Appendix K

Draft Heritage Interpretation Strategy

Draft Heritage Interpretation Strategy

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Sydney Metro West

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Cover: An artist's impression of The Bays Station.

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Contents

1. Introduction

1.1 Project brief

Extent Heritage Pty Ltd was commissioned by Sydney Metro to prepare a line-wide Heritage Interpretation Strategy (the 'Strategy') for the Sydney Metro West line. The new Metro line will extend from Hunter Street in the Sydney CBD and travel west through Pyrmont, The Bays, Five Dock, Burwood North, North Strathfield, and Parramatta, terminating at Westmead.

This report provides an overarching strategic direction for interpretation of Aboriginal and non-Aboriginal heritage values across the line. It will help to create a cohesive scheme, and to build a narrative and identity for the line which can be experienced both through travel across it, as well as at individual stations and precincts. The aim is also to ensure that the key themes and stories are presented at different locations without repetition or duplication. The strategy will identify stations where interpretation should be prioritised.

1.2 The study area

The Sydney Metro West Line will extend west from Sydney CBD to Westmead (Figure 1). The study area crosses Country traditionally associated with multiple Dharug speaking groups including the Gadigal, Wangal and Burramattagal. The route is also located within the Metropolitan Local Aboriginal Land Council (LALC) and Deerubbin LALC boundaries. The Metro line will extend across several Local Government Areas (LGAs) including City of Sydney, Inner West, Burwood, City of Canada Bay, Parramatta, and Cumberland

1.3 The 'Big Picture': aims and objectives

Sydney Metro is responsible for delivering a generation-defining infrastructure project that will transform public transport across Sydney. The Sydney Metro West Line will provide additional transport connections from Sydney CBD to Western Sydney, helping to reduce congestion and transform existing urban centres. This is an opportunity to drive growth and jobs, and to build sustainable new communities for the future.

For this vision to be realised, Sydney Metro need to ensure that the precincts around stations are designed, developed, and activated to achieve the best possible outcomes and align with the conditions of consent. The development of vibrant station precincts will help to shape communities, with the Metro line at their core.

Effective heritage interpretation will be critical to helping Sydney Metro to meet these goals. Innovative solutions, powerful storytelling and creative and evocative design will assist in placemaking at stations, and lead to an experience that travellers will enjoy.

To achieve this, the heritage strategy will explore the history and significance of archaeological excavations, affected heritage items and heritage conservation areas. Interpretation will also help to maintain and celebrate the suburbs' unique characters, ensuring that stories from their past are a part of their future.

In order to meet these project objectives, the aims of this strategy are to:

- create a cohesive interpretive framework, with detailed content development for each station being undertaken at a later date alongside design development;
- build a narrative and identity for the Metro West Line which can be experienced both through travel and at individual stations;
- explore and interpret history and significance of archaeological excavations, affected heritage items, and heritage conservations areas;
- avoid potential repetition of stories and information between stations;
- explore and identify potential interpretive media and devices for each station; and
- ensure that stakeholder views and priorities are integrated meaningfully and guide the approach, with particular focus on Aboriginal community engagement.

Figure 1. Map showing the project alignment. *Source:* Sydney Metro.

1.4 Methodology

The general philosophy and process used in the development of the strategy is adopted from the *Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013* (2013) (the *Burra Charter)*, which defines interpretation as, 'all the ways of presenting the cultural significance of a place. Interpretation may be a combination of the treatment of fabric; the use of and activities at the place; and the use of introduced explanatory material.'

The preparation of the strategy was also undertaken in accordance with NSW Heritage Manual guidelines including, *Interpreting Heritage Places and Items: Guidelines* (NSW Heritage Office, 2005), and the NSW Heritage Council's *Heritage Interpretation Policy* (NSW Heritage Council, 2005).

Preparation of the Strategy entailed the following steps:

Review of background material and historical research

A large number of supporting documents were reviewed to ensure that the project as a whole, the objectives, concept conditions, key stakeholder perspectives and work undertaken to date was understood.

Historical research was carried out to provide supporting content and help to identify themes and stories for the study area. Research was mostly limited to secondary sources and reports, with targeted archival research relating to key questions as required.

Identification of a preliminary set of devices and locations for interpretation

Research on global and national interpretive precedents was undertaken to help provide a direction for devices and potential initiatives. Devices researched included signage, multimedia content, digital options, artefact displays, commissioned artworks, urban design, landscaping, lighting display, and public archaeology. This stage included a review of heritage interpretation precedents, which are presented as case studies.

Stakeholder engagement

As part of this project Extent Heritage engaged with the Sydney Metro internal stakeholders, the Sydney Metro Heritage Working Group and local councils. Workshops held with these groups have provided an opportunity to discuss project objectives, relationships, opportunities, constraints, and overall direction. The second draft has responded to feedback from these meetings where appropriate. This consultation process fulfills relevant requirements of the Sydney Metro West Concept and Stage 1 - major civil construction works between Westmead and The Bays conditions of approval.

Aboriginal community consultation

Aboriginal stakeholders and community have and will continue to be invited to participate in workshops, including Traditional Owners and Knowledge Holders as part of Sydney Metro's Connect with Country pilot program. Preliminary advice from Aboriginal community members has been included in this document.

1.5 Authorship

Kim Watson, Gabrielle Harrington, Miranda Gronow, Emily Simons (heritage advisors), and Brian Shanahan (senior associate) authored parts of this Strategy. Dr Madeline Shanahan (senior associate and archaeology manager) oversaw the project throughout, attended all consultations and provided input, review, and quality assurance.

2. Project specific documentation

2.1 Sydney Metro West Concept and Stage 1 – major civil construction works between Westmead and The Bays conditions of approval

Sydney Metro is designated as State Significant Infrastructure (SSI). Approval for Concept and Stage 1A of the Sydney Metro West project was granted on 11 March 2021 (SSI 10038). The following conditions of consent apply to the Heritage Interpretation Strategy.

Condition	Requirement	Relevant section of report
C-B4	The relevant future stage application relating to the design of stations must include a Heritage Interpretation Strategy, prepared in consultation with Heritage NSW, which outlines how key Aboriginal and non-Aboriginal heritage values and stories of Heritage items will be interpreted in the project design, including station and precinct urban design. The Heritage Interpretation Strategy must include procedures for how to include results of archaeological findings (historical and Aboriginal archaeological results) when they become available.	▪ Refer to Part 6 of this report for detailed station precinct specific recommendations for heritage interpretation, consultation, key themes. ▪ Refer to Part 7 for procedures to include archaeological finds into interpretation planning.
C-B5	The Heritage Interpretation Strategy must be prepared in accordance with the NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (August 2005), and the NSW Heritage Council's Heritage Interpretation Policy.	▪ This strategy has been prepared in accordance with the NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (August 2005), and the NSW Heritage Council's Heritage Interpretation Policy.
C-B6	The Heritage Interpretation Strategy must include, but not be limited to: a. a discussion of key interpretive themes, stories, and messages proposed to interpret the history and significance of archaeological excavation, the affected Heritage items and sections of heritage conservation areas (if applicable); b. options for the re-purposing of archaeological finds (results and artefacts), heritage features or listed items salvaged or protected during construction stages of the CSSI, and how they will be integrated into the final project design; c. Aboriginal cultural and heritage values of the project area including the results of any archaeological investigations undertaken (or any interim results of any archaeological investigations that have commenced but have yet to be completed) and key socio-cultural values identified in the Aboriginal Cultural Heritage Assessment Report referred to in Condition C-A1 of this schedule, and those of any future stages of the CSSI;	▪ Refer to Part 4 for the Thematic framework which discusses key interpretative themes, extrapolated from Part 3, Historical overview. ▪ Refer to Part 6 and Part 7 for options for the repurposing of archaeological finds. ▪ Aboriginal cultural heritage values have informed Part 4, Part 6 and Part 7. ▪ Refer to Part 6 for discussion of audience and Part 5 for potential devices. Possible locations for interpretation will form a part of the detailed interpretation plan. Possible incorporations into design are noted in Part 5 under the relevant device options.
	d. details of the audience, potential devices to be employed in interpretation, possible locations for interpretation, and how this will be incorporated into design; e. engagement with the Relevant Council(s) and regard for any relevant council heritage interpretation guidelines; and f. with respect to the Parramatta construction site and (a) above, any discussion must include how the heritage interpretation of the CSSI relates to the heritage interpretations of other projects in Parramatta, including State Significant Development projects and other SSI projects.	▪ Refer to Part 2 and Part 6 for discussion on existing heritage interpretation in the vicinity of Sydney Metro West stations. This has considered SSD and SSI projects.

2.2 Sydney Metro Art Masterplan

In 2020, the Sydney Metro Art Program (the Program) was developed. This followed the successful implementation of a public art program for the Metro North-West line. The Program provides a robust framework for selecting and commissioning inspirational new works for Sydney Metro stations. Sydney Metro Art Masterplan describes the Program including the vision, objectives, curatorial approach, governance structures, commissioning process, and parameters for artistic excellence.

Any public art installations recommended as part of this heritage interpretation strategy, will be subject to the objectives and the curatorial and commissioning processes detailed in the Masterplan, and will form a part of the art program.

2.3 Guidelines and frameworks

The international and local guidelines, policies, and principles that have guided the approach towards developing a meaningful and successful interpretation strategy specific for the Sydney Metro West Line are outlined below. By understanding these guidelines and bringing them into the approach, the best possible outcome, guided by values, significance, and place will be achieved.

2.3.1 The Burra Charter

The *Burra Charter* (Australia ICOMOS 2013) is considered the guiding document of best practice standards for the management of cultural and natural heritage within Australia. The charter states that it can be applied to all types of places of cultural significance including natural, Indigenous, and historic places with cultural values.

2.3.2 The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites

The *ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* (ICOMOS 2008) defines the basic principles for interpretation and presentation. The *ICOMOS Charter* positions interpretation and presentation as an essential component of heritage conservation and as a means for enhancing public appreciation and understanding of cultural heritage sites. The *ICOMOS Charter* establishes seven principles that should inform heritage interpretation. They include:

- Principle 1: Access and Understanding - Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.
- Principle 2: Information Sources - Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.
- Principle 3: Attention to Setting and Context - The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.
- Principle 4: Preservation of Authenticity - The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).
- Principle 5: Planning for Sustainability - The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.
- Principle 6: Concern for Inclusiveness - The Interpretation and Presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.
- Principle 7: Importance of Research, Training, and Evaluation - Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.

2.3.3 Connecting with Country

In 2020, the Government Architect NSW (GANSW) released its *Connecting with Country: a draft framework for understanding the value of Aboriginal knowledge in the design and planning of places* (GANSW 2020a). The framework aims to ensure that Aboriginal values are reflected in the planning, design, and delivery of built environment projects in NSW to achieve better outcomes for Country and community (GANSW 2020a). The draft Framework provides principles and practical ways that connections to and understandings of Country can be integrated into project planning and design processes (GANSW 2020a, 32–33).

This draft framework is accompanied by a discussion paper, *Designing with Country* which is aimed at all stakeholders engaged in built environment projects that impact the culture and heritage of Aboriginal communities (GANSW 2020b). The paper also comments on mapping and cultural landscapes. This is an important issue for heritage interpretation which needs to consider the landscape as a whole which encompasses many different but connected places along the line:

> In current maps Aboriginal values are identified only in specific locations of archaeological and heritage value. This provides protection for specific known sites of significance, but does not address broader Aboriginal understanding of the landscape. (GANSW 2020b, 10)

The Sydney Metro West Line is a pilot project for Government Architect NSW's *Connecting with Country: a draft framework for understanding the value of Aboriginal knowledge in the design and planning of places* (GANSW 2020a).

2.3.3.1 Bays West Connecting with Country Framework (draft)

The *Bays West Connecting with Country Framework (Draft)* (Bangawarra 2020) established six (6) place stories / themes for Bays West. The place stories identified include:

- Wurata (Waratah): Spirit of Country;
- Boomatjaril (Healing Place): Co-existence and healing;
- Nadan (Good Water): Water;
- Parradowee (Eel Spirit): Country provides;
- Bamuru Warura (Grass String): Infrastructure and interconnectedness; and
- Raiagon (Sea Horse Spirit): Resilient communities.

The Bays West Connecting with Country Framework further identifies seven (7) statements of commitment and principles for action from the GANSW Draft Connecting with Country Framework that make specific reference to the way the stories, knowledges, and cultural priorities of Bays West can inform and be embedded in the development, design, architecture, planning and construction of Sydney Metro West.

2.3.3.2 Connecting with Country Master Plan Themes: Sydney Olympic Park

The *Connecting with Country Master Plan Themes: Sydney Olympic Park* (Bangawarra 2021) identifies themes for the master plan of Sydney Olympic Park. The document established four (4) themes for Sydney Olympic Park. The themes identified include:

- Bulima: Connected to Country;
- Madutji: Interconnectedness;
- Tucoerah: Gather; and
- Walama: Adapt.

The framework further identifies eight (8) statements of commitment to inform the master planning of areas within Sydney Olympic Park, which surrounds the Metro West station.

2.3.4 Ask First: A Guide to Respecting Indigenous Heritage Places and Values

The document *Ask First: A Guide to Respecting Indigenous Heritage Places and Values* (Australian Heritage Commission 2002) focuses on allowing the relevant Indigenous people to determine the significance of places in accordance with their culture, before achieving agreements between parties on how places and heritage values should be managed.

In relation to interpretation, the following principles are identified in the document:

- Indigenous people are the primary source of information on the value of their heritage and how this is best conserved;
- Indigenous people must have an active role in any Indigenous heritage planning process;
- Indigenous people must have input into primary decision-making in relation to Indigenous heritage so they can continue to fulfil their obligations towards this heritage; and
- Indigenous people must control intellectual property and other information relating specifically to their heritage, as this may be an integral aspect of its heritage value.

In identifying and managing this heritage:

- uncertainty about Indigenous heritage values at a place should not be used to justify activities that might damage or desecrate this heritage;
- all parties having relevant interests should be consulted on Indigenous heritage matters; and
- the process and outcomes of Indigenous heritage planning must abide by customary law, relevant Commonwealth and State/Territory laws, relevant international treaties and covenants, and any other legally binding agreements.

Adhering to cultural restrictions on information about an Indigenous heritage place is essential to maintaining its heritage value.

2.3.5 Transport for NSW, Reconciliation Action Plan, 2019-2021

The *Transport for NSW Reconciliation Action Plan, 2019-2021* (TfNSW 2019) demonstrates TfNSW's commitment to working towards Reconciliation, both within the organisation and throughout communities across NSW. The *Reconciliation Action Plan* identifies three focus areas: Building and Strengthen Relationships, Respect and Celebrate Culture, Employment and Career Development. The Heritage Interpretation Strategy contributes to these focus areas in the following ways:

- **Building and Strengthen Relationships:** 'Action 1' under this Focus Area is to "establish and maintain mutually beneficial relationship with Aboriginal and Torres Strait Islander organisations" (TfNSW 2019, 14). As a pilot project for the Government Architect NSW's *Connecting with Country* program, extensive consultation has been undertaken. This collaborative process has shaped the Heritage Interpretation Strategy, but has also contributed to building and strengthening relationships.
- **Respect and Celebrate Culture:** 'Action 5' under this Focus Area is to "increase understanding, value and recognition of Aboriginal and Torres Strait islander cultures, histories, knowledge and rights through cultural learning" (TfNSW 2019, 16). This Heritage Interpretation Strategy will contribute to this action by ensuring that Aboriginal heritage, culture, language, people and communities are celebrated across the line at all stations and precincts.
- **Employment and Career Development**: 'Action 10' under this Focus Area is to "Promote respect for Aboriginal heritage and increase inclusion of Aboriginal art" (TfNSW 2019, 19). This Heritage Interpretation Strategy contributes directly to this action, by recommending ways in which Aboriginal heritage, language, cultures, people and communities can be recognised and celebrated throughout stations and precincts through a range of devices. These devices may include artworks and involve engaging Aboriginal artists, designers and/or other professionals.

2.3.6 Interpreting heritage places and items, heritage information series guideline produced by the NSW Heritage Council, 2005

The *Interpreting Heritage Places and Items Guideline* (Heritage Office 2005) explains why it is important to interpret heritage and provides a number of guidelines to achieve good heritage outcomes. This document explains how interpretation strengthens the relationships between communities and their heritage. It outlines the different ways of communicating the significance of an item to a range of audiences. This can involve a range of mediums including publications, events, public activities, and controlled settings.

2.3.7 Heritage interpretation policy, heritage information series guideline produced by the NSW Heritage Council, 2005

The *Heritage Information Series: Heritage Interpretation Policy* (NSW Heritage Council 2005) intends to guide heritage practitioners towards best practice outcomes. It lists the following 'ingredients' in achieving best practice interpretation for all types of heritage:

- respect for the special connections between people and items;
- understand the item and convey its significance;
- apply good research;
- explore, respect and respond to the identified audience;
- make reasoned choices about themes, ideas and stories to interpret;
- engage the audience, stimulate thought and dialogue, provoke response and enhance understanding;
- research and understand the physical, historical, spiritual, and contemporary context of the item and related items; and respect local amenity and culture;
- develop interpretation that strengthens and sustains the significance of the item, its character, and its authenticity;
- integrate interpretation in conservation planning, and in all subsequent stages of a conservation project; and
- include interpretation in the ongoing management of an item; provide for regular maintenance, evaluation, and review.

2.3.8 Local council heritage interpretation guidelines

2.3.8.1 City of Canada Bay Public Art Plan 2015-2021

The *City of Canada Bay Council Public Art Plan 2015-2021* (City of Canada Bay 2015) is a public art strategy that defines the Council's approach to cultural development, with the purpose of creating stronger and more strategic relationships with people in town centres. The City of Canada Bay has a strong focus on place management for cultural development. Their approach addresses the history, heritage, stories, people, landscape, streetscape, and culture of the place. It is important to the Council and community that cultural markers, public art, and interpretative features inform residents, visitors, and future generations about the significance and meaning of special places (City of Canada Bay 2015, 5).

The key principles outlined in the public art strategy aim to develop projects and cultural initiatives with the potential to:

- reflect the cultural, social and environmental significance of the area;
- respond to major sites as well as smaller localities;
- create connections along and across the foreshore and Parramatta River;
- celebrate heritage yet add contemporary layers;
- support a culture of interaction, engagement, and dialogue;
- achieve sustainable design and fabrication; and
- exemplify excellence in public art and design.

The public art strategy also discusses the opportunities and context of six (6) potential themes. Potential themes include:

- the heritage of working life;
- a place of significance for Aboriginal communities;
- memories of freedom and incarceration;
- an intercultural community;
- health and wellbeing; and
- the energy of children and young people.

2.3.8.2 City of Sydney Public Art Strategy

The *City of Sydney Public Art Strategy* (City of Sydney n.d) is the implementation plan for the *City of Sydney Public Art Policy* (City of Sydney 2016). The strategy provides a clear, sustainable, and forward-looking framework of principles. These express the City's commitment to the vital role of art in strategic planning and to the implementation of Sustainable Sydney 2030.

The aims are to:

- align significant City Art projects with major Sustainable Sydney 2030 urban design projects;
- recognise and celebrate Aboriginal stories and heritage in public spaces;
- support local artists and activate city places through temporary art projects;
- support vibrant places in village centres with community art and City Art projects;
- promote high quality public art in private development;
- support stakeholder and government partners to facilitate public art opportunities;
- manage and maintain the City's collection of permanent artwork, monuments, and memorials, and
- initiate and implement programs to communicate, educate and engage the public about City Art.

2.3.8.3 Cumberland City Council Cultural Plan 2019-2029

Cumberland City Council has developed a *Cumberland Cultural Plan 2019-2029* to assist with the strategic direction of cultural development within the Cumberland LGA (Cumberland City Council 2019). The plan was informed by a review of relevant cultural policy and strategies, as well as community

consultation. The Plan adopts a broad definition of culture aligning with the NSW Government's planning for a creative Sydney. This includes a definition of culture that considers:

- our sense of place, our values, our diversity, our identity and our digital and place-based communities;
- the different cultural and religious backgrounds found in most communities;
- things we consider valuable and want to pass on to future generations;
- the material products of creative and cultural processes including organic, formal, and informal processes; and
- our engagement with and participation in, creative and cultural process.

The *Cumberland Cultural Plan* identifies five (5) priority areas to guide Council's planning of programs, events and infrastructure to support a creative and culturally active and vibrant community:

- Priority 1: Recognising Cumberland's First Peoples' living culture;
- Priority 2: Celebrating strength in diversity;
- Priority 3: Supporting cultural groups and individual;
- Priority 4: Improving cultural facilities, spaces and street; and
- Priority 5: Enhancing place identity and activation.

2.3.8.4 Heritage and Our City: City of Parramatta Heritage Interpretation Guidelines for planners, architects, designers, and developers

City of Parramatta Council's document *Heritage and Our City: City of Parramatta Heritage Interpretation Guidelines for planners, architects, designers, and developers* includes a set of heritage interpretation guidelines for development within the city of Parramatta (City of Parramatta n.d). The guidelines are designed for planners, architects, designers, and developers to make it clearer and easier to deliver best practice interpretation of development sites, and to tell the stories of a given site in a way that fits into the broader history and heritage of the City of Parramatta. The Council has developed a range of heritage interpretation themes to allow for the delivery of key stories in relevant places throughout the city. They include:

- 'A landscape of stories';
- 'Dharug Country: Dharug people';
- 'Gathering place';
- 'Fertile ground';
- 'Experiment, enterprise, governance'; and
- 'Waves of people'.

2.4 Aboriginal community consultation

As part of the development of the Sydney Metro West project approximately 20 workshops led by indigenous owned business Murawin have been undertaken with Traditional Owners, Knowledge Holders and other Aboriginal community members The aim of the4 ongoing consultation is to ensure Aboriginal input guides the project from an early stage. Notes and commentary from these workshops have been reviewed and key advice and findings have informed the preparation of this strategy. The below is a summary of recurring comments and common themes raised in these workshops.

- Demonstrating connection to Country is important. Culture is living and is present in the landscape, and it is placed in the present and the future. Connection across all stations should be celebrated.
- Drawing on the concept of Connection to Country, architecture and urban planning should explore ways to facilitate spaces that encourage meeting, gathering, and dwelling, as groups have for thousands of years.
- It is important that people from Country determine how their songs and languages are spoken.
- Showing the diversity of language groups across Sydney is important, to build understanding and to provide education. There is the opportunity to demonstrate this history and diversity in interpretation.
- Cultural information should only be included with permission, and must be correctly acknowledged and attributed.
- Reuse of material in station buildings could be a way to reunite natural materials with Country. Sustainability should be a key focus.

Broadly, the themes referenced included:

- healing and self-determination;
- education and truth-telling; and
- land management and sustainability.

2.5 Stakeholder consultation

Ongoing consultation with stakeholders has taken place over the course of the project. This has included consultation with the Sydney Metro team, the Sydney Metro Heritage Working Group (including Heritage NSW), and all local councils across the line (including City of Sydney, City of Canada Bay, Burwood Council and City of Parramatta Council).

2.6 Existing heritage interpretation

Part 6 of this report (page 38) includes details of current heritage interpretation schemes in the vicinity of Sydney Metro West stations, and existing initiatives that have been planned or are currently installed. This review involved desktop research and a synthesis of available reports and information gained from the public domain. Existing heritage interpretation along the Sydney Metro West alignment includes signage, public art, online publications and landscape elements such as inlays. Physical site visits to inspect installations have not been undertaken at this stage and the list is preliminary. This information

was used to create a high-level inventory of interpretive schemes in the vicinity of the Metro stations and is not a detailed survey of all heritage interpretive schemes within each suburb.

3. Thematic framework

Detailed historical research has been undertaken for each station and its surrounding area across the SMW Line. The historical overview that informs this thematic framework is included in Appendix 1.

3.1 Introduction

Themes provide an important structure for interpretation. By grouping diverse stories together into overarching topics, we can identify connections and provide order for information, assisting audiences to engage with it more meaningfully. Themes also help interpretation specialists plan which stories should be prioritised. Without this structure, audiences can become overwhelmed by too many divergent storylines, and schemes lack clarity of messaging.

Given the scale of the SMW study area, which crosses multiple suburbs with rich histories, the thematic framework will be critical to achieving a holistic and cohesive approach to interpretation. It will help to communicate a clear narrative, and in doing so, will assist in building a strong identity for the line.

This section outlines the recommended thematic framework for the SMW Line. It includes a 'line-wide' theme, followed by three supporting themes. These themes have been designed based on the following information:

- historical and archaeological research as outlined in Appendix 1, which has identified key storylines for each station and across the line;
- a review of notes and materials from Connecting with Country workshops held by Sydney Metro and facilitated by Murawin;
- preliminary engagement with Aboriginal community members and local councils; and
- a review of interpretive themes and stories on existing schemes around key stations to avoid repetition.

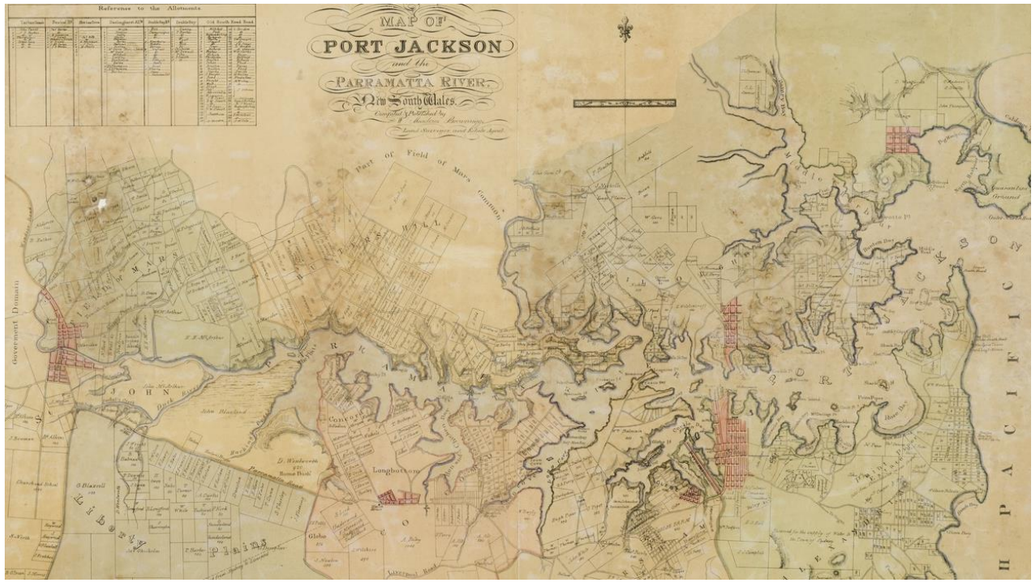


Figure 2. Map of Port Jackson and the Parramatta River, 1850. *Source:* SLNSW, call no. D Z/ Cc 85/ 5.

3.2 Line-wide theme: Salt water to fresh water

Many millions of years ago, after the Australian continent broke away from Gondwana, tectonic forces forged the landforms that shape Sydney, and new watercourses started flowing. The Parramatta River was just a trickle at first, but over time a network of small creeks joined. The water cut into the sandstone and shale, gathering pace and volume. Eventually it had carved a deep valley which connected to the coast.

At the end of the last Ice Age (10,000 years ago), sea levels began to rise. Having by this time carved its way through the plain, the ancient river flooded. Warrang (Sydney Harbour) was formed, the coastline and shape of the watercourse were changed dramatically.

The ancestors of today's Dharug people witnessed much of this change. They adapted to the changing environment and built sustainable lives and communities around the Harbour and river. Today, cultural knowledge and the archaeological record preserves evidence and stories of this earlier time. People thrived in the rich resources provided by the estuarine river and its hinterland. At Parramatta, the tidal saltwater meets the fresh water of the river's tributaries, providing an environment that supported a range of plant and animal life, and the perfect breeding ground for eels. The river was also a critical transport network, connecting people and communities for trade and ceremony.

This theme will also consider how this same landscape shaped the lives and stories of much more recent arrivals. The route between the early colony of Sydney Town and its agricultural base in Rose Hill was critical. Over time the two main settlements grew, and many suburbs developed in between. This route west, by boat, train, or road, has always been a central spine through the city.

The resources along the route shaped colonisation, industry, development, and migration. The rich soils of Parramatta were taken for farmland and worked by convicts. The sandstone of Pyrmont was quarried

to build the new city, causing irreversible change to the peninsula. The bays, islands, and inlets were reclaimed and modified to facilitate industry and shipping, causing pollution and environmental damage. More recently, these same waterfronts have become places of rest, relaxation, and recreation, showing another shift in the lives and communities of people here. Over time suburbs along the route have changed and alternated purposes, with landscapes and communities shifting between agriculture, industry, residential, and recreational.

3.3 Subthemes

In order for audiences to understand the line-wide narrative of change along the route and over time (‘Salt Water to Fresh Water’), they need an opportunity to understand place-based narratives at each station. Communicating key messages and stories for each station will ensure that audiences at individual stops will have meaningful experiences, but those travelling across the line can absorb a more complex understanding of the cultural landscape of the line as a whole.

In designing a framework for these subthemes, the key elements that structure clear and engaging storytelling have been considered. The sub themes have been kept as board and flexible as possible, so that they can accommodate stakeholder feedback, and additional stories uncovered during future stages of research and content development. By adopting these three themes at each station though, the approach will be consistent across the line, the complexity and unique nature of each place will be celebrated and explored meaningfully.

Subtheme 1: Country

Every good story needs to start by setting the scene.

In order to understand the cultural landscape and the story across the line, audiences need to understand the nature of Country at each station. This theme will include stories that help audiences to understand the environment, both natural and modified, and how it has changed over time. It is an opportunity to explore change in very Deep Time, influenced by forces such as geology and climate, as well as change that has occurred since the arrival of people- from fire management to industrialisation and urban growth.

It will also discuss the competition for Country's resources, and of the impact that colonisation and dispossession continue to have today. By exploring the Country theme, audiences will be able to engage with Aboriginal understandings of Country, and how to care for and connect with it.

Subtheme 2: People and community

Characters are the next key element of storytelling.

This theme will explore the many diverse cultures, communities, families and individuals that have called this place home. It will celebrate stories of the Gadigal, Wangal, and Burramattagal, providing audiences with the opportunity to learn more about these groups, and recognise whose Country they are on as they travel.

This theme may also tell stories of the conflict between people in the aftermath of the British invasion, and of experiences of people during colonisation, and to celebrate stories of Aboriginal individuals in the past and present, including those who have fought for Country. It may also tell the stories of cross-cultural relationships and shared experiences.

This theme will also tell the stories of those who have arrived in more recent times, from British colonisation to post-war migration. Colonisers, convicts, migrants, workers, and refugees all built lives and communities here. They brought new languages, goods, cultures, beliefs, and cuisines with them. They built communities, homes, and families. It will tell stories of these communities and the waves of migration, celebrating individuals, diversity, women's stories, and those overlooked in traditional histories to date as much as possible.

Figure 3. 'View from the Government Domain, Sydney.' C Rodius, 1833, Pencil. *Source:* SLNSW PXA 997.

Figure 4. Image of 'Pimbloy' by Samuel John Neele. published in *The Narrative of a Voyage of Discovery* (Grant 1803). *Source:* State Library of New South Wales Q80/18.

Subtheme 3: Working lives

This is the story of what people did in this place.

In very Deep Time, the Ancestors of today's Aboriginal people developed complex resource procurement systems that enabled them to live sustainably for millennia and adapt to a changing environment. Evidence of their work and economy is captured in the Parramatta sandsheet, a time capsule of life in the Pleistocene. Other layers tell us about how they adapted to life after the sea levels rose, developing material culture to harvest the waters, growing yams in the rich soils, and using fire to manage Country. Trade networks developed, highlighting connections across the cultural landscape too.

When the British came, the Traditional Owners were increasingly marginalised, and it became more difficult to access important resources. This led to hardship and deprivation. They responded by adapting as their Ancestors had, carving out new lives and contributing vital skills to the colony.

Stories will tell the lives of the newcomers and their toil as well: of the hard labour of the convicts, as well as their successes and struggles, the risk of starvation, and the struggles to grow enough food; a story which reoccurs across the route. The development of industry and infrastructure and the toll it took. Of new workers in high rise offices, researchers and medical experts. This is the story of how people have used the resources of Country, and the many changing industries that reflect the needs of the ever-changing and ever-growing city.

Figure 5. An Arnott's employee pipes cream onto a biscuit. Olson, 1938. *Source*: SLNSW ON 388/Box 031/Item 100.

Figure 6. Fish hooks from John White's *Journal of a Voyage to NSW*, 1790. *Source:* SLNSW, MRB/Q991/2A2.

4. Interpretive devices

A range of potential interpretive ‘devices’ could be integrated into the project to communicate key themes and stories to audiences in and around stations, on platforms, and within trains themselves. Given that only limited information is currently available relating to design, we have compiled a list of all possible interpretative devices. In subsequent stages of project planning and development, the selection of devices should be further refined.

This Part of the strategy references a number of national and international case studies, comparing examples of interpretive devices and highlighting their benefits, as well as their limitations. The case studies showcase high-quality and innovative examples of a range of device types potentially relevant to the Sydney Metro West Line.

4.1 Device: Public archaeology

Public archaeology offers an opportunity to help audiences understand and engage with an aspect of heritage that is generally hidden from view and therefore difficult for them to otherwise access. Public interest in archaeology, and the work and methodologies of archaeologists is high, but safe access to sites and the provision of suitable content has not always been prioritised in the past. The Sydney Metro West program represents an opportunity to provide a significant public archaeology outcome, specifically at Parramatta. Public archaeology and engagement initiatives could include:

- open days during the archaeological excavation;
- public talks and presentations;
- temporary displays of archaeological findings; and
- decorative hoardings with images and artworks.

Case study: Woodlea and Rockbank Inn, Mini-Museum

In May 2021, Extent Heritage hosted an open day at the Rockbank Inn, a heritage listed site within the Woodlea Estate, north-west of Melbourne. The event was delivered as part of the City of Melton Heritage Festival and was an opportunity for locals and heritage enthusiasts alike to learn about the history of Rockbank Inn. In conjunction with tours, the open day included a ‘pop-up’ Mini-Museum that celebrated the unique history of the Rockbank Inn and showcased recent archaeological findings. The Mini-Museum functions as an interpretation centre that can be used safely on sites. It can be integrated into the hoardings of sites and includes a viewing window, screens and artefact display cases. Other activities conducted at the open day included a ‘Kids Dig’ in the local playground that encouraged younger children to engage with archaeology in an interactive format.

Figure 7. The Extent Mini-Museum set up at Rockbank Inn. *Source:* Extent Heritage, 2021.

Figure 8. Photograph of tour led by Extent’s archaeologist through the site. *Source:* Extent Heritage, 2021.

4.2 Device: Artefact and object displays

Displays of artefacts and objects provide an opportunity for audiences to experience a tangible connection to the past. Artefacts such as lithics (stone tools) recovered from local excavations could be used as part of displays, helping to tell stories of resource use, trade, economies, and technologies, as well as providing information on archaeological findings and practice. There is also an opportunity to display findings from significant historical archaeological excavations undertaken as part of the project. This may include finds associated with convict huts or the later development of the Church Street precinct in Parramatta, or industrial archaeology from The Bays. Other displays could focus on historic or contemporary material culture and collections, such as coolamons and other objects. This would provide an opportunity to explore stories relating to traditional and contemporary art and craft, as well as resource use.

Case study: Athens Metro Station

The construction of the 135 km-long metro network in Athens uncovered more than 50,000 artefacts and extensive features during excavations. Old city walls, parts of ancient bridges, pottery, mosaics, and burials are now some of the materials exhibited at metro stations across the network. The Athens Metro demonstrates how complex archaeology and artefact displays can be integrated into station design. The experience of travel enhances understanding further, as travellers are able to engage with multiple sites and an unfolding cultural landscape that is otherwise concealed.

Figure 9. Excavation on display at Monastiraki Station. *Source:* Europe Up Close ‘Uncovering the Past in Athens’ Metro Stations’, accessed November 2021.

Figure 10. Archaeological section showing stratigraphy at Syntagma Metro Station. *Source:* Joy of Museums Virtual Tours, ‘Syntagma Metro Station Archaeological Collection’, accessed November 2021.

Figure 11. Raised relief on display on a platform at Akropoli Station. *Source:* Shannon Busuttil, ‘Next Stop, Ancient Athens: a subway ride through time’. accessed November 2021.

Figure 12. Pottery found within burials on display at Panepistimio Station. *Source:* Shaun Busuttil, ‘Next Stop, Ancient Athens: A subway ride through time’, accessed November 2021.

Figure 13. Display at Dafni Station. *Source:* Shaun Busuttil, ‘Next Stop, Ancient Athens: A subway ride through time’, accessed November 2021.

Case study: Winhangadurinya, Unsettled, Australian Museum

Winhangadurinya is a Wiradyuri word that means deep listening, reflecting, and/or meditation. The space is used in the Australian Museum's *Unsettled* exhibition to provide visitors with a place in which they are encouraged to practise deep listening, and reflect on the impact of invasion, colonisation, and genocide. Winhangadurinya is an experiential space, where the objects themselves, as well as their arrangement, all have deep meaning. Coolamons filled with flowers are used to represent First Nations children past, present, and future.

Although open displays like this would not be suitable in the station environment, the case study highlights the storytelling potential of objects and the complex meanings they represent.

Figure 14. Coolamons in Winhangadurinya, Australian Museum. *Source:* Australian Museum (2021, https://australian.museum/learn/first-nations/unsettled/healing-nations/Winhangadurinya/).

Case study: 161 Clarence Street, Sydney

A selection of over 9000 artefacts retrieved from two wells on Skittle Lane in Sydney (161–165 Clarence Street) are creatively displayed on site. Interpretive panels, decals and historic images combine to create a display that can be viewed from outside, as well as inside the building

Figure 15. Artefact displays at 161-165 Clarence St, Sydney. *Source:* Extent Heritage.

Figure 16. Artefact displays at 161–165 Clarence St, Sydney. *Source:* Extent Heritage.

4.3 Device: Salvaged built fabric

The incorporation of salvaged material into the station design allows for a tangible connection to the past to be preserved in a new context and experienced by the audience. This device presents an opportunity for the inclusion of significant built fabric associated with affected heritage items or archaeological material. This may include, but is not limited to, signage, lamp posts, lead-light windows, doors, brick, or tiles.

Case study: Museum Station heritage interpretation plan

Museum Station was one of the first underground railway stations in Australia. In 2017, GML curated a collection of iconic Australian brand imagery for presentation along the platforms and refreshed existing heritage interpretation panels. During the installation, an original hand-painted Mark Foy's sign was uncovered in the underground pedestrian connection between the former Piazza Store on Liverpool Street and Museum Station. The significant find underwent conservation work, and remains on permanent display. The historic signage at Museum Station is an excellent example of salvaged fabric being integrated into station design to retain the historic character of a precinct.

Figure 17. Detail of Mark Foy's sign. *Source:* Sydney City and Suburbs (2011).

Figure 18. View of iconic branding along platforms at Museum Station. *Source:* Photograph by Greg O'Beirne, Wikimedia Commons.

Figure 19. Detail of Museum Station signage. *Source:* GML Heritage, accessed 2021.

4.4 Device: Digital media

Online and digital heritage interpretation options expand the reach and interaction of a scheme significantly. Online accessibility allows for a wealth of information to be obtained immediately by audiences from anywhere in the world, at any time. Digital tools also allow information such as maps, site plans, and landscapes to be presented in an interactive and innovative way. This may be particularly important if archaeological remains cannot be physically displayed in situ within stations. Photogrammetry or laser scanning could be used to create 3D visualisations of sites. Interpretive animations showing site reconstructions and development are also ideal, and allow change over time, as well as space to be explored.

As most commuters have their phones readily to hand in transit, digital options harness the attention of an audience already engaging with technology and screen-based information. The other advantage of technology is that it allows interested audiences to access more extensive information without cluttering platforms, carriages, and precincts.

Possibilities for utilising digital media for interpretation include:

- responsive mobile and web application;
- websites with content;
- interactive digital models of artefacts and archaeological sites accessible online or through screens within the stations.

The following images demonstrate the types of recordings that could be animated and presented online or as part of interactive displays within stations.

Figure 20. Examples of an ink well recorded using photogrammetry. These can be incorporated into animations to creative interactive displays, by Brian Shanahan. *Source:* Brian Shanahan.

Figure 21. Photogrammetric recording of Roscommon Castle, Ireland. This is part of an interactive animated tool allowing the audience to explore and engage with the ruins, by Brian Shanahan. *Source:* Brian Shanahan.

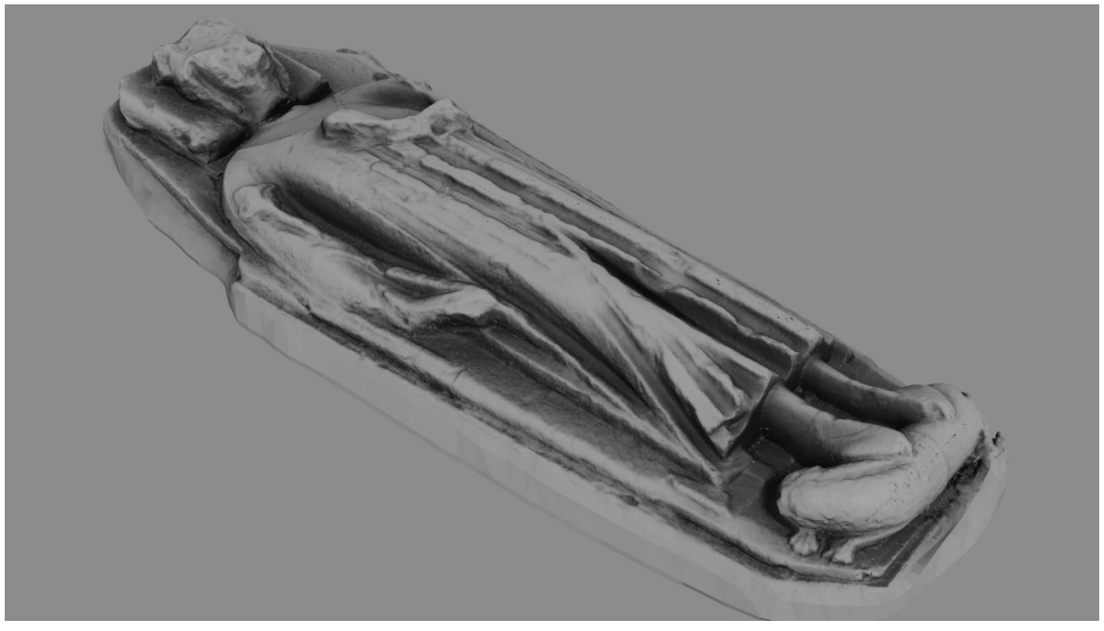


Figure 22. Photogrammetry-derived model of the tomb effigy of Felim O'Conor, King of Connacht, by Brian Shanahan. *Source:* Brian Shanahan.

Case study: University of New England, Aboriginal artefact photogrammetry

The University of New England, Armidale have a considerable portfolio of examples highlighting the role that photogrammetry can play in the analysis, recording and interpretation of Aboriginal objects. While this technology is increasingly used in non-Aboriginal heritage and structural remains, these examples below demonstrate the potential of the techniques for the interpretation of Aboriginal objects. These interactive models are used as part of its online tutorial program, also highlighting the educative potential.

Figure 23. Screenshot from UNE Archaeology Department's 'Tutorial Seven' showing a lithic recorded using photogrammetry. Source: UNE https://sketchfab.com/3d-models/tutorial-7-96fd4f49de5542879513081817af762b, accessed December 2021.

Figure 24. Screenshots of multiple views of a stone axe recorded using photogrammetry, UNE Archaeology Department's Tutorial 110. Source: UNE https://sketchfab.com/3d-models/tutorial-110-82909b6737d04ef68d7a05377c5d1ddb, accessed December 2021.

Case study: Women's Mural Documentation Project, Digital Heritage Australia

In late 2019, Digital Heritage Australia launched the Digital Woman's Mural: A Virtual Tour in collaboration with Her Place Museum and the Women's Mural Documentation Project. The digital restoration helped interpret and celebrate the legacy of the iconic 'Women's Mural: From Bomboniere to Barbed Wire in Melbourne' (Digital Heritage Australia 2020). The original mural was a large public artwork located at the Gas and Fuel site in Smith Street, Fitzroy. It was created and painted by Megan Evans and Even Glenn in 1986 after consulting and photographing with women who lived in the suburb of Northcote. The artwork captured the culturally diverse lives women in the area (The Women's Documentation Project 2019). Digital Heritage Australia were engaged to 'digitally restore' the mural that was demolished as part of the redevelopment of the site. The digital re-imaging of the mural is an important resource that allows for the continued appreciation of the artwork. The virtual tour includes music, text, images, links, and audio interviews that trace the history of the mural from its creation in 1986 to the present day.

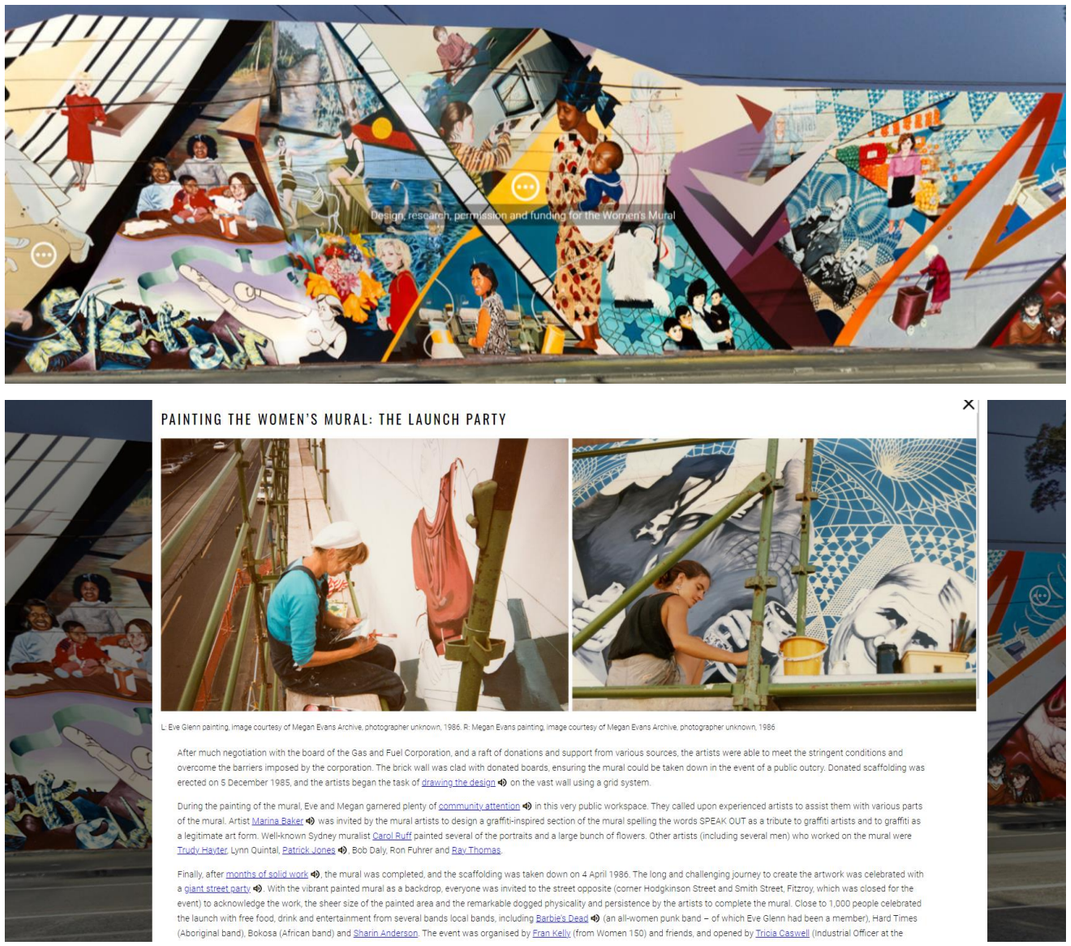


Figure 25. Images of the virtual tour of the 'Re-imagining the Women's mural'. Source: Her Place: Women's Museum Australia 'Re-imagining the Women's Mural: A Virtual Tour', accessed November 2021.

Case study: Digital Giza: The Giza Project at Harvard University, Tomb of Queen Meresankh III (G 7530-7540)

The Giza Project is an international collaboration based at Harvard University that aims to assemble and provide access to all archaeological records of important sites in Giza, Egypt. Through digital archaeology, the Giza Project at Harvard assembles, curates, and presents the archaeological record of the Giza Pyramids and surrounding cemeteries and settlements. Digital Giza is the project's online digital repository of information that includes immersive 3D reconstructions. The 3D models provide new ways to engage with Giza, allowing visitors to sightsee, explore, and interact with the Pyramids and their surrounding cemeteries and settlements, all from a computer or other digital device. The immersive 3D reconstruction of the Tomb of Queen Meresankh III is just one output. Viewers can engage with the content in the tomb through labels and 360˚ rotations that walk them virtually through the space (Digital Giza 2021).

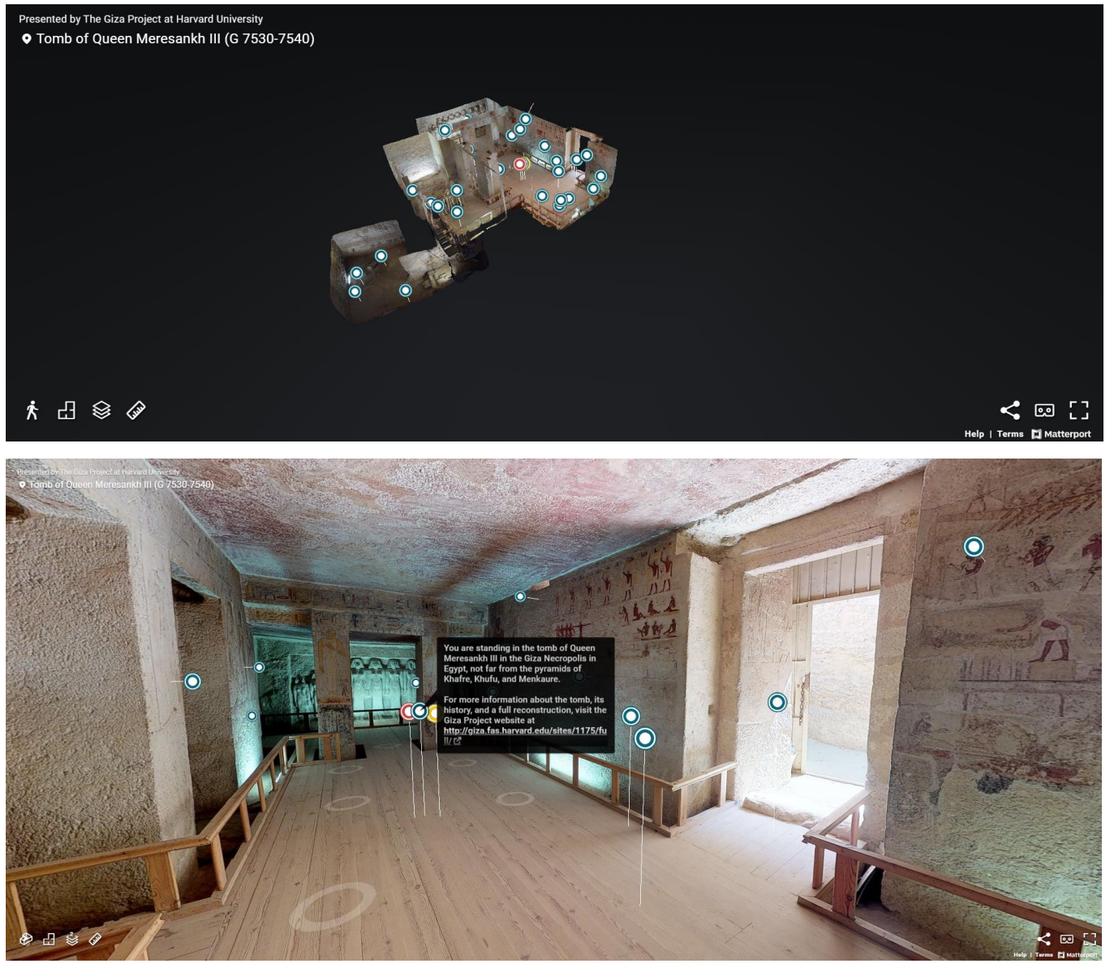


Figure 26. View of the 3D model created as part of the Giza Project at Harvard University. Source: Digital Giza: The Giza Project at Harvard University, accessed November 2021.

Case study: Rockbank Inn, photogrammetry and animated reconstructions

Ongoing archaeological analysis of the remains of Rockbank Inn for Woodlea include 3D models undertaken by the digital heritage team at Extent Heritage. These used drone footage and photogrammetry to create a virtual record of the remains. Reconstructions of the Gold Rush era site are also being completed based on these recordings. When finalised, these will result in an interactive animated recording of the site.

Figure 27. Photogrammetric model of the site of the Rockbank Inn excavations. This is an animated and interactive device. *Source:* Extent Heritage.

Figure 28. Animated and interactive reconstruction of the Rockbank Inn based on photogrammetric models. *Source:* Extent Heritage

Case study: Monastic Ireland Project

The Monastic Ireland project, led by Dr Edel Bhreathnach, aims to assemble comprehensive information relating to the history, landscape and material culture of Irish monastic houses c.1100–1700. This information is presented in an interactive website (www.monastic.ie). Animations and interactive tools show the development of significant sites, based on excavations, remote sensing and survey, along with historical information.

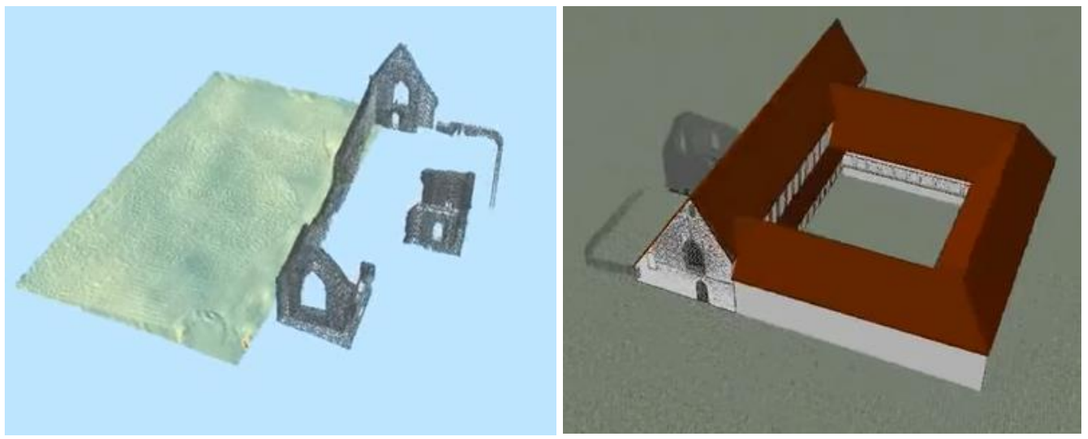


Figure 29. Interpretive images of the Roscommon Dominican Priory, showing the development of the site over time through animations and illustrations by Gary Devlin and Brian Shanahan. *Source:* Monastic Ireland and Discovery Programme.

4.5 Device: Publications

Publications are an important way to communicate the significance of archaeological findings, heritage and historical research generated over the course of the Sydney Metro West project. The results of archaeology should be a key focus, but if future oral history research with community groups is undertaken this will also be relevant. Examples could include publicly accessible content, as well as more academic publications contributing to research. Opportunities for publications may include the following:

- creation of posters and pamphlets accessible to the public at stations or open days;
- preparation of academic research papers or monographs based on the project's findings;
- presentations to local history groups, heritage stakeholders and colleagues at conferences;
- podcasts and recordings;
- online content on websites or blog posts.

Case study: Archaeology Monograph Series, Transport Infrastructure Ireland

Transport Infrastructure Ireland have committed to an internationally recognised publication strategy for archaeological investigations undertaken on its projects. These include scholarly monographs published as part on the National Roads Authority Scheme Monograph Series, and online content accessible through the website (https://www.tii.ie/technical-services/archaeology). Each volume is accompanied with a soft copy of the final excavation report and specialist reports exploring the rich cultural landscape traversed by modern road infrastructure.

