

An abstract graphic composed of thick, grey geometric shapes. A large, irregular polygonal shape dominates the upper half of the page, with a white triangular void inside it. Below this, a horizontal bar extends across the width of the page, and a curved, semi-circular shape is visible at the bottom left.

Architectural Projects "

1635 - Gleniffer Brae, Keiraville
Conservation Management Plan Review
August 2016

Architectural Projects ▀

Architectural Projects Pty Ltd., ABN 78 003 526 823, -. www.architecturalprojects.net.au
tel +61 (0)2 9319 1122, -, fax +61 (0)2 9319 1128, -, architects@architecturalprojects.net.au
the Foundry, Studio 1/181 Lawson Street, Darlington NSW Australia 2008

Document

Project: GLENIFFER BRAE, KEIRAVILLE

Project No: 1635

Document Control

Version	Date	Document	Conservation Management Plan Review
1		Status	DRAFT
		Author	Jennifer Hill Director, Registered Architect 4811
		Verification	Elizabeth Gibson Associate, Senior Consultant

CONTENTS

1.	INTRODUCTION	1
1.1.	BACKGROUND.....	1
1.2.	SITE LOCATION AND DESCRIPTION.....	1
1.3.	AUTHORSHIP.....	1
1.4.	LIMITATIONS	1
1.5.	METHODOLOGY	2
1.6.	DOCUMENTATION REVIEW.....	2
1.7.	TERMINOLOGY AND DEFINITIONS	3
1.8.	ACKNOWLEDGMENTS	4
1.9.	EXTENT OF SEARCHES.....	4
1.10.	COPYRIGHT	4
2.	HISTORICAL DOCUMENTARY ANALYSIS	5
2.1.	UPDATED TIMELINE	5
2.2.	ADDITIONAL HISTORY OF THE SITE AND BUILDINGS.....	8
2.3.	COMPTON WYNYATES.....	14
2.4.	THEMATIC ANALYSIS OF GLENIFFER BRAE	18
2.5.	RELEVANT HISTORICAL THEMES.....	20
3.	CONDITION SURVEY ANALYSIS UPDATE.....	21
3.1.	METHODOLOGY	21
3.2.	EXTERNAL FABRIC CONDITION.....	21
3.3.	INTERNAL FABRIC CONDITION.....	21
3.4.	LANDSCAPE ELEMENTS CONDITION.....	22
3.5.	GENERALLY	22
3.6.	IDENTIFICATION OF SIGNIFICANT VIEWS.....	22
3.7.	COMPARATIVE ANALYSIS	23
4.	ASSESSMENT OF CULTURAL SIGNIFICANCE.....	38
4.1.	GENERAL	38
4.2.	CRITERION A – HISTORICAL EVOLUTION.....	38
4.3.	CRITERION B – HISTORICAL ASSOCIATIONS.....	38
4.4.	CRITERION C – AESTHETIC VALUES	39
4.5.	CRITERION D – SOCIAL VALUE	39
4.6.	CRITERION E – TECHNICAL/RESEARCH VALUE	39
4.7.	CRITERION F – RARITY	40
4.8.	CRITERION G – REPRESENTATIVENESS.....	40
4.9.	INTACTNESS.....	40
4.10.	LEVELS OF SIGNIFICANCE	40
4.11.	GRADING OF SIGNIFICANCE	41
4.12.	DEFINING HERITAGE CURTILAGE	47
5.	CONSTRAINTS & OPPORTUNITIES	52
5.1.	CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CULTURAL SIGNIFICANCE OF THE PLACE.....	52
5.2.	CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CONDITION OF THE PLACE.....	52
5.3.	CONSTRAINTS & OPPORTUNITIES ARISING FROM HERITAGE PLANNING REQUIREMENTS	52

6.	CONSERVATION POLICIES.....	55
6.1.	SUBJECT SITE	55
6.2.	GLENIFFER BRAE BUILDING.....	56
6.3.	SUBJECT LANDSCAPE	56
6.4.	FUTURE USES	59
6.5.	NEW DEVELOPMENT	59
6.6.	NEW SERVICES	60
6.7.	INTERPRETATION.....	60
6.8.	CONSERVATION PROCEDURES AT THE SITE - MANAGEMENT	60
7.	ASSESSMENT OF USE OPTIONS	62
7.1.	BACKGROUND.....	62
7.2.	COMPARISON OF IMPACT OF LOCATION.....	62
7.3.	DISCUSSION OF LOCATION OPTIONS.....	70
7.4.	RECOMMENDATIONS.....	70
8.	CONSERVATION WORKS SCHEDULES.....	71
8.1.	GENERALLY	71
8.2.	GLENIFFER BRAE SCHEDULES	80
8.3.	DOLLS HOUSE CONSERVATION WORKS SCHEDULE	87
8.4.	GARDENERS SHED CONSERVATION WORKS SCHEDULE	88
8.5.	LANDSCAPE ELEMENTS SCHEDULE	90
9.	MAINTENANCE SCHEDULES.....	96
9.1.	GENERALLY	96
9.2.	GLENIFFER BRAE SCHEDULE	96
9.3.	DOLLS HOUSE SCHEDULE	100
9.4.	GARDENER'S SHED SCHEDULE	102
9.5.	LANDSCAPE ELEMENTS SCHEDULE	104
10.	BIBLIOGRAPHY	109
11.	LIST OF APPENDICES	109
	APPENDIX A COMPTON WYNYATES -EXTRACTS FROM 'A HISTORY OF THE COUNTY OF WARWICK', 1949.	110
12.	ATTACHMENTS	111

1. INTRODUCTION

1.1. BACKGROUND

The site of Gleniffer Brae Manor House and Grounds, fronting Murphys Avenue, Keiraville is currently the subject of a Conservation Management Plan Review. Architectural Projects were commissioned by Wollongong City Council to prepare this document in December 2015.

Gleniffer Brae Manor House and its landscaped gardens are listed on the State Heritage Register and form part of the Wollongong Botanic Garden in Keiraville, Wollongong.

A Conservation Management Plan for the site was prepared by Tropman & Tropman in 2001 and a Heritage Landscape Masterplan was completed by David Beaver in 2007.

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.

1.2. SITE LOCATION AND DESCRIPTION

The site is identified as Lot 3, DP252694.

The Assessment relates to a study area bound by Northfields Avenue, Robson Road, Murphys Avenue and the rear of properties fronting Paulsgrove Road with specific focus on the original Gleniffer Brae site, Lots 1-3 DP252694. The site forms part of The Wollongong Botanic Gardens and is accessed from Murphys Avenue. The site includes the original Gardeners Shed, the Robson Road cottage, the former SCEGGS buildings now occupied by the Conservatorium of Music, and landscape features.

1.3. AUTHORSHIP

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
Irene Pabustan - Architectural Projects Pty Ltd - Architect
Roxie Weaver - Architectural Projects Pty Ltd - Administrator

1.4. LIMITATIONS

A time frame of 12 weeks was established for the preparation of the report. Access was given to the site and Council records held by the Council. No physical intervention was undertaken to prepare this report. No historical archaeological work other than the site surveys provided herein was commissioned for the report.

In preparing the revised Conservation Management Plan the objectives are to:

- Review the heritage item through investigation of its historical and geographical context, its history, fabric, research potential, and importance to the community.
- Review the condition of the building, outbuildings and landscaped areas to update the conservation management plan, with reference to available building condition assessment reports, and the 2007 Landscape Masterplan.
- Review the existing statement of significance to note if changes are required to the nature, extent and degree of

significance of the heritage item.

- Review the existing conservation policy, arising out of the heritage significance, to guide current and future managers of the site on the development potential of the item and its ongoing maintenance. Constraints and opportunities are to be examined.
- Consider current concept proposals for re-use or development that were submitted as part of the Call for Proposals process, and how they can best be achieved in accordance with the conservation policy. Where proposals may have an adverse impact on the heritage significance of the item, the need for such work must be justified. Where development proposals may not have been finalised, several likely options are to be discussed. It should be noted that a full tender process will be required before any final use option is agreed on by Council. The intent is to set the allowable parameters/guidelines for any future development or changed use on site (particularly in relation to Function Centres), such that they can be incorporated into tender documentation.
- Recommend how the heritage item can best be managed bearing in mind those responsible and interested in its ongoing conservation. It is to include proposals to review the conservation management plan and the item's maintenance.
- Review the listed curtilage of the heritage item and clearly define a revised curtilage boundary, if justified.
- Address any building compliance or management issues that may exist or need to be addressed as part of any changed use eg fire safety, security, disabled access, lighting etc.
- Prepare a schedule of heritage conservation works and a maintenance schedule for Gleniffer Brae, the Dolls House, Gardener's Shed and the significant landscape elements to guide the appropriate asset maintenance for the site (both house and grounds) for a period of 10 years.

1.5. METHODOLOGY

The Assessment has been prepared in accordance with the methodology outlined in 'The Conservation Management Plan' by Dr James Semple Kerr (6th Edition 2004). 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 Branch of the Office of Environment and Heritage, specifically *Conservation Management Documents, 1996*, Revised 2002 and *Assessing Heritage Significance 2001*.

It seeks to update the 2001 Tropman & Tropman Conservation Management Plan and identify from documentary and physical evidence any historic, aesthetic, social and technological values of each component building and landscape element, and to determine their level of representatives or rarity by comparison with other identified examples.

1.6. DOCUMENTATION REVIEW

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

- 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

- 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, Felgate, 1999

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

1.7. TERMINOLOGY AND DEFINITIONS

The terms fabric, place, preservation, reconstruction, restoration, adaptation and conservation used throughout this report have the meaning given them in Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter).

The terminology used to describe building styles follows the nomenclature set out in Apperly, R., Irving, R. and Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture*, 1989.

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 site, area, building or other work, group of buildings or other works together with associated contents and surround.

Cultural significance means aesthetic, historic, scientific or social value for past, present or future generations.

Fabric means all the physical material of the place.

Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may, according to circumstance include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of these.

Maintenance means the continuous protective care of the fabric, contents and setting of a place, and it is to be distinguished from repair. Repair involves restoration and reconstruction and it should be treated accordingly.

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

Reconstruction means returning a place as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the fabric. This is not to be confused with either recreation or conjectural reconstruction, which are outside the scope of the Burra Charter.

Adaptation means modifying a place to suit propped compatible uses.

Compatible use means a use, which involves no change to the culturally significant fabric, changes that are substantially reversible, or changes which require a minimal impact.

1.8. ACKNOWLEDGMENTS

Wollongong City Council - Vanni De Luca, Joel Thompson
Wollongong City Local Studies Library
Wollongong Botanic Gardens - Paul Tracey, Deb Downes
Heritage Division, Office of Environment and Heritage - Stuart Read, Rebecca Ward
Australian Institute of Architects - Noni Boyd

1.9. EXTENT OF SEARCHES

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

1.10. COPYRIGHT

This report is copyright of Architectural Projects Pty Ltd and was prepared specifically for the owners of the site. It shall not be used for any other purpose and shall not be transmitted in any form without the written permission of the authors.

2. HISTORICAL DOCUMENTARY ANALYSIS

2.1. UPDATED TIMELINE

- 1841 Site of Gleniffer Brae originally part of a crown grant of 1000 acres (404 hectares) given to Robert and Charles Campbell.
- 1841 Crown Grant of 1000 acres to Robert and Charles Campbell, parish of Wollongong.
- 1851 Birth in England of Charles Henry Hoskins.
- 1876 Charles and George Hoskins set up engineering firm in Sydney.
- 1889 Birth of Cecil Hoskins in Sydney.
- 1892 Birth of Arthur Sidney Hoskins (Sid) in Sydney.
- 1893 Birth of Geoffrey Douglas Loveridge at Bowral.
- 1901 Gleniffer Brae site purchased by dairy farmer James Fitzgerald.
- 1908 G. and C. 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 Hoskins.
- 1918 Hoskins Iron and Steel was sending 1,600 tons of coke per month to Lithgow from its coke ovens at Wongawilli.
- 1924 Charles Hoskins resigned from Lithgow Ironworks.
- 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.
- 1928 Arthur Sidney Hoskins buys Gleniffer Brae site approximately 46 acres (18.6 hectares).
- 1931 Gleniffer Brae site conveyed to A.S. Hoskins' wife, Helen Madoline Hoskins.
- 1935 B.H.P. acquires control of Australian Iron and Steel Ltd. Hoskins brothers remain in position.
- 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 Arthur Sidney Hoskins purchases two neighbouring allotments to the east from the Fitzgerald family. Site now measures approximately 66 acres (26.7 hectares).
- 1939 Gleniffer Brae House completed. Paul Sorensen establishes gardens around house.
- 1946 Proposal to move the Kings School to Gleniffer Brae fails.
- 1949 A.S and H.M Hoskins leave Wollongong.
- 1951 First discussions with Wollongong City Council for 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 House, for a war memorial park or botanic garden. Dedication excludes Gleniffer Brae, Cratloe Cottage and Claremont cottage and surrounds.
- 1951 On 12 Dec a Memorandum of Agreement 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 house and other land excluded from gift.
- 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 (gardener's residence) 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 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. 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
- 1970 Formal opening of Hoskins Park – Wollongong Botanic Gardens.
- 1970 Opening of Kathleen McCredie Library.
- 1971 Opening of the Junior School Library.
- 1971 Wollongong Botanic Gardens officially opened to the Public.
- 1972 Extension to the Science Block
- 1973 Extension to the Secondary Block comprising an office and classroom.
- 1976 Council buys some land from School.
- 1976 Council purchases 15 acres (6 hectares) of land (Lot 1 DP 252694) from SCEGGS for inclusion into the Botanic Gardens.
- 1977 SCEGGS closes school and amalgamates with the Illawarra Grammar School.
- 1978 Council buys Gleniffer Brae and remainder of estate for Gardens. School closed and joined to Illawarra Grammar School.
- 1978 Council purchases remaining land from SCEGGS described as Lots 2 and 3 DP 252694 including Gleniffer Brae
- 1980 Part of Gleniffer Brae House and old school buildings leased to Wollongong Conservatorium of Music.
- 1990 University of Wollongong leases Gleniffer Brae and surrounds from Council.
- 1998 Lease to Wollongong Conservatorium of Music of Gleniffer Brae, term of 5 years
- 1998 Concrete steps constructed to Murphy's Avenue
- 1999 Tree Assessment Gleniffer Brae, prepared by Mark Felgate, Coordinator Tree Management, Wollongong City Council
- 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.
- 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 lease of Gleniffer Brae
- 2011 Removal and replacement of two remnant Turpentine trees (*Syncarpia glomulifera*) located north of carpark.
- 2011 University lodged a rezoning proposal.
- 2012 Council considered a draft Planning Proposal for the rezoning and reclassification of the site. 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

2.2. ADDITIONAL HISTORY OF THE SITE AND BUILDINGS

In accordance with the brief this report does not reproduce site history contained in previous reports. The following history provides an update of the 2001 Tropman history:

The 2002 Oral History with the Hoskins children, Helen, Mary, Alison, Anne, and Phillip conducted at Gleniffer Brae by Wollongong Council and Botanic Gardens staff, provides great insight into the development of the design of the house and gardens at Gleniffer Brae and clarification of early use.

