		
Drainage	Inspect and clear drainage lines and pits after each period of heavy rain or at least monthly		
Signs	Inspect signs every 6 months and repaint / repair as necessary Remove graffiti as soon as practicable after it has been applied		
Miscellaneous items	Service and maintain gardening equipment during winter months Arrange maintenance check and service as necessary of reticulation equipment during late autumn/winter Check operation of reticulation equipment prior to warmer months		

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Weed eradication	Remove weed species Keep plant beds well mulched to discourage weed growth		

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12 LIST OF ILLUSTRATIONS

FIGURE NO.	DATE	DESCRIPTION	SOURCE
1.1.1	2018	Gleniffer Brae looking towards Mt Keira in distance	Architectural Projects
1.1.2	2018	Rear sunken terrace with Doll's House	Architectural Projects
1.1.3	2018	Site Plan Lot 2 and 3	Architectural Projects
1.1.4	2018	State Register	Heritage NSW
2.1.1	2018	Site Plan, SIX maps	LPI
2.1.2	2018	Location Plan, SIX Maps	LPI
3.3.2.1	1842	Plan of Mount Keera Estate	NLA
3.3.2.2	1884	Detail of street alignment survey, noting Matthew Hannan's land Lots 53, 54 and 81	State Records NSW
3.3.2.3	1937	Aerial Photograph original Hoskins lots	LTO
3.3.2.4	1937	Gleniffer Brae – Plan New Residence – G. D. Loveridge	SKEGGS Archive
3.3.2.5	1937	Gleniffer Brae – Plan New Residence – G. D. Loveridge	SKEGGS Archive
3.3.2.6	1938	Gleniffer Brae under construction in 1938	WCC
3.3.2.7	1938	Gleniffer Brae under construction in 1938	WCC
3.3.2.8	1940s	Room 6, The Library, Gleniffer Brae	WCC
3.3.2.9	1940	Room 1, Entry Hall, Gleniffer Brae	WCC
3.3.2.10	1940	Room 1, Entry Hall, Gleniffer Brae	WCC
3.3.2.11	1940	Room 10, Dining Room, Gleniffer Brae	WCC
3.3.2.12	1940	Room 2, Lounge Room, Gleniffer Brae	WCC
3.3.2.13	1940	Room 6, Library, Gleniffer Brae	WCC

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3.3.2.14	1938	Transplanting a mature coral tree from Jamberoo into the grounds. Paul Sorensen in white overalls	WCC
3.3.2.15	1938	Transplanting mature coral trees at Gleniffer Brae	WCC
3.3.2.16	1938	Transplanting mature coral trees at Gleniffer Brae	WCC
3.3.2.17	1940s	Transplanted coral trees either side of cypress pine.	WCC
3.3.2.18	1940s	Gleniffer Brae from sandstone Entry driveway	WCC
3.3.2.19	1942c	Gleniffer Brae north east terrace	WCC
3.3.2.20	1945-1948	Gleniffer Brae from south, service area driveway and dry-stone walls	WCC
3.3.2.21	1948	Gleniffer Brae from the Lower Terrace	WCC
3.3.2.22	1948	The Rockery	WCC
3.3.2.23	1940	Tennis Court with Coral trees and Mt Keira	WCC
3.3.2.24	1942c	The Gardener's Shed	WCC
3.3.2.25	1950	Arthur Sidney and Helen Madoline Hoskins at Gleniffer Brae, note Cypress framing trees	WCC
3.3.2.26	1940	Gleniffer Brae from Eastern Slopes with Mt Keira	WCC
3.3.2.27	1940	Anne & Phillip Hoskins with garden staff at Stone Arch. Eric Winter on left.	WCC
3.3.2.28	1942	Rear Sunken Terrace with fountain and Doll's House beyond	WCC
3.3.2.29	1942c	The Doll's House, note the original bark roof	WCC
3.3.2.30	1940	Air Raid Shelter	WCC
3.3.2.31	1940	Kooloobong Oval, Horse Paddocks	WCC
3.3.2.32	1940c	Sorensen's dams and planting did not survive the drought.	WL
3.3.2.33	1942	Back of Toolshed newly planted brushbox windbreak	WL

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3.3.2.34	1950c	View from Mount Keira	UOW
3.3.2.35	1948-1951	Aerial photograph showing house and grounds during Hoskins occupation	WCC
3.3.3.1	1954	Certificate of Title Subdivision of former Hoskins Estate	LTO
3.3.3.2	1963	SCEGGS students at Gleniffer Brae Entry	WCC
3.3.3.3	1963	SCEGGS students on the Eastern Slopes of Gleniffer Brae note maturing landscape	WCC
3.3.3.4	1970-1975	SCEGGS Students in Gleniffer Brae Library	WCC
3.3.3.5	1963	SCEGGS School Buildings on the Southern Slopes	WCC
3.3.3.6	1955	Aerial photograph taken during SCEGGS first year on the site, with Junior Block under construction	WCC
3.3.3.7	1966	Aerial photograph, note construction on Southern Slopes including Junior Block, Senior Block, the 'Hut' and Science Block	WCC
3.3.3.8	1977	Aerial photograph showing the site at the time of SCEGGS closure, note the Caretakers Cottage, the SCEGGS Library, swimming pool, tennis courts and playing fields	WCC
3.3.3.9	1937	SCEGGS Building – Site Plan Rogers	SKEGGS
3.3.3.10	1957	SCEGGS Building - Addition to Classroom Block - Rogers	SKEGGS
3.3.3.11	1961	SCEGGS Building - Development Plan – Rogers and Coward	SKEGGS
3.3.3.12	1963	SCEGGS Building - Site Plan temporary classroom block – Rogers	SKEGGS
3.3.3.13	undated	c1963 SCEGGS Building - Site Plan – Rogers	SKEGGS
3.3.3.14	1963	SCEGGS Building - Site Plan - Rogers	SKEGGS
3.3.3.15	1964	SCEGGS Building - Science Block - Rogers	SKEGGS

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3.3.3.16	1969	SCEGGS Building - Sketch Plan, Site Development – Rogers	SKEGGS
3.3.3.17	1969	SCEGGS Building - Proposed Library - Rogers	SKEGGS
3.3.3.18	1970	SCEGGS Building - Alterations and Additions to Cottage – Rogers	SKEGGS
3.3.3.19	1971	SCEGGS Building - Sketch Plan - Addition to Science Block – Rogers	SKEGGS
3.3.3.20	1958	SKEGGS Hockey Fields – remnant native vegetation to the northwest	ACC Archive
3.3.3.21	1958	SKEGGS – students on north terrace note eucalyptus replacing the 1938 coral tree	ACC Archive
3.3.3.22	1970c	Students getting on the bus indicating coral trees	SKEGGS
3.3.3.23	1970c	View from other side of creek indicating vegetation	SKEGGS
3.3.3.24	1970c	SKEGGS aerial view indicating vegetation	SKEGGS
3.3.3.25	1970s	Students riding bikes with hills fig tree in background	SKEGGS
3.3.3.26	1970s	SKEGGS – group of girls descending a rough track to the creek	ACC
3.3.4.1	1990	The Rear Sunken Terrace looking east, note the original fountain feature restored	WCC
3.3.4.2	1994	Gleniffer Brae and garage from driveway, note infill between drive strips	WCC
3.3.4.3	1994	Gleniffer Brae and driveway looking west to entry over the driveway	WCC
3.3.4.4	1990	Gleniffer Brae with Mt Keira in the background	Ratcliffe
3.3.4.5	1990	Gleniffer Brae from Spinney – clivia clump provides splashes of colour	Ratcliffe
3.3.4.6	1990	View from the rear of the house to formal garden and Mt Keira	Ratcliffe
3.3.4.7	2001	Aerial photograph showing carpark and amphitheatre on former swimming pool site,	WCC

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		note Botanic Garden operational precinct in the north east corner	
3.3.4.8	2012	Aerial photograph showing little change in Council ownership	WCC
3.3.4.9	2018	Aerial photograph - SIX Maps	LPI
3.3.4.10	1954	Phase 1 – Hoskins Occupation	Architectural Projects
3.3.4.11	1977	Phase 2 – SKEGGS Occupation	Architectural Projects
3.3.4.12	1993	Phase 3-Wollongong City Council Occupation	Architectural Projects
3.4.1	undated	A.S.Hoskins	WCC
3.4.2	1950	Arthur Sidney and Helen Madoline Hoskins	WCC
3.7.1	undated	Compton Wynyates, Warwickshire, UK Front Entry	Postcards of the past - Tysoe and Compton Wynyates, Warwickshire
3.7.2	2016	Gleniffer Brae Front Entry	Architectural Projects
3.7.3	1992	Compton Wynyates, Warwickshire, UK Rear Courtyard	Francis Firth Collection
3.7.4	2016	Gleniffer Brae, Rear Courtyard	Architectural Projects
3.7.5	1949	Floor Plan of Compton Wynyates House	A History of the Country of Warwick
3.7.6	2018	Floor Plan of Gleniffer Brae	Tropman Associates
4.1.1	2018	Aerial Photo showing site Lot 2 & 3 and Wollongong Botanic Garden	Architectural Projects
4.1.2	2018	Site Plan Lot 2 and Lot 3	Architectural Projects
4.2.1	2016	Gleniffer Brae from Wollongong Botanic Garden	Architectural Projects
4.2.2	2016	Gleniffer Brae from eastern slopes	Architectural Projects
4.2.3	2016	Entry Gates Murphys Avenue	Architectural Projects
4.2.4	2016	Caretakers Cottage near Robsons Road	Architectural Projects

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4.2.5	2016	Kooloobong Oval looking toward Gleniffer Brae	Architectural Projects
4.2.6	2016	SCEGGS Building	Architectural Projects
4.2.7	2016	Rear Sunken Terrace	Architectural Projects
4.2.8	2016	Woodland Garden - Spinney	Architectural Projects
4.3.1	2018	Gleniffer Brae Manor House Elevations - east, north, west, south	Tropman & Tropman Architects
4.3.2	2016	Gleniffer Brae Manor House East Elevation	Architectural Projects
4.3.3	2018	Gleniffer Brae Manor House North Elevation	Architectural Projects
4.3.4	2016	Gleniffer Brae Manor House West Elevation	Architectural Projects
4.3.5	2018	Gleniffer Brae Manor House South Elevation	Architectural Projects
4.4.1	2018	Gleniffer Brae Manor House Ground Floor Plan	Architectural Projects Tropman & Tropman Architects
4.4.2	2018	Room 1 Hall, Looking south east	Architectural Projects
4.4.3	2018	Room 1 Hall looking north east	Architectural Projects
4.4.4	2018	Room 1 Hall looking north west	Architectural Projects
4.4.5	2018	Room 1 Hall looking south west	Architectural Projects
4.4.6	2018	Room 2, Lounge Room looking north east	Architectural Projects
4.4.7	2018	Room 2, Lounge Room looking south east	Architectural Projects
4.4.8	2018	Room 2, Lounge Room looking south west	Architectural Projects
4.4.9	2018	Room 2, Former Lounge Room looking north west	Architectural Projects
4.4.10	2018	Room 2a, Hallway looking north	Architectural Projects
4.4.11	2018	Room 2a, Hallway looking south	Architectural Projects
4.4.12	2018	Room 2a, Hallway looking north	Architectural Projects

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4.4.13	2018	Room 2b, Former Cloakroom looking west	Architectural Projects
4.4.14	2018	Room 3, Master Bedroom looking north east	Architectural Projects
4.4.15	2018	Room 3, Former Master Bedroom looking south east	Architectural Projects
4.4.16	2018	Room 3, Master Bedroom looking south west	Architectural Projects
4.4.17	2018	Room 3, Former Master Bedroom looking north west	Architectural Projects
4.4.18	2018	Room 3a, Master Ensuite looking west	Architectural Projects
4.4.19	2018	Room 3a, Former Master Ensuite looking east	Architectural Projects
4.4.20	2018	Room 4, Former Bedroom looking south	Architectural Projects
4.4.21	2018	Room 4, Former Bedroom looking north	Architectural Projects
4.4.22	2018	Room 5, Former Bedroom looking south	Architectural Projects
4.4.23	2018	Room 5, Former Bedroom looking north	Architectural Projects
4.4.24	2018	Room 6, Former Library looking south west	Architectural Projects
4.4.25	2018	Room 6, Former Library looking north west	Architectural Projects
4.4.26	2018	Room 7, Former Bedroom looking east	Architectural Projects
4.4.27	2018	Room 7, Former Bedroom looking west	Architectural Projects
4.4.28	2018	Room 8, Former Bedroom looking north	Architectural Projects
4.4.29	2018	Room 8, Former Bedroom looking west	Architectural Projects
4.4.30	2018	Room 9, Former Bedroom looking north	Architectural Projects
4.4.31	2018	Room 9, Former Bedroom looking south	Architectural Projects
4.4.32	2018	Room 9a, Former Bathroom looking east	Architectural Projects
4.4.33	2018	Room 9a, Former Bathroom looking east	Architectural Projects
4.4.34	2018	Room 3b, Hallway looking north	Architectural Projects

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4.4.35	2018	Hallway, looking south	Architectural Projects
4.4.36	2018	Hallway	Architectural Projects
4.4.37	2018	Hallway, looking south	Architectural Projects
4.4.38	2018	Hallway	Architectural Projects
4.4.39	2018	Hallway	Architectural Projects
4.4.40	2018	Hallway	Architectural Projects
4.4.41	2018	Hallway	Architectural Projects
4.4.42	2018	Room 10, Former Dining Room looking north west	Architectural Projects
4.4.43	2018	Room 10, Former Dining Room looking south west	Architectural Projects
4.4.44	2018	Room 10, Former Dining Room looking south east	Architectural Projects
4.4.45	2018	Room 10, Former Dining Room looking north east	Architectural Projects
4.4.46	2018	Former Scullery looking north east	Architectural Projects
4.4.47	2018	Former Scullery looking south west	Architectural Projects
4.4.48	2018	Former Kitchen looking north east	Architectural Projects
4.4.49	2018	Former Pantry looking south east	Architectural Projects
4.4.50	2018	Former Staff Dining looking south west	Architectural Projects
4.4.51	2018	Former Kitchen looking south west	Architectural Projects
4.4.52	2018	Hallway	Architectural Projects
4.4.53	2018	Room 15b, Hallway looking south	Architectural Projects
4.4.54	2018	Room 15b, Hallway looking north	Architectural Projects
4.4.55	2018	Room 16, Former Bedroom looking north west	Architectural Projects
4.4.56	2018	Room 16, Former Bedroom looking south east	Architectural Projects

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4.4.57	2018	Room 16a, Former Bathroom looking east	Architectural Projects
4.4.58	2018	Room 16a, Former Bathroom looking west	Architectural Projects
4.4.59	2018	Room 17, Former Laundry looking west	Architectural Projects
4.4.60	2018	Room 17, Former Laundry looking east	Architectural Projects
4.4.61	2018	Room 19, Attic Stair (SCEGGS) looking east	Architectural Projects
4.4.62	2018	Room 19, Attic Stair (SCEGGS) looking west	Architectural Projects
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APPENDIX A COMPTON WYNYATES – EXTRACTS FROM 'A HISTORY OF THE COUNTY OF WARWICK', 1949

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COMPTON WYNYATES

Compton House stands in a dip surrounded by low hills and cannot be seen from the public roadway from Banbury, until one is within 300–400 yds. of it. It is of square courtyard plan, facing nearly west, in which front is the main entrance with a porch. The great hall is in the south half of the east range, with the screens and entrance at its north end, opposite the main gateway, the buttery, great kitchen, &c., being north of this. The other principal rooms, Dining-room (former Parlour), Chapel, &c., are in the south range: the chapel has a projecting sanctuary and west of this is the south-west tower, rising higher than the rest of the house. The north and west ranges, containing the less important rooms, offices, &c., are narrower than the other two: both have a number of turrets, projecting externally, for staircases, garde-robes, &c. All this work is of the early 16th century. At the north-east angle, overlapping both the original ranges, is another tower, probably a later addition; and extending southwards from it flanking the outside of the original east range is an 18th-century range, perhaps incorporating some earlier remains.

For its size the building is a low one. The roofs of the wider east and south ranges rise higher than the others, and the top of the north-east tower is level with the ridge of the east range, but the south-west tower, with its saddle- back roof and turrets, stands up prominently above the remainder, the skyline being further broken by the many picturesque chimney-shafts. The walls are of a warm red brick toned in places by weather and age, with a good deal of diaper patterning in blue brick. The use of stonework is almost at a minimum, serving only for the windows and doorways, the quoins of the west porch and south-west tower, and the copings of the parapets. Although timber- framing was used freely for internal partitions, it is only seen externally in the two gable-heads of the west front. The gabled roofs are covered by silvery-grey stone slabs.

It is suggested by some authorities that the present early-16th-century building incorporates a still earlier Tudor building, but this is not evident in the fabric or from documentary records. What is known is that the house was erected by Sir William Compton about 1520 or a little earlier. Leland states that he brought some of the material from Fulbrook Castle (12 miles distant), where he had been appointed keeper of the King's park and manor. Leland wrote, apparently from hearsay, some 20 years later, after seeing the castle himself, when, although in ruins, enough was standing for him to describe it as 'a praty castle of stone and brike'. Unfortunately he gave no details of what was removed by Compton. Opinions differ as to how much of the house, if any, came from Fulbrook: the roof of the great hall and its great bay-window may be re-used material, and possibly some of the lesser fittings and minor parts of the fabric, but that any of the ornate chimneys originally belonged to the castle is more than doubtful, especially as the bricks of which they are made appear to be of local origin.

The late Mr. Arthur Bolton's theory that the original house consisted of a plain quadrangular plan without excrescences is feasible; also that the porch, south-west tower, the extension of the south chapel, and the various turrets were added by Compton himself before 1528 in a

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modification of his first simple design. In every case their walls about the main walls of the ranges with straight joints instead of being bonded in, as might have been expected had the whole risen together. Otherwise there is little or no difference in the texture and sizes of the bricks, &c. It is probable that the bricks were made on or near the site, including those of the original chimney-shafts. That some of the shafts were later additions is obvious. The ornate ceilings in the south range may have been put in by William, the first Earl of Northampton (d. 1630), but if so, they have had to be much restored in modern times. He probably also effected other minor alterations such as windows and doorways, fire-places and their chimneys.

The house suffered much damage in the Civil War when it was occupied by the Parliamentary party (1643) and an unsuccessful attempt to recapture it was made in 1644 by Sir Charles Compton, brother of Spencer the second Earl, who had been killed at the battle of Hopton Heath in 1643. The building was originally enclosed by a moat, the west arm being close to the front and crossed by a bridge. Outside the moat and lining the approach were ancient buildings, stables, &c.; these were almost entirely ruined in the fight.

The work of repair was carried out by James, the third Earl. Only a meticulous examination of the fabric may decide the full extent of these repairs, but at least the tall transomed windows at the west end of the south range appear to be his work, as well as some of the other windows, and perhaps the 'Barracks', the long chamber in the roof of the south range. The stables, &c., were swept away and probably the material re-used for repairs and also possibly for the north-east tower, which shows signs of having been constructed from re-used material. It has thin walls for such a structure and some of its windows have wooden mullions and frames. Why it was designed as a tower is not apparent. The Earl also rebuilt the church, which had been wantonly destroyed by the Parliamentarians.

The long addition flanking the east range and containing the main staircase is usually allocated to the reign of Queen Anne, but the date 1732 which is seen on several rain-water heads about the house with the initials I N for James, the fifth Earl of Northampton, seems to be a more reliable clue to its age. It was perhaps in part only a remodelling, as there is said to be a date 1640 on the bay window of the stair-hall, which may indicate that Spencer, the second Earl, had added a larger staircase here, as is likely, considering the small size of the earlier stair-turrets. The end of the range south of the stair-hall with a projecting south-east turret also appears to have been added in the 17th century or earlier. The turret had a stair in the upper part leading to the room east of the 'Barracks' and some of its brick facing appears to be more weatherworn than elsewhere. To the 18th century may be allocated the plain brick parapets towards the quadrangle. Windows in the quadrangle and elsewhere seem to have been altered in the 18th century and to have been 'restored' to their earlier Tudor style in the 19th century.

Late in the 18th century the building was neglected and practically unoccupied, owing to the reduced circumstances of Spencer, the eighth Earl, after the 1768 election at Northampton, when he sold his furniture and lived abroad. He had ordered Compton Wyniates to be pulled down but fortunately his steward, John Berrill, ignored his instructions and managed to keep the fabric in tolerable repair until better days. A great many of the windows were blocked either then or earlier to avoid the tax, some say eight out of nine. In the 19th century the house was deserted except for a small part occupied by a farmer, but in 1867 Charles, the third Marquess, began to recondition it. He called in Sir M. Digby Wyatt, who rebuilt the main staircase and 'Gothicized' the 18th-century windows, &c. Ornamental plaster ceilings were restored and much of the plain plaster on the timber-framed partitions and ceilings was removed and other work

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done to render the house habitable. During the century the moat was filled in, except for a portion beyond the gardens north of the house, and the gardens, with topiary of 1895, and lawns were laid out. But the reparations were not complete even after this and various Societies that visited the house near or at the end of the century record that the chapel was dismantled and its screens whitewashed; but these were soon afterwards cleaned up and now the building is regarded as one of the most perfect and charming homely mansions in the country.

The principal front, facing a little south of due west, shows the gabled ends of the north and south ranges flush with the main wall, with turrets against their outer angles, the porch and great entrance, to the north of the middle of the length, between two projecting turrets. All the turrets have splayed brick angles. The walling is of thin red bricks—2 to 2½ in.—with wide joints and there is a good deal of blue-brick diaper patterning. The two gable-heads are of timber-framing in herring-bone pattern and have moulded tiebeams, with foiled sunk panels in the faces. Each has an attractive oriel window with massive moulded sill having relief carvings in front, moulded oak mullions and top rail with battlementing. The walls of the front have embattled parapets above a moulded stone stringcourse, enriched with occasional carvings, and moulded stone copings.

The porch is a fairly shallow projection of brick with a moulded stone plinth. The 9 ft. wide entrance is all of stone with deep moulded jambs including small shafts with capitals and bases, and a wide hollow: the inner order has a four-centred arch and spandrels carved with tracery and shields, the northern with the castle badge for Katherine of Aragon, and the southern the Tudor portcullis: the outer order is square-headed and has a moulded label enriched with carvings of roses, pomegranates, beasts, lizards, &c. Above the middle is an achievement of the arms of Henry VIII with a dragon and greyhound as supporters and a crown in high relief above the shield. It is set in a square panel of brickwork formed by lifting the label to enclose it. Between the archway and the buttresses are set carved stone Tudor roses below crowns.

The upper window is of three cinquefoiled lights in a square head. The parapet string-course, which is plain except for carved beasts at the angles, is lifted up about a foot over the window and is here enriched with carved running foliage. The middle merlon of the parapet, which is taller than the others, seems to have carried another carved panel, perhaps an achievement of arms, now replaced by a 17th-century sundial.

The inner moulded stone archway contains a pair of oak doors with linen-fold panels on the outer face and with a wicket-door in the north leaf. In the side walls between the two archways are doorways which led to the moat; between these and the front arch are stone benches. The plain inner archway, to the quadrangle, is of stone and in the north wall is a doorway to the porter's lodge, which also had a peephole now blocked.

The semi-octagonal turret just north of the porch contains a stair-vice from the porter's lodge. The other turret south of the porch is larger and has small square quatrefoiled openings for garde-robes. Both are of the same height as the main wall and have similar parapets. The windows in the main wall and below the northern gable are of normal height, of two, three, or four plain lights in square heads with labels. But the windows to the ground and first floors below the southern gable are taller and have transoms, and the stories which they light are higher; they are probably 17th century repairs or alterations. The southern flanking turret rises a story higher and its embattled parapet dies on or abuts the sloping side of the timber south gable.

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The south-west tower is of three loftier stories and stands up well above the rest of the building, with similar crenellations. It is of rectangular plan but with a complex of projecting turrets making an attractive irregularity in the whole block. The north-west and south-east turrets, containing stair-vices, rise above the main level of the tower parapet. The main west wall of the tower has a small three-light window to the cellar or 'dungeon' and a very tall three-light window to the first floor, probably a later alteration. The top story has an older and wider four-light window with cinquefoiled lights. In the angle of the above-mentioned turret with the west wall was a kind of lower two-story turret or outbuilding shown on the 19thcentury plans but now removed. A doorway that opened into it is now reduced to a small window. The square west turret projecting south contains a series of small chambers and does not rise above the tower parapet. The south-east turret, although it rises above the main parapet as an individual entity, is absorbed below in the main walls of the tower except in the lowest story, where its western half forms a deep brickarched recess covering a three-light window lighting the cellar: the eastern half is a hollow brick pier.

On the east side of the tower is another shallow projection, its south end flush with the chapel east of it. It rises to the full height of the tower and contains passages leading to the main spiral staircase north-east of the tower. It has a Tudor entrance-doorway at the foot of its south wall, with a window of three lights immediately above. On the east side of its upper part at the north end is an arched stone doorway from the main spiral stair on to the flat roof of the chapel. It has inner and outer doors and above it is a two-light window with a label. Just south of it is a brick recess of door-height with chamfered jambs and four-centred head, its sill being about 2½ ft. above the lead flat. The tower has a saddle-back roof with coped gables to north and south behind the main parapet.

The south wall of the Sanctuary of the chapel although flush with that of the above-mentioned projection does not show a straight joint between the two, but the junction is covered by a rain-water pipe, of which the head is dated 1725. The brick-work is Tudor, but without diaper ornament. The tall south window is of five lights under a four- centred main head with a hood-mould having carved stops; it has a transom, below which the lights are cinquefoiled as they are in the main head. The aisles have ground and first-floor windows of three lights; the lower lights have trefoiled heads and may be earlier than the upper, which have cinquefoiled heads. The upper labels, like that to the west porch, are enriched with a carved running-vine pattern and there are carved stops. The parapet string-course has a mask-carving over the great window. The merlon above has been widened and heightened (probably in the 17th century) to take a sundial, which is flanked by stone scroll-work and fleurs-de-lis in low relief.

East of the chapel the windows to the dining-room (former parlour) and doorway are apparently modern. The drawing-room above has a tall five-light window and, above the doorway, a stone oriel window, both probably Wyatt's work. Beyond this is the south end of the outer east range with a projecting rectangular turret at the angle. This appears to be of ancient brickwork, with diaper ornament; it rises three stories and has the usual embattled parapet.

The rest of the east front, of two stories, said to have had 18th-century sash windows originally, now has mullioned windows by Wyatt and an embattled parapet. The principal stair-hall has a very tall oriel window. This range stops short internally of the north-east tower in order to leave an open yard for windows to the tower and the great kitchen. The tower has a parapet level with the ridge of the great-hall range. The walls are of old brickwork, apparently re-used, and the

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main angles are splayed. At the south-east angle is a projecting semi-octagonal stair- vice. The tower overlaps the north-east angle of the original eastrange and the existence of the plinth of the range within the tower shows that it was a later addition. A number of the windows are of stone with labels, but in the top story the openings have chamfered brick jambs and flat heads with wooden frames: that on the north side is a wide one with seven very narrow lights formed by wood mullions. The north end of the older east range, half hidden by the tower, is gabled in brick with a chimney at the apex. Its exposed west angle is splayed, stopped square at the top, and it has brick windows with wood mullions and frames.

The north wall of the north range is of brick and has two intermediate low turrets. The windows are of various kinds, probably because of later alterations: most are brick openings with wood frames. Between the north-west angle- turret and the next east intermediate turret is a modern two-storied addition as part of the offices.

The many windows in the four walls of the quadrangle are varied in detail. The most prominent feature is the large three-sided bay-window of the great hall, at the south end of the east range. It is generally agreed that this came from Fulbrook, though it could hardly, from its appearance, be pre-1435. It is of four double lights, two in the front, divided by a master-mullion, and one in each splay, with very depressed four-centred heads and each divided into two lights which also have uncusped four-centred heads. It has a transom at mid-height with similar heads to the lights. The moulded label is carved with a running pattern and human-head stops. Above the label is a tall frieze of panels which are different in style and more ornate than the window, and it also shows signs of having been adapted to the present position. The panels have cinquefoiled ogee heads and crocketed hoods and finials, which are flanked by trefoiled tracery-panels. There are eight of these panels in the middle face of the bay, but the fourth from the south is half as wide again as the others and incloses a raised carving of a kind of fleur-de-lis; the splayed sides of the bay have each five panels. Above this is a moulded string-course with carved stops and a panelled parapet with battlementing at the top.

The variations in detail in the other windows show that they are of different dates. Possibly some came from Fulbrook or elsewhere, but it is hard to say which; others were made when the house was built, and others again are later insertions or restorations, some of them in place of 18th-century sash-windows.

North of the bay-window the great hall is well lighted by four windows, two lower and two upper. The entrance to the screens-passage has moulded jambs and a four-centred arch in a square head with a label having large square volute stops; its details are correct for the early16th century but its freshness and sharp arrises suggest modern repair. North of the buttery window is an outlet from the buttery through a boss carved as a lion's head and below it a stone basin. All the windows have square main heads with moulded labels. Most of the brickwork in the wall is original, with diaper ornament, but the parapet, from the baywindow northwards, is plain and of 18th century brickwork; at the north end it rises to a flush gablet and chimney-stack. Two rain-water heads are dated 1732 with the initials I N.

In the south wall is a doorway opening into the west aisle of the chapel; it is like that to the hall but apparently older; immediately above it is a short window of four uncusped four-centred lights. The range of five first-floor windows all have the cinquefoiled heads which, with the greater exuberance of the mouldings of the jambs, &c., suggest that these southern windows are earlier than the others. The eastern, lighting the drawing-room, is of four lights; two to the ante-

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drawing-room over the chapel are of three and have a wide solid space between them for a fire-place, and two to 'Henry VIII's chamber' west of it are of two and four lights respectively. The brickwork is original but shows no diaper ornament now. In the south-west corner of the quadrangle is another stair-turret with a splayed angle; it has a bottom doorway and its brickwork, excepting the parapet, looks like that of the main walls, which it abuts with straight joints. The windows and doorways on the other two sides of the quadrangle are of much the same type as those described, but many are modern repairs or insertions.

The chimney-shafts, of which there are over forty, form one of the most attractive features in the grouping of the building. They vary somewhat in detail and age. Most depend on their simplicity for their effectiveness and those that are treated with ornament do not vie in richness with those of many other houses of the same period. Most of the shafts are octagonal or round, and nearly all have octagonal moulded bases. Two of these bases have decorative panels in their sides. If any of the chimneys came from Fulbrook Castle they probably included these two. One is a single shaft on the south side of the quadrangle above the antedrawing-room; this has quatrefoiled circular panels in the base and a twisted round shaft. The other is above the east excrescence of the south-west tower; its base has trefoil-headed panels and the round shaft is treated with zigzag ornament formed by a roll-mould. Probably the original caps were more elaborate than they are now.

A row of three shafts near the last, above the east wall of the tower, differ in themselves, the two outer being round and having spiral ornament, each of a different mould, and the middle octagonal with concave sides. Another twisted shaft is north of the tower and paired with it on a common moulded base is a square shaft with pilasters in each face, probably 17th century. Most of the others are plain octagons, but one, north of the porch, has concave sides and is given one slight twist at half height in a rather crude manner. Two to the north-west of the tower are octagonal but were heightened in square form in the 17th century. Near the great bay-window and paired with an octagonal shaft is an Elizabethan star-shaped shaft. Above the west side of the north-east tower are two 17th- century diagonal shafts and on the east side two square shafts, probably later, like those of the 18th-century east range.

The great hall is 23 ft. wide and 38 ft. long, including the northern screens-passage, which has a gallery floor over it. The main north partition, a fine piece of timber construction, divides the hall from the buttery, &c., and great kitchen which, together, are about the same length as the hall. The lower part of it towards the screens is lined with two tiers of linen-fold panelling and has doorways with carved arched and square heads to the middle kitchen-passage, west buttery, and east pantry (now a staircase). The greater part of the middle tier is taken up by three openings. The central has moulded posts and a four-centred arch and looks like the upper half of a doorway but there are no traces of there having ever been a lower half although this is the only means of access from the first floor to the gallery. The two side openings are in the form of unglazed five-light windows with moulded frames and mullions. The tie- beam is moulded and has foiled panels in its face somewhat like those in the external west gables. Above this the timbering is of herring-bone pattern.

The screen is of five bays, two open and three closed. The openings are wide and have four-centred arches, the spandrels of which are richly carved with tracery, foliage, and birds and beasts, and these heads are flanked by running carving in the door-posts. The archways are now closed by pairs of modern panelled and carved doors and carved tympana with the arms and crests of Compton, post-1812. The closed bays are in two tiers of linen-fold panels divided by a

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broad middle rail, the mitres being masons' joints.

Towards the hall the faces of the rails are carved, in the side-bays with conventional vine and oak-leaf ornament and in the middle bay with a representation of a battle and a central shield carved with the arms of Compton, a leopard between three helmets, quartering a chevron within a border bezanty with seven rosettes on the border. In the sinister half are the two principal knights, mounted and armoured, engaged face to face, a standing figure behind the outer and four killed or wounded men in the foreground. The dexter half has four horsemen fighting in pairs with three prone figures in the foreground. The rails have linen-fold panels towards the screens-passage. The top-rail is carved with running foliage, with brattishing above.

The lighting is through the two ranges of windows towards the quadrangle as well as the bay. There were also at least three upper windows in the east wall, now blocked.

The roof is of four bays; they are divided by moulded principal rafters which are supported by curved braces; these spring from short shafts which are attached to wall-posts and have moulded capitals. There are no corbels. The spandrels of the braces are variously carved with conventional patterns and foliage. The principals intersect the purlins and ridge-pole, and form four compartments cross-wise, the upper deflected inwards from the lower: they may have been in one plane at Fulbrook to cover a wider span. The moulded cornice is deep, with a carved concave frieze and embattled top member. The common rafters are also moulded and covered with boarding. The floor is paved with stone slabs set diagonally. In the east wall is an 18th-century stone fire-place with a moulded mantel and plain ogee-curved pilaster-jambs.

The buttery is enclosed by timber-framed partitions which have engaged shafts on the external faces with moulded caps. East of the buttery and passage is now a staircase to the chamber above, which has a slightly cambered, moulded oak open-timbered ceiling. This type of ceiling is seen in other rooms including the kitchen, which has a great west fire-place.

In the south range, next to the hall, is the dining room, originally the parlour, 36 ft. long, which has an 18th-century north fire-place: its ceiling, now restored, may date from the 17th century and has the Compton arms. Above it is the drawing-room, of the same size. This is lined with early-17th-century panelling brought in the 19th century from Canonbury House, Islington. It is in five tiers of square panels, each with a lozenge shaped centre formed by wide ribs. The chimney-piece in the north wall is also from Canonbury. The stone 'Tudor' fire-place is modern; it is flanked by enriched oak terminal pilasters supporting a carved torus moulded shelf. The elaborately-carved overmantel is of three bays divided by rather similar pilasters with Corinthian capitals. A doorway in the north wall has pilasters of the same type; another in the east wall has fluted pilasters with Ionic capitals and moulded entablature: the doors are modern.

West of these comes the chapel, with the projecting Sanctuary rising two stories in height and with narrow east and west aisles and galleries. The northern half, forming part of the south range, is of two stories, the upper chamber being the ante-drawing-room. The Sanctuary is divided from its aisles and from the north half by screens of simple type, but the end-screen is supplemented in an unusual manner below the toprail with friezes containing low-relief carvings. These have been differently described by writers as the 'seven deadly sins', 'a combat between monks and Satan', set of 'Twelfth Night mummers', &c. One seems to show a demon at the toothed mouth of hell confronting a crowd of animals, another a line of eight soldiers with halberds and other arms. As there are a number of blanks, some of them having probably had

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the carvings cut away, it is possible they came from Fulbrook or elsewhere and may represent medieval mystery plays. Above the screen is a closed panelled partition shutting off the ante-drawing- room from the Sanctuary; but eight of the lower panels are hinged to open when desired by the occupants of the chamber.

The chamber next west is known as 'Henry VIIIth's bed-chamber' and has original roundels in the windows with the arms and badges of the King and Katherine of Aragon. The doorways are 18th-century restorations and have bolection-mouldings. This suite of rooms in the range has ornate plastered ribbed ceilings, probably of 17th-century origin but all restored.

West of the chapel, on the lower floor, is the most important of the many spiral staircases; it leads up to the Council Chamber in the tower and has a massive central oak newel and 4 ft. solid oak treads. Light is obtained by openings with solid frames and wooden bars set diagonally.

The bottom chamber of the tower is often called a dungeon or jail but was more probably an ordinary cellar; it is floored with dark stone and has a low barred window. Above the first-floor chamber in the tower is 'the Council Chamber', the reason for the name being now unknown. It is lined with ancient oak vertical boards; at the top and at mid-height are horizontal bands of modern carving that probably replaced ancient work. There are six arched doorways to the chamber, three of them from stair-vices, including the great circular newel-stair, others into closets and a chamber behind the east Tudor fire-place. The ribbed ceiling is either modern or a restoration.

The room above, in the saddle-back roof, has an east fire-place and in the south wall a doorway from the south-east vice; two other doorways from stair-vices are on the north side of the chamber. There are windows in the gable- ends and a south doorway on to the roof of the south-west turret. The roof is ill-fitting and, as suggested by Mr. A.T. Bolton, may have been adapted from elsewhere. It is constructed in a quasi-hammerbeam style of the late 15th century. The east part of the cross-section is buried presumably in the wall but the west part has an inset purlin which carries short upright posts below the common rafters, and also curved braces that form four-centred arches below the collar-beams. The soffit of the slope from the wall up to the purlin is boarded and divided into panels by moulded ribs, the tops of the transverse ribs being curved inwards to meet the side of the purlin. The chamber is known as the Priests' Room, also the 'Upper Chapel', probably comparatively recent appellations, which have given rise to many unauthenticated stories of 'Popish plots', 'hiding-holes', &c.

Other rooms in the west and north ranges have Tudor fire-places and doorways, timber-framed partitions, and exposed ceiling joists.

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APPENDIX B SCHEDULE OF BUILDING AND LANDSCAPE COMPONENTS

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APPENDIX B – SCHEDULE OF BUILDING AND LANDSCAPE COMPONENTS

EXTERNAL FABRIC

1.0 ELEVATION/ ROOMS: No. 1 / NORTH (EXTERNAL) WALL TO ROOM 6

No	Element	Description	Date	Condition	Significance
1.1	Footings	Brick	1937	No evidence of failure	A
1.2	Wall	Clay bricks and sandstone Battened rough cast render to barge end, Ventilator	1937	Good	A A
1.3 1.3.1	Windows Sill frames	Timber sill Metal, leadlight	1937 1937	Good Fair	A A
1.4	Doors	N/A			
1.5	Joinery	Timber brackets, gable end detail	1937	Good	A
1.6	Drainage	N/A			
1.7	Roof	Tiled	1937	Good	A
1.8	Chimney	N/A			
1.9	Other Garden Bed	Spade edge	2007c.	Good	B

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2.0 ELEVATION/ ROOMS: No. 2 / EAST (EXTERNAL) WALL TO ROOM 6

No	Element	Description	Date	Condition	Significance
2.1	Footings	Brick	1937	No evidence of failure	A
2.2	Wall	Brick and sandstone	1937	Good	A
2.3	Windows	N/A			
2.4	Doors	Timber and glazed	1937	Good	A
2.4.1	Hardware	Metal	1937	Good	A
2.5	Joinery	Timber	1937	Good	A
2.6	Drainage				
2.6.1	Downpipes	Metal	1937	Fair	A
2.6.2	Gutters	Metal	1937	Good	A
2.7	Roof	Tiled	1937	Good	A
2.8	Chimney	N/A			
2.9	Other	Sandstone flagging	1937	Fair/Good	A

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3.0 ELEVATION/ ROOMS: No. 3 / NORTH (EXTERNAL) WALL TO ROOM 4 & 5

No	Element	Description	Date	Condition	Significance
3.1	Footings	Brick	1937	No evidence of failure	A
3.2	Wall	Brick and sandstone	1937	Good	A
3.3	Windows	Metal leadlight and timber frame	1937	Good	A
3.3.1	Hardware (hinges)	Metal	1937	Good	A
3.4	Doors	Timber	1937	Fair	A
3.4.1	Hardware	Metal	1937	Good	A
3.5	Joinery		1937	Good	A
3.6	Drainage				
3.6.1	Downpipes	Metal	1937	Fair	A
3.6.2	Gutters	Metal	1937	Good	A
3.7	Roof	Tiled	1937	Good	A
3.8	Chimney				
3.9	Other	Sandstone flagging	1937	Fair/Good	A

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4.0 ELEVATION/ ROOMS: No. 4 / WEST (EXTERNAL) WALL TO ROOM 3

No	Element	Description	Date	Condition	Significance
4.1	Footings	Brick	1937	No evidence of failure	A
4.2	Wall	Brick and sandstone	1937	Good	A
4.3	Windows	N/A			
4.3.1	Hardware				
4.4	Doors	Solid timber and glazed doors	1937	Good	A
4.4.1	Hardware	Metal	1937	Good	A
4.5	Joinery	Timber brackets	1937	Good	A
4.6	Drainage				
4.6.1	Downpipes	Metal	1937	Fair	A
4.6.2	Gutters	Metal	1937	Good	A
4.7	Roof	Tiled	1937	Good	A
4.8	Chimney	N/A			
4.9	Other				
4.9.1	Patio				
	Paving	Sandstone	1937	Fair	A
	Handrail	Sandstone	1937	Fair	A

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5.0 ELEVATION/ ROOMS: No. 5 / NORTH (EXTERNAL) WALL TO ROOM 3

No	Element	Description	Date	Condition	Significance
5.1	Footings	Brick	1937	No evidence of failure	A
5.2	Wall Clay Bricks	Clay Bricks Battened rough cast render to barge end	1937 1937	Fair Good	A A
5.3 5.3.1	Windows Hardware	Timber sill, Bay window Metal frames, leadlight	1937 1937	Good Good	A A
5.4	Doors	N/A			
5.5	Joinery	Timber	1937	Good	A
5.6	Drainage	N/A			
5.7	Roof	Tiled	1937	Good	A
5.8	Chimney	N/A			
5.9 5.9.1	Other Garden Bed	Spade edge	2007c.	Good	B

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6.0 ELEVATION/ ROOMS: No. 6 / EAST (EXTERNAL) WALL TO ROOM 3

No	Element	Description	Date	Condition	Significance
6.1	Footings	Brick	1937	There is evidence of failure	A
6.2	Wall	Brick and sandstone	1937	Good	A
6.3	Windows	Timber sill	1937	Good	A
		Metal frames, leadlight		Good	A
6.3.1	Hardware (hinges)	Metal	1937	Good	A
6.4	Doors	N/A			
6.4.1	Hardware				
6.5	Joinery	Timber	1937	Good	A
6.6	Drainage				
6.6.1	Downpipes	Metal	1937	Good	A
6.6.2	Gutters	Metal	1937	Good	A
6.7	Roof	Tiled	1937	Good	A
6.8	Chimney	Brick	1937	Good	A
6.9	Other				
6.9.1	Light fittings	Brass and Glass	1937	Fair	A
6.9.2	Terrace	Sandstone terrace and flagging	1937	Good	A

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7.0 ELEVATION/ ROOMS: No. 7 / NORTH (EXTERNAL) WALL TO ROOM 2

No	Element	Description	Date	Condition	Significance
7.1	Footings	Brick	1937	No evidence of failure	A
7.2	Wall	Brick and sandstone	1937	Good	A
7.3 7.3.1	Windows Hardware	N/A			
7.4 7.4.1	Doors Hardware	Timber, glazed Metal	1937	Good A	
7.5	Joinery	Timber	1937	Good	A
7.6 7.6.1 7.6.2	Drainage Downpipes Gutters	 Metal Metal	 1937 1937	 Good Good	 A A
7.7	Roof	Tiled	1937	Good	A
7.8	Chimney	Brick	1937	Good	A
7.9	Other				

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8.0 ELEVATION/ ROOMS: No. 8 / EAST TERRACE (EAST OF ROOM 3)

No	Element	Description	Date	Condition	Significance
8.1	Paving	Sandstone	1937	Good	A
8.2	Balustrade	Sandstone	1937	Good	A

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9.0 ELEVATION/ ROOMS: No. 9 / EAST (EXTERNAL) WALL TO ROOM 2

No	Element	Description	Date	Condition	Significance
9.1	Footings	Brick	1937	No evidence of failure	A
9.2	Wall	Brick and sandstone	1937	Good	A
9.3 9.3.1	Windows Hardware	Timber sill Metal frame, leadlight Metal	1937 1937	Good Good	A A
9.4 9.4.1	Doors Hardware	N/A			
9.5	Joinery	Timber	1937	Good	A
9.6 9.6.1 9.6.2	Drainage Downpipes Gutters	N/A			
9.7	Roof	Tiled, Decorative timber barge	1937	Good	A
9.8	Chimney	N/A			
9.9	Other				

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10.0 ELEVATION/ ROOMS: No. 10 / SOUTH (EXTERNAL) RETURN WALL TO ROOM 2

No	Element	Description	Date	Condition	Significance
10.1	Footings	Brick	1937	No evidence of failure	A
10.2	Wall	Brick	1937	Good	A
10.3 10.3.1	Windows Hardware	N/A			
10.4 10.4.1	Doors Hardware	N/A			
10.5	Joinery	Timber	1937	Fair to Good	A
10.6 10.6.1 10.6.2	Drainage Downpipes Gutters	 Metal Metal	 1937 1937	 Good Fair	 A A
10.7	Roof	Tiled	1937	Good	A
10.8	Chimney	N/A			
10.9	Other				

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11.0 ELEVATION/ ROOMS: No. 11 / EAST (FOYER) PORCH

No	Element	Description	Date	Condition	Significance
11.1	Footings	Brick	1937	No evidence of failure	A
11.2	Wall	Brick and sandstone, sandstone parapet capping	1937	Good	A
11.3 11.3.1	Windows Hardware	N/A			
11.4 11.4.1	Doors Timber door Security door Hardware	 Timber Metal Metal	 1937	 Good Good Good	 A A A
11.5	Joinery	Timber	1937	Good	A
11.6 11.6.1 11.6.2	Drainage Downpipes Gutters	 Metal Metal	 1937 1937	 Good Good	 A A
11.7	Roof	Tiled	1937	Good	A
11.8	Chimney	N/A			
11.9 11.9.1 11.9.2	Other Porch floor Light fitting	 Tiles Metal and glass	 1937 1937	 Good Fair	 A A

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12.0 ELEVATION/ ROOMS: No. 12 / EAST (EXTERNAL) WALL TO ROOM 10

No	Element	Description	Date	Condition	Significance
12.1	Footings	Brick	1937	No evidence of failure	
12.2	Wall	Brick and sandstone, sandstone crest	1937	Good	
12.3	Windows	Timber sills	1937	Good	
		Metal frame	1937	Good	
12.3.1	Hardware	Metal	1937	Good	
12.4	Doors	N/A			
12.4.1	Hardware				
12.5	Joinery	Timber	1937	Good	
12.6	Drainage				
12.6.1	Downpipes	Metal	1937	Good	
12.6.2	Gutters	Metal	1937	Good	
12.7	Roof	Tiled, Decorative timber barge board	1937	Good	
12.8	Chimney	N/A			
12.9	Other				

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13.0 ELEVATION/ ROOMS: No. 13 / EAST (EXTERNAL) WALL TO ROOM 11

No	Element	Description	Date	Condition	Significance
13.1	Footings	Bricks	1937	No evidence of failure	A
13.2	Wall	Brick and sandstone	1937	Good	A
13.3	Windows	Timber sills	1937	Good	A
		Metal frame	1937	Good	A
13.3.1	Hardware	Metal	1937	Good	A
13.4	Doors	N/A			
13.4.1	Hardware				
13.5	Joinery	Timber	1937	Good	A
13.6	Drainage				
13.6.1	Downpipes	Metal	1937	Fair	A
13.6.2	Gutters	Metal	1937	Good	A
13.7	Roof	Tiled	1937	Good	A
13.8	Chimney	N/A			
13.9	Other				

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14.0 ELEVATION/ ROOMS: No. 14 / SOUTH (EXTERNAL) WALL TO ROOM 12 AND PORCH

No	Element	Description	Date	Condition	Significance
14.1	Footings	Brick	1937	No evidence of failure	A
14.2	Wall	Brick and sandstone Battened rough cast barge end	1937	Good	A
14.3 14.3.1	Windows Hardware	Timber sills Metal frame Metal	1937 1937 1937	Good Good Good	A A A
14.4 14.4.1	Doors Hardware	N/A			
14.5	Joinery	Timber	1937	Good	A
14.6 14.6.1 14.6.2	Drainage Downpipes Gutters	N/A			
14.7	Roof	Tiled	1937	Good	A
14.8	Chimney	N/A			
14.9	Other				

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15.0 ELEVATION/ ROOMS: No. 15 / WEST PORTICO TO ROOM 13

No	Element	Description	Date	Condition	Significance
15.1	Footings	Brick	1937	No evidence of failure	B
15.2	Wall		1937	Good	B
15.2.1	External	Brick	1937	Good	B
15.2.2	Internal	Brick	1937	Good	B
15.3	Windows	N/A			
15.3.1	Hardware				
15.4	Doors	Timber	1937	Good	B
15.4.1	Hardware	Metal	1937	Good	B
15.5	Joinery	Timber	1937	Good	B
15.6	Drainage				
15.6.1	Downpipes	Metal	1937	Fair	B
15.6.2	Gutters	Metal	1937	Fair	B
15.6.3	Valley		1937	Good	B
15.7	Roof	Tiled	1937	Good	B
15.8	Chimney	N/A			
15.9	Other				

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16.0 ELEVATION/ ROOMS: No. 16 / SOUTH (EXTERNAL) WALL TO ROOM 13, 14 AND 15

No	Element	Description	Date	Condition	Significance
16.1	Footings	Brick	1937	No evidence of failure	B
16.2	Wall	Brick and sandstone	1937	Good	B
16.3	Windows	Timber sills	1937	Good	B
		Metal frame	1937	Good	B
16.3.1	Hardware	Metal	1937	Good	B
16.4	Doors	N/A			
16.4.1	Hardware				
16.5	Joinery	Timber	1937	Good	B
16.6	Drainage				
16.6.1	Downpipes	Metal	1937	Fair	B
16.6.2	Gutters	Metal	1937	Good	B
16.7	Roof	Tiled	1937	Good	B
16.8	Chimney	Brick and stone	1937	Good	A
16.9	Other				

