PLAN OF MANAGEMENT

FOR

THE WOLLONGONG BOTANIC GARDEN (including Gleniffer Brae and Kooloobong Oval), Keiraville

Adopted by Council on 4 December 2006
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1 INTRODUCTION

Council adopted a Plan of Management for Gleniffer Brae on 16 December 2002 which has now been superseded by this Plan of Management (POM) for the Wollongong Botanic Garden. This POM covers Gleniffer Brae, Kooloobong Oval and the Botanic Garden.

The common link between these areas is Arthur Sidney Hoskins, who played a prominent role in pioneering the steel industry in the Illawarra. The land covered by this plan of management was all owned by AS Hoskins and used by him for his family home between the years of 1939 and 1949. Hoskins was civic minded and desired that Gleniffer Brae be used for educational purposes and that the surrounding acreage would become a botanical garden once his family no longer used the residence. Over a number of years that is what happened over this land.

Gleniffer Brae

The Gleniffer Brae Manor House was built in 1939 for Arthur Sidney Hoskins. Gleniffer Brae was acquired by Wollongong City Council in 1979 and since this time has been a major focus for music in the City of Wollongong, due to its lease to the Conservatorium of Music. The Manor House has also operated as a function centre for many years. There is a conservation management plan for Gleniffer Brae which is in the appendix and forms part of this POM.

The Wollongong Botanic Garden

The Wollongong Botanic Garden is situated in Keiraville and is bounded by Murphys Avenue, Robsons Road and Northfields Avenue and was officially opened to the public on 2 January 1971 and had 6,000 visitors that year. The Garden’s Designer, University of NSW Professor Peter Spooner said “The Garden should be educational, recreational, scientific as well as aesthetic”.

The Garden has lived up to its purpose and more. Now, over 200,000 people visit annually. Some visitors stroll or picnic among the beautiful array of plant specimens, from both tropical and temperate regions, some attend community festivals and concerts, and some take part in environmental educational workshops. In fact, many couples start their married life together by having their wedding in the gardens or at Gleniffer Brae.

Generally

Wollongong City Council has prepared a plan of management 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. Future development and management of Gleniffer Brae will be guided by the Conservation Management Plan (Tropman and Tropman, 2001) for Gleniffer Brae. It is also important to demonstrate a respect for the history and purpose of the botanic garden in guiding future development.

The Plan of Management for this area of Community Land has been prepared in accordance with the provisions of the Local Government Act 1993 with the aim of providing a framework to guide the future management of the site. The management strategies of the plan are based on analysis and assessment of the site’s physical, cultural, environmental, historical, recreational and economic values in relation to current and future uses.
2 WHAT IS A PLAN OF MANAGEMENT?

A Plan of Management is a document that provides a framework for the management and use of areas of community land. The plan enables management to proceed in an efficient and sustainable manner, helps reconcile competing interests, identifies priorities for allocation of available resources and facilitates public understanding.

Periodic revision of the plan of management also enables changing social, economic and ecological conditions to be taken into account as they arise and where necessary, the plan can be amended to reflect these changes.

3 AIMS OF THIS PLAN OF MANAGEMENT

• Identify the significant values of the planning area;
• Identify the issues associated with these values, and the associated usage demands;
• Establish management objectives to address the identified issues and then develop appropriate management strategies to ensure the maintenance and enhancement of the values of the planning area;
• Provide a comprehensive management plan which will guide the future use of the site through the achievement of the defined outcomes;
• Ensure that the use of the planning area is compatible with the surrounding environment and the historical value of the site and will not detract from the existing qualities of Gleniffer Brae and the Wollongong Botanic Garden.

4 THE PLAN OF MANAGEMENT PROCESS

The preparation of this plan of management has been undertaken following an identified process.

Collection of Information and Definition of Issues

• Analysis of the site and the determination of the site’s opportunities and constraints
• Assessment of relevant legislation, previous studies and relevant documents
• The establishment of management objectives for the plan of management area
• Definition of relevant issues and the existing situation

Development of the Preferred Management Approach and the Preparation of the Plan
• The establishment of desired outcomes to satisfy the aims and objectives of the plan and the needs of the community and stakeholder groups

• Establishment of detailed strategies and supporting actions

• Preparation of the draft plan of management document.

**Exhibition and Making of the Plan**

• Exhibition of the draft plan of management document and referral to the Minister for National Parks and Wildlife

• Consideration of public comment and subsequent amendment (as warranted)

• Adoption of the plan of management by Wollongong City Council

• Periodic review and amendment of the plan.

5 **THE STUDY AREA**

**Location**

Wollongong Botanic Garden is located in the suburb of Keiraville, on the foothills of Mount Keira and includes Gleniffer Brae. The site fronts Robsons Road to the west, Murphys Ave to the south, and Northfields Avenue to the north. The site is owned by Wollongong City Council.

**The Area Covered by the Plan of Management**

The area covered by the Plan of Management for Wollongong Botanic Garden includes part Lot 1, lot 2 & part of lot 3 DP 252694, as well as Lot F DP 390257 and Lot C DP 385493. The area is shown as Figure 1.
6 HISTORY OF GLENIFFER BRAE AND THE WOLLONGONG BOTANIC GARDEN

Gleniffer Brae

The site of Gleniffer Brae was originally part of a Crown grant of 1000 acres to Robert and Charles Campbell in 1841. The land went through a number of different ownerships until 1928
when 75 acres was purchased by Arthur Sidney Hoskins, a founder of the Australian Iron and Steel works at Port Kembla.

Arthur Sidney Hoskins was born in 1892 and joined his family’s steel business firm in 1907. He became joint managing director with his elder brother, Charles in 1924 and was directly involved with the move of the company to Port Kembla and the erection of the new works.

Building of the Tudor style manor house began in 1937 and was completed in 1939. Mr Hoskins commissioned his brother-in-law, Geoffrey Loveridge, to design Gleniffer Brae Manor House and had the gardens designed by Paul Sorensen. The name was derived from a small village in Scotland, the birthplace of Mrs Hoskins’ grandfather.

With the death of Sidney, part of the property was donated for use as a Botanic Garden while the house and remaining grounds were sold to the Sydney Church of England Girls Grammar School in 1954. The church operated the girl’s school known as SCEGGS, until The Illawarra Grammar School began co-ed classes on the grounds in the nineteen seventies. The school grounds were acquired by Wollongong City Council in 1979.

Since 1980, part of the manor house, the school buildings and auditorium have been occupied by the Conservatorium of Music under lease from Wollongong City Council. The remainder of the manor house and surrounding gardens have operated as a function venue by Wollongong City Council.

Gleniffer Brae has been listed as a heritage item under the:

- State Heritage Register
- Illawarra Regional Environment Plan (No. 1)
- Wollongong City Council Local Environment Plan;
- National Trust of Australia Register;
- Register of the National Estate; and
- Royal Australian Institute of Architects Register of Significant Buildings.

The Heritage Council of New South Wales found Gleniffer Brae to meet the following criteria of the State Heritage Register in determining the level of significance of the site:

a. **Historical Significance** - Gleniffer Brae is intimately associated with that period of the Illawarra’s history which saw the beginning of major economic development. Sidney Hoskins, for whom the house was built, was instrumental in the establishment of the Illawarra steel industry and made a significance contribution to the community life of Wollongong.

b. **Aesthetic Significance** - Gleniffer Brae exhibits a high quality of craftsmanship in the fabric of the original buildings with the detailing representing 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 and grounds around the house contribute to the full appreciation of the scale and design of the house and add to its attractiveness.

c. **Rarity** - There is nothing else in the City of Wollongong comparable to this house, particularly from the 1930’s.
Conservation Management Plan 2001 for Gleniffer Brae

A conservation management plan for the Gleniffer Brae Manor House has been prepared by Tropman and Tropman Architects for Wollongong City Council in 2001. The conservation management plan provides a detailed history of Gleniffer Brae as well as an architectural assessment of the manor house and gardens and their historical significance. It also provides recommendations for the future uses and conservation management procedures for the manor house and gardens and is listed in the appendix as part of this POM.

The Botanic Gardens

The Wollongong Botanic Garden owes it existence to the civic mindedness of Mr. Hoskins, the determination of Council Staff and the dedication of volunteers. A detailed history can be found by reading “Wollongong Botanic Garden- A Story of Beauty and Diversity” by Dena Leighton.

In 1954, the Sydney Anglican Diocese bought the Gleniffer Brae grounds for the purposes of a girls grammar school and a memorandum of agreement was finalised with Council for approx 32 acres of land extending from Murphys Avenue to Northfields Avenue for the purposes of a botanic garden. It would take many years to see the dream of Mr. Hoskins become a reality; the Botanic Gardens did not open to the public on a regular basis until 2 January 1971.

Mr. Hoskins had a reliable and loyal gardener for Gleniffer Brae, named Eric Winter. Mr. Hoskins gave his gardener 2.5 acres of land on the eastern boundary of his property that included a house built in 1921 named Cratloe, which stands today as the Botanic Gardens Discovery Centre. Council purchased the land in 1966, from the owner that bought it off Mr. Winter.

In 1976, a financial crisis forced The Sydney Church of England Girls Grammar School (SCEGGS) to sell nearly 15.5 acres to Council, and in 1978, the remaining grounds, including Gleniffer Brae passed into Council’s possession via a notice of resumption.

So Council owned all the land that now comprises Gleniffer Brae, the University Soccer Fields (Kooloobong Oval), and the Botanic Garden by 1978.

Development and Purpose of the Wollongong Botanic Garden

On 10 December 1959, Mr. R.H. Anderson, Chief Botanist and Director of the Royal Botanic Gardens, Sydney, visited the Keiraville site and declared that the site was a good one and recommended that expert advice would be needed to prepare a design for the garden. Ultimately, the expert was Professor Peter Spooner of the University of New South Wales.

Spooner came up with the idea of a geographically based garden layout; this was unusual. Plants were grouped according to their country of origin rather than the more usual botanic family groups. The 8 countries that were part of Spooner’s layout were:

- Australasia
- Indonesia and Malaysia
- Pacific Islands
- Europe
Later when the Botanic Garden lands were expanded and Council had hired Deane Miller as Parks and Gardens Controller and Director of Wollongong Botanic Gardens, it was determined that the geographical based garden concept was not working well and that a habitat planting system would better suit the expanded site.

Habitat planting is regarded as the most natural system. The needs of the different species complement each other; they take up different portions of nutrients; their roots reach different levels; some need sun and other grow in the shade. In the Garden, it was possible to develop microclimates- from the exposed dryland of the highest hill, to stone-filled gullies and open grassland. The habitat planting system was incorporated over the existing geographical base, where needed some areas were totally reconstructed and some remained untouched. Today, the Botanic Garden include a wide variety of gardens which are shown in figure 4A at the end of this document.

Aboriginal Heritage

The site of the Botanic Garden has not been identified as Aboriginal Site Sensitive in the draft Aboriginal Development Control Plan. Although this is the case, the potential for the site to be of Aboriginal significance cannot be ruled out and protocols under the National Parks and Wildlife Act 1977 should be followed with respect to any items of Aboriginal significance being located on the site. Wollongong City Council has certain procedures for consultation with the local Aboriginal community regarding Aboriginal heritage and these procedures will need to be followed should any sites of significance be identified.
7 STATUTORY REQUIREMENTS

The Local Government Act 1993

The Local Government Act 1993 provides Council with statutory requirements with respect to the classification, categorization, and management of Community Land. The Act provides that Council owned land, classified Community, can only be used in accordance with -:

a) The Plan of Management applying to the land;
b) Any law permitting the use of the land for a specified purpose or otherwise regulating the use of the land; and

Category of Community Land

Pursuant to Chapter 6 Division 2 Section 36(4) of the Local Government Act 1993, the area of Council land included in this plan of management is categorised as “culturally significant”.

The Core Objectives of Community land categorised “culturally significant” are -:

1. To retain and enhance the cultural significance of the area (namely its Aboriginal, aesthetic, archaeological, historical, technical or research or social significance) for past, present or future generations by the active use of conservation methods.

2. Those conservation methods may include any or all of the following methods:

a) The continuous protective care and maintenance of the physical material of the land or of the context and setting of the area of cultural significance,

b) The restoration of the land, that is, the returning of the existing physical material of the land to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material,

c) The reconstruction of the land, that is, the returning of the land as nearly as possible to a known earlier state,

d) The adaptive reuse of the land, that is, the enhancement or reinforcement of the cultural significance of the land by the introduction of sympathetic alterations or additions to allow compatible uses (that is, uses that involve no changes to the cultural significance of the physical material of the area, or uses that involve changes that are substantially reversible or changes that require a minimum impact),

e) The preservation of the land, that is, the maintenance of the physical material of the land in its existing state and the retardation of deterioration of the land.

The area covered in this plan of management is deemed culturally significant due to its historical ties to Arthur Hoskins and its use as a significant regional botanical garden.
**Environmental Planning and Assessment Act 1979**

The Environmental Planning and Assessment Act 1979 (EP&A Act) forms the framework for planning within NSW. The EP&A Act sets up environmental planning instruments which provide a basis for development control at a state wide (State Environmental Planning Policy-SEPP), regional (Regional Environmental Plans-REP) and local level (Local Environmental Plans-LEP and Development Control Plans- DCP).

While this plan of management determines the permitted uses for this area of community land, any development that is to take place on this site still requires assessment under Part 4 of the EP&A Act as part of the development application process. Consent granted by Council must be in accordance with the planning instruments gazetted for the area.