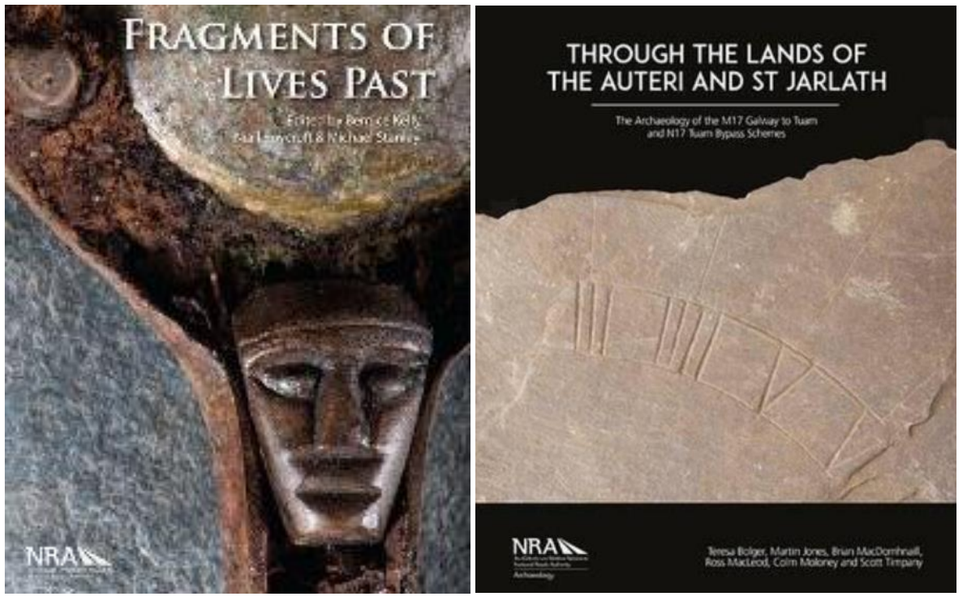


Figure 30. Examples of the National Roads Authority Scheme Monograph Series. *Source:* Transport Infrastructure Ireland.

Case study: 'Annie's War', by Lucy Bracey

Annie's War: The Story of One Boroondara Family's Wartime Experience (2019) was authored by Lucey Bracey and illustrated by Gregory Mackay. It tells the story of girl called Annie Slade and her family during the First World War. The book was commissioned by the City of Boroondara based on research that had been undertaken in 2015. Way Back When Consulting worked closely with Annie's descendants to bring the story to life. The work is research-based, but the use of creative writing and the child's perspective provides an opportunity for younger audiences to connect to this period of history.

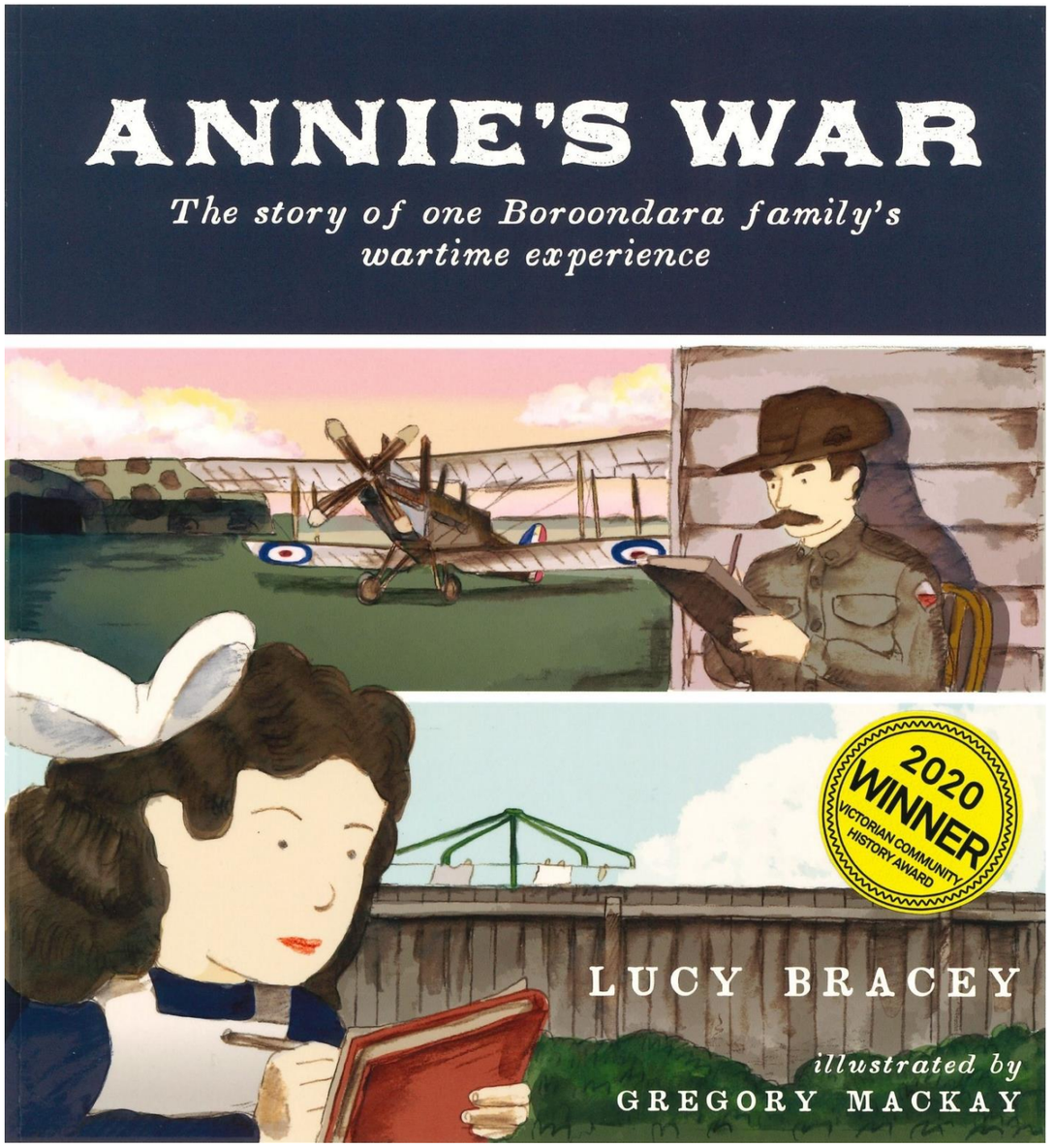


Figure 31. The cover of *Annie's War: The Story of One Boroondara Damily's Wartime Experience,* by Lucy Bracey. *Source:* Way Back When Consulting.

4.6 Device: Signage

Interpretive signs can take a number of forms, ranging from small-scale place-making identification plaques, through to large scale information boards. Whilst still being consistent and cohesive in style and branding, wayfinding and place-making signage must be clear in its function, compared to informative panels that warrant more focused attention from audiences.

If signage is selected as an interpretive device, this should be further refined during preparation of the Heritage Interpretation Plan, in consultation with the community, to ensure a consistency of vision and storytelling. The Heritage Interpretation Plans for specific stations should outline proposed visual and textual content, as well as identifying a consistent material and colour palette.

Place-making signage

Place-making signage will be important for audiences to be able to locate themselves within a new precinct or station. It can also be used as an interpretive device to highlight the natural landscape and aspects of Country.

Informative signage

Informative signage should utilise a range of sources, to produce engaging, highly informed, accurate information panels. Signs should be concise and employ a mixture of image and text. Ideally, this type of signage would be best positioned in areas where groups of people are to likely pause or congregate, such as spaces where there are public facilities like benches, water fountains, or shade available.

The design of signage can be very flexible and respond to the surrounding environment and the amount of text required. The materials can also be tailored based on maintenance requirements, or reference aspects of the heritage values and themes. For instance, sandstone masonry could be used to connect to Country.

Case study: The Goods Line, Ultimo

The Goods Line is a pedestrian and cycle connection from Central Station to Darling Harbour that adaptively reuses a historic rail line. The development and execution of the heritage interpretation along the Goods Line was a multidisciplinary collaboration between heritage consultants, graphic designers, urban planners, and landscape architects. GML Heritage prepared the interpretive content and selected the historical imagery used, and the signs were designed by Deuce. Robust materials associated with its rail infrastructure past were used in the overall design and fabrication.

The signage formed part of a wider interpretation approach which also included conservation and adaptive re-use of the underbridge.

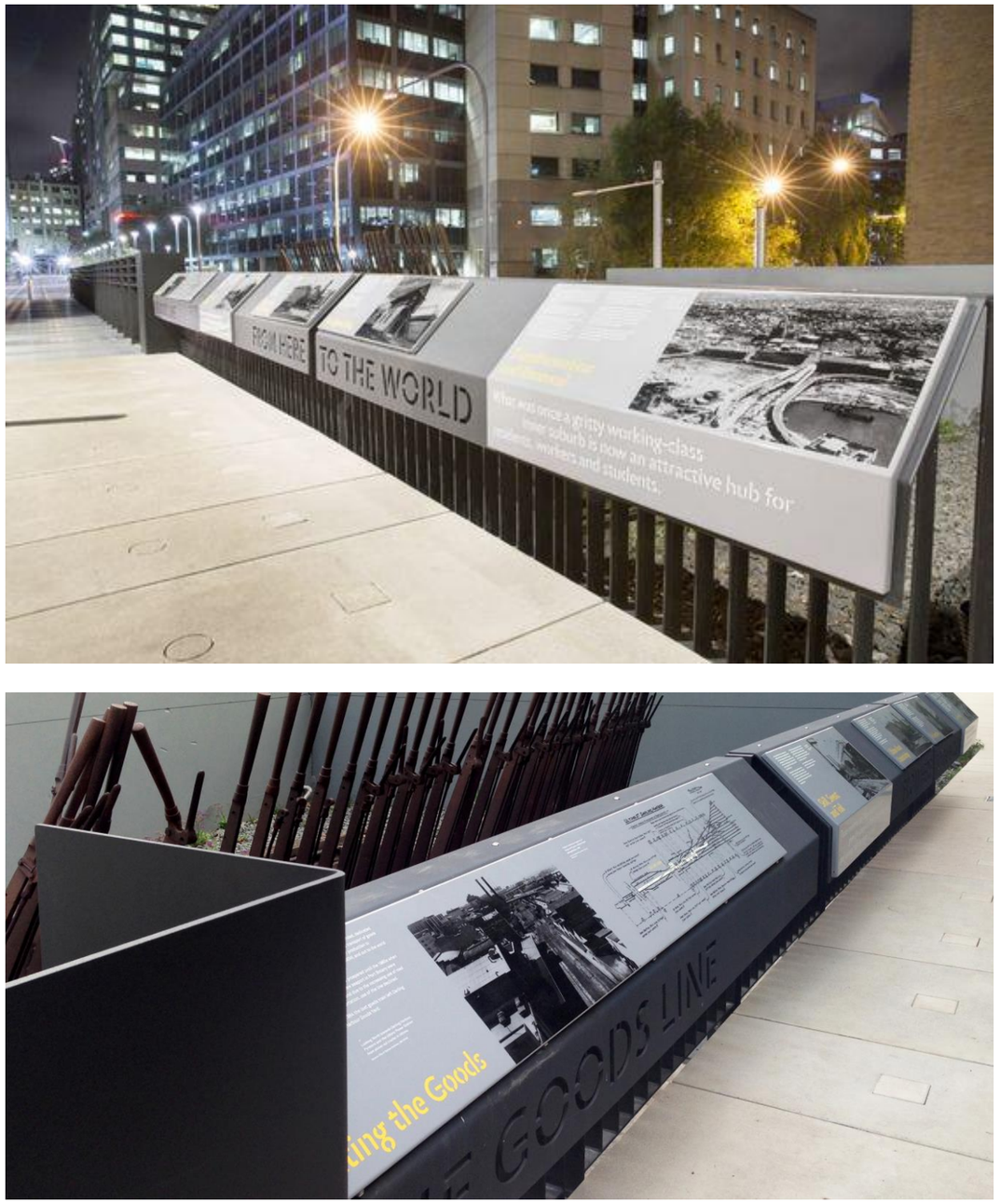


Figure 32. Informative interpretation signage prepared by GML and designed by Deuce. *Source:* Deuce Design.

Case study: ‘Burrawang Walk’ Kamay Botany Bay National Park, Kurnell

Freeman Ryan Design, in collaboration with the NSW Government Architects Office, were commissioned to develop and implement an interpretation plan for the Meeting Place precinct within the Kamay Botany Bay National Park. Signage within the precinct was used as a means of conveying multiple stories associated with the place. The signage speaks to the cultural significance of the place, which is both celebrated and mourned as the meeting place where the first encounter between Indigenous Australians and the expedition lead by Lieutenant James Cook occurred in 1770. The signage scheme demonstrates both place-making and informative examples of interpretive signage.

Figure 33. Signage at the entrance to the precinct. *Source:* FRD (https://www.frd.com.au/burrawang-walk-heritage-interpretation).

Figure 34. Signage within precinct. *Source:* FRD (https://www.frd.com.au/burrawang-walk-heritage-interpretation).

4.7 Device: Timelines and toposcopes

Timelines are an effective way to help audiences understand chronology and change. Creative design incorporating images, text, and objects synthesises information while also enhancing place-making.

Toposcopes are a graphic display that help audiences to understand landscapes, and the location of and relationship between major features and landmarks. Whereas timelines explore time, toposcopes help to explain, space, landscapes and geography.

Case Study: Bicycle Timeline, Museum of London

Objects were used in this display to tell a transport narrative in a simple and engaging way. The installation tells the story of the development of bicycle design over the last century, exploring and charting the social factors impacting how people travelled the city.

'Bicycle Timeline' employs objects, text, and design to create multiple levels of engagement for audiences. Before reading the text, passers-by can absorb information about the story of cycling in London in purely visual terms. For more interested visitors, additional information can be explored through the text and screens.

This case study highlights how simple stories about social change and aspects of everyday life can be explored through timelines. It also highlights the role that mixed media can play.

Figure 35. Bicycle Timeline, Museum of London. *Source:* Steve Slack (https://www.steveslack.co.uk/calendar/2019/1/28/bicycle-timeline-museum-of-london)

Case Study: Indigenous Cultures and Contact Timeline, NMA

The National Museum of Australia's website hosts a digitally accessible timeline. Key moments in Indigenous Australia's post-contact history are marked, and representative objects within the collection act as portals through which more detailed information can be accessed.

This case study has been included as an example of how effective timelines can be in a digital format. It also highlights an important example considering change in Indigenous cultures.

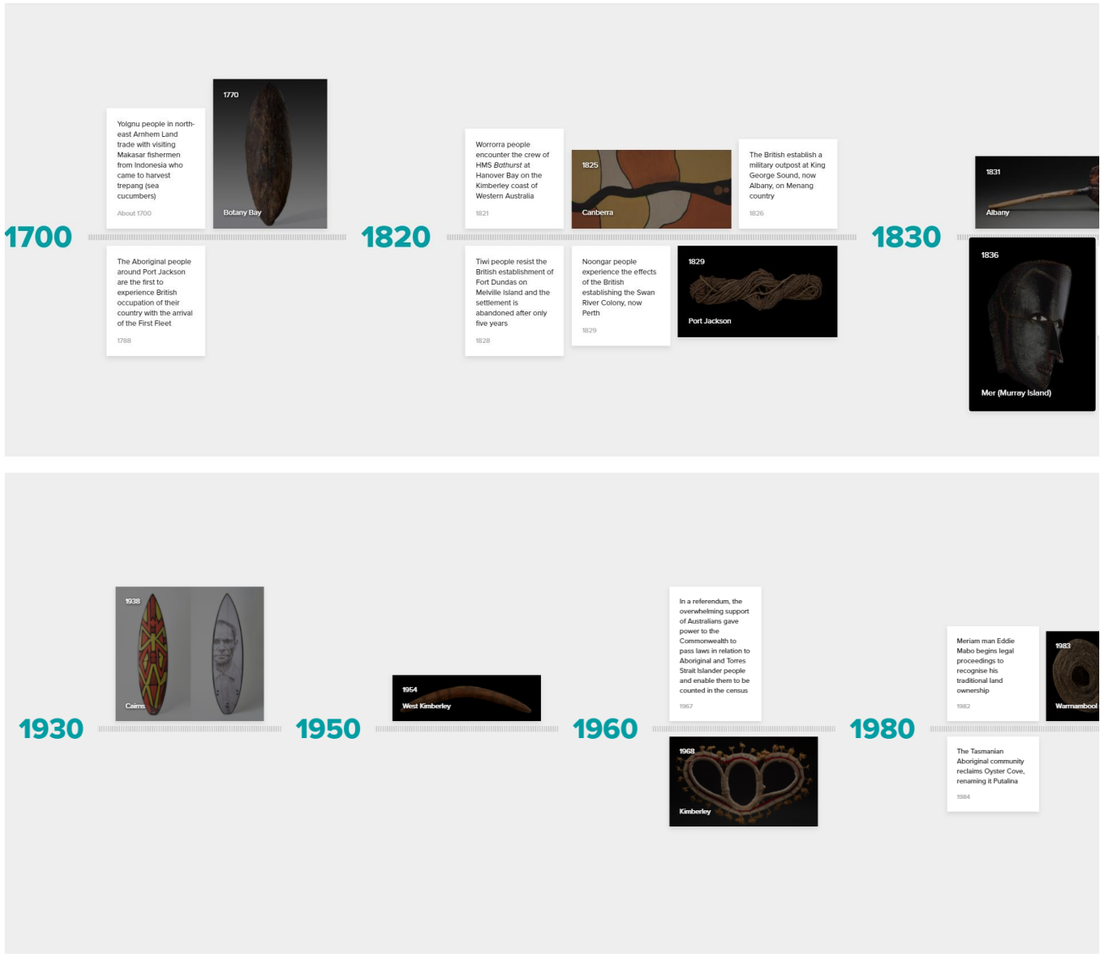


Figure 36. Screenshots of the National Museum of Australia's Indigenous Cultures and Contact Timeline. *Source:* National Museum of Australia (https://www.nma.gov.au/learn/encounters-education/timeline).

Case Study: Toposcope, Mont Saint-Clair, France

The toposcope located at the top of Mont Saint-Clair, in the national forest of Pierres Blanches in France demonstrates the way in which this device can help to interpret a range of complex values across a landscape. The views from the top take in the Mediterranean Sea and a range of significant landmarks. The toposcope helps hikers to interpret the complex cultural landscape with its range of natural and cultural heritage features from the vantage point.

Figure 37. Toposcope at the top of Mont Saint-Clair, France. Source: Sète Tourist Office https://www.sete.fr/culture-et-patrimoine/grands-evenements-et-patrimoine/la-foret-des-pierres-blanches/

Figure 38. Additional images of the toposcope at the top of Mont Saint-Clair, France. Source: Tables d'orientation Pyrénées, https://www.tables-orientation-pyrenees.fr/table/Les_Pierres_Blanches, accessed December 2021.

4.8 Device: Education

Heritage interpretation is inherently educational, but specific content could be prepared to promote an appreciation and understanding of culture and history more directly through planned programming. The implementation of educational programs has the potential to engage and communicate information to a range of audiences and visitors, including staff and school groups.

The preparation of educational resources requires collaboration with Aboriginal stakeholders to ensure the materials are meaningful, culturally appropriate, and supported by the community as an approach to interpretation.

Case study: The Living Pavilion, University of Melbourne

The Living Pavilion was a multidisciplinary festival held in 2019 that connected Indigenous knowledge, ecological science, sustainable design and arts. Native plantings and bush foods were part of a temporary installation at the centre of the festival. In addition to performances and other events, a series of educational talks and workshops were held to raise awareness about Aboriginal culture and sustainability.

If combined with landscape devices and plantings, interpretive features could form a focal point in station precincts for similar educational programming.

Figure 39. Baabapil-Kwii bushfoods workshop. The Living Pavilion. *Source:* University of Melbourne (2019, https://students.unimelb.edu.au/student-precinct/get-involved/past-co-creation-initiatives/the-living-pavilion).

Case study: Aboriginal Heritage of Mosman Teacher's Kit

The Aboriginal Heritage of Mosman Teachers' Kit uses material prepared by the Aboriginal Heritage Office and Department of Environment, Climate Change and Water (DECCW) NSW, with contributions from North Sydney Council and Sydney Harbour Federation Trust.

The document is designed to assist teachers educating students on Aboriginal cultural heritage in the Mosman area. The document contains slides covering a range of topics including Aboriginal languages, culture, nations and clans, history, traditional uses of the land, food, and archaeological sites. For each topic, the slide features a question and a statement for discussion, encouraging students to better understand Aboriginal culture.

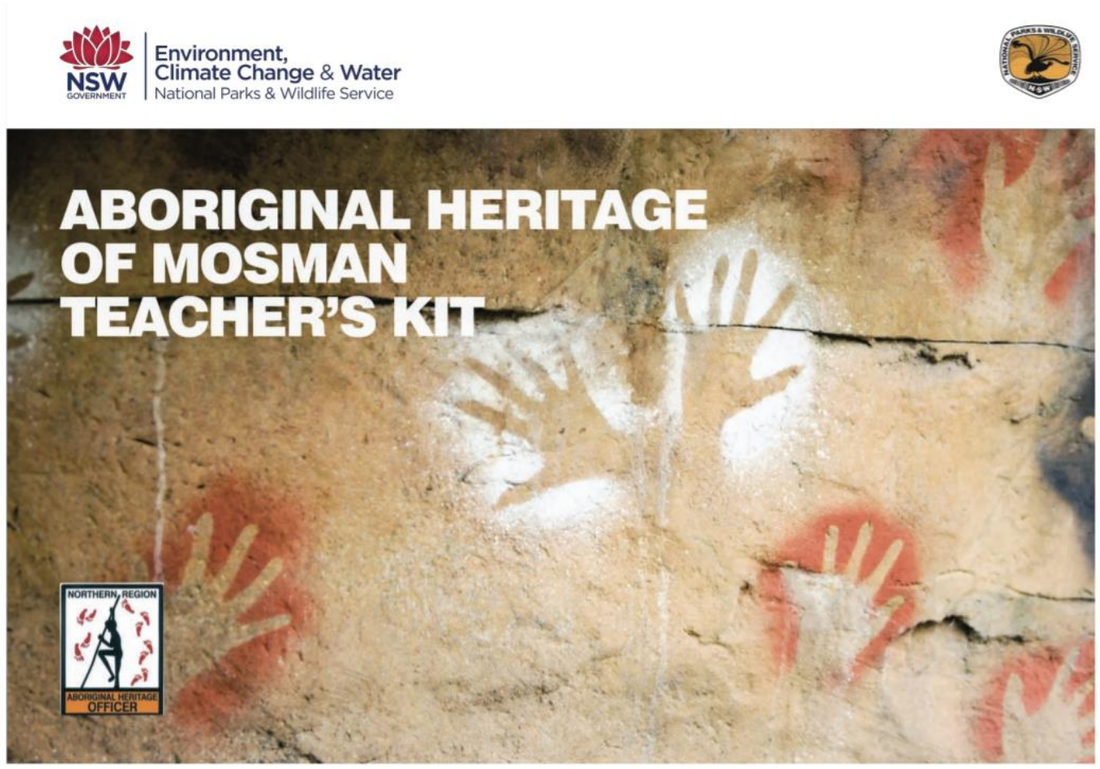


Figure 40. Screenshot of the 'Aboriginal Heritage of Mosman Teachers kit. *Source:* Department of Environment, Climate Change and Water, NSW

4.9 Device: Public art

The size and scale of the Sydney Metro West Line, and the multiple stations attracting people to the service, means that the project warrants the inclusion of a number of significant public art installations. These should be located in public places and areas where a significant number of people will see them. Ideally, they should also be located in areas where there is some reason to stop and engage with content (such as a foyer).

The use of public art in station precincts can significantly enhance the public's experience of the station.

Public art as a form of heritage interpretation has been successfully implemented at several railway stations, both locally and overseas.

Case study: 'Interloop' by Chris Fox, Wynyard Station, Sydney

The artwork known as 'Interloop' by Sydney artist Chris Fox was commissioned in 2017 by Transport for NSW. 'Interloop' is a reconfiguration of the decommissioned York Street escalators—the last wooden escalators in the rail network. The installation incorporated the 244 original treads and 4 combs, suspended above the new escalators on York Street at Wynyard Station. Interloop re-imagines the heritage fabric of the former escalators, and represents both a significant heritage interpretation installation, as well as a popular piece of public art.

'Interloop' formed a part of the wider program of heritage interpretation at Wynyard Station. This included the curation of an 'escalator museum' in the basement of Railway House, which is open to the public on special events. Other supporting interpretive elements include a black-and-white 'keep left' image from 1948. This has been installed on the bulkheads above the new escalators and shows life-sized commuters riding the original Wynyard escalators. A digital screen has also been dedicated to the display of images exploring the history of the site. Other subtle forms of interpretation include a display showing the remnant ceiling from the station's 'Grill Room', and replica 1930s station signs on Platforms 5 and 6. A heritage website is accessible via QR code which includes supplementary information on the history of escalators in the railways, with a specific focus on Wynyard and Town Hall stations.

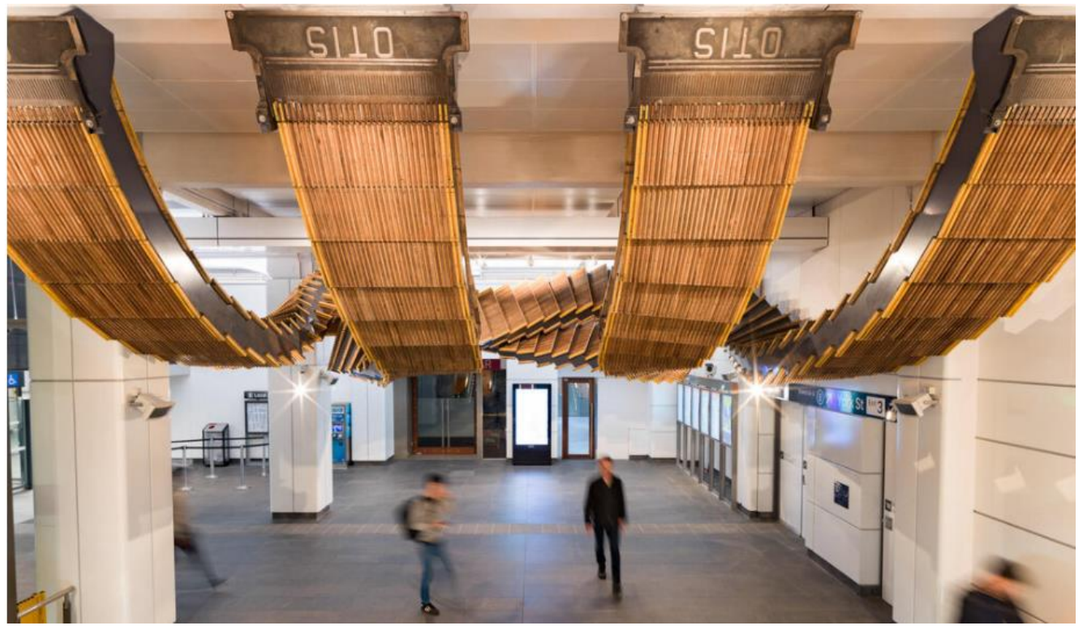


Figure 41. Photograph of 'Interloop', Wynyard Station. *Source:* Chris Fox Studios.

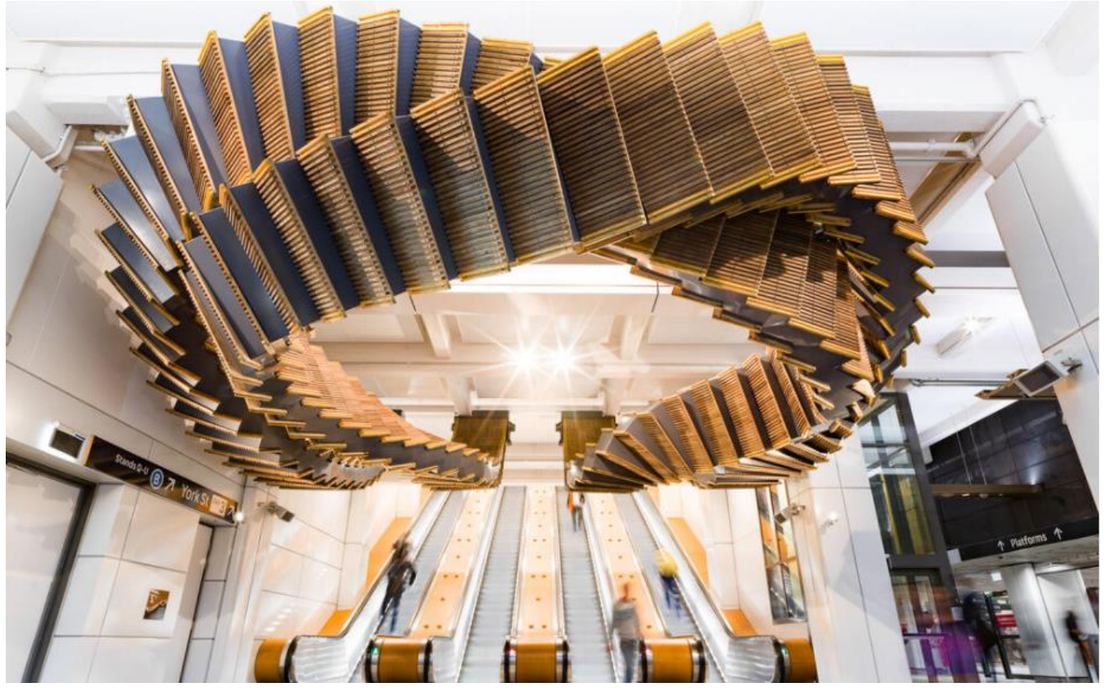


Figure 42. Photograph of 'Interloop' as viewed from the base of Wynyard Station escalators. *Source:* Chris Fox Studios.

Case study: ‘Art on the Underground’, London Underground, UK

‘Art on the Underground’ is an ongoing public art programme funded by Transport for London that commissions permanent and temporary artworks at stations on the London Underground. The project delivers a programme of contemporary art for the unique environment and audience of the Underground and is described as ‘the largest art gallery in the world’. The following Part showcases installations that explore place-based stories and narratives that are considered successful forms of heritage interpretation.

‘Labyrinth’ by Mark Wallinger

For the 150th anniversary of the London Underground, artist Mark Wallinger was commissioned to prepare a line-wide permanent artwork that featured an installation at each station. The artwork titled ‘Labyrinth’ explores the Underground’s rich history of graphic language, taking cues from the undergrounds iconic design icons of the roundel and Harry Beck’s Underground map. The labyrinth, which represents this idea of the spiritual journey in many different traditions, is an analogy for the millions of journeys that are made across the Underground network every day. The artwork echoes the material and form of the signs used throughout the London Underground.

Figure 43. Labyrinth 232, Green Park. *Source:* Art on the Underground.

Figure 44. Labyrinth. *Source:* Art on the Underground.

Figure 45. Labyrinth 149, Redbridge. *Source:* Art on the Underground.

Case study: Jonathan Jones, Shell Wall

‘Shell Wall. is located on the southern façade of the Alexander residential building, adjacent to the Wulugul Walk in Barangaroo. The artwork is a collaboration between Bidjigal/Eora elder and senior artist Esme Timbery and Wiradjuri/Kamilaroi artist Jonathan Jones. It celebrates the culturally significant shell-making tradition of the area. Shell art embodies local traditional knowledge with artists harvesting particular shells at specific beaches and bays during different season and environmental events. Barangaroo was a location renowned for its shell middens. The artwork references a connection to Country where collecting shells relies on Ancestral Knowledge.

Figure 46. Images of shell Wall on the southern façade of Alexander residential building. *Source:* Barangaroo (2015).

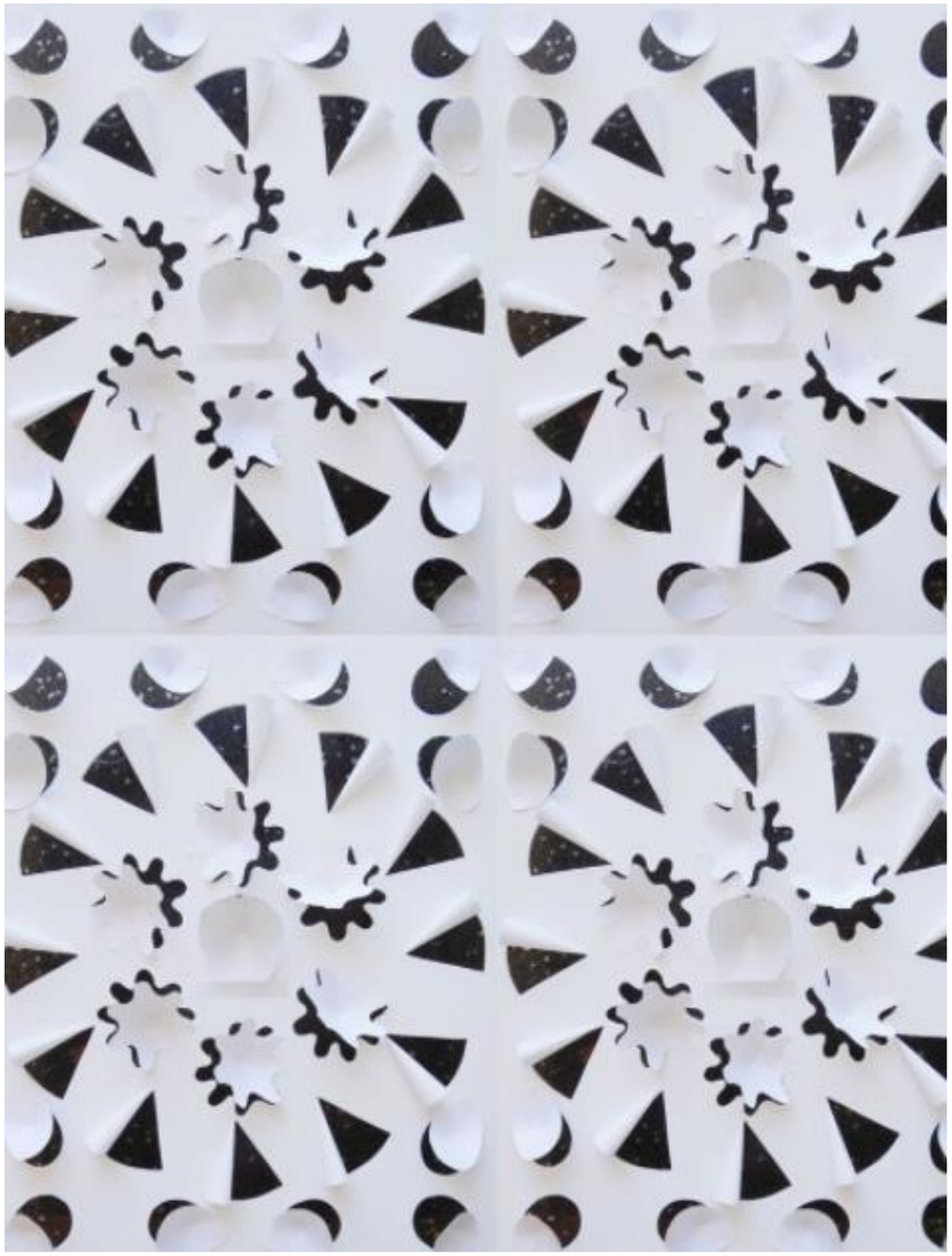


Figure 47. Detail of Shell Wall. *Source:* ABC News, 16 July 2015 (https://www.abc.net.au/news/2015-07-16/barangaroo-developers-spend-40-million-on-art/6625710).

Device: Landscape elements

Landscape elements can take a number of forms, ranging from vegetation and community gardens to interpretive paving and ground inlays. Landscaping can assist with placemaking and provides an immersive rather than didactic experience. Initiatives can range from large, eye-catching elements such as gardens with integrated signage, to less obtrusive elements such as paving and benches.

In the case of the Sydney Metro West Line, plantings and landscaping could be used as an effective device around stations and in gathering spaces such as courtyards, plazas, and outdoor areas.

Case study: Barangaroo Reserve

The landscaping at Barangaroo Reserve is an artistic recreation of the headland prior to the industrialisation of the area. This is reflected in the Wulugal Walk which follows the reclaimed shoreline from 1836.

The planting of Barangaroo Reserve included eighty-four different species that were native to the Sydney region at the time of British colonisation. Plants at Barangaroo include native trees, palms, groundcover, vines, grasses, ferns, shrubs, and macrozamias.

Figure 48. Aerial view of Barangaroo Reserve showing Wulugal Walk. *Source*: Landscape Performance Series.

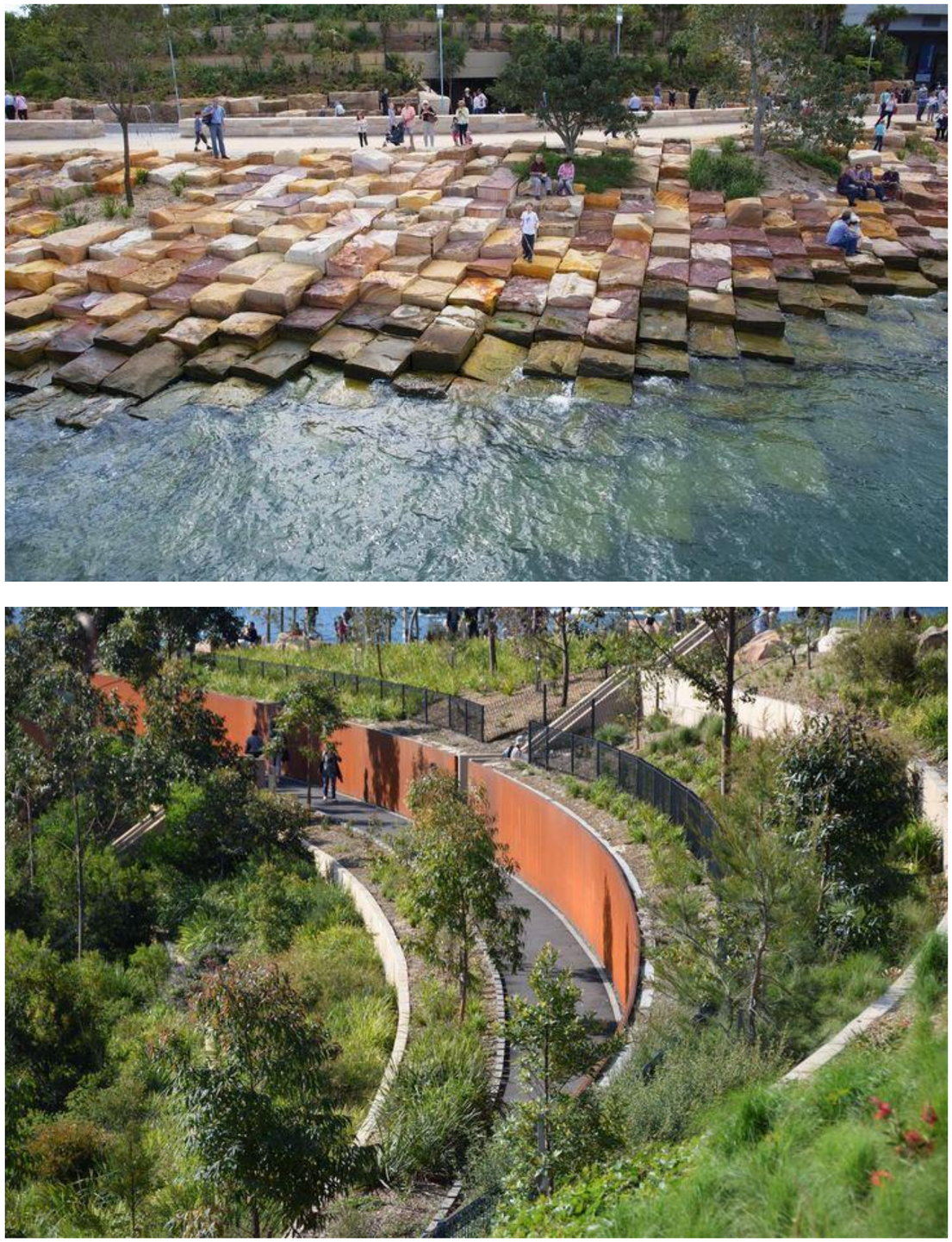


Figure 49. Images showing plantings and shoreline reconstructions at Barangaroo. *Source:* Landscape Performance Series.

Case study: Ngarara Place, RMIT University, Melbourne

> The landscape reinforces and reveals layers of history and meaning through an active gesture of reconciliation, while infusing Indigenous sensibilities within the heart of the City of Melbourne and begins to broader the frame of reference in which people can connect to place (Greenway Architects, 2019).

RMIT stands on the lands of the Kulin Nation. Ngarara Place recognises the Aboriginal and Torres Strait Islanders peoples, their connection to Country and the cultural continuity the Wurundjeri and the Boon Wurrung people. The project was completed by Greenway Architects in collaboration with Indigenous landscape designer, Charles Solomon.

The principle of Connection to Country is woven into the design and its exploration of the six/seven seasons of the Kulin Nation. This is expressed in the design through individual sections in the precinct. Sections are distinguished through plantings and seating to create an amphitheatre and area for traditional cultural practices. All species used are indigenous to the local area, and communicate the importance of landscape in sustaining life and cultural practice. Species included would have been traditionally used for edible, medicinal and practical purposes (i.e., for weaving). The project also used etched paving graphics to infuse design elements with cultural motifs (Greenway Architects 2019).

Figure 50. Ngarara Place, RMIT University. *Source:* Greenway Architects, 2019, photographs by Moorina Bonini and Peter Casamanto.

Figure 51. Ngarara Place, RMIT University. *Source:* Greenway Architects, 2019, photographs by Moorina Bonini and Peter Casamanto.

4.10 Device: Lighting design

Lighting design can be a creative and functional way to create a connection between the audience, theme, and place. There is the potential to integrate heritage interpretation into the functional lighting design of the Sydney Metro stations and surrounding precincts.

Lighting design can include:

- projections of maps and images onto surfaces such as building or pavement;
- lighting of specific elements such as signage, benches, walls etc.; and
- large-scale public art initiatives, as well as subtle and bespoke indoor installations.

Case Study: Light installation at Neukolln Station, Berlin

In 2009 the underpass of Neukolln Station, an important urban transport system in Berlin, was upgraded to include additional lighting and improve commuter safety. Strips of glass integrating lighting design and an art installation were installed within the heritage bridge structure. The project selected a colour scheme that completed the landscape and created a more inviting space.

The project thoughtfully incorporated art and interpretation into a lighting design, demonstrating the possible application of heritage interpretation into functional requirements of the project.

Figure 52. Photograph of Neukolln Station underpass. *Source:* Markus Bachmann, via Detail Inspiration.

Figure 53. Photograph of Neukolln Station underpass. *Source:* Markus Bachmann, via Detail Inspiration.

Figure 54. Photograph of Neukolln Station underpass. *Source:* Markus Bachmann, via Detail Inspiration.

Case study: 'Golden Grove', University of Sydney Gadigal Green

In 2009 the University of Sydney reinvigorated the pedestrian corridor connecting areas of the Redfern and Camperdown campuses. The landscape design incorporated a number of elements to reflect on the history of the place as an indigenous hunting ground and colonial market garden. This included water harvesting wetlands, a sand-blasted pattern in the paving, and lighting design known as 'Golden Grove'.

'Golden Grove' was conceptualised by writer, artist, and cultural heritage specialist Paul Carter, and designed in collaboration with landscape architects Taylor Cullity Lethlean (TCL). The heritage stories were integrated into the design of the new walkway and conveyed through a subtle light installation. The project uses a combination of ground patterning, dispersed and embedded lighting and stencilled poetic texts. The design not only creatively responds to the cultural significance of the place, but also responds to the functional requirements of the project, which sought to address the public amenity and safety of the area through increased lighting.

Figure 55. 'Golden Grove' light installation at the University of Sydney. *Source:* TCL (https://tcl.net.au/projects-item/university-of-sydney/).

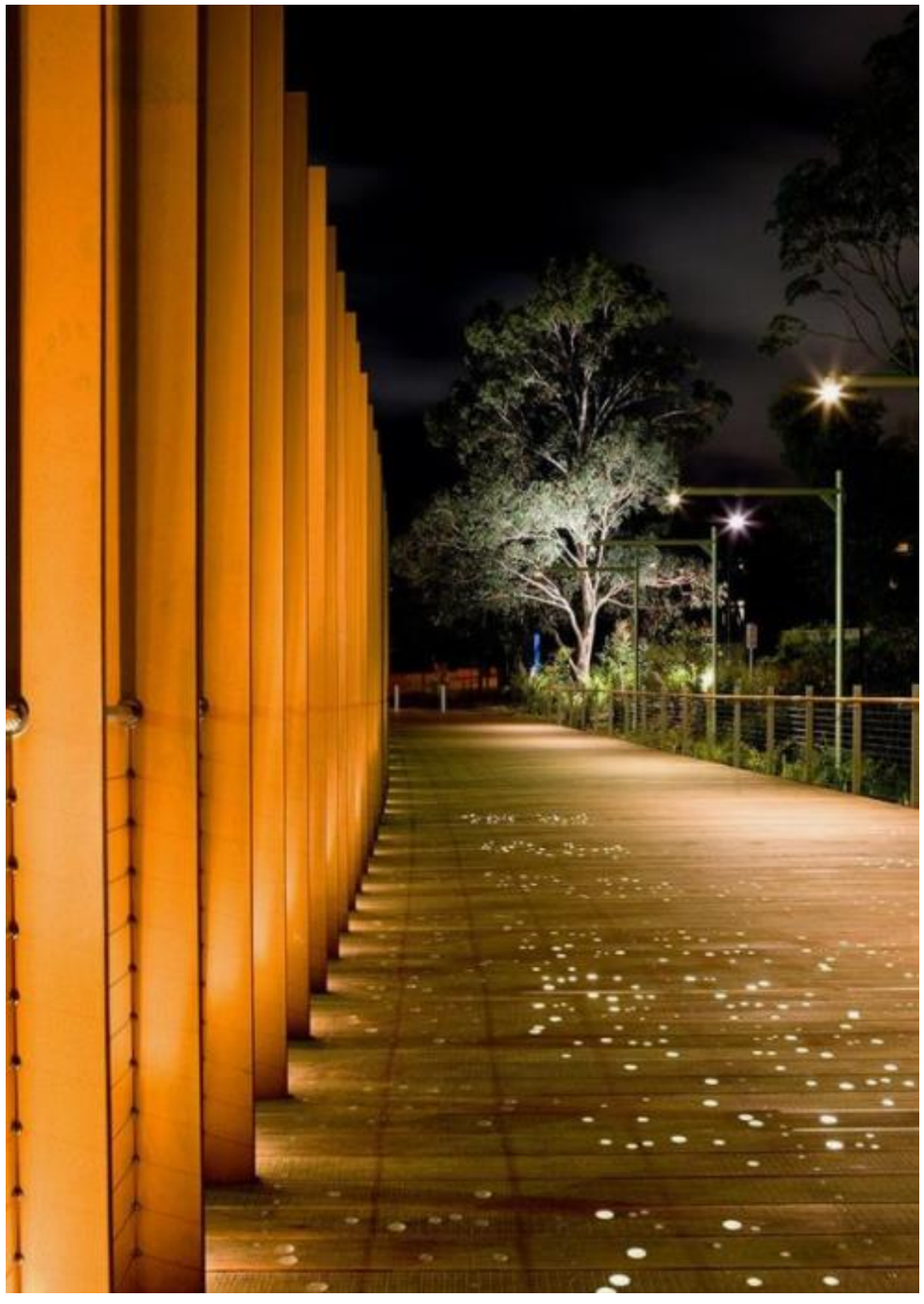


Figure 56. Golden Grove at night. *Source:* Pinterest.

Case study: Son et Lumiere

‘Son et Lumiere’ is an event held at night using lighting displays projected onto historic monuments or buildings. The event visually communicates a place-based story through the use of lighting effects and recorded sound. This was first conceived in 1952 by Paul Robert-Houdin, curator of the Château de Chambord on the Cosson River, France. The show has been replicated at a number of historic sites around globe, such as at the Roman Forum, the Parthenon in Athens, the Pyramids of Giza in Egypt, and the Red Fort in Delhi, India.

Figure 57. Photograph of Cathédrale Sainte-Croix d'Orléans, France. *Source:* TripAdvisor.

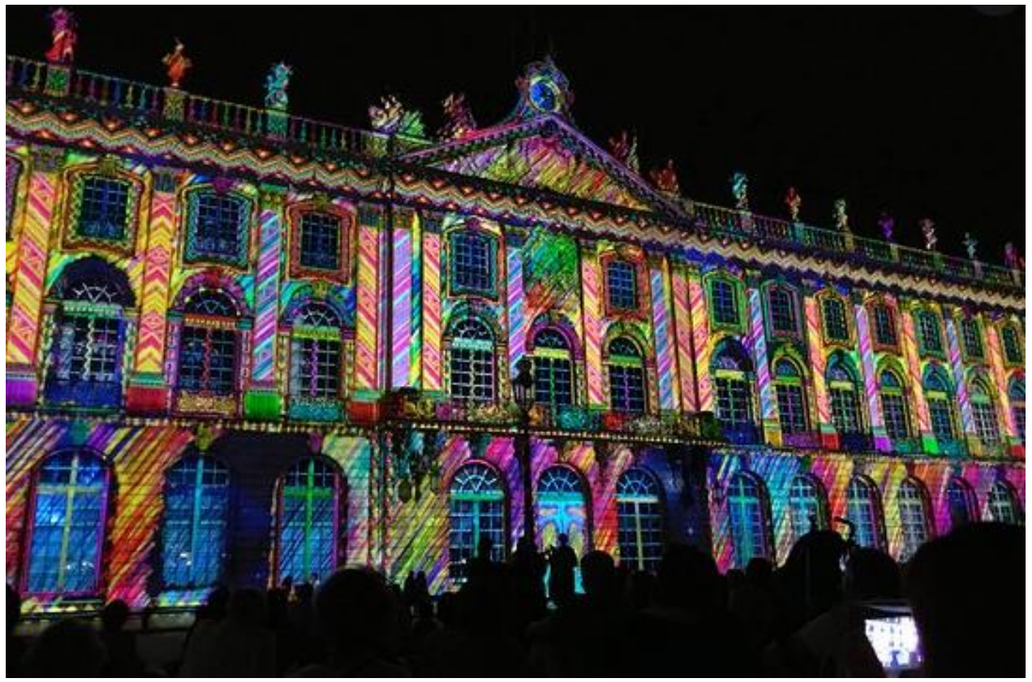


Figure 58. Photograph of Edgar Bistort, Reims. *Source:* TripAdvisor.

Figure 59. Example of *Son et Lumiere* in France. *Source:* French Connections.

Figure 60. Example of *Son et Lumiere* in France. *Source:* French Connections.

4.11 Device: Material finish and design of Sydney Metro infrastructure

The line-wide approach to heritage interpretation has the opportunity to incorporate forms, shapes, colours, patterns, and materiality into the infrastructure that draws on Aboriginal and non-Aboriginal values, themes, and narratives. Designs could explore creative and sympathetic ways of responding to the cultural significance of the area. Each station layout and design offers a range of options. They could be as simple as designing glazed glass decals on elevator shafts and metro entrances, or involve more sophisticated architectural treatments.

Case study: Wanarn Clinic, Gibson Desert WA

The Wanarn Clinic in the Gibson Desert (a building designed by architects Kaunitz Yeung Architecture) successfully incorporates Aboriginal narratives into the built fabric. Working closely with the community, the large artwork featured in the entrance was designed by two Warakurna artists, and depicts the Dreaming of the Seven Sisters, a story associated with the constellation known to Europeans as Pleiades. The inclusion of screens designed by local artists has also created a sense of pride in the community. Not only do they counter the utilitarian built environment of a typical clinic, but their incorporation enables the building to pay respect to Elders, artists, and culture, which in turn enriches the community.

Figure 61. The Wanarn Clinic in the Gibson Desert. *Source:* Kaunitz Yeung Architecture.

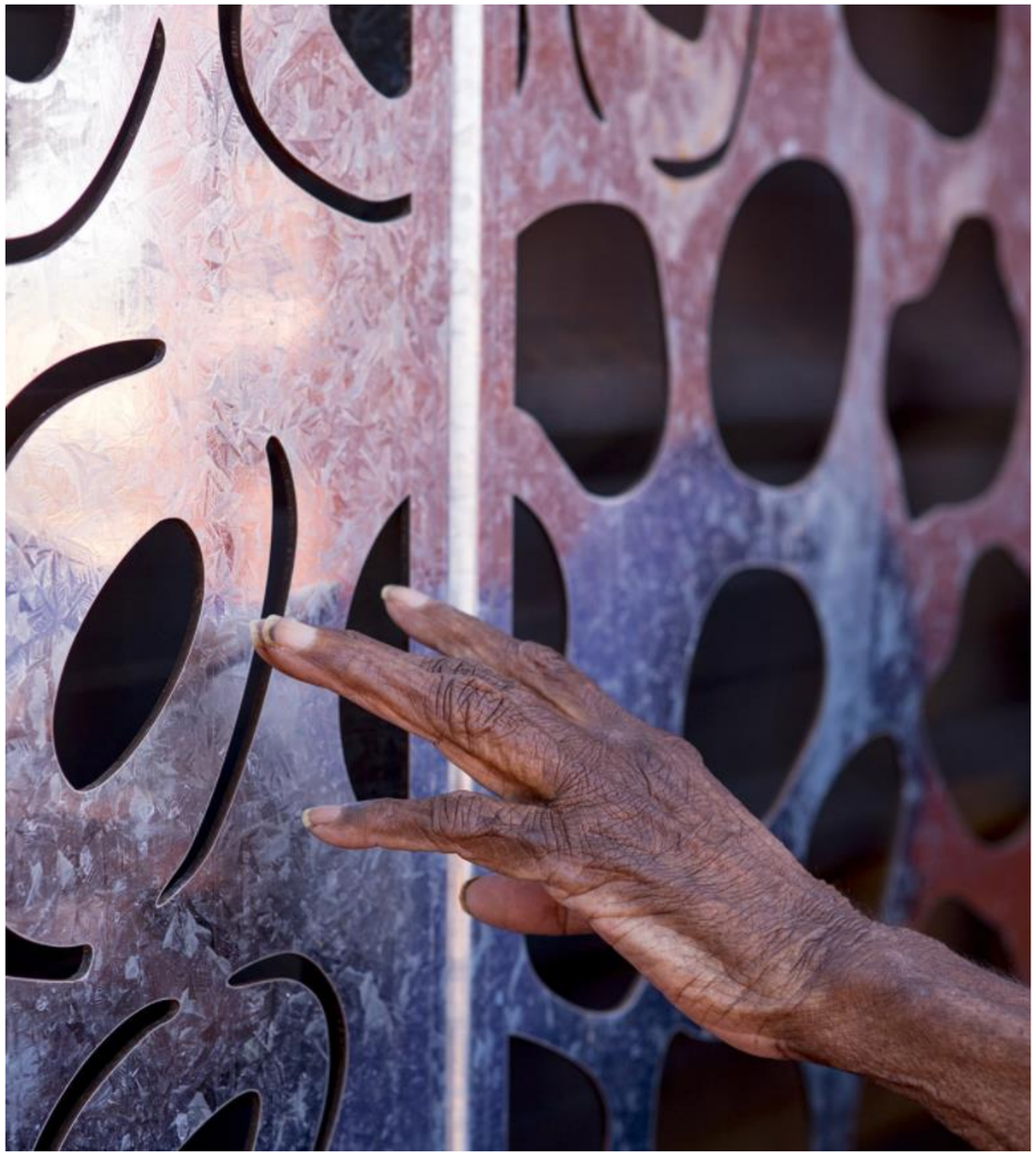


Figure 62. Detail of the Wanarn Clinic in the Gibson Desert *Source:* Kaunitz Yeung Architecture.

4.12 Device: Language and naming

> By speaking and understanding the meaning of first languages and placenames we are better able to connect with Country (GANSW 2020a, 21)

Language is a form of cultural expression that contains deep knowledge about Country. Using language effectively and appropriately across the line could be a powerful and ‘high-impact’ initiative. For example, stations could adopt Aboriginal place names, and dual language announcements could be used when approaching stations, as well as on signage.

Additionally, panels within each station precinct should contain an Acknowledgment of Country to publicly recognise and pay respects to the traditional custodians of the land. The use of language and selection of spellings should be decided in consultation with the community.

Case Study: Edge of Trees, Sydney Museum

Edge of the Trees is a site-specific piece commissioned for the forecourt of the Museum of Sydney at its opening in 1995. The installation was created by artists Fiona Foley and Janet Laurence. The installation includes a 'forest' of twenty-nine massive pillars of sandstone, wood, and steel near the museum entrance. The wooden pillars are from trees that were once grown in the area and have been recycled from lost industrial buildings of Sydney. The twenty-nine vertical poles that reflect the number of Aboriginal clans from around Sydney. Natural and cultural histories are evoked by the names of botanical species carved or burnt into wooden columns in both Latin and Aboriginal languages, along with the signatures of First Fleet. Place names are engraved on the sandstone pillars in English and Aboriginal languages. Importantly, the artwork includes soundscapes, with Aboriginal voices being heard echoing through the installation (Museum of Sydney).