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17.0 ELEVATION/ ROOMS: No. 17 / EAST PORTICO TO ROOMS 17 & 18 AND EAST (EXTERNAL) WALL TO ROOMS 19 & 20

No	Element	Description	Date	Condition	Significance
17.1	Footings	Brick	1937	No evidence of failure	B
17.2	Wall				
17.2.1	External	Brick	1937	Good	B
17.2.2	Internal	Brick	1937	Good	B
17.2.3	Dormer	Weatherboard shingles	1960's	Good	E
17.3	Windows (dormer)	Timber frame	1937	Good	B
17.3.1	Hardware	Metal	1937	Good	B
17.4	Doors	Timber	1937	Good	B
17.4.1	Hardware	Metal	1937	Good	B
17.5	Joinery	Timber	1937	Good	B
17.6	Drainage				
17.6.1	Downpipes	Metal	1937	Good	B
17.6.2	Gutters	Metal	1937	Good	B
17.7	Roof	Tiled	1937	Good	B
17.8	Chimney	N/A			
17.9	Other				
17.9.1	Roof Turret	Shingled	1937	Good	B

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18.0 ELEVATION/ ROOMS: No. 18 / SOUTH (EXTERNAL) WALL TO ROOMS 19 & 20

No	Element	Description	Date	Condition	Significance
18.1	Footings	Brick	1937	No evidence of failure	B
18.2	Wall	Brick and sandstone and rough cast render	1937	Good	B
18.3 18.3.1	Windows Hardware	Timber Metal	1937 1937	Good Good	B B
18.4 18.4.1	Doors Hardware	N/A			
18.5	Joinery	Timber	1937	Good	B
18.6 18.6.1 18.6.2	Drainage Downpipes Gutters				
18.7	Roof	Tiled	1937	Good	B
18.8	Chimney	N/A			
18.9	Other	Gable end window	1960's	Fair	E

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19.0 ELEVATION/ ROOMS: No. 19 / WEST (EXTERNAL) WALL TO ROOM 20

No	Element	Description	Date	Condition	Significance
19.1	Footings	Brick	1937	No evidence of failure	B
19.2	Wall	Brick and sandstone	1937	Good	B
19.3	Windows (dormer)	Timber frame	1960's	Fair	E
19.3.1	Hardware	Metal	1937	Good	B
19.4	Doors	N/A			
19.4.1	Hardware				
19.5	Joinery	Timber	1937	Good	B
19.6	Drainage				
19.6.1	Downpipes	Metal	1937	Good	B
19.6.2	Gutters	Metal	1937	Good	B
19.7	Roof	Tiled	1937	Good	B
19.8	Chimney	N/A			
19.9	Other				
19.9.1	Dormer Window		1937	Good	B

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20.0 ELEVATION/ ROOMS: No. 20 / WEST PORTICO TO ROOM 18

No	Element	Description	Date	Condition	Significance
20.1	Footings	Brick	1937	No evidence of failure	B
20.2	Wall				
20.2.1	External	Brick and sandstone	1937	Good	B
20.2.2	Internal	Brick	1937	Good	B
20.3	Windows	Timber	1937	Good	B
20.3.1	Hardware	Metal	1937	Good	B
20.4	Doors	Timber	1937	Good	B
20.4.1	Hardware	Metal	1937	Good	B
20.5	Joinery	Timber	1937	Good	B
20.6	Drainage				
20.6.1	Downpipes	Metal	1937	Fair	B
20.6.2	Gutters	Metal	1937	Fair	B
20.7	Roof	Tiled	1937	Good	B
20.8	Chimney	N/A			
20.9	Other				

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21.0 ELEVATION/ ROOMS: No. 21 / WEST (EXTERNAL) WALL TO ROOMS 16, 16A & 17

No	Element	Description	Date	Condition	Significance
21.1	Footings	Brick	1937	No evidence of failure	B
21.2	Wall	Brick and sandstone	1937	Good	B
21.3	Windows	Timber	1937	Good	B
21.3.1	Hardware	Metal	1937	Good	B
21.4	Doors	N/A			
21.4.1	Hardware				
21.5	Joinery	Timber	1937	Good	B
21.6	Drainage				
21.6.1	Downpipes	Metal	1937	Good	B
21.6.2	Gutters	Metal	1937	Good	B
21.7	Roof	Tiled	1937	Good	B
21.8	Chimney	N/A			
21.9	Other				

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22.0 ELEVATION/ ROOMS: No. 22 / SOUTH (EXTERNAL) WALL TO ROOMS 15 & 16

No	Element	Description	Date	Condition	Significance
22.1	Footings	Brick	1937	No evidence of failure	A
22.2	Wall	Brick and sandstone Battened rough cast gable end	1937	Good	A
22.3 22.3.1	Windows Hardware	Timber Metal	1937 1937	Fair Good	A A
22.4 22.4.1	Doors Hardware	Timber Metal	1937 1937	Good Good	A A
22.5	Joinery	Timber	1937	Good	A
22.6 22.6.1 22.6.2	Drainage Downpipes Gutters	 Metal Metal	 1937 1937	 Good Good	 A A
22.7	Roof	Tiled	1937	Good	A
22.8	Chimney	N/A			
22.9	Other				

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23.0 ELEVATION/ ROOMS: No. 23 / EAST (EXTERNAL) WALL TO ROOMS 1 & 108

No	Element	Description	Date	Condition	Significance
23.1	Footings	Brick	1937	No evidence of failure	A/B
23.2	Wall	Brick and sandstone	1937	Good	A/B
23.3	Windows	Timber	1937	Good	A/B
23.3.1	Hardware	Metal	1937	Good	A/B
23.4	Doors	Timber	1937	Good	A/B
23.4.1	Hardware	Metal	1937	Good	A/B
23.5	Joinery	Timber	1937	Good	A/B
23.6	Drainage				
23.6.1	Downpipes	Metal	1937	Good	A/B
23.6.2	Gutters	Metal	1937	Good	A/B
23.7	Roof	Tiled, gablet	1937	Good	A/B
23.8	Chimney	N/A			
23.9	Other				

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24.0 ELEVATION/ ROOMS: No. 24 / NORTH (EXTERNAL) WALL TO ROOMS 8, 8A, 9, 9A & 9B

No	Element	Description	Date	Condition	Significance
24.1	Footings	Brick	1937	No evidence of failure	A
24.2	Wall	Brick and sandstone Battened rough cast gable end	1937	Good	A
24.3	Windows	Timber	1937	Good	A
24.3.1	Hardware	Metal	1937	Good	A
24.4	Doors	Timber	1937	Good	A
24.4.1	Hardware	Metal	1937	Good	A
24.5	Joinery	Timber	1937	Good	A
24.6	Drainage				
24.6.1	Downpipes	Metal	1937	Good	A
24.6.2	Gutters	Metal	1937	Fair	A
24.7	Roof	Tiled	1937	Good	A
24.8	Chimney	N/A			
24.9	Other				
24.9.1	Barge End	Timber	1937	Good	A

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25.0 ELEVATION/ ROOMS: No. 25 / COURTYARD PAVING

No	Element	Description	Date	Condition	Significance
25.1	Paving	Sandstone	1937	Good	A
25.2	Handrail	Sandstone	1937	Good	A

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26.0 ELEVATION/ ROOMS: No. 26 / WEST (EXTERNAL) WALL TO ROOMS 6, 7 & 8

No	Element	Description	Date	Condition	Significance
26.1	Footings	Brick	1937	No evidence of failure	A
26.2	Wall	Brick and sandstone	1937	Good	A
26.3	Windows	Timber	1937	Good	A
26.3.1	Hardware	Metal	1937	Good	A
26.4	Doors				
26.4.1	Hardware				
26.5	Joinery	Timber	1937	Good	A
26.6	Drainage				
26.6.1	Downpipes	Metal	1937	Good	A
26.6.2	Gutters	Metal	1937	Good	A
26.7	Roof	Tiled	1937	Good	A
26.8	Chimney	Brick	1937	Good	A
26.9	Other				
26.9.1	Vent				

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26.0 ELEVATION/ ROOMS: No. 26 / WEST (EXTERNAL) WALL TO ROOMS 6, 7 & 8

No	Element	Description	Date	Condition	Significance
26.1	Footings		1937	No evidence of failure	A
26.2	Wall	Brick and sandstone	1937	Good	A
26.3	Windows	Timber	1937	Good	A
26.3.1	Hardware	Metal	1937	Good	A
26.4	Doors				
26.4.1	Hardware				
26.5	Joinery	Timber	1937	Good	A
26.6	Drainage				
26.6.1	Downpipes	Metal	1937	Good	A
26.6.2	Gutters	Metal	1937	Good	A
26.7	Roof	Tiled	1937	Good	A
26.8	Chimney	Brick	1937	Good	A
26.9	Other				
26.9.1	Vent				

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INTERNAL FABRIC

1.0 ROOM NUMBER/ NAME: No. 1 / HALL (Refer Section 4.4 p.111, Fig 4.4.2-4.4.5)

No	Element	Description	Date	Condition	Significance
1.1	Floor	Timber Polished floor boards	1937	Good	A
1.2	Skirting	Timber	1937	Good	A
1.3 1.3.1 1.3.2	Walls North, East & South West	Rendered brick/ timber wall panelling Linen fold Rendered brick/ sandstone surround	1937	Good	A
1.4	Window W1 W2 W3	Steel framed/ sandstone sills/ coloured glass Windows with highlight arched hinged	1937	Moderate	A
1.5	Doors Door 1 Door 2 Door 3 Door 4	Timber panel Linen fold carved decoration Hinged Sliding Double hinged Sliding	1937	Good	A

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1.6	Cornice	Timber	1937	Good	A
1.7	Ceiling	Plaster ceiling. Timber encased ceiling beams and joists	1937	Good	A
1.8 1.8.1 1.8.2 1.8.3	Other Air Vents Light fittings Light switches	Metal Glass Chandeller	1937 1937	Good Good	A A

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2.0 ROOM NUMBER/ NAME: No. 2 / RECEPTION ROOM (Refer Section 4.4 p.111, Fig 4.4.6 – 4.4.9)

No	Element	Description	Date	Condition	Significance
2.1	Floor	Timber	1937	Good	A
2.2	Skirting	Timber	1937	Good	A
2.3	Walls	Rendered brick	1937	Good	A
2.4	Windows Window 4	Steel framed/coloured glass. 3 windows with 3 highlight windows	1937	Good	A
2.5	Doors Door 4 Door 5 Door 6	 Timber arched sliding panel door Timber arched hinged panel door Timber arched double hinged panel door & glass highlight	1937	Good	A
2.6	Cornice	Plaster painted	1937	Good	A
2.7	Ceiling	Plaster painted	1937	Good	A
2.8 2.8.1 2.8.2 2.8.3	Other Air Vents Fireplace Wall rose	 Metal Sandstone Timber original wall rose to south wall	1937	Good	A

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3.0 ROOM NUMBER/ NAME: No. 2a / CORRIDOR NEXT TO ROOMS No. 2 & 3 (Refer Section 4.4 p.112, Fig 4.4.10 – 4.4.13)

No	Element	Description	Date	Condition	Significance
3.1	Floor	Timber	1937	Good	B
3.2	Skirting	Timber	1937	Good	B
3.3	Walls	Rendered brick	1937	Good	B
3.4	Windows Window 5	 Timber framed	 1937	 Good	 B
3.5	Doors Door 5 Door 7 Door 8 Door 9 Door 10 Door 11	Timber Hinged Double hinged Hinged Hinged Hinged Arched opening	1937	Good	B
3.6	Cornice	Plaster painted	1937	Good	B
3.7	Ceiling	Plaster painted	1937	Good	B
3.8	Other Cupboards	 Timber	 1937	 Good	 B

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4.0 ROOM NUMBER/ NAME: No. 2b / OFFICE BETWEEN ROOMS 2a & 9

No	Element	Description	Date	Condition	Significance
4.1	Floor	Timber	1937	Good	B
4.2	Skirting	Timber	1937	Good	B
4.3	Walls	Rendered brick	1937	Good	B
4.4	Windows	Timber framed	1937	Good	B
4.5	Doors				
4.6	Cornice	Plaster painted	1937	Good	B
4.7	Ceiling	Plaster painted	1937	Good	B
4.8 4.8.1 4.8.2	Other Bench Air vents	 Timber Metal	 1937 1937	 Good Good	 B B

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5.0 ROOM NUMBER/ NAME: No. 3 /RECEPTION ROOM, FORMER MASTER BEDROOM (Refer Section 4.4 p.1112 Fig 4.4.14 – 4.4.17)\

No	Element	Description	Date	Condition	Significance
5.1	Floor	Timber	1937	Good	A
5.2	Skirting	Timber	1937	Good	A
5.3	Walls	Rendered brick	1937	Good	A
5.4	Windows Window 6 Window 7	Steel framed 3 panel bay windows and highlight	1937	Good	A
5.5	Doors Door 8 Door 11	 Timber hinged Timber hinged and glass highlight	1937	Good	A
5.6	Cornice	Plaster painted	1937	Good	A
5.7	Ceiling	Plaster painted	1937	Good	A
5.8 5.8.1	Other Air vents	Metal	1937	Good	A

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6.0 ROOM NUMBER/ NAME: No. 3a / BATHROOM (Refer Section 4.4 p.113, Fig 4.4.18 – 4.4.19)

No	Element	Description	Date	Condition	Significance
6.1	Floor	Concrete	1937	Good	B
6.2	Skirting				
6.3	Walls	Rendered brick Wall tiles to all walls	1937	Good	B
6.4	Windows	Timber framed	1937	Good	B
6.5	Doors	Timber	1937	Good	B
6.6	Cornice	Plaster painted	1937	Good	B
6.7	Ceiling	Plaster painted	1937	Good	B
6.8	Other				
6.8.1	Air vents	Metal	1937	Good	B
6.8.2	Ceramic basin		1937	Good	B
6.8.3	Mirror medicine cabinet		1937	Good	B

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7.0 ROOM NUMBER/ NAME: No. 3b / CORRIDOR NEXT TO 3,4 & 5 (Refer Section 4.4 p.116, Fig 4.4.34 – 4.4.35)

No	Element	Description	Date	Condition	Significance
7.1	Floor	Timber	1937	Good	B
7.2	Skirting	Timber	1937	Good	B
7.3	Walls	Rendered brick	1937	Good	B
7.4	Windows				
7.5	Doors Door 9	Timber hinged	1937	Good	B
7.6	Cornice	Plaster painted	1937	Good	B
7.7	Ceiling	Plaster painted	1937	Good	B
7.8	Other				

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8.0 ROOM NUMBER/ NAME: No. 4 / TUTORIAL ROOM (Refer Section 4.4 p.113, Fig 4.4.20 – 4.4.21)

No	Element	Description	Date	Condition	Significance
8.1	Floor	Timber	1937	Good	B
8.2	Skirting	Painted Timber	1937	Good	B
8.3	Walls	Rendered brick	1937	Good	B
8.4	Windows Window 9	Painted timber framed leadlight	1937	Good	B
8.5	Doors Door 10 Door 11	Painted timber hinged Painted timber double hinged	1937	Good	B B
8.6	Cornice	Plaster painted	1937	Good	B
8.7	Ceiling	Plaster painted	1937	Good	B
8.8	Other Air vents	Metal	1937	Good	B

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9.0 ROOM NUMBER/ NAME: No. 5 / TUTORIAL ROOM (Refer Section 4.4 p.113, Fig 4.4.22 – 4.4.23)

No	Element	Description	Date	Condition	Significance
9.1	Floor	Timber	1937	Good	B
9.2	Skirting	Painted timber	1937	Good	B
9.3	Walls	Rendered brick	1937	Good	B
9.4	Windows Window 10	Painted timber framed leadlight	1937	Good	B
9.5	Doors Door 12 Door 13 Door 14	Painted Timber hinged Painted Timber hinged Painted Timber hinged	1937	Good	B
9.6	Cornice	Plaster painted	1937	Good	B
9.7	Ceiling	Plaster painted	1937	Good	B
9.8	Other Air vents	Metal	1937	Good	B

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10.0 ROOM NUMBER/ NAME: No. 5a / CORRIDOR BETWEEN ROOMS 5 & 7

No	Element	Description	Date	Condition	Significance
10.1	Floor	Timber	1937	Good	B
10.2	Skirting	Timber	1937	Good	B
10.3	Walls	Rendered brick	1937	Good	B
10.4	Windows				
10.5	Doors	Timber hinged	1937	Good	B
10.6	Cornice	Plaster painted	1937	Good	B
10.7	Ceiling	Plaster painted	1937	Good	B
10.8	Other Cupboard	Timber	1937	Good	B

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11.0 ROOM NUMBER/ NAME: No. 6 / TUTORIAL ROOM, FORMER LIBRARY (Refer Section 4.4 p.112, Fig 4.4.24– 4.4.25)

No	Element	Description	Date	Condition	Significance
11.1	Floor	Timber covered with carpet	1937	Good	A
11.2	Skirting	Timber	1937	Good	A
11.3	Walls	Timber paneled and rendered	1937	Good	A
11.4	Windows Window 11	 Timber framed leadlight	 1937	 Good	A
11.5	Doors Door 15 Door 16	 Timber and glass hinged Timber and glass hinged	 1937	 Good	A
11.6	Cornice	Plaster painted	1937	Good	A
11.7	Ceiling	Moulded plaster	1937	Good	A
11.8	Other Fireplace Air vents Light fittings Glass-front Cupboards	 Sandstone, timber and brick Metal Metal Timber and glass	 1937 1937 1937 1937	 Good Moderate Good Good	 A A A A

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12.0 ROOM NUMBER/ NAME: No. 7 / TUTORIAL ROOM (Refer Section 4.4 p.115, Fig 4.4.26– 4.4.27)

No	Element	Description	Date	Condition	Significance
12.1	Floor	Timber	1937	Good	B
12.2	Skirting	Painted timber	1937	Good	B
12.3	Walls	Rendered brick	1937	Good	B
12.4	Windows Window 12	Painted timber framed leadlight	1937	Good	B
12.5	Doors Door 18	Painted timber hinged	1937	Good	B
12.6	Cornice	Plaster painted	1937	Good	B
12.7	Ceiling	Plaster painted	1937	Good	B
12.8	Other Air vents	Metal	1937	Good	B

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13.0 ROOM NUMBER/ NAME: No. 8 / OFFICE (Refer Section 4.4 p.115, Fig 4.4.28– 4.4.29)

No	Element	Description	Date	Condition	Significance
13.1	Floor	Timber	1937	Good	B
13.2	Skirting	Painted timber	1937	Moderate	B
13.3	Walls	Rendered brick	1937	Good (generally)/ Moderate (east wall)	B
13.4 13.4.1	Windows Window 13	Painted steel framed	1937	Moderate	B
13.5	Doors Door 19 Door 20	Painted timber hinged Painted timber hinged	1937	Good	B
13.6	Cornice	Plaster painted	1937	Good	B
13.7	Ceiling	Plaster painted	1937	Good	B
13.8	Other		]		

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14.0 ROOM NUMBER/ NAME: No. 8a / BATHROOM +E441 No photos

No	Element	Description	Date	Condition	Significance
14.1	Floor	Concrete Mosaic floor tiles	1937	Good	B
14.2	Skirting				
14.3	Walls	Rendered brick Wall tiles	1937	Good	B
14.4	Windows	Timber framed leadlight	1937	Moderate	B
14.5	Doors	Timber hinged	1937	Good	B
14.6	Cornice	Plaster painted	1937	Good	B
14.7	Ceiling	Plaster painted	1937	Good	B
14.8	Other Mirror cupboard Air vents	 Timber Metal	 1937 1937	 Good Good	 B B

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15.0 ROOM NUMBER/ NAME: No. 9 / STAFF ROOM, FORMER BEDROOM (Refer Section 4.4 p.115, Fig 4.4.30– 4.4.31)

No	Element	Description	Date	Condition	Significance
15.1	Floor	Timber	1937	Good	C
15.2	Skirting	Painted timber	1937	Moderate	C
15.3	Walls	Rendered brick	1937	Good	C
15.4	Windows Window 16	Painted timber framed leadlight	1937	Good	C
15.5	Doors Door 23 Door 24 Door 25	Painted timber hinged Painted timber hinged Painted timber hinged opening	1937	Good	C
15.6	Cornice	Plaster painted	1937	Good	C
15.7	Ceiling	Plaster painted	1937	Good	C
15.8	Other Corner shelf and mirror Cupboards	Timber Timber	1937 1937	Moderate Good	C C

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16.0 ROOM NUMBER/ NAME: No. 9a / LADIES TOILET (Refer Section 4.4 p.115, Fig 4.4.32– 4.4.33)

No	Element	Description	Date	Condition	Significance
16.1	Floor	Concrete Floor tiles	1937	Good	B
16.2	Skirting				
16.3	Walls	Rendered brick Wall tiles to all walls	1937	Good	B
16.4	Windows Window 16	Timber framed	1937	Good	B
16.5	Doors Door 28	Timber hinged	1937	Moderate	B
16.6	Cornice	Plaster painted	1937	Good	B
16.7	Ceiling	Plaster painted	1937	Good	B
16.8 16.8.1	Other Mirror cupboard Air vents	Timber Metal	1937	Good	B

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17.0 ROOM NUMBER/ NAME: No. 9b / CORRIDOR BETWEEN 8a & 9a No photos

No	Element	Description	Date	Condition	Significance
17.1	Floor	Timber	1937	Good	B
17.2	Skirting	Timber	1937	Good	B
17.3	Walls	Rendered brick Electrical distribution board Security system	1937	Good	B
17.4	Windows				
17.5	Doors	Timber hinged	1937	Good	B
17.6	Cornice	Plaster painted	1937	Good	B
17.7	Ceiling	Plaster painted	1937	Good	B
17.8	Other				

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18.0 ROOM NUMBER/ NAME: No. 10 / RECEPTION ROOM FORMER DINING ROOM (Refer Section 4.4 p.117, Fig 4.4.42– 4.4.45)

No	Element	Description	Date	Condition	Significance
18.1	Floor	Timber	1937	Good	A
18.2	Skirting	Timber	1937	Good	A
18.3	Walls	Rendered brick	1937	Good	A
18.4	Windows	Timber framed	1937	Good	A
18.5	Doors Door	Timber Sliding door	1937	Good	A
18.6	Cornice	Timber	1937	Good	A
18.7	Ceiling	Timber	1937	Good	A
18.8 18.8.1	Other Light fittings Air vents	Metal Metal	1937	Good	A

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19.0 ROOM NUMBER/ NAME: No. 10a / AIR LOCK TO WC OPPOSITE RECEIPTION ROOM No photos

No	Element	Description	Date	Condition	Significance
19.1	Floor	Timber	1937	Good	B
19.2	Skirting	Timber	1937	Good	B
19.3	Walls	Rendered brick	1937	Good	B
19.4	Windows	Timber framed	1937	Good	B
19.5	Doors	Timber hinged	1937	Good	B
19.6	Cornice	Plaster painted	1937	Good	B
19.7	Ceiling	Plaster painted	1937	Good	B
19.8	Other				

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20.0 ROOM NUMBER/ NAME: No. 10b / MEN'S TOILET No photos

No	Element	Description	Date	Condition	Significance
20.1	Floor	Concrete Floor tiles	1937	Good	D
20.2	Skirting				
20.3	Walls	Rendered brick Wall tiles	1937	Good	D
20.4	Windows Window 32 Window 33	 Timber framed Timber framed	1937	Good	D
20.5	Doors Door 27	 Timber hinged	1937	Moderate	D
20.6	Cornice	Plaster painted	1937	Good	D
20.7	Ceiling	Plaster painted	1937	Good	D
20.8	Others Air vents	 Metal	1937	Good	D

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21.0 ROOM NUMBER/ NAME: No. 11 / SCULLERY (Refer Section 4.4 p.117, Fig 4.4.46– 4.4.47)

No	Element	Description	Date	Condition	Significance
21.1	Floor	Timber	1937	Good	B
21.2	Skirting	Timber	1937	Good	B
21.3	Walls	Rendered brick Wall tiles	1937	Good	B
21.4	Windows Window 11	 Painted timber framed	1937	Good	B
21.5	Doors Door 30 Door 31	 Painted Timber hinged Painted Timber hinged	1937	Moderate	B
21.6	Cornice	Plaster painted	1937	Good	B
21.7	Ceiling	Plaster painted	1937	Good	B
21.8	Other Commercial dishwasher Air vents	 Stainless Steel Metal	1937	Good	B

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22.0 ROOM NUMBER/ NAME: No. 12 / PANTRY (Refer Section 4.4 p.117, Fig 4.4.49)

No	Element	Description	Date	Condition	Significance
22.1	Floor	Plywood boards	1937	Good	C
22.2	Skirting	Timber	1937	Good	C
22.3	Walls	Rendered brick	1937	Good	C
22.4	Window Window 19 Window 20	 Painted steel framed Painted steel framed	1937	Good	C
22.5	Door Door 31	 Painted timber hinged	1937	Moderate	C
22.6	Cornice	Plaster painted	1937	Good	C
22.7	Ceiling	Plaster painted	1937	Good	C
22.8	Other Shelves Cupboard Air vents	 Timber Timber Masonry and mesh	1937	Good	C

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23.0 ROOM NUMBER/ NAME: No. 13 / KITCHEN (Refer Section 4.4 p.117 & 119, Fig 4.4.48, 4.4.51)

No	Element	Description	Date	Condition	Significance
23.1	Floor	Timber	1937	Good	C
23.2	Skirting	Timber	1937	Good	C
23.3	Walls	Rendered brick Wall tiles	1937	Good	C
23.4	Windows Window 21	 Painted timber framed	1937	Good	C
23.5	Doors Door 29 Door 30 Door 32	 Painted timber hinged Painted timber hinged Painted timber hinged	1937	Moderate	C
22.6	Cornice	Plaster painted	1937	Good	C
22.7	Ceiling	Plaster painted	1937	Good	C
22.8	Others Air vents Cupboard Commercial fridge & stoves	 Masonry and mesh Timber Stainless steel	1937	Good	C

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24.0 ROOM NUMBER/ NAME: No. 14 / CARETAKER'S OFFICE (Refer Section 4.4 p.119, Fig 4.4.50)

No	Element	Description	Date	Condition	Significance
24.1	Floor	Timber	1937	Good	C
24.2	Skirting	Timber	1937	Fair	C
24.3	Walls	Rendered brick	1937	Good	C
24.4	Windows Window 22	 Painted timber framed	1937	Good	C
24.5	Doors Door 33 Door 34	 Painted timber hinged Painted timber hinged	1937	Poor	C
24.6	Cornice	Plaster painted	1937	Good	C
24.7	Ceiling	Plaster painted	1937	Good	C
24.8	Other Fireplace Air vents	 Timber/brick Metal	1937	Good	C

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25.0 ROOM NUMBER/ NAME: No. 15 / OFFICE

No	Element	Description	Date	Condition	Significance
25.1	Floor	Timber	1937	Good	C
25.2	Skirting	Timber	1937	Good	C
25.3	Walls	Rendered brick	1937	Good	C
25.4	Windows Window 23	Timber framed	1937	Good	C
25.5	Doors Door 35	Timber hinged	1937	Moderate	C
25.6	Cornice	Plaster painted	1937	Good	C
25.7	Ceiling	Plaster painted	1937	Good	C
25.8	Others Air vents	Metal A890	1937	Good	C

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26.0 ROOM NUMBER/ NAME: No. 15a / CORRIDOR NEXT TO ROOMS 13, 14, & 15

No	Element	Description	Date	Condition	Significance
26.1	Floor	Timber	1937	Good	C
26.2	Skirting	Timber	1937	Good	C
26.3	Walls	Rendered brick	1937	Good	C
26.4	Windows Window 30 Window 31	 Timber framed Timber framed	1937	Poor	C
26.5	Doors Door 39	 Timber hinged	1937	Moderate	C
26.6	Cornice	Plaster painted	1937	Good	C
26.7	Ceiling	Plaster painted	1937	Good	C
26.8	Others Cupboards	 Timber	1937	Good	C

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27.0 ROOM NUMBER/ NAME: No. 15b / CORRIDOR NEXT TO ROOMS 16 & 16a (Refer Section 4.4 p.119, Fig 4.4.53 - 4.4.54)

No	Element	Description	Date	Condition	Significance
27.1	Floor	Timber	1937	Good	C
27.2	Skirting	Timber	1937	Good	C
27.3	Walls	Rendered brick	1937	Good	C
27.4	Windows				
27.5	Doors Door 37 Door 38 Door 39 Door 40	 Timber hinged Timber hinged Timber hinged Timber hinged	1937	Poor	C
27.6	Cornice	Plaster painted	1937	Good	C
27.7	Ceiling	Plaster painted	1937	Good	C
27.8	Other Cupboards Servants bell	 Timber Timber	 1937 1937	 Moderate Good	 C C

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28.0 ROOM NUMBER/ NAME: No. 16 / OFFICE (Refer Section 4.4 p.119, Fig 4.4.55 – 4.4.56)

No	Element	Description	Date	Condition	Significance
28.1	Floor	Timber	1937	Good	C
28.2	Skirting	Timber	1937	Moderate	C
28.3	Walls	Rendered brick	1937	Good	C
28.4	Windows Window 29	 Painted timber framed	1937	Poor	C
28.5	Doors Door 37	 Painted timber hinged	1937	Good	C
28.6	Cornice	Plaster painted	1937	Good	C
28.7	Ceiling	Plaster painted	1937	Good	C
28.8	Other Cupboards Air vents	 Timber Metal	 1937 1937	 Moderate Good	 C C

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29.0 ROOM NUMBER/ NAME: No. 16a / TOILET BETWEEN ROOMS 16 & 17 (Refer Section 4.4 p.119 & 120, Fig 4.4.57 – 4.4.58)

No	Element	Description	Date	Condition	Significance
29.1	Floor	Concrete Floor tiles	1937	Good	
29.2	Skirting				
29.3	Walls	Rendered brick Wall tiles	1937	Good	
29.4	Windows Window 28	Painted timber framed	1937	Moderate	
29.5	Doors Door 38	Painted timber hinged	1937	Good	
29.6	Cornice	Plaster painted	1937	Good	
29.7	Ceiling	Plaster painted	1937	Good	
29.8	Others Air vents Hook rail	Metal Timber	1937	Good	

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30.0 ROOM NUMBER/ NAME: No. 17 / OFFICE (Refer Section 4.4 p.120, Fig 4.4.59 – 4.4.60)

No	Element	Description	Date	Condition	Significance
30.1	Floor	Timber	1937	Good	C
30.2	Skirting	Painted timber	1937	Good	C
30.3	Walls	Rendered brick	1937	Moderate	C
30.4	Windows Window 27	Painted timber framed	1937	Poor	C
30.5	Doors Door 40 Door 42	 Painted Timber hinged Painted Timber hinged	1937	Moderate	C
30.6	Cornice	Plaster painted	1937	Good	C
30.7	Ceiling	Plaster painted	1937	Poor	C
30.8	Others Light fittings Air vents Coke burner	 Fluorescent tubes Metal Brick surrounds	1937	Good	C

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31.0 ROOM NUMBER/ NAME: No. 18 / OFFICE

No	Element	Description	Date	Condition	Significance
31.1	Floor	Timber	1937	Good	C
31.2	Skirting	Timber	1937	Poor	C
31.3	Walls	Rendered brick	1937	Moderate	C
31.4	Windows Window 269	Timber framed	1937	Moderate	C
31.5	Doors Door 42	Timber hinged	1937	Poor	C
31.6	Cornice				
31.7	Ceiling	Timber	1937	Good	C
31.8	Other Corner cupboards Air vents	Timber Metal	1937	Good	C

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32.0 ROOM NUMBER/ NAME: No. 19 / FLAT (ENTRY AND STAIR WELL) (Refer Section 4.4 p.120, Fig 4.4.61 – 4.4.62)

No	Element	Description	Date	Condition	Significance
32.1	Floor	Concrete	1937	Good	E
32.2	Skirting				
32.3	Walls	Brick	1937	Good	E
32.4	Windows				
32.5	Doors	Timber	1937	Good	E
32.6	Cornice	Timber	1937	Good	E
32.7	Ceiling				
32.8	Others				E
32.8	Others Stair	Timber	1937	Good	E

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33.0 ROOM NUMBER/ NAME: No. 19a / FLAT (FIRST FLOOR) (Refer Section 4.4 p.120, Fig 4.4.63)

No	Element	Description	Date	Condition	Significance
33.1	Floor	Timber Floor tiles in bathroom	1937	Good	E
33.2	Skirting	Timber	1937	Good	E
33.3	Walls	Timber	1937	Good	E
33.4	Windows	Timber frames	1937	Good	E
33.5	Door	Timber	1937	Good	E
33.6	Cornice	Timber	1937	Good	E
33.7	Ceiling		1937	Good	E
33.8	Others Closet Cupboards	 Timber Timber	1937	Good	E

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34.0 ROOM NUMBER/ NAME: No. 20 / GARAGE (Refer Section 4.4 p.120, Fig 4.4.64 – 4.4.65)

No	Element	Description	Date	Condition	Significance
34.1	Floor	Concrete	1937	Good	D
34.2	Skirting				
34.3	Walls				
34.3.1	Wall – North	Timber	1937	Moderate	D
34.3.2	Wall – South, East & West	Timber	1937	Moderate	D
34.4	Windows Window 24	Leadlight with timber frames	1937	Moderate	D
34.5	Doors Door45	Timber folding panel doors	1937	Good	D
34.6	Cornice				
34.7	Ceiling	Fibro panels/timber battens	1937	Moderate 50% Poor 50%	D
34.8	Others				

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LANDSCAPE ELEMENTS

No	Element	Description	Date	Condition	Significance
1.0	Land Forms				
1.1	Topography	Includes boulders in the remnant natural wilderness area	1938c.	Good	A
1.2	Front Eastern slope	Grassed	1938c.	Good	B
1.3	Side Northern slope	Grassed and terraced	1938c.	Good	B
1.4	Side Southern slope	Light vegetation	1938c.	Good	C
1.5	Rear Saddle/ Ridge leading to Mount Keira	N/A		N/A	
2.0	Terraces				
2.1	North Terrace	Grass batter with brick retaining wall with plantings	1938c. Repaired & reconstructed 2017	Moderate	A
2.2	Southern terrace	Cement service area, dry stone walling, grassed areas	1938c.	Moderate to Good	A

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2.3	Rear sunken terrace	Grassed area enclosed by stone walling	1938c.	Good	A
3.0	Dry Stone Walling				
3.1	Walling to Arrival Ramp and Service Yard	Stone and mortar	1938c. Modified	Moderate	A
3.2	Walling to Brush Box Shelter Belt	Stone and mortar	1938c.	Moderate	A
3.3	Walling to Rear Sunken Terrace	Stone and mortar	1938c.	Good	A
4.0	Retaining Walls				
4.1	Brick Retaining Wall and Stairs to North Terrace	Brick wall, sandstone and brick stairs	1938c.	Moderate	A
4.2	Brick Retaining Wall to remnant “natural” wilderness area	Brick	1938c.	Moderate to Good	A
5.0	Driveway and loop to arrival area	Sandstone flagging	1938c.	Moderate to Poor	A

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6.0	Pond	Stone edged with stone paving between the outer circle and the inner (water filled) circle. Small cement fountain	1938c. Reconstructed		A
7.0	Dolls House (conceit)	Sandstone and brick base with roughcast rendered walls, timber framed windows, timber bargeboards and a terracotta tiled roof.	1938c.	Good	B
8.0	Garden Shed	Timber log walls with a shingled roof and gable end and timber framed windows	1938c.	Moderate to Poor	B
9.0	Remnant Vegetation	Turpentine	Pre1937	Good	A
10.0	Lawn areas	Grass	1938c.	Good	A
11.0	Brushbox Windbreaks	Mature brushbox planting	1938c.	Moderate	A
12.0	Framing trees	Two Hills Figs, a Monterey Cypress and a London Plane Tree	1938c.	Refer to the Tree Assessment Gleniffer Brae by Mark Felgate	A
13.0 13.1	Plantings Garden Beds to house	 Various	 2010c.	 Good, Plants require care	 C

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13.2	Northern Retaining Wall Planting	Various	2017	Good, Plants require care	C
14.0	Specimen Trees	Various	Various	Good	A – 1938c. plantings C – others

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APPENDIX C HISTORICAL REFERENCES TO LANDSCAPE COMPONENTS

1. SORENSEN DIARIES 1938 – 1940
2. RATCLIFFE, 1990
3. FELGATE, 1999
4. BEAVER, 2007

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C.1 REFERENCES TO PLANTINGS AT GLENIFFER BRAE IN SORENSEN DIARIES, 1938-40, HELD AT NATIONAL TRUST, NSW

12.11.38 Garage Court *Tristania* (Brushbox now *Lophostemon conferta*) Chestnut Elm
16.11.38 No plants mentioned - Construction and Weirs
15.12.38 Botany Nursery Plants around house Hoskins wedding anniversary 1917 - 38
06.1.39 5 *Tristania* (Brushbox now *Lophostemon conferta*)
3.2.39 *Ficus Hilli* *Bunya* *Tristania* (Brushbox now *Lophostemon conferta*)
4.3.29 *Tristania* (Brushbox now *Lophostemon conferta*)
20.4.29 Tasmanian Blue gum Lemon Scented Gum Elm
15.7.39 Eugenia
24.7.39 Chestnut
5.8.39 I tree in front of entrance / 1 to garage court 1 drive
14.8.39 *Aralia* *Lagerstroemia*
15.8.39 *Aralia* 3 *Lagerstroemia*
16.8.39 *Aralia* *Lagerstroemia* Camellia
17.8.39 Moving Coral tree *Aralia*
18.8.39 *Aralia* planted Coral tree
19.8.39 Moving Coral tree
25.8.39 Moving Coral tree
30.8.39 Planted Mass Coral tree
31.8.39 Planted Coral tree
1.9.39 Planted Coral tree
2.9.39 Moving Oleander
2.9.39 Moving and planting Oleander
8.9.39 Planting Coral tree Camellia
12.9.39 *Lagerstroemia* at Parramatta
13.9.39 *Lagerstroemia*
14.9.39 1 *Lagerstroemia* Camellia Illawarra Flame tree
16.9.39 Planting Illawarra Flame tree
18.9.39 Jacaranda sourced from Parramatta Camellia *Aralia*
21.9.39 Coral tree
22.9.39 Coral tree Thalgo, Unanderra Post Office 1 Camellia 2 Coral tree
3.10.39 Possibly *Ficus australis* (old name for Port Jackson Fig)
6.10.39 1 Oleander 1 Jacaranda Citrus Nectarine
10.10.39 Jacaranda
11.10.39 *Aralia* Jacaranda *Lagerstroemia* in glade
12.10.39 Botany Nursery
13.10.39 Glade *Magnolia fuscara* and Oleander
17.10.39 Oleander? 4 Camellia Jacaranda
18.10.39 Coral tree Jacaranda
8.11.39 Prune Coral tree 2 Oleander Azalea
13.11.39 Check Coral tree
5.12.39 *Begonia* Birch *Pyrus persica*
6.12.39 *Tristania* (Brushbox now *Lophostemon conferta*)
13.12.39 No plants mentioned, preparation for grass
15.12.39 No Plants mentioned, limestone wall filling and grading
18.12.39 2 Chrysanthemums 1 Dahlia I2? 4? 2
19.12.39 Phlox Salvia Blue Azalea

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16.4.40 Beauty of drive
20.4.40 4 X 1 hardwood edging
23.4.40 *Portulaca*
26.4.40 Creeks turf
30.4.40 Move shrub from open paddock to rockery
2.5.40 Oleander *Crataegus* Hibiscus *Lagerstroemia*

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Summary of Sorensen planting referred to in Sorensen Diaries, 1938 – 40
Aralia
Amaranthus
Bunya (possibly)
Birch
Begonia
Chestnut
Coral Tree
Citrus
Crataegus
Elm
Eugenia
Ficus hillii
Gazania
Globe Amaranth
Golden Privet
Hydrangea
Illawarra Flame Tree
Jacaranda
Lemon Scented Gum
Lagerstroemia
Magnolia
Nectarine
Oleander
Peach
Privet
Portulaca
Pyrus persica
Tristania (Brushbox now *Lophostemon conferta)*
Tasmanian Blue Gum
Tax (possibly Taxus or Taxodium)
Agapanthus
Azalea
Camellia
Chrysanthemum
Dahlia
Hibiscus
Phlox
Salvia Blue
Zinnia
Corals
Flame tress
Ficus hillii
Jacaranda
Chinex Elm
Illawarra Flame Tree
Wisteria
Hydrangeas
Hebe

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Lavender
Ajuga sp,
Alyssum sp.
Arabis sp.
Artemesia sp.
Aubrieta sp.
Cerastium sp.
Cotoneaster microphyllus
Phlox sp.
Pelargonium sp.
Rosmarinus prostrates
Sedum sp.
Thymus sp.
Hollyhocks
Foxgloves
Azaleas
Dahlias
Sweet peas.
Syzygium sp.
Wisteria
Hydrangeas
Hebe
Lavender
Dwarf cypress
Roses
Illawarra Flame Tree
Gardenia

C.2 REFERENCES TO PLANTINGS USED BY SORENSEN, FROM AUSTRALIA'S MASTER GARDENER – PAUL SORENSEN AND HIS GARDENS – RICHARD RATCLIFFE

GARDEN	SPECIES	
Intro	Cedar	Cedrus atlantica
	Claret ash	Fraxinus oxycarpa "Raywoodii"
	English elms	Ulmus procera
	English oaks	Quercus robur
	Linden	Tilia cordata
	Nettle tree	Celtis occidentalis
	Plane tree	Platanus x acerifolia
	Poplar	Populus sp.
	Spruce trees	Picea sp.
Everglades	Azalea	Rhododendron spp
	Birch	Betula spp
	Bluebells	Hyacinthoides sp
	Cypress Hedges	Cupressus torulosa
	Japanese flowering cherry trees	Prunus serrulata "Pendula"
	Kurume azalea	Rhododendron sp
	Maples	Acer spp
	Mountain laurel	Kalmia latifolia
	Poplar	Populus spp.
	Rhododendron	Rhododendron spp
	Scribbly gum	Eucalyptus sclerophylla
	Tulip	Tulipa
	Wisteria	Wisteria sinensis
Gleniffer Brae	Atlas cedar	Cedrus atlantica
	Australian red cedars	Toona australis
	Azaleas and Rhododendron	Rhododendron spp
	Brush box	Lophostemon confertus
	Cedar	Cedrus sp.
	Chinese elm	Ulmus parvifolia
	Coastal cypress pine	Callitris columellaris
	Coral trees	Erythrina indica
	Deodar	Cedrus deodara
	Flowering cherries	Prunus serrulata
	Illawarra flame trees	Brachychinton acerifolius
	Jacaranda	Jacaranada mimosifolia
	Kaffir plum	Harpephyllum caffrum
	Liquid ambar	Liquid ambar styraciflua
	Nettle tree	Celtis occidentalis
	Plane trees	Plantanus x acerifolia
	Silky oak	Grevillea robusta
	Silver elms	Ulmus procera 'Variegala'
	Tree ferns	Dicksonia antarctica
	Turpentines	Syncarpia glomulifera

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C.3 REFERENCES TO PLANTINGS AT GLENIFFER BRAE IN FELGATE, 1999
Felgate, Mark, *Tree Assessment Gleniffer Brae*, Wollongong City Council, 1999

Common Name	Tree type and No.	Date Mark Felgate	Comment
Bull Bay Magnolia	Magnolia grandiflora	1960	
Camellia	Camellia japonica	1960s	Maybe earlier recheck date
Cheese Tree	Glochidion ferdinandi		Require location
Chinese Weeping elm	UImus parvifolia	1940	
Chinese Weeping elm	Ulmus parvifolia	1960	Not evident in Hoskin photos, date correct
Crepe Myrtle	Lagerstroemia indica		Require location
Crepe Myrtle	Lagerstroemia indica		Require location
Crepe Myrtle	Lagerstroemia indica		Require location
European Nettle Tree	Celtis australis	1940	
European Nettle Tree	Celtis australis		Require location
Hills Fig	Ficus microcarpa var 'Hillii'	1940	Replaced Coral trees. Since removed
Hills Fig	Ficus microcarpa var 'Hillii'	1940	Replaced Coral trees. Since removed
Illawarra Flame Tree	Brachychiton acerifolius	1930/40	
Illawarra Flame Tree	Brachychiton acerifolius	1940	
Jacaranda	Jacaranda mimosifolia	1940	
Japanese Cedar	Cryptomeria japonica	1950	
Karrin plum	Harpephyllum caffrum	1940	
Karrin plum	Harpephyllum caffrum	1940	
London Plane Tree	Platanus x hybrida	1940	
London Plane Tree	Platanus x hybrida	1940	
Monteray Cypress	Cupressus macrocarpa	1940	
Native Daphne	Pittosporum undulatum		Require location
Pencil Pine	Cupressus sempervirens	1940	
Pencil Pine	Cupressus sempervirens	1940	
Pencil Pine	Cupressus sempervirens	1940	
Pencil Pine	Cupressus sempervirens	1940	
Trident Maple	Acer buergerianum		Require location

NOTE: A number of large trees in the spinney are not identified

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C.4 REFERENCES TO PLANTINGS AT GLENIFFER BRAE IN BEAVER Landscape Master Plan, 2007

The Rockery:- Azaleas, Hydrangeas, Lavender, Hebe, Indian Hawthorn, ground cover Grevilleas, Daisies Dahlias.

Upper Terrace:- Replant the two specimen trees (originally Corals but use Flame tress). Replace ficus hillii with Jacaranda, Chinex Elm or Illawarra Flame Tree.
Northern side of the house:- wisteria, hydrangeas, hebe, lavender, and annuals/perennials with blue or white flowers were proposed.

Lower Terrace:- *Ajuga sp, Alyssum sp., Arabis sp., Artemesia sp., Aubrieta sp., Cerastium sp., Cotoneaster microphyllus, Phlox sp., Pelargonium sp., Rosmarinus prostrates, Sedum sp. and Thymus sp.*
He recommended removal of the self-sown Silky Oak and judicious removal/ pruning of Hill's Figs and Brush Box near the western boundary to open up the views.

Woodland Garden, around the Doll's house,
hollyhocks, foxgloves, azaleas, dahlias and sweet peas.
removal of Silky Oaks from Woodland Garden and plant the additional 5 specimen trees such as Jacaranda and lllawarra Flame Trees
Planting of evergreen shrubs (eg *Syzygium sp*.) along the western boundary was also recommended.

Brushbox Windbreak
replanting missing Brushbox and planting tall evergreen shrubs (eg *Syzygium sp.)* between the school buildings and the brushbox windbreak.

Garden bed along the eastern side of the house,
wisteria, hydrangeas, hebe, lavender, dwarf cypress and annuals/perennials with blue or white flowers.
He also recommended replacing the Kaffir Plum with a jacaranda.

Sandstone Driveway and Arrival Area
replanting the island bed of roses and perennials to the sandstone driveway and arrival area,
Service Terrace and Stone Wall,
removing the cypress (T13) and replanting with a Illawarra Flame Tree
recommended Planting a low hedge along the southern side of the driveway with box or gardenia.

Northern slope,
removal of selected trees along Fairy Creek and replanting garden beds with low growing species was recommended.

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APPENDIX D INVENTORY OF MOVEABLES, CONTENTS AND COLLECTIONS:
MC WILLIAM AND ASSOCIATES PL, 'A VALUATION OF SPECIFIED FURNITURE AND DECORATIVE ARTS LOCATED AT GLENIFFER BRAE', MARCH 2017.
NOTE THE FURNITURE WAS PURCHASED BY WOLLONGONG COUNCIL IN 1970S

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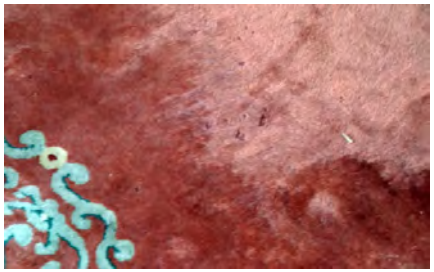
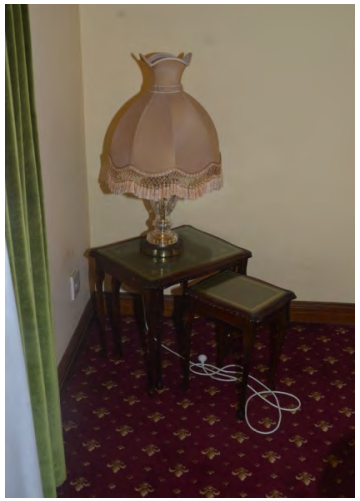
Specified Furniture and Decorative Arts Located at Gleniffer Brae Manor House	
A Victorian walnut settee with a double button upholstered cameo back and foliate carved top rail above the padded arms and fully upholstered serpentine seat, covered in burgundy velvet fabric, raised on cabriole legs and castors; circa 1870. Height: 100cm Width: 154cm	
A late Victorian oak side table; the rectangular top with a moulded edge above two frieze drawers fitted with turned knob handles, raised on turned legs terminating in brass and porcelain castors; circa 1890. Height: 74cm Width: 106cm Depth: 66cm	
A Victorian mahogany duchess dressing table; the oval mirror plate in a moulded frame on leaf and scroll carved supports above three glove drawers and shaped top with a moulded edge above a frieze drawer, raised on scroll carved cabriole supports joined by a shaped stretcher base; circa 1860. Height: 152cm Width: 120cm Depth: 52cm Note: One knob missing from the central glove drawer	

A Victorian mahogany sideboard; the arched mirrored back with a pierced carved scroll and leaf carved cresting above the serpentine top with a moulded edge, a central wave moulded frieze drawer flanked by a cupboard door to each side with applied floral carved decoration, raised on a plinth base; circa 1860. Height: 255cm Width: 205cm Depth: 66cm	
A late Victorian oak secretaire bookcase; the moulded cornice above a pair of arched glazed doors enclosing shelves; the lower section with a cylinder door enclosing a fitted interior above a pair of panelled cupboard doors, raised on a plinth base; circa 1890. Height: 229cm Width: 117cm Depth: 59cm	
A Chippendale style mahogany display cabinet; the rectangular top above a pair of astragal glazed cupboard doors enclosing glass shelves, raised on cabriole legs and claw and ball feet; circa 1920s. Height: 126cm Width: 117cm Depth: 37cm	

A mid-Victorian mahogany longcase clock; maker: E Charlton & Son, Easington Lane, Hetton-Le-Hole, Northern England; the circular painted dial with Roman numbers and subsidiary date and seconds dial, hand painted with a woman and dog to the arch and village scenery to the corner spandrels; the clock with an eight day movement; the case with a broken swan neck pediment above the glazed face flanked by turned columns; the body fitted with a short door to the trunk, raised on turned feet; circa 1850s.	
A Victorian mahogany cheval mirror; the rectangular mirror plate within a moulded frame on scroll carved supports, joined by a shaped stretcher and terminating in brass castors; circa 1880. Height: 152cm	

An Art Deco wool and silk carpet; decorated with a Chinese character and floral spray on a red ground with multiple linear borders and cotton fringe; circa 1930s. Length: 553cm Width: 435cm Note: Some wear to central area	 
A pair of Art Deco wool and silk carpets; each decorated with pink and red floral sprays on a green ground with dark green linear borders; circa 1930s. Length: 355cm Width: 268cm	

A set of three [3] eight-light crystal chandeliers; each with eight outscrolling arms terminating in drip pans and candle lights, hung with pear shaped drops and chains of beads throughout; circa 1920s. Height: 67cm Diameter: 56cm approximately	
A ten-light crystal chandelier with ten outscrolling arms terminating in candle lights hung with pear shaped drops and chains of beads throughout. Height: 78cm Diameter: 72cm	
A pair of cut glass table lamps; each of baluster form on a shaped circular brass base with a dome shape tassel silk shade. Overall height: 76cm	

Decorative Arts contained within the Chippendale style display cabinet including: **a porcelain cylindrical vase;** hand painted by Joy K '98; **a pair of oval hand painted plaques:** The Fairy Possum and the Sugar Glider; **a Shelley bone china tea service** in the Sheraton pattern; registered no: 13291 comprising a setting for four persons [19 pieces]; **a pair of yellow baluster glass vases;** **a hand painted porcelain plate** by Australian Wildflowers; **a pair of Pagnossin glazed earthenware plates** with lithographic pictorial images after the original watercolours by A Malossi; **a pewter commemorative plate** with printed shield of Homberga d O'hm.	
All other furniture throughout Gleniffer Brae Manor House comprising: **an Art Nouveau brass fire surround;** **a centre table** with a circular gilt tooled leather top and glass overlay; **a Victorian style walnut salon suite** comprising four [4] balloon back side chairs, a gentleman's armchair and lady's armchair; **a maple rectangular coffee table** of serpentine outline with two inset bevel glass panels and cabriole legs with scroll carved feet; **a nest of three [3] graduated occasional tables;** each with a tooled green leather inlay overlaid with a plate glass top.	