The family were very familiar with the site, prior to building of the house, as their pony's were kept there. They note they were all very well acquainted with the property. The family emphasized the importance of views to their father AS Hoskins - "Dad loved views". The siting and orientation of the house, they said, was all about the views.

They describe their uncle, Geoff Loveridge, bringing lots of plans and images of houses for discussions, and that there was a model of the house. The children recall that their mother did not want a two storey house, and both parents disliked Georgian Colonial, a style popularly revived in the Interwar period.

They note the Tudor manor house "Compton Wynyates" in England as the style source of the house. One of the

Hoskins daughters recalled a visit to Compton Wynnyates with her parent in the 1950's. (Refer 2.3)

The family recall the strong influence of Cecil Hoskins who had selected a Tudor style for his residence Invergowrie. Cecil also chose Sorensen to lay out the grounds at Invergowrie.

Everglades was also visited however the children recall their parents did not like Everglades, and demanded something "more natural". Informal gardens, with a parkland character, that captured the view. The children believe the terraces at Gleniffer Brae may predate Sorensen, who worked closely with the lie of the land.

They describe construction of the house as a source of entertainment for the locals.

The family note the extensive use of mature Coral Trees by Sorensen, and a labour intensive landscape proposal for the creek, with dams going down to the creek. The Illawarra flame was always planted as long as they remember. They suggested that Sorensen did not plant many natives -he did plant Melaleucas and Tristanias- but not rainforest species. He loved deciduous trees, e.g. Plane trees. The Hills figs replaced the original coral trees. Madge Hoskins was fond of jacarandas. They recall Sorensen belief that rocks added great strength to a garden, evident at Gleniffer Brae in the rockery and the rock walls.

They note that with the war and drought, the Sorensen garden almost disappeared. The children describe their mother as a very good gardener. After the war, it was hard work maintaining the property. The Hoskins loved tennis and they were very good tennis players. There were a lot of tennis parties on the grass court, particularly after the war when there was little else.

They describe the Dolls House and Gardeners Shed both with bark roofs, now removed. The fishpond and fountain, once stocked with carp, was infilled following the tragic death of a child in the pond at Invergowrie in December 1948.

The Hoskins children recall that architect Geoffrey Loveridge showed the family images of a precedent in England- "Compton". The family recall that their parents had viewed Sorensens garden at Everglades but the brief was for less formality. (Oral History, Recollections of the Hoskins Family, 2002 WCC)

The style of the Gleniffer Brae building was described by the architect, in a report dated 1979, as "Tudor Manor" style., "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 rationale 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"...Loveridge notes the style was favoured by Mr and Mrs Hoskins .."somewhat simplified to suit Australian and local conditions." (Attachment to Conacher 1993 Conservation Plan)

An article published in the South Coast Times "Story of Trees" in 1939 described several newly acquired 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. (14 August 1939, p6 South Coast Times)

In 1949, Childrens parties were held in The Spinney, and Girl Guides celebrations were held by tennis court. (Reported in 1949, Illawarra Mercury 15 December p4.) In 1951, the Illawarra Division of the Girl Guides sports

carnival and picnic was held in the grounds of Gleniffer Brae, with 500 attending.

In July 1951, Mr 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. The dedication excluded Gleniffer Brae, Cratloe cottage and Claremont cottage and surrounds. (WCC Reports)

On 12 December 1951, a Memorandum of Agreement between Hoskins family and Council was entered into 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 a park or garden'. (WCC Reports)

The reception of Anne Hoskins daughter of AS Hoskins and John Arnott was held at Gleniffer Brae in February 1953. 250 guests in large garden marquee set on the lawns. Guests were "received in the reception room of Gleniffer Brae and then walked through a covered courtyard to the marquee". (South Coast Times, 19 February, 1953 p26)

In 1953 Mr and Mrs Hoskins registered the subdivision of the site into four allotments. Lot A includes Gleniffer Brae, Lot B contains Claremont Cottage, Lot C contains Cratloe Cottage (gardener's residence) and Lot D was reserved to become Botanic Gardens. (WCC Reports)

In June 1954, The Illawarra Mercury reported that Gleniffer Brae and 38 acres of land had been purchased by Sydney Church of England Grammar School.

In September 1954, Helen Hoskins transferred 47 acres of land (Lot D) to Council for Botanic Gardens, and in November, she sells land including Gleniffer Brae House (Lot A) to Sydney Church of England Girls Grammar School (SCEGGS) for use as an educational establishment. SCEGGS requests more land. In agreement with Helen Hoskins, Council transfers approximately 21 acres to the north and east of Gleniffer Brae to SCEGGS. SCEGGS established a school across their 35 acres (14 hectares) of land. (WCC Reports)

By October 1954, the new headmistress Miss Katherine McCredie was appointed. (South Coast Times 14 October 1954, p9)

Council acquired Cratloe Cottage in 1966. (WCC Reports)

Wollongong Botanic Gardens was officially opened to the Public in 1971. (WCC Reports)

In 1976, Council purchased 15 acres from SCEGGS for inclusion in the Botanic Gardens (Lot 1 DP 252694). The following year, SCEGGS closed the school at Gleniffer Brae and amalgamated with Illawarra Grammar School. In 1978, Council purchased the remaining land from SCEGGS described as Lots 2 and 3 DP 252694 including Gleniffer Brae. (WCC Reports)

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 where 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. (Attachment to Conacher 1993 Conservation Plan)

In 1980, part of Gleniffer Brae house and old school buildings were leased to Wollongong Conservatorium of Music. (WCC Reports) Premier Neville Wran performed the relocation ceremony on 2 June 1980. The Wollongong Branch of the NSW Conservatorium of Music was formed in 1972 and formerly housed in the Methodist Youth Centre in Crown St, Wollongong. (Canberra Times, 3 June 1980, p3)

In 1997/98, concrete steps to Murphy's Avenue were constructed to improve pedestrian access to the site. (WCC report)

In March 1998, plans for the formalisation of the carpark off Murphys Avenue, and new gateway entry to Gleniffer Brae designed by Vanni de Luca were prepared. (WCC Files) The gate design was endorsed by Tropman in 1999. (Heritage Office File)

In November 1999, a Tree Assessment was prepared for Gleniffer Brae by Mark Felgate of Wollongong City Council.

In 2001, Tropman and Tropman prepared a draft Gleniffer Brae Conservation Management Plan. (WCC Reports)

The proposed Discovery Centre was approved by Heritage Office in 2003. (Heritage Office File)

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. (Heritage Office File)

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.

The key recommendations of the Landscape Masterplan include:

- To restore/reconstruct the Sorensen designed garden as closely as possible to its original character in the Hoskins era based on evidence (such as historic photos)
- To reconstruct the garden beds around the house, terraces and rockery in accordance with photographic evidence.
- To replant important specimen trees with same or similar species where these have been removed or have died.
- To restore/reconstruct/maintain important views and vistas by judicious pruning and/or removal of selected trees.
- To repair/reconstruct the driveway to its original form and prevent further damage by providing alternative vehicle access and prohibiting heavy vehicles.
- To remove intrusive buildings and other unsympathetic accretions
- To screen adjacent residential and institutional development with appropriate new planting.
- To remove trees where these are causing damage to the house and terrace walls. (WCC Reports)

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 Botanic Garden maximises and encourages community use of these facilities whilst at the same time conserving the historical significance of the site and

retaining the general amenity of the area. (WCC Reports)

Until 2009, Council was managing weddings and functions at Gleniffer Brae as a short term casual use. This use ceased in 2009 following a financial service review. With the introduction of the Standard LEP Provisions to the Wollongong LEP in 2009, "Function Centre" became a defined use not permissible in the RE1 Public Recreation zone. (WCC Reports). Martin Morris and Jones prepared a Report & Rental Assessment of Gleniffer Brae and Conservatorium of Music school premises.

Also in 2010, removal of a *Ficus hillii*, north east of Gleniffer Brae house was approved due to poor structural condition. (Heritage Council Exemption 30/09/2010).

In May 2010, an Expressions of Interest process was undertaken 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 House and grounds
- Integrating with the Botanic Gardens
- 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 considered the submissions and resolved that the University of Wollongong was the preferred candidate to facilitate a sustainable outcome for the site and invited the University to submit a rezoning proposal. The rezoning proposal was lodged June 2011.

Council resolved on 12 December 2011 to prepare a draft Planning Proposal for the Gleniffer Brae site (Lot 3 DP 252694) to reclassify the site from Community to Operational Land and to subdivide, rezone and sell a portion of land to achieve the University of Wollongong's vision for the site which includes operating Gleniffer Brae as a function centre and building a new Creative Arts Centre. (WCC Reports)

Also in 2011, two remnant Turpentine trees north of the carpark were approved for removal due to severe decline. (Heritage Council Exemption 08/03/2011).

Council received the Gateway Determination on 17 February 2012 detailing the requirements of the public exhibition. The draft Planning Proposal was exhibited for 2 months between 16 July and 14 September 2012. Three information sessions were held. The public hearing was held on 4 September 2012 at the Wollongong Town Hall and was facilitated by Stuart Waters of Twyford Consulting.

258 community submissions and the two petitions demonstrated a divide in 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. There was also support for the University proposal and the University itself (WCC Reports).

In 2012, a draft Planning Proposal was considered by Council for the rezoning and reclassification of the site. 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 that:

1. A Call for Proposals process, as outlined in the report, be undertaken to receive submissions from interested parties for use of the area not currently under lease by the Conservatorium of Music at Gleniffer Brae.
2. Submissions made in response to the Call for Proposals process must demonstrate how they address each key community value as documented in the report.
3. A further Council report be prepared detailing the outcomes of the Call for Proposals process and any associated costs and recommendations for Council's consideration.
4. The report referred to in Part 3, be subject of a Councillor Briefing Session before it comes to Council. (WCC Reports)

The Call for Proposals closed on 17 March 2015. Three proposals were received. The proposed uses can be summarised as:

- volunteer run tours, functions and events with off-site catering and on-site office (not for profit use)
- premium restaurant and function centre (commercial use "A")
- off-site catered functions and events (commercial use "B").

On 24 August 2015, Council considered a report on the outcomes of a Call for Proposals Process for Gleniffer Brae. The report identified the need to review the Botanic Garden Plan of Management and Gleniffer Brae Conservation Management Plan, and the need to prepare a draft Planning Proposal to add 'Function Centre' as a permissible use on the site, in order to identify a future use.

Council resolved:

1. The outcomes of the Call for Proposals process be noted.
2. A review of the Botanic Garden Plan of Management and Gleniffer Brae Conservation Management Plan commence as a matter of priority.
3. Council receive an update report before the end of the 2015 calendar year.
4. The draft Plan of Management and Conservation Management Plan be reported to Council for endorsement prior to exhibition.
5. A draft Planning Proposal be prepared to add 'Function Centre' as a permissible use in the RE1 Public Recreation zone for the Gleniffer Brae site through a Schedule 1 amendment and referred to the NSW Department of Planning and Environment for Gateway determination prior. The exhibition of the draft Planning Proposal occur concurrently with the draft Botanic Garden Plan of Management.
6. Letters be sent to the Call for Proposals submitters advising them that a Tender process will be required and will be undertaken following the review of the Plan of Management and finalisation of the Planning Proposal.
7. In the interim period, the part of Gleniffer Brae not under lease by the Conservatorium of Music be authorised to be used for uses consistent with the current Plan of Management and planning controls. (WCC Reports)

In November 2015, a draft Planning Proposal to allow "Function Centre" as a permissible use on the site was lodged with the Department of Planning, awaiting a Gateway Determination. (WCC Report)

Also in November 2015, a break-in occurred at Gleniffer Brae, damaging the door to the north terrace and an office.

Quotation for replacement of Smoke and Thermal Detectors within zones 7 and 8 was received by Council in 2015.

Plans for the retaining wall renewal, including the removal of Hills Fig Tree were prepared and issued in 2016. (WCC)

2.3. COMPTON WYNYATES

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

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. The link between the design of Gleniffer Brae and Compton Wynyates is verified by the family in the oral history 2003. Compton Wynyates was described in A History of the County of Warwick: Volume 5, Kington Hundred, 1949. The following excerpts describe features that bear similarities with Gleniffer Brae.

Compton House stands in a dip surrounded by low hills...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-robcs, &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.

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.

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 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.

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.

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.. 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... 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. (A History of the County of Warwick: Volume 5, Kington Hundred. Originally published by Victoria County History, London, 1949.)

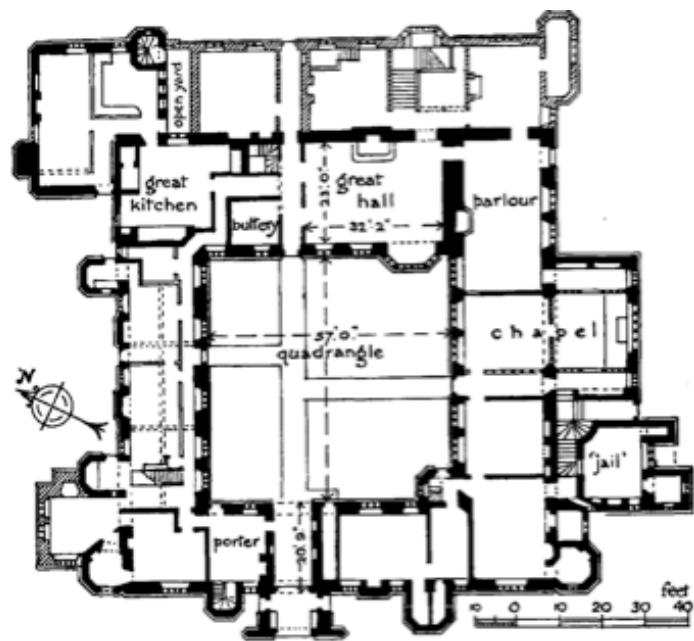
Figure 2.1	No Date	Compton Wynyates, Warwickshire, UK	Postcards of the Past -Tysoe and Compton Wynyates, Warwickshire
------------	---------	------------------------------------	---



Figure 2.2	1922	Compton Wynyates, The Courtyard 1922	Francis Frith Collection
------------	------	--------------------------------------	--------------------------



Figure 2.3	No Date	Plans of Compton Wynnyates House	A History of the County of Warwick, Vol 5, Kington Hundred, 1949
------------	---------	----------------------------------	--



2.4. THEMATIC ANALYSIS OF GLENIFFER BRAE

Gleniffer Brae is assessed in the context of the historic themes identified 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.

1.4 Making a Living

1.4.4 THEME - WORKING IN WORKSHOPS, MILLS OR FACTORIES

In January 1927, Hoskins' Iron and Steel Company built a new blast furnace at Port Kembla as 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. Its No 1 blast furnace was blown in on 24 August 1928.³ But the onset of the Great Depression, inadequate capital backing and fierce cost cutting competition from BHP soon made the firm unsteady and seeking new capital. In 1935, Broken Hill Pty Ltd took over AIS which was suffering from capital problems and price-cutting by BHP. Between 1945 and 1976, expansion of the steel industry drove the expansion of the steel industry drove the expansion of Wollongong, which was one of the fastest growing areas in Australia.

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.