Figure 63. Edge of trees, by artists Fiona Foley and Janet Laurence at the Museum of Sydney. *Source:* Museum of Sydney.

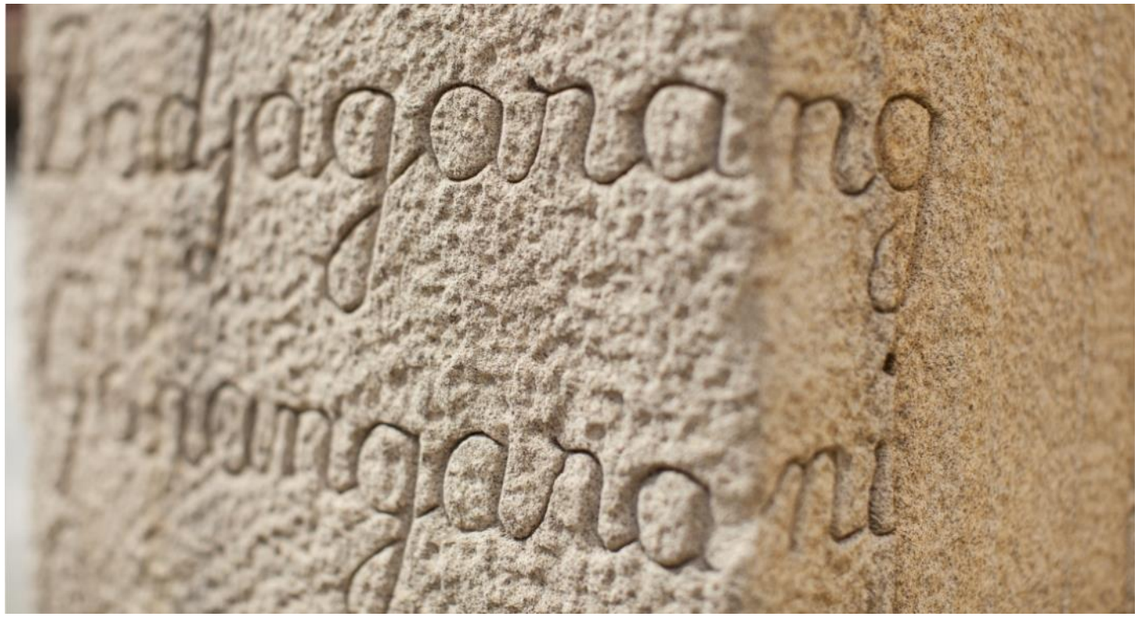


Figure 64. Edge of trees, by artists Fiona Foley and Janet Laurence at the Museum of Sydney. *Source:* Museum of Sydney.

Figure 65. Edge of trees, by artists Fiona Foley and Janet Laurence at the Museum of Sydney. *Source:* Museum of Sydney.

5. Line-wide and station specific recommendations

This Part identifies specific findings, advice, and recommendations for the Sydney Metro West Line as a whole, as well as for the individual station precincts. In addition to identifying devices and stories for each zone, the purpose of this Part is to determine the response recommended for each station based on heritage values and audience profiles.

5.1 Line-wide recommendations

Thematic approach

As detailed in Part 4, this strategy has identified the line-wide theme of **'Salt Water to Fresh Water'**. This theme is intended to help audiences understand landscape, cultural, linguistic, demographic, and historic change across this significant route through Country. This theme should become integral to the identity of the line.

To tell this overarching theme three subthemes have been identified. These are: **'Country'**, **'People and Community'**, and **'Working Lives'**. At each station devices will explore these elements that all contribute to the story of that place. By consistently telling these stories across the line at each station, the overarching theme will emerge. The advantage of this approach is that it means travellers will have a meaningful experience at each station, as well as across the line.

The station-specific recommendations (to follow) also identify at least one story relating to the 'line-wide theme' that could be explored during content development for individual locations.

Key considerations

Audience

Understanding the potential audiences for each station and the line as a whole will help determine the opportunities, approach, and scope for heritage interpretation in particular locations. For a project of this scale covering a large area, there is likely to be a very wide audience including people from a range of age groups, abilities, education levels, interests, and cultural and language backgrounds. Interpretation should respond to this by including a diverse range of stories that will resonate with these different viewers. Content should be highly accessible and provide a range of different levels of detail. Some content should be targeted to people passing by, while other devices should provide more detail for those wishing to 'delve'.

The main audiences likely to interact with interpretation of the Sydney Metro West Line consists of the following groups:

Local community

The Sydney Metro West Line will provide additional connections between Western Sydney and Sydney CBD. This will commence at Hunter Street, Sydney and establish new stations at Pyrmont, The Bays, Five Dock, Burwood North, North Strathfield, Sydney Olympic Park, Parramatta, and Westmead. The new stations will become commercial and educational hubs supporting the growth and connectivity of surrounding communities. Sydney Metro West is located within an already highly urbanised landscape which is expected to grow further in the future years with increased density.

One of the primary audiences for the Sydney Metro West Line heritage interpretation devices will be residents from the local areas. People currently living in the vicinity of the proposed line come from a variety of diverse backgrounds, highlighting the multicultural character of Sydney. Collectively, the local government areas of Sydney, Inner West, Canada Bay, Cumberland, and Parramatta are home to 3.9 per cent of the Aboriginal population in NSW. While communities are predominantly English speakers, in many areas Italian, Mandarin, and Hindi are commonly spoken at home by residents. As the population of the area increases the diversity is also likely to increase further, and heritage interpretation should plan for the likely needs of future residents.

Many of these suburbs are also important hubs for businesses and so the local communities also include workers who may not live locally, but who spend significant parts of their week in these neighbourhoods and contribute to its culture and economy. This is particularly important at central nodes like Hunter Street (CBD) or Pyrmont which have a fluctuating population based on the movement of workers and a smaller residential population.

Regular travellers

One of the main audiences for interpretation along the Sydney Metro West Line will be regular travellers, including commuters and school children. More intermittent domestic users may also travel for occasional use, on weekends and to access the city. Regular travellers will likely engage with the interpretation more peripherally than intermittent users, as it will become more familiar to them over time. Members of this group may be less likely to actively seek the information out, or to stop along their regular route. In order to capture the attention of this audience, interpretation will need to be eye-catching and immediately

accessible. Alternatively, installations could be temporary in nature and subject to change, providing refreshed content to re-engage audiences who experience the same routes and spaces regularly.

Tourists

Once the Sydney Metro West Line is operational international and domestic tourists will travel along the line, that connects to major destinations such as the Sydney CBD (Royal Botanical Gardens), Pyrmont (Star Casino, Darling Harbour and Powerhouse), The Bays (Fish markets), and Parramatta. This audience will likely have a more limited interaction and engagement with station-specific interpretation at intermediate residential stations. Visitors and tourists will be more likely to experience interpretation at major interchanges or stations near significant attractions (such as Hunter Street, Parramatta, or Pyrmont). Like other users they will also have access to any on-board line-wide experiences.

General public

The general public is another audience that will likely interact with heritage interpretation along the Sydney Metro West Line, given the significance of the material to be interpreted. This audience may include researchers, local history groups, or school groups interested in accessing the information. This may be accessed through publications, online and digital content, or content implemented in publicly accessible domains surrounding metro entrances.

SWOT analysis

Strengths	▪ Well documented history with a variety of stories and potential content. ▪ High-profile route connected to major urban centres and visitor destinations. ▪ Large established communities with further potential for growth.
Weaknesses	▪ Potential for audiences to experience only select stories based on their use of the service, without accessing content across the line.
Opportunities	▪ Opportunity to create a line-wide experience and identity through design and storytelling. ▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country. ▪ Opportunity to integrate infrastructure in an innovative and creative means. ▪ Opportunity to build a narrative and experience across the line ▪ Opportunity to engage in a program of public art.
Threats	▪ Challenges in ongoing maintenance and security. ▪ Other major interpretation schemes on infrastructural projects creating duplication or competition.

Key interpretative devices

As outlined above, in order to establish a consistent narrative, the stories of each station and suburb should be framed within the line-wide theme of '**Salt Water to Fresh Water**'. The intention is to explore change and diversity through place-based stories, while allowing the theme to unfold naturally.

As most physical devices will be station-based station-specific stories relating to the line-wide theme could be meaningfully conveyed through devices with the potential to reach wider audiences. Devices with wider reach could convey the message to audiences who will not experience the whole line, as well as the general public who may not be travellers, but who wish to access information and content produced as part of the scheme. These devices are as follows:

- publications; and
- digital content.

Physical devices may also be installed at stations to convey this overarching theme. Suitable physical devices for this line-wide theme will have the potential to communicate more conceptually. They include:

- toposcopes and timelines
- public art; and
- material finish of the metro station.

5.2 Hunter Street Station (Sydney CBD)

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for the Hunter Street Station (Sydney CBD) have considered the objectives outlined in the City of Sydney Public Art Strategy. Historical and archaeological research, feedback from Aboriginal Knowledge Holders and Traditional Owners, and a review of existing interpretation have also guided the selection of stories.

This synthesis of information has shown that while certain stories may be relevant to the location, they should not necessarily be told here due to the risk of repetition with other non-Metro sites. Without careful planning, there is risk of overlap relating to the following stories:

- First Government House; and
- Unrelated commercial developments.

The key stories for this station, arranged under the three sub-themes are as follows:

Line-wide theme: Salt water to fresh water

- Flooding the ancient river valley: environmental change and cultural adaptation.

Sub theme 1: Country

- Warrang: how the harbour has shaped life and culture here from Deep Time to the present.
- The Tank Stream: stories of its use by Aboriginal communities and colonial development around the Hunter St precinct specifically.
- The Bennelong Drain: early infrastructure, environmental change and modification.
- Urban futures: high rise development, the demolition of heritage structures and the ‘Green Bans.’

Sub theme 2: People and Community

- Gadigal County: stories celebrating culture and language from deep time to the present.
- Hearth and home to business hub: the transformation of the area and the role it shas played for people in the city.

Sub theme 3: Working Lives

- Local businesses and a changing city: Skinner’s Hotel, and early stories of small business in the neighbourhood.
- Business and banking: the development of the financial precinct and the changing economy.
- Meet the press: the story of the *Sydney Morning Herald* and its role in the city.

Existing heritage interpretation initiatives

Forgotten Songs, Angel Place

Forgotten Songs is an audio and sculptural art installation that commemorates the songs of birds once heard in Sydney, before they were gradually forced out by colonisation. The selection of bird species was based on the type of soil and vegetation that grew in Sydney and examined known species living in similar environments. The birdsongs of all the species were recorded and used as sound files for the project.

Figure 66. Photograph of Forgotten Songs, Angel Place. *Source:* City of Sydney.

Tank Stream, Sydney

Sydney Water online brochure: Sydney Water have prepared an information brochure outlining the history of the Tank Stream. The brochure has been published online and in hard-copy and includes a brief history of the development of Sydney's first water supply.

Tank Stream Tours: Sydney Living Museums in partnership with Sydney Water offer annual tours of the Tank Stream, through a ballot draw as part of the Sydney Open program. In recent years this has turned to an online experience through the launching of a virtual tour of the Tank Stream due to the COVID-19 pandemic.

Figure 67. Tour of Tank Stream. *Source:* ABC News, 2015.

Key considerations

Connecting with Country community consultation: Round 1

In October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro can develop Connections with Country through the planning, design, and delivery of the project, in relation to the Hunter Street Station (Sydney CBD). This round of community consultation was facilitated by Murawin.

Broadly, the attendees noted the following:

- Education is a big opportunity for this site.
- It needs to be clearly demonstrated and reflected in the space that Aboriginal culture is contemporary and living.
- There is the opportunity to create an integrated approach to listening to stories and social media.
- With the construction of underground spaces (ceilings, columns, faux caves) there is an opportunity to acknowledge what was there.
- How do we link design through other stations, similarly how do we link different language groups?
- Multi-sensory spaces provide opportunities.
- Opportunity to explore economic, historic, spiritual, and cultural value through material and colour. What is the colour of the ochre sitting in this Country, can this be used as a resource in the making of the station?
- Country is not just what is above ground—there is value in the earth. The project will be disturbing waterways, rock, soil, and burial sites. There is value to what lies underground to First Nations people and that needs to be acknowledged.
- Design responses need to be permanent.

Aboriginal archaeological potential

The *Sydney Metro West - Major civil construction work between The Bays and Sydney CBD Technical Paper 4: Aboriginal Cultural Heritage Assessment* (Artefact Heritage 2021c) prepared for the Environmental Impact Statement (EIS2) has identified and assessed the potential impacts of the construction of the Hunter Street Station (Sydney CBD) in relation to Aboriginal cultural heritage.

Historical archaeological potential

The *Sydney Metro West - Major civil construction work between The Bays and Sydney CBD DRAFT Non-Aboriginal Heritage Technical Paper* (Artefact Heritage 2021) prepared for the Environmental Impact Statement (EIS2) considered the historical archaeological potential of the Hunter Street Station (Sydney CBD).

Within the western construction site of Hunter Street Station (Sydney CBD) there are two areas that have moderate to low potential to contain historical archaeological remains. There is low potential for State significant archaeological remains within the Hunter Street western construction site relating to De Mestres counting house and residence. The potential archaeological remains could include brick and stone footings, hearths, domestic or underfloor deposits (discarded coins, ceramic pins, buttons, glass), cooking and kitchen remains (bone, utensils), yard and workshop surfaces, and isolated rubbish deposits (Artefact Heritage 2021, 252).

There is moderate potential for locally significant archaeological remains relating to former road surfaces and the original carriage lane of De Mestre Place. Archaeological remains related to this phase may include former stone sett or woodblock road surfaces and brick or stone-cut drainage modifications (Artefact Heritage 2021, 252).

Recent advice relating to the potential for features associated with the Tank Stream has indicated that deposits from the built form of the drain and creek deposits may be present (CRM 2021).

Heritage items within or adjacent to Hunter Street Station (Sydney CBD) construction site

Item	Address	Significance	Proximity
Tank Stream	Various locations, Sydney	State	Within the western construction site.
Bennelong Stormwater Channel No.29A	Various locations, Sydney	Local	Within the Hunter Street Station (Sydney CBD) eastern construction site.
Former Skinners Family Hotel	296 George Street, Sydney	State	Within the north-western corner of the western construction site.
Pangas House	15-17 Hunter Street, Sydney	Potential local heritage item	Directly abuts the north-eastern corner of the western construction site.
NSW Club House Building	31 Bligh Street, Sydney	State	Directly abuts north-eastern corner of the eastern construction site
Former Bank – Delfin House	16 O'Connell Street, Sydney	Local	Directly abuts north-western corner of the eastern construction site
Richard Johnson Square	Bligh Street, Sydney	Local	Directly abuts the south-eastern edge of the eastern construction site.

Audiences

The proposed Hunter Street Station (Sydney CBD) is located in the commercial centre of the Sydney CBD on the corner of Hunter and George streets and Bligh and O'Connell streets. The area is characterised as the economic and financial hub of Sydney. Offices and businesses established in the Sydney CBD are some of the primary employers of many residents in the surrounding suburbs of Sydney. There is also a small residential population located in the vicinity.

Key audiences include:

- regular commuters;
- tourists;
- local residents; and
- general public.

See 'Audience' section at the start of Part 6 (38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of highly significant and diverse stories. ▪ Location of metro station is within a populated commercial centre with a wide audience reach.
Weaknesses	▪ Depending on the results of investigations, there may be only limited potential for the display of archaeological finds.
Opportunities	▪ Opportunity to contribute to the line-wide experience and identity through design and storytelling. ▪ Opportunity to engage in a program of public art. ▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country. ▪ Opportunity to integrate infrastructure in innovative and creative means. ▪ Opportunity to use natural materials in design to enhance connections to Country. ▪ Existing interpretation in the vicinity is currently limited compared to other key station nodes, so there is the opportunity to create an attraction, tell important stories and contribute to place-making and communities.
Threats	▪ Challenges in ongoing maintenance and security.

Key interpretative devices

Based on the analysis above, the following interpretative devices for Hunter Street Station (Sydney CBD) are recommended:

- signage;
- timelines and toposcopes;
- digital media;
- language and naming;
- educational programs;
- artefact and object displays;
- digital media;
- lighting design;
- material finish of metro infrastructure; and
- public art.

Recommendations

- This is considered to be a one of the most important opportunities for interpretation along the alignment.
- This may be a priority zone for the installation of public art due to the large audiences at a busy centrally located station.
- Following the completion of any archaeological investigations, the relevance of key storylines and recommended devices should be reviewed.

5.3 Pyrmont Station

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for the Pyrmont Station have considered the objectives outlined in the City of Sydney Public Art Strategy. Historical and archaeological research, feedback from Aboriginal Knowledge Holders and a review of existing interpretation have also guided the selection of stories.

This synthesis of information has shown that while certain stories may be relevant to the location, they should not necessarily be told here due to the risk of repetition with other sites. Without careful planning, there is risk of overlap relating to the following stories:

- Post-War migration;
- Gadigal and Wangal connections to the harbour;
- Shipping and the waterfront; and
- The Goods Line.

The key stories for this station, arranged under the three sub themes are as follows:

Line-wide theme: Salt Water to Fresh Water

- Transport connections: the Pyrmont bridge, shipping, rail, recent roads.

Sub theme 1: Country

- Pirrama: the Peninsula, Gomora (Darling Harbour), natural spring and sandstone.
- Environmental destruction: landscape change, industrialisation, reclamation, environmental degradation, and the role that Pyrmont sandstone played in building Sydney.

Sub theme 2: People and Community

- Wangal Country: stories of people, culture and language from Deep Time to the present.
- 'The fair dinkum Pyrmonter': communities, social hubs, industrial action and the loss of social housing.

Sub theme 3: Working Lives

- Colonial land grants: Macarthur, The Ultimo Estate and early uses.
- Industrial heartland: quarrying, wool, CSR, power plants and distilleries.
- Urban renewal: destruction, loss, gentrification and new industries

Existing heritage interpretation initiatives

Yananurala, Sydney Harbour Foreshore Walk: In 2019, City of Sydney Council endorsed the Harbour Walk Storytelling Report by Wiradjuri curator, Emily McDaniel. Yananurala will be a 9-km curated walk that extends from Pyrmont (Pirrama) to Woolloomooloo. It will include audio and text-based installations that highlight the historical and cultural significance of the places along the foreshore. Aboriginal stories and perspectives will also be interpreted along the route through public art. Yananurala is a Gadigal word that means 'Walking on Country'.

Major public artworks will interpret the intersection between Country, water, and astronomy, and will honour Aboriginal people's relationship with them. Artworks also recognise the resilience and enduring presence of Aboriginal communities. The project will be delivered by the City's public art program, City Art.

Figure 68. Artist impression bara by Judy Watson. Image courtesy of the artist and UAP. *Source:* City of Sydney, '*6 Ways First Peoples' Stories Define 'Yananurala' harbour walk'* (2021).

The Powerhouse, Ultimo operates today as the Museum of Applied Arts and Science and exhibits a number of artefacts and curations associated with the material culture of science and technology. The adaptive reuse of the building reimagines and interprets the former Ultimo Powerhouse and tram sheds that serviced the area.

Figure 69. Overview of exhibit inside the Powerhouse Museum, Ultimo. *Source:* Flickr.

The Australian National Maritime Museum explores the Australia's maritime history. Themes explored in the museum include arts and culture, historic vessels, Indigenous culture, maritime archaeology, migration, and ocean science. The museum exhibits a range of diverse material collection, from vessels to paintings and sea related paraphernalia.

Figure 70. The HMB Endeavour replica docked at the Australian National Maritime Museum. *Source:* Australian National Maritime Museum.

Australia's National Monument to Migration is located on the Pyrmont Bay promenade adjacent the Maritime Museum. The monument celebrates Australia's migration history through the inscription of over 30,000 names on bronze panels.

Figure 71. Photograph of the Australia's National Monument to Migration. *Source:* Australian National Maritime Museum.

National Engineering Landmark plaque on the Pyrmont Bridge: The plaque recognises the engineering achievement of Pyrmont Bridge and notes key historic dates.

Figure 72. Photograph of Pyrmont Bridge and plaque. *Source:* 'Australian Bridges: 4. Pyrmont Bridge, Sydney', 2017.

Key considerations

Connecting with Country community consultation: Round 1

In September 2021, Murawin facilitated an online meeting between the Sydney Metro West team and Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to the Pyrmont Station. This round of community consultation was facilitated by Murawin.

Broadly, the attendees noted the following:

- Connecting with Country must not be tokenistic and must be acknowledged through the station and precinct.
- It is important to acknowledge smaller clans and work with Traditional Owners and Knowledge Holders.
- Pyrmont Station can be a place of education for all.
- There is an opportunity to increase awareness and give greater representation to the 60,000 years of Aboriginal occupation. Country and culture are alive.
- There is an opportunity to tell the story of the site prior to the colonisation and after from an Aboriginal perspective.
- There is an opportunity to interpret Tinkers Well, an underground spring of noted significance to the Aboriginal community.
- There is an opportunity to heal Country through the re-use of stockpiled sandstone and reunite it with Country.

Pyrmont Peninsula Place Strategy

The Pyrmont Peninsula Place Strategy focuses on the future development of Pyrmont and the capacity for growth in response to the Government's investment in the Pyrmont Station. The Pyrmont Station is considered to be a key enabler for growth in the area. The place strategy will ensure new investment is harnessed to deliver jobs, as well as public benefits needed to support the delivery of great places. The place Strategy identifies ten (10) key directions for Pyrmont, they are:

1. Jobs and industries of the future;
2. Development that complements or enhances that area;
3. Centres for residents, workers and visitors;
4. A unified planning framework;
5. A tapestry of greener public spaces and experiences;
6. Creativity, culture and heritage;
7. Making it easier to move around;
8. Building now for a sustainable future;
9. Great homes that can suit the needs of more people; and
10. A collaborative voice.

The Place Strategy also includes 'Five Big Moves' that articulate the ambition for the Pyrmont Peninsula, they include:

1. Build and link a world class foreshore;
2. Enhance the opportunity to provide a vibrant 24-hour cultural and entertainment destination, with small bars, performance spaces, museum and other entertainment;
3. Realise the benefits of a new Metro Station by making Pyrmont a destination, rather than the point where journeys start;
4. Create a low carbon and high-performance precinct, maintaining the shift to a place where people walk and use public transport to connect to other places; and
5. More, better, and activated public spaces across the Peninsula.

Aboriginal archaeological potential

The *Sydney Metro West - Major civil construction work between The Bays and Sydney CBD Technical Paper 4: Aboriginal Cultural Heritage Assessment* (Artefact Heritage 2021c) prepared for the Environmental Impact Statement (EIS2) has identified and assessed the potential impacts of the construction of the Pyrmont Station in relation to Aboriginal cultural heritage. The report concluded that no known Aboriginal sites would be impacted by the proposed work at the Pyrmont Station construction sites, including as a result of the power supply route to the construction sites.

Due to the landscape context and largely modified nature of the Pyrmont Station construction sites and surrounding area, the likelihood of intact artefact bearing archaeological deposits is considered to be nil (Artefact Heritage 2021c, 75).

Historical archaeological potential

The *Sydney Metro West - Major civil construction work between The Bays and Sydney CBD DRAFT Non-Aboriginal Heritage Technical Paper* (Artefact Heritage 2021) prepared for the Environmental Impact Statement (EIS2) considered the historical archaeological potential of the Pyrmont Station construction site.

Within the western construction site, there is moderate potential for locally significant archaeological remains that relate to the former commercial and residential terrace houses that occupied the site between 1883 and 1914. Terrace housing, used for commercial and residential tenants, was constructed in 1883 in the southern portion of the Pyrmont Station western construction site. These terraces were the living and working spaces of a variety of retail trades, including bakers, grocers, drapers, newsagencies, and restaurants. Archaeological remains related to these buildings may include brick and stone footings, hearths, domestic or underfloor deposits (discarded ceramic, pins, buttons, glass), cooking and kitchen remains (bone, utensils), yard and workshop surfaces, and isolated rubbish deposits (Artefact Heritage 2021, 223).

Similarly, the eastern construction site has moderate potential for locally significant archaeological remains relating to the former commercial and residential terrace houses that occupied the site between 1883 and 1940. Terrace housing used for commercial and residential tenants was constructed in 1878. These terraces were the living and working spaces of a variety of retail trades, including butchers, grocers, hairdressers, and general stores. Archaeological remains related to these buildings could include brick and stone footings, hearths, domestic or underfloor deposits (discarded ceramic, pins, buttons, glass), yard and workshop surfaces and isolated rubbish deposits. (Artefact Heritage 2021, 225).

Heritage items within or adjacent to the Pyrmont Station

Item	Address	Significance	Proximity
Pyrmont Heritage Conservation Area	Pyrmont	Local	Within western construction footprint
Gilbey's Distillery	26–32 Pyrmont Bridge Road, Pyrmont	Potential heritage item	Within western construction footprint

Audience

Pyrmont is an inner-city suburb located to the south-west of the Sydney CBD. Pyrmont has a strong residential and commercial presence. Several corporations have headquarters based in Pyrmont which have re-developed the former industrial spaces into commercial offices. The residential character is predominately defined by medium-to-high-rise apartments, making it one of the more densely populated areas of Sydney. Census data from 2016 revealed that the median age of residents in Pyrmont is thirty-four (34) and that the most common ancestries are English (16 per cent), Chinese (14.6 per cent), Australian (11.2 per cent), Irish (6.3 per cent), and Scottish (4.5 per cent).

In addition to the residential and commercial character or Pyrmont, the proximity to key attractions in Sydney such as Darling Harbour and the Maritime Museum, and various hotels, the area also attracts a large tourist following.

Key audiences include:

- local community;
- regular travellers; and
- tourists.

See 'Audience' section at the start of Part 6 (38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of diverse stories. ▪ Location of Metro Station is within a populated residential and commercial centre with a wide audience reach. ▪ Strong focus on tourism in Pyrmont to support interest in heritage interpretative initiatives.
Weaknesses	▪ Significant existing interpretation and major museums mean that certain storylines are documented elsewhere.
Opportunities	▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country. ▪ There is the potential to integrate the Sydney Metro West interpretation with wider heritage interpretative initiatives planned for Pyrmont in 2021. This will ensure a cohesive approach to interpretation is achieved and no duplication of narratives told in foreshore walk titled 'Yananurala'. ▪ Opportunity to engage a wide and diverse range of audiences. ▪ This station is assessed as having moderate potential for locally significant non-Aboriginal archaeological remains. Potential opportunity to display artefacts associated with late nineteenth-century residential and commercial buildings located here.
Threats	▪ Challenges in ongoing maintenance and security.

Key interpretative devices

Based on the analysis above, the following interpretative devices for Pyrmont Station are recommeded:

- signage;
- timelines and toposcopes;
- potential artefact and object displays;
- digital media;
- education;
- language and naming;
- landscape elements, such as paving, etching, and inlays;
- material finish of the Metro Station; and
- public art.

Recommendations

- This is considered to be a key opportunity for interpretation given the number of tourist attractions in the area. Future project planning should ensure sufficient funding is allocated towards implementation here.
- Following the completion of any archaeological investigations, the relevance of key storylines and recommended devices should be reviewed.
- During interpretation planning and content development existing initiatives such as 'Yananurala' and exhibitions at museums such as the Powerhouse and National Maritime Museum should be reviewed to ensure that content is not duplicated.

5.4 The Bays Station

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for The Bays Station are detailed below. Historical and archaeological research, feedback from Aboriginal Knowledge Holders and Traditional Owners and a review of existing interpretation have also guided the selection of stories.

This synthesis of information has shown that while certain stories may be relevant to the location, they should not necessarily be told here due to the risk of repetition with other sites. Without careful planning, there is risk of overlap relating to the following stories:

- White Bay Power Station; and
- Bennelong.

The key stories for this station, arranged under the three sub themes are as follows:

Line-wide theme: Salt water to fresh water

- Transport connections: bridges connecting to Pyrmont and shipping.

Sub theme 1: Country

- Water, the waterfront, swamps and mangroves; and
- Changing shores: movement in the shore line through time, wharves, pollution and reclamation.

Sub theme 2: People and Community

- Gentlemen's estates to working class-heartland (and back again…): stories exploring grants and farms of colonial elites, industrialisation and class change, the union movement, gentrification, and renewal.

Sub theme 3: Working Lives

- Feeding the city: abattoirs, silos, pollution and connection up-river
- Powering the city: White Bay Power station and other industry.

Existing heritage interpretation initiatives

Rozelle Interchange WestConnex, Urban Design and Landscape Plan (UDLP)

The Rozelle Interchange will be a predominately underground motorway with entry and exit points that connect to wider transport links. A UDLP has been developed for the area within Rozelle to identify opportunities to sensitively integrate WestConnex into the built and urban environment through a parkland design. The UDLP consulted with Inner West Council and the local indigenous community to develop opportunities for connection to country.

Key themes that have been explored through the design process include:

- the seasonality of the Indigenous landscape, which generally recognises six seasons throughout the calendar year triggered by changes in weather, flora and fauna patterns;
- the re-establishment of pre-European landscape communities that would have once existed in the area, including native plant selection and the celebration of native species of Indigenous significance;
- the significance of the Rozelle Rail Yards, which would have been a highly productive estuary, and as a source of food and ochre;
- the working history of the Rozelle Rail Yards and its influence on early employment of Aboriginal communities;
- the creation of opportunities to support social engagement, ceremony, ritual and dance through the implementation of community gathering areas such as yarning circles, fire pits and bora rings;
- the integration of Indigenous public art into the built fabric of the Project; and
- the potential use of Indigenous place names for major project elements such as the parklands and pedestrian bridges (subject to further consultation with Inner West Council).

The UDLP notes that the development of a Heritage Interpretation Plan would be undertaken as part of the construction and would include interpretative signage and opportunities investigated to reuse salvaged railway related infrastructure within the Rozelle Rail yards.

Figure 73. Aerial of Rozelle Bay. *Source:* WestConnex Rozelle Interchange UDLP, 18.

Key considerations

Connecting with Country community consultation

In September and October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to The Bays Station. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following.

- How can lost Cultural landscapes be reimagined?
- Fenestration could be developed to represent Country through the integration of Aboriginal design.
- It is important to procure materials that honour Country, but to not deplete them; consider colour palettes that are reflective of the natural environment.
- Consider how people moved across Country, camp sites, its history as a working-class place.
- See Country in its entirety—language is critical. Although place naming is out of scope, it is possible to use Aboriginal language in other ways. Opportunity to name things in the local language through the inscription of language into spaces, such as street poles.
- Opportunity to use audio that us evocative of Country, representing different sounds at different times of the day and night and throughout all six seasons.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of The Bays Station in relation to Aboriginal cultural heritage. The ACHAR concluded that there is low-moderate potential for an intact former ground surface context to exist within the south-western portion of The Bays Station construction site. The archaeological deposit may consist of soil contexts associated with the former foreshore of White Bay. This context may contain Aboriginal objects.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1), the *Revised Archaeological Research Design* prepared to meet the Stage 1 conditions of approval, and the *Sydney Metro West [Stage 3]: Technical Paper 5, Non-Aboriginal Heritage* (Artefact 2021b) considered the historical archaeological potential of The Bays Station. Within The Bays Station construction footprint there is low to moderate potential for archaeological remains associated with developments that occurred between 1800 and 1851 (Phase 1), there is moderate potential for reclamation fills associated with 1851 and 1912 (Phase 2) and high potential for reclamation fill deposits and rail infrastructure and former warehouse buildings associated with 1912 to 1984 (Phase 3) (Artefact Heritage 2020, 304). The potential for remains associated with the White Bay Hotel is also low (Artefact Heritage 2021b).

Archaeological remains associated with former buildings from Phase 1 may include brick and stone footings, timber boards and intact underfloor deposits, ceramic pipes, brick or stone lined drains, isolated ceramic, glass, bone, or metal deposits, lined cesspits or wells containing occupation or discarded artefactual (glass, ceramic, bone) material, and soil deposits. While these buildings were removed during resumption for the White Bay Power Station development, their relative elevation would have involved infilling of the foreshore in the early twentieth century which would have likely preserved some portion of these remains.

Archaeological remains associated with Phase 2 reclamation fills may include soils and sediments used to infill the foreshore at the head of White Bay. Reclamation fills are likely to be artefact-rich although geographically dispersed. Archaeological remains relating to this deposit could include discrete stratigraphic historic soil deposits, artefactual (glass, ceramic, bone, timber, brick) materials and infill rubble, and timber retaining or infill structures such as piers, posts, beams, or walls.

Archaeological remains associated with Phase 3 may include reclamation fill deposits. Reclamation fill used to extend the foreshore during the construction of the White Bay Power Station is likely to have been materially more robust than earlier phases of small scale and informal reclamation. Archaeological remains relating to this infilling event could include brick, stone or concrete rubble, artefactual discard deposits (glass, ceramic, timber), timber retaining structures such as piers, posts or beams, and buried concrete structural elements.

The construction site had numerous rail lines and rail support facilities (including turntables, stabling facilities, and roundhouses, switching, and loading gears). While many of these facilities have been removed, there are surface remnants of some of this material and it is likely that buried remnants across the site remain. Archaeological remains relating to rail infrastructure from this phase could include rail beams, ballast and timber or concrete sleepers, rail switches, levers and points, concrete, steel and brick building footings, discarded industrial equipment, artefactual refuse deposits (plastic, metal, glass, ceramic).

The *DRAFT Revised Archaeological Research Design and Excavation Methodology* (Artefact Heritage 2021b) includes more detailed information relating to the historical archaeological potential of the construction site. Its findings have been incorporated into the historical overview to ensure that key stories and values are integrated.

Heritage items in the within or adjacent to The Bays Station

Item	Address	Significance	Proximity
White Bay Power Station	Victoria Road, Rozelle	State	Partially within the construction site
The Valley Heritage Conservation Area	Balmain	Local	Partially within buffer zone; 10 m north of construction site
White Bay Power Station (outlet) Canal	Victoria Road, Rozelle	Local	Partially within buffer zone; 10 m west of construction site.
White Bay Power Station (inlet) Canal	Glebe Island	Local	Partially within construction site
Beattie Street Stormwater Channel No.15	Robert Street to Beattie Street, Rozelle/ Balmain	Local	Partially within construction site
Glebe Island Silos	Victoria Road, Glebe Island	Local	Partially within buffer zone; 10 m east of construction site

Audience

At present, The Bays precinct is an isolated industrial site that was once characterised by active ports and working harbour operations. Due to the historical land use of The Bays area, there is currently a limited audience reach given the areas isolation from neighbouring suburbs of Glebe and Rozelle. The renewal of this area is an opportunity to deliver an urban precinct with greater public and active travel infrastructure. This will broaden pedestrian traffic and increase connectivity between neighbouring urban areas. It is anticipated that this urban renewal and improved connectivity will see significant growth in the area and use by residents living in Rozelle and Glebe. Given the site's proximity to the harbour foreshore and Fish Markets it is expected the area would also see an increase in tourist visitation.

Currently, key audiences are likely to include:

- general public;
- local residents; and
- tourists.

See 'Audience' at the start of Part 6 (38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of themes not as well represented across the line at other stations ▪ Anticipated growth of area will increase reach of interpretation ▪ Significant industrial heritage and archaeology
Weaknesses	▪ Potential for duplication of stories represented by WestConnex redevelopment of Rozelle Rail Yards
Opportunities	▪ Opportunity to integrate heritage interpretation into the landscape and masterplan for the metro station and wider urban landscape, connecting to Rozelle Railway Yards ▪ Opportunity to broaden pedestrian traffic with interpretative landscape design ▪ Opportunity to incorporate branding into nearby commercial enterprises ▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country ▪ Opportunity to incorporate archaeological findings into the interpretation planning
Threats	▪ Challenges in ongoing maintenance and security

Key interpretative devices

Based on the analysis above, the following interpretative devices for The Bays Station are recommended:

- signage;
- timelines and toposcopes;
- potential artefact and object displays;
- digital media;
- education;
- language and naming;
- landscape elements, such as paving, etching, and inlays;
- material finish of the Metro Station; and
- public art.

Recommendations

- This is considered to a one of the most important opportunities.
- Following the completion of any archaeological investigations, the relevance of key storylines and recommended devices should be reviewed.
- During interpretation planning and content development, existing initiatives associated with the Rozelle Interchange WestConnex, Urban Design, and Landscape Plan (UDLP) should be reviewed to ensure that content is not duplicated. Adaptive reuse of White Bay Power Station and any interpretation taking place there should also be considered.
- Community and oral history research with residents who have memories and stories of earlier phases should be considered.

5.5 Five Dock Station

The design of the overarching thematic framework for the project and the selection of key stories for Five Dock Station are listed below. Historical and archaeological research, feedback from Aboriginal Knowledge Holders and Traditional Owners and a review of existing interpretation have also guided the selection of stories.

The key stories for this station, arranged under the three sub themes are as follows:

Key stories

Line-wide theme: Salt water to fresh water

- Colonial encounters: British expeditions up-river and early contact with the Wangal people.

Sub theme 1: Country

- Resources of the river: the importance of shellfish and their later exploitation by convict gangs; and
- Five Dock Farm: early colonial farming and Australia's first steeple chase.

Sub theme 2: People and Community

- Five Dock and the Aeolian Island: stories celebrating the Italian heritage of the community.

Sub theme 3: Working Lives

- Blood, sweat and tears: convict chain gangs and The Great North Road.

Existing heritage interpretation initiatives

Fred Kelly Place: Public artwork commissioned by City of Canada Bay Council.

- Artwork by Joanne Saad titled 'I Remember' includes electricity boxes covered in a digital print in vinyl, street banners, and a mural; the work recognises the community's sense of place.
- Artwork by Nola Diamentopolous titled 'Piazza Eolie' is a sculptural artwork and mosaic that celebrates the contribution of Italian immigrants from Aeolian Islands.

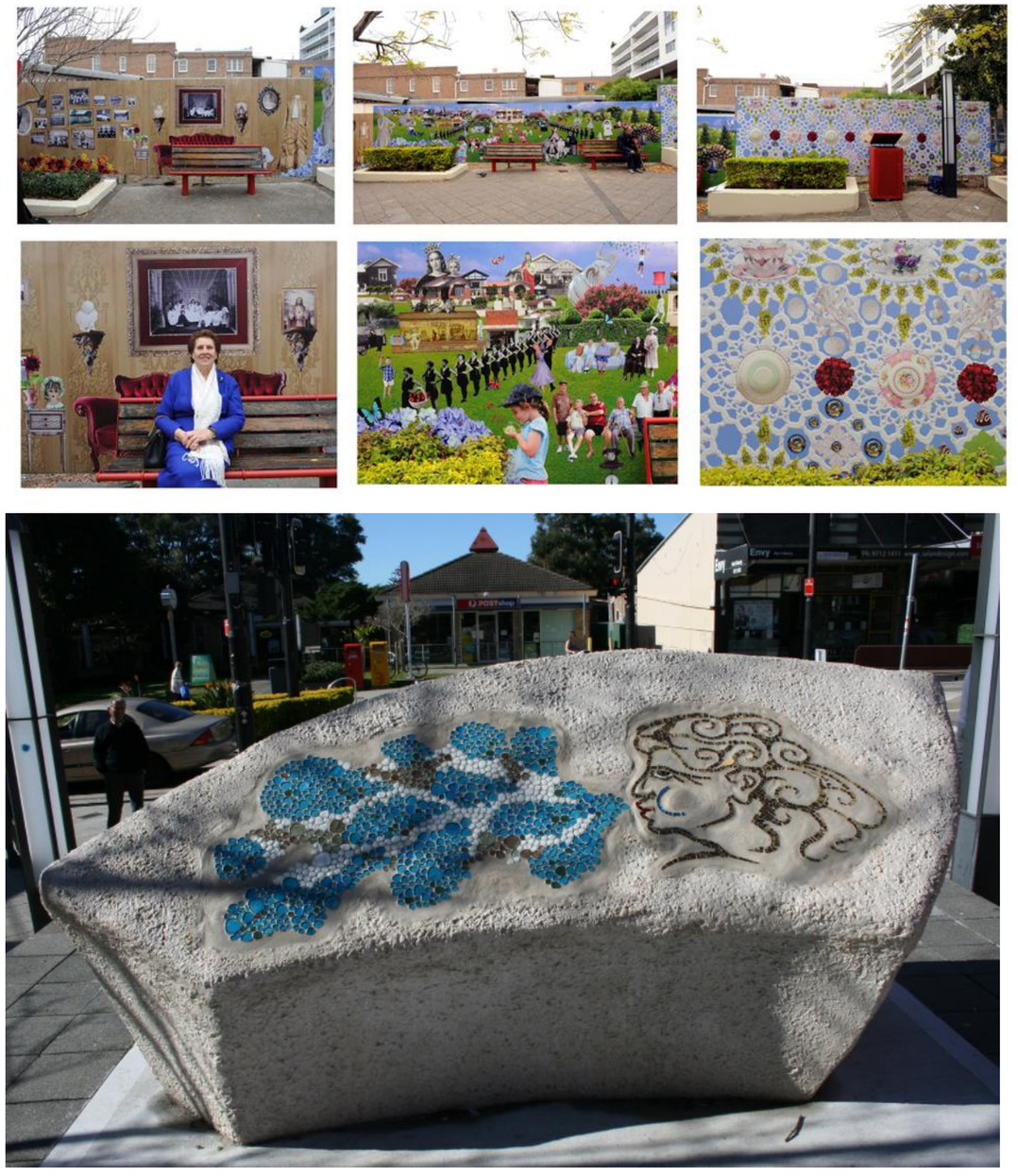


Figure 74. Artworks within Fred Kelly Place (top) photograph of Joanne Saad's artwork titled 'I remember' (bottom) photograph of sculpture that is part of Nola Diamentopolous' artwork titled 'Piazza Eolie'. *Source:* Joanne Saad and Flickr.

Key considerations

Connecting with Country community consultation

In September and October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to Five Dock Station. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following.

- There is an opportunity to include endemic plantings specific to Five Dock to support Connection to Country, facilitating the continuation of culture;
- Five Dock is a meeting place where people are able to partake in their cultural practice. There is an opportunity to draw upon those broader connections to Country, potentially through cave and congregation spaces, and to bring that theme into the architecture through public spaces;
- There is an opportunity to include Aboriginal names into the project, such as renaming a new town square after significant Wangal figure;
- There is an opportunity to use sustainable materials that represent Country, incorporating the colour of Country such as the ochre, strata and geology;
- There is an opportunity to incorporate public art and place making together; and
- There is an opportunity to explore themes of water and sky storylines through audio visual mediums.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of the Five Dock Station in relation to Aboriginal cultural heritage. The ACHAR concluded that no identified Aboriginal sites would be impacted by the construction of the metro station and that due to the landscape context and largely modified nature of Five Dock the likelihood for intact artefact bearing archaeological deposits is considered low.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1) considered the historical archaeological potential for Five Dock Station. The archaeological assessment concluded that there is no potential for intact and significant archaeological remains within the Five Dock Station construction site.

Heritage items within Five Dock Station

Item	Address	Significance	Proximity
St Alban's Anglican Church	171-173 Great North Road, Five Dock	Local	Directly north of the western construction site

Audience

Five Dock is a suburb located in the inner west of Sydney, in the local government area of Canada Bay. It is a highly urbanised area with a strong residential character and commercial core, predominately located along the high street, Great North Road. Census data from 2016 revealed that the median age of residents in Five Dock is forty (40) and that the most common ancestries are Italian (18.9 per cent), Australian (16.1 per cent), English (15.8 per cent), Irish (7.7 per cent), and Chinese (5.8 per cent). This is reflective of the existing multicultural community of Five Dock. Key audiences include:

- local residents; and
- regular travellers.

See 'Audience' at the start of Part 6 (page 38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of themes
Weaknesses	▪ Assessed as having no archaeological potential, therefore there are unlikely to be opportunities for public archaeology at Five Dock Station
Opportunities	▪ Opportunity to broaden pedestrian traffic with interpretative landscape design ▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country
Threats	▪ Challenges in ongoing maintenance and security

Key interpretative devices

Based on the analysis above, the following interpretative devices for Five Dock Station are recommended:

- signage;
- digital media;
- landscape elements, such as plantings, paving, etching, and inlays;
- language and naming; and
- material finish of the Metro Station.

Recommendations

- Additional research relating to the contemporary community should be considered in developing detailed interpretation for this site.

5.6 Burwood North Station

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for Burwood North Station has considered the findings of historical and archaeological research, feedback from Aboriginal Knowledge Holders and Traditional Owners and a review of existing interpretation. The key stories for this station, arranged under the three sub-themes, are as follows:

Line-wide theme: Salt water to fresh water

- Parramatta Road: its history from Deep Time to the present.

Sub theme 1: Country

- Emu Dreaming stories [For discussion: Aboriginal Knowledge Holders have identified that this may be an appropriate storyline may be appropriate here, but additional research will be required].

Sub theme 2: People and Community

- French-Canadian rebels at Longbottom; and
- Alexander Riley and the Burwood Estate.

Sub theme 3: Working Lives

- Longbottom stockade: life for convict road gangs and the formation of the village.
- Shops and hotels, the commercial boom of Parramatta Road

Existing heritage interpretation initiatives

There is currently no known heritage interpretation in the vicinity of the proposed Metro Station in Burwood North.

Key considerations

Connecting with Country community consultation

In September and October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to Burwood North Station. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following.

- There is an opportunity to interpret the history of Parramatta Road as an ancient track with meeting places, sacred places, a place to meet kin and trade.
- There is an opportunity to explore Burwood as a meeting place for many people in NSW.
- There is an opportunity to explore emu dreaming stories.
- There is an opportunity to explore and interpret the underlying geology and colour of ochre.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of the Burwood North Station in relation to Aboriginal cultural heritage. The ACHAR concluded that no identified Aboriginal sites would be impacted by the construction of the metro station, and that due to the landscape context and largely modified nature of Burwood North, the likelihood for intact artefact bearing archaeological deposits is considered low.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1) considered the historical archaeological potential for Burwood North Station. The archaeological assessment concluded that there is no potential for intact and significant archaeological remains within the Burwood North Station construction site.

Heritage items in the vicinity of Burwood North Station

There are no listed heritage items within the construction footprint of the Burwood North Station, however, this is one potential heritage item. The table below identifies the potential heritage item within the construction footprint, as well as listed heritage items in the vicinity.

Item	Address	Significance	Proximity
Pine Inn Hotel	19 Parramatta Road, Concord	Potentially local	Within construction footprint
St Luke's Park gateway / entrance; gates and trees only	Loftus Steet, Concord	Local	20 m east of the northern construction site
St Luke's Anglican Church and grounds	19 Burton Street, Concord	Local	20 m north of the northern construction site
Bath Arms Hotel	352–354 Parramatta Road, Burwood	Local	20 m southwest of the southern construction site

Audience

Burwood is a suburb located in the inner west of Sydney, in the local government area of Burwood. It is a highly urbanised area with a strong residential character and commercial core, predominately located along the high street, Burwood Road. Census data from 2016 revealed that the median age of residents in Burwood is thirty (30), and that the most common ancestries are Chinese (45.1 per cent), English (7 per cent), Australian (5.3 per cent), Indian (3.9 per cent), and Korean (3.7 per cent).

Concord (the statistical area to which Burwood North belongs is also home to an increasingly diverse population. In the 2016 census, 52 per cent of census respondents in the suburb had both parents born overseas, and 48.1 per cent of the suburb spoke languages other than English at home (ABS 2017a). The area has a large community of residents who have Italian ancestry.

Key audiences include:

- local residents; and
- regular travellers.

See ‘Audience’ and the start of Part 6 (page 38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of themes ▪ Limited existing interpretation meaning that there is scope and flexibility for storylines
Weaknesses	▪ Assessed as having no archaeological potential, therefore there are unlikely to be opportunities for public archaeology
Opportunities	▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country ▪ Opportunity to broaden pedestrian traffic with interpretative landscape design ▪ Opportunity to engage in a program of public art ▪ Opportunity to integrate interpretation into an infrastructure in an innovative and creative way
Threats	▪ Challenges in ongoing maintenance and security

Key interpretative devices

Based on the analysis above, the following interpretative devices for Burwood North Station are recommended:

- signage
- digital media;
- timelines and toposcopes;
- landscape elements, such as paving, etching, and inlays;
- lighting design;
- material finish of the Metro Station; and
- public art.

Recommendations

- Additional stages of research should consider the Aboriginal alignment of the later Parramatta Rd, and Emu Dreaming stories in response to the advice from community consultation. This will require consultation with Knowledge Holders and Traditional Owners.
- Additional research relating to the contemporary community should be considered in developing detailed interpretation for this site

5.7 North Strathfield metro station

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for North Strathfield metro station has considered the findings of historical and archaeological research, feedback from Aboriginal Knowledge Holders and Traditional Owners and a review of existing interpretation. The key stories for this station, arranged under the three sub themes are as follows:

Line-wide theme: Salt water to fresh water

- The coming of the railway

Sub theme 1: Country

- Wangal Country: the land, river and resource use

Sub theme 2: People and Community

- Multicultural Strathfield and the Chinese community.

Sub theme 3: Working Lives

- 'There is no substitute for quality': the story of the Arnott's Biscuits factory

Existing heritage interpretation initiatives

There is currently no known heritage interpretation in the vicinity of the proposed North Strathfield metro station.

Key considerations

Connecting with Country community consultation

In September and October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to North Strathfield metro station. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following:

- There are opportunities to use sustainable materials that represent Country, incorporating the colour of Country such as the ochre, strata, geology, and sacred geometries.
- There are opportunities to incorporate public art and place making together.
- There are opportunities to include story poles.
- There are opportunities to incorporate yarning circles into metro infrastructure, as contemporary spaces to share information and gather.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of the North Strathfield metro station in relation to Aboriginal cultural heritage. The ACHAR concluded that no identified Aboriginal sites would be impacted by the construction of the Metro Station, and that due to the landscape context and largely modified nature of North Strathfield, the likelihood for intact artefact bearing archaeological deposits is considered low.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1), and the *Sydney Metro West [Stage 3]: Technical Paper, Non-Aboriginal Heritage* (Artefact 2021b) considered the historical archaeological potential for North Strathfield metro station. The archaeological assessment concluded that there is no potential for intact and significant archaeological remains within the North Strathfield metro station construction site.

Heritage within or adjacent to the North Strathfield metro station construction site

Item	Address	Significance	Proximity
Street Trees (adjacent to North Strathfield Railway Station)	Queen Street, North Strathfield	Local	5 m south-east of the southern construction site
North Strathfield Railway Station Group	Queen Street, North Strathfield	Local	Partially within the northern construction site

Audience

North Strathfield is a suburb located in the inner west of Sydney, in the local government area of Canada Bay. It is a highly urbanised area with a strong residential character and commercial core, predominately located along Burwood Road. Census data from 2016 revealed that the median age of residents in Burwood is thirty-two (32) and that the most common ancestries are Chinese (18.3 per cent), English (11.6 per cent), Australian (10.3 per cent), Korean (7.8 per cent), and Indian (6.5 per cent). This is reflective of the existing multicultural community of North Strathfield.

Key audiences include:

- local residents; and
- regular travellers.

See ‘Audience’ at the start of Part 6 (page 38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of stories
Weaknesses	▪ Assessed as having no archaeological potential, therefore there are unlikely to be opportunities for public archaeology
Opportunities	▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country ▪ Opportunity to broaden pedestrian traffic with interpretative landscape design ▪ Opportunity to engage in a program of public art ▪ Opportunity to integrate interpretation into an infrastructure in an innovative and creative way
Threats	▪ Challenges in ongoing maintenance and security

Recommendations

- Additional research relating to the contemporary community should be considered in developing detailed interpretation for this site.

Key interpretative devices

Based on the analysis above, the following interpretative devices for North Strathfield metro station are recommended:

- signage
- digital media;
- timelines and toposcopes;
- landscape elements, such as paving, etching, and inlays;
- lighting design;
- material finish of the Metro Station; and
- public art.

5.8 Sydney Olympic Park metro station

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for Sydney Olympic Park metro station has considered the findings of historical and archaeological research, feedback from Aboriginal knowledge Holders and Traditional Owners, and a review of existing interpretation.

This synthesis of information has shown that while certain stories may be relevant to the location, they should not necessarily be told here due to the risk of repetition with other sites. Without careful planning, there is risk of overlap relating to the following stories:

- the Olympics; and
- Cathy Freeman and other high-profile athletes' successes.

The key stories for this station, arranged under the three sub themes are as follows:

Line-wide theme: Salt water to fresh water

- Out of sight, out of mind: moving the noxious industries up-river.

Sub theme 1: Country

- Wentworth and the 'Homebush Estate'.

Sub theme 2: People and Community

- A place for ceremony and gathering; and
- Sports and spectacles: the racetrack, Olympics and Royal Easter Show.

Sub theme 3: Working Lives

- Feeding the city: working live in the slaughterhouse.

Existing heritage interpretation initiatives

Sydney Olympic Park contains a number of public art installations commemorating the anniversary of the 2000 Sydney Olympic Games, as well as significant Australian athletes. Interpretation devices within Olympic Park include sculptures, signage, inlays, and plantings. This is demonstrated within Cathy Freeman Park, where the following heritage interpretation initiatives are located:

- Public Art titled 'Eight Women' by artist Imants Tillers: this artwork is a sculptural installation that was inspired by and celebrates the eight women who were involved in the lighting of the Sydney 2000 Olympic and Paralympic Games Cauldron. This artwork is located in the northern end of the Cathy Freeman Park.
- Sydney Olympic Park Authority commissioned Three-D Projects to design, construct, and install heritage interpretative signs and plaques within Cathy Freeman Park: this project celebrated the tenth anniversary of the Olympic Games in Sydney.

Figure 75. 'Eight Women' by Imants Tillers, 2002. *Source:* Imant Tillers.

Figure 76. Signage prepared by 3D-Projects installed in the Cathy Freeman Park. *Source:* 3D- Projects.

Key considerations

Connecting with Country community consultation

In September and October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project in relation to Olympic Park Metro Station. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following.

- Sydney Olympic Park is a powerful Country for ceremony and healing, especially for women.
- There is an opportunity to explore stories associated with ceremonies held in Cammaragal Country.
- There is an opportunity to explore stories of Wangal and acknowledge Wangal warriors and other key people.
- There is an opportunity to acknowledge and protect threatened species in Sydney Olympic Park.
- There is an opportunity to explore language in design elements.
- There is an opportunity to explore Aboriginal stories associated Newington Armoury as an important cultural site.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of the Sydney Olympic Park metro station in relation to Aboriginal cultural heritage. The ACHA concluded that no identified Aboriginal sites would be impacted by the construction of the metro station and that due to the landscape context and largely modified nature of Sydney Olympic Park the likelihood for intact artefact bearing archaeological deposits is considered low.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1) considered the historical archaeological potential for Sydney Olympic Park metro station. The archaeological assessment concluded that there is no potential for intact and significant archaeological remains within the Sydney Olympic Park Station construction site.

Heritage items within Sydney Olympic Park metro station construction site

Item	Address	Significance	Proximity
State Abattoirs	Showground Road, Sydney Olympic Park	State	Partially within construction site.

Audience

Sydney Olympic Park is a suburb in Greater Western Sydney, located in the local government area of Parramatta. It is a highly urbanised area with a strong sporting and entertainment precinct that has since undergone urban renewal to increase the residential population. The residential character of Sydney Olympic Park consists of median to high rise apartment dwellings. Census data from 2016 revealed that the median age of residents in Sydney Olympic Park is thirty-one (31), and that the most common ancestries are Chinese (24.6 per cent), Korean (10.7 per cent), English (8.0 per cent), Australian (5.6 per cent), and Indian (5.2 per cent).

Key audiences include:

- local residents;
- regular travellers; and
- tourists.

See ‘Audience’ at the start of Part 6 (page 38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of themes
Weaknesses	▪ Assessed as having no archaeological potential, therefore there are unlikely to be opportunities for public archaeology ▪ Extensive existing interpretation already covering important stories relating to the Olympics and high-profile athletes
Opportunities	▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country ▪ Opportunity to broaden pedestrian traffic with interpretative landscape design ▪ Opportunity to engage in a program of public art ▪ Opportunity to integrate interpretation into an infrastructure in an innovative and creative way
Threats	▪ Challenges in ongoing maintenance and security ▪ Risk of duplication of storylines if not carefully planned during content development

Key interpretative devices

Based on the analysis above, the following interpretative devices for Sydney Olympic Park metro station are recommended:

- signage
- digital media;
- timelines and toposcopes;
- landscape elements, such as paving, etching, and inlays;
- lighting design;
- material finish of the Metro Station; and
- public art.