APPENDIX E GEOFFREY LOVERIDGE, GLENIFFER BRAE
ARCHITECTURAL DRAWINGS, 1937
SCEGGS ARCHIVE

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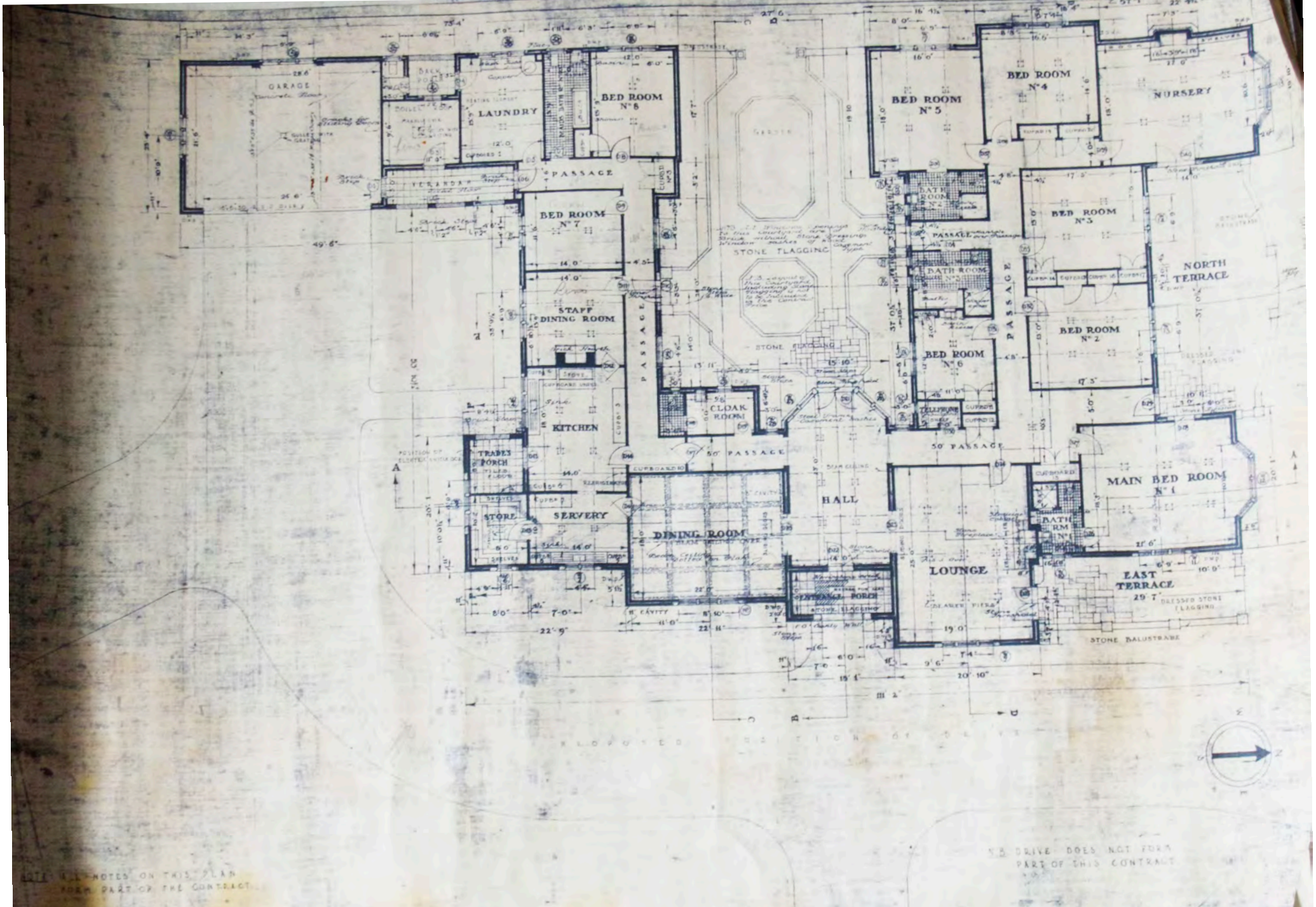

NEW RESIDENCE AT WOLLONGONG
FOR
A. S. HOSKINS, ESQ.

Document Set ID: 24244566
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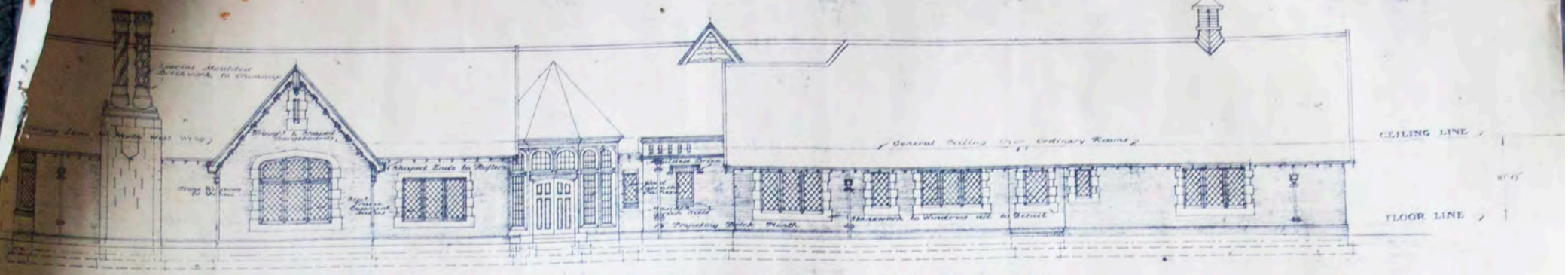
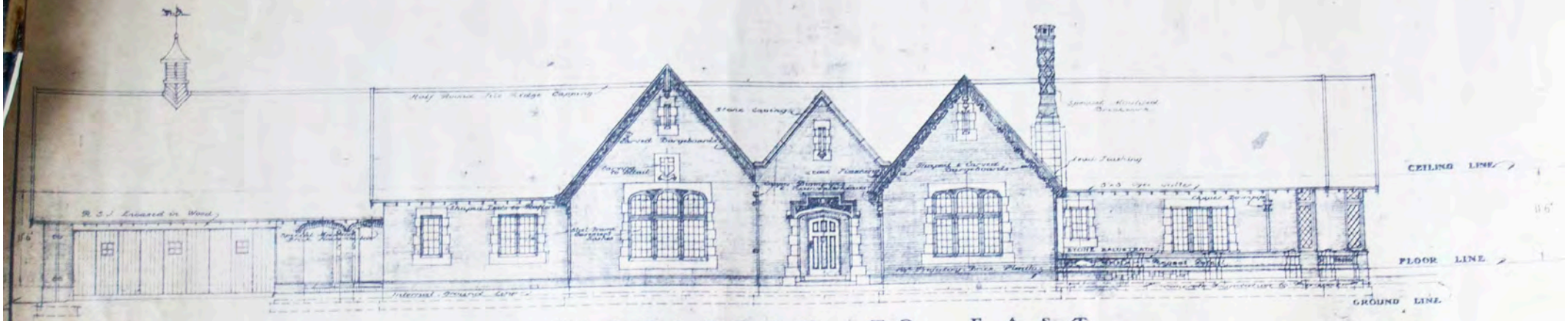
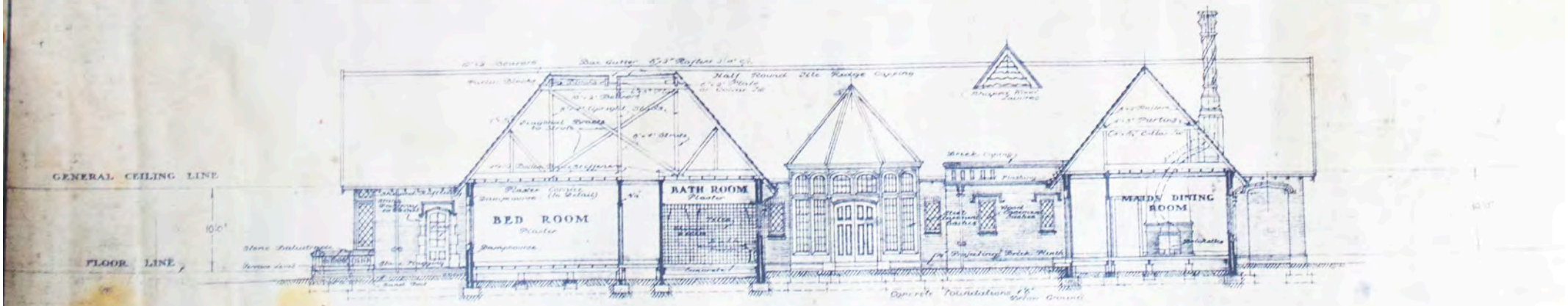


ELEVATION TO WEST



ELEVATION TO EAST



CROSS SECTION 'EF'

JOB N° 64 CCA SHEET, 2
DRAWN BY E.M.O
TRACED BY
SCALE 1/8" = 1'-0"

NEW RESIDENCE AT WOLLONGONG
FOR
A. S. HOSKINS. ESQ

G. D. LOVERIDGE
ARCHITECT
56 HUNTER ST
SYDNEY.
MARCH 1937

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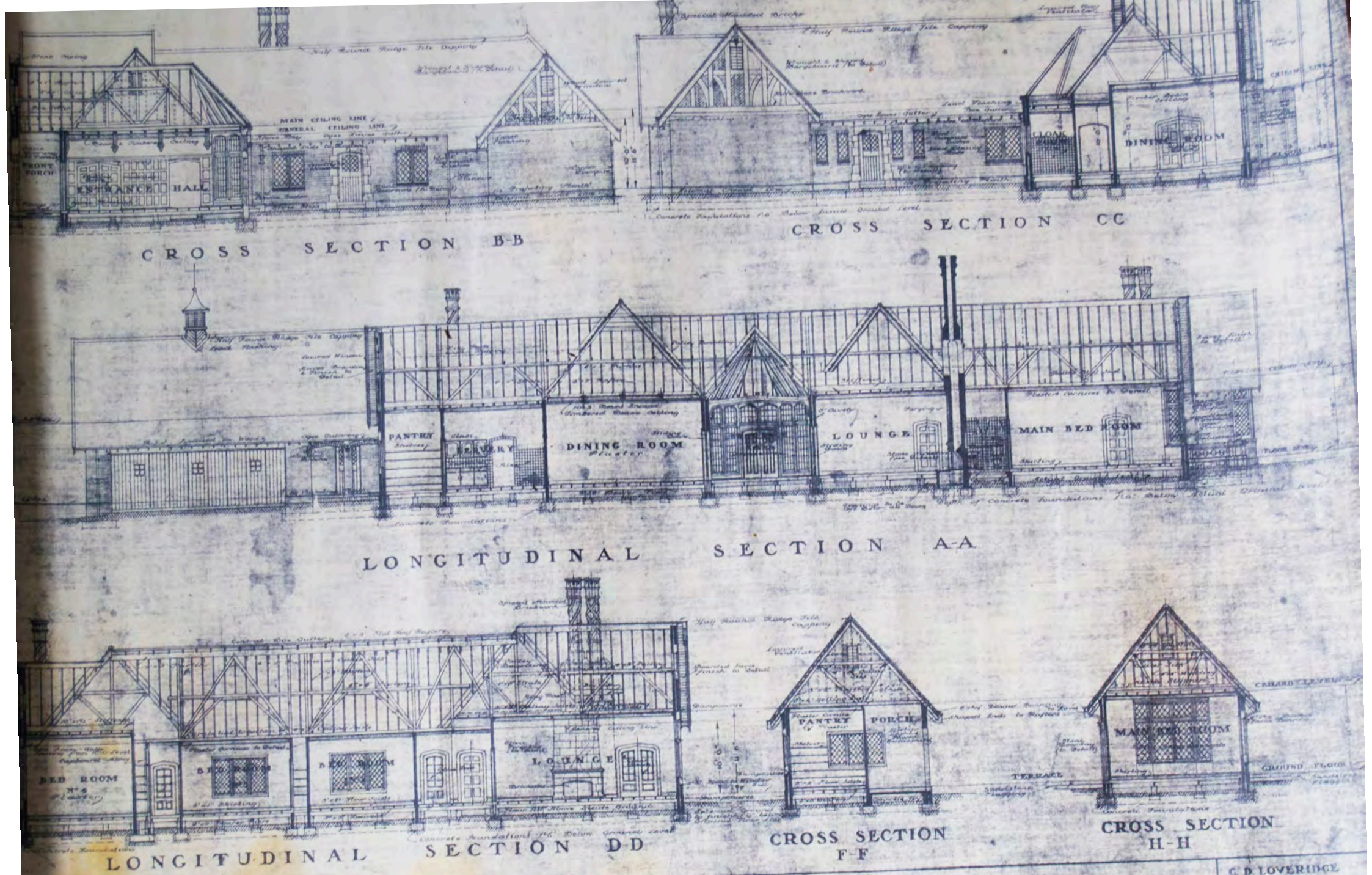
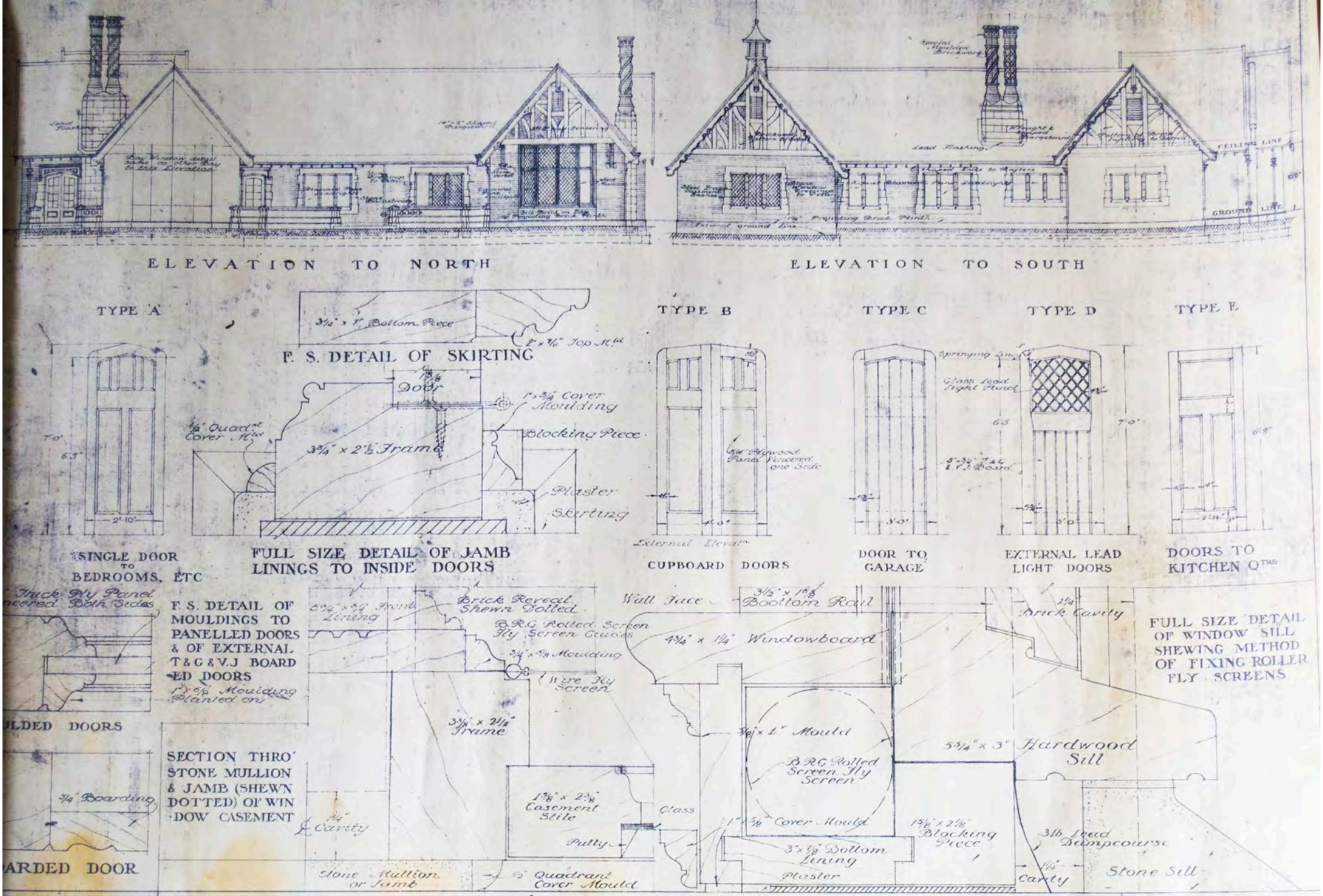


NEW RESIDENCE AT WOLLONGONG
FOR
A. S. HOSKINS, ESQ

C. D. LOVERIDGE
ARCHITECT
56 HUNTER ST
SYDNEY
MARCH. 1937

64 CCA SHEET 3
BY J.B.C.

Document Set ID: 24244566
Version: 1, Version Date: 16/05/2023



N° 46CCA SHEET N° 4
N BY E.M.O.
LD BY E.M.O.
FED BY G.D.L.

NEW RESIDENCE AT WOLLONGONG
FOR
A. S. HOSKINS, ESQ.

G. D. LOVERIDGE, ARCHITECT.
56 HUNTER STREET
SYDNEY 1. 7. 1937

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15 LIST OF ATTACHMENTS

ATTACHMENT A	PHOTO COMPARISON REPORT– ARCHITECTURAL PROJECTS PTY LTD, 2018
ATTACHMENT B	HISTORICAL ARCHAEOLOGICAL ASSESSMENT – CASEY & LOWE, 2018
ATTACHMENT C	WOLLONGONG BOTANIC GARDEN ABORIGINAL ARCHAEOLOGICAL ASSESSMENT- AMBS ECOLOGY AND HERITAGE, 2019
ATTACHMENT D	TREE ASSESSMENT GLENIFFER BRAE – WOLLONGONG CITY COUNCIL, 2020
ATTACHMENT E	COLOUR RESEARCH, GLENIFFER BRAE – DAVID PENLINGTON 2016
ATTACHMENT F	TREE INVENTORY SHOWING HERITAGE AND SIGNIFICANT TREES – WOLLONGONG CITY COUNCIL, 2020

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Architectural Projects

1635 - Gleniffer Brae, Keiraville
Photo Comparison Report
June 2018

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1. LIST OF ILLUSTRATIONS

FIGURE NO.	DATE	DESCRIPTION	SOURCE
1.	1955-74	Gleniffer Brae from driveway approach, P05096	Wollongong City Council
2.	2016	Gleniffer Brae from driveway approach, DSC04568	Architectural Projects
3.	1940-50s	Gleniffer Brae from driveway, P07576	Wollongong City Council
4.	2016	Gleniffer Brae from driveway, DSC04569	Architectural Projects
5.	1969	Gleniffer Brae from south east, P16816	Wollongong City Council
6.	2016	Gleniffer Brae from south east, DSC04570	Architectural Projects
7.	No date	Gleniffer Brae from driveway approach	Hoskins Family Collection
8.	2016	Gleniffer Brae from driveway approach, DSC04569	Architectural Projects
9.	1938-39	Gleniffer Brae from North	Hoskins Family Collection
10.	2016	Gleniffer Brae from North, DSC04572	Architectural Projects
11.	No date	Gleniffer Brae from south	Hoskins Family Collection
12.	2016	Gleniffer Brae from south, DSC04574	Architectural Projects
13.	1960s-1970s	Entry from south, P04373	Wollongong City Council
14.	2016	Entry from south, DSC04588	Architectural Projects
15.	No date	Entry from south	Hoskins Family Collection
16.	2016	Entry from south, DSC04582	Architectural Projects
17.	1940s-1950s	East facade, P07582	Wollongong City Council
18.	2016	East facade, DSC04590	Architectural Projects
19.	1950c	Sid and Madge Hoskins at Dining Room window	Hoskins Family Collection
20.	2016	Dining Room window, DSC04580	Architectural Projects
21.	No date	Gleniffer Brae from north east	Hoskins Family Collection
22.	2016	Gleniffer Brae from north east, DSC04575	Architectural Projects
23.	No date	Gleniffer Brae from north east	Hoskins Family Collection
24.	2016	Gleniffer Brae from north east, DSC04576	Architectural Projects
25.	1940s-50s	East terrace looking south, P16817	Wollongong City Council
26.	2016	East terrace looking south, DSC04589	Architectural Projects
27.	1938, July/ Aug	Gleniffer Brae north east corner, photo annotated "Stonework done by Mr Trunks"	Hoskins Family Collection
28.	2016	Gleniffer Brae north east corner, DSC04578	Architectural Projects
29.	1938c	East terrace	Hoskins Family Collection

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FIGURE NO.	DATE	DESCRIPTION	SOURCE
30.	2016	East terrace, DSC04579	Architectural Projects
31.	No date	North east corner of Gleniffer Brae	Hoskins Family Collection
32.	2016	North east corner of Gleniffer Brae, DSC04581	Architectural Projects
33.	1942c	North terrace	Hoskins Family Collection
34.	2016	North terrace, DSC04583	Architectural Projects
35.	No date	North terrace	Hoskins Family Collection
36.	2016	North terrace, DSC04584	Architectural Projects
37.	1942c	Gleniffer Brae form east	Hoskins Family Collection
38.	2016	Gleniffer Brae from east, DSC04577	Architectural Projectsil
39.	No date	View from north terrace	Hoskins Family Collection
40.	2016	View from north terrace, DSC04592	Architectural Projects
41.	1944c	Gleniffer Brae looking south	Hoskins Family Collection
42.	2016	Gleniffer Brae looking south, DSC04595	Architectural Projects
43.	No date	View from north terrace	Hoskins Family Collection
44.	2016	View from north terrace, DSC04593	Architectural Projects
45.	No date	Gleniffer Brae North Elevation, P07581	Wollongong City Council
46.	2016	Gleniffer Brae North Elevation, DSC04600	Architectural Projects
47.	No date	'A & A Hoskins mowing the tennis court'	Hoskins Family Collection
48.	2016	The tennis courts, DSC04596	Architectural Projects
49.	No date	West of tennis court, looking south	Hoskins Family Collection
50.	2016	West of tennis court, looking south, DSC04599	Architectural Projects
51.	1951c	View to north west corner	Hoskins Family Collection
52.	2016	View to north west corner, DSC04594	Architectural Projects
53.	No date	Gleniffer Brae from north west, P07583	Wollongong City Council
54.	2016	Gleniffer Brae from north west, DSC04601	Architectural Projects
55.	No date	North west corner	Hoskins Family Collection
56.	2016	North west corner, DSC04585	Architectural Projects
57.	1940c	Stone arch 'A & P Hoskins with garden staff'	Hoskins Family Collection
58.	2016	Stone arch, DSC04602	Architectural Projects
59.	1941c	Gleniffer Brae from west	Hoskins Family Collection

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FIGURE NO.	DATE	DESCRIPTION	SOURCE
60.	2016	Gleniffer Brae from west, DSC04603	Architectural Projects
61.	1940s-50s	Courtyard from west, P07575	Wollongong City Council
62.	2016	Courtyard from west, DSC04586	Architectural Projects
63.	No date	The Dolls House	Hoskins Family Collection
64.	2016	The Dolls House, DSC04608	Architectural Projects
65.	1945-50	Dolls House from south, 'Cubby House'	Hoskins Family Collection
66.	2016	Dolls House from south, 'Cubby House'	Architectural Projects
67.	No date	Dolls House from north	Hoskins Family Collection
68.	2016	Dolls House from north, DSC04616	Architectural Projects
69.	1938-39	Rear sunken garden looking south	Hoskins Family Collection
70.	2016	Rear sunken garden looking south, DSC04605	Architectural Projects
71.	1945-48	Gleniffer Brae view from south to garage	Architectural Projects
72.	2016	Gleniffer Brae view from south to garage, DSC04612	Architectural Projects
73.	1940c	Rear garden looking west, "AS Hoskins with his son Philip"	Hoskins Family Collection
74.	2016	Rear garden, looking west, DSC04609	Architectural Projects
75.	1950c	'Mount Keira from Gleniffer Brae garden', view over north terrace, looking west	Hoskins Family Collection
76.	2016	'Mount Keira from Gleniffer Brae garden', view over north terrace, looking west, DSC04591	Architectural Projects
77.	1948	Looking west to Mount Keira from north terrace	Hoskins Family Collection
78.	2016	Looking west to Mount Keira from north terrace, DSC04597	Architectural Projects
79.	1942c	View to west 'showing Murrays Dairy Farm'	Hoskins Family Collection
80.	2016	View to west 'showing Murrays Dairy Farm', DSC04613	Architectural Projects
81.	No date	Western sunken garden	Hoskins Family Collection
82.	2016	Western sunken garden, DSC04604	Architectural Projects
83.	No date	View to Mount Keira from Gleniffer Brae	Hoskins Family Collection
84.	2016	View to Mount Keira from Gleniffer Brae, DSC04607	Architectural Projects
85.	No date	Fountain in rear garden	Hoskins Family Collection
86.	2016	Fountain in rear garden, DSC04606	Architectural Projects

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FIGURE NO.	DATE	DESCRIPTION	SOURCE
87.	1948	View to north west	Hoskins Family Collection
88.	2016	View to north west, DSC04614	Architectural Projects
89.	1940c	Gardener's shed, looking west	Hoskins Family Collection
90.	2016	Gardener's shed, looking west, DSC04617	Architectural Projects
91.	1948-50c	Gardener's shed, looking north	Hoskins Family Collection
92.	2016	Gardener's shed, looking north DSC04618	Architectural Projects
93.	1942c	Gardener's shed, from north	Hoskins Family Collection
94.	2016	Gardener's shed, from north, DSC04619	Architectural Projects
95.	1940-45	Looking north from Gleniffer Brae gardens	Hoskins Family Collection
96.	2016	Looking north from Gleniffer Brae gardens, DSC0462	Architectural Projects
97.	No date	Looking 'From corner of Tennis Court'	Hoskins Family Collection
98.	2016	Looking from corner of Tennis Court, DSC04621	Architectural Projects
99.	1955-74	SCEGGS Buildings looking south, P04372	Wollongong City Council
100.	2016	SCEGGS Buildings looking south, DSC04625	Architectural Projects
101.	1940s	The Library (Room 6), Gleniffer Brae	Wollongong City Council
102.	2016	The Library (Room 6), Gleniffer Brae	Architectural Projects
103.	1940	Entry Hall (Room 1), Gleniffer Brae	Wollongong City Council
104.	2016	Entry Hall (Room 1), Gleniffer Brae	Architectural Projects
105.	1940	Entry Hall (Room 1), Gleniffer Brae	Wollongong City Council
106.	2016	Entry Hall (Room 1), Gleniffer Brae	Architectural Projects
107.	1940	Dining Room (Room 10), Gleniffer Brae	
108.	2018	Dining Room (Room 10), Gleniffer Brae	Architectural Projects
109.	1940	Lounge Room (Room 2), Gleniffer Brae	Wollongong City Council
110.	2018	Lounge Room (Room 2), Gleniffer Brae	Architectural Projects
111.	1940	Lounge Room (Room 6), Gleniffer Brae	Wollongong City Council
112.	2018	Library (Room 6), Gleniffer Brae	Architectural Projects

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FIGURE NO.	DATE	DESCRIPTION	SOURCE
113	1937	Aerial photograph	
114	1948	Aerial photograph	
115	1955	Aerial photograph	
116	1966	Aerial photograph	
117	1977	Aerial photograph	
118	2001	Aerial photograph	
119	2011	Aerial photograph	
120	2018	Aerial photograph	LPI

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Figure 01.	1955-74	Gleniffer Brae from driveway approach, P05096	Wollongong City Council

Figure 02.	2016	Gleniffer Brae from driveway approach, DSC04568	Architectural Projects

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Figure 03.	1940-50s	Gleniffer Brae from driveway, P07576	Wollongong City Council

Figure 04.	2016	Gleniffer Brae from driveway, DSC04569	Architectural Projects

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Figure 05.	1969	Gleniffer Brae from south east, P16816	Wollongong City Council

Figure 06.	2016	Gleniffer Brae from south east, DSC04570	Architectural Projects

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Figure 07.	No date	Gleniffer Brae from driveway approach	Hoskins Family Collection

Figure 08.	2016	Gleniffer Brae from driveway approach, DSC04569	Architectural Projects

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Figure 09.	1938-39	Gleniffer Brae from North	Hoskins Family Collection

Figure 10.	2016	Gleniffer Brae from North, DSC04572	Architectural Projects

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Figure 11.	No date	Gleniffer Brae from south	Hoskins Family Collection

Figure 12.	2016	Gleniffer Brae from south, DSC04574	Architectural Projects

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Figure 13.	1960-70s	Entry from south, P04373	Wollongong City Council

Figure 14.	2016	Entry from south, DSC04588	Architectural Projects

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Figure 15.	No date	Entry from south	Hoskins Family Collection

Figure 16.	2016	Entry from south, DSC04582	Architectural Projects

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Figure 17.	1940s-50s	East facade, P07582	Wollongong City Council

Figure 18.	2016	East facade, DSC04590	Architectural Projects

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Figure 19.	1950c	Sid and Madge Hoskins at Dining Room window	Hoskins Family Collection

Figure 20.	2016	Dining Room window, DSC04580	Architectural Projects

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Figure 21.	No date	Gleniffer Brae from north east	Hoskins Family Collection

Figure 22.	2016	Gleniffer Brae from north east, DSC04575	Architectural Projects

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Figure 23.	No date	Gleniffer Brae from north east	Hoskins Family Collection

Figure 24.	2016	Gleniffer Brae from north east, DSC04576	Architectural Projects

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Figure 25.	1940s-50s	East terrace looking south, P16817	Wollongong City Council

Figure 26.	2016	East terrace looking south, DSC04589	Architectural Projects

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Figure 27.	1938, July/ Aug	Gleniffer Brae north east corner, photo annotated "Stonework done by Mr Trunks"	Hoskins Family Collection

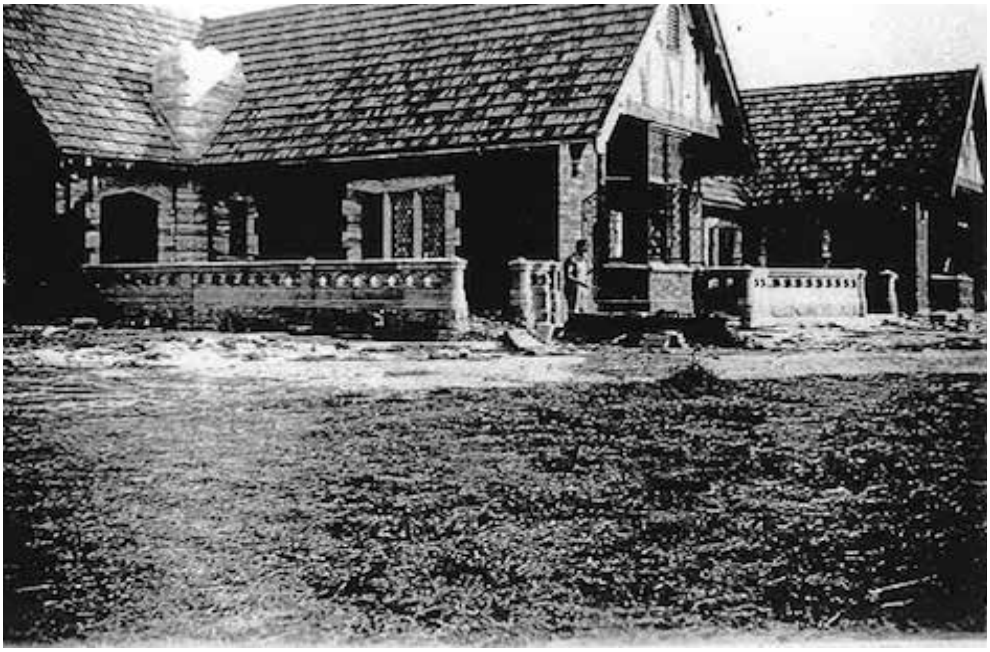

Figure 28.	2016	Gleniffer Brae north east corner, DSC04578	Architectural Projects

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Figure 29.	1938c	East terrace	Hoskins Family Collection

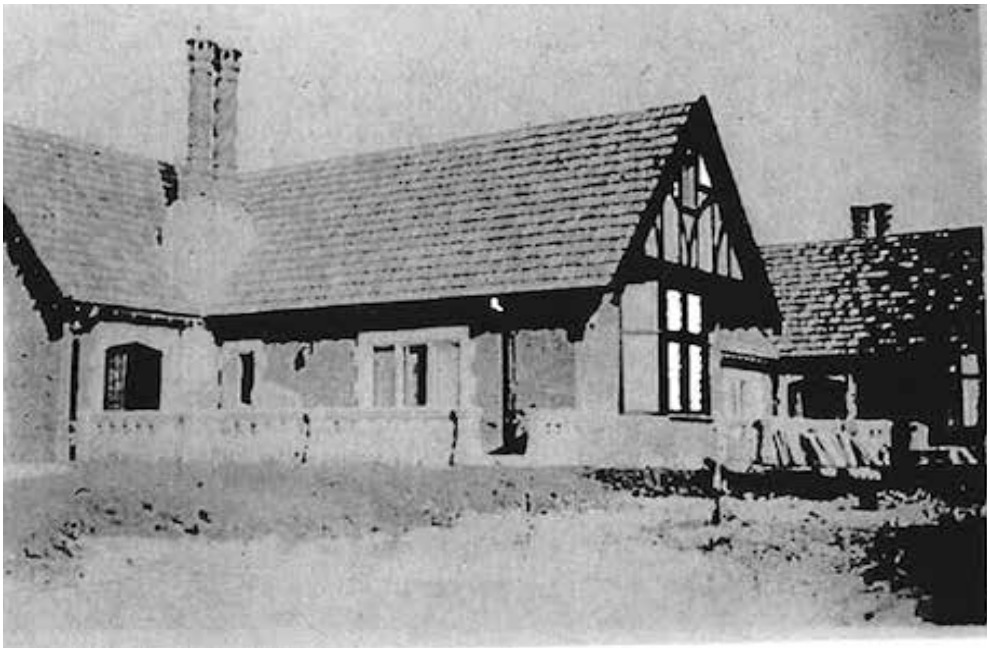

Figure 30.	2016	East terrace, DSC04579	Architectural Projects

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Figure 31.	No date	North east corner of Gleniffer Brae	Hoskins Family Collection

Figure 32.	2016	North east corner of Gleniffer Brae, DSC04581	Architectural Projects

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Figure 33.	1942c	North terrace	Hoskins Family Collection

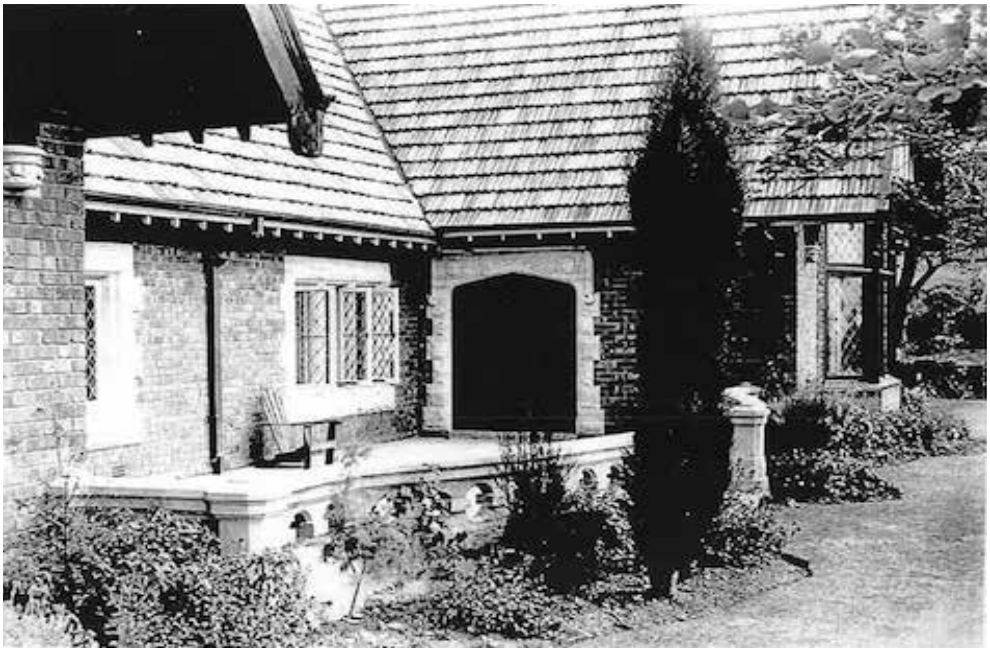

Figure 34.	2016	North terrace, DSC04583	Architectural Projects

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Figure 35.	No date	North terrace	Hoskins Family Collection

Figure 36.	2016	North terrace, DSC04584	Architectural Projects

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Figure 37.	1942c	Gleniffer Brae from east	Hoskins Family Collection

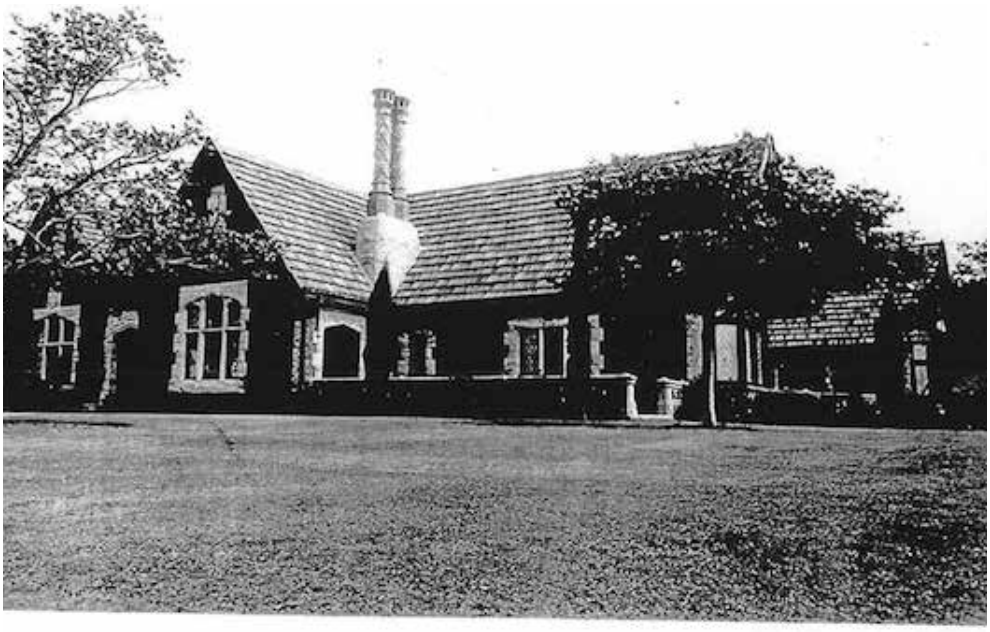

Figure 38.	2016	Gleniffer Brae from east, DSC04577	Architectural Projects

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Figure 39.	No date	View from north terrace	Hoskins Family Collection

Figure 40.	2016	View from north terrace, DSC04592	Architectural Projects

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Figure 41.	1944c	Gleniffer Brae looking south	Hoskins Family Collection

Figure 42.	2016	Gleniffer Brae looking south, DSC04595	Architectural Projects

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Figure 43.	No date	View from north terrace	Hoskins Family Collection

Figure 44.	2016	View from north terrace, DSC04593	Architectural Projects

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Figure 45.	No date	Gleniffer Brae North Elevation, P07581	Wollongong City Council

Figure 46.	2016	Gleniffer Brae North Elevation, DSC04600	Architectural Projects

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Figure 47.	No date	'A & A Hoskins mowing the tennis court'	Hoskins Family Collection

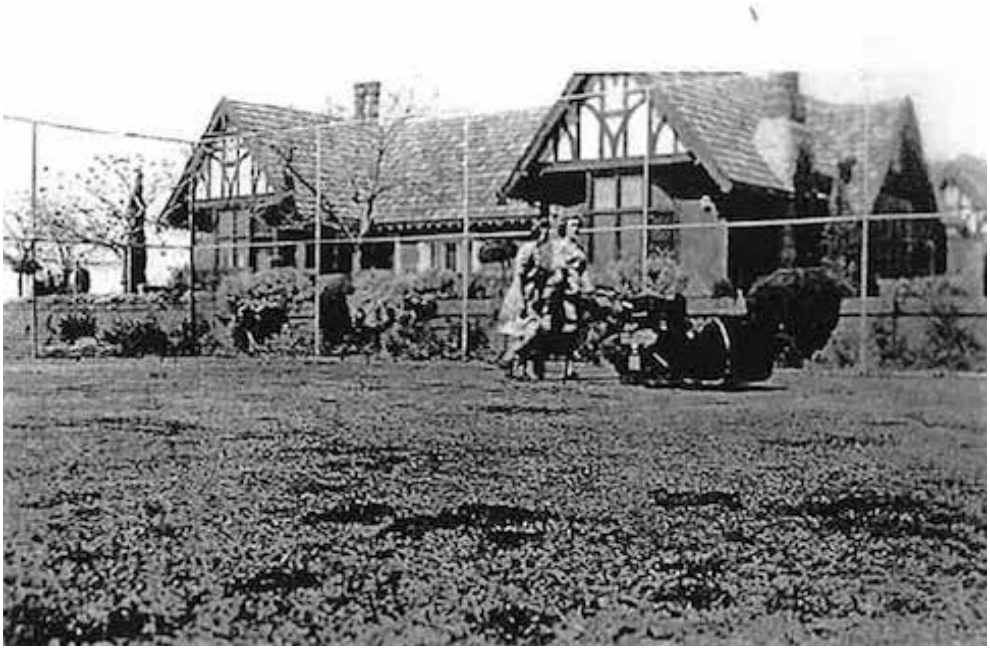

Figure 48.	2016	The tennis courts, DSC04596	Architectural Projects

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Figure 49.	No date	West of tennis court, looking south	Hoskins Family Collection

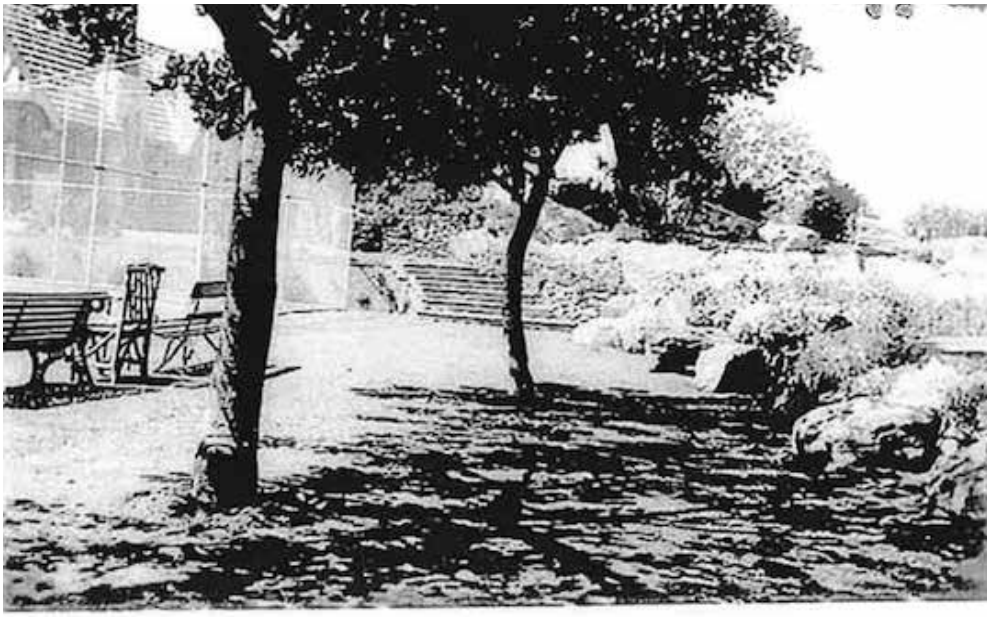

Figure 50.	2016	West of tennis court, looking south, DSC04599	Architectural Projects

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Figure 51.	1951c	View to north west corner	Hoskins Family Collection

Figure 52.	2016	View to north west corner, DSC04594	Architectural Projects

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Figure 53.	No date	Gleniffer Brae from north west, P07583	Wollongong City Council

Figure 54.	2016	Gleniffer Brae from north west, DSC04601	Architectural Projects

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Figure 55.	No date	North west corner	Hoskins Family Collection

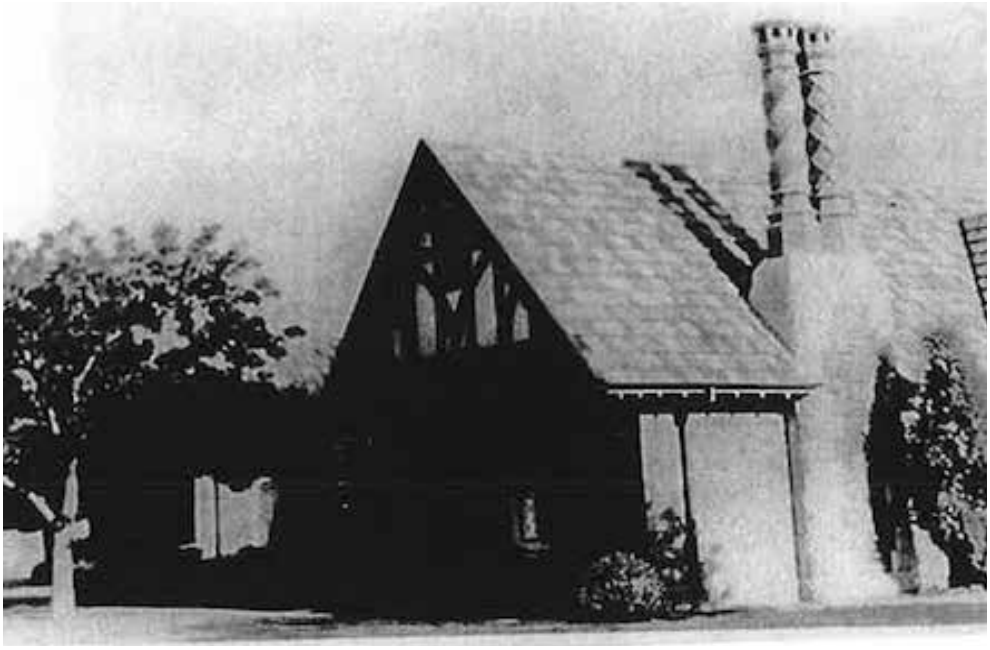

Figure 56.	2016	North west corner, DSC04585	Architectural Projects

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Figure 57.	1940c	Stone arch 'A & P Hoskins with garden staff'	Hoskins Family Collection

Figure 58.	2016	Stone arch, DSC04602	Architectural Projects

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Figure 59.	1941c	Gleniffer Brae from west	Hoskins Family Collection

Figure 60.	2016	Gleniffer Brae from west, DSC04603	Architectural Projects

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Figure 61.	1940s-50s	Courtyard from west, P07575	Wollongong City Council

Figure 62.	2016	Courtyard from west, DSC04586	Architectural Projects

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Figure 63.	No date	The Dolls House	Hoskins Family Collection

Figure 64.	2016	The Dolls House, DSC04608	Architectural Projects

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Figure 65.	1945-50	Dolls House from south, 'Cubby House'	Hoskins Family Collection

Figure 66.	2016	Dolls House from south, 'Cubby House', DSC04615	Architectural Projects

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Figure 67.	No date	Dolls House from north	Hoskins Family Collection