1.5 Housing and Accommodation

1.5.2 THEME - HOUSING IN VILLAGES AND SUBURBS

The overall trend of building activity appears to have been similar to that of the rest of the state. Building proceeded rapidly in the 1920s. Residents were buying their cottages or building new ones to house themselves. 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.

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. 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 Mount Keira Scout Camp.

1.6 Servicing the Community

1.6.6 THEME – EDUCATING THE PEOPLE

Since 1873, the Sisters of the Good Samaritan of St Benedict have conducted the St Mary's Convent and girls' secondary school in Wollongong providing a broad curriculum. Wollongong High School opened in December 1916. Christian Brothers High School opened in 1926.⁴

Smiths Hill Home Science School opened in January 1944, becoming a girls' high school in June 1958.⁵ 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.⁶ After starting in a temporary location, Bulli High School opened its permanent site on 27 September 1957 in aluminium pre-fabricated buildings supplied by Hawker-Siddeley.⁷

The Wollongong Conservatorium of Music was created as a branch of the NSW Conservatorium of Music in 1972 and took up occupation of Gleniffer Brae in 1981. It became an incorporated body owned by the University of Wollongong in 1996.³

Secondary themes - Operating private schools

Gleniffer Brae was offered to The King's School in the late 1940's, at a time when the School Council was seeking larger grounds, however the offer was declined.

In 1954, 'Gleniffer Brae' house was purchased by the Sydney Church of England Girls' Grammar School 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 girls 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.

1.6.8 THEME - ENJOYING LEISURE

From about 1870 onwards, the area known as Brighton Lawn Reserve was being used for passive recreation. Stuart Park was gazetted with an area of 56 acres, 2 roods on 29 September 1885. 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 when Trustees were appointed. The Wollongong Botanic Garden established in 1970 has widened the passive recreational parks of Illawarra and includes both exotic and native species and is a resource utilised by a broad cross-section of the community.

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 Gardens' 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 house site was incorporated into the gardens in 19???, The re amalgamated site now reflects the original Hoskins holdings. The Gardens provide a resource utilized by a broad cross section of the community. (Kass, Terry, A Thematic History of the City of Wollongong, December 2010.)

2.5. RELEVANT HISTORICAL THEMES

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

3. CONDITION SURVEY ANALYSIS UPDATE

3.1. METHODOLOGY

Generally, this section provides an update to Tropman & Tropman Architects Condition Survey Analysis as required by the brief. The Condition Survey Analysis Update provides:

- Physical investigation of the existing external and internal fabric (survey of existing condition) and general comments regarding the built landscape elements, and
- Update the fabric survey analysis sheets

3.2. EXTERNAL FABRIC CONDITION

Generally the external fabric appears to be in good condition.

The previously noted major areas of concern that are still relevant are as follows:

- 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, down pipes and stormwater drains to be checked over and cleaned regularly and replaced as necessary. Ensure adequate falls to down pipes. Blocked rainwater sump in courtyard at south east corner. Down pipe not connected.
- c) Carefully remove any recent fixings, hard cement patches and mortar from walls and repoint to match existing.
- d) Check over roof and associated items and repair as necessary.
Additional areas of concern are identified:
- e) Minor repointing of brickwork at lower level, and around light fitting
- f) Paint finishes deteriorating to external timber work.
- g) Sandstone flagging subsiding to north terrace and south courtyard.
- h) Rust to metal windows and security screens to entry and rear courtyard.

3.3. INTERNAL FABRIC CONDITION

Generally the internal fabric is in good condition and an appropriate level of maintenance.

The previously noted major areas of concern that remain relevant are as follows:

- a) Fine sand, oil and wax all timber flooring to be exposed.
The use of a suitable floor finish is recommended to protect the timber floor to storage, kitchen and high traffic areas.
- b) 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).
- c) All windows to be cleaned and put into working order.
This includes the patching or replacement of joinery and steel frames to match existing as necessary and the replacement of all poorly constructed fly screens.
- d) Clean carefully all sandstone as necessary.
Remove all recent fixings and epoxy patch to match existing.
- e) Any recent intrusive elements should be removed.
These include but are not limited to the following:
 - Recent door and window hardware
 - Recent fittings and taps
 - Recent fixings
 - Poorly constructed window fly screens

- Recent light switches and power points
- Recent door fly screens. These should be removed and replaced with glass panels to match existing.
- f) Any replacement should be consistent and sympathetic to the building character and appearance.
- g) Any original small items should be retained and conserved in-situ to enhance the significance of the site and building.

These include but are not limited to the following:

- Light fittings,
- Timber wall rose,
- Old servants bell,
- Timber cupboards,
- Original door and window hardware
- Original bathroom fittings and taps

3.4. 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 significant features of the landscape of the site and requires significant maintenance and conservation works.

The brick retaining wall is collapsing and requires reconstruction 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.

3.5. GENERALLY

- a) Regular maintenance and repairs as necessary.
- b) It is recommended that all wall surfaces be regularly monitored for any leakages and water penetration.
- c) It is recommended that all fireplaces and chimney flues be used and cleaned regularly to allow chimneys to dry out. (Vanni – has this occurred?)

3.6. IDENTIFICATION OF SIGNIFICANT VIEWS

The 2002 Oral history highlighted the importance of views to AS Hoskins. According to his daughters, the orientation and placement of the house was all about the views.

Tropman identified significant views as follows:

- Views to the east to the Botanic Gardens, North Wollongong, Smith Street Hill and the Ocean:
- View to the north to Mount Pleasant

In addition to these, the views to the west to Mount Keira are of high significance, although lost in part due to the maturation of Avenue planting adjacent to Robsons Road.

Views to the south have been lost.

Tropman also identified views from Gipps Street.

Views from the Duck pond to Gleniffer Brae are identified as important and these assist in the interpretation of the link between the Gardens and the house. Another vantage point in the Botanic Gardens where views to Gleniffer Brae are offered is also identified, as are views from Northfields Avenue, at the old playing fields.

3.7. COMPARATIVE ANALYSIS

3.7.1. PAUL SORENSEN GARDENS

The gardens of Gleniffer Brae were designed by Paul Sorensen, a notable landscape designer in NSW of the 20th 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.¹ Ratcliffe, R. *Australia's Master Gardener – Paul Sorensen & his Gardens*, Kangaroo Press, 1990. 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 Mount 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. (Ratcliffe, R., "Artist and Patron – Paul Sorensen and the Hoskins family", in *Heritage Australia*, Autumn 1988, 7 (1) pp 7-9)

3.7.1.1 TIMELINE OF SORENSEN GARDENS

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- Everglades
 1933 Fjellheim, & Sospal, Leura
 1936 Fjellheim II, Wentworth Falls
 1937-8 Invergowrie, Exeter for Cecil Hoskins
 1937-9 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 Mount 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 & Pine 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, Mount Wilson (now vanished)
 1980's Forest Park, Kulnura

3.7.1.2 SORENSEN GARDENS FOR COMPARISON

Sorensen was prolific as the timeline above shows. The gardens relevant to this comparative analysis are identified as Everglades (Sorensen's commission by Hoskins followed a viewing of Everglades), the Hoskins family gardens particularly 'Invergowrie' (built for his brother), plus AIS executive gardens in Wollongong 'Hillside', 'Greenhills' and in the Southern Highlands 'Redlands'. These gardens date from a similar period (1930's) and are all large domestic gardens.

Everglades, Leura (1933- 1960's)

Everglades is significant as a largely intact modernist garden, as an important development in garden design in Australia and as reputedly 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. (National Trust 1993) 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. (SHR 01498) 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. (Colleen Morris, Paul Edwin Sorensen, ADB)

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 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 than a large garden of lesser quality. He included intimate plantings of low growing perennials to give colour close to the house. (Ratcliffe)

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

These two adjacent properties, acquired by the Hoskins brothers for the Australian Iron & Steel Company, 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 2 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. (Tropman & Tropman Architects Gleniffer Brae Manor House, Wollongong Conservation Management Plan)

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 guigueneria*), Christmas bush (*Ceratopetalum gummiferum*) and Illawarra flame trees (*Brachychiton acerifolius*). He also used other exotic trees, orchid tree (*Bauhinia 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* 'Sanderiana', firethorn (*Pyracantha* sp.) and Indian Hawthorn (*Raphiolepis indica*). Near the houses are more usual Sorensen shrubs were included, such as azaleas and magnolias." (Ratcliffe)

Green Hills and Hillside are of significance for 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. (SHI-Greenhills and Hillside Gardens)

Redlands, Oxley Drive Mittagong, (1936)

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* 'Glaucua') 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*). ("Redlands" Burke's Backyard Archive, <http://www.burkesbackyard.com.au/fact-sheets/people-places/redlands/>)

Gleniffer Brae, Wollongong, (1938)

At Gleniffer Brae, Sorensen restricted his garden to four acres around the house, despite having 75 acres at his disposal. The remainder of the site was left as grazing land. The site slopes to the north east to a valley, beyond which a hill screens the suburbs of Wollongong from view. The top of Mount Keira forms a dramatic backdrop to the house and garden. (Ratcliffe)

Sorensen began planting in 1938, with transplant of several mature Illawarra flame trees. He also planted Brush box, Kaffir Plum, Plane trees, silky oak and jacaranda. (Ratcliffe)

The driveway was similar to Invergowrie with wheels strips of sandstone flagging and grasses between flags. A more formal rear garden with axial fountain surrounded by trees and shrubs framing the views of Mt Keira. Service areas separated by stone walls. (Ratcliffe)

Paul Sorensen began work on the grounds of Gleniffer Brae as soon as the house was completed in 1938. The designed garden was confined to four acres immediately surrounding the house the remainder was left as grazing paddocks. No drawings or plans of the garden by Sorensen have come to light. The front of the house was designed as an open parkland, while at the rear a formal garden with low stone walls and a central fountain was developed to emphasize the axial view to Mount Keira.

Ratcliffe describes the gardens at Gleniffer Brae as follows: The site 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 the dramatic top of Mount Keira rising 460 metres provides a unique backdrop to the property. Sorensen was given a property of seventy-five acres on which to work, but most of this was left as grazing land with the garden around the house restricted to four acres. As soon as the house was completed in 1938, Sorensen began tree planting. Firstly he transplanted from the surrounding bush several Illawarra flame trees (*Brachychiton acerifolius*) coral trees (*Erythrina* sp) corrected by Anne Arnott, for immediate shelter and an appearance of maturity. These had their trunks and major branches wrapped in straw to assist in protecting them from water stress until damaged roots could regrow. 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.

Also planted at this time were many brush box (*Lophostemon confertus*) Kaffir plum, (*Harpephyllum caffrum*) plane trees, (*Platanus x acerifolia*) silky oak, (*Grevillea robusta*) and Jacaranda (*mimosifolia*). 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

turpentine (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.

The driveway sweeping up the hill to the front of the house was constructed in a similar low-key fashion to that at Invergowie, with the drivestrips in this instance formed by sandstone flagging, carefully fitted together with lawn grasses creeping between the flags further visually subduing the whole drive.

To the rear of the house, axially placed on an open courtyard, is a more formal garden with a circular fountain set in the lawn and surrounded by trees and shrubs framing the view of Mount Keira. Service areas to the south-east are separated from the formal garden with stone walls of similar construction and detailing as those at Everglades. This quarter was heavily planted for shelter from prevailing winds. Across the formal garden from the house a romantic playhouse for the children sits comfortably within the shrubs on the axis to the mountain, fulfilling the role of a summer house as a visual accent in the vegetation.

...Sidney Hoskins sold Gleniffer Brae in 1954... The grounds have been subdivided with over half of the area, now known as Hoskins Park, being used as the local Botanic Gardens. Apart from The Spinney, which is readily recognizable as part of the original garden, the changes necessary to adapt a domestic garden, no matter how big, to use as a public park has 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 impact. "

As mentioned earlier, it was not usual practice for Sorensen to prepare his designs on paper unless specifically required to do so by the client. It was more usual for him to come at a general approach to the garden, on site and in consultation with the owner. The work would then be supervised by Sorensen, through site visits, with the labour being supplied by the property owner.

Such was the case at Gleniffer Brae. 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, possibly the same one to work on all these sites remote to Leura. 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. (Ratcliffe, R. Australia's Master Gardener – Paul Sorensen & his Gardens, Kangaroo Press, 1990)

3.7.1.3. COMPARISON OF VALUES OF THE GARDENS AT GLENIFFER BRAE

Sorensen's commission by Hoskins followed a viewing of Everglades. (Ratcliffe) The family recall that Sorensen's brief was to provide less formality in the landscape than Everglades. (Oral History, Hoskins Family, WCC. Sorensen's involvement at Gleniffer Brae also followed his work for Cecil Hoskins at Australian Iron and Steel, and Invergowie. These fine gardens are clearly a strong influence for Gleniffer 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."

A comparison of historic photographs of the garden during the Hoskins era reveals that key elements of the Sorensen Garden are largely intact. (Refer Photo Comparison - Attachment A)

The sweeping sandstone driveway comprising sandstone flagged wheel-strips (although part not maintained and turfed over), grass terraces and slopes, brick and dry stone retaining walls with 'drum' elements, sandstone steps,

stone archway, placed boulders, rockery planting, the Spinney, the curved Brushbox windbreak plantings, sunken rear courtyard with reconstructed circular pond and fountain, and many original plantings are evident. 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 Garden Shed.

Changes include the construction of Library/Auditorium in the rear courtyard, 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 Mount Keira from the courtyard. Many trees have matured, (and some are over mature) changing the character of the garden in a way presumably foreseen by Sorensen.

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

Figure 3.1 | 1946 | Everglades | Historic Houses Trust



Figure 3.2 | 1990 | Invergowrie | Ratcliffe



Figure 3.3 | 1990 | Green Hills and Hill Side | Ratcliffe

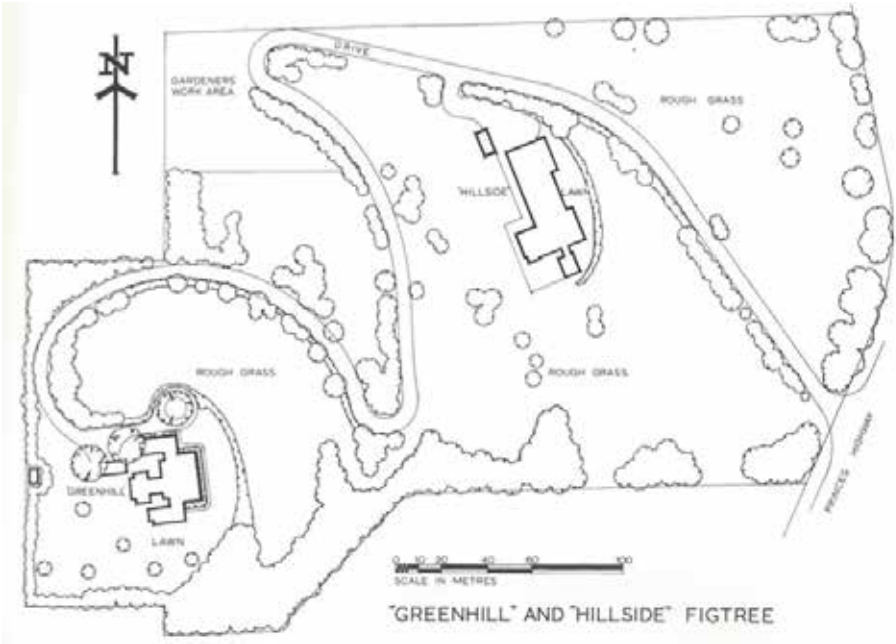


Figure 3.4 | 2014 | Redlands | Property Observer



3.7.2. GEOFFREY LOVERIDGE HOUSES

Gleniffer Brae was designed by architect Geoffrey Douglas Loveridge, brother of Mrs 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 Mount 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 Loveridges had already met the Hoskins family, as Dorothy Hoskins (nee Loveridge) had married Cecil Hoskins in 1913. In 1917, Arthur Sidney Hoskins (called Sidney) 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 is similar in style and board and batten construction to the Lodge at the Mount Keira Scout Camp however it is now (2012) 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.