Recommendations

- During future stages of research and content development the cultural significance of Newington Armoury and women's places could be considered in line with the recommendations of Aboriginal Knowledge Holders and Traditional Owners.

5.9 Clyde Stabling and maintenance facility and Rosehill services facility

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for the Clyde Stabling and maintenance facility and Rosehill services facility has considered the findings of historical and archaeological research, feedback from the Aboriginal Knowledge Holders and Traditional Owners and a review of existing interpretation. The key stories for this station, arranged under the three sub themes are as follows:

Line-wide theme: Salt water to fresh water

- Connecting by rail.

Sub theme 1: Country

- Fresh water creeks: Aboriginal stories of life, resource use, sustainability and regeneration.

Sub theme 2: People and Community

- New Glasgow; and
- Sports and recreation: Rosehill Racecourse, the Speedway and the Granville Showgrounds.

Sub theme 3: Working Lives

- The Clyde Marshalling Yards: the dangers of life as a 'shunter'; and
- The Hudson brothers and early industry.

Existing heritage interpretation initiatives

No known heritage interpretation was identified in the vicinity of Clyde Stabling and maintenance facility and Rosehill services facility.

Key considerations

Connecting with Country community consultation

In October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to the Clyde Stabling and maintenance facility and Rosehill services facility. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following:

- The importance of Duck Creek: historically, this was a place of sustainability for Aboriginal People in the area and had an abundance of wildlife.
- The naming of Duck Creek: there is an opportunity to tell this story from an Aboriginal perspective.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of the Clyde Stabling and maintenance facility and Rosehill services facility in relation to Aboriginal cultural heritage. The ACHAR concluded that there is low-to-moderate potential for Aboriginal artefacts associated with the area. The works at Clyde Stabling and maintenance facility and Rosehill services facility construction site are likely to impact areas of low-to-moderate archaeological potential and moderate archaeological significance.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1) considered the historical archaeological potential for the Clyde Stabling and maintenance facility and Rosehill services facility. The archaeological assessment concluded that there is no potential for intact and significant archaeological remains within the Clyde Stabling and maintenance facility and Rosehill services facility construction site.

Heritage items within the Clyde Stabling and maintenance facility and Rosehill services facility construction site

Item	Address	Significance	Proximity
Wetlands	Parramatta River, Camellia, Ermington, Parramatta, and Rydalmere	Local	Partially within construction site
RTA Depot	1B and 5 Unwin Street, Rosehill	Local	Within construction site

Audience

Clyde is a suburb in greater western Sydney, that borders both the local government area of Parramatta and Cumberland. The proposed facility is located within the local government area of Parramatta. Clyde is characterised as an industrial and commercial centre with no residential population.

Key audiences include:

- regular travellers.

See 'Audience' at the beginning of Part 6 (38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of themes
Weaknesses	▪ Assessed as having no archaeological potential, therefore there are unlikely to be opportunities for public archaeology ▪ Limited audience and engagement with wider community
Opportunities	▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country ▪ Opportunity to broaden pedestrian traffic with interpretative landscape design
Threats	▪ Challenges in ongoing maintenance and security

Key interpretative devices

Based on the analysis above, the following interpretative devices for Westmead metro station are recommended:

- signage;
- landscape elements;
- language and naming; and
- material finish of metro infrastructure.

5.10 Parramatta metro station

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for Parramatta Station has considered the overarching themes outlined in Parramatta Council's document 'Heritage and Our City: City of Parramatta Heritage Interpretation Guidelines for planners, architects, designers and developers'. The findings of historical and archaeological research, feedback from the Aboriginal Knowledge Holders and Traditional Owners, and a review of existing interpretation have also guided the selection of stories.

This synthesis of information has shown that while certain stories may be relevant to the location, they should not necessarily be told here due to the risk of repetition with other sites. Without careful planning, there is risk of overlap relating to the following stories:

- the establishment of Rose Hill and the town plan of Parramatta;
- the convict huts (if not told in a site-specific way);
- the Parramatta Native Institute; and
- general stories relating to the Burramattagal and resource use.

The key stories for this station are as follows:

Line-wide theme: Salt water to fresh water

- 'Head of the river'

Sub theme 1: Country

- Eel Dreaming; and
- Contact stories;
- Fertile ground: colonisation, clearance and conflict.

Sub theme 2: People and Community

- Welcome to the neighbourhood: stories of diversity from the heart of the CBD
- Pemulwuy and the 100 warriors; and
- Maria and Yarramundi: Parramatta Native Institution.

Sub theme 3: Working Lives

- Life as a convict in Rose Hill and material evidence of their toil at the site; and
- Prosperous neighbourhood in a prosperous free town: industry, retail and hospitality.

Existing heritage interpretation initiatives

Parramatta Light Rail heritage interpretation strategy

In 2020 a heritage interpretation strategy was prepared to identify and interpret heritage values and stories of Aboriginal and non-Aboriginal heritage items, archaeology, and heritage conservation areas associated along the line, specifically:

- Parramatta Female Factory and Institutions Precinct within the Cumberland District Hospital Group;
- Lennox Bridge;
- St Patricks Roman Catholic Cemetery;
- The Convict Lumberyard (Arthur Phillip High School site);
- Ancient Aboriginal and Early Colonial Landscape (Robin Thomas Reserve);
- Queens Wharf Reserve and stone wall potential archaeological site;
- Dundas Railway Station Group, Prince Alfred Square (and potential archaeological site);
- Royal Oak Hotel and stables (and potential archaeological site); and
- Clyde Carlingford Rail Bridge Abutments (north and south).

The strategy identifies the following heritage interpretative devices applicable to the Parramatta Light Rail project:

- branding and wayfinding;
- digital signage and lighting;
- artwork installations;
- landscaping and ground inlays; and
- open days and public events during construction.

The key locations for interpretation along the Parramatta Light Rail include:

- on-board;
- at light rail stations; and
- in surrounding areas of stations.

The thematic approach developed for the Parramatta Light Rail identified the six (6) key themes. They include:

- The Cradle of Sydney;
- Always Was, Always Will Be;
- Planning for the Future;
- Agriculture to Industry;
- Institutions and Incarceration; and
- Migration.

Figure 77. Artist impression of Parramatta Light Rail. *Source:* Parramatta Light Rail.

Parramatta Square Interpretation

Parramatta Square Interpretation was commissioned by City of Parramatta Council. The revitalisation of Parramatta Square involved integrating heritage interpretation into the public domain. The interpretative devices for this interpretation initiative were informed by Council's overarching themes of:

- Dharug;
- Gathering Place; and
- Waves of People.

The project included several inlays on seating and paving to convey historic stories and symbolic representations. It also included 'On Country' markers across multiple pavers, archaeological markers, and a continuous representation of a convict-built town drain stretching across the entire site.

Figure 78. Photograph of interpretative inlays located in Parramatta Square, designed by Trigger Design. *Source:* Trigger Design.

Masterplan of Robin Thomas Reserve

The 2019 masterplan for Robin Thomas Reserve includes interpretation of the ancient Aboriginal and early colonial landscape. Proposed interpretation includes:

- interpretative signage and historic elements in the landscape design;
- connecting the precinct with the existing heritage trail and including reference to Queens Wharf, Experiment Farm, Elizabeth Farm and Hambledon Cottage; and
- incorporation of findings from excavations.

There is also existing interpretation in Robin Thomas Reserve including signage relating to the history of the area and the Traditional Owners.

Riverwalk (2000)

Riverwalk is an artwork by Jamie Eastwood that has been hand painted onto the foreshore walkway. The artwork traces the history of the local 'Burramatta' people and includes the story of Baludarri and the Frontier Wars.

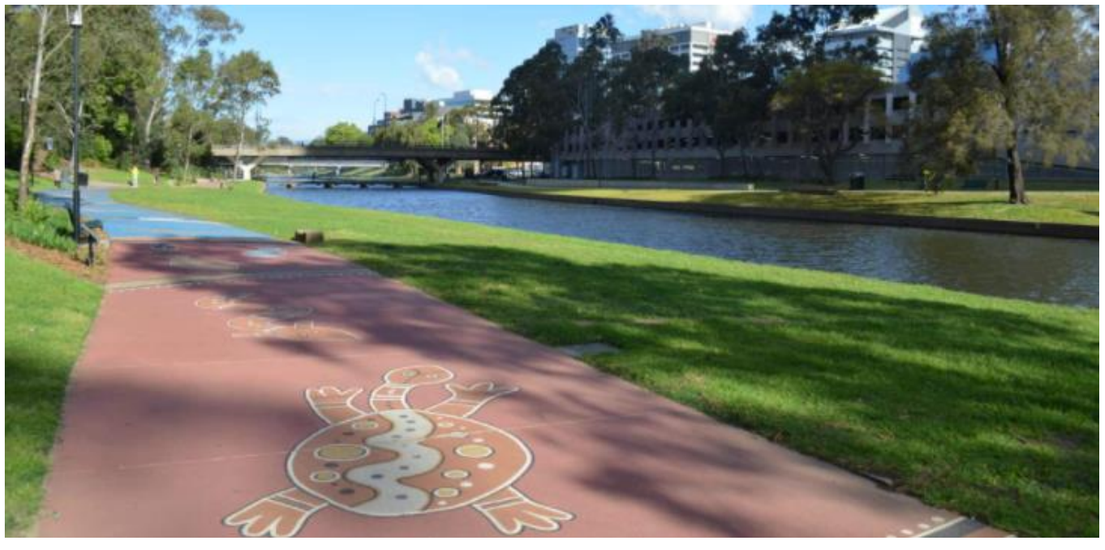


Figure 79. Riverwalk by Jamie Eastwood. *Source:* 'Parramatta River Foreshore', Concrete Playground.

The Phillip Ruddock Heritage Centre

The Phillip Ruddock Heritage Centre includes displays of the significant archaeological remains found at the site. They included:

- footings of a convict hut;
- evidence of occupation by a wheelwright (wheel craftsman);
- remains of the cellar of the Wheatsheaf Hotel (c.1801), one of the earliest remnants of a hotel building in Australia; and
- Footings of a colonial period cottage and well.

Figure 80. Archaeological display below the Phillip Ruddock Heritage Centre. *Source:* The Phillip Ruddock Heritage Centre.

Storybox Parramatta, (2020)

Storybox is a solar-powered cube located in Parramatta Square that will stream visual stories created by the community and footage from the ABC archives. It is an interactive digital storytelling box that will connect the community to stories of Parramatta through time.

Figure 81. Storybox Parramatta. *Source:* Architecture and Design.

Key considerations

Connecting with Country community consultation

In September and October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to Parramatta metro station. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following:

- There is an opportunity to interpret the evolving history of culture and multiculturalism of Parramatta.
- There is an opportunity to include a timeline of the history, reflecting on who gathers there then and now.
- There is an opportunity to include Irish and Scottish history in Parramatta. Such as the Battle of Vinegar Hill - collaboration of Aboriginal and Irish resistance fighters.
- There is an opportunity to incorporate design specific responses to 'Burrimatta'—Eel Dreaming.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of the Parramatta metro station in relation to Aboriginal cultural heritage. The ACHAR concluded that there is moderate-to-high potential for intact ground surfaces located within the Parramatta metro station. The archaeological deposit may consist of the Parramatta Sand Body and associated Pleistocene or Tertiary clay and sand formation. The works at the Parramatta metro station construction site are within an area of moderate-high archaeological potential and significance.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1) considered the historical archaeological potential for Parramatta metro station. The archaeological assessment concluded that the Parramatta metro station has the potential to contain significant archaeological deposits associated with convict huts, yards and gardens (phase 1, 1788-1821), early colonial residences and yards and a convict drain (phase 2, 1821–1850), and commercial buildings, rear yards, and outbuildings (phase 3, 1850–1900).

The *Sydney Metro West Parramatta Station Construction Site, Archaeological Research Design and Excavation Methodology* (GML Heritage 2021) prepared for the Parramatta metro station construction site includes a revised historical archaeological assessment and detailed site-specific research design and methodology to guide the archaeological investigations and management of Parramatta station construction site. The Parramatta ARD identified the following archaeological phases:

- Phase 1: Early colonial settlement (1788–c.1820s);
- Phase 2: Leases and town development (c.1820s–c.1860s);
- Phase 3: Urbanisation and industry (c.1860s–c.1880s);
- Phase 4: Commercial development (c.1880s–c.1950s); and
- Phase 5: Modern developments (c.1950s–present).

The ARD concluded that there is potential for multiple phases of historical archaeology of state and local significance across the site. This may include convict huts and original allotments, through to industrial and retail development. The archaeological resource has the potential to demonstrate key aspects of the convict penal system and establishment of the colony of NSW and the evolution of Parramatta from an agricultural settlement to an urban centre. The site has a whole has high research potential and may be able to contribute to our knowledge and understanding of the colonial landscape, the lives of convicts and free settlers, contact between Aboriginal people and colonists, transformation, urbanisation and improvement, commerce and industry in the late eighteenth through to the early twentieth centuries.

Heritage items within or adjacent to the Parramatta metro station construction site

Item	Address	Significance	Proximity
Shops (and potential archaeological site)	41–59 George Street, Parramatta	Local	Within construction site
Convict drain	1, 1A and 3 Barrack Lane, 174 Church Street, 71, 83, 85 and 126-130 George Street, 72,74,119 and 199A Macquarie Street, 72B, 72C, 76 and 80A Phillip Street and 18 and 25 Smith Street, Parramatta.	Local	Partially within construction site
Roxy Theatre	69 George Street, Parramatta	State	Immediately adjacent (east) of construction site.
Horse Parapet Façade (and potential archaeological site)	198–16 Church Street, Parramatta	Local	Immediately adjacent (southwest) of construction site
Kia Ora (and potential archaeological site)	62–64 Macquarie Street, Parramatta,	Local	Within construction site

Audience

Parramatta is a city located in Greater Western Sydney, within the local government area of Parramatta. The proposed metro station is located in the centre of Parramatta CBD. The CBD plays a key economic, social, and cultural role, and is defined by its commercial character and centre for employment in Western Sydney. The commercial and professional character of Parramatta has grown in recent years with the decentralising of Sydney and move to establish government agencies in Parramatta CBD. Growth in mixed-use development has increased the residential character of Parramatta, which consists of medium to high rise apartment dwellings in the CBD and suburban networks on the fringe surrounding.

Census data from 2016 revealed that the median age of residents in Parramatta is thirty-one (31). The most common ancestries in Parramatta are Indian (26.9 per cent), Chinese (16.3 per cent), English (7.7 per cent), Australian (6.5 per cent), and Filipino (2.4 per cent).

Key audiences include:

- local residents;
- regular travellers;
- general public; and
- tourists.

See ‘Audience’ at the beginning of Part 6 (page 38) for further details on these audiences.

	SWOT analysis
Strengths	▪ Well documented history covering a range of highly significant stories ▪ High potential for significant archaeology over a large urban block. This may include deposits from the Pleistocene to the twentieth century ▪ Location of metro station is within a populated commercial centre with a wide audience reach
Weaknesses	▪ Busy interchange with multiple built elements and infrastructure needs. Potential for more subtle devices to be lost or not highly visible ▪ The busy interchange could also become easily cluttered ▪ Multiple interpretation schemes exist, so stories could be duplicated without careful planning
Opportunities	▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country ▪ Opportunity to broaden pedestrian traffic with interpretative landscape design ▪ Opportunity to engage in a program of public art ▪ Opportunity to engage with a wide and diverse audience at a major station ▪ Opportunity to install creative and innovative archaeology and digital heritage displays
Threats	▪ Challenges in ongoing maintenance and security ▪ Risk of duplication with other interpretation schemes locally ▪ There is a risk that construction timelines will not allow adequate time for post excavation analysis and the inclusion of artefacts and materials in displays

Key interpretative devices

Based on the analysis above, the following interpretative devices for Parramatta metro station are recommended:

- signage;
- public archaeology;
- artefact and object displays;
- timelines and toposcopes;
- digital media;
- language and naming;
- educational programs;
- artefact and object displays;
- digital media;
- lighting design;
- material finish of metro infrastructure; and
- public art.

Recommendations

- This is considered to a one of the most important opportunities for interpretation.
- Potential content should be reviewed closely against existing schemes to ensure that there is a consistent approach in line with Parramatta Council’s ‘Heritage and Our City: City of Parramatta Heritage Interpretation Guidelines for Planners, Architects, Designers and Developers’.
- Storylines should be reviewed following the completion of archaeological investigations and updated as appropriate.
- The procedures for the incorporation of archaeological materials outlined in Part 7.1.1 of this report showed be followed.

5.11 Westmead metro station

Key stories

The design of the overarching thematic framework for the project and the selection of key stories for Westmead metro station has considered the findings of historical and archaeological research, feedback from Aboriginal Knowledge Holders and Traditional Owners, and a review of existing interpretation.

This synthesis of information has shown that while certain stories may be relevant to the location, they should not necessarily be told here due to the risk of repetition with other sites. Without careful planning, there is risk of overlap relating to the following stories:

- the Government Domain;
- the establishment of 'Rose Hill'; and
- general stories relating to the Burramattagal.

The key stories for this station, arranged under the three sub themes are as follows:

Line-wide theme: Salt water to fresh water

- From a few creeks to a mighty flow: Deep Time stories of change and the creation of the Parramatta River.

Sub theme 1: Country

- Agricultural hopes for the colony: the Government Domain and early grants; and
- The Great Australian Dream: suburbanisation and the Post-War housing crisis.

Sub theme 2: People and Community

- Celebrating Westmead's diversity: migration stories; and

Sub theme 3: Working Lives

- Innovation and research: the contribution of Westmead Hospital

Existing heritage interpretation initiatives

Parramatta Park interpretation commissioned by the Parramatta Park Trust:

Paperbark Playground within the Murray Gardens precinct of Parramatta Park includes paving inlays with names of prominent convicts, metal tokens with illustrations of convict history and retention of scar trees throughout park area.

The Dairy Precinct of Parramatta Park integrated the architecture with objects provenanced from the cottages, as well as touchscreens, projections, in-floor glass panels, and soundscapes. The project also included signage and laser-cut text quoted from primary sources on new retaining walls and timber posts.

Figure 82. Examples of existing interpretation within Parramatta Park (top) element in Paperbark Playground, (below) in the Dairy Precinct. *Source:* APP and GML.

Key considerations

Connecting with Country community consultation

In October 2021, the Sydney Metro West team met online with Aboriginal Knowledge Holders to discuss ways in which Sydney Metro West can develop connections with Country through the planning, design, and delivery of the project, in relation to Westmead metro station. The community consultation was facilitated by Murawin.

Broadly, the attendees noted the following:

- There is an opportunity to meaningfully interpret stories of trauma and healing such as the Westmead Boys Home and women's health in connection to the history of Westmead hospital;
- There is an opportunity to explore endemic plantings as healing; and
- There is an opportunity to explore how Country was taken by colonists through the burning of middens for cement, use of soil and other materials to create buildings.

Aboriginal archaeological potential

The *Sydney Metro West, [Stage 1] Technical Paper 4: Aboriginal Cultural Heritage Assessment Report* (Artefact Heritage 2020b) prepared for the Environmental Impact Statement (EIS1) has identified and assessed the potential impacts of the construction of the Westmead metro station in relation to Aboriginal cultural heritage. The ACHAR concluded that no identified Aboriginal sites would be impacted by the construction of the Metro Station, and that due to the landscape context and largely modified nature of Westmead, the likelihood for intact artefact bearing archaeological deposits is considered low.

Historical archaeological potential

The *Sydney Metro West [Stage 1]: Technical Paper 3, Non-Aboriginal Heritage* (Artefact Heritage 2020) prepared for the Environmental Impact Statement (EIS1) considered the historical archaeological potential for Westmead metro station. The archaeological assessment concluded that there is no potential for intact and significant archaeological remains within the Westmead metro station construction site. However, service and road surfacing works within and on the streets around the Westmead station construction site found widespread evidence of a 1920s-era Telford road (RPS 2021).

Heritage items within or adjacent to the Westmead metro station

Item	Address	Significance	Proximity
Westmead Public School	150 Hawkesbury Road, Westmead	Local	Immediately adjacent (west) of construction site

Audience

Westmead is a suburb in Greater Western Sydney, that borders both the local government area of Parramatta and Cumberland. The proposed metro station is located to the south of Westmead Railway Station in the Cumberland LGA, in a highly urbanised area with a strong residential character. Westmead also has a prominent educational and health precinct including primary schools, a university campus and large hospital precinct.

Census data from 2016 revealed that the median age of residents in Westmead is thirty-three (33). The most common ancestries in Westmead are Indian (37.1 per cent), Chinese (7.6 per cent), English (6.6 per cent), Australian (5.9 per cent), and Sri Lankan (2.4 per cent).

Key audiences include:

- local residents; and
- regular travellers.

See 'Audience' at the beginning of Part 6 (page 38) for further details on these audiences.

SWOT analysis

Strengths	▪ Well documented history covering a range of themes
Weaknesses	▪ Limited opportunity for public archaeology ▪ Overlap with stories relating to Parramatta
Opportunities	▪ Opportunity to engage community in the interpretation process and celebrate the stories and values of Country ▪ Opportunity to broaden pedestrian traffic with interpretative landscape design ▪ Opportunity to engage in a program of public art ▪ Opportunity to integrate interpretation into an infrastructure in an innovative and creative way ▪ Opportunity for truth telling relating to the abuse of women and children in institutions
Threats	▪ Challenges in ongoing maintenance and security ▪ There are risks associated with stories relating to abuse that could trigger trauma in audiences; this needs to be carefully considered and advice from experts and survivors' groups should be followed closely

Key interpretative devices

Based on the analysis above, the following interpretative devices for Westmead metro station are recommended:

- landscape elements;
- lighting design;
- material finish of metro infrastructure;
- signage;
- timelines;
- language and naming; and
- digital media.

6. Next Steps

6.1 Station-specific interpretation planning

Following the completion of the Sydney Metro West Line-Wide Interpretation Strategy, detailed interpretation plans for individual station precincts will be completed. The interpretation plans will be prepared by an experienced and innovative interpretation specialist. The individual plans will respond to the strategic direction set out by this Strategy.

The line-wide and station-specific interpretation plans will detail any requirements for implementation. They would provide detail on the specific devices chosen for implementation, including content, visual media, graphic design inputs, and specifications, as relevant to the device.

6.1.1 Procedure for archaeological interpretation

Based on the heritage assessments completed to date, this strategy has identified Metro stations that are likely to contain archaeological remains. These present opportunities for on-site public archaeology during excavation programs, and for interpretive displays of artefacts and other finds. Other stations have some potential for archaeological remains, but the primary locations for this are:

- Parramatta metro station;
- The Bays Station; and
- Hunter Street Station (Sydney CBD).

In accordance with the Concept and Stage 1A Conditions (specifically C-B4 and CB6(b)) future interpretation planning must consider the options for public archaeology programs, and for the re-purposing of archaeological finds, heritage features or listed items salvaged or protected during construction stages. Collaboration between archaeologists, contractors preparing the detailed heritage interpretation plans and the Sydney Metro project team will be integral to the successful planning and implementation of archaeological displays. It is recommended that the following procedure is adopted to ensure that archaeology is appropriately interpreted at stations where significant archaeological excavations will be undertaken (The Bays and Parramatta):

Step 1: During Excavation

- Excavation schedules and planning should allow for public access to the site where appropriate. Open days, site tours and school access should all be considered where state significant archaeological resources are identified and when safe access can be provided.
- Archaeology teams should record the site using digital techniques such as photogrammetry and/or laser scanning. This will ensure that an augmented site archive will be available for creative digital interpretation and that interactive reconstructions can be produced during content development.

Step 2: Post Excavation

- During design development consideration should be given to the post excavation schedule to allow for future use of materials. This may include setting aside areas for future displays based on preliminary excavation reporting, in the event that artefacts are not yet ready for incorporation.
- Preliminary archaeological reports (submitted within three months of the excavation program being completed) should provide high level information on any significant finds that might be suitable for incorporation into heritage interpretation planning.
- Artefact analysis should consider the use of recording techniques such as photogrammetry and laser scanning on significant or diagnostic finds, to allow for use in digital interpretation.

Step 3: Installation

- Archaeological objects, and potentially features, should be displayed on site where appropriate, practical and relevant to do so.
- Design of displays will need to consider the ongoing protection and conservation of archaeological materials. Appropriate display cases suitable for conservation, stabilisation of materials and security should be considered during the design stage and the advice of conservation experts should be sought.
- Ongoing maintenance, condition assessment, cleaning should be considered during installation and a management plan may be required to manage displays during once installed.
- Interpretation of archaeological remains should not necessarily be confined to physical remains. Digital and online interpretation should also be considered in instances where evidence is significant, but not suitable for display, and where animations, 3D renders and other solutions could enhance audience experience.

6.1.2 Procedure for the reuse of salvaged built fabric

In accordance with the Concept and Stage 1A Conditions (specifically C-B4 and CB6(b)) future interpretation planning must consider options for the reuse of salvaged built fabric. It is recommended the following measures are adopted across the project and incorporated into project planning and methodologies to ensure salvaged built fabric is appropriately interpreted in the later stages of interpretation planning.

Step 1: During Salvage

- Suitably qualified heritage experts should provide advice on materials suitable for salvage in collaboration with Sydney Metro prior to demolition. Items for salvage should be significant and retain their significance once removed from their context.

Step 2: Heritage Interpretation Planning

- Movable heritage and salvage registers should be provided to the designers and interpretation specialists to allow them to plan for the reuse of salvaged material where appropriate.

- The preparation of detailed station-specific interpretation plans must consider the inventory of salvaged fabric and assess its interpretative potential.
- Salvaged fabric with interpretative potential must be addressed in the station specific interpretation plans and design, provided that the material is safe, suitable and will meaningfully enhance storytelling.

6.2 Aboriginal community consultation

In recognising the rights and interests of Aboriginal people in their cultural heritage, all parties concerned with identifying, conserving, and managing cultural heritage should acknowledge, accept, and act on the principles that Aboriginal people:

- are the primary source of information about the value of their heritage and how this is best protected and conserved;
- must have an active role in any Aboriginal cultural heritage planning process;
- must have early input into the assessment of the cultural significance of their heritage and its management so they can continue to fulfil their obligations towards their heritage; and
- must control the way in which Cultural Knowledge and other information relating specifically to their heritage is used, as this may be an integral aspect of its heritage value.

Future stages of interpretation, during planning and content development, will require consultation with the Aboriginal Knowledge Holders, Traditional Owners and community groups to seek guidance regarding the interpretation of the thematic structure, content development, and the appropriateness of proposed content and devices.

6.3 Implementation

Once individual interpretation plans have been prepared and finalised for each precinct, the next phase will include content development, design, manufacture, and installation.

7. Appendix 1 - Historical Overview

Historical overview

This historical overview includes broad overview histories of each of the suburbs surrounding the future Sydney Metro stations. This research is based primarily on available published sources, existing reports prepared for the Sydney Metro West project, and some limited archival research as necessary. It has also included evidence from published oral and community histories, where readily available and publicly accessible.

The purpose of this Part is to identify key values, themes and storylines to shape the design of this strategy. This is not intended to be a detailed history. Limited primary archival research has been undertaken, and more is warranted in future stages. In addition, given the history's reliance on documentary sources, there will be limitations in the perspectives represented, especially in relation to Aboriginal narratives and understandings of the past. The documentary sources available for the late eighteenth and nineteenth centuries were mostly, although not exclusively, written by elite men actively engaged in the colonial process. It is the job of historians to interrogate these critically, to understand agenda, intention, bias, ideology and reliability, and dependence on these written sources will always have inherent limitations.

As identified in Part 7, future stages of work during interpretation planning and content development should consider additional research. This could include oral and community history research to create a more nuanced, complex and representative account of the past. This is particularly relevant for Aboriginal history, but is also important for women's voices, post-war migrant communities, working-class stories and more recent histories, all of which are currently underrepresented in available sources.

7.1 Hunter Street, Sydney CBD

The Gadigal of Warrang

The Sydney CBD is located within the Country of the Gadigal, who are a coastal Dharug speaking people. Although oral and community sources and the archaeological record contain evidence relating to the Deep Time histories of the Gadigal, the first written refences of their group and territory were left by officials who arrived as part of the British First Fleet. These men brought European understandings of boundaries and property ownership with them, and they did not necessarily understand information they were given by Aboriginal people, but they can still provide useful accounts if read critically. Judge-Advocate David Collins recorded the names of clans and stated that they were derived from the combination of a particular geographic location and the suffix 'gal' (Collins 1798, Appendix 1). Thus, according to these documentary sources, the territory of the Gadigal or the Cadigal was 'Cadi', a locality that is described in the following excerpt from the diary of Captain John Hunter:

> The tribe of Camerra inhabit the north side of Port Jackson. The tribe of Cadi inhabit the south side, extending from the south head to Long-Cove; at which place the district of Wanne, and the tribe of Wangal, commences, extending as far as Parramatta, or Rose-Hill. The tribe of Wallumede inhabit the north shore opposite Wararne, or Sydney-Cove, and are called *Walumetta*. (Hunter 1793, Chapter 15)

A similar account of the location of 'Cadi' was given by Governor Phillip in 1790 (Phillip 1790, *HRA* 1, 160). The above description of 'Cadi' suggests that the locality extended from the South Head to modern-day Darling Harbour, then called 'Long Cove'. It also shows the extent to which the Gadigal were connected by land and sea to other Aboriginal groups: Darling Harbour, on the western edge of the Sydney CBD, possibly formed a border between the Gadigal and the Wangal, and the Gadigal were connected by water to clans such as the Cammerragal and the Wallumedegal. Marriages between different clans further deepened connections to the wider coastal Sydney region (Irish 2017, 21).

Much of our knowledge of the Gadigal people comes from interactions between early British colonists and Colebee, a Gadigal Man. Bennelong, a Wangal man, and Arabanoo were also likely informants for much of the information recorded in the diaries of British observers. Collins records that Colebee often introduced himself as 'Cad-i Cole-be' to distinguish himself between another man of the same name (Collins 1798, Appendix 8). The British, using the testimonies of these Aboriginal men, recorded the following Aboriginal names for important places in and around the Sydney CBD (Table 1).

Table 1. Selection of Aboriginal placenames in the vicinity of the Sydney CBD.

Aboriginal placename	English placename	Source(s)
War_ran/Warrang	Sydney Cove	*Vocabulary* 1790–1792, 52–53; Meehan 1807
Wogan_ma_gule/Woccanmagully	Farm Cove	*Vocabulary* 1790–1792, 52–53; Meehan 1807
Yu_ron/Yurong	Mrs Macquarie's Chair	*Vocabulary* 1790–1792, 52–53; Meehan 1807
Walla-mool	Woolloomooloo	*Vocabulary* 1790–1792, 52–53
Go_mo_ra	Darling Harbour	*Vocabulary* 1790–1792, 54–55

'Cadi' and the broader Port Jackson (Sydney Harbour) estuary lies within a drowned river valley, and the Gadigal people would have witnessed multiple changes in sea levels and the location of the shoreline over tens of thousands of years (Attenbrow 2010, 37). Between 30,000 and 18,000 years ago, sea levels in south-eastern Australia were between 110 m and 130 m lower than they are at present, which in turn meant that the coastline was c.15 km distant from what is now Port Jackson. From this period, sea levels continued to rise, gradually flooding the valleys of the Sydney region with salt water (Attenbrow 2010, 38). The ocean reached the heads of Sydney Harbour c.11,500 years ago, and between 11,500 years ago and 7,000 years ago sea water gradually permeated the valleys, forming the estuaries of Port Jackson, Broken Bay, and Botany Bay (Attenbrow 2010, 38). The location of the shoreline stabilised roughly 7,000 years ago (Attenbrow 2010, 39). Due to these changes in sea levels, the Aboriginal people of the Sydney region lost vast tracts of land and resources to the sea, but in turn gained roughly 240 to 250km of estuarine shoreline (Attenbrow 2010, 39).

Warrang (Sydney Cove), then, was located at the intersection of both estuarine and riverine resources. Fishing was essential to the lives of the Gadigal, and many sophisticated technologies were developed to further utilise the sea and its resources (Collins 1798, Appendix 4; Irish 2017, 13–19). Gadigal women, and others from neighbouring groups used bark 'nawi' or canoes as 'mobile kitchens', fishing with 'burra' or shell fish hooks and cooking on small fires on the floor of the vessel (Collins 1798, Appendix 4; Hunter 1793, Chapter 3; Irish 2017, 35). Gadigal men used 'garrara' or fishing spears to fish from canoes or the rocky outcrops flanking the bay (Phillip 1790, *HRA* 1, 160, 160; Irish 2017, 35). The centrality of fishing made its way into Gadigal cultural practices, and young Aboriginal women underwent the ceremonial practice of 'malgun', during which the top two joints of a girl's little finger was removed (Hunter 1793, Chapter 3; Irish 2017, 16). Cammerragal man Mahroot told a government inquiry 1845 that this was done

to aid using a fishing line, because ‘this here [the finger] is in the way and it troubles them’ (The Select Committee on the Aborigines 1845, 5).

The Tank Stream, which flowed into Warrang, was a source of fresh water and food, and archaeological studies along preserved sections of its banks have shown that it was used repeatedly as a camping spot (GML 1998a; 1998b; 1998c). Important terrestrial resources included local plant foods, insects, birds, and mammals. The ‘mogo’, a ground-stone hatchet, was used to cut notches in trees that enabled the Gadigal to chase possums and gather honey (Irish 2017, 15). The ‘mogo’ also allowed the Gadigal people to gather bark that was used to construct shelters (Collins 1798, Appendix 3; Tench 1789, Chapter 11). Some of these shelters were large enough to house six to eight people, and often they were used to shield a fire from the wind (Collins 1798, Appendix 3).

Natural rock shelters and overhangs were also important sources of shelter for the Gadigal and other coastal Dharug people (Hunter 1793, Chapter 3). At Yurong Point (Mrs Macquarie’s Chair) in the Sydney CBD (*Vocabulary* 1790–1792, 52–53), an Aboriginal midden is associated with a rock shelter large enough for one person to lie down in (site ID 45-6-2934; 45-6-2935). The midden at Yurong point contained shell species such as Sydney cockles, Sydney Rock Oysters, hairy mussels, periwinkles, and limpets.

The area in and around Warrang was documented in colonial sources to have been a ceremonial location for Aboriginal people in the region. In 1795, Judge Advocate David Collins witnessed a male initiation ceremony attended by a range of Aboriginal groups from across the Sydney region at Woccanmagully, or ‘Farm Cove’ (Collins 1798, Appendix 6). Collins recorded the proceedings of the initiation ceremony in detail (Collins 1798, Appendix 6) includingthat ‘Colebe’s relation’ the Gadigal man ‘Nan-bar-ray’, participated in the ceremony, demonstrating the Gadigal’s ceremonial connection with Woccanmagully (Collins 1798, Appendix 6).

After colonisation: Early Sydney Town

On 26 January 1788, a fleet of ships carrying British convicts, marines, officials, and their families, sailed into Warrang with the intention of founding a penal colony. Gadigal Country was not their first choice: the British originally landed in Kamay (Botany Bay), but a lack of fresh water forced them to look elsewhere. On arrival in ‘Port Jackson’, now more commonly called Sydney Harbour, the British officers were greeted by what Captain Watkin Tench later described as ‘a port superior, in extent and excellency, to all we had seen before’ (Tench 1789, Chapter 9). The British were drawn to this cove by the safety it afforded their ships, but, most importantly, the freshwater stream running into Warrang (Collins 1798, Chapter 1; Tench 1789, Chapter 9).

Whilst the British officers who landed in Warrang perceived it to be an untouched empty cove, the reality was that they had invaded Gadigal Country. As the British sought resources further from the cove, they increasingly violated traditional laws, further exacerbating conflicts with the Gadigal and other groups they encountered. Theft and aggressive behaviour exhibited by convicts towards Aboriginal people soon escalated into chains of violence and reprisals (Collins 1798, Chapter 3). The fundamental problem at the heart of these conflicts was the dispossession of the Gadigal people of their traditional lands and fishing grounds.

The penal colony at Warrang also brought disease to Aboriginal people. From early 1779, British officers began to find the bodies of Aboriginal people who had died of smallpox washed up on Port Jackson’s beaches (Collins 1798, Chapter 7; Tench 1793, Chapter 4). Arabanoo told Judge Advocate David Collins that ‘many families had been swept off by [smallpox] … and that others, to avoid it, had fled into the interior parts of the country’, possibly spreading the disease further (Collins 1798, Chapter 7). Collins also recorded the testimony of Wangal man Bennelong on this epidemic, who told him that ‘his friend Colebe’s tribe [was] reduced to three persons’ by smallpox (Collins 1798, Appendix 8). Whilst some scholars have taken this to mean that the Gadigal (to which Colebee belonged) were reduced to three persons (Hinkson 2010), Paul Irish has argued that Bennelong was referring not to Colebee’s clan (the Gadigal) but his family group (Irish 2017, 21). In any case, this devastating disease caused severe social disruption to the Gadigal: in the same conversation, Bennelong told Collins that Colebee’s family group had ‘found themselves to compelled to unite with some other tribe … to prevent the extinction of their tribe’ (Collins 1798, Appendix 8).

The early colonial history of the area that is now Hunter Street was defined by its proximity to the Tank Stream, which was the primary fresh water source for the fledgling colony. The layout and form of the camp at Warrang, and later, Sydney Town, was essentially defined by the footprint of the Tank Stream: it formed a natural demarcation between a civil and administrative zone, on the eastern side of the stream, and a military zone, on the west side. As can be seen in Figure 83, each of these zones was surrounded by the tents of male and female convicts, which were eventually replaced by the vernacular wattle and daub huts that defined the early built form of Sydney. The location of these convict tents eventually formed the basis for Sydney’s first residential districts: the Women’s Convict Tents immediately west of Warrang, for example, were replaced by more permanent structures that eventually became the residential district, ‘The Rocks’ (Karskens 2009, 74).

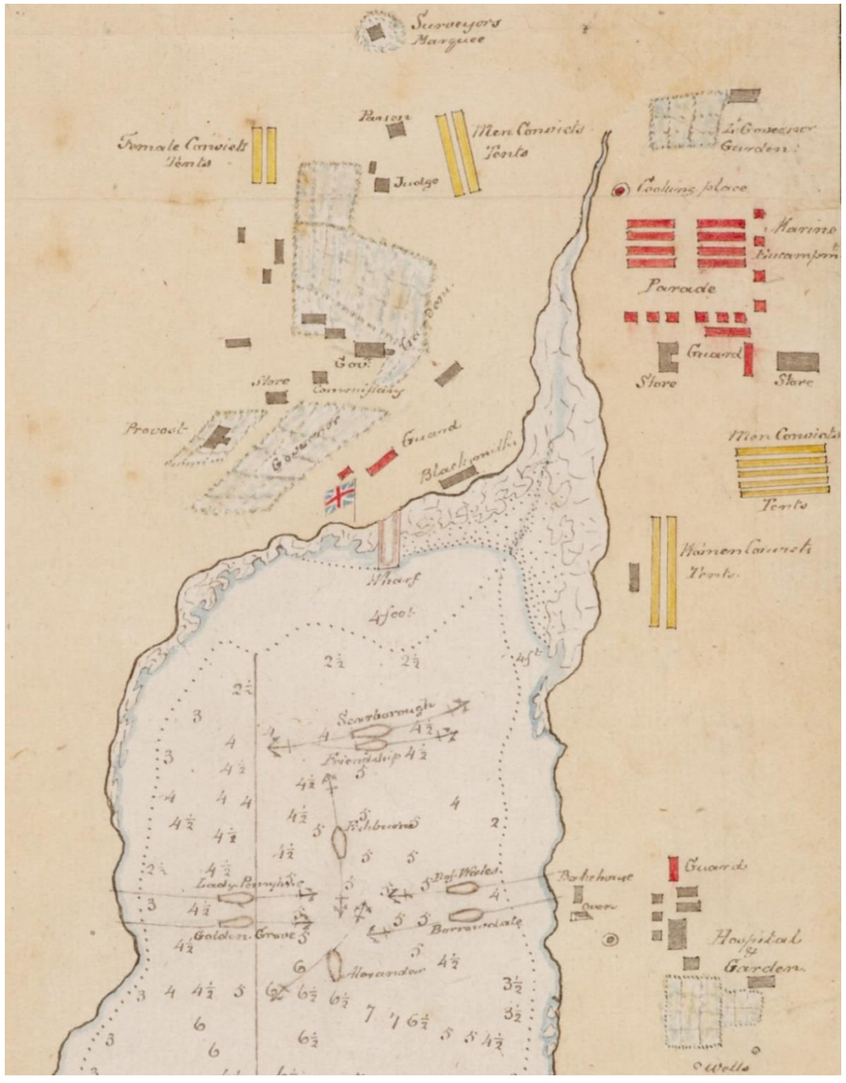


Figure 83. Detail of ‘Sydney Cove, Port Jackson: The Position of the encampment of buildings are as they stood 1 March 1788’, William Bradley. *Source:* Bradley 1802, SLNSW, Safe 1/14, 7.

The space now occupied by Hunter Street was also defined by its proximity to The First Government House, which was located in the vicinity of what is now Bridge Street. Government House was an imposing structure in early Sydney Town and was one of the first buildings in the colony that used stone in its construction (Figure 84; Tench 1789, Chapter 16). The First Government House was associated with a short-lived government farm, as well as a range of buildings that housed civil and administrative officials.

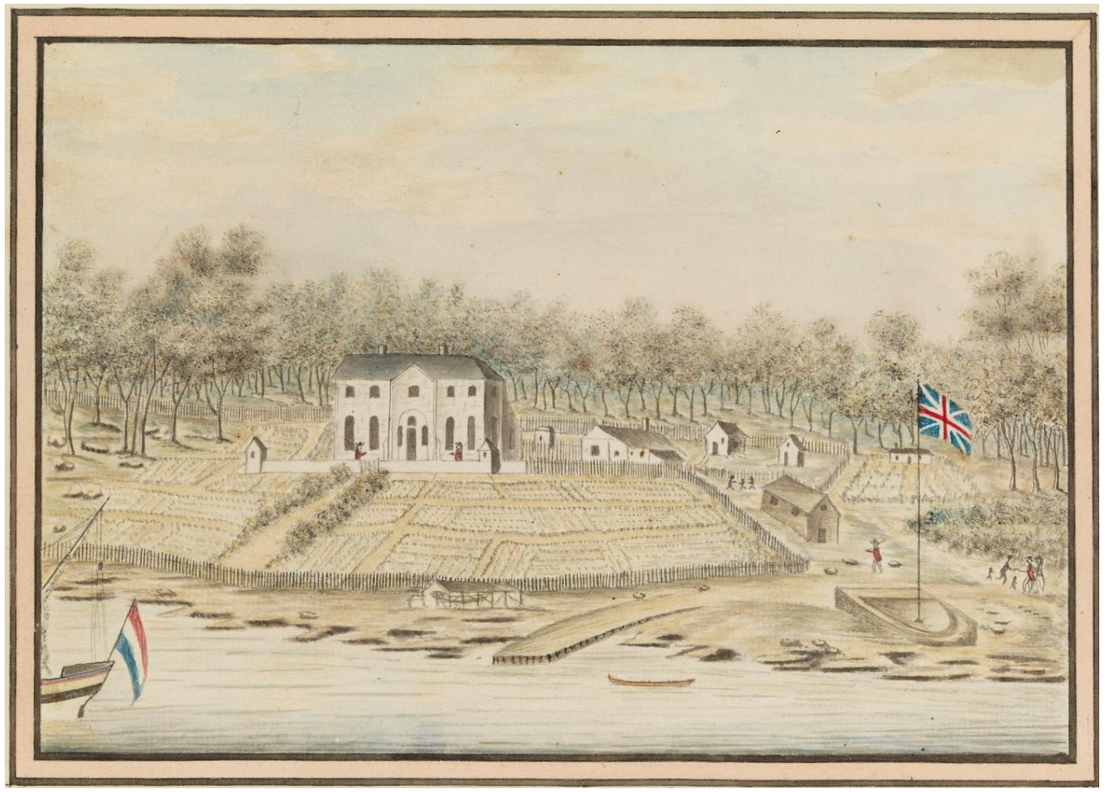


Figure 84. ‘Governor’s House at Sydney, Port Jackson 1791.’, William Bradley. *Source:* Bradley 1802, SLNSW Safe 1/14.

The First Government House was also the place at which some important cross-cultural relationships developed between Aboriginal people and the British in the early years of the colony. Seeking to establish a closer relationship with local Aboriginal people, in December 1788 Governor Phillip ordered that several individuals be captured and brought to Government House in an act that Paul Irish has described as ‘desperate but misguided’ (Irish 2017, 20). On 31 December, British Marines captured Arabanoo, who was taken to Sydney Town and held captive in Government House (Tench 1793, Chapter 3). Arabanoo was held in Government House for five months, and whilst a level of affection between Arabanoo and his British captors seems to have developed, it is important to remember that he had been forcibly captured and at least initially held in shackles (Tench 1793, Chapter 4). Arabanoo served as an intermediary between the British and Aboriginal people suffering from smallpox, and he ultimately also died of the disease in May 1789 (Tench 1793, Chapter 4).

The death of Arabanoo did not discourage Governor Phillip from abducting yet more Aboriginal people. In December 1789, the British abducted Gadigal man Colebee and Wangal man Bennelong from Manly Cove (Tench 1793, Chapter 5; Bradley 1802, 181–184). During his captivity, Bennelong became friendly with the British, and told them many stories about his Country and his exploits in ‘love and war’ (Tench 1793, Chapter 5). It is important to remember that at least for his initial period at Government House, Bennelong was held captive against his will. He escaped from Government House in May 1790 (Tench 1793, Chapter 6).

The British officers did not see Bennelong again until they met him at the site of a beached whale at Manly Cove (Tench 1793, Chapter 8). At this gathering, Governor Phillip was speared, an event that has been interpreted by some historians as a ritual payback for Bennelong's imprisonment (Clendinnen 2008). After Phillip's spearing, Bennelong and his family became close to the Governor and Bennelong spent time at Government House throughout his life (Tench 1793, Chapter 9). Bennelong's friendship with the British was complex and should be seen in the context of the wider dispossession and invasion. In a time of such upheaval for Aboriginal people, it seems likely that Bennelong had good reasons for deepening his relationship with the British (Clendinnen 2005, 107). Nonetheless, Government House, and by extension Sydney Town, was the site of these very important cross-cultural relationships in the early colony.

Despite the formal policy that New South Wales was to be an agrarian penal colony, the commercial interests of British officers and merchants coupled with the ingrained consumer culture of the convicts soon gave rise to a well-developed mercantile culture in Sydney Town (Karskens 2009, 169—177). These factors, combined with the town's geographic setting on a well-connected potential port, fuelled the early growth of Sydney Town, strictly contrary to the official wishes of the British Government (Karskens 2009, 182–185).

A map produced nearly ten years after colonisation provides some insight into the way in which 'Sydney Town' developed in its first two decades (Figure 85). The military and administrative centres of the town remained on the western and eastern sides of the Tank Stream respectively, but they were increasingly surrounded by straggling, non-orthogonal streets. Most of these streets were dirt tracks and the early urban environment was decidedly pre-industrial, resembling a medieval town more than a planned Georgian city (Karskens 2009, 182).

By the turn of the eighteenth century, the vernacular wattle and daub houses of the early colony had been replaced with equally vernacular houses built in stone masonry (Karskens 2009, 179). Many of these houses resembled those of rural Britain, and their masonry was bonded with mortar mixed with lime generated from the shells in nearby Aboriginal middens. These types of structures, known to have been built along Pitt Row and High (George) Street were likely the first buildings within the vicinity if the station construction sites (Artefact Heritage 2021, 91). None of the structures in early Sydney Town were purely residential – even the grandest houses of the early colony were spaces where work and home were mixed (Karskens 2009, 180). Yards in the early colony were used as slaughterhouses, blacksmiths, and premises for stonemasons, or housed new business such as hotels (Karskens 2009, 180). Most of the occupants of these houses did not hold any kind of formal land title, but instead occupied the land by way of 'permissive occupancy' (Karskens 2012). In the plan of the 1807 town shown above (Figure 85), this is nowhere more evident than in the 'leases improperly granted' in the area on the east side of Warrang. This land, originally intended to be Crown Land for use of the Governor, is 'The Domain' of modern Sydney.

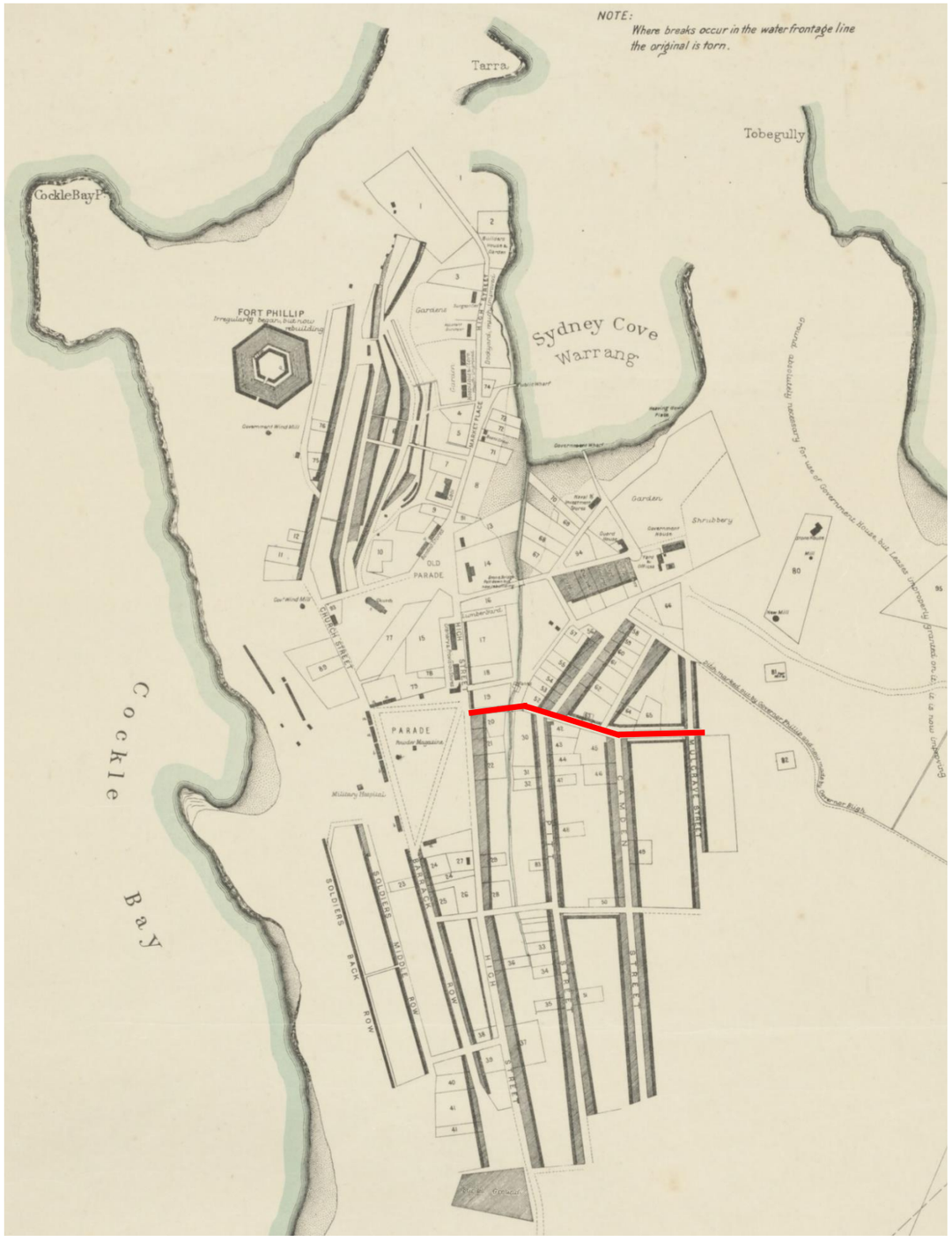


Figure 85. Lithograph reproduction of 'Plan of the Town of Sydney in New South Wales', Jas Meehan, 1807, showing the location of 'Bell Street', now Hunter Street. *Source:* NLA MAP F 105B.

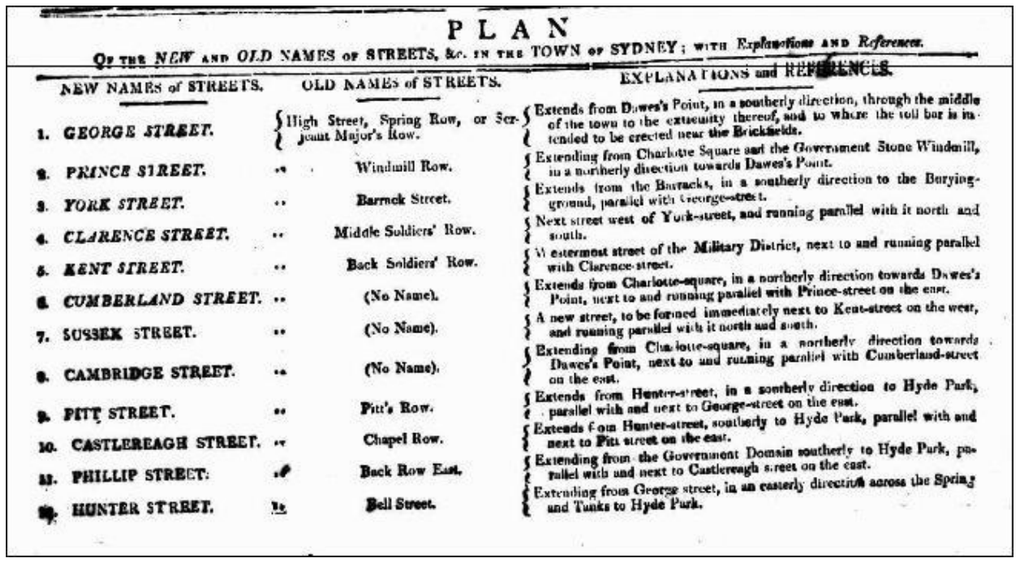
Within this growing and largely unregulated town, ‘Bell Street’ (now Hunter Street) lay on the very edge of the civil and administrative district. The diagonal streets running north of Bell Street can be seen to radiate out from this district, which contained the all-important Government House. To the east of Bell Street was a ‘ditch’, marked out by Governor Phillip and again by Governor Bligh, that sought to assert the inviolability of Crown Land. A number of leases had already been granted along Bell Street, and the prized land directly adjacent to the Tank Stream was almost fully occupied. Arterial roads directed walkers to various early landmarks: to the south, the Brickfields and the Burial Ground, to the west, a small bridge straddling the Tank Stream connected to the military buildings in the west of the town, or further north to the lumber yard, marketplace, or the docks. ‘Bell Street’, was, then, an important thoroughfare, connecting different parts of the town as it changed and grew.

Richard Johnson Square, which abuts the south-eastern edge of the eastern Sydney Metro construction site has interesting values connecting to this phase of colonial history. This was the site of the first Christian church in Australia. The first service was held here in August 1793, although the building itself was short-lived, burning down later that year. In 1925, the foundation stone of a monument commemorating the first church was laid. The site connects to an important moment in the history of the colony, as well as the story of Richard Johnson, the first reverend, who will be discussed further in ‘The Bays’ history (Artefact Heritage 2021, 120–21).

Figure 86. Richard Johnson Square and monument, 1940. *Source:* CSA A-00008299.

Macquarie's Sydney

When Governor Lachlan Macquarie arrived in New South Wales in 1810, he quickly began reshaping the built form and urban environment of Sydney Town. Lengthy Government notices in the *Sydney Gazette* informed the town's inhabitants that the Governor was engaged in improving 'the Ornament and Regularity of the Town of Sydney' (*Sydney Gazette,* 6 October 1810, 1). Much has been written about Elizabeth and Lachlan Macquarie's vision for Sydney, and the various ways in which they sought to impose their own ideas of neo-classical order on the straggling pre-industrial town (eg. Karskens 2009, 189–232). The impact of this vision in the vicinity of Hunter Street was chiefly related to the rationalisation and formalisation of the street system. Macquarie thought it important 'to give regular and permanent names to all the streets and ways leading through the town, and to order posts and finger-boards, with the names of the streets painted on them, to be erected in conspicuous parts of the different streets' (*Sydney Gazette,* 6 October 1810, 1). Streets previously known by multiple names were standardised: High Street became George Street, and the streets south of Government House were named after previous Governors; Hunter Street, formerly Bell Street, was named for Governor Hunter.