Figure 68.	2016	Dolls House from north, DSC04616	Architectural Projects

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Figure 69.	1938-39	Rear sunken garden looking south	Hoskins Family Collection

Figure 70.	2016	Rear sunken garden looking south, DSC04605	Architectural Projects

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Figure 71.	1945-48	Gleniffer Brae view from south to garage	Hoskins Family Collection

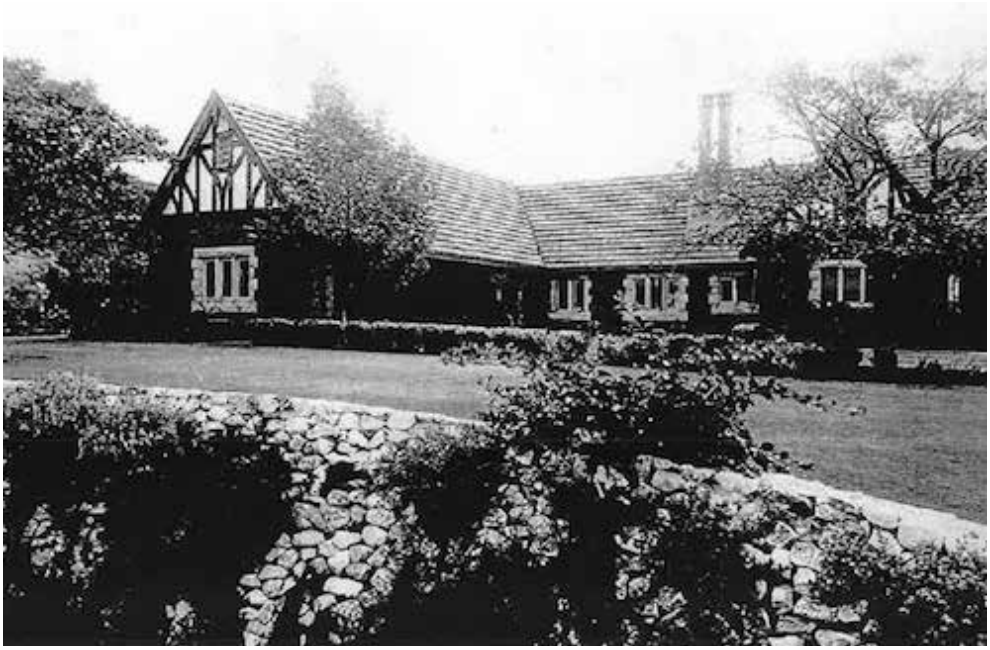

Figure 72.	2016	Gleniffer Brae view from south to garage, DSC04612	Architectural Projects

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Figure 73.	1940c	Rear garden looking west, "AS Hoskins with his son Philip"	Hoskins Family Collection

Figure 74.	2016	Rear garden, looking west, DSC04609	Architectural Projects

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Figure 75.	1950c	'Mount Keira from Gleniffer Brae garden', view over north terrace, looking west	Hoskins Family Collection

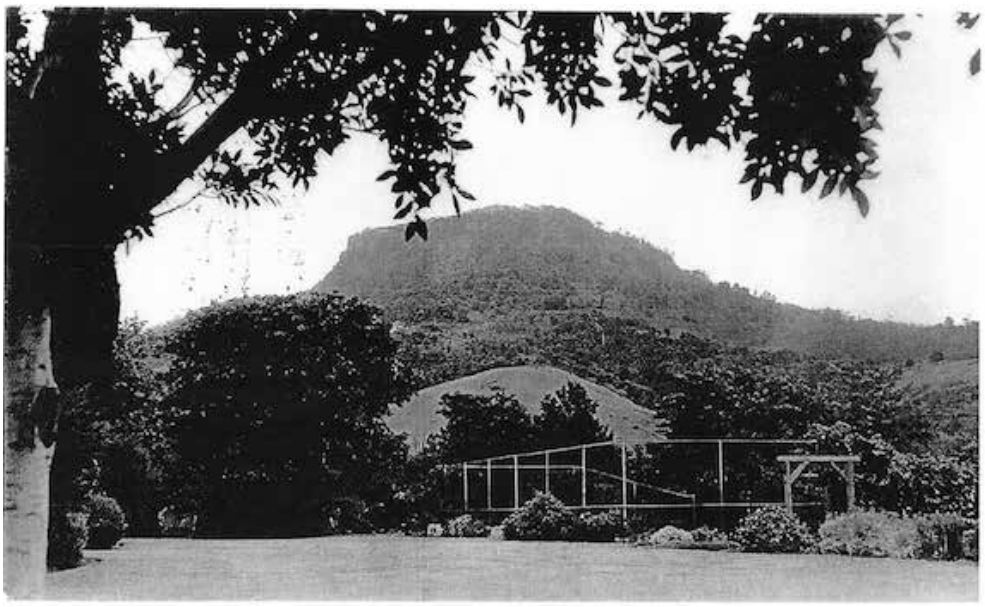

Figure 76.	2016	'Mount Keira from Gleniffer Brae garden', view over north terrace, looking west, DSC04591	Architectural Projects

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Figure 77.	1948	Looking west to Mount Keira from north terrace	Hoskins Family Collection

Figure 78.	2016	Looking west to Mount Keira from north terrace, DSC04597	Architectural Projects

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Figure 79.	1942c	View to west 'showing Murrays Dairy Farm'	Hoskins Family Collection

Figure 80.	2016	View to west 'showing Murray's Dairy Farm', DSC04613	Architectural Projects

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Figure 81.	No date	Western sunken garden	Hoskins Family Collection

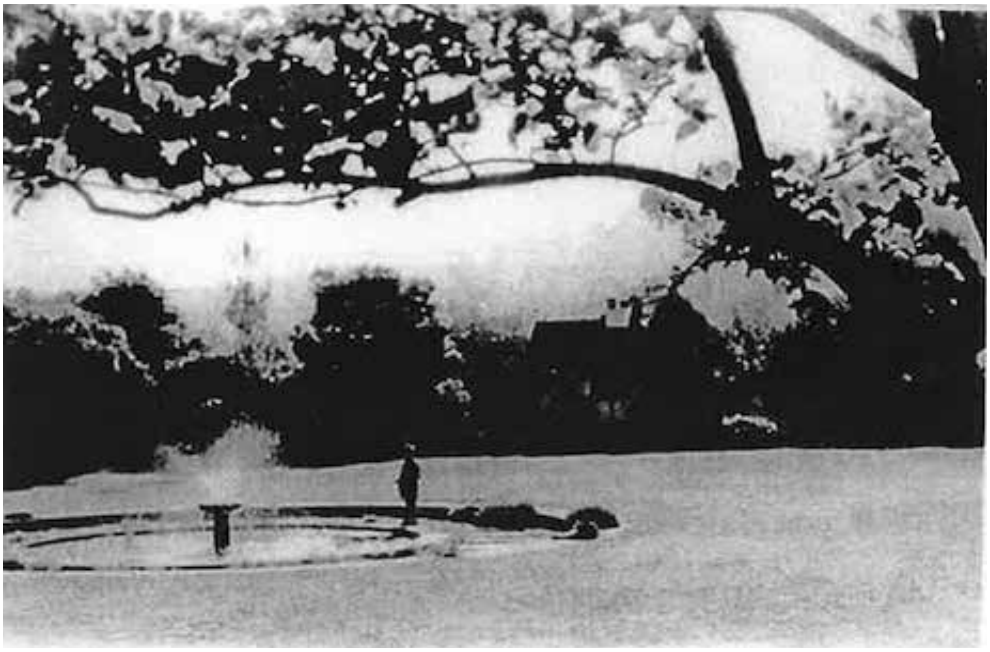

Figure 82.	2016	Western sunken garden, DSC04604	Architectural Projects

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Figure 83.	No date	View to Mount Keira from Gleniffer Brae	Hoskins Family Collection

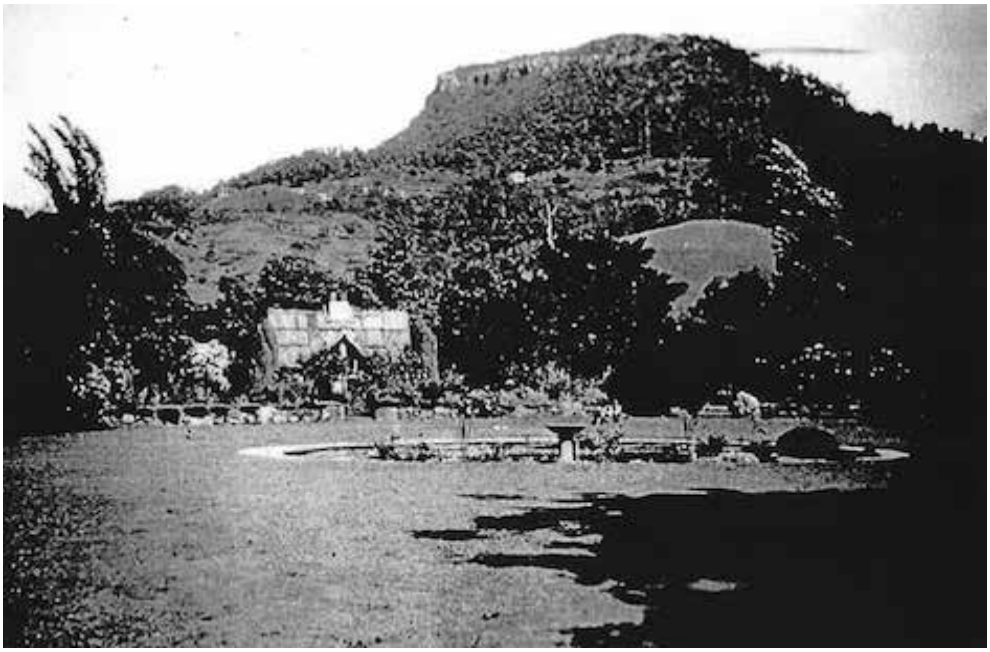

Figure 84.	2016	View to Mount Keira from Gleniffer Brae, DSC04607	Architectural Projects

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Figure 85.	No date	Fountain in rear garden	Hoskins Family Collection

Figure 86.	2016	Fountain in rear garden, DSC04606	Architectural Projects

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Figure 87.	1948	View to north west	Hoskins Family Collection

Figure 88.	2016	View to north west, DSC04614	Architectural Projects

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Figure 89.	1940c	Gardener's shed, looking west	Hoskins Family Collection

Figure 90.	2016	Gardener's shed, looking west, DSC04617	Architectural Projects

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Figure 91.	1948-50c	Gardener's shed, looking north	Hoskins Family Collection

Figure 92.	2016	Gardener's shed, looking north, DSC04618	Architectural Projects

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Figure 93.	1942c	Gardener's shed, from north	Hoskins Family Collection

Figure 94.	2016	Gardener's shed, from north, DSC04619	Architectural Projects

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Figure 95.	1940-45	Looking north from Gleniffer Brae gardens	Hoskins Family Collection

Figure 96.	2016	Looking north from Gleniffer Brae gardens, DSC04620	Architectural Projects

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Figure 97.	No date	Looking 'From corner of Tennis Court'	Hoskins Family Collection

Figure 98.	2016	Looking from corner of Tennis Court, DSC04621	Architectural Projects

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Figure 100.	2016	SCEGGS Buildings looking south, DSC04625	Architectural Projects

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Figure 101	1940s	The Library (Room 6), Gleniffer Brae	WCC

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Figure 103	1940	Entry Hall (Room 1), Gleniffer Brae	WCC

Figure 104	2016	Entry Hall (Room 1) Gleniffer Brae	Architectural Projects

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Figure 105	1940	Entry Hall (Room 1) Gleniffer Brae	WCC

Figure 106	2016	Entry Hall (Room 1) Gleniffer Brae	Architectural Projects

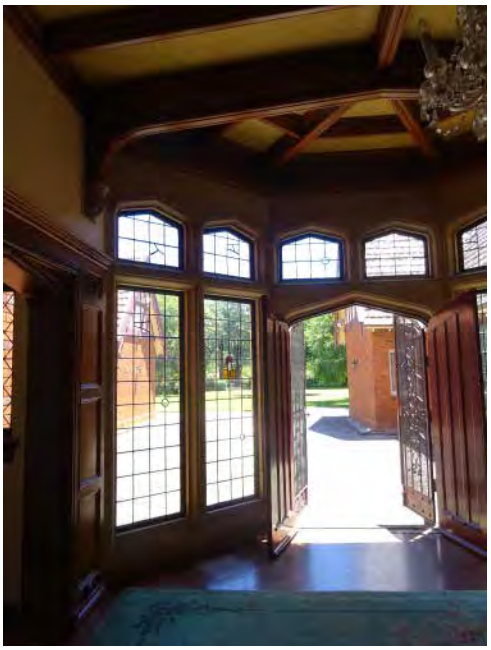

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Figure 107 | 1940 | Dining Room (Room 10) Gleniffer Brae

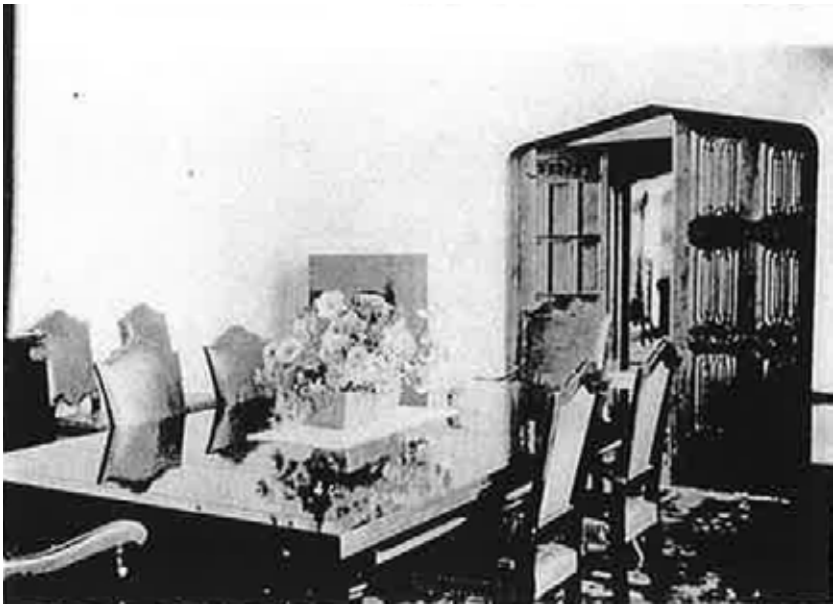

Figure 108 | 2018 | Dining Room (Room 10) Gleniffer Brae | Architectural Projects

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Figure 109	1940	Lounge Room (Room 2) Gleniffer Brae	WCC

Figure 110	2018	Lounge Room (Room 2) Gleniffer Brae	Architectural Projects

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Figure 111	1940	Lounge (Room 6) Gleniffer Brae	WCC

Figure 112	2018	Library (Room 6) Gleniffer Brae	Architectural Projects

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Figure 113 | 1937 | Aerial photograph

Figure 114 | 1948 | Aerial photograph

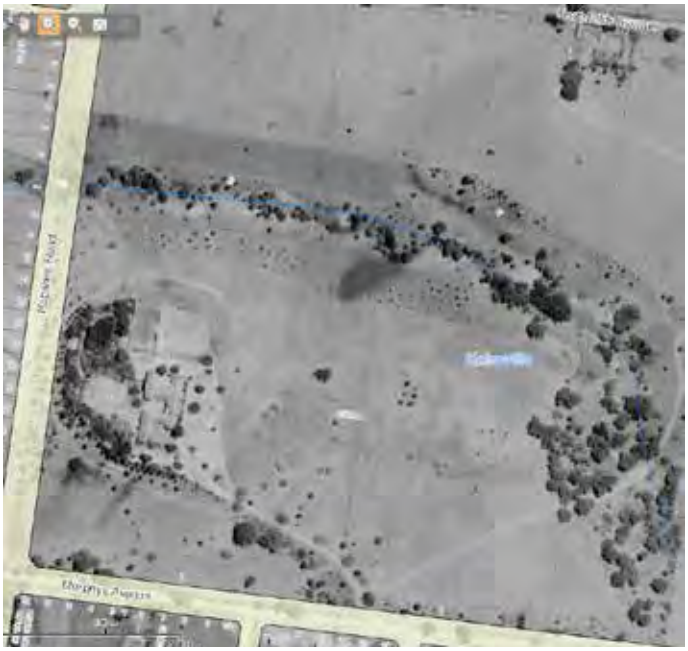

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Figure 115 | 1955 | Aerial photograph

Figure 116 | 1966 | Aerial photograph

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Figure 117 | 1977 | Aerial photograph

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Figure 119	2011	Aerial photograph

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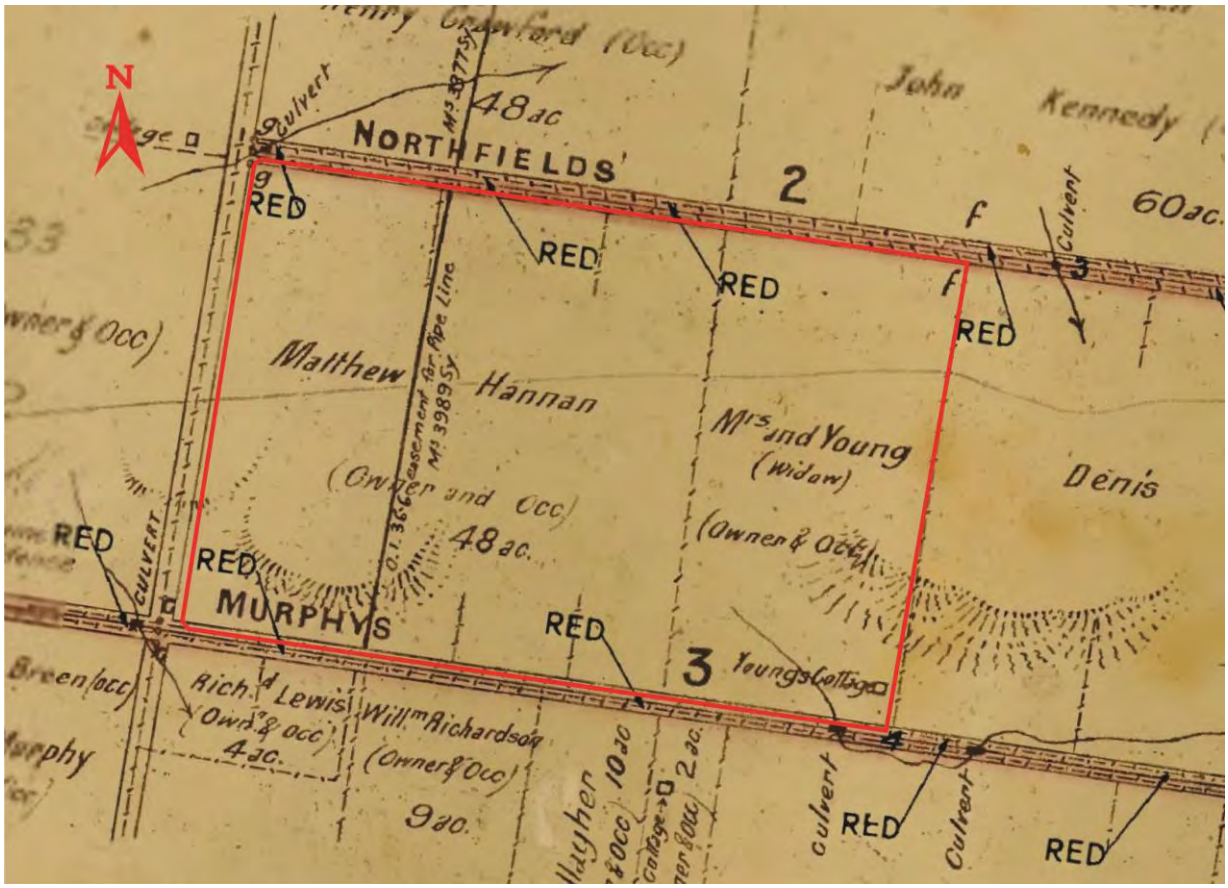
GLENIFFER BRAE
WOLLONGONG BOTANIC GARDENS

HISTORICAL ARCHAEOLOGICAL ASSESSMENT

JULY 2018



Detail of street alignment survey of January 1884 by surveyor V B Riley. Study area outlined in red. R.2709.1603, Crown Plan.

REPORT TO
ARCHITECTURAL PROJECTS

ON BEHALF OF
WOLLONGONG CITY COUNCIL

CASEY & LOWE
ARCHAEOLOGY & HERITAGE

Document Set ID: 24244566
Version: 1, Version Date: 16/05/2023

EXECUTIVE SUMMARY

RESULTS

This report assesses the potential archaeological remains within the study area of Gleniffer Brae House and Grounds, and the potential for impacts to the archaeological remains, as part of a review of the existing CMP. Gleniffer Brae is a site of State heritage significance and is listed on the SHR (#00557). This report assesses the archaeological potential for the whole of the study area outlined in the CMP, including the Gleniffer Brae State Heritage Curtilage and the Wollongong Botanic Gardens. An archaeological zoning plan (Figure 3.7) will help inform future works. The potential archaeology within the study area is considered to be of local significance and is mainly located within the main carpark of the Wollongong Botanic Gardens, east of Gleniffer Brae House and Grounds.

The study area has the potential to contain the following archaeological remains:

- Structural remains of a c.1873 cottage such as stone or brick foundations, wall base plates, post holes and fireplace hearths.
- Occupation deposits including underfloor deposits.
- Rubbish pits or dumps, yard deposits, yard surfaces, garden plantings and paths, and pet burials.
- A cesspit, well, cistern and/or reservoir.
- Remains of outbuildings including laundry, kitchen, and possibly farming sheds or a dairy.
- Evidence of farming practices such as plough lines, irrigation and fences.

The potential archaeological remains are considered to have historical and research significance. This assessment of significance is also dependent upon the level of preservation, which can only be determined through archaeological testing or monitoring. The potential archaeological remains within this site are relics under the *Heritage Act 1977* and any substantial impact within the site's SHR curtilage would require an approval under S60 of the *Heritage Act 1977*. Substantial impacts in the other areas of this report identified as having potential archaeological remains will require approval under S140 of the *Heritage Act 1977*.

RECOMMENDATIONS

The following recommendations are made to Wollongong City Council based on the historical research, archaeological analysis and Statement of Significance:

1. The revised CMP makes a number of recommendations with regards to repairs, restoration and egress upgrades to be undertaken to the interior and exterior of Gleniffer Brae House and Grounds. Although it is an SHR-listed site, the house and grounds are not considered to have archaeological research value. Therefore, there is no requirement for further archaeological input with regards to the recommended repairs and restoration works to this part of the site.
2. Potential archaeological remains below the main carpark in the southeast of the Botanic Gardens have local significance. No excavation or ground disturbance of this part of the site can be undertaken prior to the issuing of an S140 approval for the works.
3. An S140 application requires the writing of an Archaeological Research Design (ARD) outlining the details of proposed design impacts and the excavation methodology and research questions. The ARD requires the nomination of an Excavation Director and key members of the archaeological team who will undertake the archaeological program.
4. The archaeological program would need to be undertaken in accordance with the S140 Conditions of Consent.
5. An excavation report presenting the results of the archaeological program should be prepared at the end of the archaeological program. The final report needs to

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comply with the S140 Conditions of consent. A copy of this report needs to be supplied to the Heritage Division.

6. A repository, storage in perpetuity, for artefacts recovered from the site will need to be provided by the proponents.
7. Prior to archaeological testing and excavation for post-1788 historical archaeology remains, it should be determined whether an Aboriginal Heritage Impact Permit (AHIP) is required from the Office of Environment & Heritage (OEH). Any substantial excavation or disturbance of areas considered to have a high potential to retain Aboriginal relics needs to be co-ordinated with the Aboriginal archaeology approval process.

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DOCUMENT STATUS

	Date	Client	Purpose	Author	Authorised
Draft 1	3/5/18	Architectural Projects	Internal review	Sandra Kuiters	Tony Lowe
Draft 2	14/5/18	Architectural Projects	Internal review	Sandra Kuiters	Tony Lowe
Draft 3	15/5/18	Architectural Projects	Issue to client for review	Sandra Kuiters	Tony Lowe
Final	9/7/18	Architectural Projects	Final issue	Sandra Kuiters	Tony Lowe

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HISTORICAL ARCHAEOLOGICAL ASSESSMENT GLENIFFER BRAE, WOLLONGONG BOTANIC GARDENS

1.0 INTRODUCTION

1.1 BACKGROUND

Casey & Lowe Pty Ltd were engaged by Architectural Holdings Pty Ltd to undertake an archaeological assessment and management plan for the site of Gleniffer Brae Manor House and Grounds, within the Botanic Gardens, Wollongong, NSW. The site is currently the subject of a Conservation Management Plan (CMP) Review. The Heritage Division, NSW Environment & Heritage requested that an archaeological assessment of the place be integrated into the CMP, and that it address the following questions relating to historical archaeology:

- Has archaeological fabric been investigated and some degree of potential established?
- Has the archaeological potential of the site been identified and investigated?
- Has archaeological significance been addressed in the statement of significance?
- Are the requirements for any archaeological permits and approvals clearly identified?
- Review Policy 6.1.6 (Clarify whether the subject site contains sub-surface archaeological potential. If sub-surface areas have research potential, the archaeological potential of the subject site may need re-evaluating).

As the house and immediate grounds (Lots 2 & 3 of DP 252694) are listed on the State Heritage Register (SHR 557), this report is in compliance with requirements under Section 60 of the *Heritage Act* 1977 and the Heritage Division guidelines. As the adjacent Lot 1 which is outside the SHR curtilage has been identified as containing nineteenth-century occupation, the provisions of S139-140 of the Heritage Act have also been taken into account. Assessment of the site's Aboriginal heritage has been undertaken separately by Unearthed Archaeology & Heritage.

1.2 STUDY AREA

The site of Gleniffer Brae Manor House and Grounds is identified as Lot 3, DP252694, however, this assessment relates to a study area bound by Northfields Avenue, Robson Road, Murphys Avenue and the rear of properties fronting Paulsgrove Road (Lots 1-3, DP 252694 and Lots F & C, DP 390257; Figure 1.1). The grounds of Gleniffer Brae originally extended across Lots 1-3 DP252694. The site is part of the Wollongong Botanic Gardens and contains the Manor House, Gardeners Shed, the Robson Road cottage, former Sydney Church of England Girls Grammar School (SCEGGS) buildings and landscape features. The majority of the buildings are currently leased by the Wollongong Conservatorium of Music.

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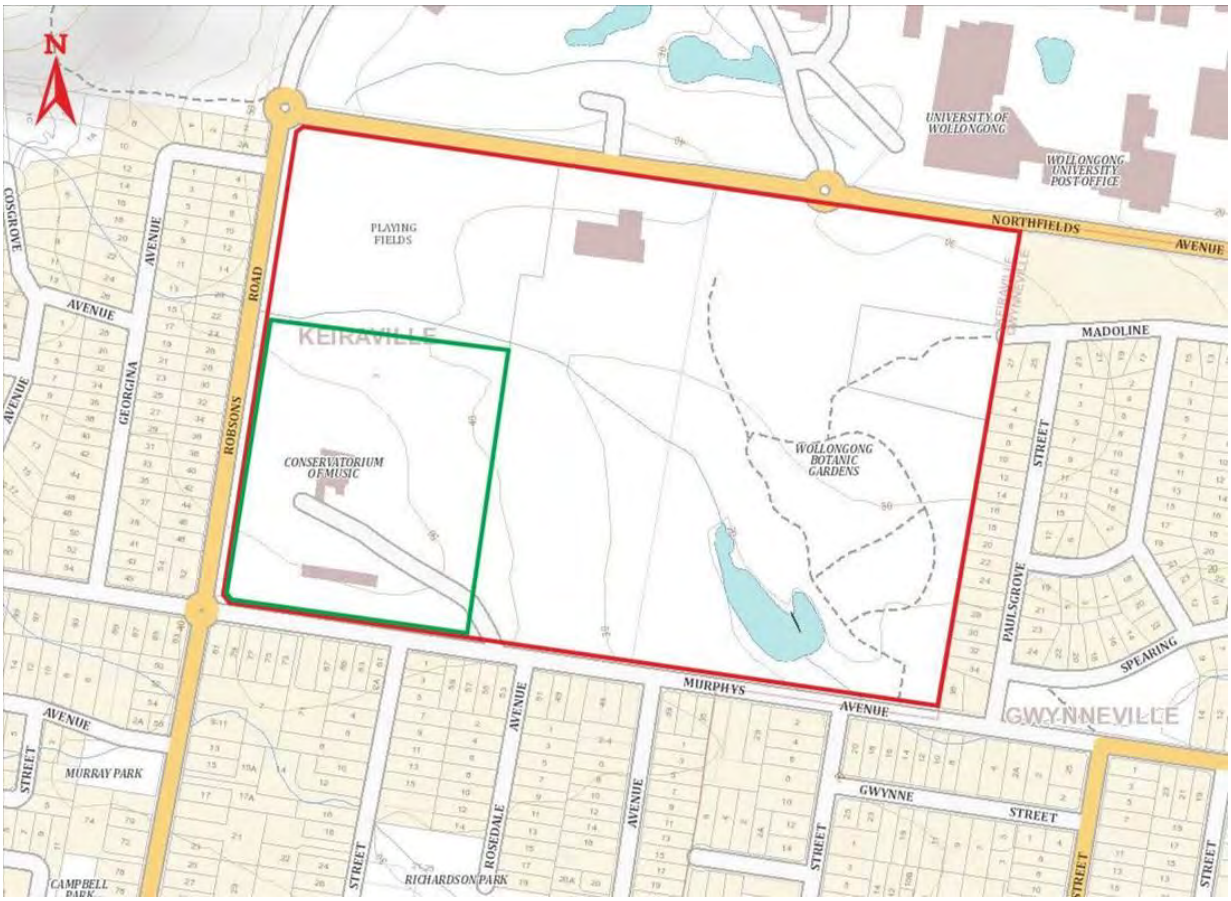

Figure 1.1: Location of the study area outlined in red. The site of Gleniffer Brae Manor House and Grounds is outlined in green. SIX Maps, LPI, 2018.

Figure 1.2: Satellite image of the study area (outlined in red). SIX Maps, LPI, 2018.

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1.3 PROJECT PROPOSAL

The majority of the buildings on site are currently leased by the Wollongong Conservatorium of Music. During 2014-15, a public Call for Proposals process was undertaken to scope future possible uses for the balance of rooms not currently under lease to the Conservatorium of Music. As a result of this process, Council resolved to undertake a review of the existing Conservation Management Plan for Gleniffer Brae, the Botanic Garden Plan of Management and also prepare a Planning Proposal to allow for the use of Gleniffer Brae as a Function Centre.[1]

The CMP includes a number of recommendations with regards to repairs, restoration and egress upgrades along with a schedule of works recommended for the ongoing preservation of the property. The potential impacts of these recommendations on potential archaeological remains are considered in this report.

1.4 STATUTORY CONSTRAINTS

1.4.1 NSW HERITAGE ACT, 1977

Gleniffer Brae is listed as a heritage item of State significance on the State Heritage Register (SHR 00557). The SHR curtilage encompasses the site of the Manor House and Grounds (Lot 3, DP252694) as well as Lot 2 to the north but does not include the eastern portion of the study area in the Wollongong Botanic Gardens (Lot 1; Figure 1.3). A 'relic' is an item of 'environmental heritage'. Environmental heritage is defined by the *Heritage Act 1977* (amended) as:

> those places, buildings, works, relics, moveable objects, and precincts of State or local heritage significance.

A relic as further defined by the Act as:

> ...any deposit, object or material evidence that:
>
> a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement; and
>
> b) is of State or local heritage significance.

Archaeological remains or relics within an SHR-listed area receive protection as a matter of course. Removal of relics would require an approval under Section 60 or an exemption under Section 57(2) of the *Heritage Act* 1977. An approval under Section 60 requires the identification of a suitably qualified archaeologist to undertake this work as part of writing a Research Design for the application and undertaking any field recording.

For the area not within the grounds listed on the SHR, any disturbance of relics would need approval under Section 140 of the Heritage Act.

According to Section 139:

> (1) A person must not disturb or excavate any land knowing or having reasonable cause to suspect that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed unless the disturbance or excavation is carried out in accordance with an excavation permit.
>
> (2) A person must not disturb or excavate any land on which the person has discovered or exposed a relic except in accordance with an excavation permit.
>
> (3) This section does not apply to a relic that is subject to an interim heritage order made by the Minister or a listing on the State Heritage Register.

[1] See Architectural Projects 2017.

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(4) The Heritage Council may by order published in the Gazette create exceptions to this section, either unconditionally or subject to conditions, in respect of any of the following:

a. any relic of a specified kind or description,

b. any disturbance or excavation of a specified kind or description,

c. any disturbance or excavation of land in a specified location or having specified features or attributes,

d. any disturbance or excavation of land in respect of which an archaeological assessment approved by the Heritage Council indicates that there is little likelihood of there being any relics in the land.

Any item identified as an historical archaeological site or relic cannot be impacted upon without an **excavation permit**. An excavation permit forms an approval from the Heritage Council for permission to 'disturb' a relic.

An application for an excavation permit under Section 140 must be made to the Heritage Council of NSW or its delegate. The application for a permit must nominate a qualified archaeologist to manage the disturbance of the relics.

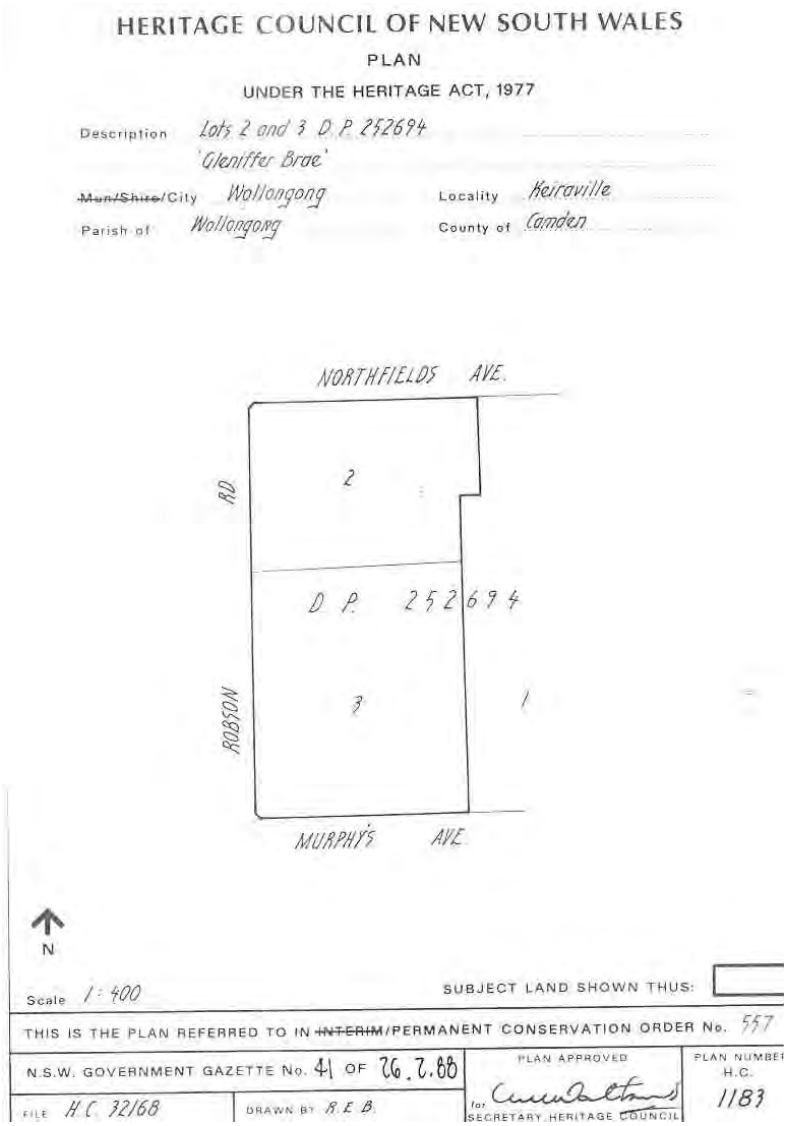

Figure 1.3: Plan showing the curtilage of SHR 00557. North to top. Heritage Council of New South Wales, 1998, 'Lots 2 and 3, D.P. 252694, "Gleniffer Brae" '.

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1.4.2 WOLLONGONG LEP 2009

Although the provisions of the Wollongong Local Environmental Plan (LEP) are primarily geared for built heritage items, it also includes the following requirements which are relevant to archaeological heritage:

> 5.10 Heritage conservation
> (1) Objectives
> The objectives of this clause are as follows:
> .....
> to conserve archaeological sites,
> (2) Requirement for consent
> Development consent is required for any of the following:
> .....
> (c) disturbing or excavating an archaeological site while knowing, or having reasonable cause to suspect, that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed,
> .....
> (7) Archaeological sites
> The consent authority must, before granting consent under this clause to the carrying out of development on an archaeological site (other than land listed on the State Heritage Register or to which an interim heritage order under the *Heritage Act 1977* applies):
> (a) notify the Heritage Council on its intention to grant consent, and
> (b) take into consideration any response received from the Heritage Council within 28 days after the notice is sent.

Gleniffer Brae is listed on the LEP (I5940; Figure 1.4). The house itself is listed as a Heritage Item (brown shading), while the surrounding land is listed as a Heritage Item Landscape (green shading). The LEP listing relates only to Lot 3, which encompasses only part of the study area. To the southwest is another Heritage Item Landscape (Significant trees in reserve I6513) and to the west are two archaeological sites (Kemira Colliery I7101 & Mt Pleasant Colliery I7103, yellow shading) within a Landscape Heritage Conservation Area (Corrimal Colliery I6480, green hatching).

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Figure 1.4: Detail of Wollongong LEP 2009, Heritage Map – Sheet HER_011. The overall study area is outlined in red and Heritage Item 5940 is outlined in blue. The brown shading within Heritage Item 5940 indicates Gleniffer Brae House.

1.4.3 NON-STATUTORY HERITAGE LISTINGS

Gleniffer Brae is listed on both the National Trust of Australia and the Register of the National Estate (Listing No. 101155). These are non-statutory heritage lists which provide no statutory protection but are generally considered to be a sign of recognition of the heritage values of a site.

1.4.4 STATUTORY AND NON-STATUTORY GUIDELINES

The management of heritage sites in New South Wales should conform to the requirements of the *Burra Charter* of Australia ICOMOS. Many of the following guidelines provide for best practice conservation approaches and can be used to inform all the management of the archaeological remains. There are a range of archaeological guidelines which inform the management of the place:

Archaeological Assessment Guidelines, NSW Heritage Office, Department of Urban Affairs & Planning, 1996.

Assessing Significance for Archaeological Sites and 'Relics', Heritage Branch, Department of Planning, 2009.

NSW Heritage Manual, NSW Heritage Office, Department of Urban Affairs & Planning, 1996.

Historical Archaeological Investigations: A Code of Practice, NSW Department of Planning, 2006.

Historical Archaeological Sites, Investigation and Conservation Guidelines, Department of Planning and NSW Heritage Council, 1993.

Excavation Director's Assessment Criteria, NSW Heritage Office.

ICHAM Charter, The ICOMOS Charter for the Protection and Management of Archaeological Heritage, ICOMOS International, 1990.

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Practice Note – The Burra Charter and Archaeological Practice, Australia ICOMOS 2013.

Recommendation on International Principles Applicable to Archaeological Excavations, UNESCO, 1956.

Heritage Interpretation Policy and Guidelines, Heritage Information Series, NSW Heritage Office, August 2005.

Photographic Recording of Heritage Items, Heritage Information Series, NSW Heritage Office, 2006.

1.5 PREVIOUS REPORTS

This archaeological assessment forms part of the CMP Review for Gleniffer Brae. According to the CMP Review, the study area has been addressed in the following list previous heritage reports:

- Conservation Management Plan, Tropman & Tropman Architects 2001.
- Landscape Master Plan, Beaver 2007.
- Botanic Garden and Gleniffer Brae Plan of Management, 2006.
- Condition Survey and Analysis of Existing Fabric, Tropman & Tropman Architects 2001.
- Archival Record, Tropman & Tropman Architects 2001.
- Maintenance Report, Conacher Architects 2006.
- Heritage Impact Statement, Noel Bell Ridley Smith & Partners 2005.
- Conservation Management Plan, Conacher Architects 1993.

1.6 AUTHORSHIP

This report was written by Sandra Kuiters, senior archaeologist/artefact specialist, Casey & Lowe. Additional historical research was undertaken by Dr Terry Kass, Historian and Heritage Consultant. The report was reviewed and edited by Tony Lowe, Director, Casey & Lowe.

1.7 ACKNOWLEDGEMENTS

Elizabeth Gibson, Architectural Projects
Jennifer Hill, Architectural Projects

1.8 LIMITATIONS

Sufficient time and funding was available to adequately identify the potential archaeological resource within the study area and its significance. This report assesses only the historical archaeological potential and significance of the study area. The Aboriginal heritage has been assessed by Unearthed Archaeology & Heritage in a separate report.

1.9 GLOSSARY

The following terms are used in this report:

Historical Archaeology (Non-Indigenous/European)
Historical Archaeology (in NSW) is the study of the physical remains of the past, in association with historical documents, since the British occupation of New South Wales in 1788. As well as identifying these remains the study of this material can help elucidate the processes, historical and otherwise, which have created our present surroundings. Historical archaeology includes an examination of how the late 18th and 19th-century arrivals lived and coped with a new and alien environment, what they ate, where and how they lived, the consumer items they used and their trade relations, and how gender and cultural groups interacted. The material remains studied include:

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- Archaeological Sites:
  - below ground: these contains relics which include building foundations, occupation deposits, rubbish pits, cesspits, wells, other features, and artefacts.
  - above ground: buildings, works, industrial structures and relics that are intact or ruined.
- cultural landscapes: major foreshore reclamation
- maritime sites: infrastructure and shipbuilding
- shipwrecks
- structures associated with maritime activities.

Archaeological Potential
Archaeological potential is here used and defined as a site's potential to contain archaeological relics which fall under the provisions of the *Heritage Act 1977* (amended). This potential is identified through historical research and by judging whether current building or other activities have removed all evidence of known previous land use.

Archaeological Site
A place that contains evidence of past human activity. Below ground sites include building foundations, occupation deposits, features and artefacts. Above ground archaeological sites include buildings, works, industrial structures and relics that are intact or ruined.

Archaeological Investigation or Excavation
The manual excavation of an archaeological site. This type of excavation on historic sites usually involves the stratigraphic excavation of open areas.

Archaeological Monitoring
Archaeological monitoring is recommended for those areas where the impact of the works is not considered to mean the destruction of significant archaeological fabric. Nevertheless, the disturbance of features both suspected and unsuspected is possible. In order to provide for the proper assessment and recording of these features an archaeologist should inspect the works site at intervals they consider to be adequate and to be 'at call' in case the contractor uncovers remains that should be assessed by the archaeologist.

Monitoring is a regular archaeological practice used on many building and development sites.

Research Design
A set of questions which can be investigated using archaeological evidence and a methodology for addressing them. A research design is intended to ensure that archaeological investigations focus on genuine research needs. It is an important tool which ensures that when archaeological resources are destroyed by excavation, their information content can be preserved and can contribute to current and relevant knowledge.

Research Potential
The ability of archaeological evidence, through analysis and interpretation, to provide information about a site that could not be derived from any other source and which contributes to the archaeological significance of that site and its 'relics'.[2]

Relic
Means any deposit, artefact, object or material evidence that:
(a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and
(b) is of State or local heritage significance.
(NSW *Heritage Act 1977*, Definitions, Part 1.4)

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[2] NSW Heritage Branch 2009: 11.

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1.10 ABBREVIATIONS

ADB	Australian Dictionary of Biography
c.	circa
CACG	Conservation Analysis & Conservation Guidelines
CCSA	Council of the City of Sydney Archives
CMP	Conservation Management Plan
d.	died
DA	Development Application
DP	Deposited Plan
FB	Field Book
LEP	Local Environment Plan
LPI	Land and Property Information (NSW)
ML	Mitchell Library
MUP	Melbourne University Press
NAA	National Library of Australia
NLA	National Library of Australia
n.d.	not dated
np	not paginated
NSCA	Sydney Council Archives
PWDS	Public Works Department Sheet
OCP	Old Council Pipe/Plan
SCEGGS	Sydney Church of England Girls Grammar School
SIX	Spatial Information Exchange, NSW LPI [website: https://six.nsw.gov.au/wps/portal]
SLNSW	State Library of NSW
SMH	Sydney Morning Herald
SRNSW	State Records of NSW
SP	Subdivision Plan

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2.0 HISTORICAL BACKGROUND

2.1 OVERVIEW

The historical background of the study area prior to the 1930s has been largely written by Dr Terry Kass on behalf of Casey & Lowe, with additional information from the CMP review by Architectural Projects. The post-1930s history has been summarised from the CMP.

2.2 1825 TO 1930s

1825
The Site of Gleniffer Brae became part of James Stares Spearing's estate 'Paulsgrove', which he established on promised grants issued by Governor Brisbane.

10 May 1841
Grant of 1,000 acres to Robert and Charles Campbell.

1842
Land subdivided for sale as the 'Mount Keera Estate' [sic] by surveyor John Armstrong (Figure 2.1).[3]

Figure 2.1: Mount Keira Subdivision Plan with the study area outlined in red. No structures are shown within the study area at this time. John Armstrong, Plan of Mount Keera Estate, Illawarra near Wollongong, 1842, NLA MAP F 828.

2 May 1842
Auctioned by John Blackman but many lots not sold.

[3] John Armstrong, Plan of Mount Keera Estate, Illawarra near Wollongong, 1842, NLA MAP F 828.

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2.2.1 LOTS 53, 54 & 81

24 March 1855
Conveyance to John Kenny for £232/10/0.[4]

7 June 1865
Conveyance of equity (with outstanding mortgages) to Matthew Hannan for £410.[5]

22 January 1884
Street alignment survey by Staff Surveyor V B Riley did not show any buildings near the roads (Figure 2.2).[6]

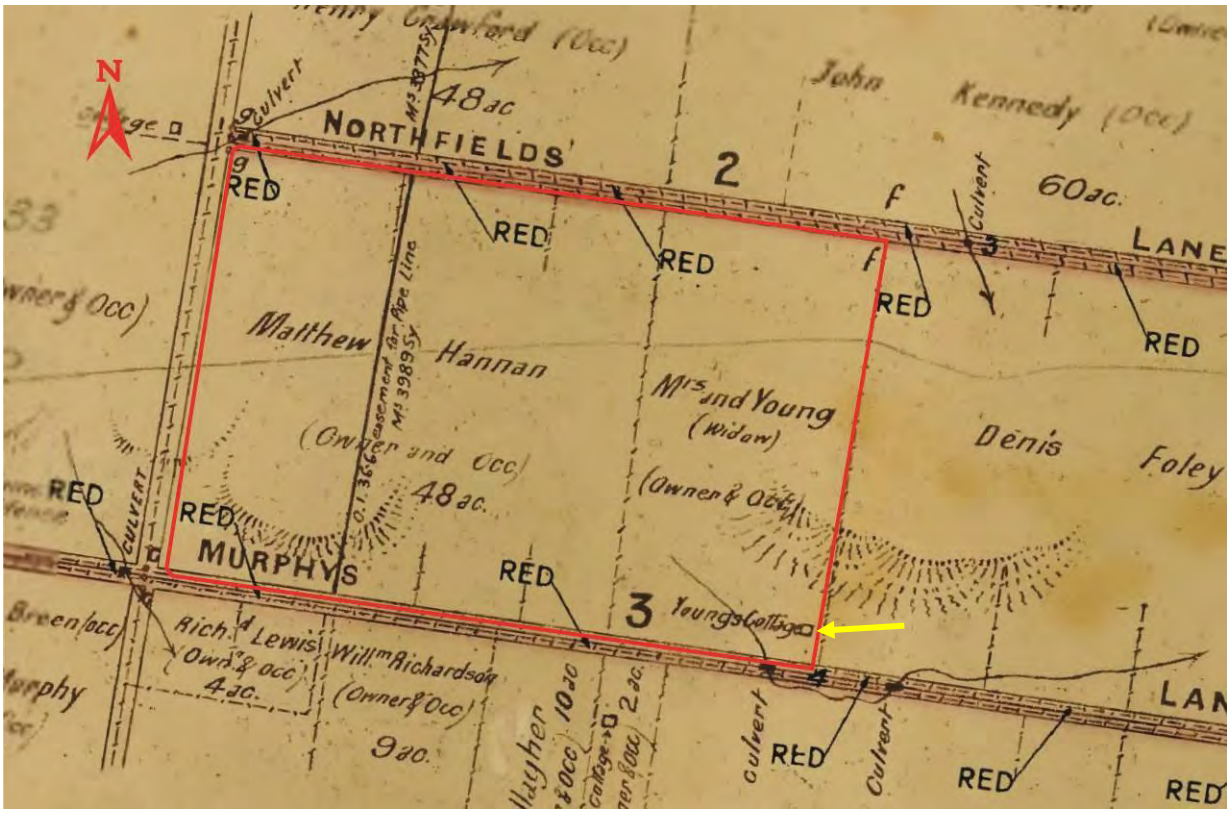

Figure 2.2: Detail of street alignment survey of January 1884 by surveyor V B Riley. Study area outlined in red. Lots 53, 54 and 81 correspond with Mathew Hannan's land. Note 'Young's Cottage' (arrowed) on Lots 82 and 83. R.2709.1603, Crown Plan.

22 July 1901
Conveyance to James Fitzgerald for £685.[7]

2 July 1921
Conveyance to Mary Ann Blow for £4,250.[8]

1 July 1926
Valuation by NSW Valuer General described the improvements as 'W B Ctge 6 Rms Kit Iron Roof Workshop Bails Dairy Fencing Clearing Etc'.[9]

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[4] OSD, No 450 Bk 37.
[5] OSD, No 525 Bk 93.
[6] R.2709.1603, Crown Plan.
[7] OSD, No 920 Bk 692.
[8] OSD, No 330 Bk 1235.
[9] Valuer General, Valuation List, North Illawarra, SANSW 19/13409, No 1487.

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It is unclear when this cottage was erected, although the relatively small increase in price recorded between 1884 and 1901, followed by the large difference in cost between the sales in 1901 and 1921, suggests that the cottage was built prior to 1921. The cottage was known as 'Claremont', and was built in the north of the study area, in what would come to be known as Lot B (Figure 2.5).