**Heritage Act 1977**

The NSW Government introduced the Heritage Act in 1977 to identify and conserve heritage in the state. The act was amended with the Heritage Amendment Act 1998. Among other things, the amendment created the State Heritage Register.

Gleniffer Brae is listed as a heritage item of State significance by its inclusion on the State Heritage Register. It is therefore subject to the provisions of the Act which specifically apply to listed items. Any development proposed within the listing boundary of Gleniffer Brae must therefore have the consent of the NSW Heritage Office, the administrator of the Act.

8 **EXISTING FACILITIES/USES AND CURRENT LEASES/LICENCES**

Generally, the grounds of the Botanic Gardens are used for cultivating plants, passive recreational activities and the hosting of private and public events/social functions such as, but not limited to, weddings, community festivals or theatre through the granting of short term casual licences.

Existing development includes pathways and park furniture/amenities to facilitate public enjoyment the area. Existing longer term Leases or Licences are listed below by the relevant building/feature.

**Gardens**
Rose garden, lawns, azalea bank, Flowering Trees and Shrubs, succulent, dryland, Australian Open Forests, endangered species, bog and moraine, Middle Creek, woodland, open forest, Illawarra rainforest, wet sclerophyll, dry sclerophyll, exotic rainforest, herb, conifer collection, Temple Garden. Visitors stroll through these gardens for enjoyment and education.

**Botanic Gardens Built Structures**
Japanese bridge and pavilion, Woodland gazebo, duck pond, Sir Joseph Banks Plant House, IMB Rotunda, Mercury Fountain and Rainforest amphitheatre.

The amphitheatre is used for the holding of public and private performances/productions through the granting of a short term casual licence. The use of the amphitheatre is restricted to
the existing stage and surrounding embankment. The amphitheatre is a wood stage structure covering around 100 square metres.

The Sir Joseph Banks Plant House provides a controlled environment and currently displays a collection of cacti and tropical plants.

**Administration Building and Library**
Located off Northfields Ave, this one storey building is the administration centre for Botanic Garden staff and provides visitor information services. It has a tea room, toilet and 5 offices. The library adjoins the Administration Building and is an open plan room with area to conduct courses and meetings.

There is an 8 car sealed parking area to service the administration building, use is restricted to authorised persons only.

**Seed Store**
The seed store is a demountable building which houses a collection of seeds and data on that collection. It is located between the depot and the administration car park.

**Discovery Centre**
This building is off the Madoline Street entrance and was originally the residence of the gardener for the Gleniffer Brae Manor House. The house was originally named Cratloe. It was renovated over 20 years ago and is now used as an environmental education centre for the Friends of the Botanic Garden and visitors. The Friends hold monthly meetings at the centre and school groups visit the centre on a regular basis. There is unsealed car park off Madoline Street which can accommodate up to 25 cars, that is used most heavily when the Discovery Centre is in use.

**Botanic Garden Depot and Nursery**
The Depot is located off Northfields Ave and is used by staff for storage for plant and materials for the Garden and as a work area. It consists of soil bins, soil loader, various plant and tool cages. Attached to the depot is the staff lunch room, mower and fertiliser shed and also the nursery. The nursery consists of two glasshouses, a shade house and nursery work area used to cultivate plants.

**Greenplan Hut/ Green Plan Area**
The Greenplan hut is used on Greenplan days as office space and a storage area. The Greenplan parking area is unmarked and has the capacity to hold 47 cars. It is located near the depot/ nursery.

**Weed Crew Building**
This building is used as the lunch room and amenities for the weed crew. It is located near the Madoline Street entrance to the Garden and also functions as a store area for green waste. This building is within the weed crew area which is currently fenced and not used by the general public.

**Toilets**
There are public facilities located south east of the Northfields Avenue entrance and just inside the Murphys Avenue entrance available for use by staff and visitors.
Kooloobong Oval and Amenities Building
These two playing fields are located in the north west corner of the property and are currently licenced to the University of Wollongong for formalised sporting activities. There is a grand stand, amenities block and car park on site. (number of car park sites?)

Parking to Visit Botanic Garden
Formal access to the Botanic Garden is off Murphys Avenue where there is an unmarked asphalt sealed carpark which accommodates 35 cars, including 2 disabled carparking spaces. There is also overflow parking available along Murphys Avenue.

Gleniffer Brae Buildings

Manor House and Courtyard
The house is a single story English Tudor style residence with a flat over garage. It is used for the teaching, studying and performing of music in those areas shown as hatched in figure 2. It is also used for the holding of public and private functions and exhibitions in those areas shown as unhatched in figure 2 and the courtyard.

Manor House Garage
This garage is shown as room 20 of the Manor House in Figure 2. It provides for storage of function equipment and maintenance equipment by Council.

Gardens and lawns surrounding Manor House
There are original stone walls and terraces, a fountain, sandstone driveway, gate pillars and a dolls house. These gardens and lawns are available for access in conjunction with other functions and exhibitions at the Manor House.

Garden Shed
This is a timber shed with tile roof that was built as part of the original estate. It is used for the storage of equipment used for the maintenance of Gleniffer Brae and the Botanical Gardens.

Old Soils Testing Laboratory
This building is currently leased by the Conservatory of Music (the Con) for the purposes of teaching, studying, and performing music. It is a split level brick building first built as part of the girls school then used by Council as a soils testing laboratory.

Double Storey School Building and Single Story School Building
These brick, multi room structures were built during the time Gleniffer Brae served as a private girl’s school. They are currently leased out by the Con for the purposes of teaching, studying and performing music.

Auditorium
This is a 1970s brick building consisting of one large room around 13 x 12 metres with two small auxiliary rooms. It is currently leased by the Con for the purposes of teaching, studying and performing music.

Old Caretakers Residence
The old caretaker’s residence was originally brought from Mangerton and placed on site as the residence for the headmistress of the girl’s school around 1960. After the closure of the school, the house was occupied by Council’s caretaker until 1992. It was leased by Council as a private residence on a six monthly lease basis in the recent past.

**Gleniffer Brae Car Parking**

The car parking available at Gleniffer Brae consist of asphalt car parking marked for 35 cars with overflow parking of reinforced concrete grassed over for approximately 25 cars. There is a Conservatorium Staff car park off Robsons Road that accommodates 10 cars.

*Short Term Casual Licences* are those permitted by the Local Government (General) Regulation 2005. In relation to this plan of management, Council may grant a short term casual licence for the following:

(a) the playing of a musical instrument, or singing, for fee or reward,

(b) engaging in a trade or business,

(c) the playing of a lawful game or sport,

(d) the delivery of a public address,

(e) commercial photographic sessions,

(f) picnics and private celebrations such as weddings and family gatherings,

(g) filming sessions

9 **BASIS FOR MANAGEMENT**

**Key Values of Wollongong Botanic Garden Plan of Management Area**

These key values for pom area have been derived in consultation with the Friends of the Botanic Garden and from the Gleniffer Brae Draft Conservation Management Plan (Tropman and Tropman, 2001):

**Historical Values**

- Gleniffer Brae and the Wollongong Botanic Garden is associated with the Hoskins family, pioneers of the steel industry and responsible for its creation and development at Port Kembla.
- Gleniffer Brae is associated with architect Geoffrey D. Loveridge, who received recognition for his work.
- Gleniffer Brae and its gardens are associated with the development of secondary and tertiary education in the Illawarra.
Plan of Management for Wollongong Botanic Garden

• Gleniffer Brae's garden was designed by prominent landscape designer Paul Sorenson.

• The estate forms the basis of a large scale municipal botanic garden.

Aesthetic Values

• Gleniffer Brae was a well-designed residential estate which was selected for its topographical setting. Even though the garden, designed by Paul Sorenson - a landscape designer who has received recognition for his works, was confined to four acres immediately surrounding the house, the Sorensen garden extends beyond to the area now known as the Botanic Garden.

• Gleniffer Brae, the house, landscape and associated items constitutes an attractive element of the University/ Botanic Garden precinct.

• Gleniffer Brae constitutes a fine example of Inter-War Period and English Tudor or Elizabethan Revival style of architecture, influenced by English Architecture and has a very distinctive character.

• Gleniffer Brae constitutes an example of outstanding craftsmanship.

• The gardens constitute an integral part of the design and setting of Gleniffer Brae. These were designed by Paul Sorenson, a landscape designer who has received recognition for his works.

• Views from Gleniffer Brae span across Wollongong City to the Ocean.

• The Botanic Garden is a nationally recognised garden composed of various terrestrial gardens, marine settings and abundant floral and fauna life with linked pathways for visitors to pursue education and recreation

Social Values

• Wollongong Botanic Garden, including Gleniffer Brae, has been associated with Arthur Sidney Hoskins who was prominent in pioneering the steel industry in the area.

• Gleniffer Brae has been associated with the life of the community and the area ie later and current educational and function uses.

• The Botanic Garden is still held in high esteem by the local community who have a demonstrated ongoing interest in its conservation and management. The Friends of Wollongong Botanic Garden formed in 1981 are an interested group of citizens who assist in the promotion and development of the Garden.
• The Botanic Garden, including Gleniffer Brae, is a key community and tourist asset.

Management Objectives

• To protect and enhance the heritage values of the site.

• To establish and promote a unique public space which makes provision for a range of activities which are appropriate to the historical, social and aesthetic values of the site and are complementary to each other.

• To encourage community understanding and appreciation of the historical and cultural significance of Gleniffer Brae.

• Develop, expand and promote the Botanic Garden as a key community and tourist asset.

• To continue the sporting activities at Kooloobong Oval until the Botanic Gardens are developed to such a stage as the land is needed for Botanic Garden purposes.

Management Outcomes

• The protection, enhancement and interpretation of the historical qualities of the site.

• The establishment of a public space that caters for a wide range of activities appropriate to the site.
# 9 IMPLEMENTATION AND MONITORING

Permissible Use/ Development and Lease/ Licence Table
(see figure 6- Botanic Garden Plan of Management Area for zones at the end of this document)