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 (figure 5.46). 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.(1979?NBRS).

(Mt Keira Scout Camp – Robertson & Hindmarsh Pty Ltd, 2013)

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

3.7.2.1. 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, Wahrenonga,

1938 Robin Hill, Norman St, Mangerton, designed for one of Loveridge's sisters

1940 The Lodge, Mount Keira Scout Camp

1930's Carpenter House, Telegraph Rd Pymble

1946 Prize winning design in Home Design competition

1954 RSL Memorial Hall, Club Rooms and Shops, Queanbeyan

3.7.2.2. LOVERIDGE HOUSES FOR COMPARISON

Few of Loveridges 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. At the time he demolished the original house he had new grounds laid out by landscape architect, Paul Sorensen, between 1937 and 1938.(extracted form SHI "Invergowrie")

Robin Hill, Norman St, Mangerton, (1938)

Georgian revival designed for another 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,"

Craignairn, Wahrenonga, (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.

The Lodge, Mount 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. Exceptional Significance Language of black stained vertical board and batten walls, off white timber windows, rustic design elements ... and gable roofs. (Robertson and Hindmarsh, Mt Keira Scout Camp Conservation Analysis Report 2013)

Carpenter House, Telegraph Rd Pymble, (1930's)

In the Spanish Mission. Grand 1930s house with tennis court, pool and manicured gardens designed by Loveridge for Carpenter Group chairman R.B. Carpenter and his wife, Gladys.

Gleniffer Brae, Wollongong, (1937)

The style of the Gleniffer Brae building was described by the architect, in a report dated 1979, as "Tudor Manor" style., "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 rationale 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" ... Loveridge notes the style was favoured by Mr and Mrs Hoskins .. "somewhat simplified to suit Australian and local conditions." (Attachment to Conacher 1993 Conservation Plan)

Tropman notes that the style was selected following the Hoskins trip to England. The Hoskins children recall that architect Geoffrey Loveridge showed the family images of a precedent in England- "Compton" but they recall a visit to Compton Wynyates in the 1950's. (Oral History, Recollections of the Hoskins Family, 2002 WCC)

The house, Geoffrey Loveridge designed for the Hoskins, was in a picturesque Tudor style and utilised steeply pitched multi-gabled roofs, red textured brickwork contrasted with dressed and rockfaced sandstone trims, ornately carved bargeboards, twisted chimneys and leadlight windows set in sandstone tracery to achieve its Tudor detailing. The single storey plan of Gleniffer Brae is laid out in three wings around a central court, in a manner typical of a Tudor country estate house. 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 internal spaces are organised in a strong hierarchy ranging from the main living and reception rooms placed adjacent to the entrance and commanding views over an extensive, easterly sloping landscaped area and beyond to the ocean, to the northern wing comprising the main bedroom areas of the house with views across the valley and over Mount Pleasant, to service rooms located in the southern wing extending from the rear side of the courtyard.

Although the form of the house is deliberately asymmetrically, an axial link is suggested extending from the fountain, through the courtyard and through the main central reception room to the main entrance of the house. The Tudor arched leadlight bay facing the rear courtyard are highly detailed and crafted in celebration of this important axial link, with dressed sandstone mullions and leadlighting detailed with stained glass motifs.

(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)

3.7.2.3. COMPARISON OF VALUES OF THE HOUSE AT GLENIFFER BRAE

Gleniffer Brae is of greater significance as a work of Loveridge than the rebuild at Craignairn. 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 Gardeners 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 Mt Keira Scout Camp, which has been identified as having Exceptional significance.

A comparison of historic photographs of Gleniffer Brae during the Hoskins era reveals that the buildings are highly intact externally. (Refer Photo Comparison - Attachment A)

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.

Figure 3.5 | 2016 | Invergowrie | Domain



Figure 3.6 | 2013 | Robin Hill | Belle Property



Figure 3.7 | 2016 | Craignairn | Federation House Wikispaces



Figure 3.8 | 2016 | The Lodge | Illawarra Environmental Education Centre



Figure 3.9 | 2014 | Carpenter House | Domain



4. ASSESSMENT OF CULTURAL SIGNIFICANCE

4.1. GENERAL

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 Branch 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 has further amended in 2004.

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

4.2. 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).

Gleniffer Brae has historic significance because of the following:

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 (6.2.4.2).

In accordance with the wishes of the Hoskins family, the estate forms the basis of a large scale municipal botanical garden established in 1970 (6.2.1.4).

4.3. 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 (6.2.1.1).

Gleniffer Brae is associated with architect Geoffrey D. Loveridge, who has received recognition for his works (6.2.1.2).

Gleniffer Brae is associated with prominent landscape designer Paul Sorensen (6.2.1.5).

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 (6.2.1.3).

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. It has been generally associated with the community life of Wollongong and the Illawarra region (6.2.3.1).

4.4. 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 because of the following:

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. In the execution of the landscape design, Sorensen transplanted from the surrounding bush several large Coral trees; that is reputed to be one of the earliest successful examples of transplantation of mature Australian native trees.

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 more or less intact.

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 (6.2.2.1).

It constitutes a fine example of Inter-War Period and English Tudor or Elizabethan Revival style of architecture, influenced by English Architecture, specifically Compton Wynyates, and has a very distinctive character (6.2.2.2).

It constitutes an example of outstanding craftsmanship (6.2.2.3).

The gardens constitute an integral part of the design and setting of the house. These were designed by Paul Sorensen, a landscape designer who has received recognition for his works (6.2.2.4).

The entire site including the house, landscape and associated items constitutes an important element of the University/Botanic Gardens precinct (6.2.2.5).

4.5. 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 because of the following:

The estate's current use as now the Wollongong Botanic Gardens precinct and the house's current 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.

It has been associated with Arthur Sidney Hoskins who was a notable figure in the community life of Wollongong and the South Coast for twenty years. It has been generally associated with the community life of Wollongong and the Illawarra region (6.2.3.1).

It reflects the orientation and values of the wealthy families in the Pre-World War II 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 Hoskins, who hosted many distinguished guests (6.2.3.2).

It has been associated with the life of the community and the area ie. later and current educational and function uses (6.2.3.3).

Gleniffer Brae is still held in high esteem by the local community who have a demonstrated ongoing interest in its conservation and management (6.2.3.4).

4.6. 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).

Gleniffer Brae has technical/research significance because of the following:

The traditional architectural style is cleverly adapted to the requirements of a single-storey complex and is distinguished by fine craftsmanship, both interior and exterior (6.2.4.1).

4.7. 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 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. Representative applications of overseas precedents

Few capitalists associated with mining and industrial development chose to live in the Illawarra. Gleniffer Brae stands apart as the only example of a 'grand house' in the City of Wollongong. There is nothing else in the City of Wollongong comparable to this house, particularly from the 1930s. (Conacher & Delahunty Architects 1993)

4.8. 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 because:

It demonstrates key characteristics of Inter-War Academic English Tudor, as evidenced in work of Wilkinson

It is one of an important group of Paul Sorensen gardens

4.9. INTACTNESS

The integrity of the building remains largely as it was in 2001.

The primary form of the original building is highly intact externally. The original building was altered during the SCEGGS phase with the addition of the caretakers flat above the garage. This is evident in the dormer windows and alterations to south gable end. Despite these alterations the building retains its original external character which was exceptional.

Internally the plan layout remains highly intact, despite alterations prior to 2001 including mens bathroom fitout and alterations to staffroom/alcove.

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

4.10.1. Local Heritage

Due to historic and aesthetic significance the building does reach the threshold for local significance.

4.10.2. State Heritage

Due to the historic aesthetic significance of the house and garden at a State level, the building and its site does reach the threshold for state significance.

4.11. GRADING OF SIGNIFICANCE

	GRADING	JUSTIFICATION	STATUS
A	EXCEPTIONAL	Rare or outstanding element directly contributing to an item's local and State significance.	Fulfil 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.	Fulfil 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.	Fulfil 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.

The following diagrams provide a grading of significance of the site, exterior and interior.

Figure 4.1 2016 Grading of Significance - Plans Architectural Projects / Tropman & Tropman