2.2.2 LOTS 82 & 83

22 September 1862
Conveyance to Bartholemew O'Brien for £104/18/9.[10]

19 May 1873
Conveyance to Andrew Young, farmer, Fairy Meadow for £110.[11]

6 October 1884
Andrew Young died.

Death Duties file noted that land had 'house and out buildings'. Land & buildings £400.[12]

22 January 1884
Street alignment survey by Staff Surveyor V B Riley showed 'Young's Cottage' at south-east corner of land (See Figure 4).[13]

22 June 1921
Conveyance to James Fitzgerald for £900.[14]

Fitzgerald demolished the house at the south-east corner and built a new one in the centre of the land named 'Cratloe'.[15]

7 March 1925
James Fitzgerald died. Death Duties file described improvements as 'Stud and Weatherboard residence' containing:

Dining Room
Drawing Room
Breakfast Room
3 Bedrooms
Living Room
Hall
Front and Side Verandahs

Out Buildings were:

Detached Bathroom and Laundry combined
Dairy
Cart Shed
Stables.

A description of contents was also included.[16]

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[10] OSD, No 987 Bk 79.
[11] OSD, No 948 Bk 136.
[12] NRS 13340, Stamp Duties Office, Deceased Estate File, No Z 6577, SANSW 20/6998.
[13] R.2709.1603, Crown Plan.
[14] OSD, No 746 Bk 1226.
[15] Numerous Statutory Declarations in NRS 17513, Land Titles Office, Real Property Application Packet, RPA 33427, SANSW.
[16] NRS 13340, Stamp Duties Office, Deceased Estate File, pre A 12492, SANSW 20/1034.

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1 July 1926
Valuation by NSW Valuer General described the improvements as 'W B Ctge 7 Rms & O Iron Roof Workshop Fencing Clearing'.[17]

26 September 1938
When the title was being converted to Torrens Title a plan showing the improvements, which does not seem to have ever been registered, was included showing 'Cratloe' and the other buildings and fences (Figure 2.3).[18] These are also partially shown on an aerial photograph dating to 1937 (Figure 2.4).

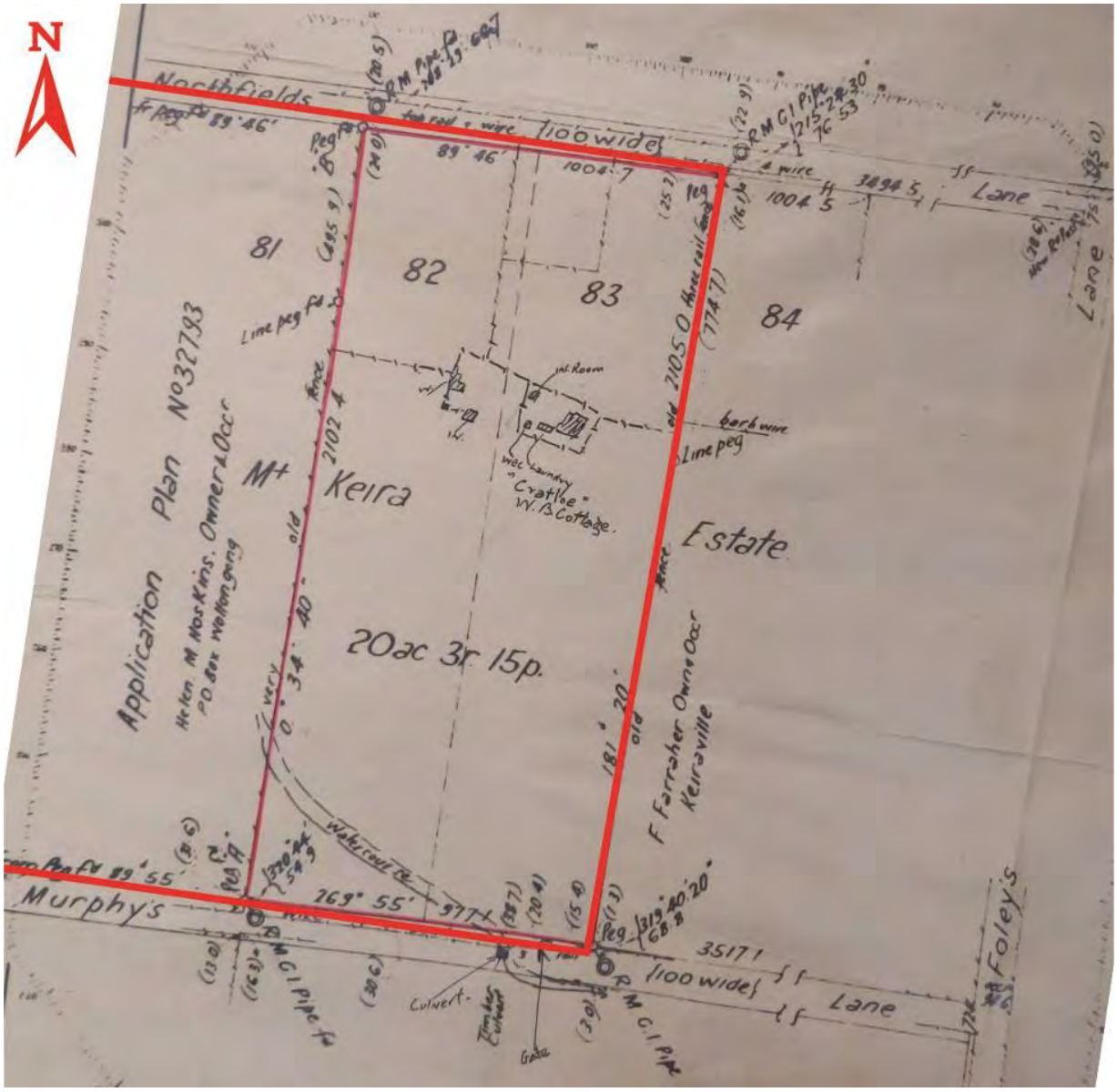

Figure 2.3: Detail of plan of September 1938 showing 'Cratloe' and other buildings and improvements. NRS 17513, Land Titles Office, Real Property Application Packet, RPA 33427, SANSW.

[17] Valuer General, Valuation List, North Illawarra, SANSW 19/13409, No 1488.
[18] NRS 17513, Land Titles Office, Real Property Application Packet, RPA 33427, SANSW.

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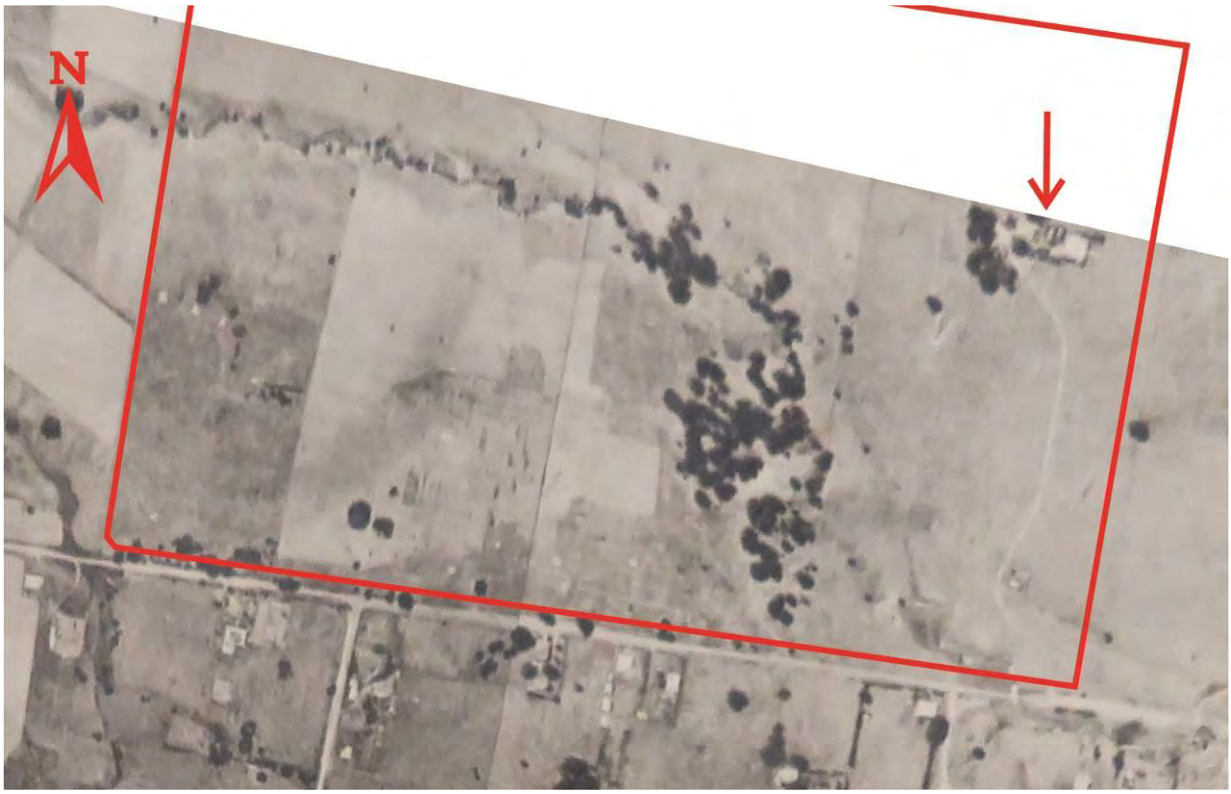

Figure 2.4: Aerial photograph completed 1 January 1937, study area outlined in red. Cratloe house is arrowed. SR Map 32145.

2.3 1930s TO PRESENT

2.3.1 LOTS 53, 54, 81, 82 & 83

1928
Arthur Sidney Hoskins bought Gleniffer Brae site (Lots 53, 54 & 81), approximately 46 acres (18.6 hectares). The family's ponies were kept at the site prior to the construction of Gleniffer Brae House.

1931
Gleniffer Brae site conveyed to A.S. Hoskins' wife, Helen Madoline Hoskins.

1937
Geoffrey Loveridge began to build Gleniffer Brae for A.S and H.M Hoskins.

1938
Arthur Sidney Hoskins purchased the two neighbouring allotments to the east (Lots 82 & 83) from the Fitzgerald family. The site now measured approximately 66 acres (26.7 hectares).

1939
Gleniffer Brae House completed and Paul Sorensen established gardens around the house. According to oral history, the Hoskins' children believe the terraces at Gleniffer Brae may predate Sorensen, who worked closely with the lie of the land. However, the Wollongong Botanic Garden History stated that rock had to be 'blasted' to create the terraces surrounding the house.[19] The creek was also landscaped intensively.

[19] Cf Tropman & Tropman 2001: 12.

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1948
A child drowned in a pond in Invergowrie, Exeter in 1948. The pond and fountain at Gleniffer Brae were subsequently filled in.

25 July 1951
On 25 July A.S Hoskins wrote to Wollongong Council with intention of dedicating approximately 50 acres of land, adjoining Gleniffer Brae House, for a war memorial park or botanic garden. Dedication excluded Gleniffer Brae, Cratloe Cottage and Claremont Cottage and surrounds.

1953
A.S. and H.M. Hoskins registered the subdivision of the land into four allotments (Figure 2.5). Lot A included Gleniffer Brae, Lot B contained Claremont Cottage, Lot C contained Cratloe Cottage (gardener's residence) and Lot D was reserved to become Botanic Gardens.

1954
A.S. and H.M. Hoskins left Wollongong permanently and transferred 47 acres of land to Council for Botanic Gardens (referred to as Lot D). Lot A (35 acres or 14 hectares), including Gleniffer Brae House, was sold to SCEGGS and a school was established. An additional 21 acres to the north and east of Gleniffer Brae as transferred from Council to the school.

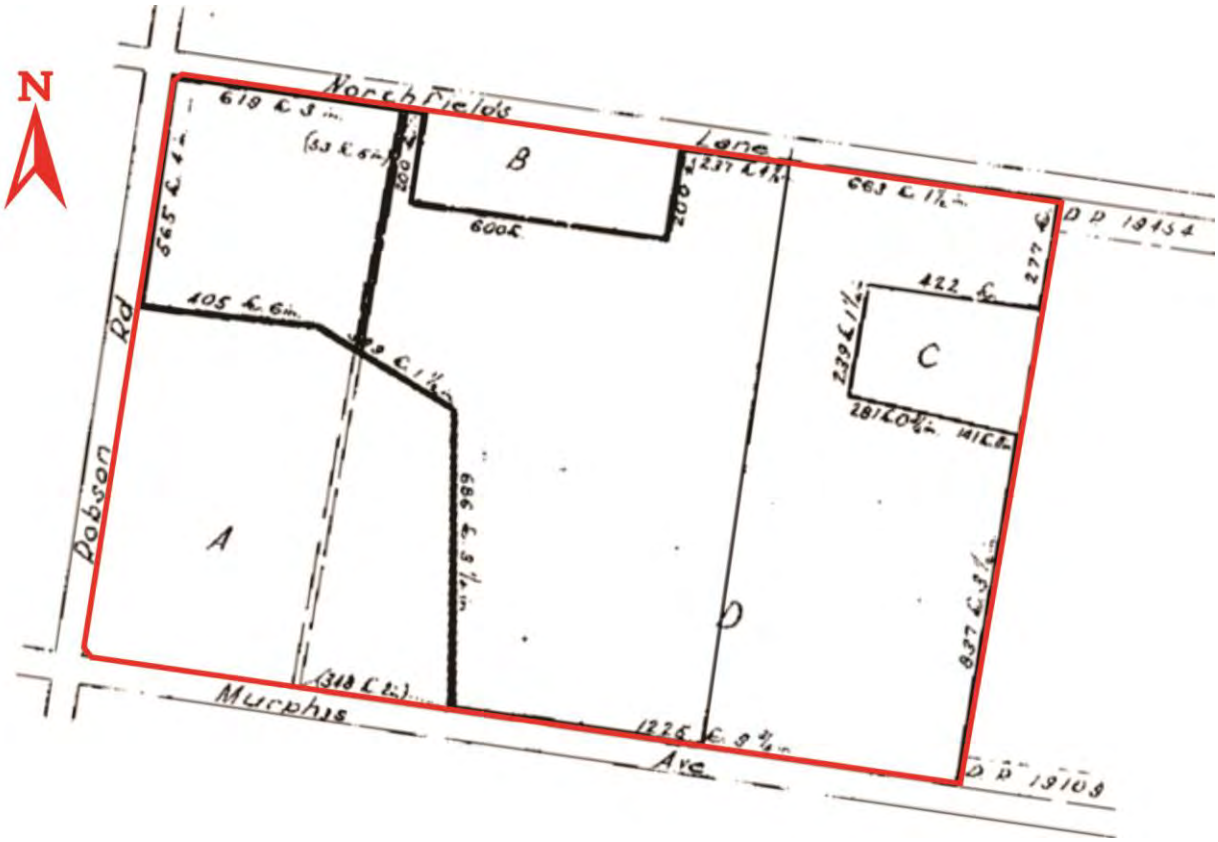

Figure 2.5: Certificate of Title of Greater Wollongong City Council of the former joint Hoskins estates, 1954.

1955-1960s
Multiple additional structures and extensions built for the school.

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1966
Council acquired Cratloe Cottage.

1970
Hoskins Park – Wollongong Botanic Gardens formally opened.

1970s
Multiple additional extensions built for the school.

1976-78
SCEGGS closed school and Council purchased the land including Gleniffer Brae House. An aerial photograph taken in 1977 shows that Claremont cottage had been demolished by this time (Figure 2.6).

Figure 2.6: Aerial photograph taken in 1977, showing Claremont cottage had been demolished by this time (site arrowed). Wollongong Spy Glass 1977 to 2014, Wollongong City Council.

1980
Part of Gleniffer Brae House and old school buildings leased to Wollongong Conservatorium of Music.

1990
University of Wollongong leased Gleniffer Brae and surrounds from Council.

1998
Gleniffer Brae was leased to Wollongong Conservatorium of Music for a term of five years. Concrete steps constructed to Murphy's Avenue.

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2003
Leased to Wollongong Conservatorium of Music, term of 10 years with option to renew.

2010
Hills Fig (Ficus hillii) adjacent to Gleniffer Brae removed.

2011
Two remnant Turpentine trees (Syncarpia glomulifera) located north of carpark were removed and replaced.

2015
The Call for Proposals closed on 17 March 2015. Three proposals were received. Council resolved to review the Botanic Garden Plan of Management and Gleniffer Brae Conservation Management Plan.

2016
Reconstruction of retaining wall and removal of Hills Fig Tree.

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3.0 ARCHAEOLOGICAL POTENTIAL

3.1 INTRODUCTION

Archaeological Potential is the degree to which archaeological remains are considered likely to survive within the study area in light of modern impacts. This section outlines the broad principles used to assess archaeological potential and the specific aspects of site which are likely to relate to the survival of archaeological remains. It then assesses the archaeological potential of the study area based on the above analysis. Section 4.0 will briefly outline some comparative sites and research questions relevant to the site. Section 5.0 will assess the Heritage Significance of the potential archaeological remains, including their research significance. Sections 6.0 and 7.0 will assess the potential impact of the proposed works within the study area and provide recommendations for dealing with any impacts.

3.2 PRINCIPLES FOR ASSESSING ARCHAEOLOGICAL POTENTIAL

A series of assumptions and general principles underlie the analysis of archaeological potential for colonial remains, particularly in Sydney. These have been based on the experience of archaeologists working in New South Wales over the last 25 years.

Typical archaeological remains found at domestic sites in New South Wales take a number of forms:

- Structural remains associated with buildings shown on a historic plan are likely to survive but will be impacted by later phases of building. These remains include:
  - building footings.
  - underfloor deposits associated with the occupation of a house.
  - other types of deposits.

- Certain types of remains are typically not shown on historic plans, although they occasionally feature on later plans. These include:
  - Wells.
  - underground water storage systems, including cisterns and reservoirs.
  - Cesspits.
  - site drainage.
  - rubbish pits, dumps and other features.
  - evidence for gardens, layout and use of the yard areas.
  - pet burials.
  - fencelines, assisting with clarification of lot boundaries and internal use of lots.
  - pollen and soil evidence.
  - land clearing and modification of the landform, including major filling events, i.e., backfilling of ponds.
  - rubbish dumps.
  - other types of archaeological deposits.

There are also several other common processes which determine the archaeological resource:

- Disused underground features such as wells, cisterns, reservoirs and cesspits tend to be backfilled with rubbish when they cease being used.
- Underfloor deposits typically form where the original flooring was butt-boarded timber floorboards.
  - These can survive in both demolished and standing structures, although the installation of later services and the replacement of flooring can impact on the integrity of underfloor deposits.
  - Underfloor deposits can include both small items which fell between floorboards, and also material which must have been deliberately deposited beneath loose floorboards.

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- Floor coverings such as oil-cloths and carpets can minimise the accumulation of items underneath a butt-boarded timber floor. Floor coverings like these would be more common in wealthier households.
- Later building phases will impact on the remains of early phases.
- The greater the number of phases the more complicated the nature of the archaeological the remains.
- Generally, the topography of an area will become flatter as it is modified by human action.
- Natural depressions, especially surrounding water courses, often tend to be filled in.
- Natural rises and rocky outcrops are not infrequently cut down.
- Even where a building has substantial footings, the bottom of wells can still remain underneath the level of the basement. Some wells have been found cut into the natural bedrock. Wells can be quite deep, since they were required to reach the level of the local water table. However, it is still fairly rare to find wells under basements.

Other issues arise from the nature of impacts from later 20th-century activities such as demolition, clearing and construction. Generally, the following principles apply:

- The later the date a building was demolished, then the greater the impact on the archaeological resource from larger modern machinery.
- Footing systems of single-storey buildings have less impact on the archaeology of earlier phases than those of multi-storey buildings.
- Demolishers and builders typically do as little as they have to because of the need to control costs.
- Higher areas get cut down and levelled and lower damp areas get filled.
- Roadways usually have impacts from modern services.

3.3 SITE INSPECTION

Tony Lowe and Sandra Kuiters, Casey & Lowe Pty Ltd, inspected the site on 23 April 2018. The inspection involved assessment of the grounds with regards to the likelihood of the survival of archaeological features. The interior of the buildings was not inspected. The following photographs were taken during this visit and illustrate the impacts and degree of preservation throughout the grounds.

In addition to the principal house Gleniffer Brae and its contemporary outbuildings, a number of other buildings have been constructed on the site (Figure 3.1). These would have significantly impacted on any potential archaeological remains within their footprints. Numerous taps and stormwater grates were also observed, indicating the presence of a network of water pipes below the surface (Figure 3.2). Other services are also likely to be present, particularly in the vicinity of buildings. The creation of paths, roads and carparks within the study area would also have had a moderate to high impact on potential archaeological remains (Figure 3.3).

Overall there appeared to have been extensive landscaping and tree plantings (Figure 3.4) throughout the grounds which would have led to significant impacts to potential archaeological features. Comparison of the 1937 aerial photograph and recent satellite imagery shows how much more vegetation had been added to the land since its conversion to a park and gardens. These trees would have impacted any earlier archaeological remains (Figure 3.5 & Figure 3.6).

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Figure 3.1: One of many buildings within the study area.

Figure 3.2: Example of service and stormwater grate within the grounds. View to south.

Figure 3.3: A carpark containing large trees in the location of c.1873 Young's cottage in the southeast corner of the study area. View to north. Google Street View 2015.

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Figure 3.4: Example of large trees planted within the study area. View to northwest.

Figure 3.5: Aerial photograph completed 1 January 1937, study area outlined in red. There are few trees on the site at the time, apart from those growing along the creek line. SR Map 32145.

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Figure 3.6: A recent satalite image showing increased vegetation across much of the site. SIX Maps, LPI, 2018.

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3.4 OVERVIEW OF ARCHAEOLOGICAL POTENTIAL

The available evidence indicates that the study area largely has a low potential to contain archaeological remains, with one small area of low to moderate potential in the southeast corner of the site (Table 3.1 & Figure 3.7). The area of low to moderate potential corresponds with the location of the c.1873 cottage. All other phases of development at the site date to the early 20th century or later and are of no archaeological research value.

Table 3.1: Summary of possible archaeological remains across the site.

Archaeological Potential	Likely kinds of remains
Low	There is no record of structures in this area prior to the 20th century. Unrecorded archaeological features such as rubbish pits, unrecorded structures, fence lines and early land clearance are possible. Later landscaping, tree planting and construction are likely to have impacted these remains.
Low to moderate	Structural remains and occupation deposits of a cottage built between 1873 and 1884, associated outbuildings, wells, cisterns, cesspits, rubbish pits, yard deposits and evidence for early land clearance are possible. Later landscaping, tree planning and a carpark are likely to have impacted these remains.

Figure 3.7: Summary of archaeological potential across the site. SIX Maps, LPI, 2018.

3.4.1 ARCHAEOLOGICAL PHASES

The site has potential to contain archaeological remains from a number of phases:

- Phase 1: Pre-European landscape (outside the scope of this report).
- Phase 2: Vacant land, 1825-c.1873
  - Land granted and passed through a series of owners.
  - No evidence of any buildings on the site.

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- Phase 3: Young's cottage, c.1873-c.1900
  - Young's cottage built between 1873 and 1884 on Lot 83.
- Phase 4: Early 20th-century development, c.1900-1920s
  - Young's cottage demolished in 1921.
  - A weatherboard cottage, Cratloe, and outbuildings were built in the centre of Lots 82 and 83, 1921.
  - A weatherboard cottage, Claremont, and outbuildings were built in the north of Lot 81.
- Phase 5: Gleniffer Brae and the Hoskins family, 1928 to 1954
  - Arthur Sidney Hoskins purchased Lots 53, 54 and 81 in 1928, and Lots 82 and 83 in 1938.
  - Gleniffer Brae House was completed in 1939 and gardens were established.
  - The Hoskins left Wollongong, 1954.
- Phase 6: Botanic Gardens and leasing of Gleniffer Brae, 1950s to present
  - The land was subdivided in 1953, with the eastern portion given to Wollongong Council to be dedicated as botanic gardens. Gleniffer Brae House and surrounds sold to SCEGGS.
  - Claremont Cottage demolished between 1954 and 1977.
  - Botanic gardens formally opened 1970.
  - SCEGGS school closed and sold to Wollongong Council, 1976-78. Gleniffer Brae House and old school buildings leased to Wollongong Conservatorium of Music and University of Wollongong.

3.4.2 POTENTIAL ARCHAEOLOGICAL REMAINS

The physical evidence of Gleniffer Brae House and surrounds dating from Phase 5 and later are considered to be too recent to be of archaeological research value. Historical sources, photographs and the standing structures provide sufficient information and archaeological evidence would contribute little or no additional information to the understanding of these phases of use. Similarly, Cratloe Cottage (c.1921) is still standing and any below-ground remains related to Phase 4 (early 20th-century development) would be of little archaeological research value as many early 20th-century rural cottages and associated structures are still standing throughout regional NSW including the Wollongong area. These phases have therefore been excluded from the discussion of archaeological potential at the site. The only archaeological remains are therefore associated with Phase 3, and possibly Phase 2.

There is a low to moderate potential for archaeological remains dating to Phase 3, from c.1873 to c.1900. These would be concentrated in the southeast of the site, in the vicinity of Young's cottage below the main entry carpark. There is a low potential for remains of Young's farm across the rest of Lot 82 and 83 in the east of the site. Potential archaeological remains associated with Phase 3 include:

- Structural remains such as stone or brick foundations, wall base plates, post holes and fireplace hearths.
- Occupation deposits including underfloor deposits.
- Rubbish pits or dumps, yard deposits, yard surfaces, garden plantings and paths, and pet burials.
- A cesspit, well, cistern and/or reservoir.
- Remains of outbuildings including laundry, kitchen, and possibly farming sheds or a dairy.
- Evidence of farming practices such as plough lines, irrigation and fences.

These remains have been assessed as having only a low to moderate potential because they are located in the area of the carpark. The degree of impact from the carpark is unknown, however, it is likely that some levelling and preparation of the surface occurred, including the laying down of road base. These impacts are likely to be less than 500mm deep, however, the archaeological remains themselves are likely to have been located close to the

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surface due to the relatively limited phases of activity at the site. A number of large trees are also located within the car park and the root systems of these trees would have caused disturbance to potential remains. Deeper structures such as footings, wells and cesspits are more likely to have survived.

Across the rest of the site there is a low potential for remains dating to Phase 2, from 1825 to c.1873, after the British took control of the land but prior to any known European occupation. Potential remains associated with Phase 2 may include:

- Evidence of early land clearance and cultivation, such as tree boles and plough lines.
- Unrecorded structural remains.

These remains have been assessed as having only low potential because it is uncertain if they ever existed in the first place. Furthermore, they are likely to be ephemeral and to have been significantly impacted by later landscaping and construction at the site. These impacts would be greatest within the footprint of 20th-century structures, and within heavily landscaped areas such as the creek and terraces. The root systems of large trees would have also caused significant disturbance to potential Phase 2 remains.

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4.0 ARCHAEOLOGICAL CONTEXT

4.1 COMPARATIVE ARCHAEOLOGICAL SITES

There have been several archaeological excavations in the Wollongong area, as well as excavations of sites similar to the subject site in other parts of NSW. The following is a summary of some of the sites in the Wollongong area. Please note that this is not an exhaustive list and that further research would be recommended as part of the next stage of an archaeological program.

4.1.1 WEST KEIRA DEVELOPMENT, WOLLONGONG[20]

In 2012, Casey & Lowe undertook testing at the site of a late 19th-century hotel and Presbyterian manse. The testing of the area of the hotel generally found very little evidence of that particular use of the site with the exception of a large brick cistern that was largely intact and backfilled with artefact-containing clay. It was clear that the area had been reduced substantially during the redevelopment of the site in the mid-20th century. The site of the manse had been subjected to similar truncation. No archaeological remains were found on the manse site.

4.1.2 OXFORD HOTEL, WOLLONGONG[21]

In 2014, BIOSIS undertook open area archaeological excavation at the site of the former Wollongong Head Inn (1841-1915) and Temperance Society Hall (1871-1889), below the demolished Oxford Hotel on the corner or Crown and Corrimal Streets, Wollongong. Excavation uncovered the foundations of the Wollongong Head Inn and Temperance Society Hall, as well as a high number of artefacts, and several outbuildings. The Temperance Society Hall briefly operated as an ice skating rink in 1889 when it was destroyed by fire. A substantial, artefact-rich deposit was uncovered during excavations.

4.1.3 THE CRICKETERS ARMS HOTEL, WOLLONGONG22

The Cricketers Arms Hotel was located at a different site on the corner of Crown and Corrimal Streets, and was excavated by BIOSIS in 2015. The site contained the remains of the hotel (1859-1943), including a substantial sandstone cellar, several residential dwellings to the rear, a well, and cesspits. A number of artefacts were also uncovered.

4.2 RESEARCH QUESTIONS

This section provides a preliminary indication of the type of research questions that may be addressed during archaeological investigation of the site. Such questions have implications for how an excavation may be approached. These questions primarily relate to the southeast portion of the site which is assessed as having low to moderate archaeological potential, since the remainder of the site is considered unlikely to contain significant archaeological remains.

1. Is there evidence for the c.1873 cottage and farm? What is the nature and integrity of this evidence?
2. What can material remains of the cottage and farm tell us about Andrew Young and the other occupants of the site? Do the structural and artefact deposits give an indication of who else lived or worked there?
3. Is there any evidence for unrecorded structures or features such as rubbish dumps associated with the cottage? What can these tell us about the lives of the inhabitants or workers at the site?

[20] Casey & Lowe 2012.
[21] BIOSIS 2015.
[22] BIOSIS 2015.

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4. What evidence is there for the standard of living experienced by the residence or workers at the cottage and farm? How does the artefactual evidence assist us in analysing standards of living and day-to-day lives of the occupants of the site?

It should be noted that the archaeological evidence may provide us with a range of information we are not expecting and the research questions are likely to evolve depending upon the type of evidence and artefacts found at the site.

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5.0 HERITAGE SIGNIFICANCE

5.1 HERITAGE SIGNIFICANCE

Heritage significance is distinct from archaeological potential. Assessment of archaeological potential considers the probability of physical evidence from previous human activity to still exist on a site. Assessment of heritage significance for archaeological features considers the cultural values associated with those remains.[23] This section will outline the basis of assessing the heritage significance of archaeological remains, before then assessing likely impacts on the potential archaeological features identified in Section 3.0.

5.2 HERITAGE SIGNIFICANCE AND ARCHAEOLOGY

This assessment of archaeological heritage significance has been written to be in accordance with the Heritage Branch 2009 guidelines: *Assessing Significance for Historical Archaeological Sites and 'Relics'*.

These guidelines provide the following discussion of heritage significance:

> Apart from NSW State guidelines, the nationally recognised Australia ICOMOS Charter for the Conservation of Places of Significance (The Burra Charter) also defines 'cultural significance' as meaning:
>
> > 'aesthetic, historic, scientific and social value for past, present and future generations.'
>
> Significance is therefore an expression of the cultural value afforded a place, site or item.
>
> Understanding what is meant by value in a heritage sense is fundamental, since any society will only make an effort to conserve things it values. In terms of built heritage, what we have inherited from the past is usually places that have been continuously cared for. Conversely, many archaeological sites will comprise places which, for whatever reason, have not been cared for until the relatively recent period.
>
> Our society considers that many places and items we have inherited from the past have heritage significance because they embody, demonstrate, represent or are tangible expressions of values society recognises and supports. Our future heritage will be what we keep from our inheritance to pass on to the following generations.[24]

5.3 BASIS OF ASSESSMENT OF HERITAGE SIGNIFICANCE

To identify the heritage significance of an archaeological site it is necessary to discuss and assess the significance of the study area. This process allowed for the analysis of the site's overall values. These criteria are part of the system of assessment which is centred on the *Burra Charter* of Australia ICOMOS. The Burra Charter principles are important to the assessment, conservation and management of sites and relics. The assessment of heritage significance is enshrined through legislation in the NSW *Heritage Act* 1977 and implemented through the *NSW Heritage Manual* and the *Archaeological Assessment Guidelines* and *Assessing Significance for Historical Archaeological Sites and 'Relics'*.[25]

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[23] This distinction has long been recognised by historical archaeologists working in heritage management but was restated in *Practice Note – The Burra Charter and Archaeological Practice* (Australia ICOMOS 2013: 7).
[24] NSW Heritage Branch 2009: 1-2. Note that this passage quotes the 1988 version of the *Burra Charter*. The 1999 and 2013 revisions also include 'spiritual value' in their definition of cultural significance.
[25] NSW Heritage Office 1996: 25-27; NSW Heritage Office 2001; NSW Heritage Branch 2009.

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5.4 NATURE OF SIGNIFICANCE CRITERIA

The following criteria have been developed by the NSW Heritage Council. They form the basis for current assessments of heritage significance, including archaeological heritage:[26]

Criterion (a): *Historic Significance – (evolution)*
an item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (b): *Associative Significance – (association)*
an item has strong or special association with the life or works of a person, or group of persons, or importance in NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (c): *Aesthetic Significance – (scenic qualities / creative accomplishments)*
an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the cultural or natural history of the local area);

Criterion (d): *Social Significance – (contemporary community esteem)*
an item has a strong or special association with a particular community or cultural group in NSW for social, cultural or spiritual reasons (or the cultural or natural history of the local area);

Criterion (e): *Technical/Research Significance – (archaeological, educational, research potential and scientific values)*
an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (f): *Rarity*
an item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (g): *Representativeness*
an item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places of cultural or natural environments (or the cultural or natural history of the local area).

To be assessed as having heritage significance an item must:

- meet at least one of the one of the seven significance criteria
- retain the integrity of its key attributes

If an item is to be considered to be of State significance it should meet more than one criterion, namely in the case of relics, its research potential.[27] As the 2009 guide states:

> Archaeological Significance may be linked to other significance categories especially where sites were created as a result of a specific historic event or decision, or when sites have been the actual location of particular incidents, events or occupancies.
>
> Other relevant factors may be comparative values related to the intactness and rarity of individual items. The rarity of individual site types is an important factor, which should inform management decisions.[28]

Relics must also be ranked according to their heritage significance as having:

- Local Significance
- State Significance

[26] NSW Heritage Office 2001; NSW Heritage Branch 2009: 3.
[27] NSW Heritage Branch 2009: 9.
[28] NSW Heritage Branch 2009: 10.

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If a potential relic is not considered to reach the local or State significance threshold then it is not a relic under the NSW *Heritage Act* 1977.

Section 4A of the NSW *Heritage Act* 1977 defines the two levels of heritage significance as follows:

> *'State heritage significance',* in relation to a place, building, work, relic, moveable object or precinct, means significance to the State in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.
>
> *'local heritage significance',* in relation to a place, building, work, relic, moveable object or precinct, means significance to an area in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item.[29]

5.4.1 RESEARCH POTENTIAL

The heritage significance of archaeological remains most often lies in their research potential (criterion e of the Heritage Council criteria). The assessment of research potential has its own peculiarities compared with the assessment of other heritage items. The 1996 *Archaeological Assessment Guidelines* comment:

> Research potential is the most relevant criterion for assessing archaeological sites. However, assessing research potential for archaeological sites can be difficult as the nature or extent of features is sometimes unknown, therefore judgements must be formed on the basis of expected or potential attributes. One benefit of a detailed archaeological assessment is that the element of judgement can be made more rigorous by historical or other research.[30]

5.4.2 ASSESSMENT OF RESEARCH POTENTIAL

Once the archaeological potential of a site has been determined and research themes and likely research questions identified, through a process of archaeological investigation and analysis, the following inclusion guidelines should be applied:

Does the site:

(a) contribute knowledge which no other resource can?

(b) contribute knowledge which no other site can?

(c) is the knowledge relevant to general questions about human history or other substantive problems relating to Australian History, or does it contribute to other major research questions?[31]

If the answer to these questions is 'yes', then the site will have archaeological research potential.

5.4.3 LEVEL OF HERITAGE SIGNIFICANCE

Criteria were developed in 2009 to identify whether the archaeological resource is of Local or State significance.[32] The following four criteria were identified in the 2009 guidelines and are considered to be relevant to the current site:

- Archaeological Research Potential (current NSW Heritage Criterion E).
- Associations with individuals, events or groups of historical importance (NSW Heritage Criteria A, B & D).
- Aesthetic or technical significance (NSW Heritage Criterion C).

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[29] NSW Heritage Act 1977 (current January 2014), section 4A; NSW Heritage Branch 2009: 6.
[30] NSW Heritage Office 1996: 26.
[31] Bickford & Sullivan 1984: 23.
[32] NSW Heritage Branch 2009.

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- Ability to demonstrate the past through archaeological remains (NSW Heritage Criteria A, C, F & G).[33]

These significance guidelines were designed to assess significance in light of the amendments to the definition of relics needing to be of either local or State significance. The examples provided were fairly obvious ones but do not help us work out how a less obvious site has State rather than local significance. This means that it is basically down to the skill and expertise of the archaeologist assessing the site to make the distinction between local and State significance.

5.4.4 DISCUSSION OF HERITAGE SIGNIFICANCE

The assessment of archaeological potential above indicates that the site of Gleniffer Brae has potential to contain archaeological remains of structural remains of the cottage and outbuildings, occupation and rubbish deposits, yard deposits and surfaces, a cesspit, and possibly a well or similar. Evidence of farming practices such as plough lines, irrigation and fences, or farm-related structures are also possible. There is also potential for archaeological evidence of early land clearance and cultivation, and archaeological remains of unrecorded structures, pre-dating Young's occupation.

This discussion considers significance using the NSW Heritage Council criteria, and then the 2009 Heritage Branch guidelines, *Assessing significance for historical archaeological sites* (Section 5.2). The study area's potential for Aboriginal archaeology is not been assessed in this report.

5.4.5 SIGNIFICANCE CRITERIA

Criterion (a): Historic Significance - (evolution)

> *an item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area);*

The potential archaeological remains at Gleniffer Brae pre-date the Gleniffer Brae House and gardens, and relate to Andrew Young's cottage, built c.1873 and demolished in 1921. Young was a farmer and the dwelling would have been a cottage on farmland which is unlikely to have changed much in usage during the time of its occupation. This has some significance as an example of early farming and occupation of the land in this area. Remains of the cottage and farm would be representative of the type of housing and farming practices found in late 19th-century Wollongong. The potential archaeological remains of Young's cottage and farm relate to the historic theme of agriculture within the wider theme of developing local, regional and national economies.[34]

Under this criterion, the potential archaeological remains are considered to be of local heritage significance.

Criterion (b): Associative Significance – (association)

> *an item has strong or special association with the life or works of a person, or group of persons, or importance in NSW's cultural or natural history (or the cultural or natural history of the local area);*

The potential archaeological remains within the study area are not known to be associated with any individual or group considered to be important to the cultural or natural history of NSW. The association of Gleniffer Brae with steel pioneer Arthur Sidney Hoskins and his family, architect Geoffrey D. Loveridge and landscape designer Paul Sorensen dates to the 1930s and is not considered to have archaeological potential.

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[33] NSW Heritage Branch 2009: 11-13.
[34] NSW Heritage Council 2001.

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Under this criterion, the potential archaeological remains are considered to be of local heritage significance.

Criterion (c): Aesthetic Significance - (scenic qualities / creative accomplishments)

an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the cultural or natural history of the local area);

Any archaeological remains within the study area have little potential for aesthetic significance. While archaeological remains may have aesthetic value, mostly through their novelty and age, they are not usually 'important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW'. Their aesthetic values are more by accident than design.

The technical achievements of the potential archaeological remains, such as construction techniques used in the cottage or farming practices are not expected to be remarkable or above average quality.

Under this criterion, the potential archaeological remains are considered to be of local heritage significance.

Criterion (d): Social Significance - (contemporary community esteem)

an item has a strong or special association with a particular community or cultural group in NSW for social, cultural or spiritual reasons (or the cultural or natural history of the local area);

No public consultation has been undertaken, however, archaeological remains within the study area are likely to have an association with local community groups who have an interest in the history and archaeology of Wollongong. These interested groups would extend beyond the boundaries of the Wollongong and include people who live in other parts of Australia who have had a connection to Wollongong in the past.

An archaeological Open Day at BIOSIS' excavation of the site of the former Oxford Hotel, corner of Crown and Corrimal Streets, Wollongong in 2014 received a healthy amount of public attention. This reflects the level of interest in archaeology amongst the local community.

Under this criterion, the potential archaeological remains are considered to be of local heritage significance.

Criterion (e): Technical/Research Significance - (archaeological, educational, research potential and scientific values)

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

The potential archaeological remains of Young's cottage, c.1873, may be able to yield information which could contribute toward an understanding of the lives and practices of farmers in the Wollongong area in the late 19th century. The potential remains at the site include:

- Structural remains including stone or brick foundations, base plates, post holes and fireplace hearths.
- Occupation deposits including underfloor deposits.
- Rubbish pits or dumps, yard deposits, yard surfaces, garden plantings and paths, and pet burials.

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- A cesspit, well, cistern and/or reservoir.
- Remains of outbuildings including laundry, kitchen, and possibly farming sheds or a dairy.
- Evidence of farming practices such as plough lines, irrigation and fences.

Archaeological research potential would, however, be reduced if remains relating to Young's cottage are found to be substantially removed or disturbed.

There is also a low potential for archaeological remains pre-dating Young's cottage across the study area, such as evidence of early land clearance and cultivation including tree boles and plough lines, and unrecorded structural remains, although these features would be difficult to recognise.

If substantially impact archaeological material is uncovered, this kind of site has the potential to yield archaeological information which can address the following research questions:

1. Is there evidence for the c.1873 cottage and farm? What is the nature and integrity of this evidence?
2. What can material remains of the cottage and farm tell us about Andrew Young and the other occupants of the site? Do the structural and artefact deposits give an indication of who lived or worked there?
3. Is there any evidence for unrecorded structures or features such as rubbish dumps associated with the cottage? What can these tell us about the lives of the inhabitants or workers at the site?
4. What evidence is there for the standard of living experienced by the residence or workers at the cottage and farm? How does the artefactual evidence assist us in analysing standards of living and day-to-day lives of the occupants of the site?

Physical material related to the occupation of Gleniffer Brae House and gardens is not considered to have archaeological research potential due to the relatively modern date and nature of its construction and the availability of other sources of information, such as oral histories or photographs. Similarly, the physical remains of the early 20th-century cottages Cratloe and Claremont are not considered to have archaeological research potential due to their late date of construction and the abundance of still similar cottages throughout regional NSW which are still standing. Cratloe itself is still standing and is used as the Discovery Centre by the Botanic Gardens.

Under this criterion, the potential archaeological remains are considered to be of local heritage significance.

Criterion (f): Rarity

an item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area);

The potential archaeological remains within the study area are not considered to be rare. A number of cottages and farms of similar date were built throughout NSW, and many of these are still standing or have a better level of anticipated preservation. However, sites such as Young's cottage represent a diminishing and irreplaceable resource in the local area.

Under this criterion, the potential archaeological remains are considered to be of local heritage significance.

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Criterion (g): Representativeness

> *an item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places of cultural or natural environments (or the cultural or natural history of the local area).*

The potential archaeological remains at the site are considered to be representative of the farming cottages in rural areas throughout NSW in the late 19th century. This type is likely to be replicated on other sites within a similar proximity to Wollongong, and other regional centres.

Under this criterion, the potential archaeological remains are considered to be of local heritage significance.

Integrity

The integrity of the site of Young's cottage is thought to be low to moderate. The remains of Young's cottage are located in the vicinity of a carpark and would have therefore undergone disturbance during grading and levelling, and laying of the surface. Furthermore, a number of large trees are located within the carpark, so root damage is expected. Potential archaeological remains across the rest of the site, including those possibly related to Young's farm in the east, and early to mid-19th-century uses of the site are thought to be low due to their anticipated ephemeral nature, and impacts caused by extensive landscaping, tree plantings and the construction of 20th-century buildings.

5.5 STATEMENT OF HERITAGE SIGNIFICANCE

The site of Gleniffer Brae and its curtilage is listed on the State Heritage Register (SHR 00557). Due to its date and nature of construction, the house is not regarded as having archaeological potential.

A small area of low to moderate archaeological potential remains in the southeast of the study area, in the area of the main entry carpark. This corresponds with the location of farmer Andrew Young's c1873 cottage. Archaeological evidence of Young's cottage might include remains with the potential to yield information which could contribute toward an understanding of the lives and practices of farmers in the Wollongong area in the late 19th century. Substantial, intact remains would have heritage significance at a local level.

The rest of the site is considered to have low potential to contain archaeological evidence of early land clearance and cultivation, and archaeological remains of unrecorded structures. This includes the location of the two early 20th-century cottages, Cratloe and Claremont, due to their late date of construction. They are not considered as meeting the threshold for heritage significance at a local level.

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6.0 PROPOSED WORKS AND IMPACTS

6.1 DESCRIPTION & IMPACT OF PROPOSED WORKS

The revised CMP makes a number of recommendations with regards to repairs, restoration and egress upgrades to be undertaken to the interior and exterior of Gleniffer Brae House and the grounds (Figure 6.1). This includes some demolition work, tree planting and zoning of development areas. The house and grounds are not considered to have archaeological research value. Therefore, there is no requirement for further archaeological input with regards to the recommended repairs and restoration works to this part of the site.

Additionally, the revised CMP recommends that the curtilage of Gleniffer Brae House and Grounds be revised to include all of DP252694 Lot 3 and part of Lots 1 and 2 (Section 4.12.2). The revised curtilage would be bound to the north by the creek, to the east by the eastern boundary of Lot 1, and to the south and west by Murphys Avenue and Robsons Road respectively. The existing State Heritage Curtilage includes Lot 3 and 2, but not Lot 1, and the existing local heritage listing is for Lot 3. Neither the existing curtilage nor the proposed curtilage contain areas considered to have archaeological research potential. A revision of the curtilage would therefore have no bearing on the archaeology.

Section 6.1.6 of the CMP states that 'all sub-surface areas below and adjacent to the site should be considered to have research potential'. This archaeological assessment considers the majority of the site, including DP252694 Lots 1-3, to have low archaeological potential and therefore no archaeological research potential. A small area in the southeast of the study area, within the Botanic Gardens main carpark, is the only area to have low to moderate archaeological potential, and some archaeological research potential if substantially intact remains survive in this location (Figure 3.7).

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Figure 6.1: Plan of constraints and opportunities as set out in the 2016 CMP. Note this plan relates to Lot 3, which is entirely outside the area of archaeological potential identified in this assessment. The proposed opportunities therefore do not impact on archaeology.

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6.2 IMPACT ON SIGNIFICANCE

No works are proposed for the main entry carpark for the Botanic Gardens in the revised CMP. The archaeology of this area is considered to be of local significance and is the only area of archaeological research potential within the study area. The proposed works therefore do not impact on significance.

7.0 RESULTS AND RECOMMENDATIONS

7.1 RESULTS

This report assesses the potential archaeological remains within the study area of the CMP Review of Gleniffer Brae House and Grounds, and the potential for impacts to the archaeological remains. Gleniffer Brae is a site of State heritage significance and it is listed on the SHR 00557. This report assesses the archaeological potential for the whole of the study area outlined in the CMP, including the Gleniffer Brae State Heritage Curtilage and the Wollongong Botanic Gardens. It has provided an archaeological zoning plan (Figure 3.7) to inform further proposals. The potential archaeology within the study area is considered to be of local significance and is mainly located within the main carpark of the Wollongong Botanic Gardens, east of Gleniffer Brae House and Grounds.

The study area has the potential to contain the following archaeological remains:

- Structural remains of a c.1873 cottage such as stone or brick foundations, wall base plates, post holes and fireplace hearths.
- Occupation deposits including underfloor deposits.
- Rubbish pits or dumps, yard deposits, yard surfaces, garden plantings and paths, and pet burials.
- A cesspit, well, cistern and/or reservoir.
- Remains of outbuildings including laundry, kitchen, and possibly farming sheds or a dairy.
- Evidence of farming practices such as plough lines, irrigation and fences.

These remains are considered to have historical and research significance. The remains are outside of the State Significant heritage curtilage for Gleniffer Brae and are considered to meet the threshold for local, rather than State significance. This assessment of significance is also dependent upon the level of preservation, which can only be determined through archaeological testing or monitoring. The potential archaeological remains within this site are relics under the *Heritage Act 1977* and any impact on this site would require an approval under S140 of the *Heritage Act 1977*.

7.2 RECOMMENDATIONS

The following recommendations are made to Wollongong City Council based on the historical research, archaeological analysis and Statement of Significance:

1. The revised CMP makes a number of recommendations with regards to repairs, restoration and egress upgrades to be undertaken to the interior and exterior of Gleniffer Brae House and Grounds. Although it is an SHR-listed site, the house and grounds are not considered to have archaeological research value. Therefore, there is no requirement for further archaeological input with regards to the recommended repairs and restoration works to this part of the site.
2. Potential archaeological remains below the main carpark in the southeast of the Botanic Gardens have local significance. No excavation or ground disturbance of this part of the site can be undertaken prior to the issuing of an S140 approval for the works.
3. An S140 application requires the writing of an Archaeological Research Design (ARD) outlining the details of proposed design impacts and the excavation

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methodology and research questions. The ARD requires the nomination of an Excavation Director and key members of the archaeological team who will undertake the archaeological program.

4. The archaeological program would need to be undertaken in accordance with the S140 Conditions of Consent.
5. An excavation report presenting the results of the archaeological program should be prepared at the end of the archaeological program. The final report needs to comply with the S140 Conditions of consent. A copy of this report needs to be supplied to the Heritage Division.
6. A repository, storage in perpetuity, for artefacts recovered from the site will need to be provided by the proponents.
7. Prior to archaeological testing and excavation for post-1788 historical archaeology remains, it should be determined whether an Aboriginal Heritage Impact Permit (AHIP) is required from the Office of Environment & Heritage (OEH). Any substantial excavation or disturbance of areas considered to have a high potential to retain Aboriginal relics needs to be co-ordinated with the Aboriginal archaeology approval process.