PLAN

OF THE *NEW* AND *OLD* NAMES OF STREETS, &c. IN THE TOWN OF SYDNEY; WITH *Explanations* AND *References.*

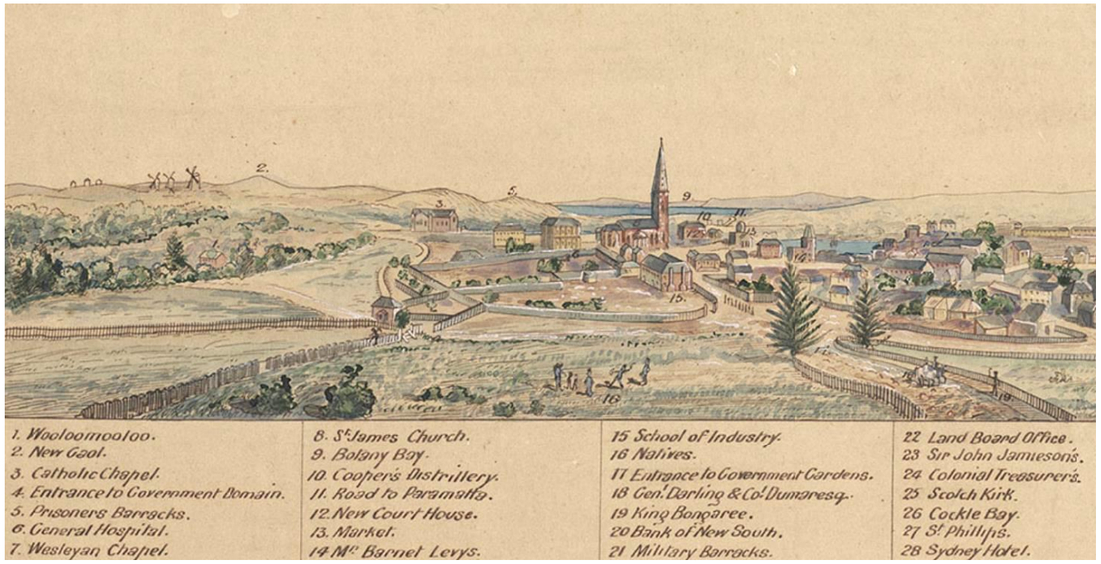
NEW NAMES of STREETS.	OLD NAMES of STREETS.	EXPLANATIONS and REFERENCES.
1. GEORGE STREET.	High Street, Spring Row, or Sergeant Major's Row.	Extends from Dawes's Point, in a southerly direction, through the middle of the town to the extremity thereof, and to where the toll bar is intended to be erected near the Brickfields.
2. PRINCE STREET.	Windmill Row.	Extending from Charlotte Square and the Government Stone Windmill, in a northerly direction towards Dawes's Point.
3. YORK STREET.	Barrack Street.	Extends from the Barracks, in a southerly direction to the Burying-ground, parallel with George-street.
4. CLARENCE STREET.	Middle Soldiers' Row.	Next street west of York-street, and running parallel with it north and south.
5. KENT STREET.	Back Soldiers' Row.	Westermost street of the Military District, next to and running parallel with Clarence-street.
6. CUMBERLAND STREET.	(No Name).	Extends from Charlotte-square, in a northerly direction towards Dawes's Point, next to and running parallel with Prince-street on the east.
7. SUSSEX STREET.	(No Name).	A new street, to be formed immediately next to Kent-street on the west, and running parallel with it north and south.
8. CAMBRIDGE STREET.	(No Name).	Extending from Charlotte-square, in a northerly direction towards Dawes's Point, next to and running parallel with Cumberland-street on the east.
9. PITT STREET.	Pitt's Row.	Extends from Hunter-street, in a southerly direction to Hyde Park, parallel with and next to George-street on the east.
10. CASTLEREAGH STREET.	Chapel Row.	Extends from Hunter-street, southerly to Hyde Park, parallel with and next to Pitt street on the east.
11. PHILLIP STREET.	Back Row East.	Extending from the Government Domain southerly to Hyde Park, parallel with and next to Castlereagh street on the east.
12. HUNTER STREET.	Bell Street.	Extending from George street, in an easterly direction across the Spring and Tanks to Hyde Park.

Figure 87. Macquarie's directions for the new names of Sydney Streets, published in the *Sydney Gazette* in 1810. Source: *The Sydney Gazette,* 6 October 1810, 1.

Macquarie's impact on Sydney Town also involved more physical changes and additions to its built form. Macquarie set about straightening and widening the streets of Sydney, and ordering the demolition of any buildings that did not fit within his vision of an orthogonal urban environment (*Sydney Gazette,* 6 October 1810, 1). Macquarie also began an extensive programme of public works and was responsible for the construction of a number of important new buildings near Hunter Street, such as Hyde Park Barracks, St James' Church and the 'Rum' Hospital on Macquarie Street, directly adjacent to Hunter Street. Macquarie also began the relocation of Government house, formalised the boundaries of The Domain by way of a stone wall, landscaped the area inside the Domain, and established a government garden (Bigge 1822, Addendum B, Enclosure A). Macquarie's legacy in Sydney is complex and largely beyond the scope of this report, but his impacts in the vicinity of Hunter Street essentially comprised an urban planning exercise: the cumulative result of Macquarie's landscaping efforts was a visually more orderly town that now boasted various examples of monumental Georgian architecture.

Aboriginal People in Sydney Town

Aboriginal people did not simply disappear from the penal colony at Warrang—they remained present and actively involved in the life of the town (Irish 2017). As the British settlement at Warrang grew, the Gadigal people were progressively dispossessed of important camping, fishing, and ceremonial locations. However, the Gadigal retained a connection to Country during this period, continuing to camp and fish in the areas left untouched by the expansion of Sydney Town, or in locations where they had built relationships with sympathetic landholders. These areas seem to have functioned as 'gaps in the grid' that gave the Gadigal access to Country (Byrne 2003, Irish 2017, 47–50). Paul Irish has argued that open areas in the vicinity of Sydney town were also used by Aboriginal people as 'staging posts' for trips into Sydney, and allowed Aboriginal people to engage with the town whilst retaining a 'strategic distance' from it (Irish 2017, 47–50).



1. Wooloomooloo.
2. New Gaol.
3. Catholic Chapel.
4. Entrance to Government Domain.
5. Prisoners Barracks.
6. General Hospital.
7. Wesleyan Chapel.
8. St James Church.
9. Botany Bay.
10. Coopers Distrillery.
11. Road to Parramatta.
12. New Court House.
13. Market.
14 Mr Barnet Levys.
15 School of Industry.
16 Natives.
17 Entrance to Government Gardens.
18 Genl Darling & Co. Dumaresq.
19 King Bongaree.
20 Bank of New South.
21 Military Barracks.
22 Land Board Office.
23 Sir John Jamesons.
24 Colonial Treasurers.
25 Scotch Kirk.
26 Cockle Bay.
27 St Phillips.
28 Sydney Hotel.

Figure 88. Detail of 'Panorama of Sydney, NSW, in the Year 1829' showing Aboriginal people in the Outer Domain and King Bungaree greeting Governor Darling. *Source:* State Library NSW DV XV1A/2.

Several key areas in the vicinity of Sydney Town continued to be used by Aboriginal people in the early decades of the nineteenth century. Aboriginal people continued to camp and fish in Woolloomooloo Bay until the early 1830s (West 1882, 32). Aboriginal people continued to camp in Elizabeth Bay until the early 1820s (West 1882, 33; Hall 1828), and in 1820 it became the site of an experimental Aboriginal village set up by Governor Macquarie (Hall 1828; Cowper 1838; Karskens 2009, 502). Hyde Park was used for 'exhibitions of boomerang-throwing' into the 1840s (Waterman 1923, 359), and the park was also used for ritual combat (Irish 2017, 29). Many early visual depictions of Sydney note the presence of Aboriginal people in the town. The 1829 Panorama of Sydney, for example, shows Aboriginal people in the Outer Domain and shows Aboriginal Elder King Bungaree greeting Governor Darling (Figure 88).

Figure 89. 'View from the Government Domain, Sydney.' C Rodius, 1833, Pencil. *Source:* SLNSW PXA 997.

The Domain was a particularly important space for Aboriginal people until the 1870s. As the 'Inner Domain' between Sydney Cove and Farm Cove was increasingly landscaped and modified from Macquarie's tenure onwards, the 'Outer Domain' between Farm Cove and Woolloomooloo Bay remained a relatively unmodified piece of bushland. Aboriginal people fished and cooked at the base of the cliffs on the east side of Yurong point (Mrs Macquarie's Chair) into the 1830s (

Figure 89). In the 1920s Sydneysider John Waterman recalled seeing a group of eight Aboriginal people camping 'in the south-east corner of the Domain, near the Centipede Rock' in 1846 (Waterman 1923, 359). He recalled King Bungaree, William Warrell, and Cora Gooseberry camping on this spot, which roughly corresponds to the current location of the Art Gallery of New South Wales.[1] From 1879 to 1881, there was an Aboriginal settlement in the Government Boatsheds on Circular Quay (Irish 2017, 110). Aboriginal people were very much part of the urban fabric of inner Sydney throughout the nineteenth century, using available open spaces as bases with which to engage with the growing town and then city. From the early 1880s, however, the New South Wales Government began to seek greater control over the lives of the Aboriginal people, and the groups living in the boatsheds were encouraged to relocate to the Aboriginal settlement at La Perouse (Irish 2017, 109—116; Nugent 2005). From the early twentieth century Aboriginal people from all over the country began to return to Sydney though, strengthening and building new communities and stories in places such as Redfern (Perheentupa 2020).

[1] Bungaree died in 1830, so it is likely that Waterman encountered his son, Bowen Bungaree (*Sydney Gazette,* 27 November 1830, 3).

The fate of the Tank Stream

The growth and survival of Sydney Town was predicated on the stream of fresh water that first drew British Colonists to Warrang. Soon after the establishment of the colony, the eponymous Tank Stream tanks were cut into sandstone just north of the street that became Hunter Street (see Figure 85), diverting its flow and ensuring a more reliable source of water (Karskens 2009, 248–249). Early Governors made attempts to protect the stream: Governor Philip forbade felling trees in the vicinity, and Hunter banned pigs being allowed to roam its banks (Karskens 2009, 249–250). However, these edicts were largely disregarded by the burgeoning populace of Sydney Town, and only decades after the arrival of the British, the stream was becoming increasingly polluted. An 1803 editorial in the *Sydney Gazette* commented that:

> It may be justly wondered that the Tank or Bason [sic] at the foot of the Spring, should be so totally neglected, at the same time that it is so essentially serviceable. A quantity of sand and rubbish has accumulated within the bason, which cannot … contribute to the purity of the stream (*Sydney Gazette,* 7 August 1803, 2).

By the 1820s, pollution of the Tank Stream was a serious problem, and the inhabitants of Sydney Town complained about:

> the polluted state of the Tanks, and stream of water on which the inhabitants at present chiefly depend for a supply of this indispensable necessary [sic] of life. On the banks of the stream are a soap manufactory and beer breweries, which they consider a public nuisance, inasmuch as their dregs and lees running into the stream form a mixture of so deleterious a quality, they understand to endanger animal life (*The Australian,* 9 June 1825, 2).

This situation was never materially remedied, as, for example, the presence of slaughterhouses on the banks of the stream were not banned until 1850 (*Sydney Morning Herald,* 18 March 1850, 3). The increasingly polluted state of the Tank Stream is clearly illustrated in Figure 90. This c.1842 watercolour clearly shows residential and commercial structures flanking the freshwater stream, and gives a sense of the extent to which sand and silt had accumulated on its banks, slowing its flow. Vegetation clearance also accelerated the rates of sedimentation in both the Tank Stream and the other bays in the vicinity of the town (Birch et al. 2009; McLoughlin 2000). As Grace Karskens writes, the Tank Stream was ultimately a casualty of the growth of Sydney:

> the foundational urban stream, which had drawn and succoured the first settlement, was a virtual sewer. It was covered over and buried in the 1860s. Today it runs silently through arched stone culverts under the city streets. (Karskens 2009, 250).

Figure 90. ‘The Tank Stream’, JS Prout, c. 1842, watercolour. *Source:* Art Gallery NSW, accession no. 1034.

Life on Hunter Street

In the early nineteenth century, Hunter Street had an official name, but nonetheless remained part of a vital and chaotic pre-industrial town. Newspaper articles from the 1820s and 1830s provide lurid details about life in the vicinity of Hunter Street, including stories of knife fights between policemen and ‘barrack men’ (convicts) (*The Sydney Monitor,* 27 June 1829), and an unfortunate tale of a woman who accidentally drowned in one of the tanks while intoxicated (*The Sydney Gazette,* 4 April 1829, 2). A letter to the editor of the *Sydney Gazette* complaining about the activities of stray livestock on O’Connell Street, close to the intersection of Hunter and Pitt Streets, gives an amusing insight into the chaotic aspects of life in the area even in the 1830s:

> It is singular that such a thing as a watchman or constable, has never yet been heard to call the hour in O'Connell street; you may hear one bawl out 10 o'clock (only sometimes) in Bligh-street, down Bent and Spring streets; then ever after silent. I often think he has a fellow-feeling for the cow keepers, who nightly suffer their cows to stray for the last fortnight a brindled cow and her calf, have made dreadful havock [sic?] in a garden of vegetables between the hours of 8 at night and six in the morning, which the constables could not avoid seeing if on duty in O'Connell-street; he must have seen the parties driving them out of the garden. I think the name of the street should be Grazing Lane, for in it goats and cattle are daily seen.
>
> Tell a constable this (as in a dozen instances) he states,but promises most faithfully to inform the O'Connell-street constable, a man without name of address. I am however, in hopes, this will meet the eye of those who appoint such men, and that once a week at least, 10 o'clock will be bawled out in O'Connell-street as in Bligh-street, or any others, and that some better attention will be paid to the pounding of cows, calves, and goals, illegally prowling about in the night.
>
> Yours truly, A HOUSEHOLDER.’ (*The Sydney Gazette,* 17 March 1836, 3)

1830s Sydney, was, then, a place where livestock from nearby farms could wander at night, and it was still a town of dirt roads and vegetable gardens. It also, significantly, was still a place where people *lived,* an aspect of urban life that would progressively transform over the course of the nineteenth century.

Commercially, this part of the city also provided working opportunities for a range of people, including women. A list of ‘Licensed Publicans’ from 1831 include, in the vicinity of Hunter Street, a number of women (*The Australian,* 5 August 1831, 4). On Castlereagh Street, Catherine McLeod is the Licensed Publican of the ‘Barley Mow’, and on Hunter Street, Catherine Clarkson is listed as the Publican of ‘Woodman’. Further afield, on York Street, Mary Bell managed the ‘Baroness Tavern’, and Mary Carlisle managed the Sydney Arms. Catherine Clarkson’s personal history is particularly illustrative of the kind of opportunities that women found in Sydney Town: Catherine was the wife of Thomas Clarkson, who was transported in 1806 for ‘uttering’ forged one-pound bills (*Staffordshire Advertiser,* 6 April 1805, 4). Catherine travelled to New South Wales with her husband, and seems to have independently run a pub on Hunter Street after his death in 1824 (NSW Births Deaths Marriages V18246041 2B/1824). Early Sydney Town, then, provided a range of new opportunities outside the confines of contemporary British gender norms.

Hunter Street: A commercial and mercantile district

By the middle of the nineteenth-century, Hunter Street formed part of an important commercial, retail, and mercantile district. The main change from the early years of ‘Sydney Town’ was that newer commercial buildings began to be constructed that were solely places of work and did not have a dual residential and commercial function. Fowles’ engraving of the facades of Hunter Street in 1848 shows newer commercial structures mixed in with the old – terrace houses are intermixed with commercial buildings such as the imposing Union Bank of Australia, the major Australasian bank in the 1840s (Figure 91). By the 1840s, Hunter Street was a site of considerable mercantile activity, and its shops and storehouses were, as Fowles saw them, ‘indications of progress and improvement’ that brought the colony important material comforts and luxuries (Fowles 1882, 26). People did continue to live on Hunter Street, however, as numerous home addresses listed in Sydney newspapers attest to (*Morning Chronicle,* 5 February 1845, 2; *New South Wales Government Gazette,* 16 October 1849, 1515).

Figure 91. Facades of Hunter Street between O’Connell Street and Bligh Street in 1848. *Source*: Fowles 1882.

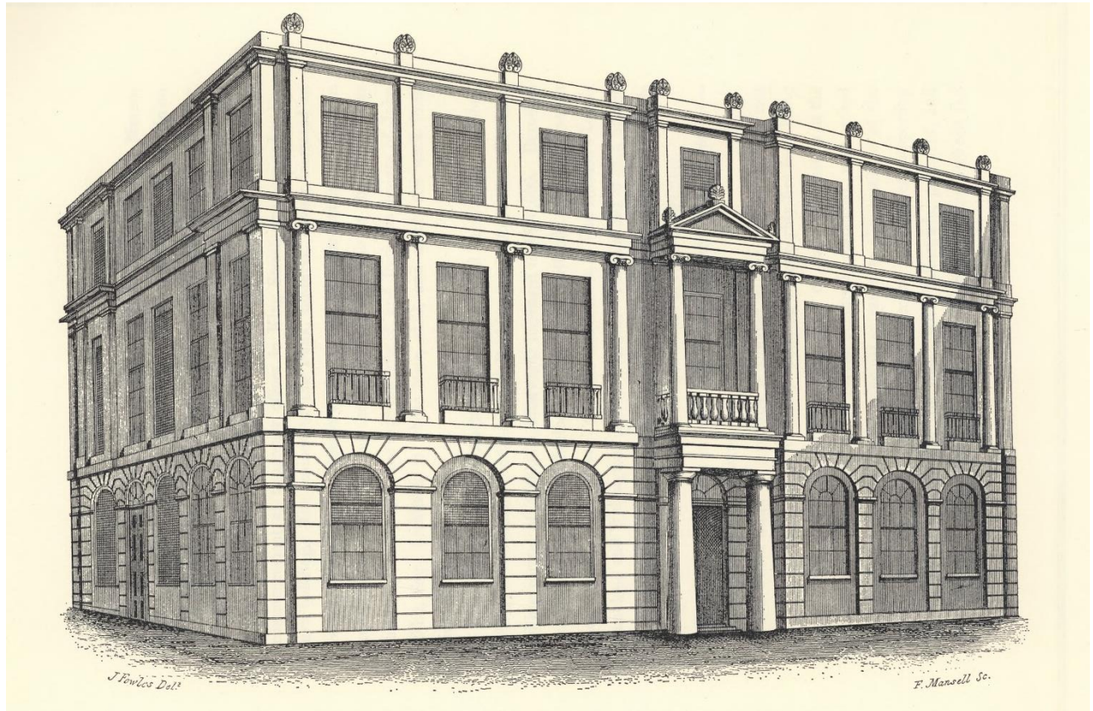


Figure 92. The Union Bank of Australia building on the corner of Pitt and Hunter Streets, constructed 1846. *Source:* Fowles 1882.

The Union Bank of Australia building, constructed on the corner of Pitt and Hunter Streets in 1846, was a particularly imposing structure in 1840s Sydney (Fowles 1882, 43; Figure 92). This building combined a rusticated lower storey with neo-classical upper storeys, including Ionic columns, a classical pediment, and acroteria on the Pitt Street façade, and pilaster columns on the Hunter Street façade. The Pitt Street entrance consisted of two thick columns topped with Doric pediments. As will be discussed below, this neo-classical building continued to dominate the Hunter Street streetscape for several decades and was markedly different in scale and form to the other buildings on Hunter Street at the time of its construction (Figure 91). The emphasis on architectural ornament on the 'customer-facing' Pitt Street façade also shows the extent to which it had become an important retail and commercial thoroughfare by this time.

This growth and development throughout the city also created an increased demand for better services and infrastructure. In 1842, the City of Sydney established a drainage system consisting of five new sewers. One of these was the Bennelong sewer (now listed on the LEP as the Bennelong Stormwater Channel), which runs just to the north of the western Sydney Metro Station construction site, and cuts through the eastern site directly. These five sewers were constructed to address the pollution of surface sewers and the increasingly polluted Tank Stream, which posed ongoing risks to public health. Bennelong sewer was the main sewer of the complex of five and was a critical infrastructural development, designed to help address drainage and sanitation in the heart of the city. By 1856 the majority of the sewer had been completed and discharged into the Harbour at Bennelong Point. The sewer also played a key role in change around the Tank Stream in this period, as it reduced the stormwater catchment, relieving pressure on it around Pitt Street. In the late 1880s, the issue of the sewerage polluting the harbour meant that sewerage was discharged further from the city, and so it increasingly functioned as a stormwater channel (Artefact Heritage 2021, 108).

Much of the growth requiring these improved amenities was stimulated by the discovery of Gold near Bathurst in 1851. This triggered a rush that expanded the population and economy of New South Wales (Blainey 2003, 13—27). Throughout this decade, the commercial institutions of Sydney continued to develop in scale. *The Sydney Morning Herald* moved into premises on a triangular piece of land bounded by Hunter, Pitt, and O'Connell Streets in 1856 (*The Sydney Morning Herald,* 30 June 1928, 11). The newly erected *Sydney Morning Herald* headquarters was an imposing Italian Renaissance 'palazzo style' structure towering over Pitt and Hunter Streets, and directly adjacent to the Union Bank of Australia, somewhat echoing its form (Figure 93, below). A further description of the offices in a contemporary pamphlet shows the complexity and scale of the operations of the daily newspaper housed within:

> This new building is one of the most striking and conspicuous edifices of the City. Intended as a great workshop, where literary and mechanical operatives are to produce daily an enormous sheet, its design has been subservient to its use. Its situation is most prominent, being erected on a site of land forming a junction with Pitt Hunter, and O'Connell streets, immediately opposite the Union Bank, and in a line with the Royal Exchange.
>
> In the Design, a marked expression is given to the strength and solidity of its construction … The bold Cantilever cornice, however, stamps the design with a revived Italian character of the seventeenth century … In the keystone of the arch over the principal entrance is the head of Caxton, the first English printer …
>
> The internal arrangements of the building, show by what a combination of labour a daily journal is produced; every floor is occupied by a department, and the whole combined by various artificial facilities. In the basement, are four printing machines, two steam engines and boilers. Of the former, one is a powerful one-cylinder machine, manufactured by Brown, of Kirkaldy; two others, are the two-cylinder, and one the four-cylinder, invented by Mr. E Cowper, the celebrated mechanist, of Birmingham and Manchester. The engines also, are the manufacture of the latter gentleman. In the basement are the engineer's workshop, and the paper wetting room. The ground or street floor is occupied as the place of publication, and general mercantile business of the office. A folding-machine of beautiful construction, with others shortly expected to arrive, will be driven from the steam shaft in the printing room below. The first floor is devoted to the editorial and reporting departments, being divided into convenient and suitable apartments … the upper story is the compositor's room, of the most ample dimensions, and so arranged with overseer's and reader's closets, as to provide every facility for carrying on during the night the business of the morning publication (Mason c.1856).

This contemporary description of the new offices of the *Sydney Morning Herald* provides not only a detailed insight into the internal workings of the offices, but also a sense of the wider significance of the building to the urban fabric of 1850s Sydney. Visual features of the exterior of the building tied it to the Italian Renaissance and the English printing tradition, and the newly installed machines inside the building tied the new offices to the newest advances in printing technology in England, with printing machines designed and made by a 'celebrated mechanist, of Birmingham and Manchester'. Fundamentally, however, the building represented something of a coming of age for the city, which now warranted its own daily newspaper printed on an 'enormous sheet', housed in elegant and modern premises on a major thoroughfare. Again, as was the case for the Union Bank of Australia Building, it is the building's (and Hunter Street's) interface with Pitt Street that seems to be particularly visible to and admired by passers-by, as the vignette in Figure 93 shows.

Figure 93. ‘New offices of the Sydney Morning Herald’, Walter Mason, c. 1856. *Source:* NLA NK 1119/5.

In the mid-nineteenth century retail and hospitality businesses also thrived in the area immediately around the proposed Metro Station construction site. One of these was Skinner’s Hotel, located on the corner of George and Hunter Streets. Designed by architect Henry Robertson in the Old Colonial Regency style, it was constructed between 1845 and 1846. It had various names over the course of its life, but the name ‘Skinner’s’, relates to the phases when the publican George Skinner was the occupant. Having been a hotel for almost three decades, in 1873 it became a chemist shop until 1900, after which time it had a range of tenants and owners. Still standing today, Skinner’s Hotel is located in the north-western corner of the station construction site and represents both an important period of architecture in the city, as well as a tangible connection to this period of retail and hospitality in the Hunter Street area. It is now listed on the State Heritage Register (SHR 00584).

Figure 94. Skinners Family Hotel, ‘Corner of George and Hunter Streets’, c. 1849, by Andrew Torning. *Source:* SLNSW, DG XV1A/11.

Figure 95. Skinners Family Hotel, then named the ‘Clarendon Hotel’, 1869-70. *Source:* SLNSW, SPF/551

By the end of the 1850s, the development of retail and hospitality in the Hunter Street area surrounding the station construction site had created a variegated and vibrant commercial district. The 1858 *Sands Directory* listings for Hunter Street in the immediate vicinity of the station impact sites, show, for example, that the area was home to a tailor, horse dealer, glover, hairdresser, baker, poulterer, importer, bootmaker, and butchers, as well as important institutions such as the offices of the *Sydney Morning Herald*, the Union Bank of Australia, and now the Sydney Insurance Company (Sands and Kenny 1858, 59). Ten years later, in 1868, the street contained insurance companies, bootmakers, booksellers, cabinet makers, watchmakers, dentists, and a toy bazaar (Sands and Kenny 1868, 92–93). During this period, this area of Hunter Street continued to house more 'customer-facing' businesses in greater numbers, and its proximity to Pitt Street remained important. Figure 96 is a photograph of the corner of Hunter and Pitt Streets in c.1865, and it shows the different kinds of traffic that frequented the area in the 1860s: a horse-drawn tram running down Pitt Street, a horse and cart moving along Hunter Street and pedestrians waiting to cross the thoroughfare. This image also gives a good sense of the imposing nature of the Union Bank building well into the 1860s, and the extent to which it overshadowed nearby buildings in both height and ornament. Some of the buildings surrounding it, particular on Hunter Street, are clearly residential, or had a dual residential and commercial function. Whilst the footpath has been paved, the road itself is still unsealed, and large wheel ruts can be seen at the intersection of Hunter and Pitt Streets.

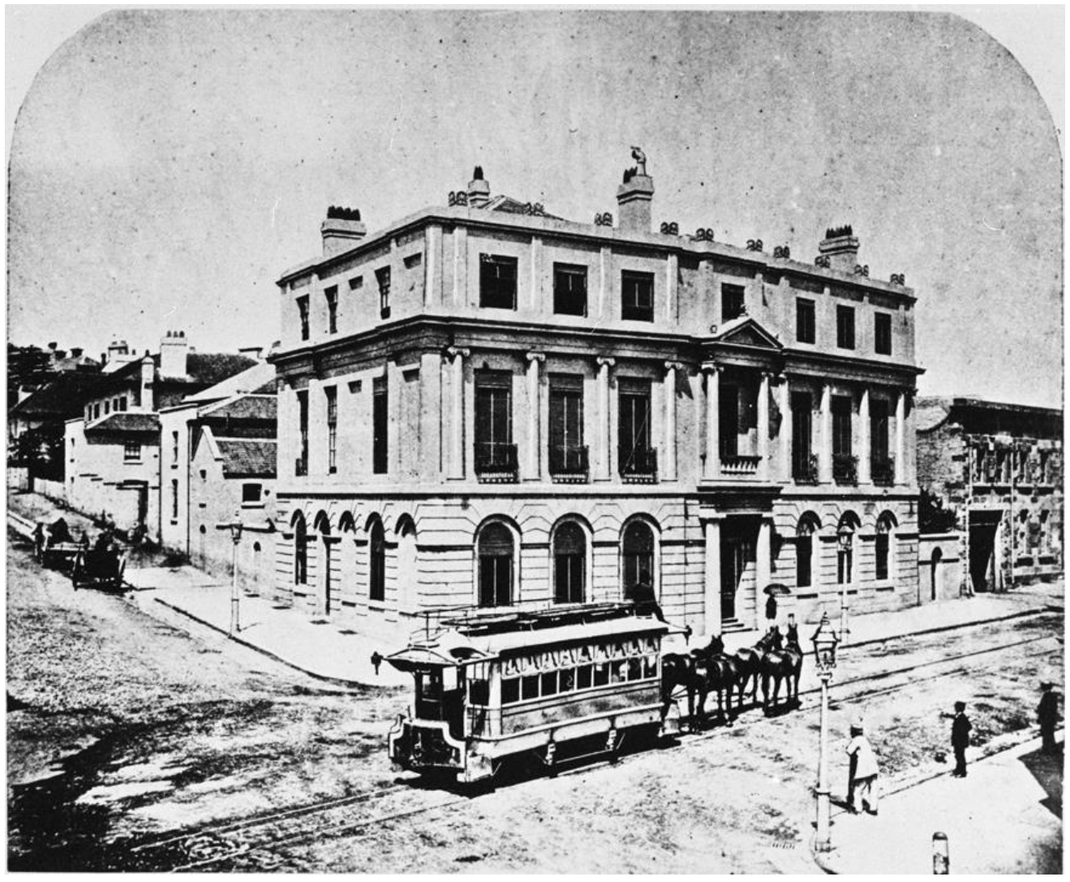


Figure 96. Horse-drawn tram outside the Union Bank on the corner of Hunter and Pitt Streets, c. 1865. *Source:* NLA C4078, N7037.

In the late nineteenth century, Hunter Street was increasingly a place where people worked and did business rather than a place where people lived. Dove's 1880 plans of the city give detailed information about both the built form of the urban environment and the uses of individual properties. Plans of Hunter Street between Pitt and Bligh Streets (Figure 98 and Figure 99) show the range of businesses that were operating in the area in 1880. East of the Union Bank building, merchants and storehouses line the south side of Hunter Street, but the north side has taken on a different kind of character: east of the Sydney Morning Herald can be found stock agents, loan officers, and solicitors, alongside upholsterers and a restaurant. These businesses, the 1880s equivalents of 'professional services', show a definite shift in the complexity of private business and the services that support it. Despite the more sophisticated commercial character of the area, many of the buildings still contain their own stables, sheds, workshops, and yards.

Figure 97. The Union Bank, 1889. *Source:* CSA, SRC 17813

Figure 98. Hunter Street between Pitt and Castlereagh Streets, South Side 1880. *Source:* Dove 1880, Map 5, Block 17. City of Sydney A-00880148.

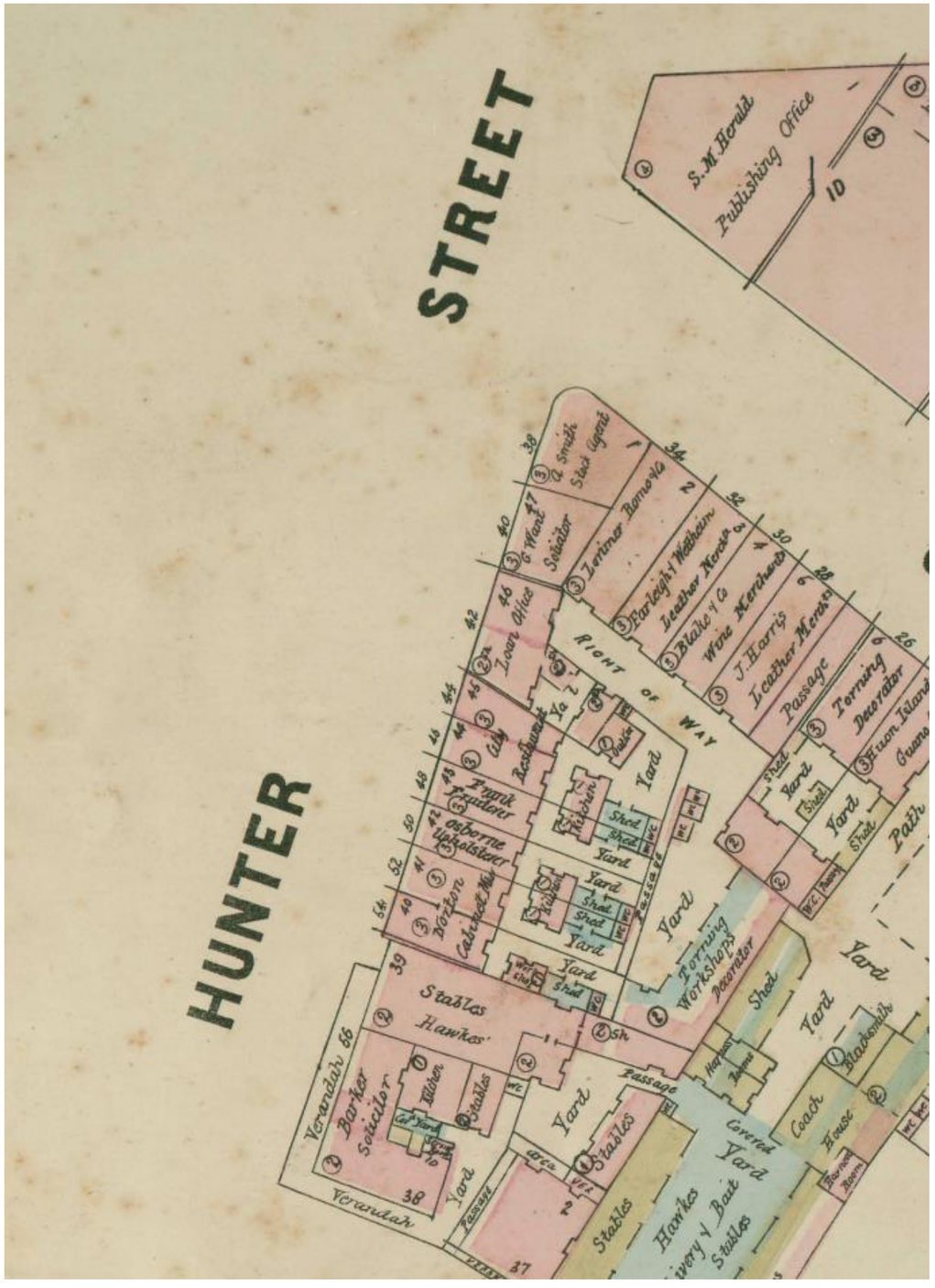


Figure 99. Hunter Street between Pitt and Bligh Streets, North Side, 1880. *Source:* Dove 1880, Map 3, Blocks 9, 10, 11, 12, 13. Source: City of Sydney A-00880130.

Figure 100. 'View looking E. along Hunter Street from Pitt St cnr', c.1889. Source: City of Sydney Archives, A-00023143.

Notwithstanding the shift towards business and commerce, retail and hospitality still thrived, harnessing the opportunity created by these larger businesses in the vicinity. Pangas House, located in the north-east corner of the western construction is one such example that survives from this period. Pangas House was a Victorian retail and office premises. Whereas many Victorian buildings had retail at ground level and residences above, this combination of retail and office space highlights the core use of space in the vicinity in the second half of the nineteenth century (Artefact Heritage 2021, 203–04).

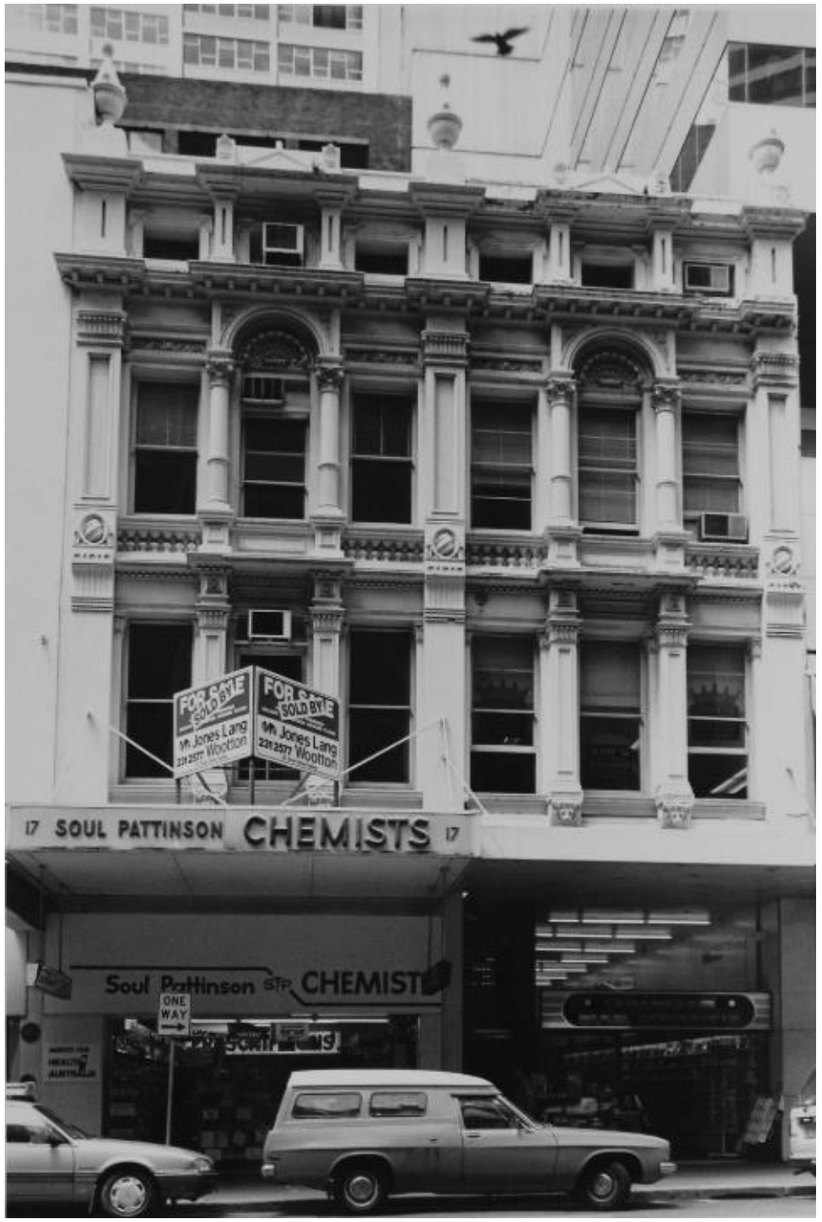


Figure 101. ‘Pangas House’, 1989. Source: City of Sydney Archives, A-00023670.

From the 1880s, concerns about overcrowding and sanitation in Sydney’s urban areas drove migration of people to ‘suburbs’ outside of the centre of the city (Davison 2016). New forms of transport such as trams and trains ferried people between the newly formed suburbs and the centre of Sydney: from 1881, for example, a ‘tramcar’ ran between Hunter Street and Woollahra, east of Paddington (*The Sydney Morning Herald,* 15 June 1881, 2). However, as we can see in the illustration of the Union Bank from 1888, people continued to travel around the city in gigs, horse-drawn carts, or by foot.

The illustration from this period also shows several important visual changes to the area: the corner of Pitt and Hunter Streets now had a telegraph line, and the Union Bank of Australia building had been demolished earlier that year. The new Union Bank building, as described in a contemporary newspaper article, was built in Pyrmont Stone 'in the Italian style of architecture', with three storeys, a mezzanine floor, a basement, and a tower at the corner of Pitt and Hunter Streets (*Illustrated Sydney News,* 31 May 1888, 25). Internally, it contained a Banking Chamber of 60 feet by 46 feet, which took up most of the ground floor. It is tempting to imagine the Union Bank locked in a perpetual struggle for attention and grandeur with the other illustrious institution (*The Sydney Morning Herald* Building) located directly opposite, and this may well have been the reason why an 'Italian style' was selected for the new Union Bank, but on a grander scale than its neighbour. Indeed, Sydney as a whole was experiencing something of a building boom and, as a contemporary article put it, 'there is hardly a street in the city where vacant allotments are not being occupied by warehouses, shops, or dwellings, and where old buildings that served the purposes of former days are not giving place to palatial structures' (*The Sydney Morning Herald,* 7 June 1882, 7).

The development of these prominent businesses also represented ongoing change in the demographics of the area, which was increasingly defined by businesses as families left for the suburbs. The NSW Club Building, located next to the north-eastern corner of the eastern Sydney metro construction site, directly represents this change. Built in 1886, the NSW Club Building was a Victorian gentlemen's club designed by architect William Wilkinson Wardell, and Constructed in an elaborate Italian Renaissance style, the club highlights gendered structures within the social fabric of the city in this period. The precinct was dominated by men, and spaces and business cropped up that reflect this. The club contained billiard rooms, smoking rooms, reading rooms, and dining rooms, as well as accommodation and hospitality. The building was originally the headquarters of the New South Wales Club, but later opened up to members of other clubs including the Union Club and the Australian Club (Artefact Heritage 2021, 109).

Figure 102. 'The Union Bank of Australia, Limited', 1888. *Source*: *Illustrated Sydney News,* 31 May 1888, 25.

Figure 103. NSW Club Building, c. 1935, by Hall and Co. *Source:* SLNSW, Home and Away, 34898.

Hunter Street in the twentieth century

Figure 104. 'Herald office building from Hunter Street, Sydney, 1911.' The newspaper of that day can be seen on the walls of the Pitt Street entrance. *Source:* NLA PIC/15611/15395.

The built form of Hunter Street was changed beyond recognition during the first three decades of the twentieth century. Contemporary advances in engineering made it possible to build higher and grander buildings than ever before, and as such, the iconic nineteenth-century facades of Sydney were progressively demolished to make way for new towers and offices. A 1923 *Sydney Morning Herald* article described the contemporary attitudes to the urban environment:

> BUILDING UPWARDS
>
> Since the beginning of the century the architectural features of many large cities have profoundly changed, but in few can the transformation have been more striking than in our own. In a trifle over two decades Sydney has altered out of all recognition … in the year of Federation …it was certainly no mean city, but its appearance and atmosphere were those of a provincial capital, with narrow streets, rather primitive tramways, and old edifices that took one back to the era when Plancus was consul. Now it is a huge metropolis, a vast emporium, throbbing with activity, challenging the skies with its lowering structures, worthy to be accounted great by any standard of greatness. Three factors have contributed to this amazing transfiguration – the growth of population, the peculiar nature of Sydney's topography, and the development of a new constructional method and technique. In twenty years, the number of inhabitants has approximately doubled itself, but the city proper has not been able to spread outwards in a corresponding ratio. Sydney's site presents many analogies to that of New York City … Every foot of

> space has to be utilised, and since Sydney cannot build outwards she has been forced to build upwards – just as New York has become a vertical city. With the need and the problem came the solution. American engineers found that the rock floor of Manhattan Island could support reinforced concrete structures of colossal weight and height, and Sydney has been quick to exploit their discovery …Given a sufficiently firm and deep foundation, we are told, there seems to be no limit to the altitude which buildings fashioned of these may reach (*The Sydney Morning Herald,* 19 May 1923, 12).

Editorials such as this reinforce the fact that changes to the built fabric of places like Hunter Street were much more than a visual change to the urban environment; they also reflected a change in the way in which Sydneysiders saw themselves. Sydney, as the article above implies, should be held in the same regard as the great cities of the world, an Antipodean New York of sorts. To achieve this, it needed an all-encompassing urban environment characterised by modern, larger and ever taller buildings.

Figure 105. Victorian period buildings surviving in Hunters St at a time of change. An earlier terrace partially demolished, Demolition Books, 1914. *Source:* CSA, NSCA, CRS 51/635.

These ideas of endless growth played out on Hunter Street from the second decade of the twentieth century. One of the first additions to Hunter Street was the Perpetual Trustee Company building, which was constructed between 1914 and 1916 to meet a 'rapid business expansion' (*The Sydney Morning Herald,* 8 April 1916, 9; Figure 106). The South British Insurance Company building replaced an earlier structure on the corner of Hunter and O'Connell Streets in 1920 (*The Sydney Morning Herald,* 11 June 1920, 10; Figure 107). Hunter Street was now a place where people worked and did not live, but these buildings were designed to house white-collar workers in greater numbers than ever before.

Figure 106. 'Hunter Street, Sydney, from the corner with Bligh Street, ca. 1920-ca. 1929.' *Source:* SLV BIB ID 1745215.

Figure 107. The South British Insurance Company building on the corner of Hunter and O'Connell Streets, from the tower of the Union Bank of Australia, c.1925. *Source:* NLA PIC p860/68.

Note: At the left of frame the new Sydney Morning Herald buildings are under construction.

Figure 108. 'New Offices for the Sydney Morning Herald.' *Source*: *Building: the magazine for the architect, builder, property owner and merchant.* Vol. 34 No. 204, 12 August 1924, 3.

Over the course of the 1920s, the original *Sydney Morning Herald* building on the corner of Pitt and Hunter Streets was demolished and replaced by a gargantuan sandstone pile in 'modern renaissance' style. Designs for the building, while exaggerating the size, show its sheer scale when compared to the structures directly proximate to it, as well as the use it made of the site's peculiar triangular block (Figure 108). As before, the corner entrance was an important interface with both Pitt and Hunter Streets, opening the building onto one of Sydney's busiest thoroughfares.

If the 1856 *Sydney Morning Herald* building had marked the city's coming of age, the newspaper's new premises sought to establish its claims to international relevance and connections. In the newspaper's own words: 'The "*Herald*" block is nearing completion, and the people of Sydney will, we think, share our own pride that its oldest journal now is housed in a structure unsurpassed in many respects by any newspaper in the world.' (*The Sydney Morning Herald,* 30 June 1928, 11).

The public-facing interiors of the building were opulent and highly ornamented. Figure 109 shows the ground floor of the building, where members of the public would queue to place advertisements in the daily paper. The walls and staircase were covered in marble from Mullion Creek, a design feature that trumpeted the sheer expense and scale of the building as a whole (*The Sydney Morning Herald,* 18 April 1931, 5). The newspaper, as visitors to the *Herald* were led to believe, is operating at scale, in the grandest of possible settings.

Contemporary articles (albeit from the same newspaper) trumpeted the building as a 'tower of industry and a city landmark' and elucidated some of the aspects of its construction (*The Sydney Morning Herald,* 18 April 1931, 5). Materials for the building were sourced from all over the country: its 'massive base' was trachyte from Bowral, and the superstructure of the building was Bondi Sandstone with a framework of steel and concrete. Its interiors were covered, as mentioned above, with Caleula marble from Mullion creek, and the General Manager's office was panelled with Queensland Maple. Tasmanian blackwood panelled and furnished the boardroom, which also contained a trachyte fireplace.

Despite the optimism and sheer exuberance of the newspaper's offices, it is important to remember that many of the men working there would have been veterans returned from the First World War a little over a decade earlier. The central staircase of the *Herald* building housed an honour roll for 'nearly 100 members of the "Herald" staff who fought in the Great War.' (*The Sydney Morning Herald,* 18 April 1941, 5).

Other contemporary photographs of the *Herald* building's interior show the newspaper's staff at work. Figure 28 shows the 'composing room', where linotypes were used to typeset the newspaper (*The Sydney Morning Herald,* 18 April 1931, 5). In the corner of this room was

> the terminus of the pneumatic tube system – at first glance like the pipes of a grand organ. From the gaping tube-mouths of burnished brass the cartridge-shaped containers shoot out at intervals with their freights of editorial, news, or advertising copy (*The Sydney Morning Herald,* 18 April 1931, 5).

This was one of many rooms for *Herald* staff, and the building also included a 'schoolroom' for apprentices, a switch-room for contacting overseas correspondents, a library filled with archival issues and historical pictures, rooms for photographic staff, proof-readers, and artists, sound proofed rooms for reporters, and rooms for block-making and paper cutting (*The Sydney Morning Herald,* 18 April 1941, 5).

Figure 109. 'Members of the public at the counters of the Hunter Street office of the *Sydney Morning Herald,* 1930'. *Source:* NLA PIC/15611/17760.

Figure 110. 'Men working on the linotype machines in the *Sydney Morning Herald* building on Hunter Street, Sydney, ca. 1930'. *Source:* NLA PIC/15611/15430.

By the 1950s, it became clear that the *Sydney Morning Herald* needed new premises entirely—modern printing presses operated in a long line, and the triangular shape of the building allowed for no further horizontal expansion (*The Sydney Morning Herald,* 11 January 1954, 1). In 1954, the Hunter Street site was sold for £1,500,000, an astonishing sum at the time. The Sydney Morning Herald moved to a site of 49,000 square feet, compared with its existing floorspace of 18,900 square feet. The building was bought by the Bank of New South Wales and was thereafter named 'Wales House'.

When *The Sydney Morning Herald* left its premises on Hunter Street, they had yet to hire an Aboriginal journalist. However, the paper soon became associated with an important Aboriginal story when they hired John Newfong, the first ever Aboriginal journalist, on a cadetship in the early 1960s (Melbourne Press Club 2021). Newfong also worked for *The Australian* and *The Bulletin,* and faced significant racism during his career as a journalist. From the early 1970s he devoted himself to activism: amongst other campaigns, Newfong was the spokesperson for the Aboriginal Tent Embassy in Canberra in 1972, and was a key member of the Redfern Black Power group (Melbourne Press Club 2021).

Other high-profile businesses and banks were established in the area in the first half of the twentieth century, that also used architecture and materiality to highlight their success and ambition. In 1939, the Bank of New South Wales commissioned the construction of new eleven-storey office towers design by architect C B Dellit. The design of the building received critical acclaim. In 1961 the bank moved out of the building and it was sold to the Development Finance Company, who renamed the building Delfin House (Artefact Heritage 2021, 114). Located at 116 O'Connell Street, Delfin house abuts the south-eastern edge of the eastern Sydney Metro construction site.

The 1960s: the rise of the towers

Much as the 1923 *Sydney Morning Herald* article cited above predicted, Sydney continued to build upwards over the course of the twentieth century. During the 1960s, there was a boom in high-rise development. Hunter Street was now a place where people worked in large numbers in larger buildings than ever before.

One of the first casualties on Hunter Street was the Union Bank of Australia building, now the ANZ Bank. In 1965, the 'tallest bank in Australia' was opened by Prime Minister Robert Menzies on the corner of Pitt and Hunter Streets, on the former site of the Union Bank building (*The Canberra Times,* 27 September 1965, 11; Figure 111). The new twenty-seven-storey structure consisted of a spectacular office building set back from Pitt Street, and cost £3 million to construct. Retention of the fabric of the Union Bank building was contemplated, but not carried out. As RA Orpwood, the State manager of the ANZ Bank explained:

> We considered retaining the old building, with its nostalgic link with the past., but like one of its predecessors, demolished in 1888 because 'the growing business of the bank rendered larger premises an absolute necessity', we had to give way to progress (*The Canberra Times,* 27 September 1965, 11).

'Progress', at this time, was then busying itself all over Sydney, and by the end of the decade serious community concerns emerged about the impact of unchecked development on Sydney's heritage fabric and natural environment. These concerns gave rise to the 'Green Bans', a form of strike action in which the builder's union refused to work on buildings that they considered contrary to the interests of the community or the natural environment (*Tribune,* 22 January 1974, 5). During the early 1970s, the Builder's Union declared that they would impose a 'Green Ban' on any heritage building declared significant by the National Trust (*Tribune,* 22 January 1974, 5). Green Bans were imposed on The Rocks, Moore Park, and Centennial Park, The Redfern Aboriginal Centre, the Congregational Church on Pitt Street, and the Opera House (*Tribune,* 22 January 1974, Page 5; 8). This movement also gave rise to New South Wales' first heritage legislation, which was passed later in that decade (Burgmann and Burgmann 2011).

It is not known if any of the buildings along Hunter Street were the subject of a Green Ban, but it is perhaps lucky that two landmarks survived the purge of 1960s development: the former *Sydney Morning Herald Building,* and the Perpetual Trust Limited building facing it, which is itself one of the few surviving examples of Edwardian architecture in Sydney.

Figure 111. The ANZ Bank Building in 1965, which replaced the now-demolished Union Bank building. *Source: The Canberra Times,* 27 September 1965, 11.

Hunter Street today

Today's Hunter Street remains at the heart of Sydney's commercial district, and many of its heritage buildings remain in use. Hunter Street, one of the earliest dirt roads of 'Sydney Town', has seen the transition from a straggling, pre-industrial colony to a confident nineteenth-century city, and now a modern metropolis. Hunter Street is unrecognisable in form, and the tank stream now flows under the streets of urban Sydney. However, this area remains a place that draws people to it, and a place that remains connected to Sydney's most important thoroughfares. It also remains at the heart of Gadigal Country.

7.2 Pyrmont

Living on Wangal Country

For millennia, this place has been known as ‘Pirrama’, and was likely near the boundary of the Gadigal and the Wangal clans. Gomora (later known as Darling Harbour) appears to have formed the boundary between groups, based upon early records. In 1790, as discussed above, Captain John Hunter described Gadigal Country as extending to a place the British called ‘Long-Cove’ (Darling Harbour), at which point he stated that ‘the tribe of Wangal, commences, extending as far as Parramatta, or Rose-Hill’ (Hunter 1793, Chapter 15).

As discussed, names of clans in the Sydney region were derived from adding the suffix ‘gal’ to a particular placename, hence ‘Wangal’ Country is in ‘Wanne’, the locality that Hunter described in his original text (Collins 1798, Appendix 1). The breadth and extent of Wanne, as described by Hunter, means that it was a territory that included saltwater and freshwater parts of Port Jackson and the Paramatta River. The Dharug-speaking Wangal were also connected to other clans through land and water and lifeways would have been similar to that of that Gadigal neighbours.

Water was central to culture and economy, providing a rich source of food and other resources. Camps would often have been located close to the shore, as well as to sources of freshwater (Heiss and Gibson 2013). The coast consisted of bays, rocky foreshores, and caves which would have provided shelter and made perfect campsites. Although later quarrying and alterations to the shoreline have destroyed or obscured most of these sites, a rock shelter with deposits of shell was discovered by archaeologists in 2012, known as Jacksons Landing Shelter (KNC 2020, 23). Like Warrang, the deep harbour of Gomora provided a rich source of food and materials. This is highlighted by a later the British name for part of the harbour - Cockle Bay (KNC 2020, 18). Evidence of the importance of shellfish has also been found in middens on the peninsula.

Early colonial observations of the Wangal show that they were expert fishers who used ‘almost every part of the Harbour’ to gather riverine and estuarine resources (Bradley 1802, 76). John Hunter, who surveyed the upper part of Port Jackson and the Paramatta River with William Bradley in early 1788, described the modes of fishing he had observed:

> The men fish with a spear … it is apparent they are very dextrous … in fine weather, seen a man lying across a canoe, with his face in the water, and his fish-gig immersed, ready for darting … The women are chiefly employed in the canoes, with lines and hooks; the lines appear to be manufactured from the bark of various trees which we found here, of a tough stringy nature, and which, after being beaten between two stones for some time, becomes very much like, and of the same colour as a quantity of oakum, made from old rope ... Their hooks are commonly made from the inside, or mother of pearl, of different shells; the talons of birds, such as those of hawks, they sometimes make this use of; but the former are considered as best … The men also dive for shell-fish, which they take off from the rocks under water … when they rise to the surface, whatever they have gathered they throw on shore, where a person attends to receive it, and has a fire ready kindled for cooking. (Hunter 1793, Chapter 3)

The freshwater spring that later attracted the British to the peninsula, would have been of great importance to the community here. With freshwater creeks located some distance away, the spring would have provided a critical source of fresh clean drinking water close to the shore (Irish and Goward 2013). In the twentieth century, Pyrmont residents recalled finding evidence highlighting the cultural importance of the spring, such as shell deposits, representing a midden or campsite. These same later Pyrmonters also claimed that the natural bowl under the Spring appeared to have been carved out and enlarged (*The Evening News*, 12 December 1912, 11).

The ridge itself also provided important terrestrial resources. Country here was forested with a diverse range of species. This bushy environment on the peninsula would have provided people with a varied range of local plants, tubers, fruits, seeds, insects, birds, and mammals, discussed in more detail in the previous Part. Plant resources from the forest were also used to make a range of tools, weapons, art and other objects. Hunter also left descriptions of the Wangal hunting possums, kangaroos, and other animals ‘which inhabit the woods’ in certain seasons (Hunter 1793, Chapter 3). He observed that the Wangal made notches in trees so that they could quickly climb the tree if their prey fled into a tree hollow.

Rock shelters on Wangal Country provided an important source of shelter. Hunter writes that he observed a rock shelter large enough to ‘lodge forty or fifty people’, and that there were many ‘such caves’ in Port Jackson due to the tendency of the sandstone to wear away, leaving a hollow inside (Hunter 1793, Chapter 3). Hunter also observed the Wangal making bark huts from the boughs of trees (Hunter 1793, Chapter 3).