<table>
<thead>
<tr>
<th>Building or Structure and Area Of BG and GB</th>
<th>Permissible Use or Development or Lease/ Licence</th>
<th>Scale and Intensity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Future Friends of Botanic Garden Facility (Zone 4)</td>
<td>• To construct a new building within zone 4 in a location and of a design that is approved by Council. The facility will provide a place for the Friends of the Botanic Gardens to meet, display/ store items of interest and to allow them to run a small retail operation to generate income for Friends related projects.</td>
<td>Approximately 60m².</td>
</tr>
<tr>
<td>Administration Building and Library (Zone 1)</td>
<td>• General Administration, provides visitor information • Storage of books and information relating to the BG, place for public and private meetings and courses • Refurbishment and maintenance of building to suit permissible uses</td>
<td>Refurbishment within building footprint</td>
</tr>
<tr>
<td>Seed store (Zone 1)</td>
<td>• Store and study collection of seeds and data information • Development of regional seed store and seed processing laboratory • Refurbishment and maintenance of building to suit existing and permitted use. • Construction of new facility.</td>
<td>Approx 50m² for seed storage facility</td>
</tr>
<tr>
<td>Depot (Zone 1)</td>
<td>• Storage of plant and materials and used as a work area by Council • Storage of function equipment and maintenance equipment by Council. • Lunch room for council staff • Refurbishment and maintenance of buildings to suit existing and permitted use. • Extension of the main depot structure • Installation of washdown facility using recycled water • Installation of fuel bowser</td>
<td>Main Depot Structure may extend to 3,500m²</td>
</tr>
<tr>
<td>Nursery (Zone 1)</td>
<td>• Houses and cultivates plants • Nursery work area • Installation of water recycling facility</td>
<td>4,000m² for nursery areas/ structures</td>
</tr>
<tr>
<td>Building or Structure and Area Of BG and GB</td>
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</tbody>
</table>
| Green plan hut (Zone 1) | • Office space and storage area  
• Sale of BG items  
• Refurbishment and maintenance related to permitted use | Refurbishment within building footprint |
| Sir Joseph Banks Glasshouse (Zone 4) | • Display collections of plants requiring glasshouse environment  
• Refurbishment and maintenance of building | Refurbishment within building footprint |
| Northfields Avenue (zone 1) and Murphy Avenue Toilets (zone 4) | • Refurbishment and maintenance of building including disabled access improvements | Refurbishment within building footprint |
| Weed Crew Building and Fenced Area (zone 6) | • Lunch room and amenities for BG staff, especially the weed crew  
• Conversion to a toilet/ amenities block  
• Storage Area  
• Future Parking Area for Botanic Gardens | Improvements only within currently fenced in area (the area known as zone 6) |
| Garden and Lawn Sections of BG, including Duck Pond (zone 4) | • Cultivating plants and leisure area  
• Passive Recreation  
• Environmental Education Programs  
• Weddings, picnics, social functions, tours  
• Development to enhance the exhibits/plants/open areas for enjoyment by the public (for example, the installation of boardwalks in the Rainforest Section, installation of accessible children’s garden play area, improvement of shelters, pathways, etc)  
• Granting of short term casual licences for private functions  
• Starlit cinema | Suitable to the environment of the Botanic Gardens |
| Discovery Centre (zone 4) | • Environmental education programs, meeting and activity area  
• Café/ restaurant use  
• Maintenance of the building, Refurbishment, including sympathetic expansion of building and/or outside covered area to suit use as education centre and/or café restaurant. The Education Centre and/or Restaurant/Café may include a small shop facility.  
• Granting of a lease or licence for café/ restaurant use | Refurbishment including expansion not to exceed 30% of existing footprint. Any shop/ retail operation would be ancillary to the education centre or restaurant/ café and would not exceed 15% of the area of the facility. |
<p>| Future Newly | • New Construction of a restaurant/ café facility with | The new restaurant/ café |</p>
<table>
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<tr>
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<th>Scale and Intensity</th>
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</table>
| Constructed Botanic Gardens Restaurant/ Café (Zone 4) | ancillary retail shop relating to Botanic Garden visitors.  
- The granting of a lease or license for a café/ restaurant  
- The granting of a license for a Botanic Garden related retail facility | cannot exceed 500 square metres in area. Any retail portion could not exceed 15% of the total area of the building. |
| Amphitheatre (zone 4) | • Events/ Educational Activities  
• The holding of public and private performances/ productions and events or education activities and the granting of short term casual licence for those purposes  
• Refurbishment and maintenance of structure, including the installation of electricity and composing toilets | Capacity to hold 1,500 people |
| Kooloobong Oval, Amenities Building (zone 2) and parking area (zone 2) and (zone 1) | • The playing of formalised sporting activities and use of associated amenities building to support that purpose  
• The granting of a licence for formalised sporting activities  
• The granting of a licence for parking within zone 1 and zone 2  
• Development of regional herbarium and laboratory facility  
• Expansion of existing BG Depot/ Nursery operations  
• Granting of a licence for the regional herbarium and laboratory | Regional herbarium facility up to 1,100m2  
Expansion of BG Depot/ Nursery operations to a maximum of 70% of zone area  
Use of Sporting fields, and amenity block to remain at current scale and intensity (ie 2 playing fields and associated uses)  
Parking to a scale that allows for the use in Zone 2 as a sporting fields and/or the development of the herbarium facility. Parking could also expand into zone 1 from zone 2 as long as the provision of the nursery and depot functions were able to continue. |
<table>
<thead>
<tr>
<th>Building or Structure and Area Of BG and GB</th>
<th>Permissible Use or Development or Lease/ Licence</th>
<th>Scale and Intensity</th>
</tr>
</thead>
<tbody>
<tr>
<td>BG Car parks - Murphys Avenue (zone 4), Northfields Ave (zone 1), Madoline Street (zone 4)</td>
<td>Murphys Avenue and Madoline Street car parks provide parking for park visitors. Madoline Street Car park could be used for Bus parking after redevelopment. Northfields Avenue car park provides parking BG staff and other authorised persons It is permissible to improve, maintain or expand the general parking for the Botanic Gardens in these areas</td>
<td>Murphys Ave - up to 50 car parking spaces Madoline Street - up to 30 car parking spaces Northfields Ave - 8 car parking spaces</td>
</tr>
<tr>
<td>Robsons Road Cottage (zone 4)</td>
<td>Environmental education programs, meeting room and activities area (Relocation of Discovery Centre to this cottage) Administrative function/ offices for BG / GB activities management The granting of a lease or licence for the purpose of a educational/ administration facility Refurbishment, maintenance and construction of the building to suit its permitted uses. Construction is for the expansion of the existing building for non residential purposes only. To lease the cottage as a private residence</td>
<td>Refurbishment, maintenance and expansion up to double the size of existing footprint. Residential lease for a 12 month period or less</td>
</tr>
<tr>
<td>Gleniffer Brae Manor House and Courtyard (zone 3)</td>
<td>The teaching, studying and performing of music and the granting of a lease/ licence for those purposes in that part of the manor house shown hatched in figure 2 for a maximum period of 21 years. The only permitted development is the maintenance and refurbishment of the building in accordance with the draft Conservation Management Plan (Tropman and Tropman, 2001) The holding of public and private functions and exhibitions in those areas unhatched in figure 2 and the courtyard. The granting of a short term causal licence for a those purposes for a duration of no longer than 7 days. A function is defined as “any ceremomious public or social gathering or occasion”</td>
<td>Only those rooms shown as hatched in figure 2 are to be used for teaching/ studying and performing music Only those areas unhatched in figure 2 and the courtyard are to be used for public and private functions/ exhibitions</td>
</tr>
<tr>
<td>Building or Structure and Area Of BG and GB</td>
<td>Permissible Use or Development or Lease/ Licence</td>
<td>Scale and Intensity</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>-----------------------------------------------</td>
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</tr>
</tbody>
</table>
| Manor House Garage (zone 3)                | Storage of Function equipment and maintenance equipment by Wollongong City Council  
                                           The only permitted development is the maintenance and refurbishment of the building in accordance with the draft Conservation Management Plan (Tropman and Tropman, 2001) | That area shown as room 20 of the Manor House in Figure 2 |
| Gardens and Lawns Surrounding the Manor House (zone 3) | Use of Gardens and lawns for public and private functions and exhibitions and the granting of short term casual licence for those purposes for a duration of no longer than 7 days.  
                                           The only permitted development is maintenance of the gardens and lawns to conserve their heritage and aesthetic value | All gardens and lawns are available for access in conjunction with other functions and exhibitions. |
| Garden Shed (zone 3)                       | The storage of equipment used for the maintenance of Gleniffer Brae and the Botanic Gardens. The only permitted development is the maintenance of the building to conserve its heritage value. | This use is restricted to within the footprint of the existing building |
| Old Soils Testing Laboratory And Single Story School Building And The double Story School Building And Existing Auditorium (zone 3) | The teaching, studying and performing of music and the granting of a lease/ licence for those purposes.  
                                           Refurbishment and maintenance of the buildings to suit purposes of teaching, studying and performing of music | This use is restricted to within the footprints of the existing buildings. |
| Possible New                               | A new auditorium can be built in Zone 5 if the design of | The new structure could |
## Plan of Management for Wollongong Botanic Garden

<table>
<thead>
<tr>
<th>Building or Structure and Area Of BG and GB</th>
<th>Permissible Use or Development or Lease/ Licence</th>
<th>Scale and Intensity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditorium (Zone 5)</td>
<td>the auditorium can meet NSW Heritage Office Requirements and obtain the approval of both Council and the NSW Heritage Office. The existing auditorium must be demolished if a new one is built. Additionally, Council must approve of any new auditorium’s concept and design.</td>
<td>not exceed 1 ½ times the area of the existing auditorium.</td>
</tr>
<tr>
<td>Gleniffer Brae Car parks – Murphy's Road (Main Car park) And Robsons Road Car park (zone 3)</td>
<td>Vehicle parking to accommodate the use of the facilities at Gleniffer Brae. Maintenance and development of these areas for car parking purposes.</td>
<td>This use is restricted to the parking of no more than 150 vehicles for both car parks.</td>
</tr>
</tbody>
</table>

## 10 ACTION PLAN

<table>
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<th>Management Issue</th>
<th>Objectives and Performance Targets</th>
<th>Means of Achievement</th>
<th>Manner of Assessment</th>
</tr>
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</table>
| Recreation Services in Botanic Gardens (BG) | **Enhance the recreation experience of visitors**  
Increase the number of visitors to the Botanic Gardens by 20% in the next 5 year period | Provide more events in the park  
Provide more amenities such as new educational facility, playground equipment, and café and restaurant | Tracking of visitor numbers and use of Customer Satisfaction Surveys  
Progress towards the development of the new amenities at the Gardens by securing Council and Non Council funds for those purposes  
Rate of progress on construction of those amenities |
<p>| Educatons Services in | <strong>Raise awareness and knowledge</strong> | Improve the Discovery Centre Facilities | Tracking of visitor numbers and use of |</p>
<table>
<thead>
<tr>
<th>Management Issue</th>
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<th>Means of Achievement</th>
<th>Manner of Assessment</th>
</tr>
</thead>
</table>
| Botanic Gardens  | of environmental issues through educational programs at the BG  
Increase the number of participants in the educational programs at the BG  
Increase the number of persons using BG services such as the Horticultural Advisory Service or those attending tours and seminars | Include environmental education in the BG signage and interpretation  
Increase the number of education programs/tours provided by BG staff | Customer Satisfaction Surveys  
Rate of progress towards development of improved Discover Centre  
Progress towards linking the use of the Discovery Centre with the Amphitheatre to enhance the learning experience |
| Conservation Services in the Botanic Gardens | Have the BG play a pivotal role in the conservation and enhancement of Wollongong’s environment and biodiversity  
Increase the ongoing greenplan, seed collection, contract growing, and bushcare activities of BG | Continuation and expansion of conservation services in the Botanic Gardens | Tracking the number or amount of seed collected, trees/plants provided to community members  
Number of bushcare services provided annually by BG staff  
Progress towards the funding and building of the regional herbarium |
<p>| Asset Management | To have safe, attractive buildings, features, and artworks that | Refurbishment/Maintenance in accordance with the Draft Conservation Management Plan 2001 for Gleniffer Brae | Amount of work completed in accordance with the 2001 plan |</p>
<table>
<thead>
<tr>
<th>Management Issue</th>
<th>Objectives and Performance Targets</th>
<th>Means of Achievement</th>
<th>Manner of Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inappropriate uses of Gleniffer Brae and surrounding gardens</td>
<td>To ensure that permitted uses of the site are compatible and consistent with the heritage values of the site. To ensure that no inappropriate use is permitted.</td>
<td>Ensure that the leases/licences are specifically conditioned. Ensure use of the site is consistent with the lease/licence conditions and also complies with the terms of development consent where applicable.</td>
<td>Undertaking of regular inspections of the site to ensure that all activities are authorised. Regular liaison with lessee. Reporting of activities quarterly as part of the Council’s Corporate Review.</td>
</tr>
<tr>
<td>Ensuring the remaining grounds and buildings of Gleniffer Brae are maintained</td>
<td>To ensure that an appropriate maintenance program is developed. To ensure the amenity of the area and integrity of the buildings is maintained.</td>
<td>Implementation of the recommendations of the Conservation Management Plan (Tropman and Tropman 2001). Ensure resources are committed to a programmed maintenance schedule for the site. Ensure use of the site is consistent with lease/licence conditions and this plan.</td>
<td>Review the amount of unscheduled maintenance and ensure that any maintenance of the site is undertaken in accordance with the Conservation Management Plan (Tropman and Tropman 2001).</td>
</tr>
<tr>
<td>The historical significance of Gleniffer Brae is promoted</td>
<td>Educate visitors to the site and the general community of the historical significance of the site. To ensure that visitors have an understanding of the historical significance of the site.</td>
<td>To provide interpretive devices/displays within the cartilage of the site. Provide appropriate material to visitors and the community promoting the site.</td>
<td>The degree of interest in the historical significance of the site. Visitor surveys, number of hits on BG website. Track sales/promote of Dena Leighton book about Botanic</td>
</tr>
<tr>
<td>Management Issue</td>
<td>Objectives and Performance Targets</td>
<td>Means of Achievement</td>
<td>Manner of Assessment</td>
</tr>
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</tr>
<tr>
<td>Appropriate use of amphitheatre</td>
<td>The use of the amphitheatre is undertaken in a manner that does not cause undue disturbance to local residents. To ensure that use of the amphitheatre is appropriate for the site and compatible with surrounding uses and residents.</td>
<td>Ensure that appropriate facilities are provided to cater for open air performances/productions/seminars.</td>
<td>Number of complaints received regarding operating the amphitheatre.</td>
</tr>
</tbody>
</table>

**Performance Assessment and Review**

As required under the Local Government Act 1993, it is necessary for Council to monitor and evaluate the success of this plan of management. This will ensure that the implementation of the plan is achieving the plan’s specified objectives and strategies. The performance of this policy is measured against the degree to which it meets objectives/targets as set out in the Action Plan.

This plan of management is also subject to periodical review to ensure that changes which may affect the management of the area are taken into consideration in the plan.

**11 REFERENCES**


12 APPENDIX

MAPS AND OTHER DOCUMENTS RELATING TO BOTANIC GARDENS AND GLENIFFER BRAE
Figure 2. Plan of Gleniffer Brae Manor House. Hatched area shows rooms occupied by Conservatorium of Music under lease from Wollongong City Council.
Figure 3 – Gleniffer Brae Buildings and Grounds
Figure No.4: Certificate of Title of Mrs Madoline Hoskins' land at Keiraville, 1937. The house was erected in the south-west corner.
FIGURE 4A – Current map of garden type
Figure No.5: Certificate of Title of Greater Wollongong City Council of the former joint Hoskins estates, 1954.

FIGURE 6 - ZONE MAP OF BOTANIC GARDENS PLAN OF MANAGEMENT AREA FOLLOWS ON NEXT PAGE
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APPENDICES

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APPENDIX B: CURRENT IMAGES OF GLENIFFER BRAE
APPENDIX C: INVENTORY SHEETS
APPENDIX D: RELEVANT EXCERPTS FROM THE BURRA CHARTER
APPENDIX E: MINUTES OF PUBLIC MEETING
APPENDIX F: BRIEF
1.0 INTRODUCTION

1.1 Brief

This report has been prepared for Wollongong City Council for Gleniffer Brae Manor House and gardens, both of which form part of the Botanic Gardens in Wollongong. The aim of this report is to produce a Conservation Management Plan, which assesses the heritage significance of the house and gardens, and thus provide management guidelines to enable this significance to be retained.

This report entails the following.
• Documentary Research
  - Of the site/institutions/families/people associated with the site.
  - Of the development of the site over time ie. Dates of construction and past additions/alterations.
• Physical Investigation
  - Description of building (internal and external) and its setting.
  - Condition assessment of building.
• Statement of Significance
  - Heritage assessment using State Heritage Inventory criteria.
  - Significance ratings of building's fabric and setting.
• Conservation Policy
  - Conservation approach.
  - Future development of the site.
  - Physical conservation action recommended and other relevant issues such as use; investigation; physical interaction.