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Wollongong Botanic Garden Aboriginal Archaeological Assessment

Prepared by AMBS Ecology & Heritage
for Architectural Projects
on behalf of Wollongong City Council

May 2019

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1 Introduction

AMBS Ecology and Heritage (AMBS) has been commissioned by Architectural Projects Pty Ltd (Architectural Projects), on behalf of the Wollongong City Council (Council), to provide an Aboriginal archaeological assessment for the Wollongong Botanic Garden (the study area). A draft masterplan for the Garden has been prepared which outlines goals, strategies, constraints and opportunities for future development of the area. A draft CMP has been prepared for Gleniffer Brae house and feedback from OEH has requested that it include an assessment of the Aboriginal heritage significance and archaeological potential of the house and its surrounds, in consultation with the Local Aboriginal Land Council (LALC). The assessment will address the objectives of the draft masterplan for the Garden as a whole, and will be suitable for integration with the Gleniffer Brae CMP.

1.1 Study Area

The Wollongong Botanic Garden is located at the foot of Mount Keira in the suburb of Keiraville, in the Wollongong Local Government Area (LGA) (Figure 1.1). The 27ha garden includes Lot 1 DP 252694, Lot 2 DP 252694, Lot 3 DP 252694, Lot C DP 385943 and Lot F DP 390257. The study area is situated approximately 2.5km north west of the Wollongong CBD, on land that is managed by Wollongong City Council.

The heritage listed Gleniffer Brae house and Sorensen garden, built in 1938 by Sidney Hoskins, are located within the Study Area (Section 4.4). Also located in the study area are three school buildings occupied by the Wollongong Conservatorium of Music, the Discovery Centre (Cratloe Cottage), Towri centre and Towri Bush Tucker Garden, Greenplan plant nursery and play garden, Joseph Banks glasshouse, Kooloobong ovals, operations area and a duck pond.

1.2 Proposed Masterplan Projects

A Draft Wollongong Botanic Garden Masterplan (masterplan) has been developed to identify long term improvements to guide the development and service delivery for the study area, and to maintain and enhance the heritage of the site (Architectural Projects 2018:3). Council have drafted the following priority masterplan projects:

- replacement of the Joseph Banks Glasshouse;
- new entry, visitor centre, admin and depot, and carparking;
- duck pond café;
- Discover centre café/restaurant;
- rainforest walks;
- Murphy's avenue entry;
- irrigation design and installation; and
- Gleniffer Brae function and parking (Architectural Projects 2018:40).

1.3 Methodology

This report is consistent with the principles and guidelines of the *Burra Charter: The Australian ICOMOS Charter for the conservation of places of cultural significance 2013*. It has been prepared in accordance with current heritage best practice and the guidelines of the Office of Environment and Heritage, Department of Premier and Cabinet (OEH), as specified in the *Guide to investigating, assessing and reporting on Aboriginal cultural heritage in NSW* (OEH 2011), and the *Code of Practice for Archaeological Investigation of Aboriginal Objects in NSW* (Department of the Environment, Climate Change and Water NSW (DECCW) 2010).

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The key heritage requirements for this assessment are to:

- undertake a review of existing information on the Aboriginal heritage values and archaeology of the area;
- consult with representatives of the Illawarra Local Aboriginal Land Council (LALC) to ensure their involvement and input into the Aboriginal heritage assessment, description of Aboriginal heritage values, and heritage impact management and mitigation;
- undertake a site inspection of the study area in conjunction with a representative of the Illawarra LALC;
- undertake a heritage significance assessment of the proposed development area; and
- develop appropriate recommendations for ongoing management and conservation of the Aboriginal heritage values of the Garden, based on an understanding of scientific and cultural heritage significance, in line with OEH guidelines and archaeological best practice.

1.4 Aboriginal Community Consultation

Illawarra Local Aboriginal Land Council (LALC) was contacted and a representative was invited to attend an initial meeting at Wollongong Botanic Garden with AMBS Director Aboriginal Heritage Chris Langeluddecke on 22 January 2019. Illawarra LALC Chief Executive Officer Paul Knight attended the meeting, and discussed the assessment, currently proposed masterplan, and the history and cultural heritage significance of the study area to the local Aboriginal community.

Following the meeting, the Illawarra LALC was invited to provide a representative to take part in an archaeological inspection of the study area with AMBS archaeologists on 18 February 2019. The Illawarra LALC representative who attended the site visit was Steve Henry, Aboriginal Site Officer. Additional information regarding the consultation process with the Illawarra LALC Information is provided in Section 3.

Information provided by Illawarra LALC has been integrated into the assessment where appropriate, and the draft assessment will be provided to Illawarra LALC for their review and comment prior to finalisation. Aboriginal community consultation undertaken for this CMP was limited in scope, and does not comply with OEH requirements as specified in the *Aboriginal cultural heritage consultation requirements for proponents 2010*.

1.5 Authorship

This report has been prepared by AMBS Heritage Consultant Petra Balanzategui and AMBS Director Aboriginal Heritage Christopher Langeluddecke.

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Figure 1.1 Location of the study area.

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Figure 1.2 Local context of the study area (Architectural Projects 2018:26).

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Figure 1.3 Wollongong Botanic Gardens Concept Masterplan (Architectural Projects 2018:26).

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2 Statutory Context

The conservation and management of heritage items takes place in accordance with relevant Commonwealth, State or local government legislation. Non-statutory heritage lists, ethical charters, conservation policies, organisational policies, and community attitudes and expectations can also have an impact on the management, use, and development of heritage assets. Listings relevant to the study area are summarised below.

2.1 Environment Protection and Biodiversity Conservation Act 1999

The *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) provides a legal framework for the protection and management of places of national environmental significance. Several heritage lists are addressed by the EPBC Act, including the National Heritage List (NHL) and the Commonwealth Heritage List (CHL). The NHL protects places that have outstanding value to the nation. The CHL protects items and places owned or managed by Commonwealth agencies. The Australian Government Department of the Environment is responsible for the implementation of national policies and programs to protect and conserve the environment, water and heritage and promote climate action. The Minister's approval is required for controlled actions which would have a significant impact on items and places included on the NHL or CHL.

There is one historic heritage place listed on the NHL within the study area. Located at Murphy's Avenue, Keiraville, Gleniffer Brae Manor House and Garden (Place ID 101155) is recorded as having historic significance due to being designed and built for the family of Sidney Hoskins, one of the founders of Australian Iron and Steel, now known as Bluescope Steel. There are however no Aboriginal heritage items or places listed on the NHL or CHL within the study area or in its vicinity.

2.2 National Parks & Wildlife Act 1974 (Amended 2010) and National Parks & Wildlife Amendment Regulation 2010

The *National Parks and Wildlife Act 1974* (NPW Act) specifies that the Director-General of the National Parks and Wildlife Service (NPWS; now OEH) is responsible for the care, control and management of various natural and cultural areas, including Aboriginal places and objects throughout NSW. Under this Act, all Aboriginal Objects are protected regardless of significance or land tenure. Such Aboriginal Objects include pre-contact features like scarred trees, middens and open camp sites, and post-contact features such as Aboriginal fringe camps. The Act also protects Aboriginal Places, which can only be declared by the Minister administering the NPW Act; these are defined as being a place that *is or was of special significance with respect to Aboriginal culture*.

Under Section 90 of the NPW Act, it is an offence to destroy, deface, damage or desecrate an Aboriginal Object or Aboriginal Place, unless an Aboriginal Heritage Impact Permit (AHIP) has been issued by the Environmental Protection and Regulation Division (EPRD) of OEH. The Act requires that reasonable precautions and due diligence be undertaken to avoid impacts on Aboriginal Objects.

The *National Parks and Wildlife Amendment Regulation 2010* excludes activities carried out in accordance with the *Code of Practice for Archaeological Investigation of Aboriginal Objects in NSW* from the definition of harm in the NPW Act, meaning that test excavations may be carried out in accordance with this Code of Practice, without requiring an AHIP. The Regulation also outlines Aboriginal community consultation requirements (*Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010*), and a Due Diligence Code of Practice which specifies activities that are low impact, thus providing a defence to the strict liability offence of harming an Aboriginal object.

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2.2.1 Aboriginal Heritage Information Management System (AHIMS)

The Aboriginal Heritage Information Management System (AHIMS) is part of the regulatory framework for the implementation of the NPW Act. Maintained by OEH, the AHIMS includes a database of Aboriginal heritage sites, items, places and other objects that have been reported to OEH, as well as site cards describing Aboriginal sites registered in the database, and associated Aboriginal heritage assessment reports. Section 89A of the NPW Act requires individuals and corporations to notify OEH of the location of Aboriginal sites identified during field investigations, regardless of land tenure or any likely impacts to such sites. Nevertheless, the AHIMS is not a comprehensive list of all Aboriginal heritage sites in NSW; it only includes information that has been reported to OEH. The accuracy of site co-ordinates in the database therefore varies depending on the method used to record locations.

The results of a site search for the local area are presented in Section 5.3.1.

2.3 Heritage Act 1977

The *Heritage Act 1977* provides protection for heritage places, buildings, works, relics, moveable objects, precincts and archaeological sites that are important to the people of NSW. These include items of Aboriginal and non-Aboriginal heritage significance. Where these items or places have particular importance to the State of NSW, they are listed on the State Heritage Register (SHR).

There is one historic heritage place listed on the SHR within the study area. Gleniffer Brae (Database number: 5045680) is listed as a historic landscape item comprising Lot 2 DP 252694 and Lot 3 DP 252694. The site includes a garage, garden shed, old soils testing laboratory, school buildings, auditorium and old caretaker's residence. There are however no Aboriginal heritage items or places listed on the SHR within the vicinity of the study area.

2.4 Environmental Planning and Assessment Act 1979

The *Environmental Planning and Assessment Act 1979* (EP&A Act) regulates land use planning and development in NSW, including the making of environmental planning instruments (EPIs). The two types of EPIs are State Environment Planning Policies (SEPPs), which cover areas of State or regional environmental planning significance; and Local Environmental Plans (LEPs), which cover LGAs. SEPPs and LEPs identify and provide for the protection of local heritage items and heritage conservation areas.

2.4.1 Wollongong Local Environmental Plan 2009

Part 5, Clause 5.10 'Heritage conservation' of the Wollongong LEP is consistent with current heritage best practice guidelines. It provides for the protection of the environmental heritage of Wollongong, heritage items, heritage conservation areas, archaeological sites, Aboriginal objects and Aboriginal places of heritage significance.

Schedule 5 'Environmental heritage' and Part 1 'Heritage items' lists the "Gleniffer Brae" and surrounding garden as a heritage item. As specified in the LEP, the heritage item comprises of Lot 3, DP 252694 at Wollongong Botanic Garden, Murphy's Avenue.

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3 Aboriginal Community Consultation

While Aboriginal community consultation is an integral part of the Aboriginal cultural heritage assessment process, this project has not been undertaken in accordance with the requirements of the OEH *Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010*. However, archaeological and heritage management best practice requires that representatives of the local Aboriginal community are included as stakeholders in decisions concerning any heritage objects, archaeological places or Sacred Sites within the study area. In addition, assessments of cultural significance, the values of a site to the Aboriginal community itself, can only be carried out by the relevant Aboriginal communities.

The aims of the Aboriginal community consultation process for this project were to:

- afford the opportunity for the Illawarra Local Aboriginal Land Council (LALC) to provide input into identifying cultural heritage values and be involved in the heritage assessment process;
- provide the opportunity for representatives of the Illawarra LALC to inspect the study area with the aim of identifying Aboriginal sites and areas of archaeological and cultural sensitivity;
- identify the Aboriginal cultural heritage significance of the study area;
- integrate Aboriginal heritage values into the heritage assessment; and
- provide an opportunity for the local Aboriginal community to comment on the heritage management strategy and proposed outcome.

A representative from Illawarra LALC was invited to attend an initial meeting at Wollongong Botanic Garden with AMBS Director Aboriginal Heritage Chris Langeluddecke on 22 January 2019. Illawarra LALC Chief Executive Officer Paul Knight attended the meeting, and discussed the assessment, currently proposed masterplan, and the history and cultural heritage significance of the study area to the local Aboriginal community.

Mr Knight identified that the area of the Gardens was closely associated with Mt Keira, which is located directly west of the study area, and is considered highly culturally significant to the local Aboriginal community (see Section 5.1). Further, there are swamps located east of the study area, towards the coast, which would have formed a significant resource area for Aboriginal people. Together, it was observed that the Gardens would have been located along the natural path between Mt Keira, the swamps, and the coast, and that the area is likely to have represented a significant route for Aboriginal people moving through the region.

Mr Knight further discussed that it had been suggested within the Aboriginal community that a culturally significant fig tree associated with birthing may have been located within the Gardens, although the tree has since died or been removed. However, the description given of the tree's original location in relation to landforms and creeks could not be accommodated within the study area, and it was acknowledged that the tree may have been located elsewhere. Historic research has indicated that a similar fig tree was located in the suburb of Figtree, south of the study area (see Section 5.1). No further specific cultural heritage significance associated with the Gardens was identified.

Illawarra LALC Aboriginal Site Officer Steve Henry participated in a survey of the study area with AMBS archaeologists on 18 February 2019. During the site inspection Mr Henry confirmed the significance of Mt Keira, and indicated that it was likely that the study area would have represented a significant path between the mountain to the west, and the swamps and coast to the east. No further specific cultural heritage significance associated with the Gardens was identified.

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A draft version of this assessment was provided to Illawarra LALC for their review and comment on 23 April 2019. The LALA responded on 3 May 2019 with no further comments or input for the report, and stating that they were happy for the report to be finalised.

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4 Environmental Context

Environmental factors of the local landscape can inform an understanding of past human occupation of an area. Analysing the nature of the local landscape, specifically factors which affect patterns of past human occupation including topography, geology, soils, hydrology and vegetation, contributes to predictive modelling of archaeological sites, contextualises archaeological material and enables the interpretation of past human behavioural patterns.

4.1 Geology and Soils

The majority of the study area is located within the Gwynneville soil landscape, and a small section in the north western corner of the Kooloobong ovals is within the Illawarra Escarpment soil landscape (see Figure 4.1). The Gwynneville soil landscape contains shallow brown podzolic soils and xanthozems on upper slopes, lithosols on simple slopes and shallow brown earths on midslopes and lower slopes (Hazelton and Tille 1990:38). The geology underlying this landscape is the Illawarra Coal Measures formation and includes resistant interbedded quartz-lithic sandstone, grey siltstone and claystone, carbonaceous claystone, clay and laminate (Hazelton and Tille 1990:38). The Illawarra Escarpment soil landscape comprises deep colluvial soils of red polzolic and brown podzolic occurring on midslopes. Siliceous sands are present along drainage lines (Hazelton and Tille 1990:58). The geology underlying this landscape is the Quaternary talus formation, which includes blocks of sandstone, deep colluvial detritus and soil materials (Hazelton and Tille 1990:58).

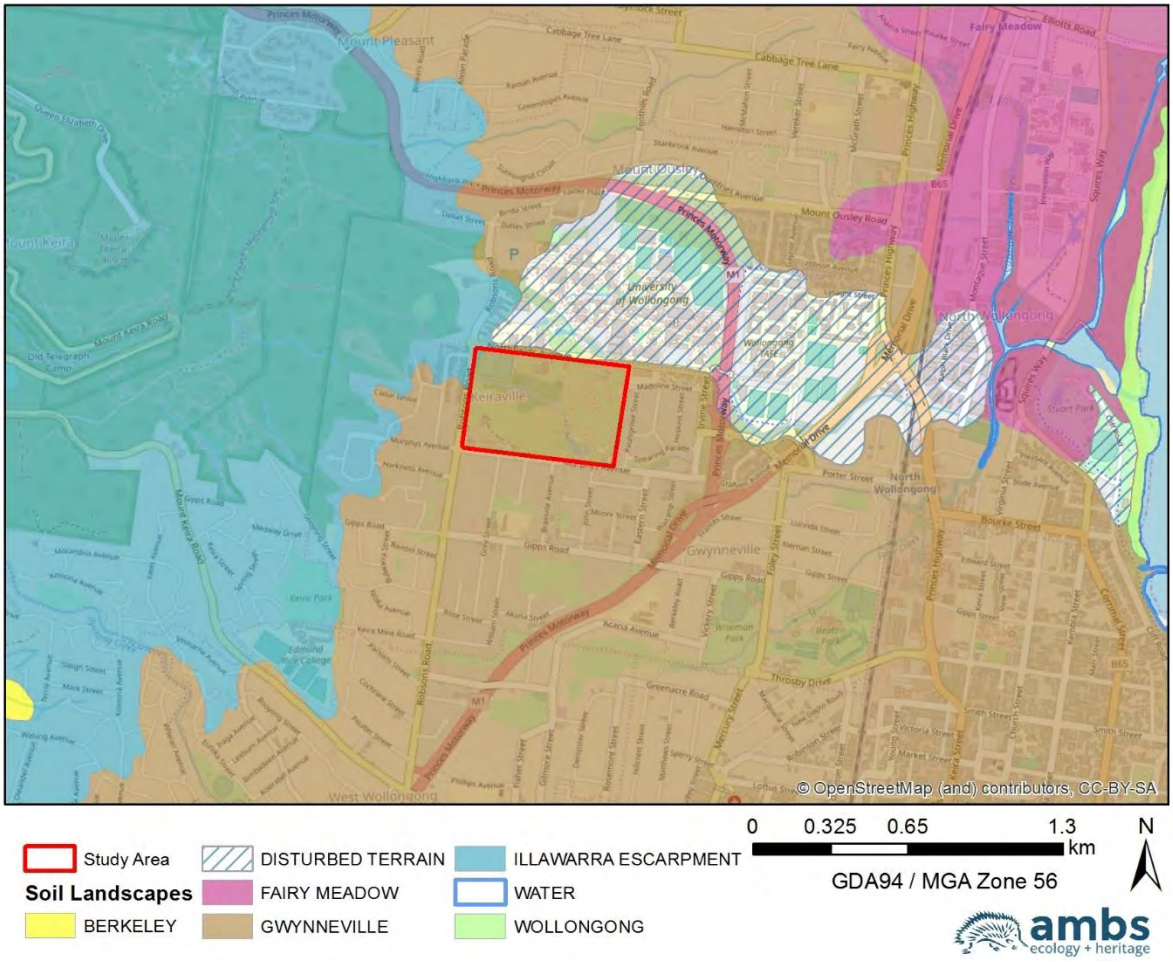

Figure 4.1 Soil landscapes in the vicinity of the study area (Hazelton and Tille 1990).

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4.2 Vegetation

The vegetation of the Gwynneville soil landscape would have once consisted of tall open- forest (wet schlerophyll) and open- forest (dry sclerophyll). Since European contact, most of the native vegetation has been completely cleared, and only small patches of remnant or regrowth native vegetation remain in the local area. Such vegetation clearing impacts the integrity of archaeological deposits and would have removed trees modified (scarred or carved) by Aboriginal people in the past. Native and introduced vegetation species have since been extensively planted across the entirety of the Botanic Garden (Figure 4.2). Vegetation species of the Gwynneville soil landscape would have included bangalay (*Eucalyptus botryoides*), blackbutt (*Eucalyptus pilularis),* grey ironbark (*Eucalyptus paniculata*), swamp mahogany (*Eucalyptus robusta*), forest red gum (*Eucalyptus tereticornis*), spotted gum (*Corymbia maculata*), two veined hickory (*Acacia binervata*) and black wattle (*Acacia mearnsii*) (Hazelton and Tille 1990:38).

The vegetation of the Illawarra Escarpment soil landscape would have once consisted of tall open forest (wet sclerophyll) and closed forest (rainforest). The small section within the north western part of the study area comprising this soil landscape has been completely cleared of native vegetation. Vegetation remains uncleared to the east of the study area, towards the Illawarra Escarpment State Conservation Area. Prior to vegetation clearing, native vegetation species of the tall open-forest would have included blackbutt (*Eucalyptus pilularis*), lilly pilly (*Syzygium smithii*), sandpaper fig (*Ficus coronata*), Moreton bay fig (*Ficus macrophylla*), small-leaved fig (*Ficus obliqua*), port jackson fig (*Ficus rubiginosa*), deciduous fig (*Ficus superba var. henneana*), coachwood (*Ceratopetalum apetalum*) and red cedar (*Toona ciliatavar*). Native vegetation species of the rainforest would have included grey myrtle (*Backhousia myrtifolia*), brush bloodwood (*Baloghia inophylla*) and cabbage tree palm (*Livistona australis*) (Hazelton and Tille 1990:58).

Figure 4.2 Native and non-native vegetation species intentionally planted for the Garden.

Figure 4.3 Introduced vegetation species.

4.3 Hydrology & Topography

The Keiraville region is located on the foot slopes of the Illawarra Escarpment and isolated rises of the Wollongong Plain. The topography of the local region is dominated by Mount Keira, located approximately 1.8km west of the study area (Figure 4.4). The natural topography of the region consists of undulating to steep hills with local relief 10-70m and slopes of 3-25% (Hazelton and Tille 1990:38), however most of the natural topography of Keiraville has been modified to allow for residential development (Figure 4.4). The local region contains several water sources that would have once been valuable to Aboriginal people. Lake Illawarra is located approximately 8.6km south of the study area and the Wollongong North Beach shoreline is located 2.2km east of the study area. There are a number of creeks which flow from the Escarpment foot hills eastward across the Coastal Plain (AMBS 2008:33). A first order creek runs from the foot hill of the Escarpment, through

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the study area and 1km eastward into Fairy Creek. A large man-made duck pond is located in the south eastern corner of the study area.

Figure 4.4 Modified landscape with Mount Keira in the background. View to north west.

Figure 4.5 Altered watercourse of first order creek flowing eastward to Fairy Creek.

4.4 Land Use & Disturbance

In 1825, 2000 acres of land which now comprise the suburb of Keiraville were purchased by James Spearing. During the 1830s, the land was sold and subdivided. In 1919, James Fitzgerald purchased 75 acres of land, including the location of the current study area. On this land, he established a dairy farm and Cratloe cottage, which now houses the Wollongong Botanic Garden's Discovery Centre (Figure 4.9).

In 1938, Sidney Hoskins, a pioneer of the steel industry, purchased Fitzgerald's farm and constructed the Gleniffer Brae house and surrounding garden. The Hoskins family lived here until 1954 when they sold the house and surrounding 15 acres to Sydney Church of England Girls Grammar School. The remaining acres of the estate were donated to Wollongong City Council with the request to develop a Botanic Garden. The Botanic Garden was extended in 1975, when Council acquired the Gleniffer Brae house and surrounding acres (State Heritage Register 2019).

The study area underwent extensive disturbance from initial vegetation clearing in the 1800s, and from the use of land for agricultural purposes and the development of the Gleniffer Brae house in the 1900s. The landscape surrounding the house was significantly modified in 1939 by landscape designer Paul Sorensen. The Gleniffer Brae garden was developed in Sorensen's characteristic style which "incorporated the surrounding landscape and flora into the overall design and captured and extended the dramatic effect of the natural landscape through spatial planning, planting and construction of hard landscape elements" (State Heritage Register 2019). To achieve this, Sorensen completely altered the natural crest and slope landform, and levelled land adjacent to the house for establishment of terracing and a tennis court (Figure 4.7). The terracing was completed by blasting the original rock and reusing it throughout the gardens surrounding the house. The natural undulating to steep hill extending east from the house was significantly modified to create an artificial gentle slope. The extent of these land changes can be seen in Figure 4.7 to Figure 4.10.

The original landscape of the study area has been completely modified to accommodate the Botanic Garden, pathways and associated buildings. On the northern boundary of the study area, disturbance has occurred for the development of the Kooloobong ovals, operations area, Towri centre and Joseph Banks glasshouse. Along the southern boundary, a duck pond and playground have been established. Significant landscaping has occurred around the dryland garden and succulent garden areas in the north west of the gardens. An in-ground pool associated with the house was excavated and installed north east of the house on the southern side of the creek, but

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has since been filled in and converted into a grassed amphitheatre space (see Figure 4.6. Some areas along the creek line have experienced less disturbance and there is potential for remnant vegetation to remain.

Figure 4.6 1977 aerial photograph of the Botanic Gardens, showing location of former in-ground swimming pool north east of Gleniffer Brae house.

Figure 4.7 Extensive land modification associated with garden levelling and terracing for Gleniffer Brae House and tennis court. View to south east.

Figure 4.8 Artificial gentle slope west of Glennifer Brae House. View to west.

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Figure 4.9 Cratloe Cottage which now contains the Botanic Gardens Discovery Centre. View to north west.

Figure 4.10 Grassed amphitheatre area, former location of in-ground swimming pool.

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5 Aboriginal Heritage Context

This section describes the nature of the known Aboriginal archaeology and ethnography of the study area, based upon a review of relevant archaeological reports and publications, and a search and review of previously recorded sites in the OEH AHIMS. The review and discussion allow for the development of a predictive model for potential Aboriginal sites within the study area. Summary descriptions of site types are provided in Table 5.1.

Table 5.1 Summary description of Aboriginal site features referred to in this report.

Site Feature	Description
Artefact (Open camp sites/ artefact scatters/ isolated finds)	Open camp sites represent past Aboriginal subsistence and stone knapping activities, and include archaeological remains such as stone artefacts and hearths. This site type usually appears as surface scatters of stone artefacts in areas where vegetation is limited and ground surface visibility increases. Such scatters of artefacts are also often exposed by erosion, agricultural events such as ploughing, and the creation of informal, unsealed vehicle access tracks and walking paths. These types of sites are often located on dry, relatively flat land along or adjacent to rivers and creeks. Camp sites containing surface or subsurface deposit from repeated or continued occupation are more likely to occur on elevated ground near the most permanent, reliable water sources. Flat, open areas associated with creeks and their resource-rich surrounds would have offered ideal camping areas to the Aboriginal inhabitants of the local area. Isolated finds may represent a single item discard event, or be the result of limited stone knapping activity. The presence of such isolated artefacts may indicate the presence of a more extensive, in situ buried archaeological deposit, or a larger deposit obscured by low ground visibility. Isolated artefacts are likely to be located on landforms associated with past Aboriginal activities, such as ridgelines that would have provided ease of movement through the area, and level areas with access to water, particularly creeks and rivers.
Midden	Shell middens result from Aboriginal exploitation and consumption of shellfish, in marine, estuarine or freshwater contexts. Middens may also include faunal remains such as fish or mammal bone, stone artefacts, hearths, charcoal and occasionally, burials. They are usually located on elevated dry ground close to the aquatic environment from which the shellfish has been exploited and where fresh water resources are available. Deeper, more compacted, midden sites are often found in areas containing the greatest diversity of resources, such as river estuaries and coastal lagoons.
Modified tree (scarred or carved)	Tree bark was utilised by Aboriginal people for various purposes, including the construction of shelters (huts), canoes, paddles, shields, baskets and bowls, fishing lines, cloaks, torches and bedding, as well as being beaten into fibre for string bags or ornaments. The removal of bark exposes the heart wood of the tree, resulting in a scar. Over time the outer bark of the tree grows across the scar (overgrowth), producing a bulging protrusion around the edges of the scar. Trees may also have been scarred while gaining access to food resources (e.g. cutting toe-holds so as to climb the tree and catch possums or birds), or to mark locations such as tribal territories. Carved trees generally marked areas for ceremonial purposes, or the locations of graves. The location of modified trees often reflects historical clearance of vegetation. Unless the tree is over 150 years old, scarring is not likely to be of Aboriginal cultural origin; therefore, these sites most often occur in areas with mature, remnant native vegetation.
Grinding grooves	Grinding grooves are the physical evidence of the manufacture of stone tools (such as ground edge axes) or food processing activities undertaken by Aboriginal people. The manual rubbing of stones against each other creates grooves in the rock, which are usually found on flat areas of soft rock such as sandstone, in areas of creek beds and other water sources. They are often associated with rock pools in creek beds and on platforms to enable the wet-grinding technique.
Quarries	Aboriginal quarry sites are sources of raw materials, primarily for the manufacture of stone tools, but also for ochre procurement. They are only found where raw materials (stone or ochre) occur within the landscape, and where these have been exploited in the past. Such sites are often associated with stone artefact scatters and stone knapping areas. Loose or surface exposures of stone or cobbles may be coarsely flaked for removal of portable cores. Raw materials can be sourced to these sites and provide evidence for Aboriginal movement and/or exchange.

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Rock engravings	Rock engravings are a type of Aboriginal art, and are often located on high vantage points along ridge lines at the headwaters of creeks, but can be located on any suitable fine-grained stone surface.
Shelter sites with art (engraving, painting or drawing) or occupation deposit	These are art or occupation sites located in areas where suitable rock outcrops and surfaces occur, where weathering has resulted in suitable overhangs or recesses in boulder outcrops or cliff-lines.
Ceremonial ring	Aboriginal ceremonial sites are locations that have spiritual or ceremonial values to Aboriginal people. Aboriginal ceremonial sites may comprise natural landforms and, in some cases, will also have archaeological material. Bora grounds are a ceremonial site type where initiations occurred, usually consisting of a cleared area around one or more raised earth circles, and often comprised two circles of different sizes, connected by a pathway, and accompanied by ground drawings or mouldings of people, animals or deities, and geometrically carved designs on the surrounding trees. The raised earth features can be easily destroyed by agricultural and pastoral activities, vegetation growth and exposure to weather.
Stone arrangements	Stone arrangements usually consist of geometric arrangements of portable stone on prominent rock outcrops, such as vantage points along escarpments where other key landmarks are visible. Some stone arrangements also include circles and pathways. They are thought to be ceremonial in nature, and may have also sometimes been used for corroborees (dances), fights or judicial meetings. Stone arrangements are often isolated from known camp site areas.
Aboriginal Ceremony and Dreaming	These types of sites are usually identified by the local Aboriginal community as locations of cultural significance, and they may not necessarily contain material evidence of Aboriginal associations with the place.
Burial sites	Aboriginal burial of the dead often took place relatively close to camp site locations. This is due to the fact that most people tended to die in or close to camp (unless killed in warfare or hunting accidents), and it is difficult to move a body long distances. Soft, sandy soils on, or close to, rivers and creeks allowed for easier movement of earth for burial; and burials may also occur within rock shelters or middens. Aboriginal burial sites may be marked by stone cairns, carved trees or a natural landmark. Burial sites may also be identified through historic records, or oral histories.
Contact/ historical sites	These types of sites are most likely to occur in locations of Aboriginal and settler interaction, such as on the edge of pastoral properties or towns. Artefacts located at such sites may involve the use of introduced materials such as glass or ceramics by Aboriginal people, or be sites of Aboriginal occupation in the historical period.
Potential Archaeological Deposit (PAD)	An area where subsurface cultural material is likely to be present. Artefacts may not be visible on the ground surface.

5.1 Historical & Ethnographic Context

At the time of European settlement, the Aboriginal people of the greater Sydney region were organised into named territorial groups. Those groups local to the study area are likely to have spoken the Dharawal (Tharrawal) language. Speakers of the Dharawal language extended from the south side of Botany Bay along the coast as far as the Shoalhaven River, from the coast to the Georges River and Appin, and possibly as far west as Camden (Attenbrow 2010:34; Dallas 2004:37; AMBS 2007:13; Harley 2012:19).

The earliest description of the region from a European perspective was given by explorer Matthew Flinders, who in April 1814 spent time navigating the shores of Port Hacking:

> *April 1st, was employed in the examination of the port. It is something more than one mile wide in the entrance; but soon contracts to half that space and becomes shallow. The shores of the port are mostly rocky, particularly on the north side; but there is no want of grass or wood; and without doubt there are many culturable spots on the sides of the streams which descend, apparently from the inland mountains, into the uppermost branch. Two natives came down to us in a friendly manner, and seemed not to be unacquainted with Europeans. Their language differed somewhat from the Port Jackson dialect; but with the assistance of signs, we were able to make ourselves understood (Flinders 1814).*

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The region would have provided rich marine resources for the inhabitants, in terms of both food resources and shelter. Shellfish and fish such as Sydney Rock Whelk and Sydney Rock Oyster were integral to the diet of coastal tribes, as were snapper and bream (Attenbrow 2010:63; Therin 2005:13). Both men and women spent considerable time fishing from bark canoes with hooks made from ground Turban (Turbo torquate) shell, and line made from twine of the cabbage leaf palm (Dallas 2004:39). The diet of Dharawal people within the region could have also included rhizomes of the Bracken Fern, seeds of the wattle, fruit of the Geebung, and terminals and buds of the Cabbage Palm (Brayshaw McDonald Pty Ltd 1987:2). Hawkesbury sandstone geology provided ample rock platforms and overhangs for sheltering from inclement weather and for art production.

According to tradition the Aboriginal custodians of the Illawarra region, the Wodi Wodi, first arrived at the mouth of Lake Illawarra in canoes. They spoke a variant of the Dharawal language, named after the cabbage tree palm that they brought with them from the north (Wesson 2005:6). Depending on the part of the region they occupied, the Wodi Wodi identified as fresh water, bitter water or salt water people (Wesson 2005:6). They would travel between the different parts of the region, along customary travel routes, to share stories, to trade and to participate in ceremonies (Wesson 2005:6).

Ceremonies took place at Mount Keira, a significant site for Aboriginal people of the Wollongong region. Mount Keira forms part of the creation story of the region, connecting the escarpment to the coast. In the creation story, Oola-boola-woo had six daughters, Mimosa, Wilga, Lilli Pilli, Wattle, Clematis and Geera, who lived on top of the Illawarra escarpment. One by one, the first five children misbehaved and as a result were casted out to sea with the stone beneath them, forming the Five Islands, located off the Wollongong coast. Geera was the only child left on the escarpment and would spend her days alone, watching the camps of the local Aboriginals and looking out to sea to her five sisters. After many years of isolation, she eventually turned to stone, dust and leaves, becoming part of the escarpment and forming what is now known as Mount Keira (Organ and Speechley 1997:4).

In the mid 1830's Aboriginal people of the Wollongong region led a protest to save an 800-year-old Moreton bay fig tree, located on Byarong Creek, approximately 1.7km south west of the current study area. At the time, the South Coast Road was being constructed and the tree existed in the proposed alignment. The fig tree was of great significance to the Dharawal people as the tree had long been used as a birthing site:

> *The fig tree for our family is known as the birthing tree. Great great grandfather [Old Timbery] was born under the fig tree. And my family tell me that years ago families would travel along what is now the Princes Highway. Here and there were tracks on which they would travel from the Sydney area, travel up and down the coast. And this was one of the places that was used as a birthing tree because of its large size and the creek that's running beside it was useful for the family. Also I was told that there was a lot of food existing round [the fig tree site] as well* (Wesson 2005:20).

The Aboriginal people showed such distress that it was decided that the road alignment would divert the tree. The tree went on to become a local landmark and gave the surrounding suburb its name, Figtree (Figure 5.1). The tree stood unharmed until the Great Depression of the 1930's, when fires were lit at its base causing irreversible damage. The tree was completely cut down in 1996 and another was replanted using original cuttings (Wesson 2005:20).

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Figure 5.1 The original fig tree from which the surrounding suburb of Figtree takes its name (Wollongong City Library 2018).

5.2 Regional Aboriginal Archaeological Context

Aboriginal occupation of the Sydney region, including the Illawarra, is likely to have spanned at least 20,000 years, although dates of more than 40,000 years have been claimed for artefacts found in gravels of the Cranebrook Terrace on the Nepean River (Nanson et al. 1987; Stockton 2009; Stockton and Holland 1974). Late Pleistocene occupation sites have been identified on the fringes of the Sydney basin and from rock shelter sites in adjoining areas. Dates obtained from these sites were 14,700 BP at Shaws Creek in the Blue Mountain foothills (Kohen et al. 1984), c.15,000-c.11,000 BP at on a levee near Pitt Town adjacent to the Hawkesbury River (Williams et al. 2012), c.11,000 BP at Loggers Shelter in Mangrove Creek (Attenbrow 1981, 2004), and c.20,000 BP at Burrill Lake on the South Coast (Lampert 1971). The majority of sites in the Sydney region, however, date to within the last 5,000 years, with some researchers proposing that occupation intensity increased from this period (Kohen 1986; McDonald 1994; McDonald and Rich 1993); although Williams has recently argued that this is part of a longer trend in stepwise population growth and diversification of economic activity evident in south east Australia from the Early to Mid-Holocene (Williams 2013). This increase in sites may reflect an intensity of occupation which was influenced by rising sea levels, which stabilised approximately 6,500 years ago. Older occupation sites along the now submerged coastline would have been flooded, with subsequent occupation concentrating on and utilising resources along the current coastlines and in the changing ecological systems of the hinterland (Attenbrow 2010:55-56).

Australian Museum Business Services (2004) noted that over 1000 Aboriginal archaeological sites were known within the Wollongong LGA, with the vast majority of these sites located on the sandstone plateau immediately west of the Escarpment. Only 12.6% of sites were located on the Illawarra Escarpment, with the remainder found on the coastal plain and along the immediate coastal foreshore. However, a regional study of the area conducted in 1995 by archaeologists Mary Dallas and Sharon Sullivan revealed an insight into the distribution and nature of recorded sites in the Wollongong LGA, identifying that over 50% of the registered Aboriginal archaeological sites within the Illawarra were recorded by the Illawarra Prehistory Group (IPG) during systematic surveys of the Woronora and Metropolitan Water Catchment areas on the plateau. The IPG formed

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in 1970 and has since completed extensive surveys of the Woronora, Cordeaux, Cataract and Avon River catchments.

Dallas and Sullivan also noted that most of the archaeological surveys undertaken in the Wollongong LGA had been for heritage impact assessment work, and have been concentrated in the 'north or east of the Illawarra Escarpment in urban, rural and industrial lands' (Dallas and Sullivan 1995:29). This study shows that from the 1980s archaeological surveys and assessments of the Coastal Plain have been undertaken for numerous purposes, including mining and industrial developments; agricultural, housing and recreational facilities; sewerage, water and other public works; rail; and power. Much of the development of the Coastal Plain pre-dated the requirements for heritage impact assessments. It is likely that many coastal sites, such as middens, occupation sites and burials, have therefore been destroyed.

Although limited in number, the larger studies conducted on the archaeology of the Illawarra have served to highlight this biased representation of the region's archaeological record (Dallas and Sullivan 1995; Sefton 1981; Therin 2003). Importantly, and in spite of these inherent biases, they have also identified correlations between archaeological site type distributions and the region's bedrock geology and landscape features, as well as constructed a number of occupation and predictive archaeological models for the region. Dallas and Sullivan identified that at the time of their study, the vast majority of known sites (over 90%) consisted of shelter sites (with art and/or deposit), rock engravings and axe grinding grooves (Dallas and Sullivan 1995:27). These sites are almost exclusively located in the sandstone formations of the Woronora and Metropolitan water catchment plateau areas, where the geology provides overhangs and horizontal outcrops to accommodate these site types. As indicated above, the high number of sites occurring in this landscape is not considered to reflect the actual pattern of Aboriginal occupation, but rather the intensive survey work undertaken in the Plateau by researchers such as the IPG (Dallas and Sullivan 1995:27). In addition, it is noted that other archaeological sites that may have occurred in the IPG survey areas, i.e., open sites, scarred trees, burials, PADs, were not identified or recorded (Dallas and Sullivan 1995:28).

The environmental features of the Coastal Plain differ from the sandstone landscape of the Woronora Plateau, and the patterning of archaeological site composition and distribution varies accordingly. Sites recorded throughout the coastal plain include middens, burials, open campsites and scarred trees. Along the shore line, sites are primarily middens and burials, most commonly located on the coast and coastal dunes. Throughout the alluvial plain, open campsites, middens and scarred trees are known to occur (Dallas and Sullivan 1995:28).

Open campsites may occur in all landform contexts throughout the Illawarra, although water is often the defining characteristic in distribution patterns, with previous studies identifying that artefact density generally increases in proximity to permanent water sources or the coast (Dallas and Sullivan 1995:37, Therin 2003:19). From the body of research throughout the region and broader state context, it is generally accepted people tended to camp in proximity to water, resources or vantage points (Therin 2003:16).

Middens are usually located on elevated ground close to marine, estuarine and riverine resources. In the Illawarra area, middens have been found on the coast below rock headlands and along beach dunes. Middens have been recorded on the Windang Peninsular and on the foreshore of Lake Shellharbour (Dallas and Sullivan 1995: 38). The development of the coastal strip in most cases pre-dates impact assessment requirements. As a result, most surveys of the coastal strip have recorded grossly disturbed landforms and the destruction of sites (Dallas and Sullivan 1995:29). Burials have also been found in midden contexts in the Illawarra area (Therin 2003:20).

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Distribution of scarred trees within the Illawarra is most directly influenced by the clearance of vegetation, and land use history has a great impact on tree survival. Scarred trees are only expected within areas of native, mature vegetation, and may occur in any landform context. For scarred trees of Aboriginal origin to be found within the Illawarra, it has been estimated that tree age should be above 150 years (Dallas and Sullivan 1995:37).

5.3 Local Aboriginal Archaeological Context

There have been a number of archaeological investigations previously undertaken in the vicinity of the study area. The information summarised below is based on reports that have been registered with the OEH AHIMS, and which are most relevant and informative to the archaeological background of the current project.

In July 2006, Navin Officer Heritage Consultants undertook an Indigenous cultural heritage survey and assessment for Integral Energy, ahead of a proposed Electricity Substation Site at Mount Ousley Road, approximately 700m north east of the current study area (Figure 5.2). A desktop archaeological assessment had been previously prepared in June 2006, which recommended that a field survey and cultural heritage assessment be undertaken. An archaeological survey was undertaken in conjunction with Illawarra LALC in July 2006 which identified no Aboriginal sites, objects or places. The study area had undergone prior disturbance associated with vegetation clearing and residential development. Navin Officer Heritage Consultants concluded that there were no archaeological constraints to the proposed development. However, Illawarra LALC requested to be involved in monitoring initial ground surface disturbance (Navin 2006:1-20).

Also in 2006, Dominic Steele Consulting Archaeology undertook an Aboriginal archaeological heritage impact assessment for Graham Bell and Bowman Architects ahead of a proposed ecological research facility at the University of Wollongong, located adjacent to the current study area. The assessment was required to inform a development application that was being submitted to Wollongong City Council for the project. The background study and archaeological survey did not identify any Aboriginal sites, objects or places. The area proposed for the ecological research facility had undergone extensive disturbance and erosion. As a result, the assessment concluded that there were no Aboriginal archaeological constraints to the proposed development (Irish 2006:2-29).

In 2002, Navin Officer Heritage Consultants undertook an Aboriginal archaeological assessment for Graham, Bell and Bowman Architects for the proposed Wollongong Innovation Campus at Wollongong University Campus East, approximately 2km north west of the current study area. No Aboriginal sites were identified during the archaeological survey. The proposed development area had undergone significant disturbance and imported fill and other materials were scattered throughout the vicinity. The assessment concluded that no further archaeological investigation was required and that there were no archaeological restraints to the proposed development (Navin 2002:2-9).

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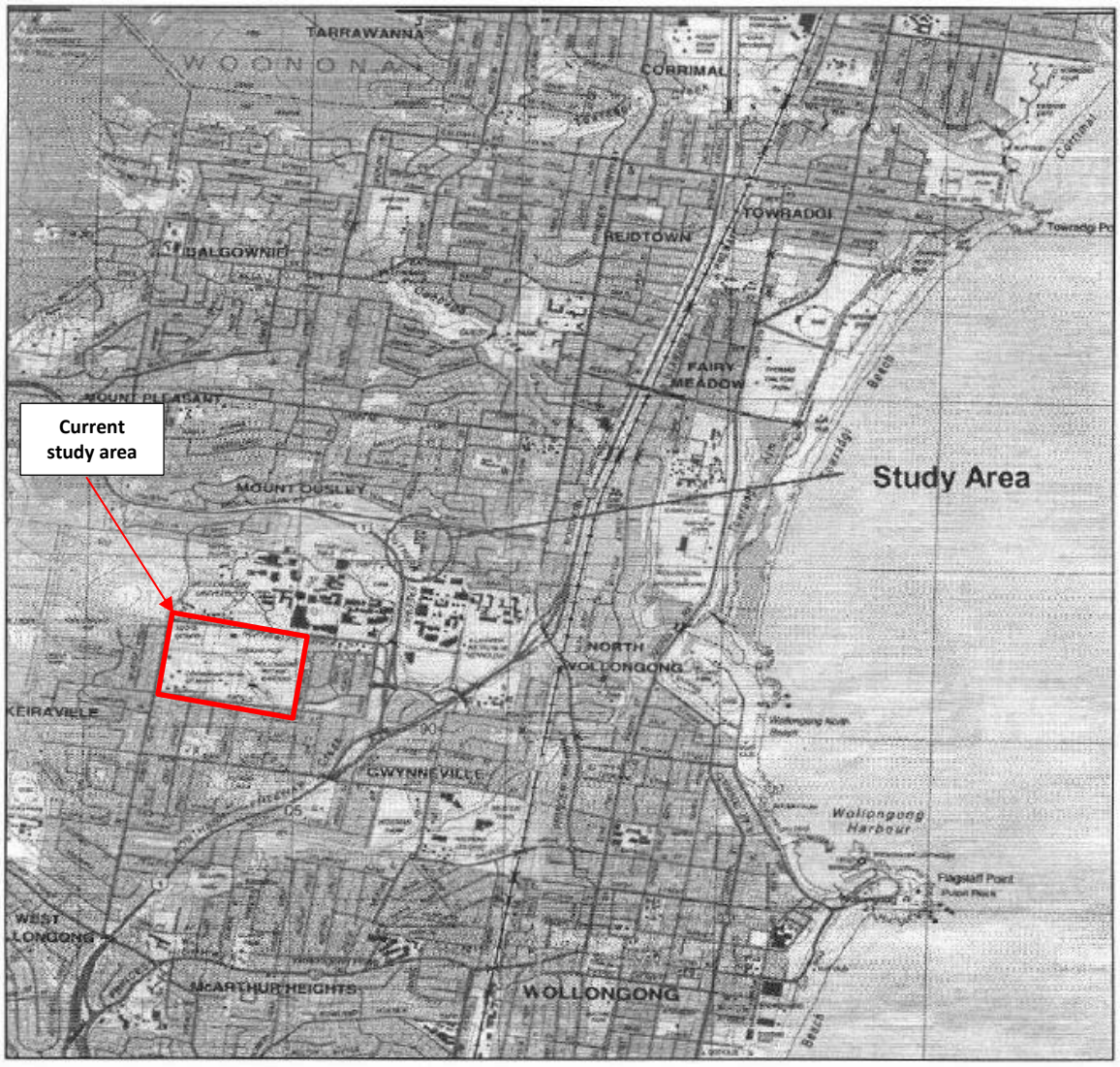

Figure 5.2 Location of the proposed Mount Ousley development area, with the current study area outlined in red, to the south west (Navin 2006:2).

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Figure 5.3 Proposed development area assessed by Dominic Steel Consulting in 2006, with the current study area indicated in red, to the south east (Irish 2006:11).

5.3.1 Registered Aboriginal Sites

An extensive search of the AHIMS database was undertaken on 29 November 2018 (AHIMS client service ID #386152), which identified 30 registered Aboriginal sites within the following coordinates: Datum: GDA94/MGA Zone 56, Eastings: 301000-309000, Northings: 618500-6195000. The search results are presented in full in Appendix B, summarised in Table 5.2 and presented in Figure 5.4.

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Table 5.2 Summary of Aboriginal sites previously recorded in the vicinity of the study area.

Site Type	Number of Sites Present	Percentage
Artefact	12	40.00%
Shell and Artefact	7	23.33%
Shell, Artefact and Stone Quarry	1	3.33%
Grinding Groove	1	3.33%
Burial	2	6.66%
Burial and Artefact	1	3.33%
Art	1	3.33%
Modified Tree	1	3.33%
Potential Archaeological Deposit (PAD)	1	3.33%
Aboriginal Ceremony and Dreaming and Aboriginal Resource and Gathering	3	10.00%
Total	**30**	**100.00%**

No Aboriginal heritage sites have previously been recorded within the study area. Artefact site types are the most frequently recorded on the AHIMS database in the local area, followed by shell and artefact (midden) (Table 5.2).

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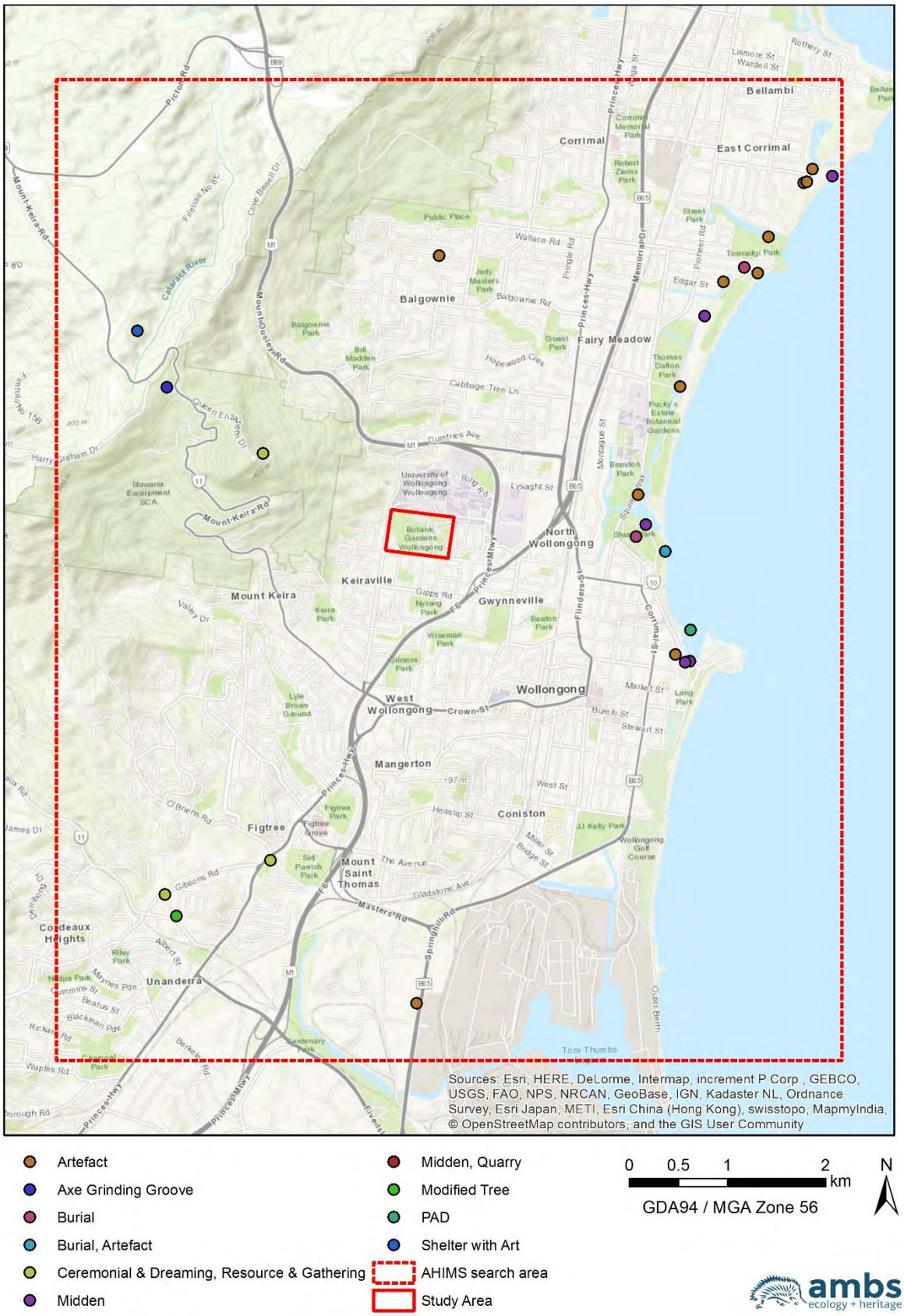

Figure 5.4 Registered AHIMS sites within the vicinity of the study area.