Like the Gadigal, the Wangal also used fire to modify and curate their natural environment. On a journey into Wangal Country in February 1788, Bradley observed that ‘the Country was open & improved the farther we went up & in most places not any underwood’ (Bradley 1802, 75). Captain Hunter, his travelling companion, observed Wangal people burning the landscape:

> they also … set the country on fire for several miles extent; this, we have generally understood, is for the purpose of disturbing such animals as may be within reach of the conflagration … We have also had much reason to believe, that those fires were intended to clear that part of the country through which they have frequent occasion to travel … The fires, which we very frequently saw, particularly in the summer-time, account also for an appearance, which, when we arrived here, we were much perplexed to understand the cause of; this was, that two-thirds of the trees in the woods were very much scorched with fire, some were burnt quite black (Hunter 1793, Chapter 3).

The Wangal appeared to undergo similar initiation ceremonies to other neighbouring groups: on his initial survey of the Paramatta River John Hunter observed that Wangal men ‘wanted the two foremost teeth on the right side of the upper jaw; and many of the women want the two lower joints of the little finger of the left hand.’ (Hunter 1793, Chapter 3). The latter practice was an interesting example of the cultural associations between women and fishing. Mahroot, a Cammerragal man, explained in 1845 that this part of the finger was removed to help women use a fishing line, because ‘this here [the finger] is in the way and it troubles them’ (The Select Committee on the Aborigines 1845, 5).

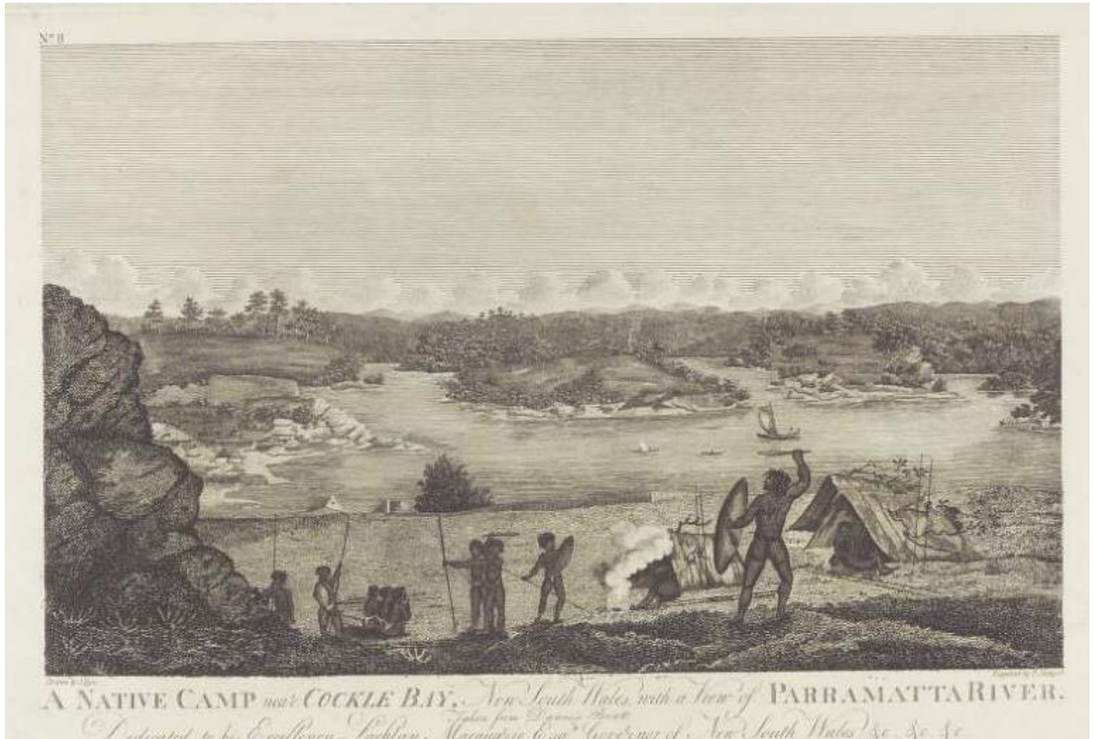


Figure 112. ‘A native camp near Cockle Bay, New South Wales with a view of Parramatta River, taken from Dawes Point’ by Philip Slager 1812. *Source:* NLA PIC Drawer 2238 #S1951.

Colonisation

Following the establishment of the colony in Sydney Town, the British were relatively slow to expand onto the Pyrmont peninsula. The Aboriginal community here undoubtedly experienced the same impacts of colonisation that their neighbours to the east and west did, such as smallpox, conflict, environmental degradation and widespread social disruption, but active British settlement here was slower at first.

This changed in 1795, when Private Thomas Jones and his wife Elizabeth were given a land grant here. They are remembered today in the placenames Jones Bay and Jones Bay Wharf. After Private Jones’ departure (and subsequent execution for murder), the property passed to various officials, and ultimately to John Macarthur. Legend has it that Macarthur purchased it in 1799 for the princely fee of a gallon of rum (Fitzgerald and Golder 1994, 12; Flannery and Smith 2015, 112). Macarthur did little to establish agriculture here or develop the area, but used it as a favourite picnic spot to entertain elite friends. It was on one of these picnics that it is thought to have been renamed ‘Pyrmont’ after the German spa town. In 1806 *The Sydney Gazette* claimed that:

> On Thursday a select party of Ladies and Gentlemen, twenty-one in number exclusive of attendants, made an aquatic excursion from Parramatta to Captain McArthur's estate in Cockle Bay, being highly favoured by the uninterrupted serenity of a salubrious atmosphere and after examining with inexpressible satisfaction the picturesque beauties which that romantic scene afforded, a handsome collation ushered in the evening's festivity beneath the shelter of a spreading fig tree, whose waving foliage whispered to refreshing breezes. To this enviable retirement one of the fair visitors was pleased to give the appellation le Répos de l' Amitié, the estate receiving at the same time the name of Pyrmont, from its pure and uncontaminated spring, joined to the native beauties of the place; of which the company took leave at fiveties of the day. (*The Sydney Gazette*, 21 December 1806, 2).

This spring later came to be known as ‘Tinker’s Well’ (Fitzgerald 2008) and is the same site where later residents found evidence of Aboriginal occupation (not sure where above, perhaps provide reference), referred to above.

> Nestling in a cave high up among the crags and boulders on the mountain of sandstone at Pyrmont is an ever-trickling spring of crystal water. The clear liquid oozes out from a crack in the solid rock, and drips into a bowl that, so far as can be traced, was carved out of the rock more than sixty years ago. This wonderful little spring situated as it is some-thing like one hundred feet above sea level, is known to all the old residents of Pyrmont in other parts of Sydney the "Tinker's Well". The spring itself is inseparable from the ancient history of Pyrmont and many residents retain sacred memories of the days when they waited their turn to draw from the water for use in their homes (*The Evening News*, 12 December 1912, 11).

The Pyrmont estate later passed to John Macarthur’s son Edward, who had visions of creating a grand residential area (Fitzgerald and Golder 1994, 25). The first subdivision took place in 1839, when forty-one blocks were auctioned. The grand future envisioned by Edward Macarthur never quite eventuated though, as wealthy investors were more inclined to purchase elsewhere. Subsequent sales promoted the lots to tradesmen and labourers working in the factories and industries of the peninsula (GML Heritage 2020, 21). This was a critical turning point in Pyrmont’s history though, when industrial working-class families started to build homes and communities here. From the 1840s the development of Pyrmont really gained momentum (Fitzgerald 2008).

Figure 113. ‘View of Ultimo House and Cockle Bay’ by Edward Mason, c.1821-23. *Source*: SLNSW PXC 459 Image No. 28.

John Harris was another important early landholder here. Harris established Ultimo Farm on his original 1803 grant and gradually increased his holdings in subsequent years. By 1818 the Ultimo Estate eventually totalled 233 acres, stretching over Pyrmont, Ultimo and Haymarket. In 1804, Ultimo House was built on the ridge, taking in water views (Figure 113). The surrounding area was landscaped to reflect an English demesne, complete with imported deer (Fitzgerald 2008). In January 1808 the house became part of an important event in the history of the colony of NSW. Harris hosted a dinner at Ultimo House with fellow officers opposed to the Governor Bligh. After the dinner the Rum Rebellion commenced, Harris' co-conspirators returned to Sydney to rally troops to arrest Bligh (Dunn 2010). The site of the proposed Sydney Metro station eventually became part of the ever-expanding Ultimo estate, but appears to have remained mostly undeveloped until the mid-nineteenth century (Artefact Heritage 2021, 42).

Throughout this early colonial period, records suggest that Aboriginal presence was maintained in the area, which was still relatively undeveloped. Artistic depictions such as Figure 114 portray Pyrmont as an isolated place, where Aboriginal people gathered and observed the colonisation, destruction and activities of the newcomers from a distance. It is likely that Aboriginal people were able to maintain a significant presence and connection here into the 1830s (Fitzgerald 2008).

Figure 114. Part of 'Panoramic views of Port Jackson, ca. 1821 / drawn by Major James Taylor, engraved by R Havell & Sons', by Major James Taylor. *Source:* SLNSW LM941.

Industrialisation

From an early colonial date Pyrmont soon became home to important industries—a pattern which shaped its story profoundly in the following centuries. New waves of workers moved here to take advantage of employment in the new businesses and industry. However, this industrialisation also pushed the Aboriginal community further to the margins and increasingly out of Pyrmont, as Country was changed forever, environmental destruction increased and access to resources was limited.

Macarthur was among the first to establish early industries, attempting to establish a salt-boiling works to facilitate trade in preserved meat, and later a mill at Church, Mill, and Point Streets. Without a bridge connecting Pyrmont to Sydney Town at the time, grain needed to be rowed across Cockle Bay for processing (Fitzgerald and Golder 1994, 15). The mill was later described as 'haunted' in an illustration of the ridge sketched from Sydney, suggesting that it had been abandoned (Figure 115).

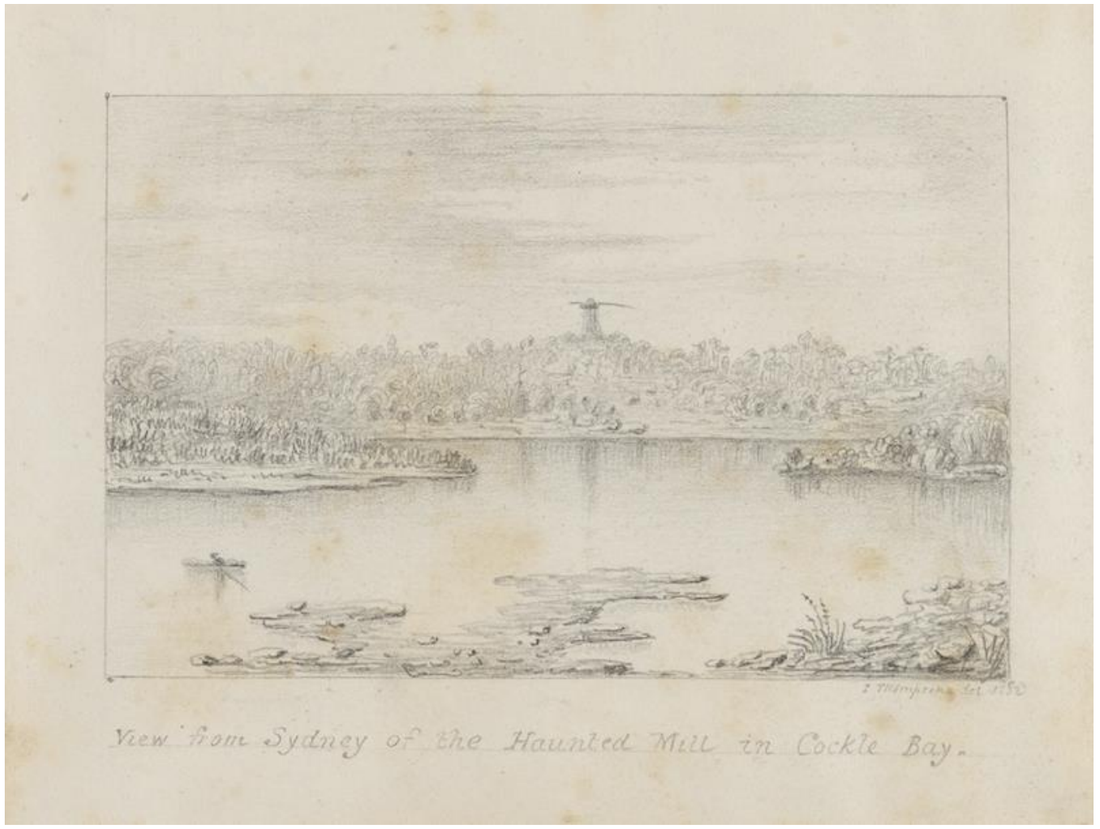


Figure 115. 'View from Sydney of the Haunted Mill in Cockle Bay', by John Thompson. *Source:* SLNSW DL PXX31, 3a.

From the 1830s new industries had moved into the Pyrmont area, including additional breweries and mills (GML Heritage 2020, 14). The abattoirs and piggeries established on nearby Glebe Island, discussed in more detail in the following Part outlining the history of 'The Bays', meant that livestock were also regularly driven though Pyrmont on their way to the slaughterhouses (Fitzgerald 2008; GML Heritage 2020, 14). This had an impact on pollution in the surrounding landscape, and would have created smells and sights which are far removed from those experience there today.

Of all the industries most associated with Pyrmont though, quarrying became most synonymous with the area (Figure 116). Pyrmont 'yellowblock' sandstone was quarried on the western half of the peninsula

from the 1840s, and helped to build some of Sydney's finest buildings. Colonial Architect James Barnet used it in iconic buildings such as the GPO and Australian Museum extension. Some of the buildings discussed around the Hunter St Sydney Metro station in the preceding part such as the Union Bank building were also built with Pyrmont stone. The Saunders family quarries were particularly well known (Fitzgerald 2008; Turnbull 2019). In 1853, Charles Saunders began his quarrying business here, creating three quarries nicknamed 'Paradise', 'Purgatory', and 'Hellhole' (*The Evening News*, 11 Feb 1890, 6).

Figure 116. Pyrmont Quarry, by Alfred Tischbauer, 1893. *Source:* SLNSW, a1528589 / SV/38

The deep waters of Darling Harbour, which had been such an important resource for Aboriginal people for millennia continued to play a key role in the land-use history of Pyrmont in this next chapter. From the beginning of colonial development here the shoreline started to be altered. Jetties, wharves, and sea walls began to obscure the natural sand and stone, and large areas were reclaimed. From the late 1840s, Darling Island, was incrementally joined to the rest of the peninsula through reclamation. From the 1850s this became the home of the shipbuilding yards of the Australasian Steam Navigation Company (Figure 117). Other associated industries soon began to congregate in the area, taking advantage of the waterfront and shipping connections (Fitzgerald 2008).

Figure 117. Patent Slip belonging to the Australian Steam navigation Company, c.1855, by Frederick Garling. *Source:* SLNSW, DGD 3,1.

While Darling Harbour played a central role in trade and the development of industry in the area, there were other challenges in this location. Transporting goods out of Pyrmont in the early colonial period required bullock teams on dusty roads. Connections began to improve from the mid-nineteenth century. In 1855 the first railway in the city was opened, connecting Parramatta to Sydney. This development included a branch line connecting to the Darling Harbour Goods Yard (GML Heritage 2020, 16).

Shortly after the opening of the Goods Line, the first Pyrmont Bridge across Darling Harbour was also finished (Figure 118). This provided a much-needed link to the city and helped to stimulate the development of new businesses. The original low bridge ultimately restricted access to Darling Harbour though, and so a new bridge, that could open and close swiftly was built in 1902 and is still used today (Turnbull 2019).

Figure 118. Original Pyrmont Bridge, Darling Harbour, c. 1870s. *Source:* SLNSW, SPF/838.

Figure 119. View showing horse and cart traffic across the new Pyrmont Bridge, Charles Kerry and Co., 1904. *Source:* City of Sydney Archives, Box 069768.

New businesses were increasingly attracted to Pyrmont following the construction of this much needed infrastructure and improved connectivity. One of these new businesses was the Colonial Sugar Refinery (CSR) (Casey & Lowe 2000, 47; Fitzgerald and Golder 1994, 48). CSR moved its operations to Pyrmont in 1875, and eventually dominated the end of Pyrmont peninsula, becoming one of the most iconic businesses here and an employer of many residents (Turnbull, 2019).

Figure 120. The Colonial Sugar Refining Co. Works, Pyrmont, 1892, Government Printing Office. *Source:* SLNSW, SPF/957

The wool industry also boomed throughout Pyrmont from the 1870s, also taking advantage of Darling Harbour and the Goods Line. (Turnbull 2019). In 1883 the Goldsbrough Mort Woolstore opened on the corner of Pyrmont and Fig Streets (Turnbull 2019). Over the course of the next decade 20 such woolstores moved to Pyrmont (Turnbull 2019). John Taylor Woolstores was established in 1893 near the site of the proposed Sydney Metro station and was later leased to Hill Clark and Co Woolstores (Artefact Heritage 2021, 60).

The importance of this industry at the time cannot be overstated. Between 1860 and 1890 the value of wool exported from Australia rose by 100 per cent, while the quantity exported rose from 100 million pounds to over 500 million pounds. The value of wool underwrote all investment and development during this period (Casey & Lowe 2000, 29). While it may have been a path to fortune, it was not without its dangers for the workers. The lanolin-soaked timbers of the stores also represented a major fire hazard. In 1935 the Goldsbrough and Mort store went up in a blaze that lasted two weeks (Turnbull 2019).

Figure 121. John Taylors Woolstore (later Waite and Bull Printers), 1979. *Source:* City of Sydney Archives, A-00008028.

Figure 122. Woolstore in Pyrmont, Charles Kerry & Co., late nineteenth to early twentieth century. *Source:* Museum of Applied Arts and Sciences, Object No. 85/1284-1359.

The establishment of these industries also led to increased subdivision and residential development as workers moved to the peninsula in search of work. Secondary businesses also proliferated, to service the growing population. The proposed site for the Sydney Metro station typifies this pattern. From the 1870s onwards, rows of terraces housed residents working in the booming industries surrounding the study area. Shops, grocers, bakeries, butcheries, a draper, a furniture store, a newsagent, a pawn broker, a restaurant, a general store, an ice creamery, and a hairdresser were some of the many businesses established around the future station site. These businesses took advantage of the growing population and thriving industries here, and represent an important part of Pyrmont's social and economic history (Artefact Heritage 2021, 42–62).

Over the course of the twentieth century the area became shaped further by industry (GML Heritage 2020, 9). The arrival of electricity led to the opening of the power stations at and Pyrmont and Ultimo (the future Powerhouse Museum, Figure 123) and these suburbs soon became responsible for generating much of Sydney's power (Turnbull 2019).

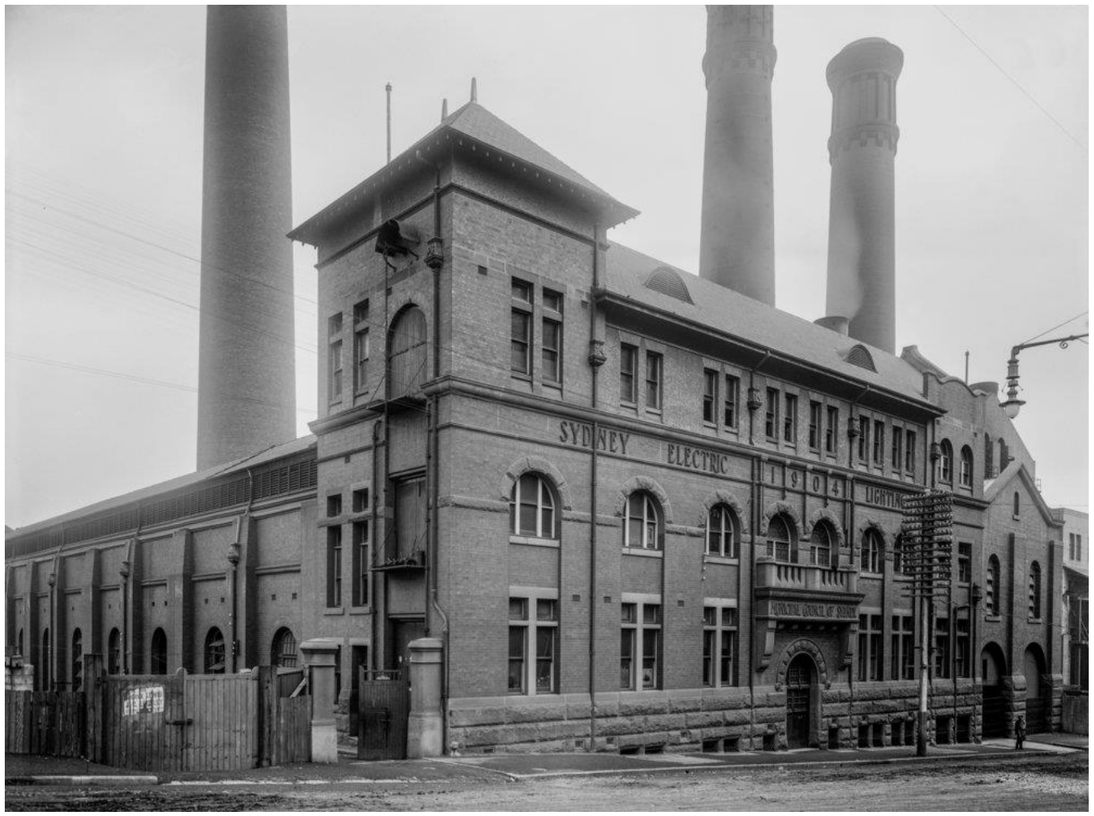


Figure 123. Pyrmont Powerhouse, 1919. *Source:* City of Sydney Archives, A-01001344

Other developments such as new mills, woolstores and power stations, the Walter Burley Griffin's Incinerator (1934) and the Government Printing Office (1960s) were also constructed over the mid-twentieth century, highlighting how much industry still underpinned employment and the economy of the area (GML Heritage 2020, 15). In the 1940s Gilbey's Distillery was established within the western footprint of the proposed Sydney Metro Station, becoming another important local employer (Artefact Heritage 2021, 126).

Strength in solidarity

Each of the industries that developed in Pyrmont over the nineteenth and twentieth centuries bought new communities of workers with them. These workers endured the challenges of labour in difficult industries, but the relative isolation of the peninsula helped to build strong communities, focused on shared experiences. Oral history interviews record the recollections of residents who remember Pyrmont in its industrial days. They refer to life being tough, but also to the sense of solidarity and support. Bob Boyle, whose family hardware and plumbing business was an institution in Pyrmont since 1884, recounted his childhood there in the interwar years

> the fair dinkum Pyrmonter, was a pretty good type of individual… tough and rough and ready... The sort of people that would knock you down at the drop of a hat if you misbehaved and then put their hand out to pick you up (City West Development Corporation and Park 1997, 86–87).

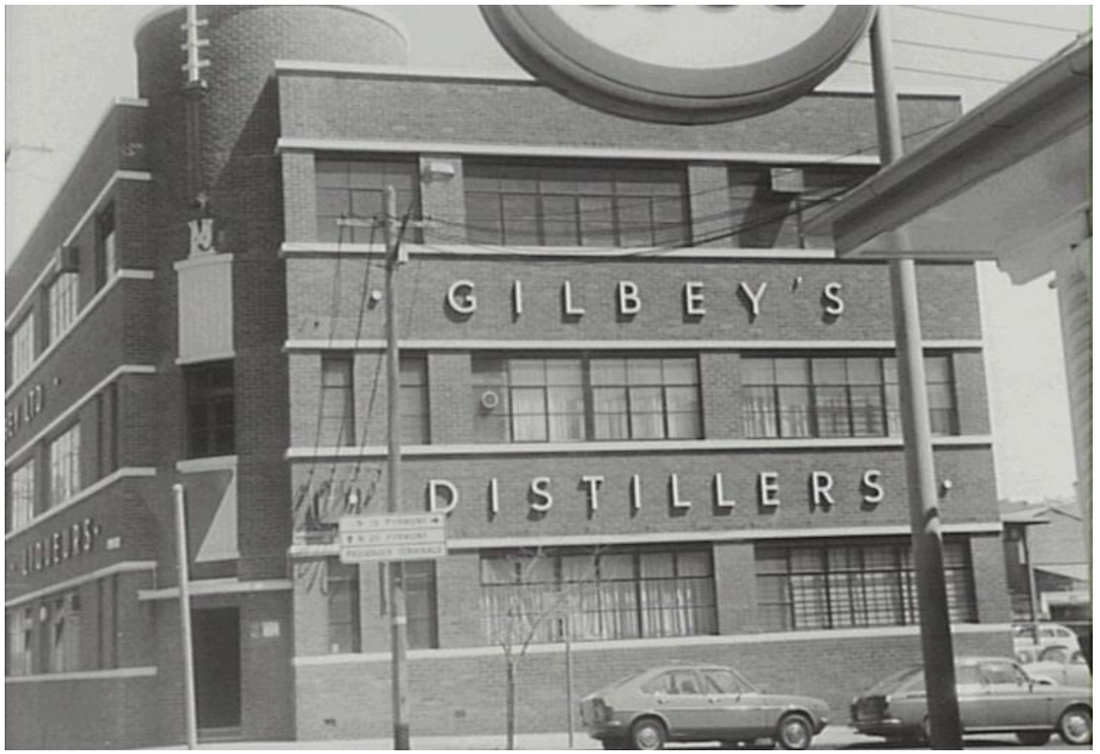


Figure 124. W&A Gilbey Ltd, 1979. *Source:* City of Sydney Archives, A-00008101.

Work was hard, but communities found strength in both social, as well as political solidarity. In the early twentieth century, Pyrmont became an important place in the burgeoning labour movement. Some of the largest industrial action of the period played out here. In 1917, tensions culminated in the nationwide Great Strike. 'Black bans' were enacted by workers across the country, with Pyrmont being an epicentre for the industrial action. This meant that union members and other workers refused to distribute goods handled by strike breakers (Ellmoos 2018). Just over eighty years later Pyrmont remained a heartland for the labour movement. In 1998, protests again broke out in Pyrmont and Darling Harbour in response to Patrick Corporation locking out maritime union workers during the Australian Waterfront Dispute (GML Heritage 2020, 19).

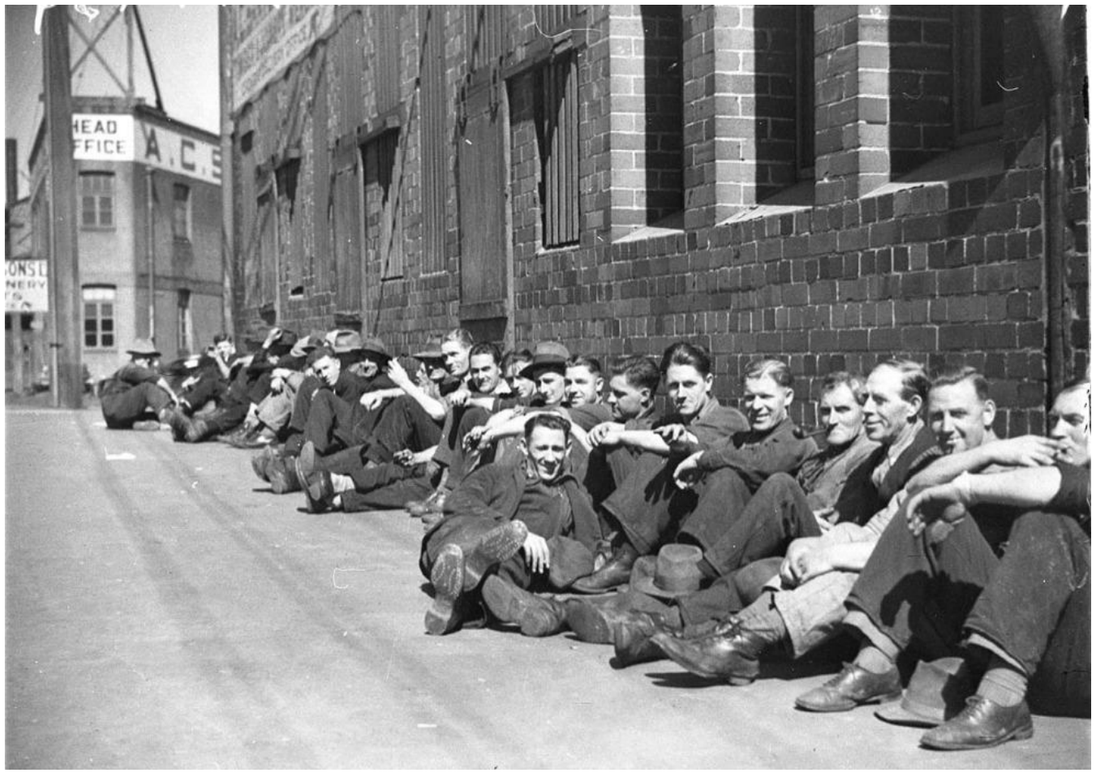


Figure 125. Group of factory workers sunning themselves in the street, Sam Hood 1934. *Source:* SLNSW, Home and Away-439; DG ON4/439.

Figure 126. Troops of the 7th Australian Division prior to embarking on the 'Queen Mary' leaving for the Middle East, Feb 1941. Source: Australian War Memorial, Acc. No. 006023.

These same working families also found solidarity and respite in shared experiences, socialising, and leisure time. The isolation of life on the peninsula, with poor transport connections in the early days created challenges, but also helped to build a strong sense of community and place. Historian Robert Crawford highlights the importance of places like the famous pubs of Pyrmont in underpinning the social fabric of the area over time. Particular pubs and were often strongly associated with particular industries, businesses or woolstores. Some of these connections are reflected in their names, such as The Quarryman's, the Woolbroker's Arms, and the Butcher's Arms (Crawford 2013).

Places of worship were also critical and were frequently funded and built by communities. St Bartholomew's (Anglican), places of worship for the Methodists and Presbyterians and the St Bede's (Catholic) all provided a focal point for their respective congregations. The Catholic church of St Bede was built in 1867 by voluntary labour from stone largely quarried locally (Australian Christian Church Histories 2021). The mostly poor Irish volunteers who built the church demonstrate the experiences of migrant workers here, the diversity within Pyrmont at the time, and the importance of faith as a centre point for culture and community.

Second World War and Aftermath

Just as they had provided a critical point for global connections and trade in the nineteenth and early twentieth centuries, Darling Harbour and the wharves of Pyrmont played an important role in maintaining transport and travel during the Second World War. During the war the wharves need to be adapted to cope with the sheer numbers of troops and civilians embarking and disembarking (GML Heritage 2020, 15).

Movement of goods was also critical at a time when trade networks and supply chains were severely disrupted. The Royal Edward Victualling Yard, designed by Walter Liberty Vernon, was used as the main facility for the Royal Australian Navy, and played a critical role in the provision of supplies during the Second World War (SHR 01855).

Pyrmont and Jones Bay Wharf in particular also became the landing point for the many thousands of European immigrants and displaced persons seeking a new life in the aftermath of the war, (OCP 2003, Section 4). These arrivals included passengers aboard the infamous 'Dunera', most of whom were Jewish refugees and anti-Nazi activists. After the first group on the Dunera disembarked in Melbourne, the majority started this next chapter of their lives here, and many made stayed in Australia for the rest of their lives (Tao 2020). The Welcome Wall at the National Maritime Museum commemorates those who have made Australia home, and its location in Pyrmont highlights the importance of this place in Australia's migration history.

Figure 127. Dunera Boys reunion, Melbourne 1963. *Source:* National Museum of Australia.

The mid-twentieth century was a time of change for Pyrmont in which the population declined as industry changed. The old housing stock of the area and poor living conditions of many tenants also increasingly concerned authorities who pushed for renewal. As a result, many historic buildings were destroyed during this phase. From the 1970s new road networks were also constructed, encroaching on neighbourhoods, isolating some areas, and having a huge impact on the quality of life. Community resistance increased in the face of these changes, halting some of the planned projects, but many tenants had already been evicted to facilitate redevelopment (GML Heritage 2020, 21–22). From its peak in 1900, when the population was 19,000, the peninsula dwindled to just 1590 residents by 1981 (Crawford 2013, 126).

Notwithstanding this decline, there were other important business and cultural developments during the second half of the twentieth century too, that like the industries that went before them, wove themselves into the fabric of Pyrmont. In 1966 the Sydney Fish Markets relocated from Haymarket to Blackwattle Bay (Australian Food Timeline n.d.). It is one of the biggest fish markets in the Southern Hemisphere, and has become an iconic Sydney institution, shaping the development of food and identity in the city.

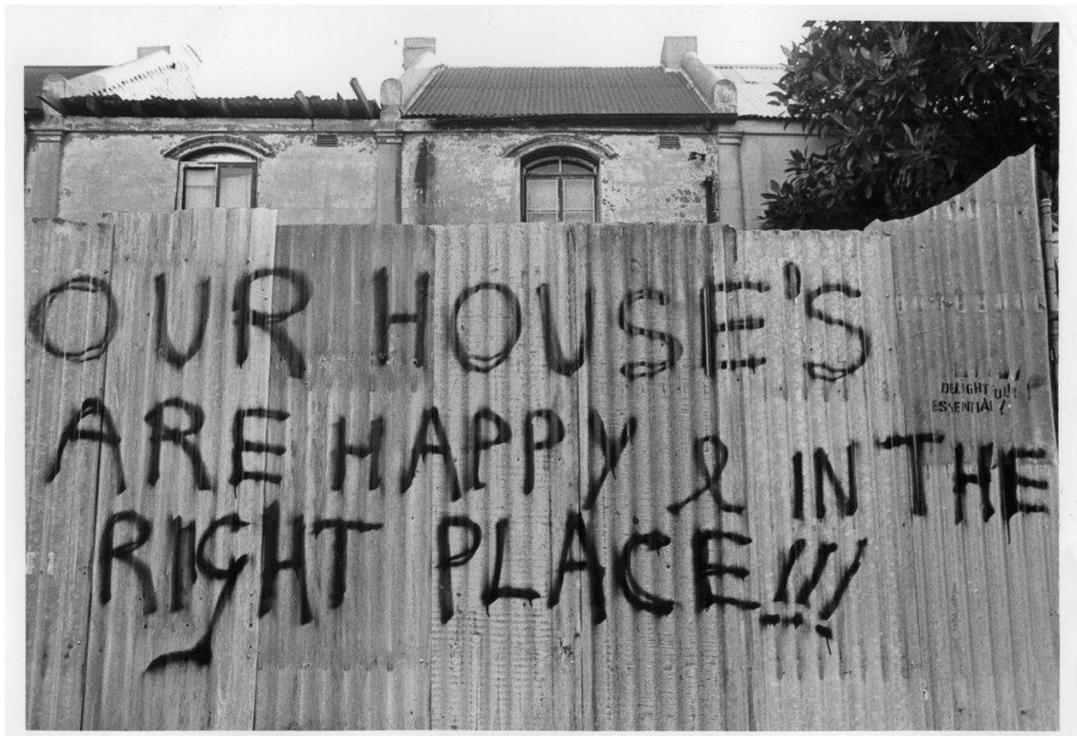


Figure 128. Squatters houses at risk of demolition, Pyrmont, 1988. *Source:* City of Sydney Archives A-00026513.

Bright Lights

From the later twentieth century, the economic and social fabric of Pyrmont underwent yet further transformation. Professional businesses, office blocks and high-rise apartments saw a new wave of workers and residents take the place of former industry.

In 1992, the City West Development Corporation set out to renew the precinct in the wake of decades of decline. This initiative was connected to the Better Cities Program. In 1999, responsibility for the renewal program was transferred to the Sydney Harbour Foreshore Authority. Over the next decades the once busy working waterfront of Darling Harbour was transformed into a tourism, entertainment, and leisure precinct, with Star City Casino as one of the main attractions. These urban renewal initiatives and developments have bought new residents to the area. Today, Pyrmont's population is estimated as being approximately 20,500 (Cred 2020, 4).

Residents who remember Pyrmont in the past express mixed sentiments about the changes to their suburb. Long-time resident Michael Heffernon was asked to reflect on the changes in his lifetime, acknowledging that there were positives as well as loss:

> It's become just another part of Sydney. It's lost its romance, it's lost its reality. But it's gained also as well. It's gained to become part of Sydney (Crawford 2013, 138),

7.3 The Bays

The Bays precinct is located two kilometres west of the Sydney CBD, and encompasses White Bay, Rozelle Bay, and Blackwattle Bay. In the past, as now, the key factor that has shaped life and land use here for many millennia is the waterfront and its complex of bays and inlets.

Like Pyrmont, this has been Wangal Country for many millennia. The bays provided the Wangal with a resource rich network of extensive areas of foreshore, creeks, wetlands, saltmarshes, mangroves, and sheltered waters. This environment would have supported a rich ecosystem of plants and animals, while the river and bays would also have provided an important transport network easily navigated by nawi. It is important that this part of Country is understood as part of the broader cultural landscape, connected to Pyrmont and the river to the west, rather than the more isolated zone that it became in recent history. For a more detailed description of resource use, culture, and the economy of the Wangal, see the previous Part on the history of Pyrmont.

The following history will also outline the rich industrial history of the Bays only very briefly. It identifies key stories potentially suitable for interpretation but is not intended to be a comprehensive account of the complex industrial history of the area. For a detailed account of the development of the Bays and the construction site specifically see Sydney Metro West: Archaeological Research Design and Excavation Methodology (Artefact Heritage 2021b).

Bennelong: A Wangal man in the British Colony

Much of our knowledge of the Wangal in this period comes from descriptions of Bennelong, a prominent Aboriginal person in the early colony who may have been from the area now known as 'The Bays.' Collins recorded that 'Bennillong himself was a Wahn-gal' (Collins 1798, Appendix 5). Bennelong also told Collins that Goat Island or 'Me-mel' was his hereditary property within Wangal Country. Collins understood that he had inherited it from his father (Collins 1798, Appendix 9). Collins noted that 'To this little spot he appeared much attached; and we have often seen him and his wife Ba-rang-a-roo feasting and enjoying themselves on it.' (Collins 1798, Appendix 9).

Bennelong first came into contact with the British colonists when they abducted him from Manly Cove, seeking to establish closer ties with the Aboriginal people of the Sydney region (Tench 1793, Chapter 5; Bradley 1802, 181–184). Together with Gadigal man Colebee, Bennelong was held captive at Government house. Colebee escaped from Government House after a week (Tench 1793, Chapter 5), but Bennelong stayed for more than five months, gradually acquainting himself with both the British people, as well as aspects of their culture such as their food and drink. Bennelong eventually became friendly with the British, telling them stories about his Country and his exploits in 'love and war' (Tench 1793, Chapter 5). It is likely that much of the anecdotal information about local Aboriginal groups recorded in the diaries of British officers came directly from Bennelong. However, it is also important to remember that in his first interactions with the British, Bennelong was being held captive. Bennelong escaped from Government House in May 1790, during a period of intense food shortage (Tench 1793, Chapter 6).

The next time the British met Bennelong was on the occasion that a whale was beached at Manly Cove (Tench 1793, Chapter 8). At this gathering Governor Phillip was speared, and whilst British officers at the time thought this was a misunderstanding or an accident, historian Inga Clendinnen has argued that the spearing was a ritual payback for Bennelong's imprisonment and the ongoing conflict, although other interpretations have also been put forward (Clendinnen 2008).

Figure 129. 'Portrait of Bennelong', William Waterhouse, pre-1806. *Source:* SLNSW DGB 10.

Whatever the circumstances behind Phillip's spearing, after this point Bennelong and his family became closer to the Governor, and he continued to visit Government House throughout his life (Tench 1793, Chapter 9). Bennelong even asked that his child be born at Government House, which may have been a political strategy to develop a kin-like relationship with officials (Clendinnen 2005, 220–229). After the death of his wife Barangaroo, Bennelong began calling Governor Phillip 'Beanna' or 'Father', a kinship term that Collins believed meant that Phillip was now responsible for the care of his now motherless infant if he were to be killed (Collins 1798, Appendix 1). Governor Phillip had a house built for him on the 'east point of the cove' at Warrang or Sydney Cove (Collins 1802, Chapter 13), and Bennelong travelled to England with Governor Phillip in November in 1792 (Collins 1802, Chapter 1; Chapter 9). After his return

to Country, Bennelong distanced himself from the British colony, and later in his life became an important Wangal Elder (Collins 1802, Chapter 13).

Bennelong's 'friendship' with the British was complex, and ultimately took place in the context of his initial imprisonment and the wider invasion and colonisation of his Country. It is likely that Bennelong had his own strategic reasons for developing relationships with the British in a time of such upheaval and change (Clendinnen 2005, 107). Ultimately, Bennelong was a Wangal man who retained his ties and rights to Country in the face of disease, colonisation, and devastation. Today, he and his wife are remembered in the modern city in important placenames of Bennelong Point and Barangaroo.

Early colonial occupation around the shore

The new colonial administration based in around the Harbour soon began granting land throughout the Sydney hinterland. As discussed in the previous section, the Pyrmont peninsula, to the east of the bays was divided between the essentially rural estates of Macarthur and Harris. Moving west around the bays, the lands that became Glebe, Annandale, Lilyfield, Rozelle, and Balmain, which fell within the new Parish of Petersham, were also subdivided from the 1790s.

'White Bay' itself, the focus of this section, was named after John White, who came to Australia aboard the convict transport ship, Charlotte, with the First Fleet in 1788. White was a naval surgeon and botanical collector. The White Bay study area straddled several early grants, and the bay itself originally extended much further to the south-west, before it was later reclaimed (Artefact Heritage 2021, 105).

In 1790, the suburb of Glebe was granted to Richard Johnson by Governor Arthur Phillip to support his role as Chaplain to the colony. Johnson, an Anglican clergyman, was responsible for establishing the early church infrastructure during his time in the colony between 1788 and 1800 (Cable 1967). On 3 February 1788 he conducted the first divine service in Sydney 'under some trees' (or 'a great tree'). The history of the Hunter Street Station (Sydney CBD) site was also connected to Johnson, as a monument commemorates the site of the first church there (see Part 3.1). He was initially granted Glebe Island, but later exchanged it for a parcel on the mainland. Johnson also made efforts at farming at his properties elsewhere, but considered the land at Glebe to be of little value. He described the land given to him in Glebe in 1789, as '400 acres (162 ha) … for which I wd not give 400 pence' (Cable 1967). Johnson also actively supported Phillip's policy of forming connections to Aboriginal people. An Aboriginal girl, Abaroo (Boo-ron) lived with his family for a period, and he submitted himself as a hostage while Bennelong visited the governor. Notably, he gave his daughter an Aboriginal name, Milbah.

William Balmain, the colony's principal surgeon, received a grant of most of the peninsula which now bears his name in 1800. The Bays Station construction site was located on part of Balmain's original grant. Other major grants included those to Ralph, Lloyd, Butler, and Austin around what became Lilyfield. George Johnson of the NSW Corps, was granted a large block on which he developed Annandale.

The early colonial landscape around The Bays area was characterised by large landholdings and rural mansions built by prominent well-to-do settlers. A series of early mansions were clustered in Glebe. A notable example, close to the water, was Toxteth Park, constructed in 1831 by George Allen. Allen was the first Australian-trained solicitor as well as a noted benefactor, educationalist, and philanthropist. The house itself was designed by Colonial architect John Verge, who designed and built other houses nearby including Lyndhurst (1835), Forest Lodge (1836), and Glenwood (1837). Toxteth remained in the Allen family until it was sold in 1901 and acquired to become a school by the Sisters of the Good Samaritan, who continue to run it as St Scholastica's College (Cowper and Parsons *Australian Dictionary of Biography,* 1966).

Subdivision, suburbanisation and industrialisation

From the late 1820s, a number of subdivisions occurred along the Johnston's Bay foreshore, heralding a new phase in the area's history. These subdivisions, and the increase in waterfront activity, soon encouraged the development of industry. Glebe Island, which is partially located within the Bays Station construction site was also subdivided in the early 1840s, with a series of allotments owned by various individuals, including John Marsh, who owned several of the allotments. The main Bays Station construction footprint would have been within the water of White Bay at this time, but it does incorporate a portion of the original Glebe Island, including Marsh's holdings.

Figure 130. Plan of Glebe Island dated 11 July 1844, prepared by WH Wells. *Source:* SLNSW, Z/CA/85/32.

By the 1830s, Balmain was also in the process of subdivision. One notable scheme on the Balmain Peninsula was pursued by the NSW undersheriff Robert Blake, when he purchased land to the north of Glebe Island where he built a series of cottages over an eleven-year period (see Well's Map of Glebe Island which shows Mount Shamrock). They included his own residence Mount Shamrock (1837) which features prominently on early maps. Other cottages were Moorefield (1839), Wallscourt Lodge (1840), Clontarf (1844), Mary Villa (1845) and Shannon Grove (1848) (Reynolds, *The Balmain Association*, 1976). By 1853, he had built Kinvarra, Eyreville, and Wrenvale, as well as a further three unnamed cottages. At least one of the cottages, Moorefield, was designed by the leading architect John Bibb. Blake's scheme which contrasted in both scale and nature with the earlier larger grants also introduced a distinct Hibernian flavour to the toponomy of The Bays.

In the 1860s the site of the future White Bay Power Station, and indeed part of the proposed Sydney Metro construction site was also subdivided for residential development. These houses remained in place until the construction of the power plant in the twentieth century (Artefact Heritage 2021b, 10).

Soon, the density of settlement and character of the area changed. Between the 1830s and 1860s, there was increased population following subdivision, but noxious industries also increasingly clustered along the shore of Black Wattle Cove, including abattoirs and boiling down works. These industries pumped pollution down Blackwattle Creek into the cove beyond. To add to the pollution of the swamp, sewage from the neighbourhood also flowed into the bay 'giving rise to miasmatic and other fevers' (Solling 2007, 91).

The White Bay waterfront was also transformed through various iconic industries involved in manufacturing, power, and shipping in the mid-nineteenth century. One of these was John Booth's Steam Saw Mills, which opened in 1854. This was the first substantial timber and joinery works within Sydney and serviced the growing ship building industries of Balmain. Booth's mills stretched along the Balmain shoreline from Booth Street to Stephen Street (Artefact Heritage 2021, 108).

Figure 131 J. Booth and Co. Timber Merchants, Balmain Steam Saw Mills and Joinery Works, 1880. *Source:* SLNSW, SPF/615.

As industry increased in the area, the need for housing for workers only increased further. Subdivision, housing development, industrialisation and growing working class communities saw the wealthier residents moved to 'greener pastures' elsewhere. Parts of Glebe in particular were developing as residential centres, with an increasing number of structures being built on the newly subdivided lands. However, these structures were often built poorly, with little by way of sanitation. Disease ran rife through the community (Solling 2007, 63–65). Industrial pollution compounded these issues further. Solling wrote of the sense of community that allowed people in the grips of impoverishment to survive: 'Families too poor to get by alone, turned to neighbours, kin and church charities for help, often forging dense webs of mutual aid, obligation and interdependence with the local community' (2007, 65). But there was a darker side too—the Glebe neighbourhood also became an attractive location for cockfights, rat-baiting, and prize fighting following their ban in city pubs in the mid-1830s. Beyond the eye of the law, the Blackwattle Swamp shoreline was, according to Solling, 'a no man's land for all that was disreputable, an abode with low taverns, prostitutes, and thieves' (2007, 60).

Feeding the growing city

The fringes of the marshes provided a convenient place to slaughter animals and to transport the meat to market. The slaughtering of animals along the banks of Blackwattle Bay was informal at first, but soon a range of facilities were established. Notwithstanding the development of facilities, slaughtering continued to lead to significant pollution of the waterways, and the smell would have been pervasive.

The drovers and butchers who worked in these difficult and demanding jobs needed strength and resilience, and they found community and relaxation at pubs such as the Butchers Arms (now The Dunkirk) in Pyrmont and The White Bay Hotel. Built in c.1860, the hotel was originally located on the corner of the then Crescent and Weston Streets in Rozelle at the edge of the construction footprint of the White Bay Power Station. The hotel is marked on plans dating to the 1880s (see NSW LRS, CP 106-574). The hotel catered to the workers of the abattoirs and soap factories. In 1915, it was relocated to Victoria Road to make way for the White Bay goods railway, but its role in bringing people together continued, when it became a favourite venue for workers of the later power station and container terminal.

By the 1850s these ongoing issues with regulation and pollution prompted plans for a government abattoir. The Colonial Architect Edmund Blacket was commissioned to design the complex, but his successor as Colonial Architect, William Weaver, likely had a role in its planning (*Sydney Morning Herald*, 28 August 1860, 5). The abattoir opened in 1860 on previously undeveloped parts of Glebe Island (*The Empire*, 2 October 1860). Some of the blocks that had been sold by the government in the 1840s needed to be repurchased at considerable expense (Artefact Heritage 2021b, 15). The considerable investment in formal and prestigious architecture of the abattoirs underlined the government's desire to control food provision and waste disposal on the fringes of the expanding city. Processing industries also cropped up, such as meat canning for export, and candle and soap manufacturing. The issue of smell and pollution had not been resolved though, and from 1882, pressure mounted regarding the location of noxious trades. Butchers and lobby groups resisted change, until the *Noxious Trades and Cattle Slaughtering Act* was passed in 1894. New facilities were ultimately opened in Homebush (see 'Sydney Olympic Park').


GLEBE ABBATOIRS.—CLUBBING PIGS.

Figure 132 Scenes of work inside the Glebe Island Abattoir, *Australian Town and Country* Journal, 7 June 1879, 1088. *Source:* SLNSW, TN83

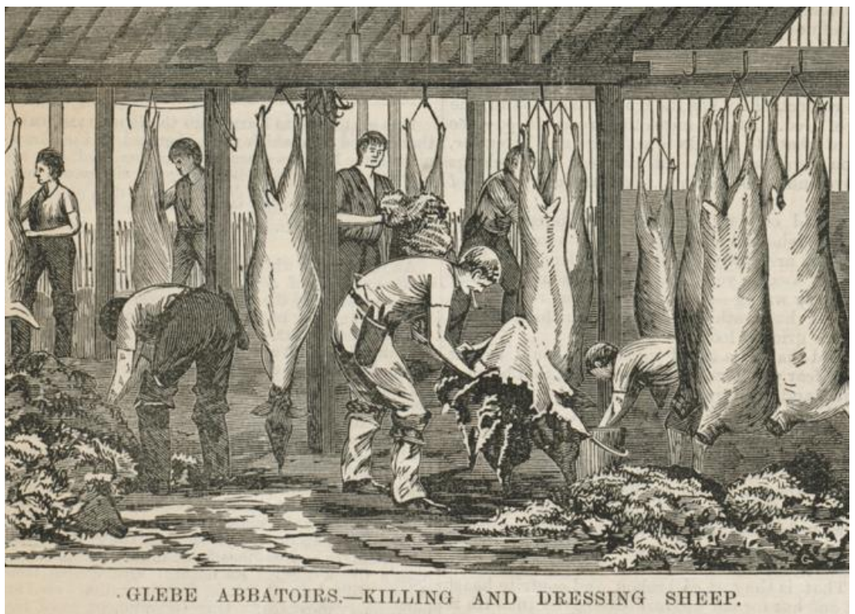

GLEBE ABBATOIRS.—KILLING AND DRESSING SHEEP.

Figure 133 Scenes of work inside the Glebe Island Abattoir, *Australian Town and Country* Journal, 7 June 1879, 1088. *Source:* SLNSW, TN83

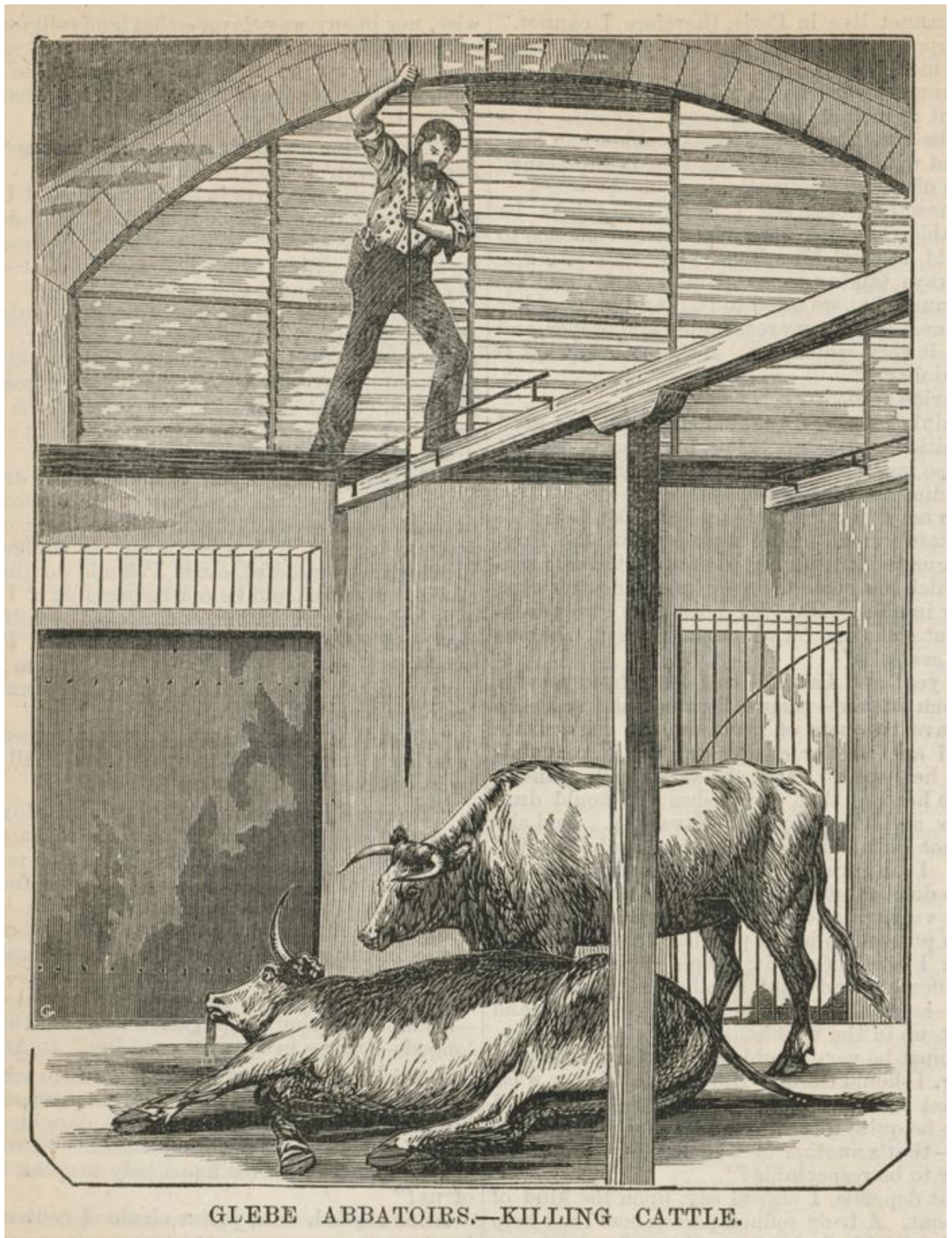

GLEBE ABBATOIRS.—KILLING CATTLE.

Figure 134 Scenes of work inside the Glebe Island Abattoir, *Australian Town and Country* Journal, 7 June 1879, 1088. *Source:* SLNSW, TN83.

Transport connections

For many of these industries, the water was central. The access to shipping and transport connections were particularly important in the days before rail and motorised vehicles. Some businesses were established to specifically service the transport needs around White Bay. The Bald Rock ferry was operated here by John Watson and his family. It ran from Bald Rock to Erskine Street. In 1887, the Balmain Steam Ferry Co. later bought out John Watson. Passenger services operated from here up until the 1960s, demonstrating the success and longevity of many of these businesses (Artefact Heritage 2021, 106).

Figure 135. Bald Rock Ferry, Balmain, GPO, 1946. *Source:* SLNSW, Yr8EgMDn.

The development of these industries also resulted in a fundamental reconfiguration of landward travel and ways of connecting the foreshores across The Bays. At first, landward traffic to the various peninsulas followed the circuitous spur routes that connected to Parramatta Road, located to the south. However, the construction of bridges and causeways from the mid-nineteenth century connected the various landward areas of The Bays more directly to the centre of Sydney. The Glebe Island Bridge made a direct connection between Pyrmont and then onwards to Sydney via the Pyrmont Bridge. The first Glebe Island Bridge, stretching from Pyrmont opened in 1861. Known as ‘Blackbutts Bridge’ due to its use of the Tasmanian timber, the bridge formed a critical transport connection from the abattoir to the city via Pyrmont and the Pyrmont Bridge, discussed in the previous Part (Reynolds 2008). This bridge facilitated the movement of livestock to the abattoir on Glebe Island and the meat back to the city. This proximity was highlighted on Sands & Kenny’s 1858 map of Sydney, which noted that the Glebe Island abattoirs were a mere mile and half from George Street Markets.