This report should be read in conjunction with the Gleniffer Brae Existing Condition Survey and Analysis and the Gleniffer Brae Archival Record, both of which have been prepared by Tropman and Tropman Architects.
1.2 Limitations

This report has been prepared for Gleniffer Brae Manor House and its associated Sorensen Garden only. While other buildings and items located on the site are referred to and their impact on the significance of the site has been addressed, they are outside the scope of the present study thus no detailed study of their condition or individual significance has been made.

The report has been prepared with the following reference documents.

- **Drawings**
  * Gleniffer Brae, Kieraville – Proposed Gateway Entry, Drawing No. 2334, Wollongong City Council
  * Gleniffer Brae, Kieraville - Formalisation of Car Park, Drawing No. 2334, Wollongong City Council
  * Wollongong Botanic Garden - Topographical Plan, Drawing No. P14/28/2, Wollongong City Council

- **Documents**
  * Conservation Plan for Gleniffer Brae, Kieraville, NSW, 1993, prepared by Conacher & Delahunty Architects
  * Tree Assessment Gleniffer Brae, prepared by Mark Felgate, Coordinator Tree Management Wollongong City Council, November 1999.
  * Draft Plan of Management for Wollongong Botanic Gardens, prepared by Wollongong City Council
  * NSW Heritage Manual
  * The Burra Charter, prepared by Australia ICOMOS
  * The Conservation Plan, prepared by J.S. Kurr
  * How to Prepare Archival Records of Heritage Items, prepared by the NSW Heritage Office, June 1998
  * Guidelines for Photographic Recording of Heritage Sites, Buildings, Structures and Movable Items, prepared by the NSW Heritage Office, October 1998
  * See also section 4.1.8 ‘Bibliography’.

- **Other**
  * Existing Aerial Photographs
1.3 Author Identification

TROPMAN & TROPMAN ARCHITECTS

Mr Lester Tropman    Director
Ms Liliana Duran    Conservation / Landscape Architect
Ms Monique Quinlan    Project Architect
Ms Sumi Thambyrajah    Architect
Ms Melissa Ferguson    Environmental (Urban) Geographer
Mr Luke Moloney    Architectural Assistant

CONSULTANTS
Dr Kenneth Cable    Historian
FIGURE NO 1: LOCATION PLAN
2.0 STUDY AREA

2.1 The Subject Site

The subject site is a part of the Wollongong Botanic Gardens and includes the Gleniffer Brae Manor House, associated gardens and landscape as shown in Figure No.2.

The other buildings and/or structures within the curtilage and associated with the manor house include the following:

- The adjacent Dolls House
- Old soils lab
- Gardening shed
- School buildings
- Residence adjoining the north west corner
- Entry gates

These buildings do not form a part of this study except where they impact on the significance of the manor house or its setting.

2.2 The Subject Building and Landscape

The subject buildings and items consist of the following.

- Gleniffer Brae Manor House
- Sorensen Garden

2.3 Definitions

The locality, region and state
For the purposes of this study, the local area refers to the City of Greater Wollongong area. The region refers generally to the Illawarra region. The state refers to the state of New South Wales.
Figure No.2: Subject Site
3.0 METHOD

The method follows that set out in the National Trust publication *The Conservation Plan*, 1995 prepared by J.S. Kerr and the *NSW Heritage Manual* November 1996 provided by the Heritage Office and Department of Urban Affairs and Planning. The method is outlined below.

Investigate the significance
- Know the historical context of the item or study area
- Liaise with the community
- Investigate history
- Investigate the fabric of the item

Assess the significance
- Summarise knowledge of the item or study area (include a description of its history, historical themes, archaeological potential and contemporary community esteem)
- Analyse significance using the NSW heritage assessment criteria
- Consider whether the item is significant in a local, regional or state context
- Liaise with the community on the type of heritage significance
- Check that there is sound research and analysis to support the statement of significance
- Develop a succinct statement of significance

Manage the significance
- Consider the management implications of the context (local, regional or state) of the item’s significance
- Consider constraints and opportunities arising out of the item’s significance including appropriate uses
- Consider owner and user requirements
- Make sound conservation and management recommendations (including stabilisation and maintenance)
- Consider statutory controls appropriate to significance
- Advise on how the preferred conservation and management strategies can be implemented
4.0 DOCUMENTARY EVIDENCE

4.1 Historical Summary

4.1.1 INTRODUCTION

These Notes are concerned principally with the family for whom the house was built, together with earlier and later ownership of the site. They do not deal with the structure, contents or grounds of the house. Since Gleniffer Brae has undergone relatively little change since its construction, there is more scope for the heritage architect than for the historian.

This section has been prepared by historian, Dr Kenneth Cable.

4.1.2 EARLIER SITE HISTORY

The site, on the lower slopes of Mount Keira, commands extensive views over the coastal plain and the ocean.

Originally heavily timbered, the area was substantially cleared by early settlers and, from the middle of the nineteenth century, developed into grazing, pasture and, eventually, dairying land. Closer settlement did not take place until the industrial expansion of the area led to a larger, settled population.

The site of Gleniffer Brae, at the time of its erection, was part of a Crown grant of 10 May 1841 of 1000 acres (portion 7 of the parish of Wollongong, county of Camden) to Robert and Charles Campbell, sons of the famous Robert (‘Merchant’) Campbell. The Campbells, later joined by a third brother, John, had extensive lands throughout the colony. In the course of a subdivision in 1855, they sold 46 acres (lots 53, 54, 81) to John Kenny who, in turn, conveyed the land to Matthew Hannan in 1865. Hannan, a farmer, retained possession until 1901, when the property was acquired by the dairyman James Fitzgerald, who died in 1925. Fitzgerald had disposed of the land to Mary Ann Blow in 1921 and she to H.T. Johnston in 1926. Arthur Sidney Hoskins bought the property, including two cottages, in 1929 and, two years later, made it over to his wife, Helen Madoline nee Loveridge.

An adjacent site, subdivision 82 of the Campbell estate, of 20 acres was conveyed to a Sydney doctor, Bartholomew O’Brien, in 1862, sold by his widow in 1871 to Mary Carroll and then in 1872 to Andrew Young. A farmer, Young died in 1884 and his family retained possession until 1921. Then James Fitzgerald, the neighbour, bought the land. The Fitzgerald family retained possession until 1938, when A.S. Hoskins bought it.

By the 1920s, the expansion of the area to the south of Wollongong was leading to the growth of residential buildings. With its elevated position and panoramic views, its good quality and varied land and its proximity to the new industrial regions, the site was an evident choice for a man who wished to live pleasantly and prominently in a spot adjacent to a great new enterprise. Such a man was Arthur Sidney Hoskins.
4.1.3 THE HOSKINS FAMILY – STEEL

The siting and design of Gleniffer Brae were directly attributed to the original owner and his wife, Arthur Sidney and Helen Madoline Hoskins. The family played a significant role in Australian (and Wollongong) industrial history and deserves notice here.

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

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

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

The move to a new manufacturing complex at Port Kembla was actively promoted by the State. With support from overseas and other Australian companies, and a new plant based on American and German designs, the Hoskins company (now led by Charles' sons, Cecil and Sidney) became Australian Iron and Steel Ltd. Its works became the centrepiece for the new industrial (as distinct from mining) Wollongong.

In 1938, A.I.S. had merged with B.H.P. but preserved its own identity. The Hoskins brothers retained their positions.

4.1.4 ARTHUR SIDNEY HOSKINS

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

All three sons were involved in their father's business. The eldest died during World War I and it was the second son, Cecil, (1889-1971) who became the leader. He succeeded Charles as chairman of Hoskins Iron and Steel in 1924 and became chairman of Australian Iron and Steel in 1928. Cecil was the financial and business expert and developed an extensive range of outside directorships.
Sidney, despite his lack of formal technical training, acquired wide experience in steel-making overseas and in Lithgow. He became joint managing director with Cecil in 1924 and again, with A.I.S. in 1928. Sidneys's special concern was with factory production. He was more directly involved than Cecil with the actual move to Port Kembla and the erection of the new works. After the merger with B.H.P., Cecil remained as A.I.S. chairman, operating from Sydney, while Sidney was in charge of the Port Kembla operations. The covered the period of intense industrial activity during World War II and the subsequent post-war reconstruction. While Sidney lacked the business acumen of Cecil, he had a better relationship with the labour unions and great 'hands-on' experience. He retired in 1949.

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

Public-spirited men, Cecil and Sidney were concerned with charitable and community causes, especially Scouting. Sidney's activities were concentrated on the South Coast, where he built the Mount Keira Scout Camp in 1940.


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

4.1.5 GLENIFFER BRAE AND ITS ARCHITECT

Gleniffer Brae, a name of Scottish origin associated with Mrs Hoskins' family, was to be the permanent home of Arthur and Madoline (Madge) Hoskins. Situated on the lower slope of the dominant Mount Keira, it was both a country residence and a Wollongong house. Set in extensive grounds and gardens to Paul Sorensen's design, the house had as its architect Geoffrey Douglas Loveridge, Mrs Hoskins' brother. Its single storey Tudor form had been determined by Arthur and Madoline Hoskins, after a visit to England.

Gleniffer Brae was not the only Hoskins house of the time. In 1937 Cecil Hoskins had commissioned Loveridge, whose sister Dorothy he had married, to build Invergowrie at Exeter. It was also a Tudor house set in a Sorensen garden; Sorensen was a family friend who had designed a garden for Cecil, at an earlier time, in the Blue Mountains. Invergowrie, a two-storey house, was a gentleman's country residence. Apart form a somewhat incongruous brick entrance block, it was akin to the many such houses erected in England's Home Counties in the early twentieth century. While well finished and finely crafted, Invergowrie lacked the distinctive character of Gleniffer Brae. Invergowrie was a country house; Gleniffer Brae was a factory manager's residence, artfully adapted to a scenic landscape. It was in every way superior.
Geoffrey Douglas Loveridge was not an important architect, but he had an interesting background and associations and he built at least two fine houses. He was a grandson of Aaron Loveridge (1828-1888), a builder and a famous master mason, responsible (among many other things) for the stonework of Sydney University’s Great Hall. Thomas (1858-1927) a son of Aaron, was a well-known builder (a pioneer in the use of trachyte) and a partner in the firm of Loveridge and Hudson. A brother of Thomas, Alfred was a principal in the building firm of Loveridge and Turner. In all, the family built many of Sydney’s finest structures.

Geoffrey, Thomas’ son, was born at Bowral in 1893 and educated at Sydney High School. He was then apprenticed to the major builders, Stuart Bros. After war service – he enlisted as a private and returned a lieutenant – Loveridge completed his articles and worked as a builder and quantity surveyor. His father had retired from business and Geoffrey, seeking a new avenue, studied architecture at Sydney Technical College. He was registered in 1935 and went into practice. Government service in World War II was followed by a partnership with Harold McCauley. From 1957 to the early 1970s he practised alone, retaining his registration until 1979. Loveridge died in 1989.

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

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

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

4.1.6 GLENIFFER BRAE: LATER HISTORY

The history of an important house, after the departure of its original owners, is sometimes of diminished significance. This has not been the case with Gleniffer Brae: Sidney Hoskins and his wife were acutely aware of their relationship with the growth and welfare of the Wollongong district. When they were no longer in residence, they wanted the property that they had created to continue their work.

The outcome was that the Gleniffer Brae estate continued, in several ways, to contribute to the life of the community and the area. It did so without major, permanent alterations being made to the house itself.
Sidney and Madoline Hoskins, while still occupying the house, thought of its possible use as a school. The district, though on the verge of massive expansion, was not well provided with educational facilities. In 1946, the King’s School was contemplating a move from its historic Parramatta buildings. The South Coast appeared to be a possible alternative. But the School rejected the offer of the Hoskins property as involving too radical a change. Nevertheless, the idea of an educational purpose for Gleniffer Brae had been established.

The Hoskins were no less interested in gardening. They had created, to Paul Sorensen’s design, a large garden. As described in the Wollongong Botanic Garden History (1986 no pagination):

‘To give a sense of maturity to the garden, large coral trees were brought in by truck from as far as Gerringong. The terraces around the house were made, together with a rockery and the ornamental pool on the west side of the house, which required rock to be blasted’.

Their interest in gardens led the Hoskins, who left Wollongong in 1949, to give most of their joint properties to the City Council for a war memorial park or a botanic garden. The educational interest was maintained when the Sydney Church of England Girls School Council, which conducted several regional establishments together with the head school at Darlinghurst, purchased Gleniffer Brae. The school site was too restricted and the City Council sold a portion of the land given to it by the Hoskins to the school authorities. The result was that, in essence, Mrs Hoskins’ land was now held by the School and that of Mr Hoskins by the Council as a botanical garden. A cottage on the house portion, used as a residence by a dairyman and then by the Hoskins’ gardener, was bought by the Council in 1966. The gardens were opened as ‘Hoskins Park – Wollongong Botanic Gardens’ in 1970.

The Grammar School at Gleniffer Brae, purchased in 1954, did well for some years. The house complex underwent some interior modifications but much of the work of the school took place in new buildings erected for the purpose. Severe financial problems led to the dismantling of the network of the schools. It was decided that the Gleniffer Brae establishment should be associated with the Illawarra boy’s school conducted by the Anglican Church. In 1976-78, the City Council purchased, in two lots, the whole property, merging it with the now enlarged Botanic Gardens.