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5.4 Aboriginal Heritage Site Prediction Modelling

No Aboriginal heritage sites, objects or places have previously been recorded in the study area. A review of existing information on the Aboriginal heritage values and archaeology of the area identified that the study area has undergone extensive disturbance, therefore impacting the survivability of archaeological sites. Vantage points in the study area such as the location of Gleniffer Brae house would have once been a focus for Aboriginal activity and would have had potential to retain archaeological sites, particularly stone tool sites. However, the high level of historic disturbance is likely to have impacted and removed *in situ* Aboriginal heritage objects. The creekline within the study area would have once been a source of freshwater and food for Aboriginal people. Vegetation clearing, formalisation of the creek banks, and realignment of the creek is likely to have impacted the survival of *in situ* Aboriginal heritage objects along the waterway.

As discussed in Section 5.2, distribution of scarred trees within the Illawarra is most directly influenced by the clearance of vegetation, and land use history has a great impact on tree survival. Although the study area has undergone extensive vegetation clearing, if any remnant vegetation with trees of appropriate age remain within close proximity to the creekline, there is potential that they may retain cultural scarring. Extensive vegetation clearing and land modification have resulted in erosion, particularly in steeper sections of the western extent of the creekline. As discussed in Section 5.3, other study areas in the local area affected by erosion identified no Aboriginal heritage sites, objects or places.

On the basis of the registered archaeological sites in the region, and review of previous archaeological studies, the following conclusions can be drawn regarding the potential presence and location of Aboriginal heritage sites within the landscape of the study area:

- Stone artefact sites are the most common site type occurring across the landscape and are the most likely site type to be present in the study area (Section 5.3.1). Surface expressions of this site type appear as artefact scatters or isolated finds.
- Stone artefact sites are found in all environmental contexts but are most readily identified through surface survey in areas where vegetation is limited, and ground surface visibility is high.
- Stone artefact scatters may occur in all landform contexts throughout the study area, although water is often the defining characteristic in distribution patterns. From the body of research throughout the region and within the broader state context, it is generally accepted that people tended to camp in proximity to water, resources or vantage points, with camping occurring more frequently the more permanent the water source.
- The study area is located on an undulating landscape with a creek running through from west to east. As such, there is potential for stone artefacts to be present on landforms within the study area.
- Scarred trees are only expected within areas of native, mature vegetation, and may occur in any landform context. Although the study area has undergone extensive vegetation clearing, if any remnant vegetation with trees of appropriate age remain within close proximity to the creekline, there is potential that they may retain cultural scarring.

On the basis of the archaeological sites registered in the region and review of previous archaeological studies, the following types of site are unlikely to be present in the study area:

- Stone quarry sites, axe grinding grooves, stone engravings/art and shelter sites are highly unlikely to be found in the study area because of the lack of suitable stone outcrops; and

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- Burials and ceremonial sites (including stone arrangements) are highly unlikely to be present in the area given the disturbance caused by vegetation clearing and land modification.

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6 Archaeological Survey

An Aboriginal archaeological survey and assessment of the study area was undertaken on Monday 18 February 2019 by AMBS archaeologists Christopher Langeluddecke and Petra Balanzategui, and Illawarra LALC Aboriginal Site Officer Steve Henry.

6.1 Survey Methodology

The archaeological survey comprised a pedestrian inspection of the entire study area, focusing on areas of ground surface exposure. The fieldwork methodology, archaeological context, proposed development and potential impacts were discussed with the Aboriginal community representatives during fieldwork, and plans of the proposed works were made available to guide the survey. The survey aimed to identify whether Aboriginal sites, places, or objects are present within the study area, or whether there was potential for areas of Aboriginal archaeological sensitivity to be present.

Photographs of the study area were taken using an Olympus TG-4 digital camera. Track logs and site co-ordinates were recorded using a Garmin Oregon 750t handheld GPS unit. Where Aboriginal artefacts were encountered, notes were to be made regarding their type, size, and material; and descriptions of the site were to be recorded including the environmental setting and details of any disturbance to archaeological material in the site's vicinity.

6.2 Survey Results

No Aboriginal sites, objects or places, or areas of potential Aboriginal archaeological sensitivity were identified within the study area or immediate surrounds during the archaeological survey. The study area includes three school buildings occupied by the Wollongong Conservatorium of Music, Gleniffer Brae house and Sorensen garden, an old caretaker's residence, the Kooloobong ovals, Cratloe Cottage (Discovery Centre), the Towri Centre, the operations area and the duck pond. Intentional plantings surround these buildings, which are joined by sealed and unsealed footpaths. Wooden bridges have been constructed over some parts of the creek.

The natural topography of the study area has been altered for the development of the gardens and associated buildings. The western portion in particular, has been significantly impacted by the construction of the Gleniffer Brae house and surrounding gardens and the Kooloobong Ovals. As discussed in Section 4.4, the natural slope adjacent to Gleniffer Brae house has been modified for terracing and a tennis court, which is now a lawn. Further disturbance has occurred in vicinity to the house for the construction of three school buildings and a care takers residence. An in-ground pool once existed north east of the house adjacent to the creek, but has since been filled in and converted into an amphitheatre. A large area in the north western section has been levelled and turfed for the development of the Kooloobong Ovals. Adjacent to the ovals is the operations area which has been levelled and cemented in its entirety. Disturbance has occurred for the construction of Cratloe Cottage and Joseph Banks Glasshouse. Between the buildings, particularly in the eastern half of the study area, land has been reworked and levelled to accommodate the garden displays.

Visibility throughout the study area varied between 0-50%, with particular restriction around the heavily vegetated areas of the creek. The main limitations of visibility throughout the study area were thick vegetation and leaf litter. All soil exposures, particularly in proximity to the creek, were inspected for cultural materials, but none were found. Vegetation in the study area consisted of native and non-native regrowth vegetation.

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Some large regrowth trees are present in the western portion of the study area, in close proximity to the creek. These trees were determined to be regrowth, and not of an age suitable to bear evidence of Aboriginal cultural scarring. Prior to the survey Council indicated to AMBS that a potential scar tree may be present within the study area. This tree was located in the north west section of the study area, between the amphitheatre and the creek. While the tree did retain a large feature that shows resemblance to a cultural scar, inspection of the tree determined that it did not retain diagnostic features characteristic of Aboriginal cultural scars such as tool marks, and it is not considered to be an Aboriginal site (Figure 6.1).

Figure 6.1 Tree previously suspected to be culturally scarred. View to south.

A historic sandstone culvert is present along the creekline towards the western extent of the study area. Historic aerial imagery suggests that this culvert was most likely associated with the construction of Gleniffer Brae house. This culvert has not been maintained and currently contains overgrown grass and weeds and temporary hazard fencing has been placed around it. The eastern portion of the creek has been realigned and restructured using cement culverts (Figure 6.8). This section of the creek diverts into the duck pond which has been expanded for the purpose of the gardens.

Features of the surrounding landscape were discussed during the survey with Illawarra LALC representative Steve Henry. Mr Henry noted that Mount Keira holds great significance to the Aboriginal people of the Illawarra, and that it is a prominent feature in local area, and can be seen from many parts of the Garden (Figure 4.4). The Wodi Wodi would travel from the coast, swamps, plateaus and inland river valleys to Mount Keira to participate in ceremonies.

Recognising the Aboriginal custodians of the region, a space within the gardens has been created for the public to interpret and learn about Aboriginal plant uses. The Towri Bush Tucker Garden means ‘learning place bounded by flowers and trees’ and includes native plants of the Illawarra region that would have once been used by Aboriginal people for food, medicine and shelter (Wollongong City Council 2018). Demonstrating how the Wodi Wodi were connected by the fresh water, bitter water and salt water parts of the region, the Bush Tucker Garden includes plant species from the coastal flats, rainforest and escarpment areas, and over the mountain on the heath areas (Wollongong City Council 2018).

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Situated in the south eastern corner of the study area, the rose garden contains a plaque with a poem paying tribute to the Stolen Generations:

He was barely three when the welfare came
Crashing through the half-opened door
Briefcases bulging with the evidence against me,
Empty cupboards! Empty fridge! Empty purse!
'No way to raise a child' they said,
'For God's sake haven't you got a tissue?
Wipe his nose right now.'
I left the room to find something to wipe his nose
Heard a scuffly noise and a door bang
Thought it was the wind sprung up,
Came back with a nappy
They were gone and so was he,
My three year old boy.
I held the nappy to my tears
And wrung them out,
For thirty seven years I wiped and wrung
But never saw him again.
I searched my life and every dingy street
Worked my way through the halls of power
And found him last year,
Languishing, in a filthy prison cell.
'You are more then just my son' I said
'You are every Black woman's child'
And gave him the nappy.

(Nicholson 2007:2-3) (Figure 6.2).

Figure 6.2 Plaque dedicated to the Stolen Generations, located in the Rose Garden.

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Figure 6.3 Extensive land modification as a result of garden terracing for Gleniffer Brae house. View to south east.

Figure 6.4 Thick regrowth vegetation on creek line. View to north.

Figure 6.5 Thick vegetation associated with the creek line. View to north.

Figure 6.6 Sandstone culvert over creek line. View to east.

Figure 6.7 The oldest building within the Botanic Gardens, Cratloe cottage (now the Discovery Centre). View to north west.

Figure 6.8 Cement culvert within creek. View to south west.

6.2.1 Disturbance

For the purpose of assessing archaeological potential, and in line with the OEH Code of Practice, the level of disturbance within the study area has been estimated. Four categories have been assigned to distinguish levels of disturbance (Table 6.1). The associated impacts of past land use practices on the archaeological resource are summarised for each category.

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The archaeological survey has identified that the entirety of the study area has been subject to varying levels of disturbance. Moderate levels of disturbance have occurred across the entirety of the site from initial land clearing and subsequent grazing during the agricultural use of the property.

Moderate to high levels of disturbance have occurred along the length of the creek line, from initial vegetation clearing and subsequent erosion, realignment of sections of the creekline, and impacts from high energy water movement. In addition, sections of the creek have been formalised with concrete or sandstone culverts and banks, and the eastern portion of the creekline has been widened to create a large artificial pond.

High levels of disturbance have occurred through the construction of Gleniffer Brae house and landscaping of its garden and surrounds, including extensive modifications to the landform surrounding the house through terracing and levelling. In addition, excavation, construction and removal of the former in-ground swimming pool indicates high levels of disturbance at the location of the current amphitheatre. High levels of disturbance have also been observed associated with the construction of the Dryland Garden, Succulent Garden, Kooloobong Ovals, Gardens operations area, Towri Centre, and Cratloe cottage (Discovery Centre). Assessed levels of disturbance across the study area are presented in Figure 6.9.

Table 6.1 Categories of Disturbance.

Level of Disturbance	Type of Disturbance	Impact on Archaeological Resource
None	No Effective disturbance of natural ground surface	*In situ* archaeological deposits may be present
Low	Limited vegetation clearance; stock grazing	Archaeological material should retain some spatial integrity although localised displacement may be expected
Moderate	Complete vegetation clearance; pasture/cultivation (ploughing); minor to moderate erosion	Archaeological materials may be present, although localised spatial displacement and artefact damage are likely; *in situ* deposits may remain below plough zone
High	Removal of topsoil for urban development; irrigation; Road works; infrastructure construction; landscaping; landfill; and severe erosion	While archaeological sites may be destroyed, remnant dispersed archaeological material may survive; the context of such material may be unknown.

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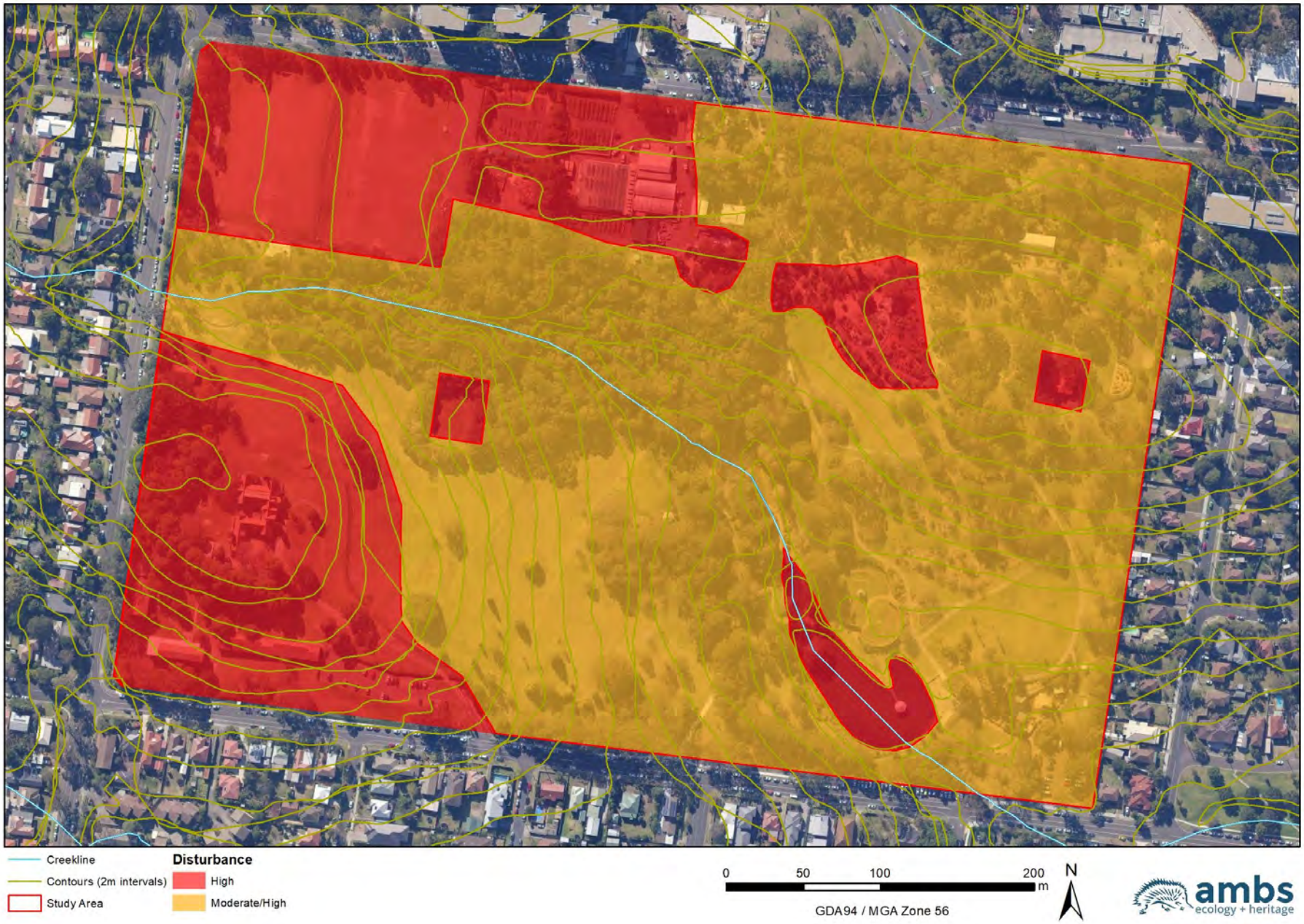

Figure 6.9 Assessed levels of disturbance within the study area.

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6.3 Discussion

No Aboriginal heritage sites, objects or places have previously been recorded in the study area. Based on the results of the archaeological survey, the predictive model for Aboriginal heritage sites, and the moderate levels of previous ground disturbance within the study area, it is considered the study area does not have potential to retain Aboriginal objects or subsurface archaeological deposits.

A review of existing information on the Aboriginal heritage values and archaeology has identified that the study area has undergone extensive disturbance which is likely to have had an impact on the survival of archaeological sites. Aboriginal heritage site prediction modelling concluded that there was potential for stone artefacts to be present on elevated landforms within the study area, or within proximity to water. It was also predicted that if any remnant vegetation with trees of appropriate age were to remain within close proximity to the creekline, there was potential that they may retain cultural scarring.

Archaeological survey of the study area identified no Aboriginal sites, objects or places, or areas of potential Aboriginal archaeological sensitivity. Ground visibility throughout the study area varied between 0-50%, with particular restriction around the heavily vegetated areas of the creek and on turfed areas. Soil exposures observed during the survey were inspected for evidence of Aboriginal cultural materials, however such exposures were limited due to the carefully cultivated and maintained nature of the Gardens, and no objects were observed. Native trees within the study area predominantly comprised regrowth and garden plantings and therefore most were not of an age suitable to bear evidence of Aboriginal cultural scarring. Mature native trees inspected during survey showed no evidence of cultural scarring.

The entirety of the study area has been disturbed by historic vegetation clearing, levelling and modification of the natural topography and construction of buildings associated with the Garden. Significant disturbance occurred for the construction of the Gleniffer Brae house and landscaping of the associated garden, as the natural landform has been completely modified and levelled to allow for terracing and a tennis court, and establishing of a wholly artificial hill slope. The creekline has been impacted by historic vegetation clearing, erosion and realignment and the expansion of the duckpond at its eastern extent has resulted in further disturbance.

Given the results of the archaeological survey, the predictive model for Aboriginal sites, and the historic and observed level of disturbance within the study area, it is considered unlikely that *in situ* Aboriginal archaeological deposits are present within the Gardens.

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7 Assessing Heritage Significance

A primary step in the process of Aboriginal cultural heritage management is the assessment of significance. Heritage significance relating to Aboriginal sites, objects and places in NSW is assessed in accordance with the criteria defined in the OEH guidelines, and cultural significance is identified by Aboriginal communities. The OEH *Code of Practice* states that archaeological values should be identified and their significance assessed using criteria reflecting best practice assessment processes as set out in the Burra Charter (DECCW 2010:21).

The criteria for assessing Aboriginal heritage significance are derived from the Burra Charter criteria of aesthetic, historic, scientific, social or spiritual value, for assessing cultural significance for past, present and future generations (Article 1.2). Therefore, the OEH guidelines for assessing significance require consideration of the following aspects of heritage sites:

- *Research Potential: does the evidence suggest any potential to contribute to an understanding of the area and/or region and/or state's natural and cultural history?*
- *Representativeness: how much variability (outside and/or inside the subject area) exists, what is already conserved, how much connectivity is there?*
- *Rarity: is the subject area important in demonstrating a distinctive way of life, custom process, land-use, function or design no longer practiced? Is it in danger of being lost or of exceptional interest?*
- *Education potential: does the subject area contain teaching sites or sites that might have teaching potential? (OEH 2011:10)*

Not all sites are equally significant and not all are worthy of equal consideration and management. The significance of a site is not fixed for all time; what is considered as significant at the time of assessment may change as similar items are located, more research is undertaken and community values change. This does not lessen the value of the heritage approach but enriches both the process and the long-term outcomes for future generations as the nature of what is conserved and why also changes over time (Pearson and Sullivan 1995:7).

This assessment of heritage values against the OEH heritage assessment criteria is informed by the results of the environmental and heritage context, the predictive model for Aboriginal sites in the region, and the results of the Aboriginal heritage field survey. Aboriginal heritage sites are considered to be of heritage significance if they meet one or more of the following criteria:

> *Does the subject area have a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons? – social value*

This criterion concerns the value(s) of a site or feature to a particular community or cultural group, in this case the local Aboriginal community. Aspects of social significance are relevant to sites, items and landscapes that are important, or have become important, to the local Aboriginal community. This importance involves both traditional links with specific areas as well as an overall concern by Aboriginal people for sites and landscapes generally and their future protection. Assessments of social value can only be made by the relevant Aboriginal communities.

Consultation undertaken with representatives of the local Aboriginal community has indicated that the study area holds cultural significance to the local Aboriginal community through its relationship with surrounding culturally significant places and environments. While the study area's location is significant in relation to Mount Keira to the west and swamps and the coast to the east, the study area itself does not retain specific cultural significance. As such, the Wollongong Botanic Gardens are considered to meet the social value criterion for Aboriginal heritage.

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Is the subject area important to the cultural or natural history of the local area and/or region and/or state? – historic value

Due to the extensive history of disturbance across in the study area no Aboriginal sites, objects or places and/or areas with potential to retain subsurface Aboriginal archaeological deposits were identified. Background research and Aboriginal community consultation has identified no specific historic associations with the Aboriginal history and activities in the study area. As such, the Wollongong Botanic Gardens do not meet the historic value criterion for Aboriginal heritage.

Does the subject area have potential to yield information that will contribute to an understanding of the cultural or natural history of the local area and/or region and/or state? – Scientific (archaeological) value

No Aboriginal sites, objects or places are present within the study area, and no areas with potential to retain subsurface Aboriginal archaeological deposits have been identified. As such, the Wollongong Botanic Gardens are considered to be of low archaeological research potential and do not meet the scientific (archaeological) value criterion for Aboriginal heritage.

Is the subject area important in demonstrating aesthetic characteristics in the local area and/or region and/or state? – Aesthetic value

An important aesthetic characteristic to the local Aboriginal community is the location of the study area in relation to Mount Keira. As discussed in Section 6.2 and seen in Figure 4.4, Mount Keira can be seen within close proximity to the study area and is a significant site in the region. The Wollongong Botanic Garden has been significantly altered through vegetation clearing, land levelling and construction since European contact. As such, the Wollongong Botanic Gardens does not meet the aesthetic value criterion for Aboriginal heritage.

7.1.1 Summary Statement of Significance

No Aboriginal sites or areas of Aboriginal heritage sensitivity were identified within the study area, and it is not considered to have any archaeological potential to retain subsurface Aboriginal heritage deposits. Representatives of the local Aboriginal community indicated that while the local area has cultural significance to the local Aboriginal community, the specific study area does not beyond its relationship to the local landscape. The study area is therefore considered to have social significance for Aboriginal heritage due to its associations with culturally significant areas in the local region.

While the study area is not considered to have Aboriginal heritage significance, there are areas within the study area that have education and teaching potential. The Towri Bush Tucker Garden discussed in Section 6.2 contributes to an understanding of the cultural and natural history of the local area and region. The garden provides an understanding of the different plant species found along the coastal flats, the rainforest and escarpment areas, and over the mountain on the heath areas and how these various plants were used by Aboriginal people for food, medicine and shelter (Wollongong City Council 2018).

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8 Management Recommendations

The background research, archaeological survey and consultation with Aboriginal community representatives have contributed to an understanding of the Aboriginal heritage values of the Wollongong Botanic Garden, which has local heritage significance. The Burra Charter process also recognises and processes for the management of heritage places. The Burra Charter process also recognises that the development of useful conservation and heritage management policies requires consideration of a range of other factors which could affect the future of a place. These include:

- the owner's and users' requirements;
- requirements imposed by external factors, such as statutory obligations or issues related to health and safety;
- the physical condition of the place; and
- the protection and conservation of the heritage significance and values of the place.

An archaeological survey identified no Aboriginal sites, objects or places, or areas of potential Aboriginal archaeological sensitivity in the study area. Archaeological survey, research and review of the environmental and historic context of the study area determined that, while Aboriginal sites were likely to have been present in proximity to water and vantage points in the study area, it is likely that post contact clearing, agriculture and development on in the study area has significantly disturbed the landscape, and that no Aboriginal heritage objects are likely to remain undisturbed within the study area. However, consultation revealed that the local area is of great significance to Aboriginal people through its relationship to the wider landscape.

The following recommendations have been developed to provide guidance for the appropriate future management of the Aboriginal cultural heritage values of the Wollongong Botanic Gardens.

8.1 Conservation & Promotion of Aboriginal Cultural Heritage Values

While there are no Aboriginal heritage sites, objects or places, or areas with potential to retain subsurface Aboriginal archaeological deposits within the study area, there are cultural heritage values of significance to the local Aboriginal community associated with the Wollongong Botanic Gardens. As discussed in Section 5.3, Mount Keira forms part of the creation story of the region, connecting the escarpment to the coast. The relationship of the place to Mount Keira, which forms a prominent landmark overlooking the entire Gardens, and the study area's position as a link between Mount Keira to the west and the swamps and coast to the east are significant to the local Aboriginal community.

There is potential for Aboriginal cultural heritage values to be enhanced in the study area through recognition of Mount Keira, the escarpment and the coast, potentially through installation of interpretation addressing the values and traditional stories, or through suitable landscaping and plantings that encourage and enhance the relationship of the Gardens with views to the Mountain.

Recommendation 1

Where appropriate, consideration should be given in future development of the Botanic Gardens to installation of interpretation acknowledging the cultural heritage significance of the place's position in the landscape, in particular the relationship to Mount Keira, and its place as a link between the escarpment to the west, and the swamps and coast to the east. Any future interpretation of the area should be readily accessible and make a meaningful contribution to the dissemination of the Aboriginal values of the study area and its relationship with Mount Keira.

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Recommendation 2

Future development within the Botanic Gardens should ensure that current views to Mount Kiera are not obscured, and that where possible, are emphasised through appropriate landscaping and plantings.

Aboriginal cultural heritage values are also represented in the study area through more recent additions to the Botanic Gardens, the Towri Bush Tucker Garden and the tribute poem to the stolen generations in the Rose Garden. The Towri Bush Tucker garden is an educational facility allowing for the interpretation of traditional Aboriginal plant uses, and provides opportunities for both self-guided learning and educational programs.

Recommendation 3

Where possible, engagement with the local Aboriginal community should be undertaken to provide an opportunity for involvement in the Towri Bush Tucker Garden educational programs, and for any future interpretation planning or expansion of the Garden.

Recommendation 4

The Stolen Generations plaque in the Rose Garden is a memorial of great significance to both Aboriginal people and the wider community. The plaque's role as a passive memorial to the Stolen Generations means that it is not appropriate as a place of education, but it's location within the Rose Garden should be maintained, and use of the area as a place of quiet, respectful contemplation encouraged.

Impacts to Aboriginal heritage sites, regardless of their level of significance or integrity, require the prior written consent of the Director-General of OEH, under Section 87 or Section 90 of the NPW Act. In the unlikely event that previously unidentified Aboriginal objects are exposed during any future development works in the study area, the following procedure should be followed:

Recommendation 5

The study area is unlikely to retain Aboriginal objects; however, should any Aboriginal objects be exposed during any future development works, disturbance of the area should cease and the Cultural Heritage Division of OEH should be informed in accordance with section 89A of the NPW Act. Works should not continue without the written consent of OEH.

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TREE ASSESSMENT

GLENIFFER BRAE

Murphy's Avenue
KEIRAVILLE NSW 2500

Prepared 1 November 1999

By
Mark Felgate
Coordinator Tree Management
Wollongong City Council

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Executive Summary

The Gleniffer Brae site exhibits over one hundred and forty specimen trees. The majority of those trees have been established during the Hoskin's era and are approximately sixty years old.

Due to the significance of the trees, the variety of species present and their age, the site could be described as an arboretum.

Of the twenty-seven trees growing in the lawn areas around the Manor House twenty-five are either mature or over-mature. There is a distinct absence of young trees on the site and planning for the decline of the original trees appears to have not been considered.

Of the twenty-seven trees located in the lawn area only one is listed for removal due to safety concerns, twenty trees require crown maintenance and one requires crown modification.

Programmed pruning maintenance will increase the useful life-expectancy of the original trees by pruning away any dead or defective branches, but improved grounds maintenance practices are essential to sustain these historically significant trees.

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Introduction

Gleniffer Brae Manor House and grounds are a feature of the Wollongong Botanic Garden.

The grounds contain a number of established specimen trees that enhance the character of the Manor House and frame the spectacular 360° views of the Illawarra Escarpment and Pacific Ocean.

Wollongong City Councils Recreation and Natural Resources Division has commissioned a company specialising in heritage conservation to undertake a review of the heritage significance of Gleniffer Brae Manor House and Curtilage.

To accompany that report the Council's Coordinator Tree Management has been asked to produce a supporting document relating specifically to the trees located within the site.

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1. Aims

1.1 Identify, number and produce on a site plan all trees within the site (Appendix A).

1.2 Provide a description of the trees and record observations noted during assessment.

1.3 Detail the condition of the trees and present recommendations to ensure their retention in a safe and healthy condition.

1.4 Identify the era that the trees were planted.

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2. Objectives

2.1.0 Determine the viability of the trees on site.

2.2.0 Determine maintenance requirements needed to sustain the trees in a safe and healthy condition.

2.3.0 To produce a document that can be used as a reference point for future planting requirements on the site.

2.4.0 To relate the era in which the trees were planted to the various past owner/occupiers of the site.

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3. Methodology

3.1.0 Trees were assessed using a modified Tree Assessment Form developed by the Local Government Tree Resources Association (LGTRA) (Appendix B).
This form considers:
- Tree details
- Site conditions
- Significance
- Health of tree
- Recommendations.

3.2.0 Tree assessment details were collected during two comprehensive site inspections. All assessments were made from ground level.

3.3.0 Tree height was measured by the use of a Suunto Clinometer. The site is even, so the 45° method was employed.

3.4.0 Diameter at Breast Height (DBH) was measured at 1.4m from ground level. The trunk was measured at its widest and narrowest parts at this height and the results added together and divided by two. Where it was not possible to measure at 1.4m, details are noted in the Tree Assessment Form.

3.5.0 Safe useful life expectancy (SULE) was determined by using an adapted table (after Barell 1995) (Appendix C).

3.6.0 Historical photographs were used to aid in the determination of planting era. (Appendix D).

3.7.0 All pruning recommendations are in accordance with AS4373 "Pruning of Amenity Trees". (Appendix E).

3.8.0 Tree Form was determined using the principles developed by (Matheny and Clarke JR 1998 – p20). See (Appendix F).

3.9.0 Tree valuation – three methods were used.
- Current draft Australian/New Zealand Standard DR99307 Amenity Trees – Guide to Valuation. (See Appendix G).
- The Helliwell System revised. (See Appendix H).
- The Thyer Method. (See Appendix I).

3.10.0 Soil compaction – observations of the pooling of water after rain on worn areas were used as an indication to soil compaction caused by vehicular and pedestrian traffic.

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4. Background

4.1.0 Background

4.1.1 The Botanic Garden site was first described as open forest land. The predominant trees, some of which are still evident today were *Syncarpia glomulifera* Turpentine.

4.2.0 European Settlement

4.2.1 In 1825, James Spearing was promised two one thousand acre grants near Wollongong. By 1828 his "Paulsgrove" Estate was the largest centre of population in the Illawarra.

4.2.2 In 1842 this large estate, then known as "Mount Keera Estate", was subdivided into farm and house lots. Overtime the site developed into dairy farms.

4.3.0 Hoskins Era

4.3.1 Mr Sidney Hoskins, a foundation director of Australian Iron and Steel Pty Ltd., purchased several farms in 1928, planning to build his home there; it is part of this land which has become the Botanic Garden. Subsequent developments have only confirmed his choice of site. The land then was generally cleared, except for a few trees along the creek and the turpentines on the eastern side of the hill, and where the Woodland Garden is today.

4.3.2 Ten years later in 1938, "Gleniffer Brae," designed by the architect Geoffrey Loveridge, a brother of Mrs Hoskins, was commenced, being completed in 1939.

4.3.3 At the same time, construction and planting of the garden commenced under the direction of the well known landscape designer Paul Sorenson. To give a sense of maturity to the garden, large coral trees were brought in by truck from as far as Gerringong. The terraces around the house were made, together with a rockery and the ornamental pool on the west side of the house, which required rock to be blasted out of the base. A number of *Cupressus macrocarpa* 'Aurea' were planted down the eastern hillside; some of these died, probably because of the poorly drained soil, but some survived and can be seen to the north of the main conifer collection in the Botanic Garden. Plantings were also made close to the western part of the creek; few have survived. However, the hoop pine in the rainforest probably dates from that time.

4.4.0 Wollongong Botanic Garden

4.4.1 On 5th December 1951, Mr and Mrs Hoskins donated 46 acres of land to Wollongong City Council to be used as a Botanic Garden.

4.5.0 Sydney Church of England Girls Grammar School (S.C.E.G.G.S).

4.5.1 SCEGGS purchased fifteen acres containing Gleniffer Brae Manor House and a further 20 acres from Council to convert into a school in the 1950's. The School owned the site until 1978.

4.6.0 Wollongong City Council

4.6.1 In 1978 Council purchased the remaining grounds and Gleniffer Brae itself bringing the total area of the Botanic Garden to sixty seven acres.

4.6.2 Gleniffer Brae is currently a feature of the Wollongong Botanic Garden and home of the Illawarra Conservatorium of music. The Manor House is used as a function centre.

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5.0 Tree Assessment

Tree Number 1:	*Brachychiton acerifolius* – Illawarra Flame Tree

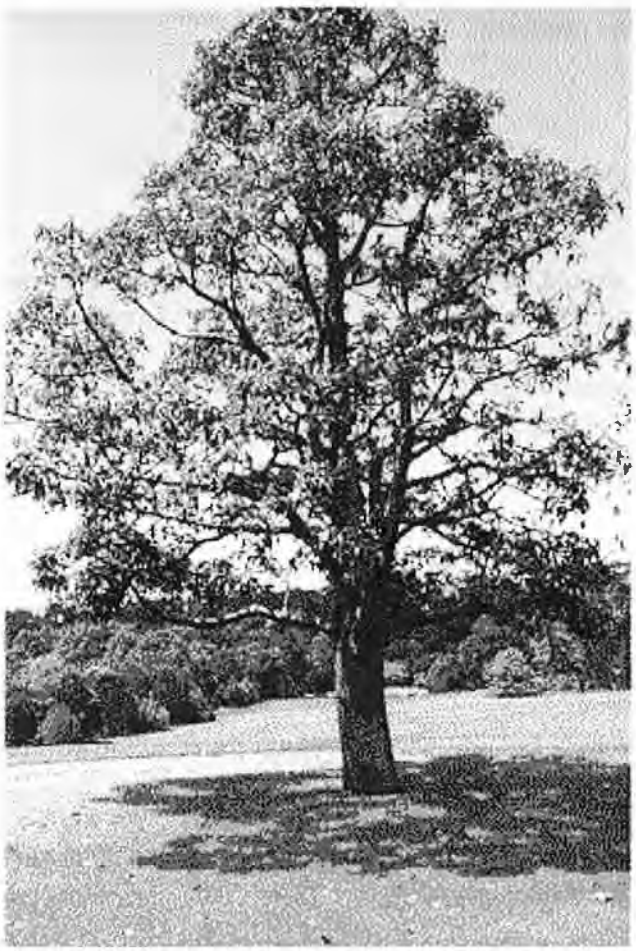
Description:

5.1.0

Age:	Mature
Condition:	Good
Form:	Dominant
Height:	9.5m Approx.
Crown Spread:	8.0m Average
Trunk @ 1.4m (DBH)	660mm Average
Safe Useful Life Expectancy (SULE):	A1 – See appendix
Planting Date (Decade):	1930's or 40's

Photograph

5.1.1



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Observations:

5.1.2 This naturally occurring tree is a specimen planting located in the front lawn of the Manor House. It is perhaps the most easily recognisable tree within the grounds as it features prominently in the Post Card (exhibited on title page) by Wollongong City Council. The tree was in partial flower at time of assessment.

5.1.3 The tree exhibits typical character associated with the species when grown in exposed sites. With a typically compact branching arrangement, on a short, folked trunk. Extension growth is estimated to be less than or equal to 100mm per year.

5.1.4 The tree exhibits signs of Sulphur Crested Cockatoo (*Cacatua galerita*) damage. The tips of branches randomly throughout the crown up to 300mm in length having been partially severed or ring bark by these birds (Cockatoo's observed in tree 1 November 1999).

5.1.5 Root damage to the tree as a result of mowing maintenance is evident. Whipper snipper damage was noted to have occurred at the base of the trunk.

5.1.6 Damage has occurred to 1st and 2nd order woody roots. Exposed roots have been cut parallel to ground level leaving open wounds. Some wound wood was noted however, it too appears to be cut regularly.

5.1.7 This tree is significant due to its location, stature and historical link to the Hoskin's ownership of the property.

Discussion

5.1.8 Due to the significance of the tree, it is considered that present mowing/maintenance practices cease immediately.

5.1.9 Consideration should be given to raising the height of the mower cut, to prevent further root damage and the top dressing of the area to cover exposed roots.

5.1.10 The damage caused by the Cockatoo's will impact upon the flowering ability of this tree. Inflorescence is generally a large terminal panicle.

Recommendations

5.1.11 Mowing maintenance practices be reformed to prevent future root damage.

5.1.12 That the Botanic Garden 'Plan of Management' include a section within its maintenance component, specifically addressing the issue of mower damage to trees.

5.1.13 That a soil analysis be undertaken within the dripline of this tree to determine the nutrient content of soil profile.

5.1.14 That suitable action be taken against the Cockatoo's to deter them from habiting this tree and causing further damage.

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Tree Number 2:	***Jacaranda mimosifolia* - Jacaranda**

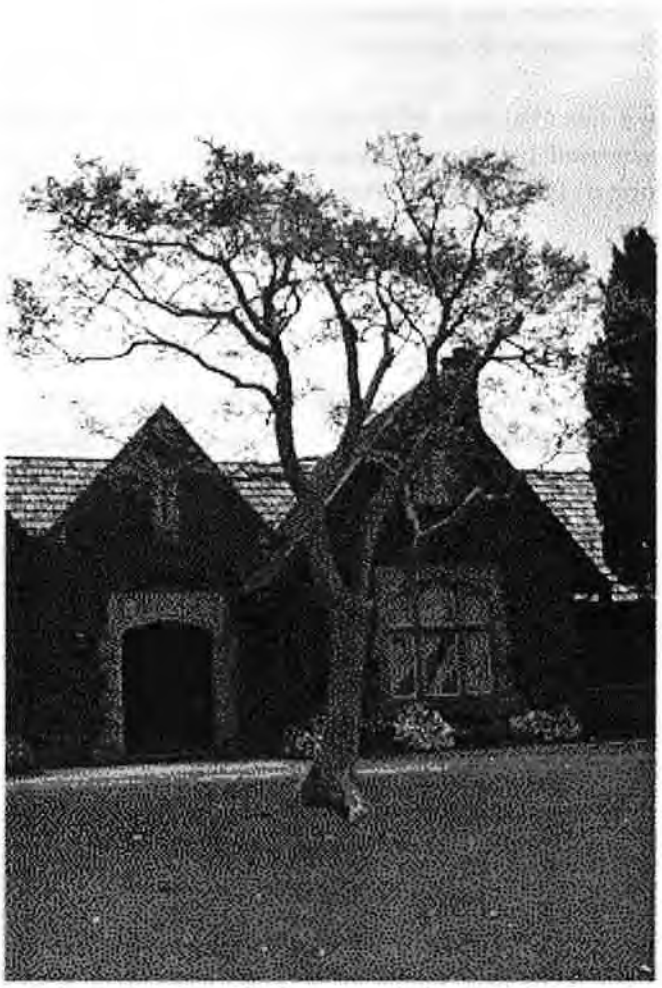
Description:

5.2.0

Age:	Over-Mature
Condition:	Poor
Form:	Dominant
Height:	9m
Crown Spread:	7m
Trunk @ 1.4m (DBH)	
Safe Useful Life Expectancy (SULE):	D3
Planting Date (Decade):	1940,s

Photograph

5.2.1



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Observations

5.2.2 This tree is a specimen planting located in the front lawn slightly to the North of the main entrance to the Manor house. The tree is in poor condition due to the fact that until the early 1990's it was strangled by English Ivy, *Hedera helix* and the impact that grounds maintenance has had on the roots and trunk. This tree was grown in conjunction with Tree 1 as was a common practice of the time to achieve contrasting flower colours.

5.2.3 The tree is a significant component of the front lawn. It frames the vista overlooking Wollongong to the ocean and when in flower is a feature of the site.

5.2.4 The tree exhibits deadwood throughout its canopy to approximately 200mm in diameter and the crown cover is estimated to be less than 50%.

Discussion

5.2.5 Complete removal and replacement of this tree was considered and is still an option however due to the fact that the Ivy has now been removed, and with improved maintenance methods the tree may still be viable.

5.2.6 The pruning away of dead wood should be made a priority. The tree should then be reassessed to determine the percent of crown cover, and number and structure of scaffold branches retained to determine if the crown will redevelop.

5.2.7 Jacaranda's are a tree that may take twenty years or more to establish a crown. Young trees are characterised by many vertical ascending branches that are unattractive to the eye and are prone to failure during wind storms.

Recommendations

5.2.8 Two options should be considered with this tree.

5.2.9 Complete removal and replacement with an established tree of the same species. This option will go some way to replacing the amenity loss generally associated with the removal of a significant tree, or

5.2.10 The tree should be retained. Both Crown Maintenance and Crown Modification pruning techniques should be employed to preserve the useful life expectancy of the tree. All deadwood greater than 30mm diameter should be removed. The crown should be modified to form new scaffolds to promote 2nd, 3rd and 4th order branches.

5.2.10 If recommendation 5.2.10 is adopted consideration should be given to establishing a new planting in close proximity to this existing tree.

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Tree Number 3:	*Cuppressus sempervirens* – Pencil Pine

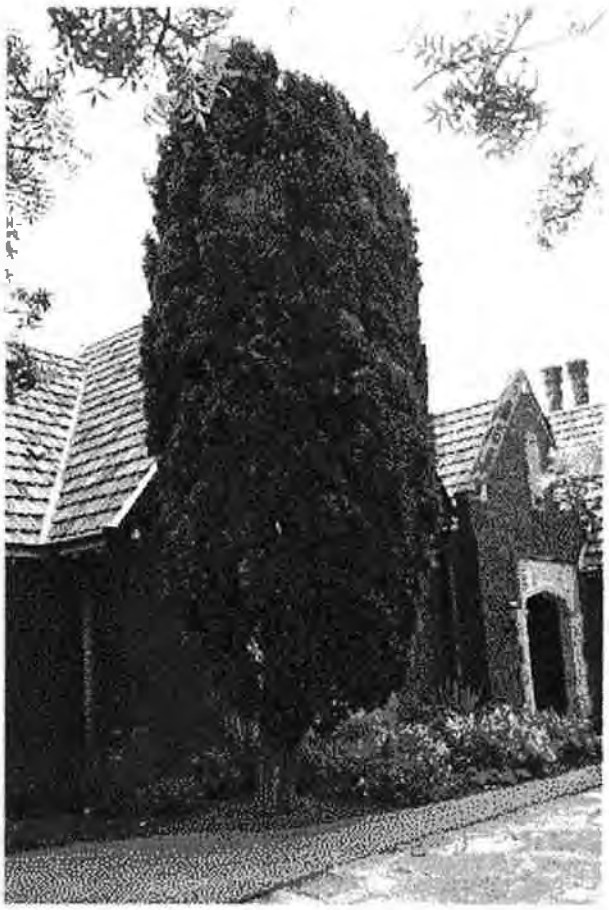
Description:

5.3.0

Age:	Mature
Condition:	Good
Form:	Dominant
Height:	10m
Crown Spread:	3m
Trunk @ 1.4m (DBH)	400mm
Safe Useful Life Expectancy (SULE):	A2
Planting Date (Decade):	1940,s

Photograph

5.3.1



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Observations

5.3.2 This tree is one of four specimen plantings located adjacent to the manor house. Historical photographs taken in the 1940's show these trees to be established, growing in their present positions. The trees appear not to be causing any impact with the manor house by way of structural damage.

5.3.3 The trees are a significant feature of the landscape as they break up the architectural lines of the manor house.

5.3.4 The trees are a perching site for the Boobook Owl *Ninox novaseelandiae* that can often be observed during the day when their presence is betrayed by Noisy minors *Manorina melanocephala.*

5.3.5 The trees have been previously pruned to establish clean trunks probably to create clearance associated with garden maintenance.

5.3.6 All four trees are exhibiting damage caused by Sulphur-crested cockatoos, Cacatua galerita.

Discussion

5.3.7 The trees apart from the damage caused by the cockatoos are in good condition. Included bark is a characteristic of this species. All four trees exhibit included bark, but to date no branch failure has occurred. The crowns of this species are also known to separate when subjected to wind storm events, to date this has not occurred possibly due to their age and protection afforded to them by the manor house.

Recommendations

5.3.8 That the trees be retained and checked annually for signs of senescence. The trees are an important component of the landscape, replacements should be made of advanced stock when it is apparent that the trees are in irreversible decline.

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Tree Number 4:	*Cuppressus sempervirens* – Pencil Pine

Description:

5.4.0

Age:	Mature
Condition:	Good
Form:	Dominant
Height:	12m
Crown Spread:	3m
Trunk @ 1.4m (DBH)	450mm
Safe Useful Life Expectancy (SULE):	A2
Planting Date (Decade):	1940,s

Photograph

5.4.1

Observations, Discussion and Recommendations

As for Tree number 3.

Document Set ID: 24244566
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Tree Number 5:	*Ficus microcarpa var 'hillii'* – Hills Fig

Description:

5.5.0

Age:	Mature
Condition:	Poor
Form:	Dominant
Height:	14m
Crown Spread:	26m
Trunk @ 1.4m (DBH)	1200mm
Safe Useful Life Expectancy (SULE):	C4
Planting Date (Decade):	1940,s

Photographs of Tree 5 and close up of storm damage.

5.5.1

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5.5.1a

Observations

5.5.2 This tree in conjunction with Tree 6 is a dominant feature of the lawn area. Historical photographs taken in the 1940's show the tree to be in a juvenile stage growing in its present site.

5.5.3 The tree is in poor condition, having experienced storm damage earlier this decade where a 1st order branch distal to the trunk has failed leaving exposed heartwood. A cavity is forming at the site of damage. See photo 5.5.1a.

5.5.4 The crown of the tree extends over the manor house. A 1st order branch proximal to the damaged section of the tree supports this overhang.

5.5.5 Mechanical damage to the trunk and 1st order branches is consistent with the carving of initials by school children often encountered in school grounds and parks. This mechanical damage was probably undertaken during the era of SCEGGS occupation of the site.

5.5.6 Soil compaction is obvious within the dripline of the tree. This has been caused by concentrated pedestrian traffic between the tree and the manor house. Pooling of water was observed in this area during times of wet weather.

5.5.7 The tree exhibits an exposed root formation typical of the species. Mechanical damage to the roots has been caused by mowing maintenance practices.

Discussion

5.5.8 Although the tree is a dominant feature to the area it occupies its structural viability has been affected by the storm damage inflicted. The tree was given a SULE rating of C4. The tree in its present condition poses a threat to the manor house.

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5.5.9 Reduction pruning to lessen the weight of branches overhanging the manor house will prolong the life of the tree, however aesthetically this would be a poor short term solution that would require continual follow-up pruning.

Recommendations

5.5.10 That the tree be programmed for removal and that a replacement of advanced standing be made. The replacement should be positioned so that it does not impact upon the manor house upon maturity.

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EXCERPT FROM M. FELGATE REPORT dated 1 NOVEMBER 1999.

Tree Number 6:	***Ficus microcarpa var 'hillii'* – Hills Fig**

Description:

5.6.0

Age:	Mature
Condition:	Good
Form:	Co-Dominant
Height:	14m
Crown Spread:	18m
Trunk @ 1.4m (DBH)	1000mm
Safe Useful Life Expectancy (SULE):	C1
Planting Date (Decade):	1940,s

Photograph of Tree 6 and close up of damage to retaining wall.

5.6.1

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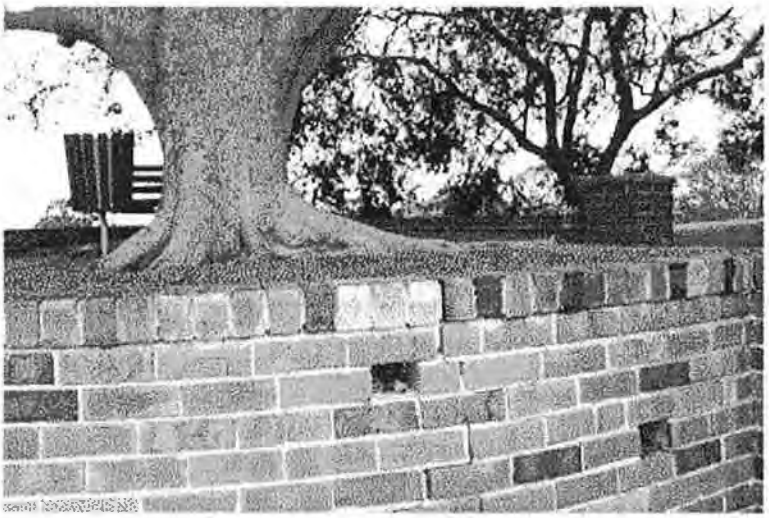
5.6.1a



Observations

5.6.2 A significant tree growing in association with Tree 5. The tree is growing within the circular return section of the retaining wall that separates the tennis court area from the Northern lawn area.

5.6.3 Mechanical damage to the trunk and 1st order branches is consistent with the carving of initials by school children often encountered in school grounds and parks. This mechanical damage was probably undertaken during the era of SCEGGS occupation of the site.

5.6.4 The tree exhibits an exposed root formation typical of the species and compacted soil in close proximity to the trunk was noted.

5.6.5 Erosion of the site is compounded by soil compaction associated with pedestrian traffic.

5.6.6 The positioning of a park seat and garbage bin proximal to the trunk of this tree has been an attempt to encourage people to sit within the canopy of the tree to take in the views available at this location

5.6.7 The retaining wall located adjacent to the tree is exhibiting vertical cracks. This type of cracking is expected given the nature of the tree when grown and allowed to mature so close to structures. See Photograph 5.6.1a

Discussion

5.6.8 Given the dominance of the tree on the area in which it is growing and the fact that Tree 5 is to be removed, this tree must be retained.