Further south, movement between Pyrmont and Glebe was facilitated by the construction of a causeway that crossed the Blackwattle Swamp. This ultimately led to the reclamation of the swamp on the southern side of the causeway too. These bridges meant that journeys that once had to be made via circuitous road or boat, were now a short trip into the city, revolutionising the movement of goods and provisions in Sydney. In 1903, a new Glebe Island Bridge replaced the earlier swing bridge that had collapsed in 1899. This was again replaced by the ‘Anzac Bridge’ in 1995, although the earlier structure survives.

Figure 136 Sands and Kenny’s Map of Sydney, 1858. *Source:* SLNSW, Z/Cc 85/3.

Figure 137 Glebe Island Bridge, 1870. *Source:* Charles Percy Pickering (SLNSW a089027 / SPF/27)

Powering the growing city

Growth and industry also needed power, and the demands of the Victorian age and modern city created unprecedented demand for resources. A number of gasworks and later power plants cropped up in the area over the course of the late nineteenth and early twentieth century. In 1875, a gasworks was constructed along the White Bay waterfront, near the corner of Robert Street and Mansfield Streets. This was owned by the Australian Gas Light Company (AGL), which had formed in 1837 to reticulate gas for street lighting prior to the advent of electric street lighting (Artefact Heritage 2021, 108).

The expansion of transport connections in the area, namely the tramway network, the anticipated electrification of trains and the proposed underground railway, meant that Sydney's power needs were continually growing. In response, from 1912, the NSW Railway Commission commenced construction of the White Bay Power Station. The location selected meant that coal ships could dock right beside the facility and deliver coal directly into the plant. The water in the bay was also used in the cooling water process. Prior to its construction, the area had been residential, with houses built in the 1860s demolished to make way for the power station.

The power station was constructed in three phases with the first phase beginning in June 1912, with the boilers and alternators given a test run in July 1913 before the buildings were complete (Dunn 2008). Many structures were constructed to facilitate the power station including a conduit for the supply of circulatory water, railway sidings, a quadrant turntable, a boiler house, an engine shed, an ash handling plant, and a round house (Artefact Heritage 2012b, 67). From 1923 to 1928, the station was extended to accommodate the system selected for railway electrification and meet the increasing demand for general purpose energy (*Construction and Local Government Journal*, 15 December 1926, 13). From its opening in 1917 to its closure in 1984, the White Bay Power Station helped to power Sydney's public transport. In 2006, the White Bay site was added to the State Heritage Register, and is the last surviving example of the coal-fuelled industrial waterside complexes which were once common. It has landmark quality and signalled the entrance to the industrial waterfront of Balmain (Murray 2016, np).

Figure 138. Construction of the White Bay Power Station, 13 June 1912. *Source:* NSW State Records & Archives, FL1783854.

Figure 139. White Bay Power Station, c.1930, *Source:* CSA SRC352.

Reclamation and restoration

All this development and industrial activity mean that the former foreshore areas and coastline were extensively modified through reclamation and quarrying over the course of the nineteenth century. This activity has concealed the swamps, coves, shelters, and inlets that had been used by the Wangal for millennia.

Glebe Island, which is within The Bays Station construction footprint, underwent profound change over the industrial period. The Saunders family, who ran the (in)famous quarries of Pyrmont had quarried it flat by 1918 and it was incrementally attached to Rozelle and the mainland (Pyrmont History Group). Grain silos were constructed here for wheat storage, highlighting the role that the area played in provisioning and food trade.

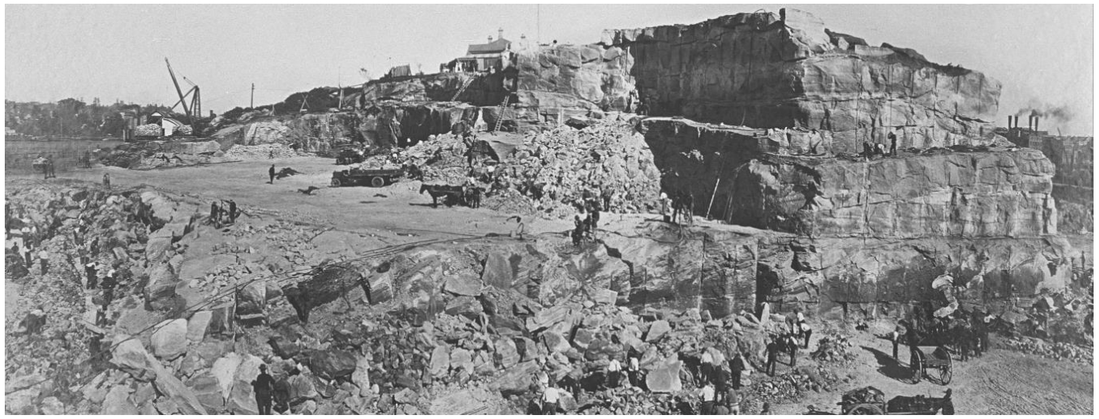


Figure 140 Site of Terminal Grain Elevator on Glebe Island., *Source:* Pyrmont History Group.

The Sydney Harbour Trust, which was formed in 1901 to develop Sydney's wharves, led a major redevelopment of the waterfront around Glebe Island in order to relieve the pressure on the crowded wharves of Darling Harbour. By 1914, that scheme had resulted in wharfage, including 'a coal loading wharf 1020 ft in length, and a grain loading jetty 2000ft long, with six large storage sheds for wheat' (*Sydney Morning Herald*, 25 June 1914, 7). These works involved extensive reclamation and filling of land along the foreshore of this area, and greatly changed the landscape of White Bay. The wharfage works also involved the construction of a double-track from the Main Suburban Line at Summer Hill to White Bay, Rozelle, and Darling Harbour. The also included an extension of this line to Wardell Road, provision of a large yard at Rozelle for goods wagons, building a grand wheat receiving and loading terminal, and the construction of two coal loading berths at Glebe Island (McKillop 2017).

The Metropolitan goods line from Flemington to Glebe Island was well advanced in mid-1913. However, by mid-1914 the originally proposed route along Glebe Island Bridge had been abandoned to better accommodate the Sydney Harbour Trust's massive expansion of wharves in the area, including at Glebe Island. Instead, the goods line was diverted near the Rozelle Goods Yard and extended along a new tunnel. The sidings to Glebe Island and White Bay, however, remained and opened in 1916 (Artefact Heritage 2021, 48).

The outbreak and progress of the First World War provided additional incentives for the Government to further develop the wharves and associated grain storage facilities. The Commonwealth Government's purchase of the entire grain crop as a war emergency measure provided the impetus to build new grain storage silos which were eventually designed by J.S Metcalfe and Co. (Pollard 2012, 3–11). The sheer scale of the operation and the infrastructure was described in *The Australian* in 1922, which outlined the grading and sorting of goods that took place at the Rozelle railyards at one end and the movement of grain from the enormous silos via elevators and conveyor belts to fill the ships berthed at the wharves (*The Australian*, 27 October 1922, 4).

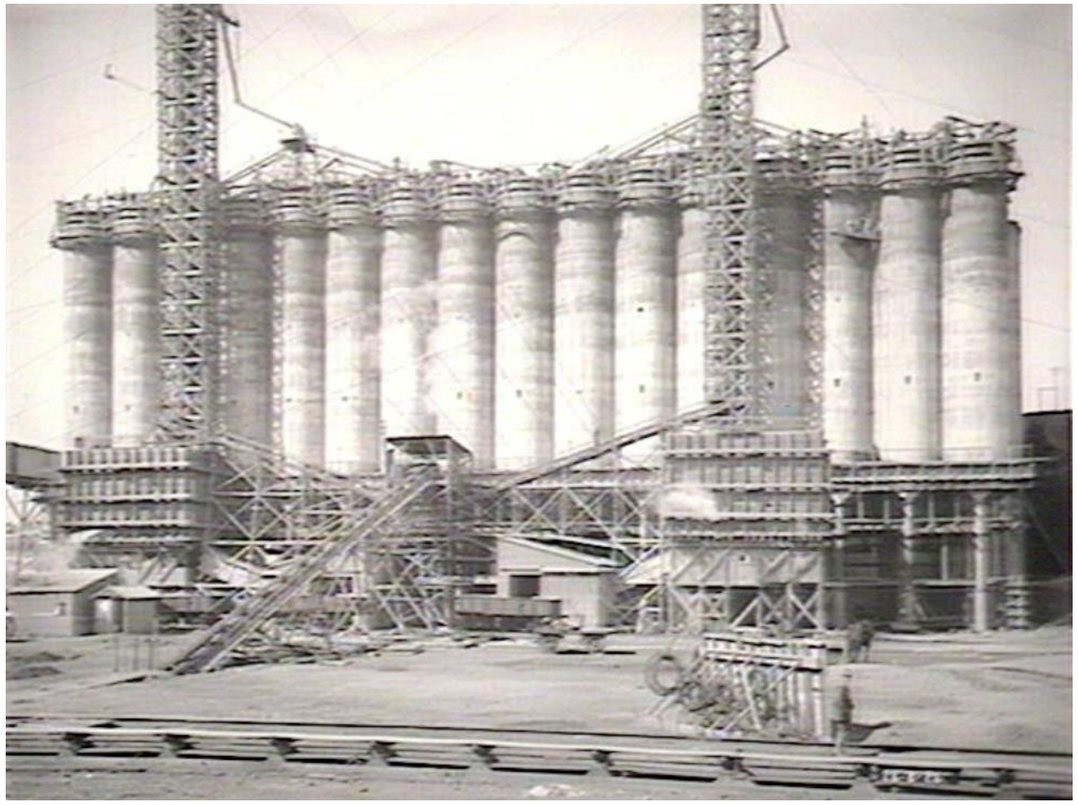


Figure 141. Wheat silos, Glebe Island, GPO, 1920. *Source*: SLNSW, no. 9GK5EKQ9.

While some of this reclamation and waterfront activity was destructive, in other places beyond the station construction site, but in the broader area where many workers lived, it helped to improve, if not reverse, some of the damage done. For example, the historic parklands at Wentworth Park and Jubilee Park are the result of reclamation of former polluted foreshores and wetlands. In 1868, Blackwattle Creek was recorded as an 'open sewer', and reclamation was proposed as a solution (Thorp 1990, 8). In 1875, the Sydney Health Board concluded that the streams of filth and sewage that ran down Glebe's lanes near Blackwattle Swamp made the precinct 'equally loathsome to the eyes and nose' (Solling 2007,91). This led to calls for the area to be infilled to remove the pollutants and stench. By 1873, the *Blackwattle Bay Reclamation Act* was passed, however, infilling of the creek and head of the swamp did not commence until 1876 (Thorp 1990, 2). An 1873 photograph shows the industrial character of the area before infilling, with no extant structures on the site at this time.

By 1880, silt deposits dredged from the Harbour bed had been used to fill the swamp, with dykes and seawalls created as part of the process (Thorp 1990, 10). The transformation was significant, with claims that the once 'fertile source of miasmic disease' had taken on a healthy character (Gibbs and Shallard 1882, 35). This reclamation led to the creation of urban parklands, while the interior was subjected to increasing subdivision and suburbanisation. Wentworth Park was created with infill behind the causeway built to connect Pyrmont and Glebe while Jubilee Park and Federal Park, were formed from the wetlands around Johnstone's Creek and Rozelle Bay that separated Glebe from Leichardt. These parks were conceived of as civic amenities.

Figure 142. Detail of 1873 photograph showing Blackwattle Bay and surrounds relatively undeveloped. *Source:* SLNSW, Town Hall clock tower view, 1873.

Figure 143. Extract from the City of Sydney 1888, M S Hill, Sydney.

Note Wentworth Park behind the causeway.

Figure 144. Wentworth Park Speedway 1930s *Source:* Wentworth Park Sport (https://wentworthparksport.com.au/history-of-the-park/).

Ongoing industry

Throughout much of the twentieth century many of the notable industries continued operations here. New ones also formed, taking the place of earlier enterprises. In the late 1890s, JJ Maxwell's Timber Yard set up a premises in White Bay, within the present-day construction footprint of The Bays Station. The timber yard operated in the first decade of the twentieth century adjacent to the Government Wharf. From 1902, the timber yard was owned by Miller's Karri and Jarrah Company, and in 1916 at the latest, it became part of the White Bay Steel Works, which had been established in 1907. One of their first commissions was the steelwork for the roof of the concourse of Central Railway Station, and they subsequently provided material for a range of buildings across the city, including Art Gallery NSW (Artefact Heritage 2021b, 34–35). An article from the *Sydney Morning Herald*, describing the steelworks in 1912, stated that it was one of the largest in the Commonwealth and had the only example of a particular type of saw in Australasia (*The Sydney Morning Herald*, 30 September 1912). By July 1914 the White Bay Steel Works had been acquired by the Railway Commissioners of NSW and incorporated into the White Bay Power station operations (Artefact Heritage 2021b, 78–79).

As previously mentioned, by 1914, the wharfage scheme and the work to advance the Metropolitan goods line from Flemington to Glebe Island had also begun. By the 1920s, the landscape of White Bay and Glebe Island had been transformed with new railway lines, silos, and extensive reclamation areas. By 1922 other areas had been cleared to provide for administrative office, wharf sheds, railways, and roadways (*The Australian*, 27 October 1922, 4) After bulk shipments had commenced in 1922, additional improvements were made to these facilities, including extension of the wharves and provision of facilities to handle bagged wheat. New structures were constructed throughout the 1920s including two large sheds with conveyors, and Shed No. 9 (within the construction footprint), located adjacent to Berths No.

8 and 9. The south-western side of Glebe Island, close to the construction footprint of The Bays Station, continued to be developed for wharfage, and further connections were made between the wheat handling facilities and the Rozelle Railway system in order to make the process of transporting both wheat and general cargo seamless (*Construction and Real Estate Journal,* 6 January 1932, 8).

In 1929, the old Booth's Mill site was leased to the Atlantic Union Oil Company (later Esso) for oil storage. Many of the old mill era buildings were demolished to make way for storage tanks for oil, petroleum and other chemicals (Artefact Heritage 2021, 114). Lever Brothers, better known for the British 'Sunlight Soap' opened a copra mill along Booth Street in Balmain, facing White Bay. On 15 October 1900, a Sunlight Soap and glycerine factory opened next to the copra-mill. Lever Brothers eventually merged with a competitor to form the well-known Unilever brand. By 1958 the Unilever factory at White Bay employed up to 1250 people. Operations ceased in 1988 (Artefact Heritage 2021, 110). Balmain coal loading wharves were constructed from the 1930s, within the construction footprint of The Bays station site. This led to the demolition of the old wharf at White Bay and the construction of new wharves beginning with the No. 1 Balmain Coal Loading Wharf which appeared to have been in use by late 1937 (*Daily and Commercial News and Shipping List,* 7 December 1937, 8).

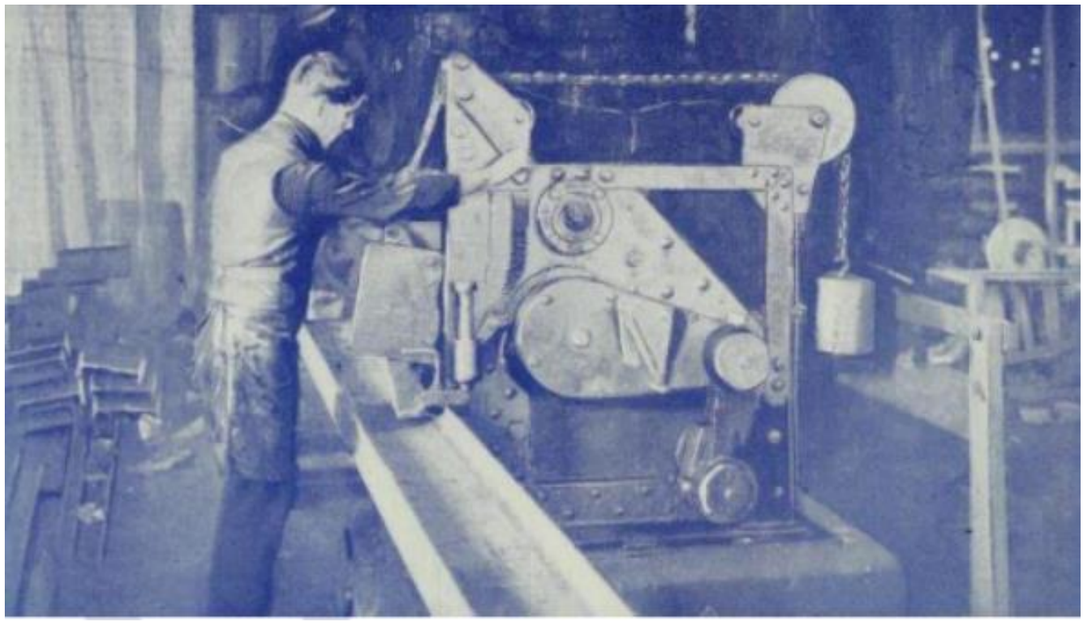


Figure 145. 'Snipping through a Great Steel Joist', White Bay Steel Works, 1908. *Source:* 'The Making of a Steel Girder', *Building 2*, no. 10 (15 June 1908, 36).

Figure 146. 'Loading Coal from Rail Trucks to Ship at White Bay', 2 December 1958. *Source:* NSW State Records & Archives, FL2357315.

In 1966, the Maritime Services Board developed plans for shipping container berths in White Bay. This led to further change and environmental destruction, such as the blasting of the Bald Rock and other natural features. The new container berths opened in 1969, but a larger facility was soon needed at Botany Bay (Artefact Heritage 2021, 114).

These are just a few of the many industries and businesses that clustered along the waterfront well into the twentieth century. They helped to feed, fuel and build the growing city. They sustained communities of workers, but also led to environmental change and degradation. The later twentieth century saw these industries move elsewhere, and the waterfront become, increasingly, a place of leisure, but this industrial chapter represents an important part of their story.

The Second World War

The waterfront and wharfage also became an important stage during the Second World War. In February 1940, just months after the war began, a schedule of places were declared 'prohibited areas under the National Security Regulations', including White Bay Power Station. By May 1940, the Central Supply Depot of the Eastern Command Army Services Corps had been established at White Bay, but it was moved the following year. The Glebe Island wharfage facilities were also a critical armament and engineers supply depot for the US Army, as well as a place where their troops landed in March 1942. The RAAF also had storage facilities here, notably the No. 9 Shed and No. 9 Wharf, which are located within the construction site for The Bays station (Artefact Heritage 2021b, 90).

A number of structures were built on the site throughout the war, including structures on Glebe Island and on the vacant land on White Bay. Structures constructed included a mess room constructed to the south-west of No. 9 Wharf on Glebe Island, several concrete platforms and an air raid shelter to south of the

concrete platform between No. 8 and No. 7 Wharf. On the White Bay side, the Australian Army appears to have occupied a new, large building on the north-western side of a newly laid 'Commonwealth Siding White Bay'. A building of similar dimensions occupied the south-eastern side of that siding. This and two further buildings, located alongside the No. 1 and No. 2 Balmain Sidings (No. 1 Balmain Wharf), were occupied by the US Army. A canteen was also constructed nearby, however, this was not located within the construction site of The Bays Station (Artefact Heritage 2021b, 92).

These buildings appear to have served as massive storage areas for equipment which was shipped around the country as required. The US Army was said to have 'helped to move 1,000,000 men and 500,000 tons of equipment' during the war (Monument Australia 2021).

At the same time, Glebe Island remained in its former use, being an important centre for storage and the export of wheat and other cargo, (Artefact Heritage 2021b, 90). Following the war, these military structures that were erected continued in use as military stores or were purchased for use by the Maritime Services Board and converted for other port purposes (Artefact 2012b, 93)

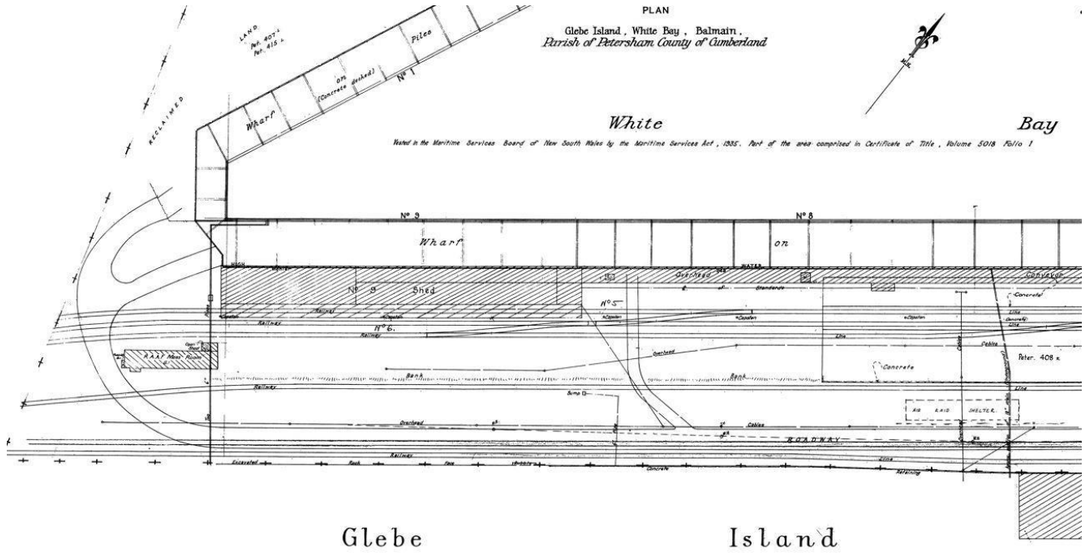


Figure 147. Detail from plan from Glebe Island, White Bay, March 1944, update in May 1944. Location of RAAF Mess Room, Balmain *Source*: TFNSW Plan Room, 0049718.

Working-class communities

The industries discussed briefly within this section were built and run through the labour of close-knit communities of workers. Early in the suburbs' histories, the noxious industries and poor sanitation meant that the elite and later middle classes increasingly vacated the surrounding areas for the 'greener pastures' of suburbia. This flight had been exacerbated further by an outbreak of bubonic plague in 1900. This meant that Glebe and Balmain became home to blue collar workers and people on lower incomes, who remained close to their places of work. This demographic remained relatively unchanged up until the mid-to-late twentieth century. Aboriginal people also created important urban communities within the area, and Glebe specifically.

These communities were tight-knit, and they forged connections through shared experiences of work, as well as through actives social-lives and recreation. As discussed in the 'Pyrmont' history, political action and solidarity around workers' rights was also central in this area. This was underlined by Balmain's role in the 1891 establishment of the Australian Labour Party (later 'Labor') in the aftermath of the Great Maritime Strike. The union movement continued to be an important part of community and political life here over the course of the twentieth century.

In more recent decades, the social fabric and demographics of the suburbs surrounding The Bays have changed significantly. Deindustrialisation has led to gentrification, and suburbs like Balmain are increasingly home to urban professionals attracted to the waterside living, heritage fabric, and close proximity to the city. Older residents and important areas of community housing, especially around Glebe, still preserve links to earlier chapters though, and future stages of research should aim to capture their stories and memories.

Figure 148. ALP Municipal Elections at Balmain. *Source:* Hood Collection SLNSW FL1440858.

7.4 Five Dock

The area known to us now as Five Dock was also part of Wangal Country. Like The Bays, the winding inlets and coves along the waterfront provided an abundance of resources. The bays, river, swamps, creeks, and hinterland provided a rich array of food and other resources. Evidence of Wangal life and culture from long ago has also been found in the form of shell middens at Rodd Point, highlighting the importance of seafood in the diet. Rodd Island is also known to have been an important camping place.

This stretch of Country may also have included some significant meeting places. The waterways and inlets surrounding the Five Dock area created sheltered and accessible spaces for the Wangal people and their neighbours. For example, Hen and Chicken Bay, bordering the west of Five Dock, was known to be an important meeting place for Aboriginal people.

For additional detail on life in Wangal Country prior to colonisation, refer to the previous suburb histories The Bays, and Pyrmont).

Life after colonisation

Although the British colony at Warrang (Sydney Cove) was initially based on Gadigal Country, officers soon began exploring the various inlets and coves of the Harbour and its rivers. In February 1788, Captain John Hunter and Lieutenant William Bradley were tasked with surveying the upper parts of Port Jackson, including the Five Dock area, or at least the areas where it opened to water in Hen and Chicken Bay and Iron Cove. They travelled west into Wangal Country and met a number of people on the southern shore of the Parramatta River. The party had seen Aboriginal people on previous journeys to the area, but they had quickly dispersed as soon as the British arrived. On this journey they made contact with the Wangal, and their descriptions of these interactions are detailed in the following Part on ‘Burwood North’.

Despite these early colonial explorations of Wangal Country, it was not until much later, in the first decade of the nineteenth century, that the land around Five Dock was subdivided and became the Eastern Section of the District of Concord (Artefact Heritage 2020, 96). In 1806, the Five Dock area, including Russel Lea, Abbotsford, and Drummoyne, was granted to John Harris as a 1,500-acre block. This grant was known as ‘Five Dock Farm’. The name of the suburb and farm stems from this period, and may refer to the ‘dock-like’ features in Five Dock Bay (today’s Chiswick). Both the eastern and western Sydney Metro Construction sites were located within Harris’ Five Dock Farm. Harris never lived there, staying based at Ultimo House, discussed in the earlier ‘Pyrmont’ history.

In 1837 the Five Dock farm estate was subdivided into ‘villa’ estates. These properties were slowly purchased and built on in the decades to follow. The Sydney Metro eastern construction site became part of the ‘Waterview Estate’ at this time.

Many of the placenames within the area connect to this period of subdivision and the development of estates. Landowner Samuel Lyons is remembered in Lyons Road, which runs perpendicular to the Great North Road. Rodd Point and Rodd Island were named for the Rodd family, who built the Barnstaple manor in 1845; and Russel Lea was named for Russell Banton, a large landowner in the area (Canada Bay Club 2018).

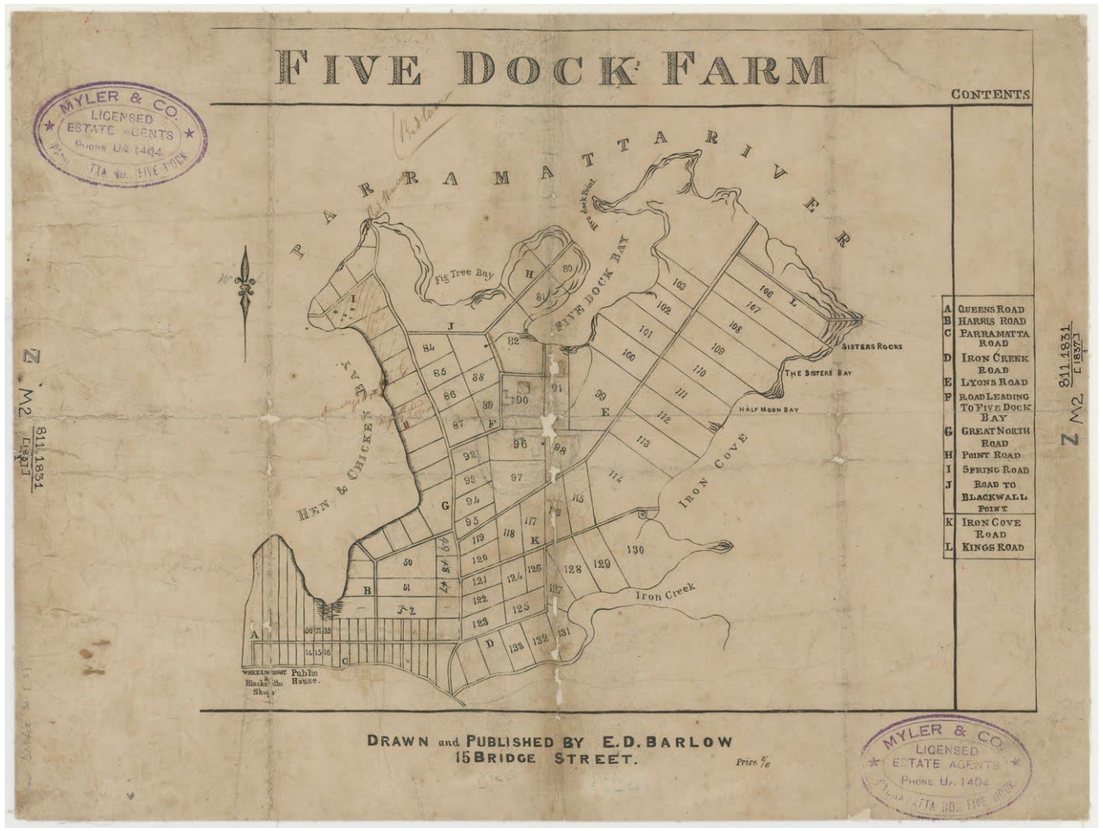


Figure 149. ‘Five Dock Farm’, allotments for sale, 1837. Drawn and published by ED Barlow. *Source:* State Library of New South Wales Z/M2 811.1831/1837/1.

All this growth in the colony needed building materials, and convicts were put to work in the area, extracting resources and constructing infrastructure. Thomas Bigge noted an establishment of twenty-seven convicts at Iron Cove, whose sole purpose appeared to be gathering shells for lime (Bigge 1822, 26).

> The men dig for lime oyster shells in the bed of the river when the tide is retiring; and as the period of their work is limited, and they are tasked to finish a certain quantity in the week, the labour is severe in itself, and it is frequently performed when they are up to their waists in water. This species of labour is generally reserved for the men of the worst character. (Bigge 1822, 39)

These shell gangs frequently mined Aboriginal middens for material, a reminder of the impact that this expansion had on the Traditional Owners of the area, as well as on the environment.

The Great North Road

In response to population growth, increasing subdivision, expansion of colonial settlement, and the demands for effective transport, the Surveyor-General Sir Thomas Mitchell marked out what was to become the Great North Road. The road ran perpendicular to the Parramatta Road, journeying through Five Dock, and across the Parramatta River at Abbotsford Point. It also ran between the eastern and western Sydney Metro construction sites, so is an important story connected to both of them. Thousands of convicts constructed the road between 1825 and 1836. It eventually stretched 240 km from Five Dock to the Hunter Valley, connecting Sydney with the settlements to the north (Karskens 1985). While the section of the Great North Road within Five Dock retains the name, the convict-built road now lies under modern surface. Preserved elements of the road further north are part of the Australian Convict Sites, UNESCO World Heritage Sites serial listing, recognising the scale of the construction and the experience of unfree labour in Australia (Department of Agriculture, Water and the Environment 2021).

Figure 150. Great North Road, Five Dock, looking South from Sutton Street, September 1929. *Source:* SLNSW Government Printing Office 1-14284.

In 1836, as part of the Great North Road construction, Five Dock received its first ferry service, known as the ‘Emu’. This connected the two sections of the Great North Road across the Parramatta River. The improved transport infrastructure made Five Dock a much more appealing and practical place to live, and the area soon grew steadily.

Growth and development

All this growth, within Five Dock and beyond, required yet more building materials. Five Dock Quarry, near the corner of Great North Road and Lyons Road, provided stone for construction in the nineteenth century (Canada Bay Connections 2021). Thomas West operated the quarry in the 1870s and was a respected member of the community, serving as its mayor from 1879 to 1880. The quarry was later filled, and eventually became the site of the Five Dock RSL Club.

Figure 151. Five Dock Quarry, c. 1890. *Source:* SLNSW ‘At Work and Play’ – 04387, BCP 04387.

The continued growth of the Five Dock area also meant that further infrastructure and amenities were desperately needed. The first schools were established as part of religious institutions, with St Albans Anglican School, church, and rectory being founded in 1858. In 1861, this became the Five Dock Public School. Shortly afterwards, the Good Samaritan Sisters acquired Rosebank Estate as a primary school in 1867 and transformed it into a Catholic boarding school for girls. St Albans Anglican Church and Rectory are both located to the north of the western construction site of the proposed Sydney Metro station. The current church was built in the 1920s, while the rectory building dates to 1885 (Artefact Heritage 2021, 212–14).

Figure 152. St Albans Anglican Church. *Source:* Australia's Christian Heritage.

The development of the area over the course of the nineteenth century was also reflected in the need for more in recreational amenities. By 1844, a racecourse was constructed on part of the old 'Five Dock Farm', on today's Birkenhead Point (*The Dictionary of Sydney* n.d.). The racecourse hosted one of the first Australian steeple chases on 19 September 1844 to much acclaim.

> A large concourse of sportsmen met at Abercrombie's Race Course, Five Dock Farm, to witness the Steeple Chase which had been fixed to come off there. The ground appeared to have been well chosen, being excellently adapted for the purpose. There were in all nine, leaps, including a twenty feet pond leap, also a four and a half feet stone fence. The first race was regarded as one of the best that ever took place in the colony, and far exceeded the expectations of the most sanguine sportsman present. The pond leap in it was cleverly taken by the three horses, nearly at the same instant, and well cleared. The other races did not exceed mediocrity. (*The Sydney Morning Herald*, 20 September 1844, 4)

Figure 153. Five Dock Steeple Chase: the stone wall, Mr Garrick on British Yeoman, Mr Watt on Highflier, Mr Hely on Block. By Thomas Balcombe 1844. *Source:* State Library of New South Wales, a1712003 / PXD 659, 3.

The later part of the nineteenth century saw yet more growth. Five Dock Farm was subdivided into smaller blocks and the shape of the modern areas of Abbotsford, Russell Lea, and Rodd Point began to emerge. Markets gardens were established, providing valuable employment opportunities, and food for the growing city (*The Sydney Morning Herald*, 7 February 1888). This period also saw improved transport connections, encouraging yet more growth. The Iron Cove Bridge was constructed in 1882. The tramway system was installed in 1890, encouraging more people to move here in the following decades. Both Sydney Metro station construction sites were subdivided for residential and commercial sale in the early twentieth century following the growth fuelled by the development of the tramline.

In the late nineteenth century, the area was also the scene of early experimentation in rabbit control and ecological management (Gilchrist 2014). The Royal Intercolonial Rabbit Commission was established in 1888 to bring the colony's rabbit plague under control. Rodd Island was selected as the location to establish an experimental laboratory for research into the control of rabbit populations using infectious diseases (*The Evening News*, Sat 20 Aug 1892, 7). While the laboratory was not entirely successful in its attempts to control rabbit populations, it did manufacture animal anthrax vaccines from 1890 to 1894. Eventually, the island was returned to the community to be used as a place for recreation, after Five Dock residents lobbied for access (*The Evening News,* Sat 20 Aug 1892, 7; *The Daily Telegraph*, Sat 10 Dec 1892, 4).

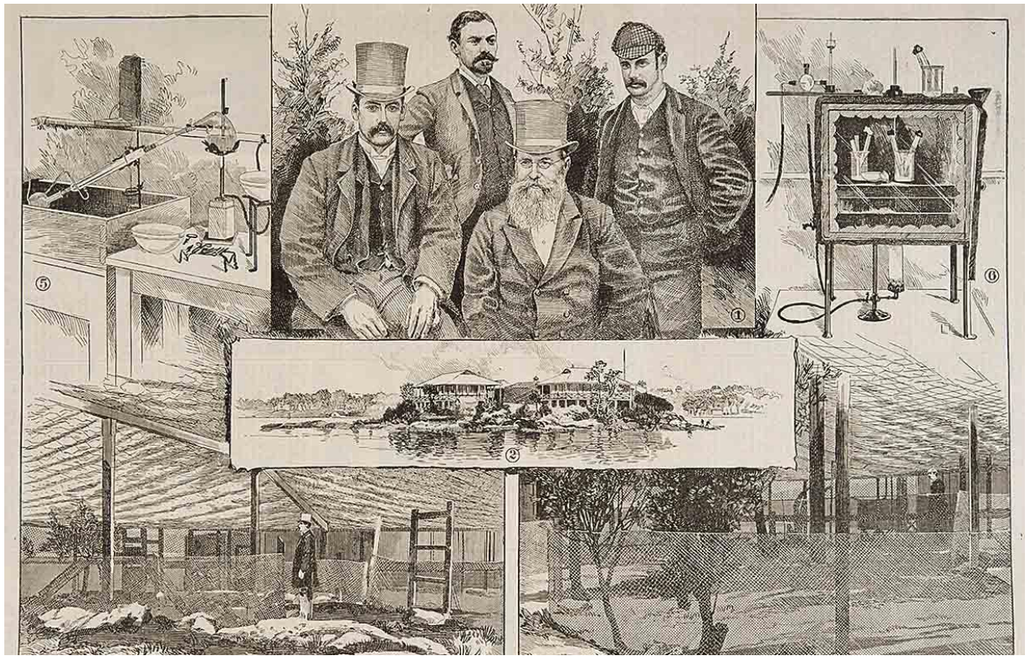


Figure 154. 1888 illustration showing the experiments taking place at the Laboratory on Rodd Island. *Source: Australian Town and Country Journal*, 22 September 1888, 599.

Diverse communities

Although the whole promontory was originally all part of 'Five Dock Farm', in 1890, the new suburb in the east, Drummoyne, and its neighbor underwent a municipal separation (*The Evening News*, 29 December 1917, 6). One reason for the separation was the uneven distribution of settlement throughout the area. The Iron Cove side of the promontory, Drummoyne, had grown significantly due to the efforts of Thomas Henley, a large landowner and one-time mayor, who oversaw the building of over one hundred homes on his land and arranged for frequent ferries and boats as a means of transport (*The Evening News,* 2 July 1904, 3). In contrast, the southern portion of Five Dock remained only sparsely populated into the 1910s (*The Evening News,* 29 December 1917, 6).

Through the first three decades of the twentieth century Five Dock became home to an increasing number of Italian immigrants, primarily from the Aeolian islands. The growing population and demand for houses led to increasing suburban growth and Five Dock finally lost the semi-rural nature that it had maintained throughout the nineteenth century. This community have left their mark on the area and are an important part of its story. According to the 2016 census figures, the most common reported ancestries in Five Dock were Italian (18.9 per cent), followed by Australian (16.1 per cent), English (15.8 per cent), Irish (7.7 per cent), and Chinese (5.8 per cent). These figures demonstrate that the area is diverse, but also highlight the significant proportion of the community who are of an Italian cultural background.

In celebration of the rich Italian heritage that influenced the development of the suburb over the last century and a community that has contributed so much to the area's culture, the Ferragosto Street Festival was established in 1998. The festival is held every August and draws 50,000 visitors to the area (City of Canada Bay Council 2013; Figure 155).

Figure 155. The Ferragosto Festival. *Source:* Canada Bay Connections.

Figure 156. The Ferragosto Street Festival, Five Dock. *Source:* City of Canada Bay Council.

7.5 Burwood North

Burwood North lies within the territory of the Wangal people. Life for the Wangal around the areas now known as Burwood and Concord would have followed similar to patterns to those described in previous station histories. The river was a critical transport network and a vital source of resources. Documentary and community histories, as well as archaeological evidence, show that the Wangal were expert fishers who used 'almost every part of the Harbour' to gather riverine and estuarine resources (Bradley 1802, 76). Terrestrial resources were also important though. The Wangal developed sophisticated hunting techniques using fire and their tree climbing skills. As discussed for areas further down the river, shelters would have been rock shelters or huts made from boughs and bark (Hunter 1793, Chapter 3). For a more detailed discussion of Wangal life and culture prior to colonisation, please refer to 'Pyrmont' and 'The Bays.'

Early colonial encounters with the Wangal

As discussed in the 'Five Dock' history above, in February 1788, Captain John Hunter and Lieutenant William Bradley were tasked with surveying the upper parts of Port Jackson. They travelled west into Wangal Country and met a number of people on the southern shore of the Parramatta River. The party had seen Aboriginal people on previous journeys to the area, but previously, they had quickly dispersed as soon as the British arrived. On 5 February 1788, however, the British party in the longboat made contact with the Wangal. According to the account of William Bradley:

> 'At day light having a Guard of Marines, proceeded to the upper part of the Harbour again, passed several natives in the Coves and as we went up & some on shore near the place where we left the beads & other things, who followed us along the rocks calling to us, we landed to cook our Breakfast on the opposite shore to them (Breakfast p.t). We made signs to them to come over & waved green boughs, soon after which 7 of them came over in two Canoes & landed near our Boats, they left their Spears in the Canoes & came to us; we tied beads &c. about hem & left them our fire to dress their Muscles which they went about as soon as our Boats put off … as we returned to the ship we saw Natives in almost every part of the Harbour in small parties.' (Bradley 1802, 76)

John Hunter described the same encounter as follows:

> having occasion to put on shore to cook some provisions for the boat's crews, I chose a projecting point of land for that purpose … We soon heard some of the natives in the wood on the opposite shore; we called to them, and invited them by signs, and an offer of presents, to come over to us, the distance not being more than one hundred yards across: in a short time, seven men embarked in canoes and came over; they landed at a small distance from us, and advanced without their lances; on this I went up to meet them, and held up both my hands, to shew that I was unarmed; two officers also advanced in the same manner; we met them and shook hands; but they seemed a good deal alarmed at our five marines who were under arms by the boats, upon which they were ordered to ground their arms and stay by them; the natives then came up with great cheerfulness and good humour, and seated themselves by our fire amongst us, where we ate what we had got, and invited them to partake, but they did not relish our food or drink. (Hunter 1793, Chapter 3)

The 'projecting point' chosen by Hunter and Bradley was named 'Breakfast point' by the British, but the British also recorded its Wangal name as 'Booridiow_o_gule' (*Vocabulary* 1790—1792, 54—55).

Figure 157. 'A View in upper part of Port Jackson; when the Fish was shot.' William Bradley, August 1788[?]. *Source:* Bradley 1802, SLNSW Safe 1/14/16

Figure 157 is a watercolour based on a subsequent journey made into Wangal Country towards the end of 1788. This painting gives a sense of the landscape that greeted Hunter and Bradley as they travelled up the Parramatta River in their Longboat: the river is full of Wangal nawis, and numerous fires can be seen both on the shoreline and in one of the nawis. As Bradley commented, they saw Aboriginal people 'in almost every part of the Harbour in small parties', expertly fishing and cooking their catches (Bradley 1802, 76).

The road to Parramatta

Shortly after their arrival at Warrang (Sydney Cove), the British were forced to recognise that the soils around Sydney Cove would not be able to sustain the colony. Captain Watkin Tench mused that

> The nature of the soil is various. That immediately round Sydney Cove is sandy, with here and there a stratum of clay. From the sand we have yet been able to draw very little; but there seems no reason to doubt, that many large tracts of land around us will bring to perfection whatever shall be sown in them. (Tench 1789, Chapter 15)

The lack of viable agricultural options in the vicinity of Sydney Town motivated the British to quickly shift their gaze to nearby inland areas and search for 'large tracts of land' that might yield better results. In November 1788 a party of convicts and marines were sent to 'Rose Hill', later named Parramatta after

the Aboriginal word for the area (Collins 1798, Chapter 5). The purpose of the settlement was to produce enough food to feed the colony (Collins 1798, Chapter 5)—this will be discussed in more detail in the Part addressing that station specifically.

After the establishment of the strategically important British satellite settlement at Parramatta, the colony's first major overland route was established. Initially the settlement at Parramatta was primarily accessed by boat, and from October 1789 a launch, nicknamed 'The Rose Hill Packet' or 'The Lump' was in operation, transporting provisions to and from Rose Hill (Collins 1798, Chapter 8). By 1791, a track between Sydney and Parramatta had been carved out using convict labour (Karskens 1986, 14). The route that this road took is sometimes said to be based on earlier Aboriginal pathways through Country.

'Concord', as the locality was named, was located roughly halfway along this road, and as such, was used as an overnight detention point for convicts making the journey between Sydney and Parramatta by foot (Karskens 1986, 10). This stockade was located on crown land within the boundaries of what later became 'Longbottom Farm' or 'Longbottom Stockade' (see below). Parramatta Road was the colony's first and most important overland road, and whilst subsequent Governors used road gangs to maintain it, it nonetheless remained in a constant state of disrepair. An excerpt from the *Sydney Gazette* in 1806 went so far as to request general participation in the road's maintenance:

> In consequence of the Bad State of the Roads leading from Sydney to Parramatta, and the danger of Horses being lamed in the deep Ruts near Sydney, it is hearby directed, that all Public and Private CARTS and WAGONS passing that Road, (not otherwise loaded) do take a Load of Brick-bits from the Brickfields, and drop them in the Places appointed by the Overseer of the Roads (The Sydney Gazette, 6 July 1806, 1).

From early 1793, Lieutenant Governor Grose began to give out land grants to military officers either side of the Parramatta Road (Collins 1798, Chapter 13). However, many of these grants were quickly abandoned due to their lack of agricultural knowledge and the poor nature of the soil (Karskens 1986, 10). These early landholders were responsible for dispossessing Wangal people of their Country, and violent conflict between these early farmers and the Wangal were not uncommon (*Sydney Gazette,* 12 May 1805).

'Burwood' and 'Longbottom Farm'

The early nineteenth-century history of the proposed location of Burwood North Station was defined by two large tracts of land flanking Parramatta Road on either side. North of the road was Longbottom, a government farm and stockade, and directly south of the road was 'Burwood', the estate of Alexander Riley, a wealthy merchant (see Figure 158 and Figure 159).

In 1812, Alexander Riley bought the 'Burwood' estate, south of the Parramatta Road (*The Sydney Gazette,* 5 September 1812, 2). 'Burwood' was previously owned by the late Lieutenant Rowley, who was granted the land in the early 1790s (Grose 1793). Riley combined Burwood Estate's 750 acres with other purchases to create a property of 1000 acres south of the Parramatta Road (Figure 159). An 1850s depiction of Burwood House, built by Riley in 1814, can be seen in Figure 158. The modern suburb of Burwood sits on the land occupied by the Burwood estate.

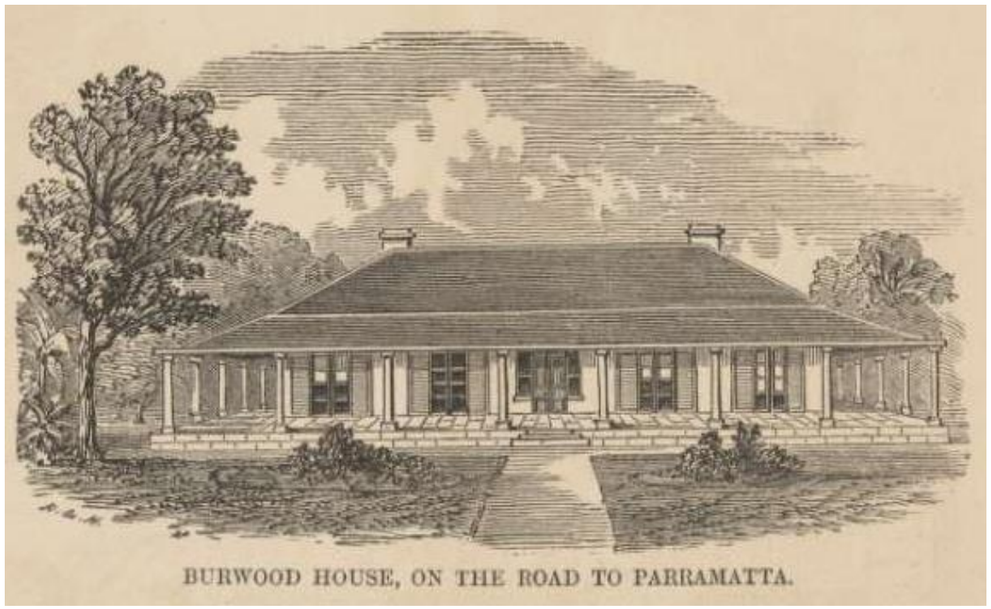


Figure 158. 'Burwood House on the Road to Parramatta', JR Clark, 1857. *Source:* The Australian picture pleasure book, NLA PIC Volume 6A #S1283.

From 1819, the staging post directly adjacent to 'Burwood' became 'Longbottom' Government Farm and Stockade. Longbottom was described in Commissioner Bigge's 1822 report on the 'State of the Colony of New South Wales' as one of the 'three agricultural establishments in New South Wales in which convicts are employed' (Bigge 1822, 3). The report details that Longbottom was similar to Grose Farm and was established in 1819 'on the Parramatta Road, and ten miles from Sydney' (Bigge 1822, 3). Commissioner Bigge also noted that convicts at Longbottom were selected for their skill at agriculture (Bigge 1822, 3). The establishment at Longbottom was described as follows:

> [Longbottom] comprises nearly 100 acres of land, consisting of a portion that was ungranted, arid another that has been since added by an exchange with the original grantee. It contains some valuable timber, which is cut and sawn upon the spot, and conveyed to Sydney in boats by the Parramatta River, on the southern shore of which part of the farm of Longbottom is situated. Charcoal for the forges and foundries is likewise prepared here; and as the land is gradually cleared of wood, the cultivation is extended under the direction of an overseer, who was a convict, and has received his emancipation. The number of men employed at Longbottom, amounted, in January 1821, to 110. This establishment is under the inspection of Major Druitt, the chief engineer, who occasionally visits it. The buildings consist of a house for the overseer, a barrack for the men, an open shed and a fireplace, a mess-room, and stabling for five horses. They are all constructed of wood, and covered with shingles. With the exception of an ornamental lodge and gateway that has been built at the entrance from the road, the buildings at this establishment have been erected with a due regard to economy, and the comfortable lodging of the convicts. (Bigge 1822, 3)

Bigge's report describes how the establishment's proximity to the Parramatta Road made it easy for convicts to escape and rob passing carts:

> The agricultural establishment at Longbottom, possesses some local advantages in time speedy and easy conveyance of its produce to Sydney, but from its contiguity to time [sic] high road, it affords great temptations to the convicts to escape at night; and in the early part of the evenings to stroll along the road

> and stop carts and passengers. Frequent instances of these acts of plunder occurred in the latter end of the year 1820, and are attributable in some degree to the want of vigilance and activity in the superintendent, and partly to the difficulty that he experienced in confining the convicts between the hour in which their labour terminated; and the hour of confinement for the night. (Bigge 1822, 3).

It is likely that Longbottom also had 'shell gangs' that were responsible for gathering oyster shells for lime from the banks of the Parramatta River (Bigge 1822, 3). It is highly likely that the bulk of these shells were in drawn from extant Wangal middens. Shell gangs were required to gather a certain quantity of shells each week, and the material was then sent by boat to Sydney for use as lime (Bigge 1822, 3).

Throughout the early nineteenth century, Parramatta Road remained Sydney's most important and most chaotic overland road. Numerous newspaper articles attest to the frequency of robberies committed by 'ruffians' lying in wait along the road (eg. *Sydney Gazette,* S8 January 1814, 2; 15 June 1816, 2; 6 November 1819, 2). The road remained in a constant state of disrepair until the middle of the nineteenth century. As a *Sydney Morning Herald* article in 1845 complained, 'the road from Parramatta to Sydney is so bad in places, that it is literally impassable, and people are compelled to travel in neighbouring fields. There are holes and ruts which are three feet deep' (*Sydney Morning Herald,* 30 June 1845, 2). A number of private inns were also started in the area to act as staging posts for coaches (Karskens 1986, 14; also see Figure 161 and discussion below).

River transport was also important in the early nineteenth century, as it not only facilitated transport between Parramatta and Sydney, but also linked settlements on either side of the Parramatta River. From the 1830s, private river transport ferried individuals along the Parramatta, and a private punt ferried patrons from Rhodes to Ryde (Karskens 1986, 16).

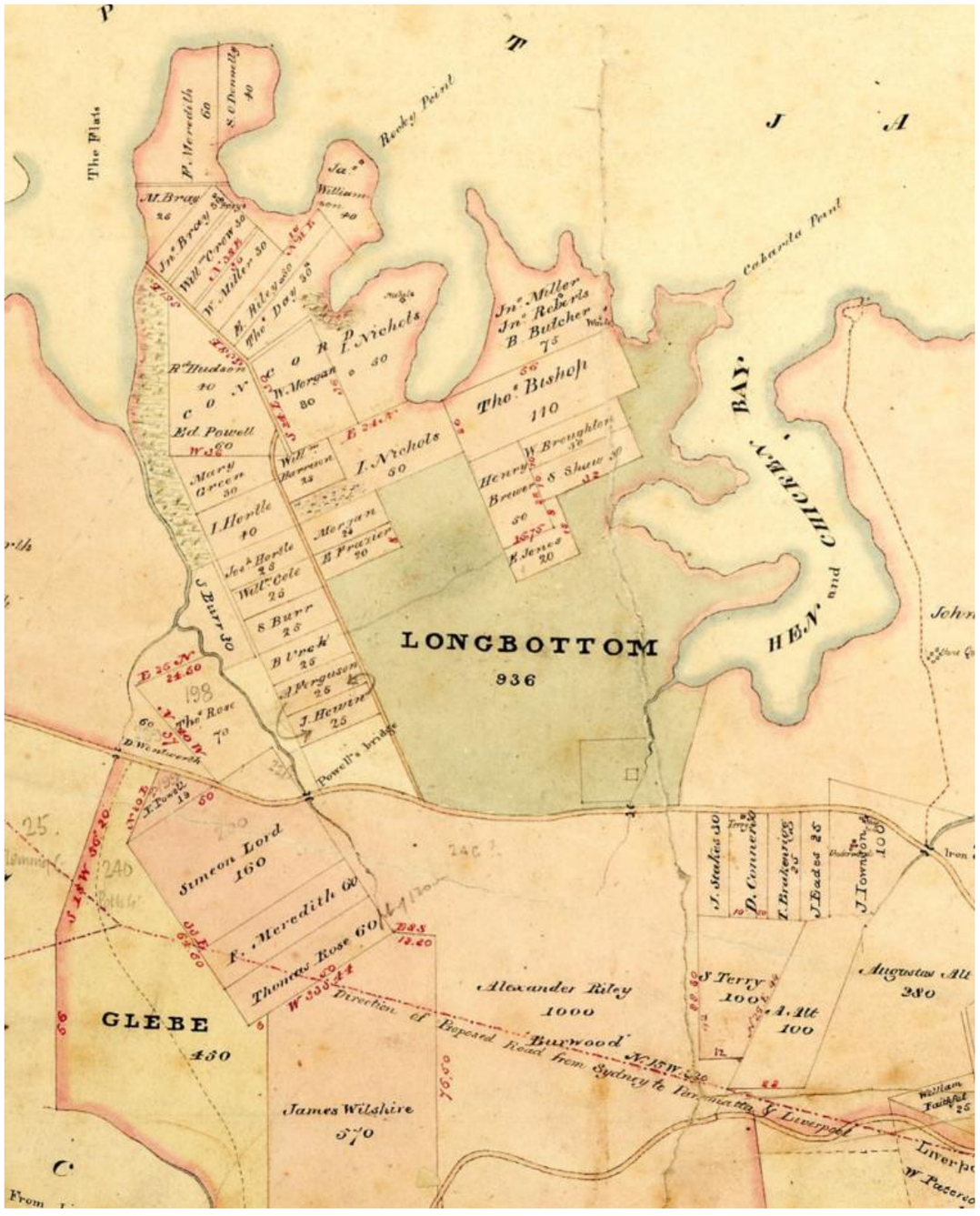


Figure 159. c.1835 Concord Parish Map, showing 'Longbottom', 'Burwood' and the outline of the stockade. *Source:* Historical Land Records Viewer.

Canadians at Longbottom

Longbottom Stockade briefly rose to international prominence when it housed a group of French-Canadian political prisoners in the early 1840s. By the late 1820s, the numbers of convicts stationed at Longbottom had dwindled, and the site was mainly used to house passing road gangs (Karskens 1986, 17). The site, as such, was largely empty and derelict when fifty-eight French-Canadian rebels arrived in Longbottom. The 'rebels' or 'exiles', as they were called, had been transported for their part in an uprising in Lower Canada (now Quebec) in 1837 and 1838 (Karskens 1986, 17–18).

The arrival of the Canadian rebels sparked excitement and intense feeling amongst the populace of New South Wales. Letters to various newspapers petitioned Governor Gipps to treat them leniently (*The Sydney Monitor and Commercial Advertiser,* 20 March 1840, 2), and guarantees of their character written by Canadian officials were published in Sydney newspapers (*Australasian Chronicle,* 4 July 1840). In eyes of some Sydneysiders, the Canadians were considered separate to other convicts due to the circumstances of their transportation and their perceived status as political martyrs. As an 1840 editorial note explained:

> These men are suffering for the crimes of others, not for their own; and we earnestly hope that his Excellency the Governor will do as much as lies in his power to ameliorate their dreadful condition. It surely is not demanded of his Excellency that these political victims should be treated like common felons. (*Australasian Chronicle,* 4 July 1840, 2).