The future of Gleniffer Brae as a house remained uncertain. It was advertised as a guest house and also considered in relation to the rapidly expanding gardens. Little change was made to the structure. In 1990, the house and the new school buildings were leased to the University of Wollongong by the City Council. The educational role, now for musical purposes, remained.
4.1.7 NOTE ON SOURCES

This note should be read in conjunction with the items listed in the Bibliography.

The history of land subdivision and occupancy is contained in the Certificates of Title and Primary Applications, held by the Land Titles Office.

There is extensive literature on the Hoskins family, its activities and associations. These are the principal source for the material in this document. Sir Cecil Hoskins’ Saga was produced late in life and gives a personal account. D.G. Hoskins’ Foundation Stones, using much family material, provides a very detailed study of the extended family material (including the Loveridges). The latter are also discussed in Hardy’s work on the related Hudson family of builders. There are several authoritative A.D.B. articles.

The development of the iron and steel industry has long been the subject of scholarly interest – eg Hughes, Will and, recently, D.G. Hoskins. Recent developments at Gleniffer Brae are covered by Beale in the Illawarra Grammar School and the 1986 pamphlet on the Botanical Garden.

4.1.8 BIBLIOGRAPHY

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B. Hardy, Their Work was Australia: the Story of the Hudson Family, Sydney 1970

C. Hoskins, The Hoskins Saga, Sydney 1969

D.G. Hoskins, Foundation Stones, Sydney 1997


N.R. Wills, The Economic Development of the Australian Iron and Steel Industry, Sydney 1952 (reprint)

Information from Matthew Devine, Royal Institute of Architects (NSW Chapter) re Register of Twentieth Century Buildings of Significance; Mrs Helen Campbell and Mr Don Hoskins (Loveridge and Hoskins families) and Mrs Colleen McKay (Gleniffer Brae).
4.2 Chronology

1841 Crown Grant of 1000 acres to Robert and Charles Campbell, parish of Wollongong.
1876 Charles and George Hoskins set up engineering firm in Sydney.
1889 Birth of Cecil Hoskins in Sydney.
1893 Birth of Geoffrey Douglas Loveridge at Bowral.
1908 G. and C. Hoskins take over Sandford’s ironworks at Lithgow.
1917 Marriage of Arthur Sidney Hoskins and Helen Madoline Hoskins.
1926 Death of Charles Hoskins.
1928 Formation of Australian Iron and Steel with beginning of production at Port Kembla.
1929 Gleniffer Brae land conveyed to A.S. Hoskins (to Helen Madoline Hoskins, 1931).
1935 B.H.P. acquires control of A.I.S. Hoskins brothers remain in position.
1937 Geoffrey Loveridge begins to build Invergowrie at Exeter for Cecil Hoskins.
1946 Proposal to move the Kings School to Gleniffer Brae fails.
1951 First discussions with Wollongong City Council for a botanical garden on Gleniffer Brae land.
1976 Council buys some land from School.
1990 University of Wollongong leases Gleniffer Brae and surrounds from Council.
Figure No.3: Certificate of Title of Mrs Madoline Hoskins' land at Keiraville, 1937. The house was erected in the south-west corner.
Figure No.4: Certificate of Title of Greater Wollongong City Council of the former joint Hoskins estates, 1954.
Figure No.5: Arthur Sidney Hoskins (1892-1959).
Figure No.6: Invergowrie, Exeter.
Figure No.7: Gleniffer Brae in 1938.
Figure No.8: Botanic Garden (including Gleniffer Brae) Plan in 1985.
4.3 The gardens of Gleniffer Brae & its designer

Material in this section is derived from the following sources:


4.3.1 Paul Sorensen - Background

The gardens of Gleniffer Brae were designed by Paul Sorensen, a notable landscape designer in Australia, especially in the NSW area from the early part of the 20th century.

Paul Sorensen, born in Copenhagen in 1890, arrived in Australia in 1915 in search of a better future than would be available to him in his country of birth due to the turbulent events that were occurring in Europe at that time.

He learnt his craft under the tutelage of Lars Nielsen, one of Denmark's well-known and highly regarded horticulturalists - a man responsible for the design of many of Copenhagens public parks. Before his arrival in Australia, Sorensen also worked in Germany, France and Switzerland following training and gaining qualifications in Denmark.

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

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

4.3.2 Paul Sorensen's work at Gleniffer Brae

Paul Sorensen's commission to design Gleniffer Brae's gardens for Cecil's brother Sidney followed his work on Cecil's property 'Invergowrie'. He began work on the grounds of Gleniffer Brae as soon as the house was completed in 1938.

Sorensen was not prone to document his designs unless specifically requested by the client. As one of the early proponents of site specific design in Australia, his designs evolved through his presence on site and progress of the works. With the Hoskins' extensive relationship with Sorensen as their landscape designer, and his success at Cecil's property 'Invergowrie', it is unlikely that this might have been required, as the final scheme at 'Invergowrie' deviated substantially from Sorensen's initial drawings for the property.

As such, to date, it has not been possible to locate any drawings - early schemes, working drawings or otherwise, regarding his plans for or thoughts on the landscape for Gleniffer Brae. Elements of Sorensen's plans for the landscape design has had to be drawn from various written descriptions of the landscape works that he carried out and inferences made from the analysis and comparison of his various other works to the landscape at Gleniffer Brae.

Despite having a large acreage to work with, much of this was left as grazing land and the designed garden was confined to four acres immediately surrounding the house. It must be remembered that the Sorensen garden extends beyond the grounds presently associated with the house at Gleniffer Brae and includes the area now known as Hoskins Park which are part of the Wollongong Botanic Gardens.

The front of the house was developed to have the feeling of open parkland, while at the rear, the axis created between the rear courtyard and the view to be obtained of the dominant tor of Mount Kiera resulted in a formal garden with low stone walls and a central fountain.

The following is an excerpt from Richard Ratcliffe's book on Paul Sorensen, describing the property of Gleniffer Brae, Sorensen's work on this property, and the subsequent changes to Sorensen's landscape design:

"... 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 tor of Mount Kiera 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) 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 turpentines (Syncarpia glomulifera). Sorensen's interest in Australian plants is revealed by the dominance of native species in this list and by the presence in a prominent location of a very large specimen of coastal cypress pine (Callitris columellaris) which still survives in excellent health.

The driveway sweeping up the hill to the front of the house was constructed in a similar low-key fashion to that at Invergowrie, with the drivestrips in this instance formed by sandstone flagging, carefully fitted together with lawn grasses creeping between the flags further visually subduing the hole 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 Kiera. 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 recognisable as part of the original garden, the changes necessary to adapt a domestic garden, no matter how big, to use as a public park 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.

4.3.3 Paul Sorensen’s approach to garden design and the manifestation of this at Gleniffer Brae

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

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

- **The paramount importance of site.**
  Incorporation of scenery, landscape beyond the boundaries of site

- **The utilisation of existing features on the site.**
  Unusual trees and interesting landforms were incorporated into the design and rocks and other materials found on the site were salvaged for re-use.

- **The usage of trees and large shrubs as the main structural elements in the garden.**
  These were used to create form in the garden, resulting in ‘outdoor rooms’, and provided a sense of mystery for what lay beyond, as well as giving a feeling of enclosure and shelter. He often used large specimens transplanted from the surrounding area or obtained from his nursery in Leura, to obtain an early sense of maturity to the design.

  Sorensen was prone to use large numbers of exotic species as would be expected in one with his training and background. However he had a great appreciation for Australian natives and made use of them where available, which is reflected in the plantings at Gleniffer Brae. His usage of exotics was largely due to the inability to obtain suitable specimens of native species commercially at that time.

- **The idea of development over time.**
  Sorensen’s gardens were never conceived as finished products to be achieved in the short-term. There was always the idea that there should be a planned continuity of change & development over many years to a garden, that reflected the ecological impossibility of fixing the character of landscape permanently in every detail. The aim was to create a final landscape which, although having different qualities of beauty at different times in its development period, would achieve an ecological balance in which its continuing maintenance would be relatively minimal.

- **Introduction of colour and texture from foliage through species selection**
  This was only done after form was established and was used to increase the apparent visual dimensions of the space being designed and producing a changing palette of effects seasonally.
• **The use of annuals & bulbs as broad sweeps of colour**
  These were always as large beds rather than 'small fussy plantings' and were always regarded as a temporary although important aspect of the design until succession or maturing of the garden negated the need for this groundcover.

• **His trademark construction and usage of walling**
  Usually to achieve changes in levels of his gardens, this element ranged from massive drystone walls which were to appear as a natural extension of the parent rock outcrop to be found in his gardens in the Blue mountains, to simple brick walls as used in Gleniffer Brae. His use of brick was due to a number of reasons, (1) that it was a pragmatic to use a cheaper material in areas were he intended the wall to be completely hidden by vegetation, and (2) that it was possibly a suitable alternative on a site were there was not much parent rock to be had, as was possibly the case at Gleniffer Brae. His brick walls had also the added feature of being able to introduce niches (to hold garden taps for example) and holes, which he then planted to soften the effect of the wall.

• **Driveways were elements that tended to be of minor visual importance**
  These were often reduced to twin drivestrips that disappeared in the overall scene. At Gleniffer Brae, the driveway which swept up the hill to the front of the house, had its drivestrips constructed of sandstone flagging with lawn grasses creeping between the flags to soften and recede the driveway into the whole landscape.

• **Paths were also elements that were visually subdued away from the house**
  Paths tended to be of stone, or sometimes brick, which allowed small plants, herbs and grasses to establish themselves in the joints. Away from the house, Sorensen tended to allow pathways to dwindle to grassed paths or bare earth.

4.3.4 The evolution of the landscape at Gleniffer Brae

The following is a series of aerial photographs taken of Gleniffer Brae, which show how the landscape of the area has changed and evolved over the years:
**Figure No.9:** Aerial photograph of Gleniffer Brae in 1938.
Figure No.10: Aerial photograph of Gleniffer Brae in 1948.
Figure No.11: Aerial photograph of Gleniffer Brae in 1955.
Figure No.12: Aerial photograph of Gleniffer Brae in 1961.
Figure No.13: Aerial photograph of Gleniffer Brae in 1977.
Figure No.14: Aerial photograph of Gleniffer Brae in 1986-87.
Figure No.15: Aerial photograph of Gleniffer Brae in 1993.
4.3.5 The plant schemes associated with Greenhill & Hillside

These two properties, acquired by the Hoskins brothers for the Australian Iron & Steel Company. These two adjacent properties in Wollongong 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.

“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 quinquenervia), 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 (Sapinum 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 (Raphiolepsis indica). Near the houses are more usual Sorensen shrubs were included, such as azaleas and magnolias.”
5.0 PHYSICAL EVIDENCE

5.1 Context and Wollongong Botanic Gardens

The subject site, currently owned by Wollongong City Council is located within the Wollongong Botanic Gardens. The Botanic Gardens are bounded by Northfields Avenue on the northern boundary, Wollongong Botanic Gardens on the eastern boundary, Murphy’s Avenue on the southern boundary, and Robsons Road on the western boundary.

The Wollongong Botanic Gardens were opened in 1970. The land for the gardens was originally part of the Gleniffer Brae estate and was donated to the Wollongong City Council by the Hoskins for the establishment of a botanic garden.

The University of Wollongong is located on the northern side of Northfields Avenue. A sports ground used by the University and which is accessed via Northfields Avenue lies within the north-western corner of the Botanic Gardens. The use of this portion of the Botanic Gardens by the University continues the sites association with education.

The street frontages of Robsons Road and Murphy’s Avenue consist mainly of fibro housing which is largely screened from the view of the house by vegetation. However, the housing along Murphy’s Avenue is visible when viewing Gleniffer Brae from the Botanic Gardens.

5.2 Subject Site

In 1928, Mr Sidney Hoskins, founder of the Australian Iron and Steel works at Port Kembla purchased the land which incorporates the subject site. It was in this year the steel works commenced operation.

The site selected for the house platform has been undertaken with care. The values which are attached to the selection of this site are presentation, the location being a part of the escarpment, acknowledging Mount Keira as a dominant feature, the outlook over Wollongong, and a location of dominance in the landscape. The site selection is controlled and thought through on cultural values (both aesthetic and social).

Situated on the lower slope of the dominant Mount Keira, the house was constructed in 1937-39 both as a country residence and a Wollongong house for the Hoskins family.

In c.1949 when the original owners Sidney Hoskins and his wife, left Wollongong, the property was purchased by the Sydney Church of England Girls School Council, who operated the house as a school with some minor interior modifications. Much of the work of the school took place in new buildings erected on the site for that purpose. The Gardens were opened as ‘Hoskins Park-Wollongong Botanic Gardens’ in 1970.

Later, in 1976-78 the Council purchased the whole property, merging it with the now enlarged Botanic Gardens.

In 1990 the house and new school buildings were leased to the University of Wollongong by the City Council, and the educational role, now for musical purposes, remained.
The site constitutes a focal point as viewed from the Botanic Gardens. The impressive location, ie. elevated position with panoramic views and overlooking the city of Wollongong, reflects the social and financial position of the Hoskins family at the time.

Views and vistas from Gleniffer Brae include the Mount Pleasant escarpment to the north, the Botanic Gardens, North Wollongong, the Smith Street hill and the ocean to the east, and Mount Keira to the west. The main views and vistas to Gleniffer Brae include those from the Smith Street hill (especially from Gipps Street) and from the open vistas from the duck pond in the Botanic Gardens. These views and vistas are also the historical views and vistas of the site, especially the Mount Pleasant escarpment and Mount Keira. Please refer to Figure No. 16 for significant views and vistas.