Figure 4.2

2016

Grading of Significance - Plans

Architectural Projects /
Tropman & Tropman

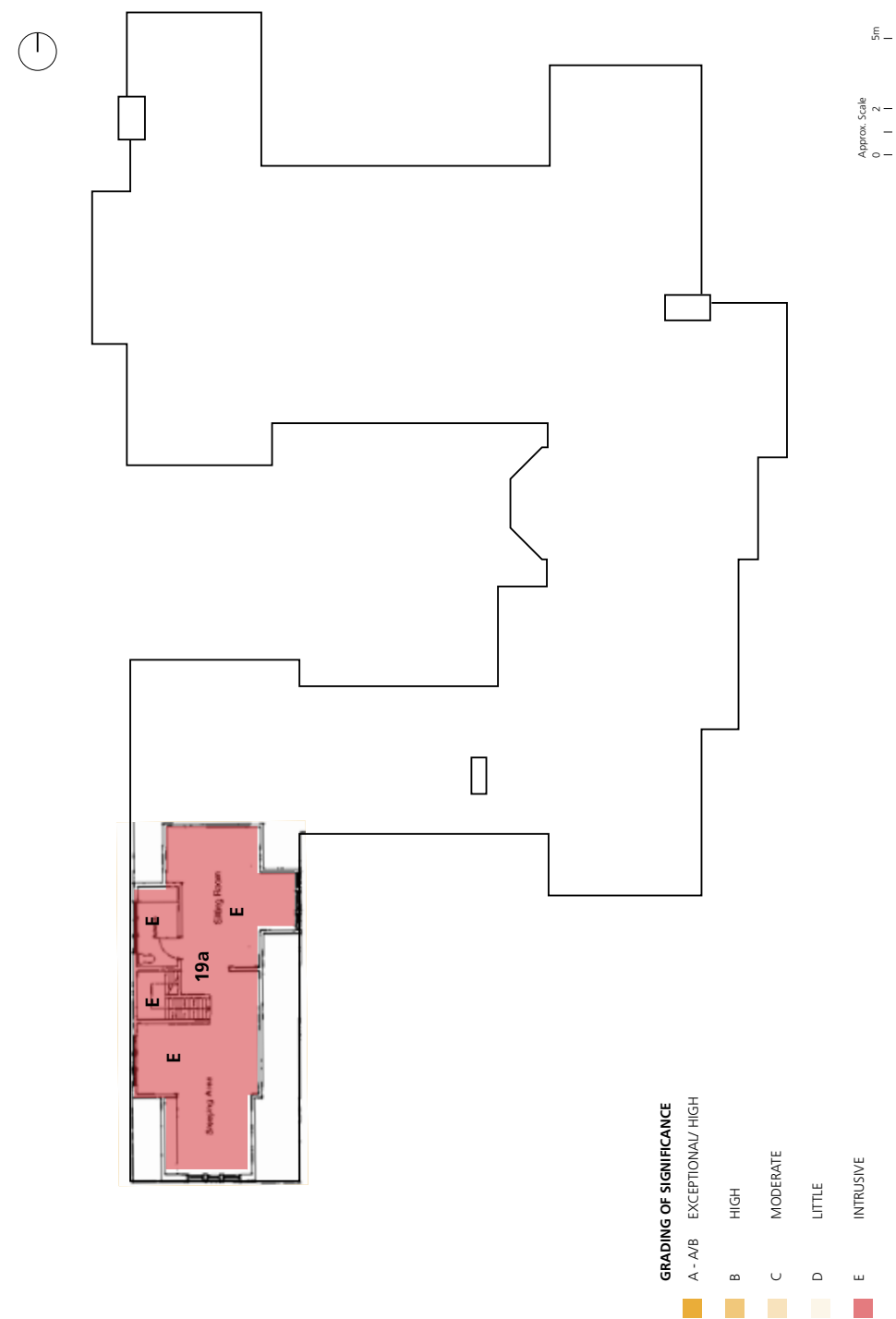


Figure 4.3

2016

Grading of Significance - Elevations

Architectural Projects
/ Tropman & Tropman

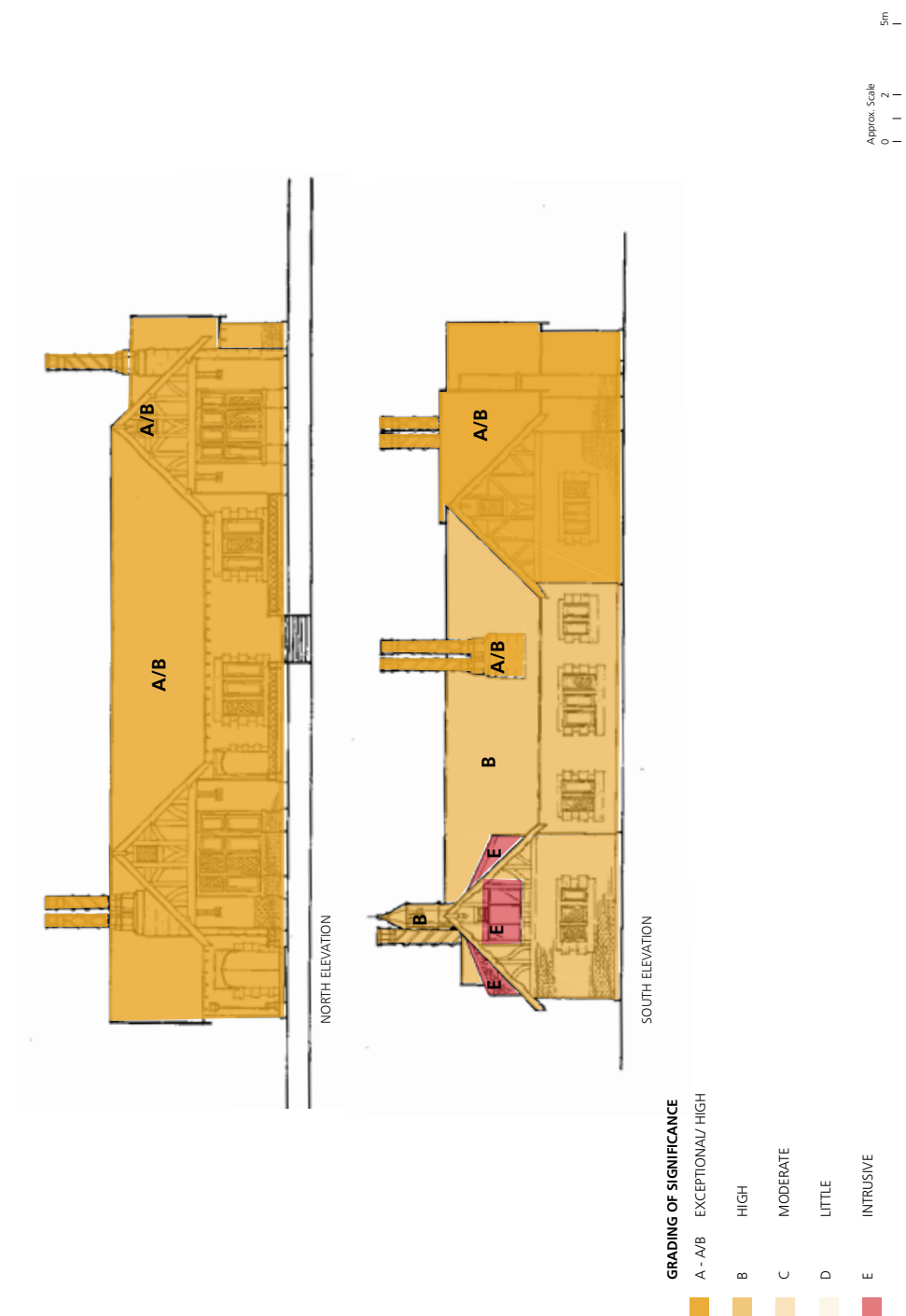


Figure 4.4

Date

Grading of Significance - Elevations

Architectural Projects /
Tropman & Tropman

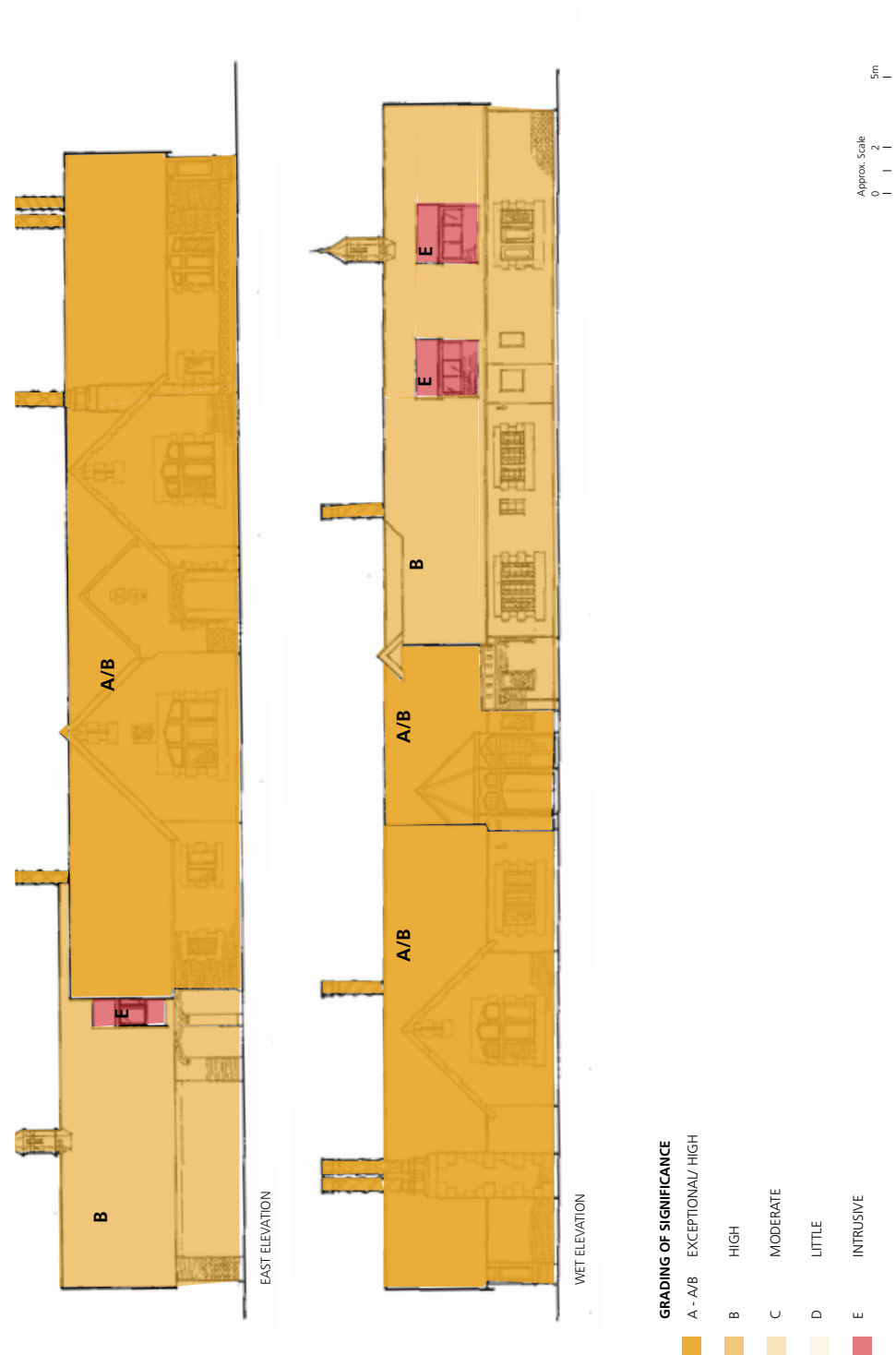
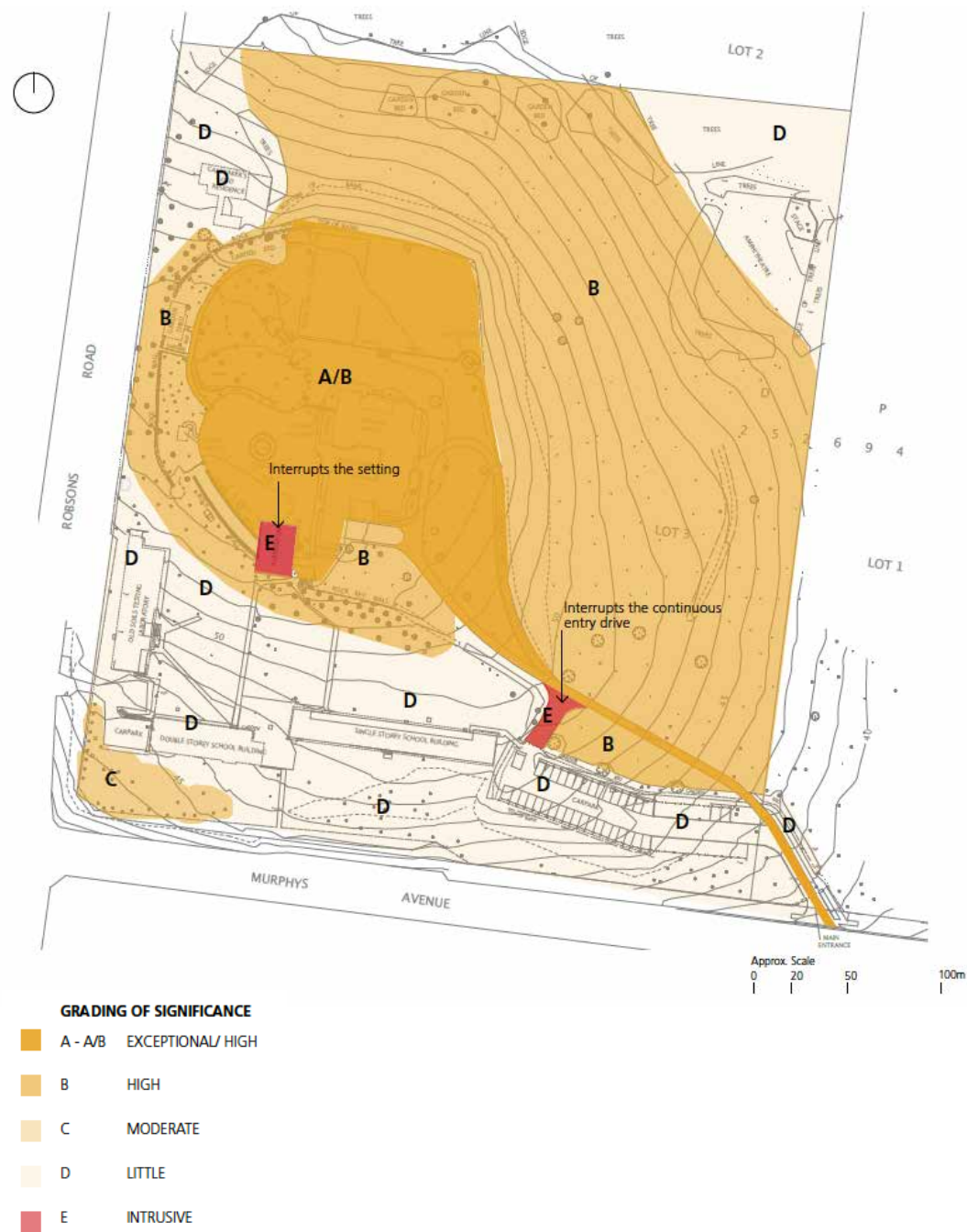


Figure 4.5

Date

Grading of Significance - Plans

Architectural Projects /
Tropman & Tropman



4.12. DEFINING HERITAGE CURTILAGE

4.12.1. Background

There are different types of Heritage Curtilage that relate to the history and significance of the site.

Lot Boundary Heritage Curtilage

The most common type of heritage curtilage comprises the boundary of the property containing the heritage item, or items. The property may also contain associated buildings, gardens and other significant features, including walls, fences, driveways or tennis courts, all which may contribute to the heritage significance of the property.

Reduced Heritage Curtilage

This type of heritage curtilage is less than the lot boundary of the property. It arises where the significance of the item may not relate to the total lot, but to a lesser area, and is often only defined when development occurs.

Expanded Heritage Curtilage

There may be circumstances where the heritage curtilage may need to be greater than the property boundary. Depending on the topography, an expanded curtilage may be required to protect the landscape setting or visual catchment of a heritage item.

Composite Heritage Curtilage

This type of curtilage applies to heritage conservation areas and defines the boundaries of land required to identify and maintain the heritage significance of an historic district, village or suburban precinct.

4.12.2. Heritage Curtilage

The historical significance of Gleniffer Brae during the key period, namely Hoskins occupation, related to Lots 1,2, and 3 of DP 252694, which represents the original 1937 extent of Hoskins holdings of around 46 acres. 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 1 to the east, and was extended to 66 acres in 1938.

The excision of part of the land, Lot A in the 1954 Certificate of Title, for SCEGGS, and then 32 acres as Lot D for Botanic Gardens by Hoskins supports a lesser curtilage.

Wollongong Council bought 15 acres from SCEGGS in 1976, and then the remainder of the site in 1978. The estate was the resubdivided to its current state at this time, with Lot 2 excised for Kooloobong Oval, Lot 3 containing Gleniffer Brae, and Lot 1 becoming a part of the Botanic Gardens.

The NSW Heritage Register for state listing defines an area comprising lot 2 and 3, and the current LEP listing relates to Lot 3.

Key views to and from the house extend into the Botanic Gardens and beyond to the ocean, and to the escarpment, so extensive that they cannot be encompassed by the curtilage.

The original Sorensen gardens were largely restricted to a much smaller area around the house. The landscaping was restricted to an area of approximately 4 acres surrounding the house, however key elements of the Sorensen design, including the grassy slopes, extend beyond the small garden area to the north and east and are defined by the creek line.

While the significance of the Gleniffer Brae house and garden complex generally relates to Lot 3, which contains all of the significant buildings and many of the key significant landscape features, it does not include the driveway entry which lies within Lot 1, the full extent of the eastern slopes which extend beyond the boundary of Lot 3 into Lot 1, and the northern slopes which extend to the creek to the north. The extent to which the eastern slopes extend

into Lot 1 and the northern slopes extend into Lot 2 is limited by planting. This has changed over time with the development of the Botanic Gardens. Originally the planting along the creek created a visual boundary.

The aesthetic significance of the site supports a boundary which encompasses key landscape features including the driveway entry and the grassy slopes to the east and north, originally defined by vegetation belts along the creek, supplemented by planting from the Hoskins era. These edges have changed with later planting, notably the screen planting around the former pool site, however these additional plantings are not of significance and could be removed.

The creek, within the original 1937 land holding, forms an appropriate curtilage boundary to the heritage item.

It is recommended that the curtilage of Gleniffer Brae house and grounds include all of Lot 3 and part Lot 1 and 2, The proposed curtilage is defined to the north by the creek, the east by the eastern boundary of Lot 1, to the south by Murphy Avenue and to the west by Robsons Road.

Lot 3 is within the primary curtilage identified by Architectural Projects

Lot 2 is partially within the primary curtilage identified by Architectural Projects, The remaining portion of Lot 2 north of the creek contains ovals which provide a low scale buffer to the primary curtilage.

Lot 1 (which lies outside the State Listing) is partially within the primary curtilage identified by Architectural Projects.

4.12.3. Options to protect the curtilage

The curtilage is already protected in the following ways:

- State Listing of Lot 2 and 3
- LEP Listing of Lot 2
- Plan of Management for Botanic Gardens

This form of protection has been successful at protecting the curtilage to date.