Recommendations

5.6.9 Retain the tree and monitor the impact that the tree is exerting on the retaining wall. Should the retaining wall require repair it should be undertaken in a manner where root severance is not needed. Should root severance be deemed necessary a suitably experienced person in arboriculture must be consulted prior to any work commencing to determine what impact that works may have on the tree.

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Tree Number 7:	*Ulmus parvifolia* – Chinese weeping elm

Description:

5.7.0

Age:	Mature
Condition:	Fair
Form:	Suppressed
Height:	10m
Crown Spread:	8m
Trunk @ 1.4m (DBH)	400mm
Safe Useful Life Expectancy (SULE):	C3
Planting Date (Decade):	1940,s

Photograph

5.7.1

Document Set ID: 24244566
Version: 1, Version Date: 16/05/2023

Observations

5.7.1 Historical photographs show that this tree was planted in conjunction with Trees 5 & 6. The tree has a suppressed form and has been dominated by these trees for the major part of its life.

5.7.2 The crown of the tree is phototropically influenced to the east. The crown has been previously modified, with lower 1st and 2nd order branches to 100mm diameter having been previously pruned.

5.7.3 This species is renowned for its distinctive trunk. This tree is no exception. Reaction wood associated with the suppressed form of the tree has resulted in a contorted appearance.

5.7.4 Structural deadwood was located throughout the tree crown less than or equal to 100mm diameter.

5.7.5 A small cavity was located at approximately 1m from ground level. The cavity contained exposed heartwood and water and was ovate in shape. This cavity was formed as a result of the flush-cutting of a 1st order lateral branch distal to the trunk.

5.7.6 Root damage to the 1st and 2nd order structural woody roots due to mowing maintenance was evident.

Discussion

5.7.7 This tree is contributory to a much lesser degree to the site when compared to Trees 5 & 6. When Tree 5 is removed this tree will become exposed to the influences of wind and aesthetically will detract from the overall appearance of the site.

Recommendations

5.7.8 That this tree be removed at the same time as Tree 5 and replaced with an advanced specimen of the same species.

5.7.9 Prior to the establishment of this replacement the issue of erosion to the immediate area must be addressed. Re-establishment of lawn to the eroded areas and re-direction of pedestrian traffic away from tradition paths will solve this problem.

5.7.10 Improved Lawn maintenance practices incorporated into maintenance specifications, within the Botanic Garden Plan of Management are necessary to ensure the long term survival and viability of the replacement tree.

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Tree Number 8:	*Cuppressus sempervirens* – Pencil Pine

Description:

5.8.0

Age:	Mature
Condition:	Good
Form:	Dominant
Height:	12.5m
Crown Spread:	3m
Trunk @ 1.4m (DBH)	600mm
Safe Useful Life Expectancy (SULE):	A2
Planting Date (Decade):	1940,s

Photograph

5.8.1

Observations, Discussion and Recommendations

5.8.2 As for Tree number 3.

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Tree Number 9:	***Camellia japonica* - Camellia**

Description:

5.9.0

Age:	Semi-Mature
Condition:	Fair
Form:	Suppressed
Height:	4.5m
Crown Spread:	5m
Trunk @ 1.4m (DBH)	600mm
Safe Useful Life Expectancy (SULE):	B1
Planting Date (Decade):	1960's

Photograph

5.9.1

Document Set ID: 24244566
Version: 1, Version Date: 16/05/2023

Observations

5.9.2 This tree is the only established *Camellia japonica* growing adjacent to the manor house.

5.9.3 The tree has a Suppressed form due to the fact that it was dominated by an established *Corymbia citriodora* for many years, prior to the removal of that tree.

5.9.4 The tree has not re-established a canopy typical of the species when grown in an exposed site such as the one in which it is growing.

5.9.5 The tree contains some minor dieback less than or equal to 15mm in diameter.

5.9.6 Approximately 30% of the projected root zone is impacted upon by the manor house. It is growing approximately 300mm from the manor house.

Discussion

5.9.7 The tree does not conform with the other established trees growing adjacent to the manor house. It is possible that this tree was planted during S.C.E.G.G.S occupation of the site.

5.9.8 The tree is a poor example of the species.

Recommendations

5.9.9 Considering the poor form and condition of the tree in context with the prominent location it occupies, complete removal and replacement with a species that will enhance the heritage characteristics of the manor house is recommended.

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Tree Number 10:	*Harpephyllum caffrum* – Kaffir-Plum

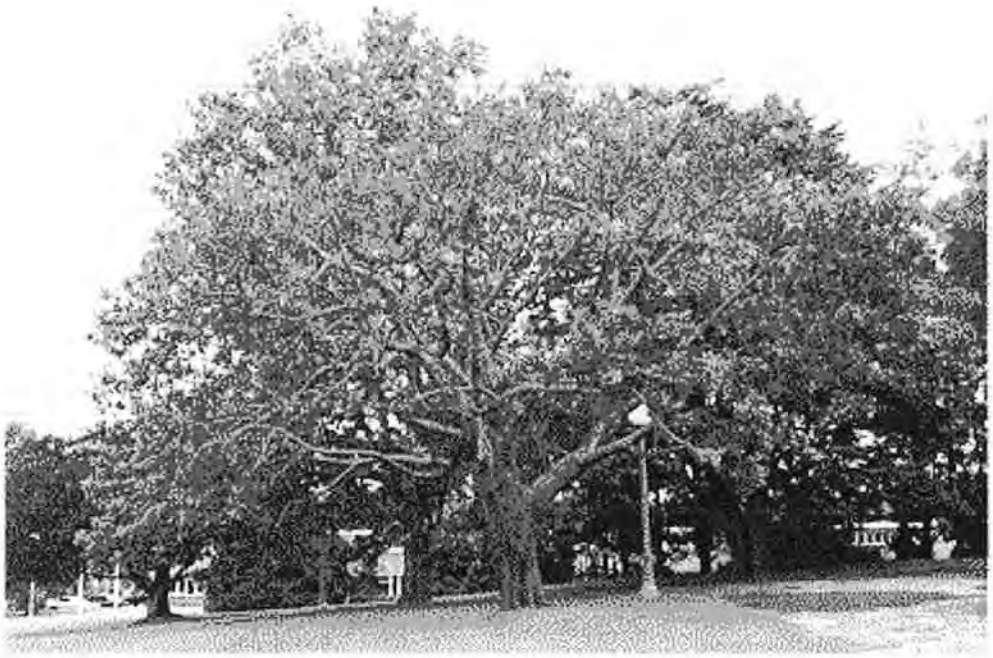
Description:

5.10.0

Age:	Over-Mature
Condition:	Poor
Form:	Dominant
Height:	10.5m
Crown Spread:	14m
Trunk @ 1.4m (DBH)	650mm
Safe Useful Life Expectancy (SULE):	A4
Planting Date (Decade):	1940's

Photograph

5.10.1



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Observations

5.10.2 The tree appears to be an original planting from the Hoskin's era.

5.10.3 The tree contributes to an avenue of interlocking crown canopies with Trees 11,12 & 13, along the driveway leading up to the manor house.

5.10.4 The tree is senescent. The total live crown cover is estimated to be less than or equal to 10%, comprised of epicormic growth.

5.10.5 The tree has a girdled root formation with a number of exposed roots, less than or equal to 80mm in diameter, dead.

5.10.6 Major damage to the already defective root formation associated with lawn maintenance (scalping of exposed roots by mower machinery) has exacerbated the situation leading to the irreversible decline of the tree.

Discussion

5.10.7 Due to the irreversible decline of the tree it should be removed and replaced with a species that will enhance the landscape and conform to the historical significance of the site.

Recommendations

5.10.8 Remove this tree and replace with a Platanus x hybrida. The use of this species is consistent with the original landscape of the site as evidenced by the presence of two mature specimens (Trees 12 & 15) proximal to Tree 10.

5.10.9 The installation of a root barrier will be necessary if recommendation 5.10.8 is adopted, to protect the driveway from the impact of root encroachment.

5.10.10 Improved Lawn maintenance practices incorporated into maintenance specifications, within the Botanic Garden Plan of Management are necessary to ensure the long-term survival and viability of the replacement tree.

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Tree Number 11:	***Harpephyllum caffrum* – Kaffir-Plum**

Description:

5.11.0

Age:	Mature
Condition:	Fair to Good
Form:	Dominant
Height:	7m
Crown Spread:	12m
Trunk @ 1.4m (DBH)	840mm
Safe Useful Life Expectancy (SULE):	A2-A3
Planting Date (Decade):	1940's

Photograph

5.11.1

Document Set ID: 24244566
Version: 1, Version Date: 16/05/2023

Observations

5.11.2 The tree appears to be an original planting from the Hoskin's era.

5.11.3 The tree contributes to an avenue of interlocking crown canopies with Trees 11,12 & 13, along the driveway leading up to the manor house.

5.11.4 The tree is in Good-Fair condition. The total live crown cover is estimated to be less than or equal to 60%, of which less than 5% is comprised of epicormic growth.

5.11.5 Damage to the trees exposed 1st and 2nd order woody roots, associated with lawn maintenance (scalping of exposed roots by mower machinery) is evident.

Discussion

5.11.6 The tree is typical of its species given its condition, age and growing conditions. Crown cover at 60% and reduced extension growth indicates that the tree is approaching senescence.

5.11.7 The continuation of present mowing practices will lead to the irreversible decline of this tree.

Recommendations

5.11.8 Retain this tree and manage its decline. When its complete removal is necessitated recommendations 5.10.8,5.10.9 & 5.10.10 should be implemented.

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Tree Number 12:	*Plantanus x hybrida* – London Plane Tree

Description:

5.12.0

Age:	Semi-Mature
Condition:	Good
Form:	Dominant
Height:	15m
Crown Spread:	16m
Trunk @ 1.4m (DBH)	720mm
Safe Useful Life Expectancy (SULE):	A1
Planting Date (Decade):	1940's

Photograph

5.12.1

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Version: 1, Version Date: 16/05/2023

Observations

5.12.2 This tree is a historical planting associated with the Hoskins occupation of the site.

5.12.3 The tree is the dominant tree in the position it occupies located between Trees 10 & 11.

5.12.4 Mower damage has been inflicted upon 1st & 2nd order exposed structural woody roots, as has occurred to Trees 10 & 11.

5.12.5 The tree exhibits 80% crown cover with an absence of epicormic growth or accumulated deadwood.

5.12.6 Minor Lateral pruning has occurred to 1st & 2nd order branches proximal to the driveway to create both vehicle and pedestrian access.

5.12.7 Some structural damage to the flagstone driveway (located within 3m of the tree) was observed.

Discussion

5.12.8 Damage to the driveway consisted of the lifting of sections of flagstone due to the physical exertion of pressure applied by the roots.

5.12.9 The tree is a good example of its type when grown in this environment.

Recommendations

5.12.10 That the tree is retained.

5.12.11 That improved Lawn maintenance practices to be incorporated into maintenance specifications, within the Botanic Garden Plan of Management to ensure the long term survival and viability of this tree.

5.12.12 That a root barrier be installed to prevent further impact on the driveway.

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Tree Number 13:	*Cupressus macrocarpa* – Monteray Cypress

Description:

5.13.0

Age:	Over-Mature
Condition:	Fair
Form:	Dominant
Height:	15.5m
Crown Spread:	12m
Trunk @ 1.4m (DBH)	1000mm
Safe Useful Life Expectancy (SULE):	B3
Planting Date (Decade):	1940's

Photograph

5.13.1

Document Set ID: 24244566
Version: 1, Version Date: 16/05/2023

Observations

5.13.2 This tree is an historical planting associated with the Hoskins era of occupation of the site.

5.13.3 The only tree of its type within the lawn area proximal to the manor house.

5.13.4 The site in which the tree is growing is compacted due to vehicular and pedestrian impact. This area was used as a parking area for many years associated with S.C.E.G.G.S, and until the late 1980's, Councils and the Conservatorium of Music occupations of the site.

5.13.5 The tree exhibits included bark which is synonymous with the species and has suffered previous storm damage to the upper- crown, as evidenced by the presence of a dead hanging branch approximately 80mm in diameter in the mid-crown. Crown cover is estimated at 90%.

5.13.6 Pruning of lowest ascending branches has occurred some time ago resulting in a relatively clean trunk.

5.13.7 The tree exhibits two enclosed cavities on the southern section of trunk measuring 600mm & 700mm in length. Heartwood is not exposed.

Discussion

5.13.8 This tree is Over-Mature. The tree will decline within the next 15 years and removal will need to be addressed within this time frame.

Recommendations

5.13.9 The site in which the tree is growing should be de-compacted to a depth of 200mm. Vehicular access must be prevented to this site and pedestrian access dissuaded.

5.13.10 The decline of the tree must be managed this will require 6 monthly inspections of the tree and appropriate pruning actions undertaken to manage branch failure and accumulated deadwood.

5.13.11 The Hanging branch within the mid-crown of the tree should be programmed for removal.

5.13.12 This tree should not be replaced with a tree within the same planting space. The stand of Brush box *Lophostemon confertus* directly to the south of this tree have developed sufficiently to compensate for any amenity loss.

5.13.13 Upon removal of the tree the area should be returned to formal lawn.

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Tree Number 14:	*Celtis australis* – European Nettle-Tree

Description:

5.14.0

Age:	Over-Mature
Condition:	Fair
Form:	Dominant
Height:	15.5m
Crown Spread:	12m
Trunk @ 1.4m (DBH)	415mm
Safe Useful Life Expectancy (SULE):	B3
Planting Date (Decade):	1940's

Photograph

5.14.1

Document Set ID: 24244566
Version: 1, Version Date: 16/05/2023

Observations

5.14.2 This tree is an historical planting associated with the Hoskins era of occupation of the site.

5.14.3 The site in which the tree is growing is compacted due to vehicular and pedestrian impact. This area was used as a parking area for many years associated with S.C.E.G.G.S, and until the late 1980's, Councils and the Conservatorium of Music occupations of the site.

5.14.4 The tree exhibits included bark, possibly a sheer crack (enclosed) emanating from a buttress root extending 1.9m up the trunk from ground level. Crown cover is estimated at 70%.

5.14.5 Pruning of 2 lowest 1st order branches has occurred some time ago resulting in a relatively clean trunk.

5.14.6 Given the Co-Dominant form of the trees located within this site a Dominant tree must have been located proximal to the staircase leading to the Soils Laboratory.

5.14.7 Major structural deadwood up to 100mm in diameter is present within the crown of this tree

Discussion

5.14.8 Given the Co-Dominant form of the trees located within this site a Dominant tree must have been located proximal to the staircase leading to the Soils Laboratory.

5.14.9 This tree is Mature. The tree will decline within the next 15 years and removal will need to be addressed within this time frame.

Recommendations

5.14.10 The site in which the tree is growing should be de-compacted to a depth of 200mm. Vehicular access must be prevented to this site.

5.14.11 The Dead branches within the crown of the tree should be programmed for removal.

5.14.12 The suspected sheer crack located within the trunk of the tree should be tested using an Increment Borer to determine structural integrity.

5.14.13 Given the proximity of this planting site to Tree 15 (within its dripline) a replacement tree should be sited 3m to the east of the present tree location upon its removal.

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Tree Number 15:	*Platanus x hybrida* – London Plane Tree

Description:

5.15.0

Age:	Semi-Mature
Condition:	Good
Form:	Co-dominant
Height:	18.5m
Crown Spread:	15.5m
Trunk @ 1.4m (DBH)	850mm
Safe Useful Life Expectancy (SULE):	C1
Planting Date (Decade):	1940's

Photograph

5.15.1

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Version: 1, Version Date: 16/05/2023

5.15.1a

Observations

5.15.2 This tree is a historical planting associated with the Hoskins occupation of the site as evidenced by historical photographs. See Appendix D.

5.15.3 The site in which the tree is growing is compacted due to vehicular and pedestrian impact. This area was used as a parking area for many years associated with S.C.E.G.G.S, and until the late 1980's, Councils and the Conservatorium of Music occupations of the site.

5.15.4 The tree is the prominent tree in the position it occupies located within 2m of the south/west corner of the manor house, driveway and path.

5.15.5 The tree has a Co-Dominant form due to the fact that another tree was once located within the path area leading to the nearby stairs.

5.15.6 Two 1st order lateral branches to 300mm diameter have been previously pruned to give clearance to the manor house and to open up the lawn area in which Tree16 is growing. A pruning wound has been filled with what appears to be a sand and cement mix in an attempt to seal the wound. The lower to mid-crown of the tree has been traditionally pruned of those 2nd, 3rd & 4th order branches that impact on the roof.

5.15.7 The tree exhibits 95% crown cover with an absence of epicormic growth or accumulated deadwood.

5.15.8 Some structural damage to the pedestrian path way (located against the tree) was observed. Photograph 5.15.1a

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Discussion

5.15.9 Damage to the path consisted of the lifting of sections of it due to the physical exertion of pressure applied by the roots.

5.15.10 The tree is a good example of its type when grown in this environment and screens the caretakers flat especially the shingle roofing of the dormers.

Recommendations

5.15.11 That the tree is retained

5.15.12 That improved Lawn maintenance practices be incorporated into maintenance specifications , within the Botanic Garden Plan of Management to ensure the long term survival and viability of this tree.

5.15.13 That the existing path be relocated to eliminate trip hazards that will be created due to the influence of this tree on it.

5.15.14 That the pruning of this tree to create clearance to the manor house be programmed into a pruning schedule for the site and conform with the pruning document contained with in the maintenance specs of the Wollongong Botanic Garden Plan of Management.

5.15.15 That any proposals to sever roots or construct root barriers be discussed with the Curator Wollongong Botanic Garden prior to the commencement of any work within the immediate area of this tree.

5.15.16. Photograph showing proximity of the tree to surrounding structures and lifting of the path

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Tree Number 16:	*Magnolia grandiflora* – Bull-Bay Magnolia

Description:

5.16.0

Age:	Young
Condition:	Good
Form:	Dominant
Height:	3m
Crown Spread:	3m
Trunk @ 1.4m (DBH)	90mm
Safe Useful Life Expectancy (SULE):	A1
Planting Date (Decade):	1960's

Photograph

5.16.1

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Observations

5.16.2 This tree is a memorial planting to Miss K.L McCredie associated with the S.C.E.E.G.G.S occupation of the site.

5.16.3 The tree is only 3m in height although it is approximately 30 years old.

5.16.4 The shaded and compacted nature of the site has contributed to the poor growth of this tree.

5.16.5 Several 1st order branches to 40mm diameter have been pruned to branch collars.

Discussion

5.16.6 The tree is an important link to the school occupation of the site.

Recommendations

5.16.7 The tree should be retained and the compacted soil associated with the site, de-compacted to a depth of 200mm.

5.16.8 A soil sample should be taken and a full analysis undertaken to determine pH and nutrient availability to the tree.

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Tree Number 17:	***Brachychiton acerifolius* – Illawarra Flame Tree**

Description:

5.17.0

Age:	Mature
Condition:	Fair
Form:	Dominant
Height:	12.5m
Crown Spread:	8m
Trunk @ 1.4m (DBH)	500mm
Safe Useful Life Expectancy (SULE):	B3
Planting Date (Decade):	1940's

Photograph

5.17.1

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Observations

5.17.2 The tree is a naturally occurring species grown as a specimen planting. The tree was probably planted at the same time as Tree Number 1 during the Hoskin's Era.

5.17.3 The construction of the Library building within 1m of the tree has necessitated the pruning of 1st order branches from the trunk to 4 - 5m, the trunk branches to form two 1st order scaffolds, typical of the species.

5.17.4 Sections of the tree were in flower at the time of inspection resulting in 30% live crown cover.

5.17.5 The apical leader (west) distal to duel scaffolds appears to have broken out and view from ground level indicated a cavity formation at this point.

5.17.6 Gutation associated with the species was observed after rain.

5.17.7 The tree when in full flower is a significant component of this site.

Discussion

5.17.8 The construction of the Library building in the SCEGGS era has unfortunately impacted upon the tree, by way of crown modification.

5.17.9 Soil compaction is prevalent around the base of the tree, as a result of pedestrian access.

5.17.10 Services located within the dripline of the tree, have lead to previous root severance however, this appears to have been tolerated to some degree probably due to the age of the tree during these site modifications.

Recommendations

5.17.11 Retain the tree.

5.17.12 Undertake an aerial inspection to determine the extent of the cavity as mentioned in 5.17.5, and take appropriate action.

5.17.13 De-compact soil to a depth of 200mm depending upon service location.

5.17.14 Create a garden bed between the path and history to prevent further compaction and mulch.

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Tree Number 18:	*Crytomeria japonica 'Elegans'* – Japanese Cedar

Description:

5.18.0

Age:	Mature
Condition:	Good
Form:	Dominant
Height:	10m
Crown Spread:	3m
Trunk @ 1.4m (DBH)	220mm
Safe Useful Life Expectancy (SULE):	A1
Planting Date (Decade):	1950 – 60's

Photograph

5.18.1

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Observation

5.18.2 The tree is the only species of its type within the grounds.

5.18.3 The tree appears to be an excellent specimen and contributes to the aesthetics of the location.

5.18.4 Lower 1st order branches to 30mm have been pruned to allow unhindered pedestrian access to the path.

Discussion

5.18.5 The tree is of a size and type and positioned so that it will have little or no negative impact on the site.

Recommendations

5.18.6 Retain the tree.

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Tree Number 19:	***Cupressus sempervirons* – Pencil Pine**

Description:

5.19.0

Age:	Mature
Condition:	Good
Form:	Dominant
Height:	10.5m
Crown Spread:	3m
Trunk @ 1.4m (DBH)	N/A
Safe Useful Life Expectancy (SULE):	A2
Planting Date (Decade):	1940's

Photograph

5.19.1

Observations, Discussion, Recommendations

5.19.2 As for Trees Number 3, 4 and 8

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Tree Number 20:	*Ulmus parvifolia* – Chinese Weeping Elm

Description:

5.20.0

Age:	Young
Condition:	Good
Form:	Suppressed
Height:	7m
Crown Spread:	11m
Trunk @ 1.4m (DBH)	220mm
Safe Useful Life Expectancy (SULE):	A1
Planting Date (Decade):	1960's

Photograph

5.20.1

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Observations

5.20.2 The tree has until recently been suppressed by a dominant *Erythrina x Sykesii.*

5.20.3 The tree was probably planted during the SCEGGS Era.

5.20.4 The tree exhibits signs of storm damage with branch tear evident as a result of 1st order branch failure. Exposed Heartwood at these sites was observed.

5.20.5 The soil within the dripline of the tree is compacted as a result of Pedestrian traffic and mower maintenance.

5.20.6 Exposed roots of 1st and 2nd order nature have been 'scaped' by mower maintenance.

5.20.7 An attempt to Crown lift the tree has been undertaken in an unprofessional manner with 1st and 2nd order branches stubs to 200mm evident.

Discussion

5.20.8 The tree appears to be located in a position to which it contributes aesthetically and that will accommodate future growth to maturity.

Recommendations

5.20.9 Retain the tree.

5.20.10 That crown maintenance formative pruning be undertaken to correct suppressed form of the tree and selective pruning be undertaken to prune stubs to branch collars.

5.20.11 That soil be de-compacted to 200mm and pedestrian traffic redirected from the site.

5.20.12 That present mowing practices cease immediately.

5.20.13 That exposed roots be covered and height of mowing be lifted by 40mm to prevent future impact on these roots.

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6. Tree Assessment Summary

6.1.0 The following table is a summary of the trees assessed and recommendations as to basic pruning requirements needed to be undertaken to ensure the prolonged viability of the trees.

6.1.1 The table is adapted from AS4373 'Pruning of Amenity Trees' see Appendix E, and the Wollongong City Council (TMO) Pruning Permit form.

6.1.2 All pruning work will be undertaken by Botanic Garden staff.

6.1.3 It is estimated that the work will involve three staff for a period of five eight hour days. Approximately $2,000.00.

6.1.4 The hire of an 18m Cherry Picker for one full day is required for the removal of Tree 5. Hourly charges are approximately $75.00 per hour, therefore $600.00.

6.1.5 The utilisation of a Council owned Chipper to mulch the prunings on the fifth day will provide species specific mulch to the site. Stump to be ground out by Contract, approximately $200.00.

6.1.6 Total costs for the work to be undertaken are approximately $3,000.00.

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GLENIFFER BRAE TREE ASSESSMENT SUMMARY

PRUNING TYPE (CODE) AND CLASS			
Crown Maintenance (i)		***Crown Modification (ii)***	
General Pruning	**G**	Crown Lifting	**C**
Thinning	**T**	Pollarding	**P**
Dead Wooding	**D**	Remedial Pruning	**H**
Selective Pruning	**S**	Reduction Pruning	**R**
Formative Pruning	**F**	Line Clearance	**L**

Tree type and No. Corresponding to Tree Location Plan	Retain	Remove	Aerial Inspection	Prune (Class)	Prune (Code)	Minimum Branch ∅	Maximum Branch ∅	No. of Branches	Root Pruning	Replacement Required
1. *Brachychiton acerifolius*	✔	✘	✘	(i)	D	50mm	50mm		✘	✘
2. *Jacaranda mimosifolia*	✔	✘	✘	(ii)	R	80mm	80mm	3	✘	✔
3. *Cupressus sempervirens*	✔	✘	✘	✘	✘	✘	✘	✘	✘	✘
4. *Cupressus sempervirens*	✔	✘	✘	✘	✘	✘	✘	✘	✘	✘
5. *Ficus Microcarpa var 'Hillii'*	✘	✔	N/A	N/A	N/A	N/A	N/A	N/A	N/A	✔
6. *Ficus Microcarpa var 'Hillii'*	✔	✘	✘	✘	✘	✘	✘	✘	✔	✘
7. *Ulmus parvifolia*	✘	✔	N/A	N/A	N/A	N/A	N/A	N/A	N/A	✔
8. *Cupressus sempervirens*	✔	✘	✘	✘	✘	✘	✘	✘	✘	✘
9. *Camellia japonica*	✔	✔	✘	(i)	G	20mm	20mm	✘	✘	✔
10. *Harpephyllum caffrum*	✘	✔	N/A	N/A	N/A	N/A	N/A	N/A	N/A	✔
11. *Harpephyllum caffrum*	✔	✘	✘	(i)	D	50mm	50mm	N/A	✔	✘
12. *Platanus x hybrida*	✔	✘	✘	(i)	S	50mm	50mm	3	✔	✘
13. *Cupressus macrocarpa*	✔	✘	✘	(i)	D	80mm	80mm	N/A	✘	✘
14. *Celtis australis*	✔	✘	✘	(i)	D	100mm	100mm	N/A	✘	✘
15. *Platanus x hybrida*	✔	✘	✘	(i)	S	80mm	80mm	4	✘	✘
16. *Magnolia grandiflora*	✔	✘	✘	✘	✘	✘	✘	✘	✘	✘
17. *Brachychiton acerifolius*	✔	✘	✔	(i)	S&D	150mm	150mm	1	✘	✘
18. *Cryptomeria japonica 'Elegans'*	✔	✘	✘	✘	✘	✘	✘	✘	✘	✘
19. *Cupressus sempervirens*	✔	✘	✘	✘	✘	✘	✘	✘	✘	✘
20. *Ulmus parvifolia*	✔	✘	✘	(i)	F	50mm	50mm	3-4	✘	✘
21. *Glochidion ferdinandi*	✘	✔	N/A	N/A	N/A	N/A	N/A	N/A	N/A	✘
22. *Acer buergeranum*	✔	✘	✘	(ii)	P	30mm	60mm	✘	✘	✘
23. *Celtis australis*	✔	✘	✘	(ii)	R	200mm	200mm	✘	✘	✘
24. *Lagerstroemia indica*	✔	✘	✘	(ii)	P	30mm	60mm	✘	✘	✘
25. *Lagerstroemia indica*	✔	✘	✘	(ii)	P	30mm	60mm	✘	✘	✘
26. *Lagerstroemia indica*	✔	✘	✘	(ii)	P	30mm	60mm	✘	✘	✘
27. *Pittosporum undulatum*	✘	✔	✘	✘	✘	✘	✘	✘	✘	✘

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7. Tree Valuations

7.1.0 In order to determine a valuation figure for five prominent trees located within the front lawn section of the Manor House three valuation methods were used. An average value was then determined by adding the values together and dividing by three.

7.1.1 Australian standard Draft Valuation Method 1999 See Appendix G. This method is also based on the Helliwell method but the ultimate value is derived from community input. ($50.00 per Amenity Valuation)

7.1.2 The Helliwell System revised (score x $50.00). Appendix H.

7.1.3 The Thyer method for tree valuation was developed by Peter Thyer and has been used successfully in Land and Environment Court Cases. Appendix I.

7.1.4 Table showing the three valuation methods, corresponding tree values for Trees 1,2,3,6 & 12 and average valuation for each tree.

Tree No	No 1	No 2	No 3	No 6	No 12
1999 Draft	$4,320.00	$1,800.00	$21,600.00	$32,400.00	$36,450.00
Helliwell	$18,000.00	$2,400.00	$10,800.00	$14,175.00	$28,350.00
Thyer Method.	$9,526.00	$4,793.00	$6,292.00	$29,452.00	$25,712.00
Average Valuation	$10,615.00	$2,997.00	$12,897.00	$25,342.00	$30,170.00

7.1.5 As evidenced from the results above the average value of the 5 trees assessed was: $16,404.00.

7.1.6 This figure can be used to justify budget allocation specifically to the maintenance of the trees within the Gleniffer Brae site.

7.1.7 The cost calculated to undertake necessary maintenance and removal of Tree 5 (Approximately $3,000.00) pales into insignificance when the sum average of the value of the 5 trees assessed for this exercise is $82,020.00.

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8. Recommendations

- All recommendations contain within Section 5 be implemented.
- Write on Standard Operating Procedure with regards to mow specs to protect specimen trees growing in lawn areas.
- Vegetative progeny from *Kemoinins Eruthnina x Syksii* be propagated and at all times have on tree site as a reminder of the original landscape of the site.
- The *Plantonus x hybrida* or a similar tree be used as replacements to conform with the original planting context.
- That root barriers/deflectors be installed prior to the planting of any replacement trees where its obvious that root enroachment will impact on the historical hard landscape or dwelling within the site.
- That all replacement trees conform with Botanic Garden Nursery Standard Operating Procedures Plant Production.
- That on information session be convened for Horticulturalists employed at Wollongong Botanic Garden that are engaged in lawn maintenance to instil the need to protect root zones.
- That an SOP for pruning be incorporated into the Botanic Garden Plan of Management based on AS4373.
- That a SULE rating be undertaken annually by suitably qualified personnel, documented and compared to the findings of this report.
- That the footpath sections of the road reserve be formally recognised by way of kerbs where needed and paths created on opposite side of the road, to preserve trees associated with Hoskins era.
- That exposed roots be covered so as to not be impacted upon by mower maintenance.

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7. Tree Valuations

7.1.0 In order to determine a valuation figure for five prominent trees located within the front lawn section of the Manor House three valuation methods were used. An average value was then determined by adding the values together and dividing by three.

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7.1.3 Table showing the three valuation methods, corresponding tree values for Trees 1,2,3,6 & 12 and average valuation for each tree.

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7.1.5 This figure can be used to justify budget allocation specifically to the maintenance of the trees within the Gleniffer Brae site.

7.1.6 The cost calculated to undertake yearly maintenance of the trees represents Minute % of the values derived from this exercise.

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COLOUR RESEARCH

GLENIFFER BRAE

By
David Penlington
Penton Painting Services

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PENTON PAINTING SERVICES
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24 May 2016

Architectural Projects
The Foundry,
Studio 1/181 Lawson Street,
Darlington NSW Australia 2008

Reference: Gleniffer Brae

Thank you for allowing Penton Painting Services to carry out the research and submit a report resulting from my site inspection at Gleniffer Brae carried out on the 19 May 2016.

There was a specific brief directing what was to be prioritised and to locate the earliest scheme we could find.

This research required me to expand beyond the outline to fully form a conclusive scheme.

Yours faithfully

David Penlington

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BACKGROUND NOTES

I. I tried wherever possible to use the Australian Standard AS 2700 then BS 381c and BS 5252 range of colour cards. This reference was the only one required.

II. I was surprised not to have uncovered any red lead primer at any location. This does not mean that any of the coatings are free of lead. Whilst I did not test for lead, I would be very confident that all the early coatings are lead based.

III. Research was carried out by cutting through and removing the films to uncover the earliest scheme possible to detect. This was then matched by human eye; no chemical reagents were used.

IV. In this instance all colour's located are referenced by B.S. 381C colour card.

OVERVIEW

I. There are three distinct colour schemes to this building.

II. One scheme to the terrace elevation (northern aspect).

III. A second scheme to the front of house (eastern direction).

IV. The third scheme to the remainder of the house.

V. All metal windows were treated with linseed oil.

VI. The stucco gables were coated in a limewash.

VII. The timber framing to the bay windows at the northern elevation were painted either in a linseed oil finish or in a dark brown, to blend with the metal windows.

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Exterior observations

Southern elevation

I. The garage door framing: Nut brown X55.
II. The garage door: Raffia X31.
III. The T&G eave: Raffia X31.
IV. Stucco for all elevations a pale off white just slight touch of Ochre (no colour match possible).
V. Timber windows: Sand Y44.

Eastern elevation (front)

I. Barge boards all Ironbark X63.
II. Metal windows linseed oil.
III. Front door natural possibly linseed oil.
IV. Front door jamb same.
V. Metal fly screen door Nut Brown X55.
VI. The timber ceiling has been darkened not too long ago with a colour added to the clear polyurethane. Whilst this has not changed the colour a great deal, it is now noted.
VII. The T&G eave: Raffia X31.

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Northern elevation (terrace side)

I. The bay window framing was possibly linseed oil finished to marry in with the metal windows (this is speculative). However, the first paint film colour that can be identified is a dark brown similar to Ironbark X63. These windows are very exposed and would require numerous coats of paint, and would change colour due to the high ultraviolet exposure. The accuracy of assessment of colour will be reduced due to these factors. But early black and white photographs support the idea that a dark timber look was used.

II. Eaves, including rafter nibs and the rear of the fascia and the front of fascia abutting rooms 4 &5. This element is against the rear of the terrace only. Sand Y44

III. Timber brackets supports were either stained or painted in a colour matching Iron Bark X63

IV. The small eave where these brackets abut as per the brackets.

V. The main eave boards above: Raffia X31

VI. All doorjambs stained.

Remaining elevation:

I. Timber windows: Sand Y44.
II. Eaves Raffia: X31.
III. Timber divisions to the gables: Ironbark X63.
IV. Stucco white with ochre added, very pale.

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Annotations

I have made reference to the use of linseed oil to the metal windows. The use of linseed oil as a rust preventative measure is centuries old, but was extremely popular in the 1920s as it was widely used on motor vehicle chassis with great results. The linseed needs to be applied to a warm metal, or indeed used to quench hot metal. When applied in a thick film it turns very dark in colour and is very glossy in finish. Both these properties are clearly visible under a low powered microscope.

It can be overcoated with normal oilbased paint with no difficulties at all.

The exposure to ultraviolet light will degrade the film. How quickly this occurs will depend on film thickness and the quality of the product I could not see any tell-tale signs of further oil application after the windows were installed. I cannot believe that these could be oil coated in situ without the smallest trace of the oil touching the sandstone, as any spill would migrate into the sandstone for all time.

As it not possible to repeat the original finish a substitute colour would be Ironbark X63; this will inserted from here on instead of linseed oil.

Southern Elevation		
Garage door frame	Nut brown X55	Gloss
Garage door	Raffia X31	Gloss
T&G eaves	Raffia X31	Gloss
Stucco	Pale ochre almost white	Limewash
Timber windows	Sand Y44	Gloss
Beams in the gable stucco	Ironbark X63	Matt
Eastern Elevation		
Barge boards	Ironbark X63	Gloss
Metal windows	Ironbark X63	Glossy
Front door & frame	Linseed oil thin coats	Matt
Metal fly screen	Nut brown X55	Gloss
Timber entry ceiling	Clear finish	Satin
T&G eaves	Raffia X31	Gloss

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Northern Elevation		
Timber bay window framing	Ironbark X63	Gloss
Timber support brackets 4 in number	Ironbark X63	Gloss
Small eave a top these brackets	Ironbark X63	Gloss
T&G eaves above the bays only	Raffia X31	Gloss
Eaves/Rafter nibs and Fascia see notes	Sand Y44	Gloss
Barge boards	Ironbark X63	Gloss
Remaining Elevations		
Timber windows	Sand Y44	Gloss
Eaves including rafters	Raffia X31	Gloss
Timber inserts to the gable stucco	Ironbark X63	Matt
Stucco	Off white	Flat

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Interior observations

a) Whilst much time and resources were put into the joinery and some decoration in the ceilings, in the key rooms the use of colour was kept to a minimum. Throughout the areas I looked at, it bordered from pale off whites to creams.

b) The light was failing to the point of being too dark to make an absolute judgement in a number of areas, most notably the en suite. However, the list as will be seen revolves around pastel colours.

Room 6		
Walls	Raffia X31	Low sheen
Ceiling	Magnolia X32	Flat
Room 5		
Walls	Manilla Y45	Low sheen
Ceiling	White + drop of Ochre	Flat
Room 4		
Walls	Manilla Y45	Low sheen
Ceiling	Warm white X33	Flat
Room 2		
Walls	Magnolia X32	Low sheen
Ceiling	Driftwood X34	Flat
Room 3a		
Walls	Manilla Y45	Low sheen
Ceiling	No light	Flat
Room 3		
Walls	Cream y34	Low sheen
Ceiling	Warm white X33	Flat
Room 10		
Walls	Magnolia X32	Low sheen
Room 11		
Walls	Manilla Y45	Low sheen
Hallway 15B		
Walls	Magnolia X32	Low sheen

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Glennifer_Brae_Significant

Wollongong City Council

June 29, 2020 |
Total Tree Count: 26

Filters Applied

Tree Filter:
(Map Filter Applied) and (Observations='Significant Tree')
Organization Filter:
(Organization=Wollongong Botanic Gardens)

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Australian Teak Tree ID #32406

Tree Details

Botanical Name:	Flindersia australis
Common Name:	Australian Teak
Genus:	Flindersia
Health:	Good
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	27
DBH Range:	16-30cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871876
Latitude:	-34.409390
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class II (medium) - 4-5m
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Whalebone Tree Tree ID #32415

Tree Details

Botanical Name:	Streblus brunonianus
Common Name:	Whalebone Tree
Genus:	
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	Multiple Stems
DBH [cm]:	33
DBH Range:	30-45cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Included Bark, Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871928
Latitude:	-34.409606
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

African Olive Tree ID #32420

Tree Details

Botanical Name:	Olea europaea subsp. cuspidata
Common Name:	African Olive
Genus:	Olea
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	Multiple Stems
DBH [cm]:	81
DBH Range:	>75cm
Height Range:	10-20 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	10-19 years
Last Modified:	29/06/2020
Observations:	Over-Extended Branches, cdeadwood, Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.871696
Latitude:	-34.409657
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Fiddlewood Tree ID #32434

Tree Details

Botanical Name:	Citharexylum spinosum
Common Name:	Fiddlewood
Genus:	Citharexylum
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	44
DBH Range:	30-45cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Included Bark, cdeadwood, cwoundpreviousfailure, tcodominant, Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.872038
Latitude:	-34.409869
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Chinese Elm Tree ID #32436

Tree Details

Botanical Name:	Ulmus parvifolia
Common Name:	Chinese Elm
Genus:	Ulmus
Health:	Good
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	55
DBH Range:	46-60cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Over-Extended Branches, cincludedbark, clopped, rmechanicaldamage, Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.872093
Latitude:	-34.410010
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Chinese Celtis Tree ID #32444

Tree Details

Botanical Name:	Celtis sinensis
Common Name:	Chinese Celtis
Genus:	
Health:	Good
Condition (Leaf):	
Status:	Alive
Number of Stems:	Multiple Stems
DBH [cm]:	90
DBH Range:	>75cm
Height Range:	10-20 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Over-Extended Branches, Included Bark, rmechanicaldamage, Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.871871
Latitude:	-34.410232
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Cheese Tree Tree ID #32445

Tree Details

Botanical Name:	Glochidion ferdinandi
Common Name:	Cheese Tree
Genus:	Glochidion
Health:	Good
Condition (Leaf):	
Status:	Alive
Number of Stems:	Multiple Stems
DBH [cm]:	65
DBH Range:	60-75cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Included Bark, tcodominant, Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871773
Latitude:	-34.409985
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Jacaranda Tree ID #32472

Tree Details

Botanical Name:	Jacaranda mimosifolia
Common Name:	Jacaranda
Genus:	Jacaranda
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	Multiple Stems
DBH [cm]:	67
DBH Range:	60-75cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.871607
Latitude:	-34.410553
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Queensland Brush Box Tree ID #32473

Tree Details

Botanical Name:	Lophostemon confertus
Common Name:	Queensland Brush Box
Genus:	Lophostemon
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	65
DBH Range:	60-75cm
Height Range:	10-20 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Included Bark, Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871653
Latitude:	-34.410474
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Coral Tree Tree ID #32499

Tree Details

Botanical Name:	Erythrina indica
Common Name:	Coral Tree
Genus:	Erythrina
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	85
DBH Range:	>75cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.871472
Latitude:	-34.411026
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Prickly Paperbark Tree ID #32500

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	27
DBH Range:	16-30cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871372
Latitude:	-34.411011
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Prickly Paperbark Tree ID #32501

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	24
DBH Range:	16-30cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871344
Latitude:	-34.411069
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
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Prickly Paperbark Tree ID #32502

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	20
DBH Range:	16-30cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	10-19 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871390
Latitude:	-34.411061
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Prickly Paperbark Tree ID #32503

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	45
DBH Range:	46-60cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871352
Latitude:	-34.411116
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
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Prickly Paperbark Tree ID #32504

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	75
DBH Range:	>75cm
Height Range:	10-20 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	10-19 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871489
Latitude:	-34.411127
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

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Prickly Paperbark Tree ID #32505

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	50
DBH Range:	46-60cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871628
Latitude:	-34.411114
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

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Prickly Paperbark Tree ID #32506

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	90
DBH Range:	>75cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	10-19 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871726
Latitude:	-34.411089
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
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Turpentine Tree ID #32527

Tree Details

Botanical Name:	Syncarpia glomulifera
Common Name:	Turpentine
Genus:	Syncarpia
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	140
DBH Range:	>75cm
Height Range:	10-20 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871687
Latitude:	-34.411152
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Prickly Paperbark Tree ID #32528

Tree Details

Botanical Name:	Melaleuca styphelioides
Common Name:	Prickly Paperbark
Genus:	Melaleuca
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	85
DBH Range:	>75cm
Height Range:	10-20 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	10-19 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871784
Latitude:	-34.411130
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Port Jackson Fig Tree ID #32529

Tree Details

Botanical Name:	Ficus rubiginosa
Common Name:	Port Jackson Fig
Genus:	Ficus
Health:	Good
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	40
DBH Range:	30-45cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871944
Latitude:	-34.411093
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Arizona Cypress Tree ID #32543

Tree Details

Botanical Name:	Hesperocyparis arizonica
Common Name:	Arizona Cypress
Genus:	Hesperocyparis
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	Multiple Stems
DBH [cm]:	77
DBH Range:	>75cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	10-19 years
Last Modified:	29/06/2020
Observations:	Included Bark, tcodominant, tdecay, Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.872260
Latitude:	-34.410833
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Queensland Brush Box Tree ID #32544

Tree Details

Botanical Name:	Lophostemon confertus
Common Name:	Queensland Brush Box
Genus:	Lophostemon
Health:	Good
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	75
DBH Range:	>75cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.872063
Latitude:	-34.410795
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Queensland Brush Box Tree ID #32547

Tree Details

Botanical Name:	Lophostemon confertus
Common Name:	Queensland Brush Box
Genus:	Lophostemon
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	58
DBH Range:	46-60cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871969
Latitude:	-34.410654
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Queensland Brush Box Tree ID #32548

Tree Details

Botanical Name:	Lophostemon confertus
Common Name:	Queensland Brush Box
Genus:	Lophostemon
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	45
DBH Range:	46-60cm
Height Range:	5-10 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	cdeadwood, rmechanicaldamage, Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871914
Latitude:	-34.410592
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

Document Set ID: 31244566
Version: 1, Version Date: 16/05/2023

Chinese Celtis Tree ID #32563

Tree Details

Botanical Name:	Celtis sinensis
Common Name:	Chinese Celtis
Genus:	
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	59
DBH Range:	46-60cm
Height Range:	10-20 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Over-Extended Branches, Significant Tree
Tree Comments:	Exotic
Maintenance Comments:	

Tree Location

Longitude:	150.872361
Latitude:	-34.410389
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

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Turpentine Tree ID #33819

Tree Details

Botanical Name:	Syncarpia glomulifera
Common Name:	Turpentine
Genus:	Syncarpia
Health:	Fair
Condition (Leaf):	
Status:	Alive
Number of Stems:	1
DBH [cm]:	17
DBH Range:	16-30cm
Height Range:	<5 Metres
Percent Dieback (%):	
City Managed:	False
Stock Type:	
Useful Life Expectancy:	20-29 years
Last Modified:	29/06/2020
Observations:	Significant Tree
Tree Comments:	NSW Native
Maintenance Comments:	

Tree Location

Longitude:	150.871512
Latitude:	-34.411171
Land Use:	
Location on Site:	
Address:	
City:	
Growing Space:	
Pit Size:	
Planting Site Width:	Class III (large) - 6m+
Park Name:	
Clearance Conflicts:	
Wires:	No Lines

Photos Street View Map View

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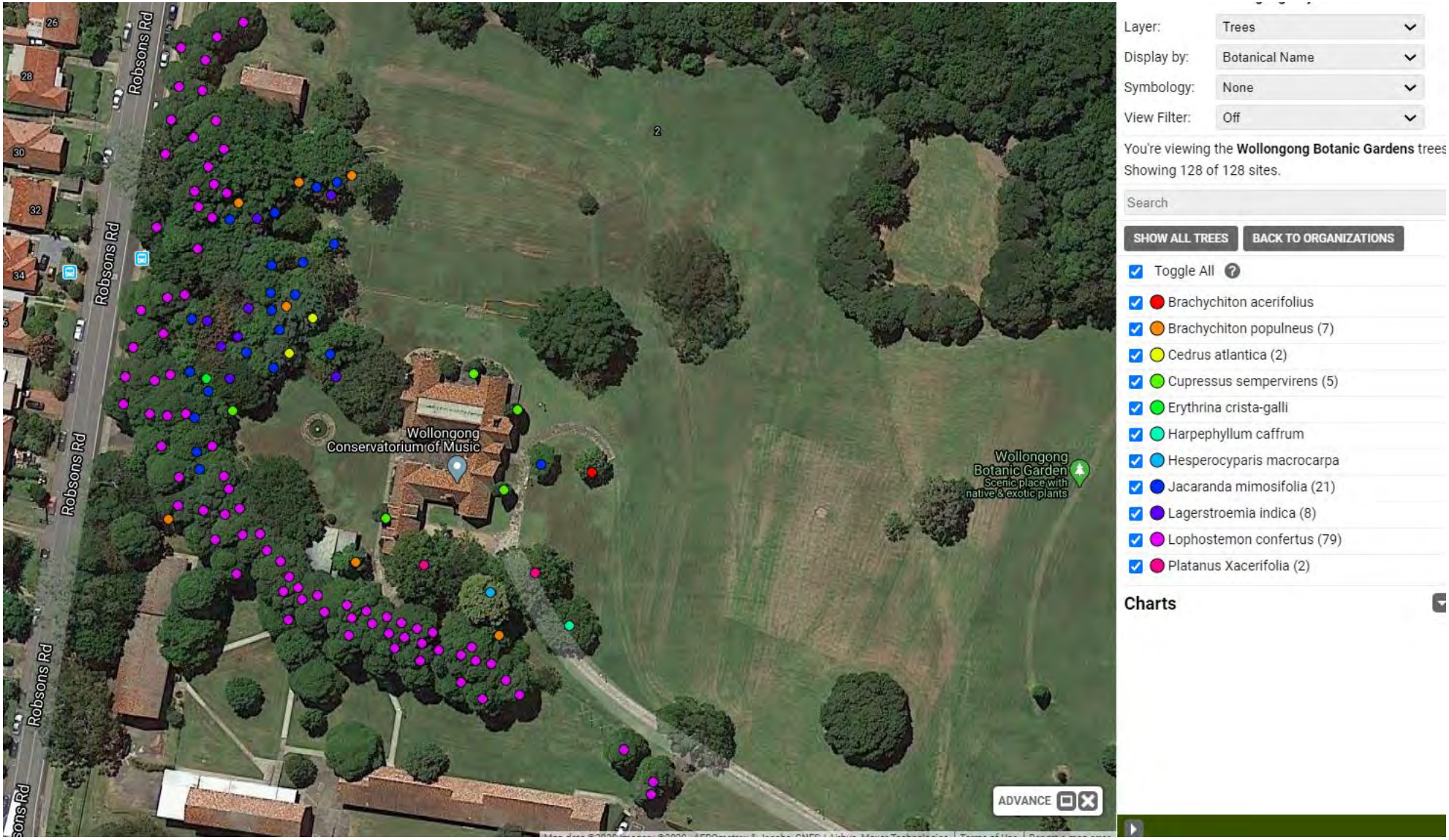
Robsons Rd
Robsons Rd
Robsons Rd
Robsons Rd
Wollongong
Conservatorium of Music
Wollongong
Botanic Garden
Scenic place with
native & exotic plants
ADVANCE
Layer: Trees
Display by: Botanical Name
Symbology: None
View Filter: Off
You're viewing the Wollongong Botanic Gardens trees
Showing 128 of 128 sites.
Search
SHOW ALL TREES
BACK TO ORGANIZATIONS
Toggle All
Brachychiton acerifolius
Brachychiton populneus (7)
Cedrus atlantica (2)
Cupressus sempervirens (5)
Erythrina crista-galli
Harpephyllum caffrum
Hesperocyparis macrocarpa
Jacaranda mimosifolia (21)
Lagerstroemia indica (8)
Lophostemon confertus (79)
Platanus Xacerifolia (2)
Charts