The entry to the Gleniffer Brae site is announced by recent formal brick gates with sandstone detailing which replaced an existing chain wire fence gate. The area to either side of the gates is fenced with palisade fencing which is proposed to continue around the botanic gardens. On either side of the vehicular entry gate are pedestrian gates, the northern gate leading to a footpath. The new section of drive has been laid with bitumen and sandstone to interpret the original drive. The car park has been improved to include both grass and bitumen parking spaces.

5.3 Subject Building

The construction of the Gleniffer Brae residence commenced in 1937. Designed by architect Geoffrey Loveridge, Mrs Hoskins' brother, it was completed in 1939.

The single-storey manor house has been constructed in the English Tudor or Elizabethan Revival style adapted to domestic construction and local conditions and influenced by a visit of Arthur and Madoline Hoskins to England.

The fine craftsmanship evident in the interior and exterior timberwork, stained glass, stonework and brickworks, constitutes one of the main significant characteristics of the house.

The external walls generally consist of exposed timber frames with elaborate exposed brickwork (ie. various colours and textures) and decorative sandstone windows and doors surrounds. The subject building has twisted and richly decorated chimneys and a tiled roof.

The internal timberwork including panelling and joinery (ie. doors and frames) has been constructed with solid ‘Swedish Oak’ as true ‘English Oak’ which is of a very similar appearance was unavailable at the time of construction.

The external carved and shaped barge boards to the main front gables were constructed with solid Australian cedar.

The subject building has Tudor style arched diamond patterned windows with sandstone mullions. The main entrance windows have stained glass.

For images of Gleniffer Brae please refer to Appendix B.
Figure No.16: Significant views and vistas.
5.4 Subject Landscape

5.4.1 GENERAL

The extensive landscaped gardens surrounding the house have been attributed to the landscape designer Paul Sorensen who was a family friend of the Hoskins and had previously designed a garden for the family of Sidneys brother Cecil in the Blue Mountains.

Sorensen was also involved in the development of landscapes for ‘Greenhills’ and ‘Hillside’, two Wollongong estates with links to the Hoskins and the Australian Iron & Steel company, with similar settings to Gleniffer Brae. Please refer to documentary evidence (Section 4.3.5) for the plant list associated with these sites which might give insight into the schemes and plant lists developed for Gleniffer Brae.

Some of the existing landscape elements which may be ascribed to Sorensen include the framing and windbreak plantings, the Brushbox plantings, the dry stone walls & terraces and the cupressus (pine) and bougainvillea plantings.

The building is located within the landscape to take value from Mount Keira and the escarpment. The natural plateau area below the vertical elements of the escarpment adds to the house’s dominance and control of the visual landscape. The house’s location utilises Mount Keira as a visual focus in the landscape.

The landscape design reinforces the escarpments natural attributes of protection, dominance and elevation.

5.4.2 VIEWS AND VISTAS

Working with the plateau, the architect and the landscape designer arranged and orientated the house’s internal and external spaces. The spaces around the eastern and northern aspects provide outlooks and visual connection with the surrounding distance views. Rooms within the house and functions associated with the immediate external spaces have been developed to take advantage of these outlooks and visual connections. Please refer to Figure No. 16
5.4.3 AREAS

The subject landscape can be divided into a number of separate areas. The allocation of these areas has been determined through an analysis and knowledge of elements in a Paul Sorensen garden. Again it must be noted that no documentary evidence, in the form of drawing documentation for proposed works or a final plan of the completed garden, has been found to show Sorensen's plan or intent for the gardens of Gleniffer Brae. Inferences made below are a result of comparison to known features of other Sorensen gardens and written theories about the elements of his garden designs.

1. **Northern Slope**

   This area beyond the upper and lower terrace rolls down to the tree line, taking advantage of the natural topography of the area. It is an expanse of open lawn that proceeds to gently slope up towards the terrace. The terraces and slope in this area would have framed the views to Mt. Pleasant from the house.

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

2. **Eastern Slope**

   This area gently slopes down away from the house towards the Botanic Gardens. The Botanic Gardens were once within the boundary of the gardens of Gleniffer Brae and should be considered in an analysis of Sorensenian design. This area represented the sweep of the lawn towards the treeline with views of the township and the coast in the distance, this area is mostly open lawn with a few isolated specimen trees.

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

The existing treeline that sweeps beyond the lawn from north of the house, to low in the valley and the driveway entrance to the east, is a planned feature that was introduced following the construction of the house in 1938. Comparison of aerial photographs over the years (refer to Figures 9-15), indicates that the bare bones of this treeline existed in 1938 and could be an element emphasised by Sorensen into the landscape design as it evidently matures and becomes more substantial over the years. Much of this line of trees is now located within the grounds of the Botanical Gardens, the grounds for which were set aside around 1955 and were officially opened in 1970. It is uncertain to what extent these trees represent the original plantings by Sorensen, but identification of mature specimens of species associated with Sorensen plantings might provide some indication to this.
3. **Southern Slope**
This area slopes away from the house towards Murphy's Avenue with a natural low hill separating the house from the suburbs of Wollongong beyond Murphy's Avenue. The house was obviously located beyond this hill to take advantage of its natural screening qualities. There is a stand of Tea Trees located in this area immediately adjacent to the Murphy's Avenue boundary. Several school buildings associated with the later occupation of the site by SCEGGS, are also located in this area.

4. **Brushbox and Dry Stone Wall Avenue**
These two elements could possibly be elements of Sorensen's original design. Brushbox planted on the far side of an avenue, is defined by dry stone walling. The trees were planted in this arrangement to act as a windbreak and to give a sense of enclosure to the house. The dry stone walled avenue was probably originally used as a rear entry to the site. The original line of the dry stone walling is broken by the intrusive school classroom.

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

The essence of this design still remains including the pond, originally the circular fountain, which was later altered to a rose garden and has now reverted to its original use as a pond again, the lawn, the now mature shrubs and trees, and the dry stone wall encompassing this terrace.

An intrusive element in this area is the later addition of the school classroom, which interferes with and intrudes into Sorensen's design.

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

6. **Retained Remnant 'Natural' Wilderness**
This area is probably one of the pockets of native vegetation that was retained by Sorensen in his design. Alternatively, it could also be an area that was planted with native species to create the visual framing of the view, as desired by Sorensen for this area of the garden.

An important feature here is the Dollshouse or children's playhouse, a Sorensen feature that still remains. It was nestled amidst large shrubs on the axis between the courtyard and the mountain and acted as a summerhouse and a visual accent among the vegetation.

A number of boulders also located in this area, could be part of Sorensen's tendency to re-use and relocate materials from the site to create the desired effects in other parts of the garden.
7. **Service Terrace**
A concrete service area is located in front of the garage. A London Plane tree and a Monterey Cypress were planted in this area to act as framing trees for the house. The trees have now grown too large to fulfill this purpose.

Descriptions of Paul Sorensen's design at Gleniffer Brae, describes service areas to the south-east, which were separated from the formal gardens by means of dry stone walls and being heavily planted to protect the house from the prevailing southerly winds. This could very well be this area with the stone wall and plantings mentioned, being the stone walls and Brushbox plantings identified in Area 4.

8. **Upper Terrace**
This leveled grassed area contains two Hills Fig trees which were planted to act as framing trees for the house. The trees have now grown too large to fulfill this purpose.

There is also a pencil pine immediately adjacent to the paved terrace complemented by a medium sized shrub on the other side. These are possibly later additions to the landscape.

It should be noted that ground level in the area of the planting beds and low hedges immediately adjacent to the house, were probably up to 200 mm lower when the gardens were first laid out. Original elements of the garden here may still be present and should be investigated.

9. **Lower Terrace**
The Lower Terrace is a grassed, flat area which once included a tennis court, the outlines of which can still be seen today. The tennis court is unlikely to be an original feature of the garden by Sorensen.

The brick retaining wall separating the upper terrace from the lower one, is a typical and original Sorensen feature of the garden. It is constructed in a stretcher bond with a header course as a finishing feature on top. There are numerous holes and niches in the body of the wall, that Sorensen would have caused to be planted with small plants and trailers to soften the effect of the wall.

10. **Driveway / Arrival Area**
The present entry sequence to the property begins with a pair of recent high iron palisade style gates flanked by sandstone capped brick pillars with similarly styled pedestrian gates and smaller flanking pillars. The boundary immediately adjacent to the entry on both sides is bounded by high iron palisade fences, which change to chain-link fences of the same height within a few metres.

The bitumen roadway from Murphy's Avenue turns into the gates and continues along the original path of the driveway until it turns off into the new parking lot adjacent to Murphy's Avenue, close to the entrance. The original driveway continues from this point with much of the original composition remaining. The original path of the drive strips of the driveway have been picked out sandstone hued pavers which is an acceptable interpretation of the original driveway while fulfilling the needs for a more sturdy and durable service road.
The original section of driveway is composed of two drive strips of sandstone flagging with a central concrete strip which wends its way to the front of the house to form a carriage loop. While the sandstone flagging is original and would have been softened by the invasion of lawn grasses between the joints, the concrete strip is a recent and unsightly addition obviously intended to make the driveway more durable and trafficable especially to heavy vehicles. The return section of the carriage loop has been allowed to grass over, possibly to prevent damage from continued use by large and heavy vehicles.

While Sorensen's driveways were kept simple and tended not to make a great visual impact in the landscape, Sorensen was prone to make a feature of the entry to the property with a suitable bit of walling, usually stone. Little is mentioned of the use of iron or steel elements eg. gates and fences by Sorensen. The present driveway both existing and new sections, is very much more substantial and are infinitely more dominant in the landscape.

However, when considering fencing for country properties, Sorensen made use of the simplest type of farm-type wire fencing (possibly of the post & wire variety) to ensure the view out to the surrounding countryside was in no way impeded. This is in line with his belief that the surrounding countryside and the views of this to be obtained from his gardens, both of natural and man-made scenery, was an extension of the garden itself.

11. Remnant Vegetation (Turpentines)
This appears to be the only remaining patch of remnant vegetation on the site and consists of a stand of Turpentines that borders the driveway/new parking area. It is possibly part of the original vegetation on the property retained to order the entry sequence and vistas to the house. It would also have been a mature element in the then new garden.

Refer to Figure No.17 for a plan showing these areas.
5.4.4 LANDSCAPE ELEMENTS

The landscape design elements include the following:

**Soft Landscape**

- Brushbox windbreaks
- Remnants of mature native tree plantings as a part of the landscape (turpentines)
- Lawn areas
- ‘Framing trees’
- Remnant plantings including bougainvillea, plane trees, and cupressus.

Note: Refer to *Tree Assessment Gleniffer Brae*, prepared by Mark Felgate, Coordinator Tree Management Wollongong City Council, November 1999, for further information regarding the tree plantings within the subject site.

**Hard Landscape**

- Entry driveway – incorporating sandstone flagging, brow/open slope leading up to the house from the pond area of the Botanic Gardens, open vista from the house
- Terraces and leveled areas
- Dry stone walling and retaining walls and grass batters
- Dry stone walling and retaining walls reinforcing the brush box plantings
- Brick walling
- Remnant topography left as part of the garden (wilderness)
- Elements in the landscape – Dolls House and Garden Shed
- Rear level garden cut into the original topography
- Pond
- Garden shed and Dolls House

5.5 Construction of Existing Fabric

For detailed physical evidence refer to the *Gleniffer Brae Existing Condition Survey and Analysis*, prepared by Tropman and Tropman Architects.
Figure No.17: Landscape Areas
6.0 ASSESSMENT OF SIGNIFICANCE

6.1 NSW Heritage Assessment Criteria

This assessment of cultural significance for the Former Pyree School has been based on the following criteria and guidelines contained in the NSW Heritage Manual produced by the NSW Heritage Office and NSW Department of Urban Affairs and Planning.

State significance means significance to the people of NSW.

Local significance means significance within the local government area.

An item will be considered to be of state (or local) heritage significance if, in the opinion of the Heritage Council of NSW, it meets one or more of the following criteria.

Criterion (a) - an item is important in the course, or pattern, of NSW’s cultural or natural history (or the cultural and natural history of the local area);

Criterion (b) - 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 and natural history of the local area);

Criterion (c) - an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area);

Criterion (d) - 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;

Criterion (e) - an item has potential to yield information that will contribute to an understanding of NSW’s cultural or natural history (or the cultural or natural history of the local area);

Criterion (f) - an item possesses uncommon, rare or endangered aspects of NSW’s cultural or natural history (or the cultural or natural history of the local area);

Criterion (g) - 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 area’s
- cultural or natural places; or
- cultural or natural environments.)

An item is not to be excluded from the Register on the ground that items with similar characteristics have already been listed on the Register.
6.2 Statement of Significance

Following is a statement of significance for Gleniffer Brae.

6.2.1 Gleniffer Brae is historically significant because of the following:

6.2.1.1 Gleniffer Brae is associated with the Hoskins family, 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.  

Criterion (b)

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

Criterion (b)

6.2.1.3 The house and gardens are associated with the development of secondary and tertiary education in the Illawarra.  

Criterion (a)

6.2.1.4 The estate forms the basis of a large scale municipal botanical garden.  

Criterion (a)

6.2.1.5 The gardens were designed by prominent landscape designer Paul Sorenson.  

Criterion (b)

6.2.2 Gleniffer Brae has aesthetic significance because of the following:

6.2.2.1 It forms a well-designed residential estate in accord with the site which was selected for its topographical setting.  