Further protection could occur via the following:

- Expand LEP Listing to include part of Lot 1 and 2
- Expand State Listing to include part of Lot 1

Figure 4.8	1937	Certificate of Title of Mrs Madoline Hoskins' land at Keiraville. Lots 82 and 83 were purchased by Hoskins in 1938	Certificate of Title
------------	------	--	----------------------



Figure 4.9	1954	Certificate of Title of Greater Wollongong City Council of the former joint Hoskins estates, 1954.	Certificate of Title
------------	------	--	----------------------

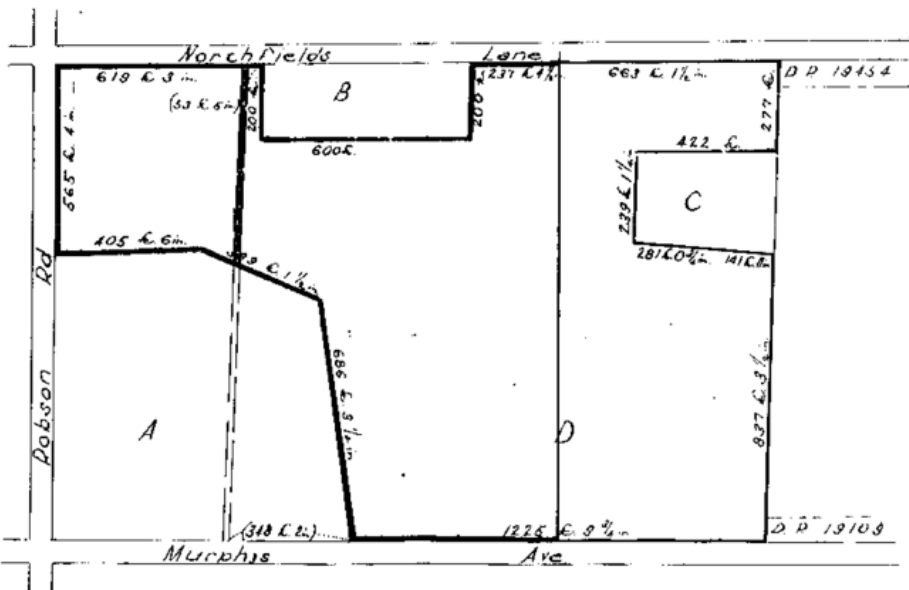
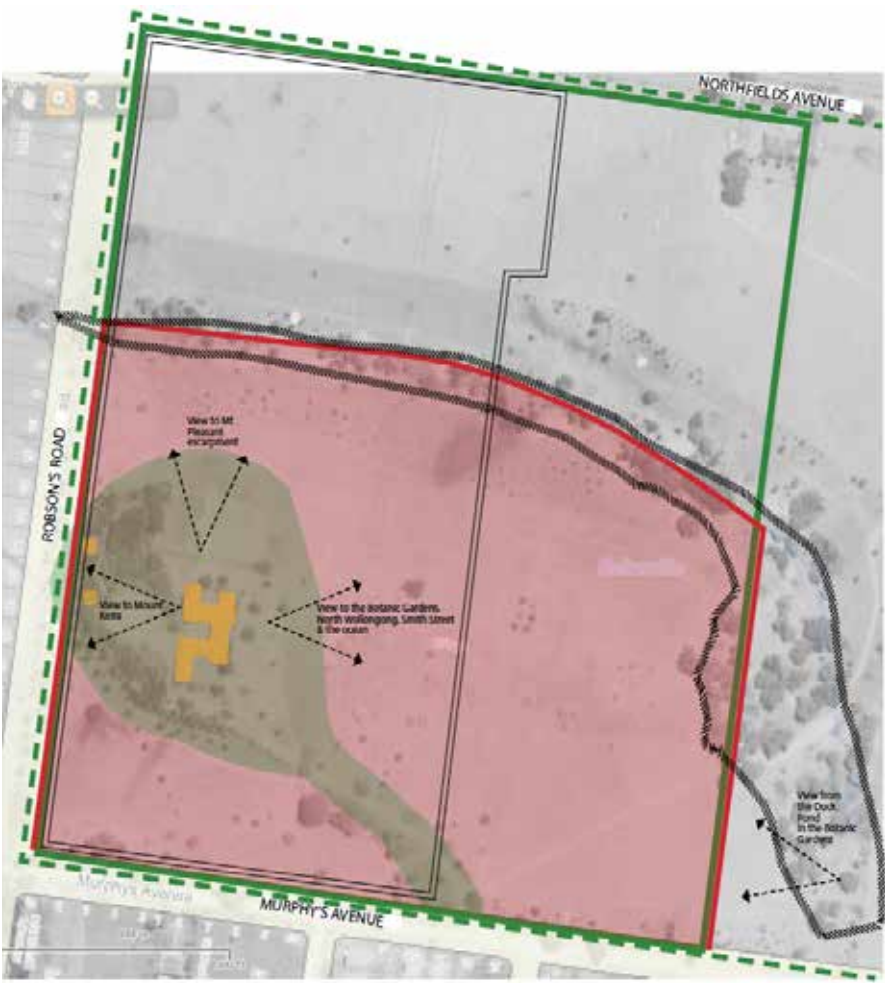






Figure 4.10	2016	Heritage Curtilage Investigations	Architectural Projects/ Wollongong City Council 1948/51 aerial
-------------	------	-----------------------------------	---



- LEGEND
- NSW HERITAGE REGISTER BOUNDARY (CURTILAGE)
 - 1937 HOSKINS ESTATE (KEY PERIOD)
 - 1938 HOSKINS ESTATE
 - CREEK & VEGETATION BELT FORM BOUNDARY TO GRASSY SLOPES
 - PROPOSED CURTILAGE
 - SIGNIFICANT BUILDINGS
 - SORENSEN GARDEN (SIGNIFICANT LANDSCAPE)

Figure 4.11	2016	Proposed Heritage Curtilage	Architectural Projects / SIX maps
-------------	------	-----------------------------	-----------------------------------



- LEGEND
-  PRIMARY HERITAGE CURTILAGE
 -  NSW HERITAGE REGISTER BOUNDARY (CURTILAGE)
 -  HOSKINS ESTATE 1937
 -  BOTANICAL GARDENS, HOSKINS ESTATE 1938

5. CONSTRAINTS & OPPORTUNITIES

5.1. CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CULTURAL SIGNIFICANCE OF THE PLACE

The significance of the building does warrant its listing as a heritage item. The building should be retained and conserved in a recognisable form.

General Constraints Arising out of Cultural Significance.

The Gleniffer Brae buildings 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 the major phases of development, (the Hoskins era) architectural landscape and decorative features of the above elements that date from the key period of significance should be conserved. No new building should detract from the prominence of the building on the site. New works or activities at the place should not diminish its evocative character or integrity.

5.2. CONSTRAINTS & OPPORTUNITIES ARISING FROM THE CONDITION OF THE PLACE

The building is presently in need of some maintenance work and upgrade to comply with egress requirements for specific function uses. All essential works should be undertaken as soon as possible prior to the commencement of conservation and refurbishment works. An asbestos survey should be carried out by an experienced and qualified organisation.

5.3. CONSTRAINTS & OPPORTUNITIES ARISING FROM HERITAGE PLANNING REQUIREMENTS

The following heritage listings apply to the site:

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Heritage Act - State Heritage Register		00557	02 Apr 99	27	1546
Royal Australian Institute of Architects Register	Significant Buildings/Volume 1 Country NSW	2130	01 Nov 81		
Register of the National Estate - Interim	Gleniffer Brae Manor House and Garden	101155			
Local Environmental Plan	"Gleniffer Brae" and surrounding garden	5940	26 Feb 10	2010-76	
Local Environmental Plan			28 Dec 90		
Local Environmental Plan			07 Jan 00	1/2000	69

Figure 5.1 | 2016 | Constraints and Opportunities | Architectural Projects / Wollongong Council



6. CONSERVATION POLICIES

The following conservation policies are derived from the Tropman & Tropman CMP 2001 Draft Conservation Management Policy, which has been updated to reflect the current condition and improved understanding of the significance of the house and garden. The implementation of this policy will allow the clear interpretation of the significance of the site and the most appropriate way of caring for the significant fabric. New policies and additional text are indicated in bold and the numbering has been updated.

6.1. SUBJECT SITE

- 6.1.1. 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 should be conserved.
- 6.1.2. The visual dominance of the site and the existing significant views and vistas including the views to North Wollongong, the Smiths Hill and the Mount Pleasant escarpment, and the open vistas to Gleniffer Brae from the duck pond **and views from the path** in the Botanic Gardens should be conserved **and enhanced**.
The vistas between the duck pond located in the Botanic Gardens and the subject site should be opened to emphasise the historical link between the Botanic Gardens and Gleniffer Brae.
- 6.1.3. The historic link between the subject building and the Botanic Gardens **as part of the original Hoskins estate** should be **interpreted and enhanced**. This should be achieved through **judicious removal of plantings to open vistas**, the use of signage **and interpretation panels** located **at strategic sites** in the Botanic Gardens directing the attention of potential visitors to the subject building. A **cart/footpath loop** should also be considered **as** an appropriate physical link between the Botanic Gardens and Gleniffer Brae Manor House. **This should be carefully sited so as not to impact upon key views and element of the house and gardens.**
- 6.1.4. The school buildings should be **removed** or screened from the **key views from** the subject building **and gardens** through the use of appropriate landscaping techniques.
- 6.1.5. 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** building which is currently occupied by the Conservatorium of Music to the south of the subject building, the nine light posts which are located around the subject building, **three flag poles south of the original driveway**, unsympathetic garden chairs and garbage bins.
- 6.1.6. All sub-surface areas below and adjacent to the site should be considered to have research potential.
- 6.1.7. **Use** of the original driveway by heavy vehicles is unacceptable and should cease.
- 6.1.8. Plantings should be established along the southern boundary of the **site** to obscure the view of the housing along Murphy's Avenue and to frame the view of Gleniffer Brae from the Botanic Gardens. **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.**
- 6.1.9. **Maintain the 3-D setting of the house and garden, the sense of the house on a knoll, and interpret/**

recover the original 360 views.

6.1.10. **No heritage constraints require retention of the old caretakers residence and post 1955 school buildings.**

6.1.11. **Removal of the intrusive Auditorium, former SCEGGS Library, should be prioritized and the Sorensen Garden reinstated.**

6.2. GLENIFFER BRAE BUILDING

6.2.1. The existing external significant fabric **should be retained in-situ and conserved**. This includes but is not limited to the 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.

6.2.2. The existing external significant internal fabric **should be retained in-situ and conserved**. This includes but is not limited to **carved** timber panelling and joinery, sandstone surrounds **and fireplaces**, and **panelled ceilings**.

6.2.3. Any existing significant associated items **should be retained in-situ and conserved**. This includes but is not limited to the old school bell, early light fittings, silk rugs believed to be commissioned by the Hoskins, timber wall roses, old servants bell and timber cupboards. **Consideration of the placement of items, in particular silk rugs, needs to be considered to limit wear. Relocation of custom made Town Hall furniture currently stored at Gleniffer Brae to a more appropriate location is desirable.**

6.2.4. Any intrusive alterations or additions associated with the recent uses of the subject building should be removed. 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.

6.2.5. **The original Gleniffer Brae building has a high degree of integrity and any new work should seek to maintain this high level of integrity.**

6.2.6. **Original internal and external paint colour schemes should be determined through paint scrapes, recorded, evaluated and implemented.**

6.2.7. **Protection of fabric - improve security with increased lighting rather than physical change**

6.3. SUBJECT LANDSCAPE

6.3.1. The original integral design of the Sorensen Gardens including associated significant landscape features and items, should be conserved. These features include but are not limited to:

- Open parkland character to the front of the house with views to the town, **sea and botanic gardens**
- **Open parkland character to the north of the house with** northern views to the Mt Pleasant escarpment
- Formal arrangement of the garden to the rear of the house with **fountain and** the framed view of Mt Keira
- The walling elements ie various brick retaining walls, dry stone walls **and cylindrical drum elements**
- Terraces ie northern upper and lower terraces, rear (western) formal garden and courtyards.

- The sandstone driveway and
 - Remnant parts of the original plantings and retained native bush **should be conserved. These include** the Brushbox planting, the stand of Turpentine, **the Spinney**, the remnant 'native' vegetation beyond the formal garden in the west, **framing trees and avenue trees to the east of the house** and retained unique specimens
- 6.3.2. A Landscape Masterplan **should guide** the day-to-day management of the subject landscape and site.
- 6.3.3. Garden plantings shall be maintained to generally reflect the Sorensen period. Other planting schemes shall be gradually removed. **Reinstate Sorensen period planting based on photographic evidence.** The open grass lawns, terraces and slopes shall be conserved and maintained. These works should be done in accordance with the approved Landscape Masterplan.
- 6.3.4. Integration between the Botanic Garden plantings and the Sorensen plantings, lawns and slopes shall be carefully managed. The dominance of Gleniffer Brae in the landscape is a significant historic and aesthetic feature to be conserved. **Visual and physical links between the Botanic Gardens and Gleniffer Brae Gardens should be established.**
- 6.3.5. The existing Brush Box arranged plantings shall be conserved **and a replacement strategy for aging avenue trees developed.** Lost trees should be replanted **in accordance with the replacement strategy.**
- 6.3.6. 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.
- 6.3.7. Inappropriate and intrusive plants shall be removed in accordance with the approved Landscape Masterplan. New plantings should be firstly selected from known historic plantings to maintain the intent of the design of the Sorensen landscape.
- 6.3.8. Areas around the house should be reconstructed for 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.
- 6.3.9. Gardens structures (Dolls House and Garden Workshop) shall be conserved. Pathways **shall continue to be maintained.** Any works to these structures should consider and maintain original relationships to the house **and garden.**
Urgent conservation works are required to the Garden Workshop.
- 6.3.10. The conservation and reconstruction of the dry stonewalling should be continued to maintain the enclosing edge and platforms as laid out by Sorensen.
- 6.3.11. Masonry walls (blended with mortar) shall be conserved. Plantings causing damage should be removed. The

lawn terraces shall be conserved.

- 6.3.12. The formal arrival entry drive should be conserved and reconstructed. The sandstone flagged driveway should be conserved and reconstructed to support light traffic for former arrivals. **The central concrete infill strip should be removed.**
- 6.3.13. 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 ie the original driveway and the roots of mature trees.
The visual impact and formality of the green hedge wall should be reduced by supplementary informal plantings.
- 6.3.14. **Provide low level plantings adjacent to the western fence on the Robson Road reserve to screen housing to west below the brush box canopy.**
- 6.3.15. **No permanent structures other than the reconstructed tennis court framing should occur to northern terraces.**
- 6.3.16. **The former grass Tennis Court on the northern terrace should continue to be interpreted in brick edging. Reconstruction of tennis court framing to original detail as evidenced in Hoskins' era photographs could occur.**
The site of former Tennis Court could periodically accommodate a temporary marquee that utilised the reconstructed framing and retained the open views through to Mount Pleasant.
- 6.3.17. **Scope exists for limited development on the site of the old Caretakers Residence, provided it retains open views from Gleniffer Brae to the north.**
- 6.3.18. **Any future development on the site should remove or reduce the impact of the SCEGGS School Buildings by appropriate landscape screening.**
- 6.3.19. **Identify plantings impacting upon key views to and from Gleniffer Brae and consider removal.**
- 6.3.20. **Vegetative progeny from *Erythrina x sykesii* (coral tree) be propagated and at all times have on tree site as a reminder of the original landscape of the site.**
- 6.3.21. **The *Platanus x hybrid* (plane tree) or a similar tree be used as replacements to conform with the original planting context.**
- 6.3.22. **That root barriers/deflectors be installed prior to the planting of any replacement trees where its obvious that root encroachment will impact on the historical hard landscape or dwelling within the site.**
- 6.3.23. **That an information session be convened for Horticulturists employed at Wollongong Botanic Garden that are engaged in lawn maintenance to instil the need to protect root zones.**

6.4. FUTURE USES

- 6.4.1. In developing plans for the future use of the subject site the significant external and internal fabric of the subject building, Sorensen garden design, elements and views and vistas should be conserved to maintain the significance of the site.
- 6.4.2. Historical uses of the site should continue. Any future uses should be compatible with the retention of the character and heritage values of the site.
- 6.4.3. Compatible uses for the site include the use of the subject building as a residence, and the use of the site as the location of an educational facility **for performances, events, and functions.**
- 6.4.4. The original **library** (room number 6) and the guest bedroom (room number 8), due to their high significance, as well as other parts of the building, should be made available for public viewing. 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.**

Use of the subject building as **an education** and reception centre is appropriate providing the significant fabric is appropriately protected from wear and tear **and the character significance of the rooms is respected.**

- 6.4.5. **All future uses must activate the key spaces of Gleniffer Brae.**
- 6.4.6. **Uses that maximise public access to the key spaces of Gleniffer Brae are preferred.**
- 6.4.7. **Uses that include occupation of the building should be encouraged to assist security and protection of fabric.**

6.5. NEW DEVELOPMENT

- 6.5.1. **Any new structure needs to be carefully sited outside of the visual setting of the Gleniffer Brae house and Sorensen gardens (Potential locations are identified in the attached diagram)**
- 6.5.2. **The provision of a large scale reception space, suitable for large events may be considered if it supports the ongoing viability and use of Gleniffer Brae house.**
- 6.5.3. An enclosed glass structure located **outside of the original Sorensen garden** would allow a large amount of the general traffic related to functions to be redirected away from the house thus protecting the significant fabric of the subject building. Smaller capacity use could occur within the building, allowing the desired ambience associated with the manor house to be retained.
- 6.5.4. **New development that includes an appropriate landscape buffer to Gleniffer Brae could occur on the site of the former SCEGGS buildings.**
- 6.5.5. **Links to a new structure in close proximity to the house may be considered provided they are discreet and subservient to the house, do not impact upon key views and are located in areas of lower significance.**

6.6. **NEW SERVICES**

- 6.6.1. 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.
- 6.6.2. Any required new services shall be installed in areas and spaces of lower significance.
- 6.6.3. Any new services shall be inconspicuous and not intrusive to the significance of the subject building and the subject site.