Criterion (c)

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

Criterion (c)

6.2.2.3 It constitutes an example of outstanding craftsmanship.  

Criterion (c)

6.2.2.4 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.  

Criterion (c)

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

Criterion (c)

6.2.3 Gleniffer Brae is socially significant because of the following:

6.2.3.1 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 the South Coast for twenty years. It has been generally associated with the community life of Wollongong and the Illawarra region.  

Criterion (b) & (d)

6.2.3.2 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 aim of Hoskins, who hosted many distinguished guests, to display his wealth and
power.
6.2.3.3 It has been associated with the life of the community and the area ie. later and current educational and function uses. Criterion (d)

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

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

6.2.4.1 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. Criterion (e)

6.2.4.2 It has been associated with the development of the steel industry in the area. Criterion (a)

6.3 Heritage Assessment Matrix

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<thead>
<tr>
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<th>Rare</th>
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<tbody>
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<tr>
<td>Technical/Research</td>
<td>Regional</td>
<td>State</td>
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7.0 CONSTRAINTS AND REQUIREMENTS

7.1 Physical Constraints and Requirements Arising from the Statement of Significance

7.1.1 No activity should be allowed that will confuse the fact the Gleniffer Brae site is an important component of the cultural development of Wollongong and the Illawarra region.

7.1.2 The planning and detailing features of Gleniffer Brae house and gardens should be appropriately conserved.

7.1.3 The Gleniffer Brae house and gardens should be conserved as an example of Inter-War Period and English Tudor or Elizabethan Revival style of architecture.

7.1.4 No activity should be allowed that will confuse the intended uses of Gleniffer Brae site as a residence and later as a school/educational facility/function centre.

7.1.5 No activity should be allowed that will confuse the fact Gleniffer Brae site has been associated with prominent persons including the Hoskins family, architect Geoffrey Loveridge and landscape designer Paul Sorensen.

7.1.6 The existing significant fabric should be retained in-situ and conserved.

7.1.7 The existing significant associated items and features should be retained in-situ and conserved.

7.1.8 No activity should take place which could destroy a potential archaeological resource. This applies to the area in the immediate vicinity of the Gleniffer Brae site, undergrounds and in areas that have been sealed from disturbance.

7.1.9 Any new building, services, landscaping or activities in the vicinity of Gleniffer Brae site should have regard to the setting, design and character of the site, including house, gardens and associated items, and Wollongong Botanical Gardens.
7.2 Procedural Constraints and Requirements

Since Gleniffer Brae site is of cultural significance, all work should be done in accordance with the principles of the Australia ICOMOS Burra Charter.

In particular the following procedural requirements should be noted.

Burra Charter Reference

7.2.1 Existing fabric should be recorded before any disturbance. (This process has been carried out in part for this report).

Article 23

7.2.2 Study of the site by any disturbance of the fabric or by archaeological excavation should be undertaken where necessary to provide data essential for decisions on the conservation of the place.

Article 24

7.2.3 Conservation work should be based on a respect for existing fabric. It should not distort the evidence provided by the fabric.

Article 3

7.2.4 Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric and only if returning the fabric reveals the cultural significance of the place.

Article 13

7.2.5 Contributions of all periods must be respected.

Article 16

7.2.6 Restoration is limited to the reassembling of displaced components or removal of accretions in accordance with Article 16.

Article 15

7.3 Constraints arising out of the Documentary Evidence

It is reasonable to assume that more evidence, both physical and documentary would come to light during an extensive conservation program.
7.4 Constraints arising out of the Physical Condition

7.4.1 GENERAL

The existing building appears to be generally in good condition and also reasonably intact. This is mainly due to the relatively sympathetic uses and a reasonable level of maintenance.

7.4.2 STRUCTURAL STABILITY

No evidence of structural instability was found where visual inspection was possible. However, it should be noted that a specific expert examination has not been carried out in conjunction with this study.

7.4.3 WATER DAMAGE

Some evidence of water damage was found in the building. However, it should be noted that a specific expert examination has not been carried out in conjunction with this study.

7.4.4 PEST INFESTATION

No evidence of pest infestation was found where visual inspection was possible. However, it should be noted that a specific expert examination has not been carried out in conjunction with this study.

7.4.5 CAR PARKING & DELIVERIES

Vehicular access is available to the site from Murphy’s Avenue. Car parking is available in a car park accessed via Murphy’s Avenue. The existing vehicular access route lies along the original driveway. The present level of vehicular use of the driveway is having a damaging impact on the fabric of the original driveway.

7.4.6 PEDESTRIAN ACCESS

Pedestrian access is available to the site from Murphy’s Avenue and Robsons Road. Pedestrian access is also available to the site from the Botanic Gardens. There is a lack of signage for pedestrians located within the Botanic Gardens to the Gleniffer Brae site.

7.4.7 PRESERVATION AND RESTORATION OF JOINERY

Most of the original and early joinery of the Gleniffer Brae Manor House remains intact.

7.4.8 LANDSCAPE

For constraints relating to the landscape of Gleniffer Brae please refer to Tree Assessment Gleniffer Brae, November 1999, prepared by Mark Felgate.
7.5 External Constraints and Requirements

The following organisations were approached as to whether Gleniffer Brae site appears on their register.

7.5.1 NATIONAL TRUST OF AUSTRALIA (NSW) REGISTER

The site was included in the National Trust (NSW) Register in 1985.

7.5.2 REGISTER OF NATIONAL ESTATE
(AUSTRALIAN HERITAGE COMMISSION REGISTER)

Gleniffer Brae Manor House is listed on the Register of the National Estate. This listing incorporates the Sorensen garden.

7.5.3 NSW HERITAGE COUNCIL

Gleniffer Brae is listed on the State Heritage Register. This listing has replaced Permanent Conservation Order No.557.

7.5.4 LOCAL COUNCIL

The local government area for the site is the Wollongong City Council. The site has been included in the Wollongong City Council Local Environmental Plan and in the Greater Wollongong Heritage Study.

7.5.6 ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS

Gleniffer Brae is included in the RAIA Register of Twentieth Century Buildings of Significance.

Refer to Appendix C for relevant inventory sheets.
7.6 Constraints Arising From Current Use and Client Requirements

Gleniffer Brae is currently used by the Conservatorium of Music and as a reception centre. The Conservatorium holds a five year lease for parts of the subject building and is currently into the third year of the lease.

The owners of the site, Wollongong City Council, require the development of a Conservation Management Plan which provides for the long term conservation work and maintenance of Gleniffer Brae over time. Wollongong City Council also wishes to determine a suitable use/s for the site which protects the fabric of the existing building and landscape and is a viable financial use of this important heritage item.
### 7.7 Graded zones of significance of the subject landscape

Considering the physical and documentary evidence gathered, the Statement of Significance and various constraints and requirements, the grading of the subject landscape is possible.

The zones of significance are indicated on the plan (Figure No 18) and are rated according to significance and intactness from the highest level, one (1) down to the least, five (5).

- **7.7.1 SIGNIFICANCE CATEGORY 1 (HIGH SIGNIFICANCE)**
- **7.7.2 SIGNIFICANCE CATEGORY 2 (SIGNIFICANT)**
- **7.7.3 SIGNIFICANCE CATEGORY 3 (LOW SIGNIFICANCE)**
- **7.7.4 NON CONTRIBUTORY CATEGORY 4 (NO SIGNIFICANCE)**
- **7.7.5 DEMOLITION DESIRABLE CATEGORY 5 (INTRUSIVE)**
Figure No.18: Graded zones of significance of the subject landscape
7.8 Graded zones of significance of the subject site (intactness)

Considering the physical and documentary evidence gathered, the Statement of Significance and various constraints and requirements, the grading of the subject site is possible.

The zones of significance are indicated on the plan (Figure No 19) and are rated according to intactness from the highest level, one (1) down to the least, five (5).

7.8.1 SIGNIFICANCE CATEGORY 1 (HIGH SIGNIFICANCE)

7.8.2 SIGNIFICANCE CATEGORY 2 (SIGNIFICANT)

7.8.3 SIGNIFICANCE CATEGORY 3 (LOW SIGNIFICANCE)

7.8.4 NON CONTRIBUTORY CATEGORY 4 (NO SIGNIFICANCE)

7.8.5 DEMOLITION DESIRABLE CATEGORY 5 (INTRUSIVE)
Figure No.19: Graded zones of significance of the subject site
7.9 Graded zones of significance of the subject building interior spaces (intactness)

Considering the physical and documentary evidence gathered, the Statement of Significance and the various constraints and requirements, a grading of interior spaces is possible.

The spaces of significance are indicated on the plan (Figure No 20) and are rated according to intactness from the highest level, one (1) down to the least, five (5).

7.9.1 SIGNIFICANCE CATEGORY 1 (HIGH SIGNIFICANCE)
Spaces should be conserved in such a way as to demonstrate their significance.

7.9.2 SIGNIFICANCE CATEGORY 2 (SIGNIFICANT)
Spaces should be conserved in such a way as to demonstrate their significance. Minor adaptation is acceptable but only if necessary and provided it is reversible and able to be interpreted.

7.9.3 SIGNIFICANCE CATEGORY 3 (LOW SIGNIFICANCE)
Reconstruction and adaptation can be appropriate provided any original fabric is conserved and the spaces are able to demonstrate their significance.

7.9.4 SUBSTANTIALLY ALTERED CATEGORY 4 (NO SIGNIFICANCE)
Spaces could be conserved if appropriate, however due to the high degree of intervention, complete adaptation and/or demolition is readily acceptable.

7.9.5 DEMOLITION DESIRABLE CATEGORY 5 (INTRUSIVE)
Demolition/ removal is recommended.

Because of the limited nature of this assessment, this zoning is only an approximation based on the following considerations.

(i) Period of Construction
(ii) Architectural and historical quality
(iii) Architectural integrity
Figure No.20: Graded zones of significance of the subject building interior spaces
8.0 DRAFT CONSERVATION MANAGEMENT POLICY

8.1 Discussion

The following is a conservation policy arising out of the Statement of Significance, the Physical Condition and other constraints (refer to Section 7.0). An approach should be chosen for the subject site that allows as many as possible of these conservation policies to be implemented.

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.

8.2 Subject Site

8.2.1 The site's sense of separation and strong individual character should be conserved. The original setting apart from the adjacent village of Keiraville and from the town of Wollongong which relates to the topography and open space in the vicinity of the subject building should be conserved.

8.2.2 The visual dominance of the site and the existing significant views and vistas including the views to North Wollongong, the Smith Street hill and the Mount Pleasant escarpment, and the open vistas to Gleniffer Brae from the duck pond in the Botanic Gardens should be conserved.

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.

8.2.3 The historic link between the subject building and the Botanic Gardens should be reinstated.

This should be achieved through the use of signage located in the Botanic Gardens directing the attention of potential visitors to the subject building. A footpath should also be considered an appropriate physical link between the Botanic Gardens and Gleniffer Brae Manor House.

8.2.4 The recent school buildings should be screened from the subject building through the use of appropriate landscaping techniques.

8.2.5 Any intrusive alterations or additions associated with the recent uses of the site should be removed.

This includes but is not limited to the following: the new 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, unsympathetic garden chairs and garbage bins.

8.2.6 All sub-surface areas below and adjacent to the site should be considered to have research potential.
8.2.7 Alternate vehicular access to the subject building should be developed. Continued use of the original driveway by heavy vehicles is unacceptable and should cease.

8.2.8 Plantings should be established along the southern boundary of the Botanic Gardens to obscure the view of the housing along Murphy’s Avenue, to better define the edge of the Botanic Gardens and to frame the view of Gleniffer Brae from the Botanic Gardens.

8.3 Subject Building

8.3.1 The existing external significant fabric including but not limited to the timber frames, sandstone surrounds and stained glass should be retained in-situ and conserved.

Refer to the Gleniffer Brae Condition Survey Analysis for further information regarding the external fabric of the subject building.

8.3.2 The existing significant internal fabric including but not limited to timber panelling and joinery and sandstone surrounds should be retained in-situ and conserved.

Refer to the Gleniffer Brae Condition Survey Analysis for further information regarding the internal fabric of the subject building.

8.3.3 Any existing significant associated items including but not limited to the old school bell, early light fittings, silk rugs, timber wall roses, old servants bell and timber cupboards should be retained in-situ and conserved.

8.3.4 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: paint to original timber joinery, recent door and window hardware, recent bathroom fittings and taps, recent fixings, recent poorly constructed window fly screens, recent light switches and power points and recent door fly screens.
8.4 Subject Landscape

8.4.1 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
- and northern views to the Mt Pleasant escarpment
- formal arrangement of the garden to the rear of the house with the framed view of Mt Keira
- the walling elements ie various brick retaining walls & dry stone walls,
- terraces ie northern upper & lower terraces, rear (western) formal garden and courtyard, and
- remnant parts of the original plantings and retained native bush ie the Brushbox planting, the stand of Turpentines, the remnant ‘native’ vegetation beyond the formal garden in the west and retained unique specimens

Refer to the Gleniffer Brae Condition Survey Analysis for further information regarding the landscape elements of the site. The document Tree Assessment - Gleniffer Brae by Mark Felgate (Wollongong City Council) gives some indication of significant trees in the areas immediately around the manor.

8.4.2 A Landscape Masterplan should be prepared and approved for implementation to assist in the day-to-day management of the subject landscape and site.

8.4.3 Garden plantings shall be maintained to generally reflect the Sorensen period. Other planting schemes shall be gradually removed. The open grass lawns, terraces and slopes shall be conserved and maintained. These works should be done in accordance with an approved Landscape Masterplan.

8.4.4 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.

8.4.5 The existing Brush Box arranged plantings shall be conserved. Lost trees should be replanted.

8.4.6 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.

8.4.7 Inappropriate and intrusive plants shall be removed in accordance with an approved Landscape Masterplan. New plantings should be firstly selected from known historic plantings to maintain the intent of the design of the Sorensen landscape.

8.4.8 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.
8.4.9 Gardens structures (Dolls House and Garden Workshop) shall be conserved. Pathways shall be maintained. Any works to these structures should consider and maintain original relationships to the house.

8.4.10 The conservation and reconstruction of the dry stone walling should be continued to maintain the enclosing edge and platforms as laid out by Sorensen.

8.4.11 Masonry walls (blended with mortar) shall be conserved. Plantings causing damage should be removed. The lawn terraces shall be conserved.

8.4.12 The formal arrival entry drive should be conserved and reconstructed. The sandstone flagged driveway should be conserved and reconstructed to support light traffic for formal arrivals.

8.4.13 Car parking shall be maintained in the located adjacent to the entry gates. No truck or heavy vehicle access shall be allowed on to the original driveway or the garage area. Alternative access for service vehicles needs to be implemented to avoid damage to the landscape ie the original driveway and the roots of mature trees.

8.4.14 Palisade fencing such as that adjacent to the entry gates should be considered appropriate to surround the Botanic Gardens.

8.4.15 A commemorative plaque may be located on the gates in memory of Councillor Patricia Franks.

Councillor Franks was first elected in September 1983 and served for seventeen years as a representative of Ward 3. She served a term as Deputy Lord Mayor in 1990/01 and held various chairman positions of Council Committees including the Gleniffer Brae Management Committee. Councillor Franks was instrumental in getting a new entry statement and carpark upgrade funded by Council and the new gates were dedicated in her honour in December 2001.
8.5 Future Uses

8.5.1 In developing plans for the future use of the subject site the significant external and internal fabric of the subject building, Sorensen garden design and views and vistas should be conserved to maintain the significance of the site.

8.5.2 Historical uses of the site should ideally continue. Should this not be possible then any future uses should be compatible with the retention of the character and heritage values of the site.

Compatible uses for the site include the use of the subject building as a residence, and the use of the site as the location of an educational facility.

Should the Conservatorium of Music continue to occupy the subject building the original study (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/use as opposed to the current situation in which the study is used as a private tutorial room and the guest bedroom is used as an office. In general, public access to the building and grounds should be made more available and encouraged.

Use of the subject building as a reception centre is appropriate providing the significant fabric is appropriately protected from wear and tear. This could be achieved in the following way:

An enclosed glass structure located to the south of the subject building, in the location of the classroom building occupied by the Conservatorium, would allow a large amount of the general traffic related to wedding receptions and other functions to be redirected away from the house thus protecting the significant fabric of the subject building. Pre-dinner drinks etc could occur within the subject building, allowing the desired ambience associated with the manor house to be retained.

8.6 New Services

8.6.1 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.

8.6.2 Any required new services shall be installed in areas and spaces of lower significance.

8.6.3 Any new services shall be inconspicuous and not intrusive to the significance of the subject building and the subject site.
8.7 Interpretation

8.7.1 Interpretative devices including displays should be considered within the curtilage of the site 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.

8.7.2 Any new interventions should be reversible and clearly interpreted by means of introduced interpretative devices or by method of style of construction as new work.

8.8 Conservation Procedures at the Site - Management

8.8.1 Treat the site as being of high cultural significance, and consequently guide any activities at the site by the provisions of the Australia ICOMOS Burra Charter.

8.8.2 Manage the subject site in a way that allows the maximum amount of this Conservation Management Policy to be implemented.

8.8.3 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.

8.8.4 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.

8.8.5 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.

8.8.6 Carry out, catalogue and archive systematic photographic surveys of the site, before, during and after any major works in accordance with NSW Heritage Office and NSW Department of Urban Affairs and Planning Guidelines.

8.8.7 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.

8.8.8 Review and revise the Conservation Management Plan at regular intervals, firstly say, seven years from its adoption.

8.8.9 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.
APPENDIX A

Land Titles Documents
APPENDIX B

CURRENT IMAGES OF GLENIFFER BRAE
**Figure No.1:** View from the front of the subject building over the front lawn of the house showing the Botanic Gardens, North Wollongong, Smith Street Hill and the ocean. The duck pond is also visible in the foreground.
Figure No.2: View from the Botanic Gardens of Gleniffer Brae.
Figure No.3: The subject building as viewed from the north of the subject site showing the brick terracing with stone stairs and flat lawn area. Note the outline of the original tennis court in the lawn in the foreground of the picture and the significant pencil pine close to the subject building.

Figure No.4: The brick retaining wall to the north east of the subject building. Note the unsympathetic garden chair and garbage bin.
Figure No.5: The front of the subject building.

Figure No.6: The rear of the subject building. Note the unsympathetic light post.
Figure No.7: Study room (area 6). Note the linen fold timber panelling above the fireplace and the light fittings.
Figure No.8: Detail of the timber panelling in the door architrave leading from the study to the hallway (area 5a).
Figure No.9: The main bedroom (area 3). Note the typical lead-light glass panel in the door.
Figure No.10: The telephone room (area 2b).
Figure No.11: The guest bathroom (area 8a). Note the original light above the basin and the inappropriate mounding of paper etc.

Figure No.12: Detail of the original basin located in the guest bathroom (area 8a).
Figure No.13: Timber cupboard doors located in the hallway (area 2a). Note the inappropriate painted timber doors and skirting boards.

Figure No.14: Typical lead light windows.
Figure No.15: Detail of original light fitting made by the AIS workers.
**Figure No.16:** The dolls house located to the west of the subject building.
APPENDIX C

INVENTORY SHEETS
APPENDIX D

Relevant Excerpts from the Burra Charter
APPENDIX E

Minutes of Public Meeting
## Community Consultation Meeting

**Gleniffer Brae**

9th March, 2000

**Present:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
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<tbody>
<tr>
<td>Pat Franks</td>
<td>Councillor Wollongong City Council</td>
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<tr>
<td>Gordon Smith</td>
<td>Local Resident</td>
</tr>
<tr>
<td>Ann Wood</td>
<td>Illawarra Historical Society / Illawarra Mercury</td>
</tr>
<tr>
<td>Robin Moll</td>
<td>Resident</td>
</tr>
<tr>
<td>Doreen Turnbull</td>
<td>National Trust / Deputy Headmistress of SKEGGS</td>
</tr>
<tr>
<td>Greg Fisher</td>
<td>Wollongong City Council</td>
</tr>
<tr>
<td>Irene Tognetti</td>
<td>Neighbourhood Committee #5</td>
</tr>
<tr>
<td>Keith Tognetti</td>
<td>Neighbourhood Committee #5 / Former member of Gleniffer Brae Management Committee</td>
</tr>
<tr>
<td>Wayne Pomeroy</td>
<td>Wollongong City Council / Gleniffer Brae</td>
</tr>
<tr>
<td>John Steinke</td>
<td>Conservatorium of Music</td>
</tr>
<tr>
<td>Peter Costigan</td>
<td>Friends of the Botanic Garden</td>
</tr>
<tr>
<td>Vanni De Luca</td>
<td>Wollongong City Council</td>
</tr>
<tr>
<td>Lester Tropman</td>
<td>Tropman and Tropman Architects</td>
</tr>
<tr>
<td>Melissa Ferguson</td>
<td>Tropman and Tropman Architects</td>
</tr>
</tbody>
</table>

### General

- Gleniffer Brae was used as a Christian school after SCEGGS vacated the site.
- Friends of Gleniffer Brae could be formed from a basis of the Friends of the Botanic Gardens.
- There are memories of a fence which separated the Botanic Gardens from Gleniffer Brae.

### Importance of Gleniffer Brae

- Gleniffer Brae is a city asset which is owned by the ‘people’ and one of which they should be proud. Seen as a luxury for the people of Wollongong. Question of how to encourage the people to go to Gleniffer Brae and feel that it is a public building was raised.
- Gleniffer Brae is central to the history of the city of Wollongong and the steel works.
- Gleniffer Brae is one of the few remaining distinguished houses in the city. Its situation was described as superb.
• In regards to the Conservatorium of Music; Gleniffer Brae is central to the city and the University and it was mentioned that having Gleniffer Brae as the location for the Conservatorium adds an element of prestige to the organisation.
• It is thought to be a common feeling of the residents that they are intruding and are unwelcome when they show their visitors around the building. This mainly applies to the building itself and is not felt when visiting the gardens and surrounding curtilage. (Note: This view was not held by Doreen Turnbull however she attributed this to the fact that she has had such a longstanding and intimate association with the building and is aware that the general public would have this feeling about the house. It was mentioned by Lester Tropman that the use of the site by the Conservatorium may increase the aloofness which manifests in the residents feeling of unease when visiting Gleniffer Brae.

• The house is disconnected from the gardens physically and there is no signage which informs people that the house is open to the public. An obvious link to the house from the gardens was a strong requirement.

• A suggestion was made that an inspection board stating the opening times for Gleniffer Brae should be installed. This led to the discussion about a need for a curator, a proper management staff of paid workers and volunteers (possibly in the same form as the Friends and the Botanic Gardens should Gleniffer Brae be an open house.

• Morning teas were held during Frank Arkells time which led to more people knowing about Gleniffer Brae. This was generally agreed to be a good idea.

• Education of young people about the values of Gleniffer Brae is seen to be important. The retention of the education use of Gleniffer Brae is also important.

• Gleniffer Brae is a rare example of an Inter-War Period house which is open to the public. The majority of the houses in Sydney of this period are in private ownership and are not open to the public.

• The interior fittings of Gleniffer Brae are very fine and some are highly significant such as a number of the light fittings which were made by the BHP workers and the silk rugs. These interior fittings were specifically designed and are technically superior.

• The landscape elements which are probably of Sorensen origin consist of the brushbox, the dry stone walls and terraces, the cupressus (pines) and the bougainvillea. This remnant vegetation should be retained.

• The school buildings should be hidden from the view of the house through landscaping.

**Opportunities**

• The Conservatorium has a number of valuable instruments which need to be protected and thus public access to particular areas needs to be limited.

• The Study/Library should be open to the public as opposed to being limited to use by the Conservatorium. This is because the Study/Library is one of the most important and attractive rooms in the building. The same applies to the fine bedroom to the rear of the house. The lease to the Conservatorium for these areas is a five year lease and is into the second or third year of the lease. It was suggested that an appropriate use for the Study/Library could be as a music library for the Conservatorium.
• The comment was made that the Conservatorium would be severely impacted if the above spaces were taken away from their use. A possible remedy to this situation would be to allow the Conservatorium to expand, possibly into the old soil lab.

• It was stated that the Conservatorium is both a prestigious use for Gleniffer Brae, enhancing the significance of the house and also adds to the prestige and attractiveness of the Conservatorium of Music. John Steinke believed that the Conservatorium may trade off the use of the study etc if they were permitted to use the old soil laboratory. He feels that the ambience which the study has adds to the cultural values which the reading of music brings to the place.

• One of the uses for the grounds of Gleniffer Brae which should be considered is the development of an amphitheatre in the location of the SKEGGS swimming pool.

• It was generally agreed that the most important outcome of any proposed use of Gleniffer Brae is to retain the integrity of both the landscape and the house.

• The problems of heavy vehicle access needs to be addressed.

Future Uses

• The question was raised whether it is important what the future use of Gleniffer Brae is as long as the integrity of the place is retained.

• Options relating to the future use of the site include:
  1. Restore to a heritage house which has tours etc. Education / Heritage Interpretation
  2. Continue with the use by the Conservatorium of Music
  3. Reception Centre / Functions / Weddings
  4. Residence
  5. Uses comparable to the Cancer Carers picnic and the Open Music Day

• The problems of servicing were raised again with no conclusion determined.
• Two extremes of uses were noted. Use as a residence would allow only a selected few people access to the house. To have the house completely open to the public would lead to the house being ‘trashed’.

• A reception centre could be made possible through the replacement of the existing unsympathetic school building close to the house with an enclosed glass structure of something similar.

• It was a general consensus that if a potential private user wants to ‘tie up’ the site then they should pay for the privilege.

• Letting out the place for commercial use by a company such as a wedding reception company was strongly opposed.

• The use of marquees was discussed and generally determined to be unfeasible both financially and in terms of the well being and integrity of the building.

• Use by the University Chancellor as a residence was objected to as it would not allow the public access to the site.

• The suggestion of a motorised car coming up to Gleniffer Brae from the Botanic Gardens and acting as a link between the two was generally approved of as long as it was quiet and tasteful.

• Idea of using food, possibly in the form of a Devonshire Tea, to draw people up from the Gardens and to Gleniffer Brae. Either run by a private company or by the Friends of Gleniffer Brae.

• The point was reiterated that any proposal should be careful not to damage the Conservatorium because of its high profile in the community.

• The current use of Claudio’s office is inappropriate due to the clutter which is a by product of the use which increases the number of mites and dust etc. Integrity of use would be best maintained through the use of the original servants quarters as offices.

• Interest was shown in the ‘open hours’ concept but the logistical problems were noted. These included but were not limited to who would run and supervise the site during the open hours (Friends of Gleniffer Brae, a Committee ??) and the issues related to the necessity for guides. There was no agreement about a need for paid staff and rigid management structure as opposed to voluntarism.
APPENDIX F

Brief