6.7. **INTERPRETATION**

- 6.7.1. Interpretative devices including displays should be considered within the curtilage of the site **and Botanic Garden** to assist further understanding of the history, development and the heritage significance of the entire site. Interpretive signage located within the curtilage of the subject site should be coordinated with signage relating to the site located within the Botanic Gardens.
- 6.7.2. Any new interventions should be reversible and clearly interpreted by means of introduced interpretative devices or by method of style as construction as new work.

6.8. **CONSERVATION PROCEDURES AT THE SITE - MANAGEMENT**

- 6.8.1. 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.
- 6.8.2. Manage the subject site in a way that allows the maximum amount of this Conservation Management Policy to be implemented.
- 6.8.3. 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.
- 6.8.4. 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.
- 6.8.5. 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.
- 6.8.6. 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**
- 6.8.7. 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.
- 6.8.8. Review and revise the Conservation Management Plan at regular intervals.
- 6.8.9. 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.

7. CONSERVATION WORKS SCHEDULES

7.1. GENERALLY

7.1.1. 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 house, Gleniffer Brae, the Dolls House, the Gardeners Shed and significant landscape elements.

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 Dolls House and Gardeners Shed, and deterioration of stone walling and stone driveways.

Other ongoing issues are adequate roof drainage.

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. 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.

7.1.2. 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 cowl 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. Security needs to be improved to protect original fabric.

7.1.3. STONEMASONRY

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. Reinstall 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 arises. 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.

7.1.4. 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.

7.1.5. 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 m² for approval. Rough cast finish generally to match existing.

7.1.6. ASBESTOS

There are a number of locations in Gleniffer Brae, the Gardeners Shed, and in the Dolls 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, get products tested, assume it is asbestos.

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.

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 and 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'
- 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

7.1.7. 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
- 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

7.1.8. WOODWORK

External Joinery – Sand down and spot prime bare areas to previously painted joinery. Putty up and make good cracks, nail holes and damaged areas. Remove existing trims damaged 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.

7.1.9. 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 make good to opening.

7.1.10. FLOOR

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 than 1350 mm. Check over flooring, determine which boards are loose and re-nail. Existing timber floors are to be cleaned to

approval, sand by hand which may include remove existing finishes. 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.

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

7.1.11. JOINERY

Retain and preserve all existing joinery. Patch and repair existing damaged joinery to match existing. Refinish existing joinery to match existing. 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, stop 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.

7.1.12. 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)

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, rake 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.

7.1.13. 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.

7.1.14. DOORS

Generally

Remove door. Patch, reseal 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.

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.

7.1.15. 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.

7.2. GLENIFFER BRAE SCHEDULES

7.2.1. EXTERNAL FABRIC – UPDATE OF TROPMAN SURVEY

The following are additional items to the Tropman Survey.

ELEMENTS / ROOM NO.	CONDITION	CONSERVATION WORKS	PRIORITY ESSENTIAL / DESIRABLE
No. 1 NORTH			
1.2	Evidence of movement in brickwork, west of bay	Investigate movement	Essential
1.3	Paint to sill required	Paint timber work	Essential

ELEMENTS / ROOM NO.	CONDITION	CONSERVATION WORKS	PRIORITY ESSENTIAL / DESIRABLE
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.	Desirable
No. 2 EAST			
2..2	Pointing around light fitting	Minor repointing is required around the external light fitting	Essential
2.9	Lantern light fitting damaged	Repair existing light fitting	Desirable
No. 3 NORTH			
3.6	Gutter not clearing	Install gutter guard to south east corner	Essential
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.	Essential
No. 5 NORTH			
5.3	Deterioration of paint finishes to timber sills and sashes	Paint timber work	Essential
5.9	Detracting light fitting mounted on gable end	Remove detracting light fitting	Desirable
No. 6 EAST			
6.2	Pointing around window deteriorated	Minor repointing is required around the window	Essential
6.9.1	Light fitting has been removed	Reinstate light fitting	Desirable
No. 7 NORTH			
7.2	Displaced brick at lower level	Reposition displaced brick	Essential
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	Essential
No. 9 EAST			
9.7	Damage to roof at eaves	Repair	Essential
No. 10 SOUTH			
10.7	Damage to eaves	Repair eaves	Essential
No. 11 EAST			
11.2	Sandstone door surround requires minor repointing	Repoint sandstone door surround	Essential

ELEMENTS / ROOM NO.	CONDITION	CONSERVATION WORKS	PRIORITY ESSENTIAL / DESIRABLE
11.6	Evidence of damp at downpipe south east corner	Investigate damp, clear downpipe sump and provide adequate drainage	Essential
11.9	Glass cracked/missing to lantern fitting	Replace broken and missing glass to lantern	Desirable
No. 12 EAST			
12.6	Evidence of damp at downpipe south east corner	Investigate downpipe/sump, clear and provide adequate drainage	Essential
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	Desirable
No. 13 EAST			
13.3	Minor damage, rust, loss of sealant	Treat rust, re-putty glazing	Essential
13.6	Evidence of damp at downpipe	Investigate, provide adequate drainage, clear gutters, ensure adequate falls	Essential
No. 15 WEST			
15.3	Minor repointing at sandstone dressing required	Repoint sandstone dressing	Essential
No. 17 EAST			
17.6	Leaf build up in gutters	Clear gutters, consider installing gutter guard	Essential
No. 18 SOUTH			
18.2	Minor crack evident	Investigate cracking, repoint as required	Essential
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	
No. 19 WEST			
19.6	Gutter full of leaves and sagging	Clear gutter, adjust gutter fall. Consider installing a gutter guard.	Essential
19.7	Dormer gutter blocked	Clear and check fall. Install gutter guard	Essential
No. 22 SOUTH			
22.6	Blocked sump south west corner	Clear sump south west corner	Essential
22.7	Fascia damage	Repair fascia	Essential

ELEMENTS / ROOM NO.	CONDITION	CONSERVATION WORKS	PRIORITY ESSENTIAL / DESIRABLE
No. 23 EAST			
23.3	Minor rust to metal frames	Treat rust, repaint	Essential
23.6	Blocked sump to south west corner. Downpipe not connected north west corner	Clear blockage. Connect downpipe	Essential
23.7	Fascia damage	Repair fascia	Essential
No. 24 NORTH			
24.6	Downpipe not connect north west corner	Connect downpipe	Essential
24.9	Climber <i>Ficus pumilla</i> creeping behind downpipe, likely to damage original fabric	Remove <i>Ficus pumilla</i> carefully by hand, unless constant monitoring can be achieved	Essential
No. 25 COURT - YARD			
25.1	Grille edging collapsed south west corner	Reinstate grille edging	Desirable
No. 26 WEST			
26.2	Minor repointing of wall and sandstone dressing required to windows	Repoint as required	Essential
26.6	Downpipe blocked and split	Clear blockage and repair copper downpipe	Essential
26.9	Vent under eave cracked	Replace	Desirable

7.2.2. INTERNAL FABRIC - UPDATE OF TROPMAN SURVEY

ELEMENTS / ROOM NO	CONDITION	CONSERVATION WORKS	PRIORITY
Porch	Face brick - pointing at lower south wall Screen door - rust/screw at lower door and screen mesh, torn/ stiff hinges	Repointing to face brick at lower south wall Replace screen door mesh - rust/screw at lower door and ease hinge	Desirable

ELEMENTS / ROOM NO	CONDITION	CONSERVATION WORKS	PRIORITY
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	Essential
2	Water damage south east corner and east of fireplace Doors weathered	Investigate water damage and rectify, repaint as required Refinish doors (clear finish)	Essential
2a	North door to courtyard - break in/ damage at lock Non original closer and handle Skirtings painted Plaster ceiling and stepped cornice - slight sagging and paint peeling General wear on skirtings and plaster finishes at corners General wear on walls	North door to courtyard - repair damage, make operable, piece in timber at lock Replace closer and handle Clear finish skirtings desirable Patch plaster ceiling and stepped cornice - repaint Patch and repaint Repaint walls	Essential
2b	New opening to office with sliding glass Exposed conduit / telstra box & services	Infill opening to office desirable Relocate/conceal services desirable	Desirable
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)	Desirable
3a	Damp south east corner at ceiling and wall Shower ceiling and toilet ceiling require repair Detracting metal toilet paper holder Toilet and basin not original Door hinge defective (non original)	Investigate water damage and rectify Repaint as required Repair/repaint shower ceiling and toilet ceiling Remove metal toilet paper holder Toilet and basin replace with more appropriate fittings Repair door hinge	Essential

ELEMENTS / ROOM NO	CONDITION	CONSERVATION WORKS	PRIORITY
3b/5a	Minor wear to paint	Repaint	Desirable
4	Fluorescent light Door non original handle Mirror fixed to wall	Remove fluorescent tube Replace non original handle Remove mirror	Desirable
5	Fluorescent tube Peeling paint south west corner	Remove fluorescent tube Sand back peeling paint, repaint	Desirable
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	Desirable
7	Minor crack in plaster north wall Detracting bar heater Detracting fluorescent light fitting Peeling paint Woodwork needs paint	Patch crack in plaster north wall Remove bar heater Remove fluorescent light fitting Sand back peeling paint Repaint	Desirable
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	Desirable
9	Peeling paint at external wall (south) Some water damage to north east corner New shelf and cupboard below sink Door hardware detracting	Repaint as required Investigate water damage and rectify, repaint Remove shelf and cupboard below sink Replace door hardware with sympathetic	Essential
9a	New mosaic tile floor New basin Window- sand/ repaint sill and sash Peeling paint north wall Damage around pipe north west corner	Replace floor tile to match original as evidence in other bathrooms Replace basin Window - sand/ repaint sill and sash Repaint north wall Patch around pipe north west corner Repaint door	Desirable

ELEMENTS / ROOM NO	CONDITION	CONSERVATION WORKS	PRIORITY
10	Clear finish carved door finish deteriorating New fly screens and frame Evidence of earlier leak at north wall 2 x cupboards wall fix (north wall)	Refinish carved door New fly screens and frame - remove and reinstate original Investigate water damage at north wall, rectify and touch up Remove 2 x wall fixed cupboards (north wall)	Essential
10a	Small crack to plaster ceiling	Repair crack to plaster ceiling	Desirable
10b	New fitout Evidence of damp to ceiling	Retain or remove fitout Investigate water damage and rectify, repaint as required	Essential
11	Peeling paint to ceiling Floor hatch inoperable	Sand back peeling paint, repaint Make good floor hatch	Desirable
12	Peeling paint on ceiling Bowed leadlight to east window on south wall	Sand back peeling paint, repaint Investigate bowed leadlight and stabilise	Essential
13	Plaster chip at entryway to kitchen servery Ceiling paint peeling Detracting fluorescent tube lighting Recent commercial kitchen fitout	Patch plaster and repaint Sand back peeling paint, repaint Remove fluorescent tube lighting Replace commercial kitchen fitout as required	Desirable
14	Detracting fluorescent light fitting Slight paint peeling to ceiling Paint to sill peeling Ceiling peeling	Remove fluorescent tube lighting Sand back peeling paint, repaint Repaint job	Desirable
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	Desirable
15b	Water damaged ceiling Wall bulging at new power point Notice boards fixed to walls Walls peeling Door closer	Investigate water damage and rectify Repair plaster at new powerpoint Remove notice boards Sand back peeling paint, repaint Remove door closer	Desirable

ELEMENTS / ROOM NO	CONDITION	CONSERVATION WORKS	PRIORITY
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 Remove conduit Remove non original security bars Remove non original casement fly screens Reinstate retracting fly screens desirable Sand back peeling paint, repaint Remove notice boards Repair damage to stile at lock	Desirable
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	Desirable
17	Paint peeling on wall Damage at skirting Skirting missing section	Sand back peeling paint, repaint Repair damage to skirting and missing section	Desirable
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	Desirable
19a	Window frame requires paint	Repaint window frame to protect against water ingress	Essential
19a	Light fitting replaced / damaged Door damaged at low level Paint in poor condition	Ensure bathroom draining adequate	Essential
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	Essential

7.3. DOLLS HOUSE CONSERVATION WORKS SCHEDULE

The following Schedule of Works updates previous reports completed by Tropman & Tropman in 2001 and by Peter Bennett in 2013.

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 polythurethane sealant Remove existing damaged corner brick, replace with new matched to existing Remove concrete step bridging damp proof course	Essential
Walls	East cast generally good condition; hair line cracking to all external walls Wet rot, evidence of termites and borers to window and door surrounds Deteriorating rustic timber architraves and corner battening	Skim coat at south window and door and refill cracks, repaint to existing Remove damaged timber surrounds, install new pest treated surrounds to all joinery to match existing Remove pump and piping/ conduit and patch wall to match	Desirable
Roof	Terracotta tile and ridge capping not original, good condition Bargeboards have been replaced at north, south and east on 3 facades	Remove all leaves and debris from valleys Remove existing barge, supply and install new barge to match to west	Essential
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	Essential
INTERNAL FABRIC			
Ceiling	Flaking paintwork	Scrape affected area, fill, sand and repaint to match existing	Desirable
Other		Clean out inside of Dolls House	Desirable

7.4. GARDENERS SHED CONSERVATION WORKS SCHEDULE

ELEMENT	CONDITION	CONSERVATION WORKS	PRIORITY
---------	-----------	--------------------	----------

ROOF			
Roof Tiles	Non original roof tiles	Reinstate timber shingle roof to photographic/ documentary evidence	Desirable
Roof structure	Rough timber rafters and battens, good condition internally	Retain and conserve	Essential
Rafter ends	Very poor condition externally	Reconstruct/ splice in new rafter ends to match original in diameter and species to original detail as evidenced	Essential
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.	Desirable
Eaves	Timber shingles in good condition	Retain and conserve	Essential
Canopy extension	Timber t & g boarding	Retain and conserve. Replace damaged boards as necessary to match original	Essential
	Unsympathetic roof extension at northern end	Demolish and make good north elevation to photographic evidence	Desirable
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	Essential
Timber battens, cover strips and architraves	Rough split sapplings, deteriorated at base	- invert boards where prominent and significant deterioration at base - line damaged boards Where damage is significant (>10%) replace batten/cover strip to match existing in dimension, species and finish. Where damage is minor (<10%) splice in new timber to match existing	Desirable
FLOOR			
- DPC	Metal DPC	Check for integrity of DPC and adequate clearance of timber to protect against damp	Essential
- Slab	Concrete slab in good condition	Retain and conserve	Essential
- Drainage	Vegetation around the shed potential to breach DPC and accelerate damage to timber wall cladding	Provide adequate drainage around the building and ensure vegetation/ soil build up above DPC	Essential

DOORS	Doors do not appear original	Investigate for original door leaf/ detail. Reconstruct to evidence. Replace damaged arched architrave	Desirable Essential
WINDOWS	Original timber frame windows, paint finish	Retain and conserve. Reinststate to photographic evidence where incomplete	Essential
INTERIOR			
WALL	Sheet cladding (potentially asbestos) battened, with paint finish. Generally good condition.	Retain and conserve - do not disturb	Desirable
WINDOWS	Timber casement, painted. Good condition generally.	Retain and conserve.	Essential
SECURITY BAG	Not original	Retain or remove as required	Desirable
CEILING	No ceiling, retain open views to roof structure	Do not line ceiling	Desirable
FLOOR	Concrete slab	Retain and conserve	Desirable

7.5. LANDSCAPE ELEMENTS SCHEDULE

The following schedule of works, updates not provided in David Beavers Landscape MasterPlan Report 2007, applies to the gardens and grounds of Gleniffer Brae. It takes into account the statement of significance, the physical condition and other constraints.

ELEMENTS / SHEET NO.	CONDITION	CONSERVATION WORKS	PRIORITY
Terraces / 2.1	The stair is in good condition and has been reconstructed. Includes the associated retaining wall and grass batter. The brick wall is cracked in a number of places and the circular section of the wall has been broken by the roots of the tree growing above and is in very poor condition.	Reconstruction of the retaining wall and circular section using original brickwork is the subject of a separate HIS. Maintain grass batter.	Essential
Dry stone walling / 3.3	It is overgrown with vegetation.	Inspect, retain and conserve	Essential

ELEMENTS / SHEET NO.	CONDITION	CONSERVATION WORKS	PRIORITY
Retaining walls / 4.1		Repair cracks using original bricks.	Essential
Driveway / 5.0	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.	Essential
Pond / 6.0	Part of the Sorensen design	Retain and conserve	Essential
Dolls House / 7.0	Cracking in subfloor and walls. Deterioration of timber architrave/ trims.	Plumbing should be redirected and/or the pump removed from the structure. A detailed Conservation Works Schedule should be prepared to guide the restoration of the Dolls House.	Desirable Essential
Garden Shed / 8.0	Extensive deterioration of the timber rafters and cladding	A detailed Conservation Works Schedule should be prepared to guide restoration of the Garden Shed.	Essential
Remnant vegetation / 9.0	Two remnant turpentines located north of the car park were removed in 2011.		
Lawn areas / 10.0	Ongoing maintenance is required.		Essential
Brushbox windbreak / 11.0	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.	Desirable
Plantings / 13.1		Garden beds to north facade have been reinstated. Continue to reinstate garden beds around the house in accordance with Hoskins era photographs.	Desirable

ELEMENTS / SHEET NO.	CONDITION	CONSERVATION WORKS	PRIORITY
Upper Terrace and Rockery		<p>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).</p> <p>Remove the existing garden bed near the stone arch and reconstruct lawn as per historic photos.</p> <p>Replant the two specimen trees (originally Corals but use Flame trees).</p> <p>Replace ficus hillii (T6) with a broad spreading shade tree with less aggressive root system. Repair / reconstruct the circular brick terrace wall and install root barriers for any new replacement tree (recommended species include Coral Tree, Jacaranda, Chinese Elm or Illawarra Flame Tree).</p>	Desirable
Lower Terrace		<p>Repair / reconstruct leaning brick retaining wall. Remove fig roots, install root barriers.</p> <p>Reconstruct and stabilise circular brick terrace wall in accordance with approval.</p> <p>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.)</p> <p>Remove self-sown Silky Oak from edge of former tennis court.</p> <p>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.</p>	<p>Essential</p> <p>Essential</p> <p>Essential</p> <p>Desirable</p>

ELEMENTS / SHEET NO.	CONDITION	CONSERVATION WORKS	PRIORITY
Rear Sunken Terrace		Repair damaged sections of stonework around fountain Remove existing auditorium and reconstruct stone wall and windbreak plantings.	Essential Desirable
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. Recover significant vista of Mount Keira from Rear Sunken Terrace by judicious pruning of tall trees. Continue to reconstruct shrub plantings around pathways and perimeter walls. 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. Undertake planting of evergreen shrubs (eg Syzigium sp.) along the western boundary fence line to screen houses on Robsons Road whilst maintaining views to Mt Keira.	Desirable Desirable Desirable Desirable
Brush Box Windbreak		Replant missing trees from Brush Box windbreak Undertake planting of tall evergreen shrubs (eg Syzigium 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.	Desirable Desirable

ELEMENTS / SHEET NO.	CONDITION	CONSERVATION WORKS	PRIORITY
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. Reinststate original loop driveway, currently conceded by turf.	Essential
		Develop alternative vehicular access to Gleniffer Brae and prevent use of the original driveway by heavy vehicles.	Essential
		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).	Desirable
		Remove Kaffir Plum tree and replace with Jacaranda.	Desirable
		Reconstruct island planting of roses and perennials in accordance with photographic evidence.	Desirable
		Replace the existing nine light posts with less intrusive lighting system.	Desirable
Service Terrace and Stone Wall		Remove existing cypress (T13) and reconstruct and repair lawn. Replant with Illawarra Flame Tree.	Desirable
		Reconstruct low hedge along southern side of driveway in accordance with photographic evidence (recommended species include box or gardenia).	Desirable
		Retain and conserve dry stone walls. Reconstruct damaged sections of dry stone wall to match original detail and photographic evidence.	Essential Essential

ELEMENTS / SHEET NO.	CONDITION	CONSERVATION WORKS	PRIORITY
Eastern Slope		Undertake judicious removal of trees in the Botanic Gardens to open up the vistas between the duck pond precinct and Gleniffer Brae.	Desirable
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 Mount Pleasant escarpment.	Desirable
Trees Generally		Undertake works on existing trees in accordance with the Tree Assessment - Gleniffer Brae by Mark Felgate (Wollongong City Council). Conserve and maintain the open grass lawns, terraces and slopes around Gleniffer Brae to ensure the dominance of the house in the landscape.	Desirable Essential
Signage		Design and install interpretative signage. Design and install appropriate directional signage to improve linkages between Gleniffer Brae and the Botanic Gardens. Consider installation of a discrete footpath linking the Botanic Gardens and Gleniffer Brae.	Desirable
Garden Furniture		Replace existing garden chairs and garbage bins with ones of more sympathetic design and siting.	Desirable

8. MAINTENANCE SCHEDULES

8.1. 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.

8.2. 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.	
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.	

ELEMENT	ANNUAL	5 YEARS	10 YEARS
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.
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

ELEMENT	ANNUAL	5 YEARS	10 YEARS
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.	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			
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

ELEMENT	ANNUAL	5 YEARS	10 YEARS
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.		

8.3. DOLLS 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	
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

ELEMENT	ANNUAL	5 YEARS	10 YEARS
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	
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	

8.4. 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
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	

ELEMENT	ANNUAL	5 YEARS	10 YEARS
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 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		

8.5. LANDSCAPE ELEMENTS SCHEDULE

ELEMENT	ANNUAL	5 YEARS	10 YEARS
Trees and Major Shrubs	<p>Check every 6 months for signs of pest an disease, rot, dead wood and treat as necessary and in accordance with conservation policies.</p> <p>Repair storm damage as necessary.</p> <p>Prune to lift crowns as necessary every 12 months and mulch with leaf mulch.</p> <p>Carry out tree husbandry operations such as staking, protection and replacement during June.</p>		

ELEMENT	ANNUAL	5 YEARS	10 YEARS
Minor Shrubs	<p>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.</p> <p>Repair storm damage as necessary.</p> <p>Prune as necessary, in accordance with species requirements, to improve shape, flowering or fruiting.</p> <p>Check for fungal attack during humid weather months and spray as necessary.</p> <p>Prune roses during July, or June if onset of dormancy is earlier due to cold weather.</p>		
Herbaceous plantings	<p>Prune as necessary, in accordance with species requirement, to improve shape, flowering or fruiting.</p> <p>Check for fungal attack during humid weather months and spray as necessary.</p>		

ELEMENT	ANNUAL	5 YEARS	10 YEARS
Lawn areas	<p>Aerate worn areas in September if necessary and reseed or returf if necessary.</p> <p>Condition soil and top dress and fertilise turf in September eg with combined topdressing and organic fertiliser.</p> <p>Spray lawn weeds with selective herbicide if necessary at start of active growth season.</p> <p>Spray to control seasonal insect pests as necessary.</p> <p>Increase frequency of mowing if necessary, depending on growth.</p> <p>Gradually increase frequency of watering and mowing to full summer program during October.</p> <p>Taper off mowing and watering during March and fertilise if necessary.</p> <p>Spray winter lawn weeds during late October if necessary.</p> <p>Clear and maintain brick edging to former tennis court.</p>		

ELEMENT	ANNUAL	5 YEARS	10 YEARS
Fences and gates	<p>Check condition and operation of fences and gates 3 monthly and repair damage as necessary</p> <p>Schedule major repairs and maintenance for July or other periods of lower visitation</p>		
Hard surfaces, driveway, paving	<p>Inspect paving surfaces for wear and absidence every 12 months, repair and maintain in accordance with conservation policies</p> <p>Inspect for trip hazards every 3 months</p> <p>Respond immediately to any safety hazards identified by staff, contractors, volunteers or visitors</p>		
Drainage	<p>Inspect and clear drainage lines and pits after each period of heavy rain or at least monthly</p>		
Signs	<p>Inspect signs every 6 months and repaint / repair as necessary</p> <p>Remove graffiti as soon as practicable after it has been applied</p>		

ELEMENT	ANNUAL	5 YEARS	10 YEARS
Miscellaneous items	<p>Service and maintain gardening equipment during winter months</p> <p>Arrange maintenance check and service as necessary of reticulation equipment during late autumn/winter</p> <p>Check operation of reticulation equipment prior to warmer months</p>		
Weed eradication	<p>Remove weed species</p> <p>Keep plant beds well mulched to discourage weed growth</p>		

9. BIBLIOGRAPHY

- Tropman & Tropman Architects, Conservation Management Plan for Gleniffer Brae (draft), 2001
- David Beaver, Landscape Master Plan - Gleniffer Brae 2007
- Wollongong City Council Plan of Management for The Wollongong Botanic Garden (including Gleniffer Brae and Kooloobong Oval), Keiraville, 2006
- Tropman and Tropman Archival Record, 2001
- Tropman and Tropman Condition Survey and Analysis of Existing Fabric, 2001
- Conacher Measured drawings and photos Maintenance report 2006
- Inventory Sheets (NT, RNE, SHI, Heritage Study, + 2 unnamed)
- McDonald McPhee Rogers Conacher Fullarton, City of Wollongong Heritage Study, 1991, (B96-C)
- NSW Heritage Register Listings (current)– SHI and SHR
- Wollongong City Council Public Call for Proposals - Council Resolution report 24.08.15, 2015
- Conacher & Delahunty Architects Conservation Plan for Gleniffer Brae 1993
- Noel Bell Ridley Smith & Partners Statement of Heritage Impact, proposed additions to performance centre Wollongong Conservatorium of Music in the grounds of Gleniffer Brae, Murphy's Avenue, Keiraville` 2005
- Heritage Division 1990, Paper file: Gleniffer Brae - S90/6113
- Australian Institute Of Architects NSW, Biographical Information Geoffrey Douglas LOVERIDGE F.R.A.I.A., 2012
- Kathy Reith, "Geoffrey Douglas Loveridge" (1893-1989)
- Radcliffe, Richard "Australia's Master Gardener Paul Sorensen and His Gardens" Kangaroo Press Pty Ltd Kenthurst 1990
- Regional Garden in NSW: Wollongong Botanic Garden – Heritage Office File
- Zoran Popovic, Review of heritage items in Wollongong LGA, 2013, (5940)
- Carol Henty, "For the Peoples Pleasure: Australia's Botanic Gardens" Greenhouse Publications – Heritage Office File
- Buck, Glenda "The Changing Face of Gleniffer Brae 1938 – 2011" Glenda Buck Caringbah 2011, loaned 23.2.16
- Dena Leighton "Wollongong Botanic Garden- A Story of Beauty and Diversity" loaned 230216
- Cameron, Marcia "The school on the hill : SCEGGS Gleniffer Brae 1955-1975" , 2010, requested 050216, viewed JH 230216
- R. Cortis-Jones and D Miller, "Wollongong Botanic Gardens: A History" Wollongong 1986 viewed JH 230216
- Wollongong City Council, TRIM Files - Gleniffer Brae
- Robert Irving, Twentieth century architecture in Wollongong, 2001 at Heritage office
- Mark Felgate, Tree Assessment Gleniffer Brae, Wollongong City Council, 1999
- Oral History "Recollections of the Hoskins Family" 2002, Wollongong City Council
- Beale, Edgar. "The Illawarra Grammar School, 1959-84: a silver jubilee history", Wollongong 1984 at SLNSW
- Hoskins, C. "The Hoskins Saga" Sydney 1969
- Hoskins, D.G. "Foundation Stones" Sydney 1997
- Hoskins, D.G. "The Ironmaster- The life of Charles Hoskins", 1851-1926
- Hughes H. "The Australian Iron and Steel Industry, 1842-1962, Melbourne 1964
- Wills, N.R. "The Economic Development of the Australian Iron and Steel Industry, Sydney 1952
- Hardy, B. "Their Work was Australia: the Story of the Hudson Family, Sydney 1970
- A History of the County of Warwick: Volume 5, Kington Hundred. Originally published by Victoria County History, London, 1949.

10. LIST OF APPENDICES

APPENDIX A COMPTON WYNYATES -EXTRACTS FROM 'A HISTORY OF THE COUNTY OF WARWICK', 1949

11. ATTACHMENTS

ATTACHMENT A - PHOTO COMPARISON - ARCHITECTURAL PROJECTS PTY LTD, 2016

ATTACHMENT B - DIAGRAMS - ARCHITECTURAL PROJECTS PTY LTD, 2016

APPENDIX A

Extracts from: *A History of the County of Warwick: Volume 5, Kington Hundred*. Originally published by Victoria County History, London, 1949.

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 modification of his first simple design. In every case their walls abut 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, (fn. 6) 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 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.

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 19th-century 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 groundand 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 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 early-16th 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-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 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. (fn. 7)

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 inclosed 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 diningroom, 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 lozengeshaped 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 torusmoulded 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 top rail 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 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.