The *Sydney Morning Herald,* in contrast, took the view that support of the rebels was 'puffery', and an 1840 editorial asserted that they were given special treatment 'not because they have not committed crimes, but because they are Roman Catholics' (*The Sydney Morning Herald,* 15 July 1840, 1). The French-Canadian rebels were visited by the Roman Catholic Bishop, who likely interceded with the governor on their behalf (*Australasian Chronicle,* 4 July 1840, 2).

Whatever their culpability, the French-Canadian rebels did not remain at Longbottom for very long. During their time at Longbottom, the Canadians broke stone for the repair of Parramatta Road, amongst other tasks (Karskens 1986, 14). By 1842, the exiles were given tickets of leave, and between 1843 and 1844 all Canadian prisoners were given free pardons. Thirty-eight of the original group sailed home in 1844, and eventually all but three rebels had returned to Canada: two had died whilst in exile, and one man remained in New South Wales and married an Australian woman (Karskens 1986, 18).

A township develops

As early as the 1830s, the estates and allotments either side of the Parramatta Road began to be subdivided. The 'Village of Concord' was surveyed in 1837 and comprised a triangular piece of land directly west of Longbottom Farm (SLNSW Z/M4 811.1838/1837/1). The north-west portion of Longbottom Farm was subdivided in the late 1830s or early 1840s, as shown in Figure 160, and in 1843, the 'Village of Longbottom' was surveyed (AONSW Map 3383, Karskens 1986, 38). Longbottom Village likely only formalised a 'ramshackle' settlement that was already clustered around the Longbottom stockade (Karskens 1986, 18).

Figure 160. Detail of late 1830s or early 1840s map of Concord, showing the subdivision of the north-western half of Longbottom Stockade. Source: SLNSW Maps/0034.

A c.1850s map (Figure 161) shows the development of this village around the last vestiges of the stockade, which by this point had fallen into disrepair (Karskens 1986, 18). The village at that time comprised rectangular allotments intermixed with land set aside for a Wesleyan Chapel, a school, an Episcopal Church, a Roman Catholic Church, and a town well. This map also shows a number of pubs that were started on the south side of Parramatta Road to service travellers (shown in red). These include Neitch's Bath Arms Inn, which was in operation as early as 1834 (Karskens 1986, 30).

Figure 161. Detail of 'Village of Longbottom', c. 1850s. *Source:* SLNSW Maps/0471.

Figure 162. Detail of 'Village of Longbottom', c. 1850s, showing the vestigial stockade structures. *Source*: SLNSW Maps/0471.

A closer look at this map (Figure 162) also shows the kind of detritus and residual structures left behind by the Longbottom Stockade, even after it ceased operation as a place of confinement for convicts. In the north-west corner of Figure 162 we can see a pile of 'broken stones', left behind by the convicts (possibly the Canadians), as well as a brickworks and what appears to be a quarry. East of 'Stockade Street', now Loftus Street, an assortment of stockade buildings were still standing. The Archer family lived in these buildings as late as the 1890s, adding features like fireplaces and windows (*Echo,* 11 September 1890; Karskens 1986, 20).

In 1879, a public park was dedicated that integrated the remnant areas of Longbottom Stockade; the boundaries of this park were revised and rededicated in 1886 (*New South Wales Government Gazette,* 22 January 1886, 499). The area dedicated in 1886 comprised 66 acres bounded by Parramatta Road, Stockade Street, and the Bay. This area corresponds to the area now occupied by St Luke's Park and Concord Oval. Concord Oval is now home to the Wests Tigers NRL Club and is currently being redeveloped into a world class Rugby League training and competition facility. The Oval was used for eight matches during the 1987 Rugby Union World Cup, but has primarily been used for Rugby League throughout its history (NSW Australian Football History Society 2019). However, as became apparent during a redevelopment of the stadium during the 1980s, the vestiges of Longbottom Stockade are not far below the surface (

Figure 163).

Figure 163. Foundations of Longbottom Stockade, uncovered during construction works at Concord Oval in 1984. *Source:* Canada Bay Connections.

Suburban Longbottom

From the late 1880s, pressure on health, sanitation and water services in inner city Sydney drove the population further away from urban centres (Karskens 1986, 35; Davison 2016). Longbottom and the wider Concord area to which it belonged retained much of its rural character until the 1920s, but boomed as transport links and services improved from the 1920s onwards. As a district, Concord's population rose from 4810 in 1812 to 11,013 in 1921, and to 23,213 in 1933 (Karskens 1986, 35).

The first railway in the area, south of Parramatta Road, was opened in 1855. However, this line was relatively remote from the Longbottom-Concord area, and these residents were not serviced until the opening of the Sydney-Hornsby Line in 1886, and the attendant Railway Bridge that ran across the Parramatta River (Karskens 1986, 36–37). Concord Station (now Concord West) opened in 1887. The construction of a Railway in the Concord brought with it new industries and attracted works to the area. Arnott's Biscuits moved into an area adjacent to the Railway line in 1907, and Tulloch's Ironworks moved from its site in Pyrmont to Rhodes in 1914 (Karskens 1986, 54–69). These industries drew workers and their families to the area, further driving the district's suburbanisation. The Arnott's factory will be discussed in detail in the station history for North Strathfield, below.

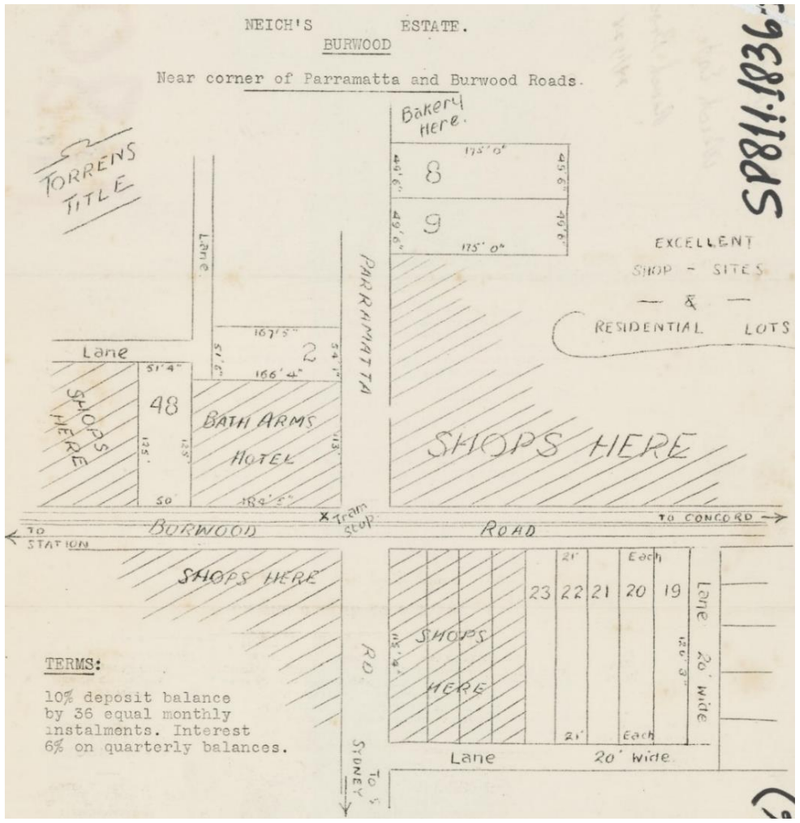


Figure 164. 1928 subdivision map of Neitch's Estate, Burwood. *Source:* SLNSW Z/SP/811.1836.

The area in and around the site of Burwood North Station has followed a similar patten to its initial subdivision as part of 'Longbottom Village' in the 1840s. A 1920s subdivision map of the area (

Figure 164) shows a comparable pattern of settlement to the present day: shops and pubs front Parramatta Road, and are in turn surrounded by residential structures set back from the main road. As before, structures cluster around the Parramatta Road thoroughfare, which only increased in importance over the course of the twentieth century.

From the early twentieth century, the use of Parramatta Road intensified. In the second half of the nineteenth century, the Sydney-Parramatta Railway became the preferred mode of transport between the two settlements ahead of stagecoach services (Goodman 2021). The rise of personal car ownership from the 1920s onward reversed this trend, and Parramatta Road once again became one of Sydney's most important roads. Throughout the twentieth century, Parramatta Road was repeatedly resurfaced and improved, culminating with the opening of the M4 motorway in 1986. Present-day Parramatta Road is a congested arterial road, and many of the business that once sought frontages along it have moved elsewhere (Goodman 2021). However, it remains Sydney's original arterial road, and as stated earlier, may relate to the east-west routes first forged by Aboriginal groups in Deep Time.

By the end of the twentieth century, Concord (the statistical area to which Burwood North belongs), like much of Greater Sydney, was home to an increasingly diverse population. In 1996, 32 per cent of Concord's population was born overseas, and the largest group of people born outside of Australia (0.07 per cent of 23,645 respondents) were born in Italy (ABS 1996). In the same year, 35 per cent of the suburb's population responded that they spoke a language other than English at home (ABS 1996). In the 2016 census, 52 per cent of census respondents in the suburb had both parents born overseas, and 48.1 per cent of the suburb spoke languages other than English at home (ABS 2017a). The nearby suburb of Burwood is similarly diverse and is today home to a large Chinese population. Concord remains Wangal Country and is also home to Aboriginal communities today (ABS 2017a).

7.6 North Strathfield

North Strathfield lies within the territory of the Wangal people. For a detailed discussion of Wangal life and culture prior to colonisation, and early encounters with the British in this region, please refer to previous station histories ('Pyrmont' and 'Burwood North' in particular).

Between Paramatta and Sydney Town: land and water

The early colonial history of North Strathfield was largely defined by its proximity to land and water routes to and from Paramatta. As described in the Burwood North station history, soon after the colonisation of Sydney Cove the British realised that the soils in that area would not be able to produce enough food to sustain them (Tench 1789, Chapter 15; Tench 1793, Chapter 10). By the end of 1788, as a stated previously, a satellite settlement had been established near 'Rose Hill' (Parramatta), as it was hoped that it would prove more fertile (Collins 1798, Chapter 5).

The first important transport routes in the early colony were the water and overland routes between Sydney and Parramatta. The water route was initially the more popular, however, an overland route was also required, and a rough track was cleared by convicts in 1791. This track became the Parramatta Road (Karskens 1986, 10), and some suggest that it may follow an ancient Aboriginal walking route. In the early years of its use the road was in a constant state of disrepair (*Sydney Gazette,* 6 July 1806, 1) and travellers were at risk of robbery by escaped convicts and other criminals (Bigge 1822, 3). It remained, however, Sydney's most important overland route.

As described in the station history for Burwood North, the wider 'Concord' area (the parish name for the region) was the half-way point between Sydney and Parramatta on this overland route, and as such it was used as an overnight stockade for convicts making the journey by foot. This stockade later became Longbottom Farm, which was also discussed in detail in the station history for Burwood North.

The station site of North Strathfield, then, was proximate to important overland and water routes between Sydney and Parramatta. It was this proximity to land and water that determined the location of early land grants in the area. From 1793, Lieutenant Governor Grose began giving out land grants along the Parramatta River and the Parramatta Road, hoping to stimulate private farming (Collins 1798, Chapter 13). These land grants directly dispossessed the Wangal people of their Country, and there were several instances of violent conflict as a result of this (*Sydney Gazette,* 12 May 1805).

The development of the wider Concord area was initially determined by its proximity to the colony's mainland and water thoroughfares. Concord's status as an overnight stopover spawned a number of inns either side of the Parramatta Road that serviced the private coaching industry, and, as discussed above, also led to the establishment of 'Longbottom' Stockade as an overnight stop for convicts (Karskens 1986, 14). In 1819, this Stockade began to be used as a government farm, and by 1821 there were 110 convicts working there (Bigge 1822, 3). As can be seen in Figure 165, Longbottom covered nearly 1000 acres by the 1830s, and was surrounded by both small land holdings and larger estates such as 'Homebush' estate to the west. This agrarian pattern of occupation defined the area for much of the nineteenth century, and even by the 1880s there were only 423 ratepayers in the Concord area (Karskens 1986, 21).

Figure 165. Circa 1835 Concord Parish Map, showing the proliferation of land grants and properties in the Concord area. The vacant land later used for the 'Village of Concord' is shown in red. *Source:* Historical Land Records Viewer.

From the 1830s, efforts were made to establish townships in Concord. The 'Village of Concord' was surveyed in 1837, in a vacant triangular piece of land north of the Parramatta Road (Figure 166, for its location, see Figure 165). The 'Village of Longbottom' was surveyed directly to the east of Concord Village in 1843, likely to formalise an informal settlement that had clustered around the Longbottom Stockade (AONSW Map 3383, Karskens 1986, 38). The street system of the 'Village of Concord' provided a pattern that later defined the area in and around North Strathfield Station, Concord Road, which now runs parallel to the railway line, can be seen at the west end of the township boundaries.

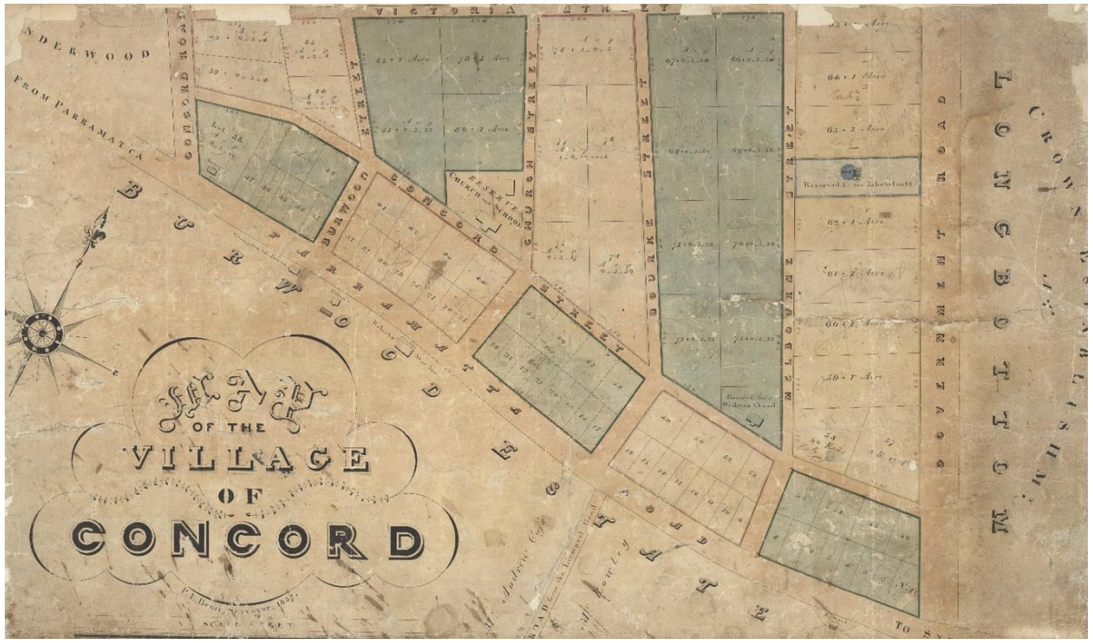


Figure 166. ‘Map of the Village of Concord’, 1837. *Source:* SLNSW, Z/M4 811.1838/1837/1.

Railways and subdivisions

Despite the presence of small townships adjacent to the Parramatta Road from the 1830s, North Strathfield retained its agricultural character until the 1880s. Dense settlement in the area was slow due to by a lack of access to rail transport. Although the rail line between Sydney and Parramatta opened in the 1855, this was too far away from the area in and around North Strathfield to draw people to the area (Karskens 1986, 37). However, in 1886 the ‘Northern Line’ between Sydney and Hornsby was opened, with a station at Rhodes and later Concord (now Concord West, see Figure 167). North Strathfield Station, however, was not opened until 1919, a constant source of consternation for the community for several decades (Canada Bay Heritage Society 2017). Part of the station, which was the first development the here, is within the footprint of the proposed Sydney metro construction site.

From the 1880s, then, the area was serviced by rail transport, and consequently the agricultural estates in North Strathfield and the wider Concord area began to be subdivided into smaller lots (Karskens 1986, 37–38). Major subdivisions included Thornleigh (1882), Powell’s Estate, (1886), Walker Estate (1908), and McNamara Estate (1920). A 1919 subdivision map shows the street system that had developed around the railway and the new ‘North Strathfield Station’ (Figure 86).

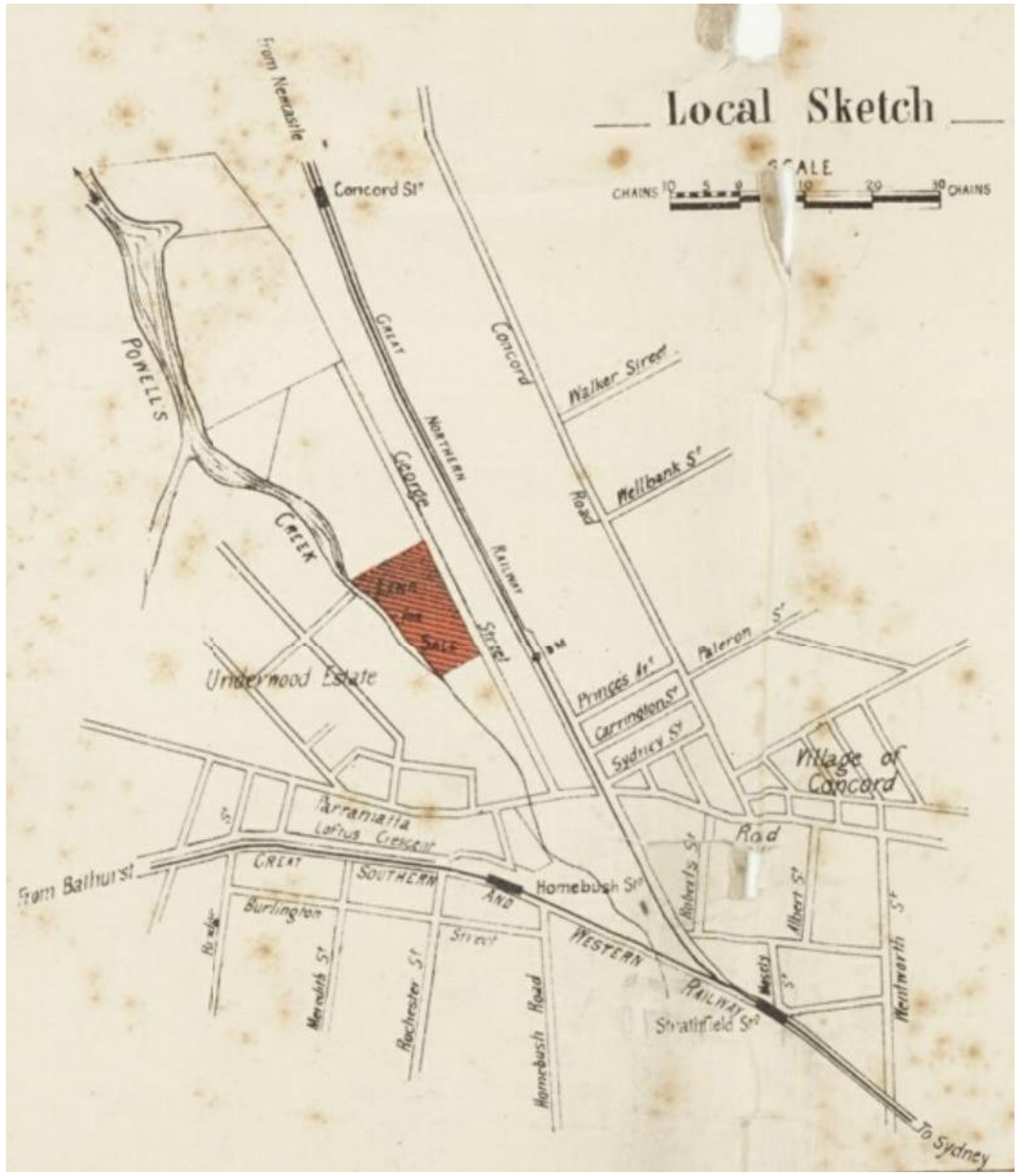


Figure 167. Sketch of the North Strathfield area from an 1892 subdivision map, showing the ‘Great Northern Railway’ and ‘Concord Station’. *Source:* SLNSW Z/SP/811.1839, SP/811.1839.

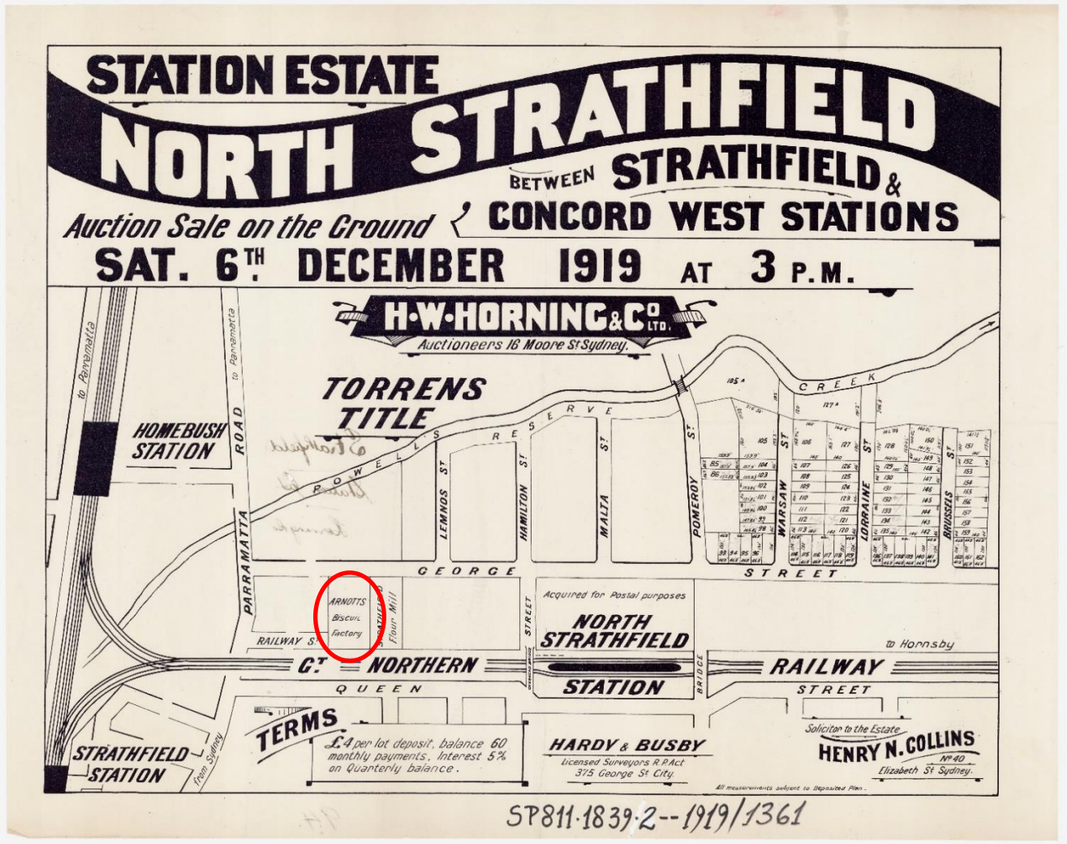


Figure 168. North Strathfield Subdivision map, 1919, showing the location of the Arnott's factory in relation to North Strathfield Station. *Source:* SLNSW 012 - Z/SP/811.1839.2/1919/1361.

The availability of rail transport attracted major industries to North Strathfield and the wider Concord area (Karskens 1986, 54–69). These new businesses included Arnott's Biscuits (1907, discussed below), Westinghouse Brake, and Signal Company (1911), and Tulloch's Ironworks (1914). Other important industries in the area included the Australian Gas Light Company at Mortlake, and in the 1940s, the Concord Gyprock plaster mill. These industries were very important because they drew workers and their families to settle in the vicinity, further driving the suburbanisation and subdivision of the district

Profile: Arnott's Biscuits Factory

For nearly a century, the area in and around North Strathfield Station was home to Arnott's Biscuits, a major Australian food manufacturing company. In 1907, Arnott's moved their factory from Newcastle to 'Homebush', or more specifically, a site adjoining the railway just south of what is now North Strathfield Station (*The Sydney Morning Herald,* 12 March 1907, 4, also see Figure 168, above). One of the primary reasons that this location was chosen was its proximity to the railway. As a contemporary newspaper article observed:

> One fact that strikes the visitor … is the railway accommodation. The railway line comes right alongside the walls, so that the trucks are stopped at the doorways of the buildings, and are thence loaded direct by the firm's own employees. Biscuits packed in their tins this way are properly placed and set, and the tins are not "chucked" about by carters, as is the case when unloading and loading are done in … the ordinary public railway yard. (*The Richmond River Express and Casino Kyogle Advertiser,* 13 October 1911, 9).

The factory contained modern machinery, and at the time of its construction had its own stables and leisure facilities for employees (*The Richmond River Express and Casino Kyogle Advertiser,* 13 October 1911, 9). Figure 169 shows the factory in the 1930s, and shows its proximity to the railway, albeit in an idealised manner.

Figure 169. A 1936 advertisement for the Arnott's Factory in Homebush. *Source:* Strathfield Heritage.

The establishment of new factories and industries such as Arnott's drew workers to live in the Concord, Burwood, Homebush, and Strathfield, and accelerated the suburbanisation of these areas (*Sunday Times,* 20 January 1907, 6). The Arnott family themselves lived in Homebush (*The Australian Star,* 23 July 1901, 3), and the new biscuit factory became a major employer in the area. In 1935, the factory employed over 2000 workers, many of whom lived locally (*Camden News,* 21 November 1935, 9). The factory employed both sexes, but women and girls seem to have been mainly employed in tasks like packing biscuits, according to contemporary job advertisements (*The Cumberland Argus and Fruit growers Advocate,* 2 October 1946, 14).

A 1938 series of photographs by *The Sydney Morning Herald* photographer Ray Olson gives us a detailed look into the Arnott's factory in the late 1930s (Figure 170 to Figure 175). Olson's photographs show men,

women and girls working at the Arnott's factory and explores several stages in the biscuit production process. The photographs show the production of dough (Figure 170), the cutting of the biscuit dough (Figure 171 and Figure 172), and the processes of packing and icing the biscuits (Figure 173, Figure 174, Figure 175). As suggested above, these photographs show a gendered division of work at the Arnott's factory: women seem to have mostly been employed at the packing and icing stage of production, and men engaged in operating machinery.

Figure 170. A male Arnott's employee operates a machine used for kneading biscuit dough. Olson, 1938. *Source:* SLNSW ON 388/Box 031/Item 100.

Figure 171. A male Arnott's employee operates a conveyor belt of Arrowroot biscuits. Olson, 1938. *Source:* SLNSW ON 388/Box 031/Item 100.

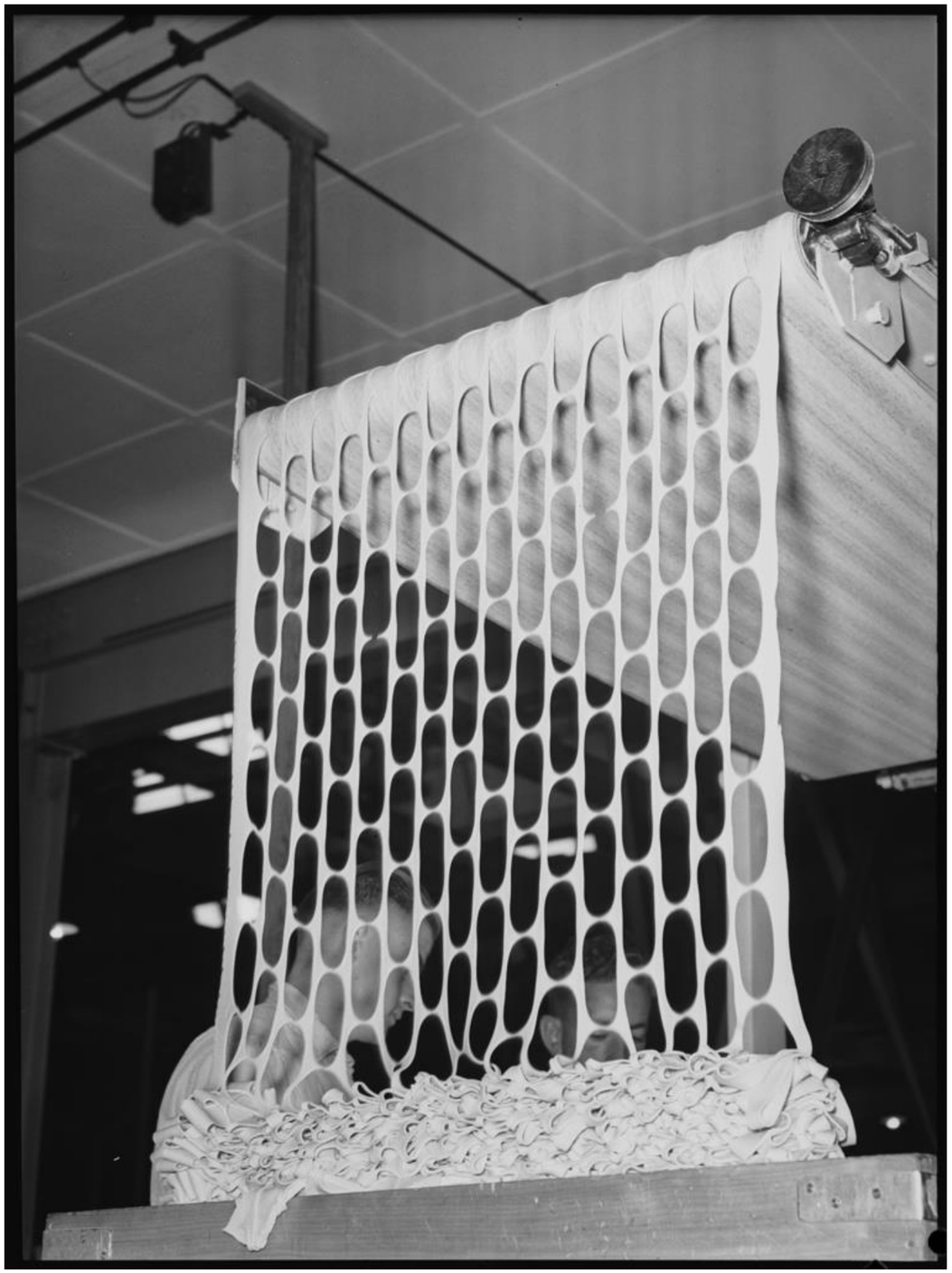


Figure 172. Leftover dough from Arrowroot biscuits falls off the production line. Olson, 1938. *Source:* SLNSW ON 388/Box 031/Item 100.

Figure 173. Female employees at the Arnott's factory pack arrowroot biscuits into metal boxes. Olson, 1938. *Source:* SLNSW ON 388/Box 031/Item 100.

Figure 174. An Arnott's employee pipes cream onto a biscuit. Olson, 1938. *Source*: SLNSW ON 388/Box 031/Item 100.

Figure 175. A young girl carries metal biscuit boxes at the Arnott's factory, 1938. Olson, 1938. *Source:* SLNSW ON 388/Box 031/Item 100.

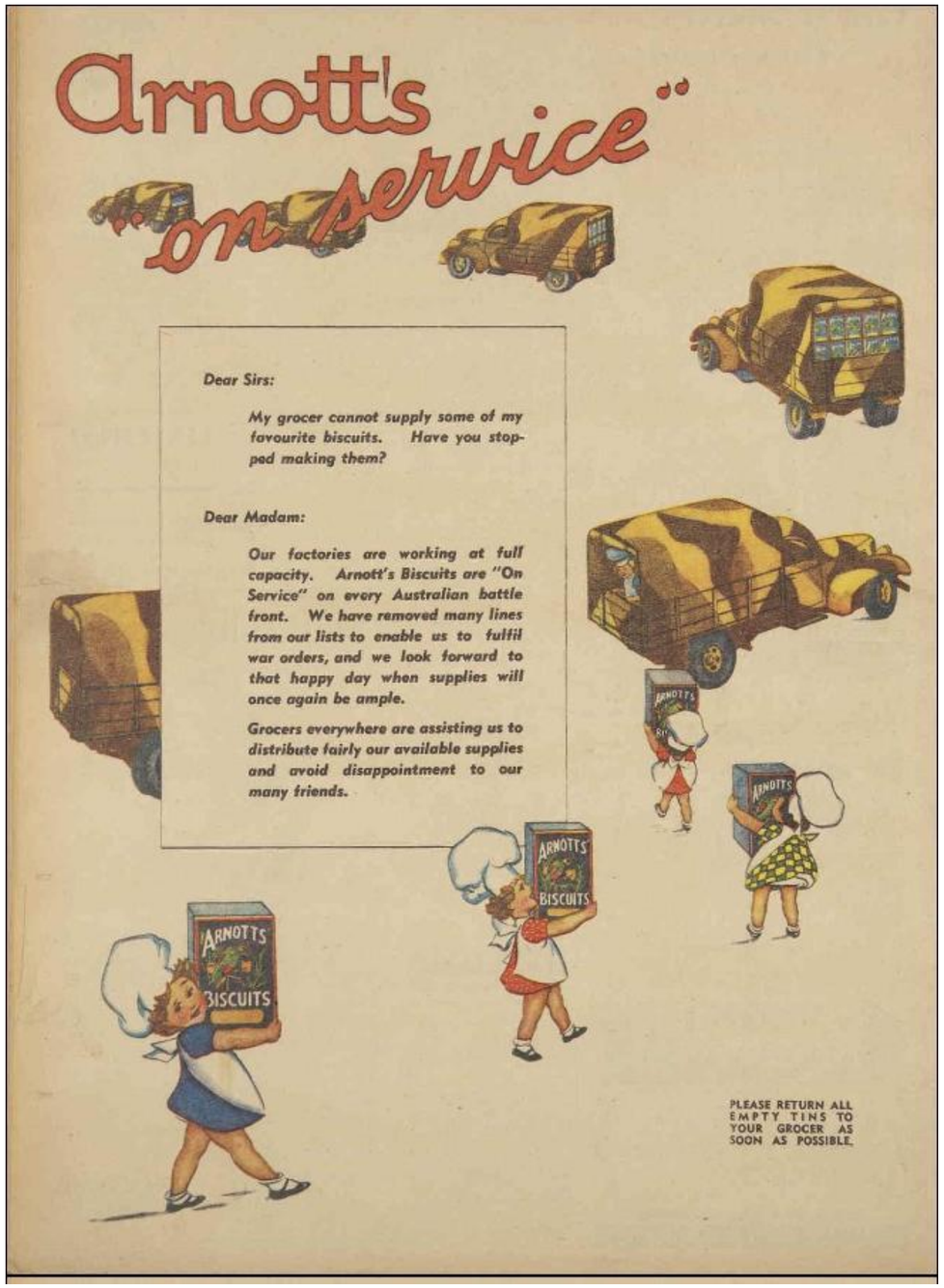


Figure 176. 1943 advertisement in the *Australian Women's Weekly* explaining the wartime shortage in Arnott's Biscuits. *Source: Australian Women's Weekly,* 16 January 1943, 24.

Arnott's biscuits were incredibly popular during the Second World War, to the extent that there was a shortage of both the biscuits and the tins themselves (Figure 176). Arnott's biscuit tins were usually required to be returned to the Homebush factory, but in the 1940s many of the tins were not returned, causing a shortage of the tinplate used to make the boxes (*The Sydney Morning Herald,* 18 November 1944, 3). It was thought that the shortage was caused by civilians sending parcels to servicemen abroad, coupled with the 'hoarding' of tins at home. In addition, Arnott's sent 'hundreds of thousands of tins' to the armed forces every month during the war (*The Sydney Morning Herald,* 18 November 1944; Figure 176).

Arnott's biscuit tins were used for a variety of purposes in Australian homes. In one notable incident, two Allawah sisters mistakenly thought that they had stored a deposit for a house (£750) in an Arnott's biscuit tin, and later feared that the tin had been returned to the factory and incinerated (*The Sydney Morning Herald,* 12 December 1940, 7). Whilst the money was later found in another hiding place, this story goes to show the ubiquity of Arnott's biscuit tins in Australian households, and how the material culture of the factory became entangled with people's broader lives.

The Arnott's factory was relocated from Homebush to larger premises in Huntingwood in 1997 (*Inner Western Weekly,* 13 September 1995). The closure of the factory (and accompanying redundancies) was more than just a loss in employment, but a loss of a familiar 'smellscape' and visual marker for the area. One 1980s article described a car journey along Parramatta Road as follows:

> 'The cars are bumper to bumper in plastic bunting land. But soon, if the wind blows in the right direction, your nostrils will be filled with something other than exhaust fumes – something warm, sweet, and faintly coconut. For Sydneysiders, it is the inner west's most familiar smell. As the cars crawl along Parramatta Road, their owners invariably will look out for a maroon railway bridge with its parrot and sign – Arnott's Famous Biscuits.' (*Canberra Times,* 5 May 1985, 48).

North Strathfield Today

Today, the area around North Strathfield metro station is home to a diverse population. In 2016, 18.3 per cent of the North Strathfield statistical area had Chinese ancestry, and only 41.9 per cent of the population was born in Australia (ABS 2017b). A total of 65 per cent of the area had parents who were both born overseas, and 7.5 per cent of the population identified as Hindu. The most popular language other than English spoken in the area was Mandarin (11.7 per cent), and 55.7 per cent of households stated that they spoke a language other than English at home. These figures, and the businesses, cultural institutions and places of worship throughout the area highlight the diversity of the community today.

Like the nearby Burwood North Station, North Strathfield lies at a nexus of important land, water, and rail transport links that have served as the spine of the wider Sydney region since this land was colonised by the British. North Strathfield remains unceded Wangal Country, and their routes across Country are mirrored by modern land and water routes that remain the mainstay of Greater Sydney.

7.7 Sydney Olympic Park

Sydney Olympic Park lies within the territory of the Wangal people. For a detailed discussion of Wangal life and culture prior to colonisation, and early encounters with the British in this region, please refer to previous Parts, and the 'Pyrmont' and 'Burwood North' station histories in particular.

D'Arcy Wentworth and 'Home Bush'

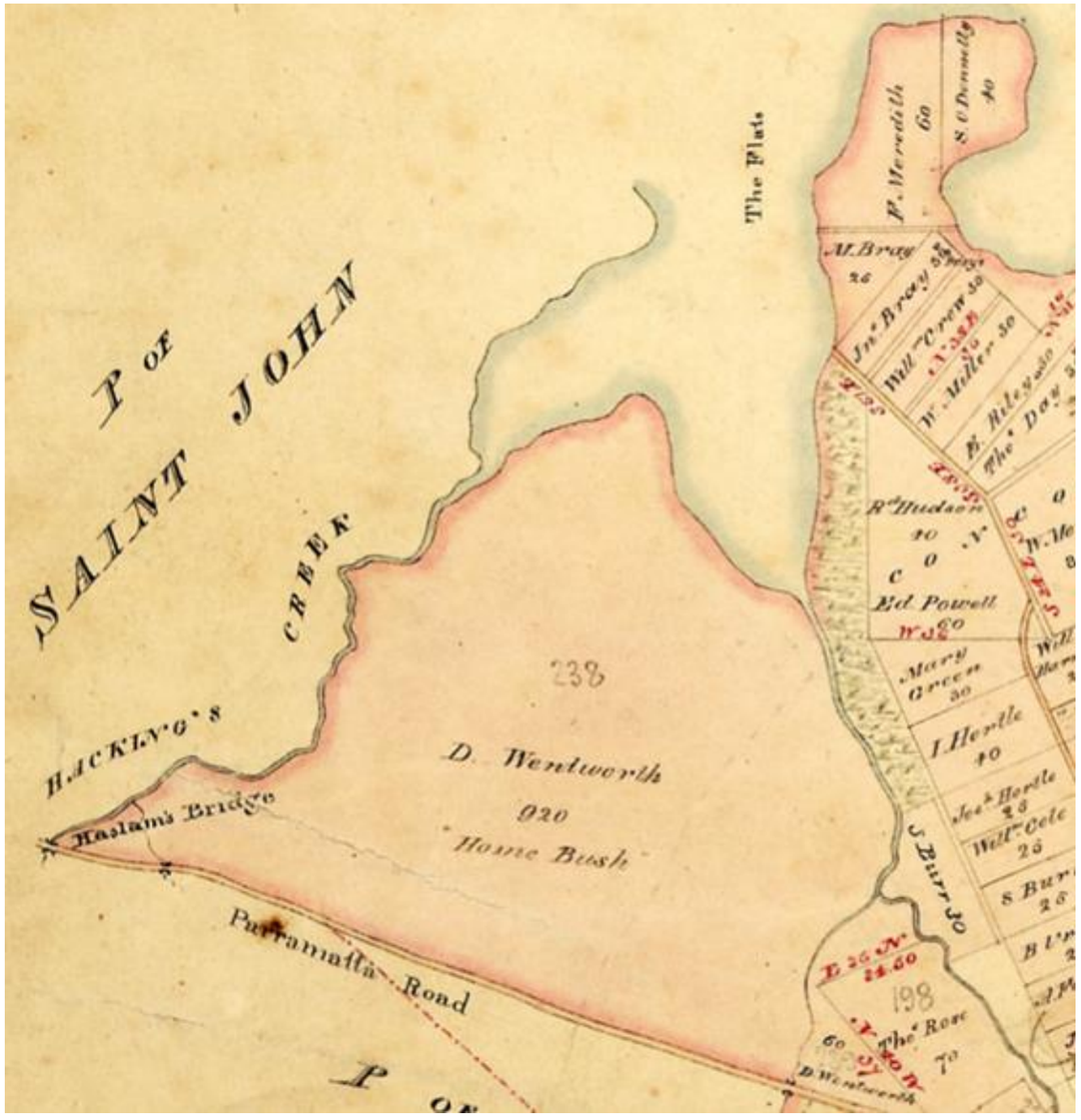


Figure 177. Circa 1835 Concord Parish Map, showing the 'Home Bush' estate. *Source:* Historical Land Records Viewer.

After colonisation, the British called the area now known as Homebush Bay 'The Flats', due to the extensive mangroves and mud flats prevalent in the region. These would have been an important resource rich area for the Wangal, providing a range of foods and materials.

In 1799 D'Arcy Wentworth was granted 140 acres of land here which he named 'Home Bush' (Figure 177). The property was bounded by Homebush Bay, Powell's Creek, Haslam Creek, and the Parramatta Road. Wentworth was a prominent public servant and surgeon within the colony of NSW. He embarked from London as a free man on board the convict transport Neptune in January 1790, as part of the Second Fleet. Wentworth was transferred to Norfolk Island where he served as an assistant-surgeon until 1796. He then returned to Sydney and was appointed as assistant surgeon to the hospital there. Wentworth also became involved in the growing market in Sydney, trading in rum and other cargoes coming into the town (GAO 2013, 113).

Following receiving his 140-acre grant in 1799, Wentworth continued to increase his land holdings around his Home Bush estate (Figure 177). By 1811, he had increased his holdings to 990 acres, and by 1825, Home Bush had been developed with a homestead built (GAO 2013, 114; Figure 178). Wentworth used the land for grazing pigs, goats and horses, but was also known for breeding thoroughbred and Arab horses (Godden Mackay 1990, 2).

Figure 178. Wentworth's homestead, Home Bush, front view, 1917. *Source:* SLNSW Government Printing Office 1, 18739.

Wentworth owned the land until his death in 1827. He left the property to his son, known explorer, author, barrister, landowner, and statesman, William Charles Wentworth (Persse 1967). William Charles Wentworth rented the property to various tenants from 1833 onwards. An article in *The Australian* (Wentworth's own newspaper) described the land for rent as being cleared of vegetation. It also stated the property had undergone a recent repair (*The Australian,* 22 November 1833, 4). The house and estate remained in the Wentworth family for the remainder of the nineteenth century, but continued to be rented to a series of tenants.

In 1840, a racecourse was constructed on the southeast corner of the estate. From 1842 until 1859 it served as the main racetrack for Sydney, and was the home of the Australian Jockey Club. It was then used for a training track until finally closed in 1875 (GAO 2013, 115).

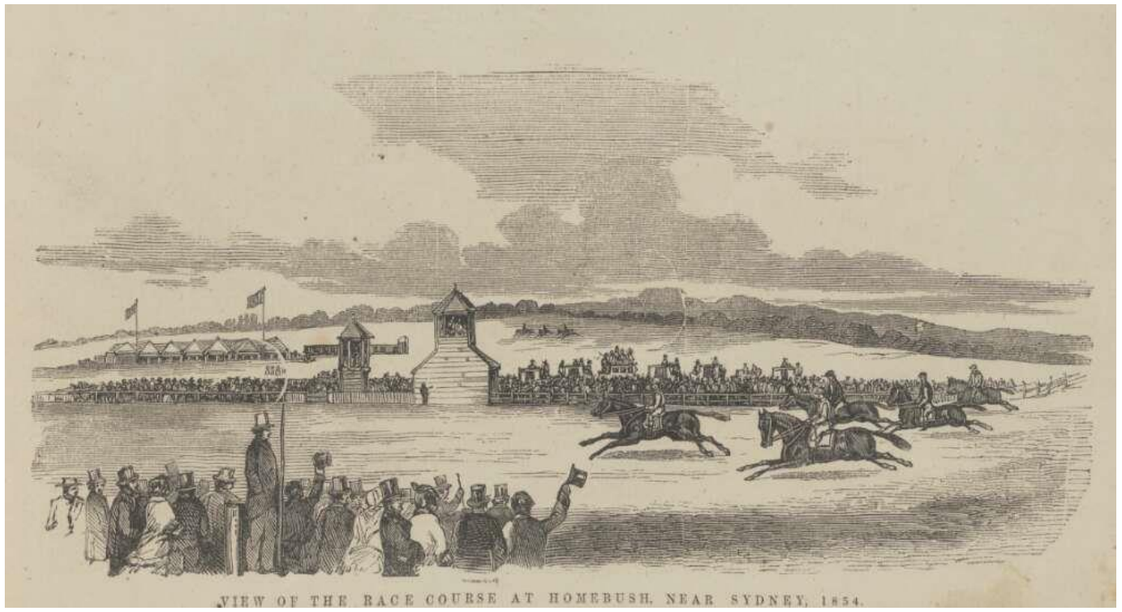


Figure 179. Homebush racecourse by Walter G Mason, 1857. *Source: The Australian picture pleasure book,* NLA PIC S1293 LOC NL shelves 6A.

In 1883 the estate was subdivided by Fitzwilliam Wentworth. The subdivision was called the Homebush Village, but remained largely undeveloped. The area remained predominantly untouched until the land was resumed by the Public Works Department for the establishment of the State Abattoirs at the turn of the twentieth century (Artefact 2020).

Slaughterhouses and abattoirs

Prior to the 1850s, the killing of animals for meat in Sydney was carried out by private slaughterhouses which increased in as the city's population grew. By the 1840s, a number of large operations located in the southern part of Sussex Street and around Blackwattle Bay dominated the market. (McManus 2001).

As discussed in 'The Bays' history, the presence of these slaughter yards caused horrific smells and growing public health concerns in an increasingly crowded city. Notwithstanding the protests of butchers and the established businesses the *Slaughter Houses Act1849* was passed to respond to this growing issue; it forbade the construction of new slaughterhouses within a two mile radius of the city boundary. Initially, this led to a move southwards by the meat trade, with new operations being built at Waterloo and Botany, however, this quickly changed following the 1850 *Sydney Abattoir Act*, which proposed the establishment of a public abattoir beyond the city limits (McManus 2001, 246).

It was during this period that the abattoir designed by Colonial Architect Edmund Blacket was built on Glebe Island (see 'The Bays'). However, this site was soon deemed unsuitable, and by the early twentieth century it was considered 'an urgent necessity' to remove the abattoir from Glebe Island (*Leader,* 23 July 1902, 3). A Parliamentary Standing Committee recommended Homebush as the new site and by March 1907, an area of 909 acres within the Homebush Estate was resumed by the government (*Sunday Times,* 17 February 1907; Artefact 2020, 78). The Glebe Island abattoirs finally closed in 1915.

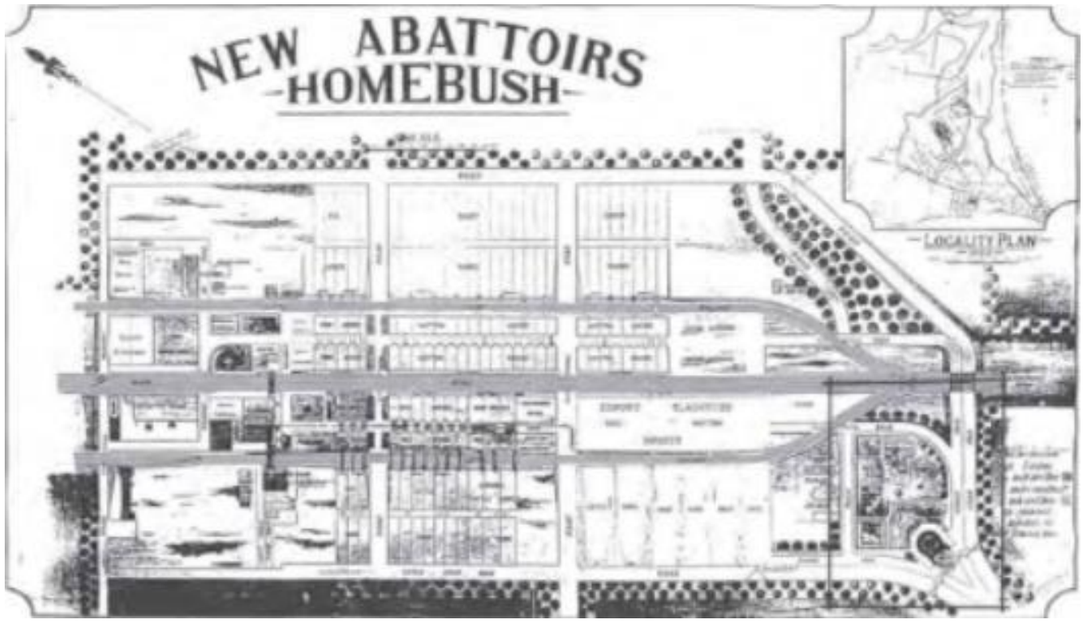


Figure 180. Early site plan of the Abattoir complex Source: GAO 2013, 126.

Demolition works to make way for the new State abattoirs at Homebush commenced in 1907. The complex was not completed in 1913, and officially opened in 1915 (NSW Department of Public Works 1907; NSW Department of Public Works 1913).

The construction of the abattoirs led to the development of major infrastructure, roads, and buildings associated with servicing the complex. This included the construction of a branch railway line between 1907-08, intended to connect the abattoir to the main suburban line. In 1909, the tender for construction work was advertised by the Department of Public Works, with the work being awarded to the McLeod Brothers in April 1910. The plans were drawn up by the Department of Public Works under the direction of Government Architect Walter Liberty Vernon. The first stage of work was to include thirty-eight slaughterhouses for beef, mutton, veal, and pork, as well as the Administration Block, gatekeepers' office, entry gates, a refreshment room for butchers, slaughtermen and cleansing staff, locker rooms for the staff and slaughtermen, stables and buggy-shed for butchers, and staff stables (Department of Public Works, Annual Report 1912–1913, 38).

In 1913, the McLeod Brothers contract expired and there were further troubles to complete the construction of the abattoirs and associated buildings. This included public objections from pork butchers and slaughtermen to the proposed slaughtering methods, as well as a serious lack of funding. Delays were experienced throughout 1913–1914, with one issue being the difficulty in acquiring materials for construction (NSW Department of Public Works 1913, 38).

By the time the abattoirs opened in 1915, the complex was not finished and only had enough capacity for local needs. It was not until 1923, that the new abattoir at Homebush was fully operational. By this time, it was the largest abattoir operation in the Commonwealth and one of the largest in the world, employing 1600 workers with a killing capacity of up to 20,000 sheep per day, 1500 beasts (cattle), 2000 pigs, and 1300 calves (Godden Mackay 1990, 12).

The construction the abattoirs led to the construction of a collection of five distinctive Federation Arts and Crafts style buildings as a part of the administration section of the abattoirs. These were designed by Government Architect Walter Liberty Vernon, set within attractive landscaped gardens that were designed by Government Botanist and Director of Sydney Botanic Gardens Joseph Maiden (Figure 182).

In the post-war years, the abattoirs were increasingly neglected and went into decline. They were closed on 10 June 1988 as a result of poor management, ongoing issues of maintenance, and a drop in meat exports (GAO 2013, 144).

The future Sydney Olympic Park metro station construction site is located within a portion of the area that was resumed for the State Abattoirs in 1907. The northern portion of the construction site covers the abattoir gatehouse and landscape, whilst the southern portion falls within an area utilised as sheep and pig yards.

Figure 181. State abattoirs, 1927 *Source:* SLNSW Box 34 No. 377.

Figure 182. State Abattoirs rear administration building photographed September 1945. *Source*: SLNSW, Government Printing Office 1, 35943.

Sydney Olympic Park

In the 1990s, the area began to be redeveloped in preparation for the Sydney 2000 Olympic Games and Paralympic Games. In 1993, the southern portion of Homebush, including the State Abattoirs, was redeveloped as Sydney Olympic Park. Rehabilitation and stabilisation of the area was necessary due to the contamination from prior industrial use including the abattoir and the nearby NSW brickworks. The Sydney Olympic Park development involved construction of sports facilities, competitor housing, roads, and rejuvenation of parklands and streetscapes.

The Sydney 2000 Olympics saw the participation of 10,651 athletes in 300 events. Each day of the Olympics there were between 200,000 and 400,000 people coming to Sydney Olympic Park (Sydney Olympic Park Authority n.d.)

For many, the most memorable moment of the games was Cathy Freeman's triumph in the 400 m final. In crossing the finish line, Freeman became the first Aboriginal person to win an Olympic gold medal in a solo event. It is impossible to overstate the significance of that victory, both from a sporting perspective, and as an important moment of recognition for Indigenous Australians, as Freeman's talent, as well as her pride in carrying both flags in victory was broadcast to the world. Freeman later powerfully recalled her feelings during the race:

I feel like I'm being protected. My ancestors were the first people to walk on this land. It's a really powerful force. Those other girls were always going to have to come up against my ancestors. For the first time, I feel the stadium, I feel the people, I feel the energy. I feel like I'm being carried. I know exactly what I need to do. I know how to do this. I can do this in my sleep. I can win this. Will win this. Who can stop me? (Cathy Freeman, cited in *The Australian,* September 15, 2020).

Figure 183. Cathy Freeman after winning gold in 400 metres at the Sydney Olympics 2000. *Source:* AAP.

The facilities and infrastructure constructed for the event remain in use today. Sydney Olympic Park continues to function as an important event space for New South Wales, hosting a wide variety of sporting, entertainment and other events such as the annual Sydney Royal Easter Show. 'The Show' moved there from it ground in Moore Park in 1998 (Figure 184) and remains a popular event in the Sydney calendar.

The structures and infrastructure associated with the 2000 Olympics are also an important source of pride and recreational space for the diverse communities that now live in and around Homebush. As Vietnamese-Australian Boi Huyen Ngo explains:

> After a long journey of escape from Vietnam on a boat, living in the Hong Kong refugee camp, and moving from home to home over the years, my immediate family settled in the suburb of Strathfield, which borders Homebush. We were close to the Sydney Olympic Park and the shorelines of Parramatta River. When my family visited my Vietnamese family in the Quảng Điền district, they would describe their home in Australia as 'the home near the Olympic stadium.' It was a way of expressing pride, to be close to an iconic place. We enjoy the shorelines where we go cycling, have a picnic or go night strolling along these shorelines almost every weekend, along Sydney Olympic Park. (Ngo 2017, 6)

Figure 184. The District Exhibit, Northern District Entry, Sydney Royal Easter Show 2016. *Source:* Louise Whelan (SLNSW, 9Bv6J839).

7.8 Clyde

Over the course of the suburb histories covered thus far, the journey up the line has moved through Gadigal and Wangal Country. Towards the head to the river is Burramattagal Country, which is said to start at 'Rose Hill', although the exact boundaries between clans is difficult to establish based on colonial sources (Hunter 1793, Chapter 15). It is also important to remember that groups were connected as neighbours, as well as through alliances and marriage.

For more information on the community and culture of the Wangal, refer to 'The Bays' and 'Pyrmont', the Burramattagal are discussed in more detail in the next Part (Parramatta, page 138).

Colonisation

The history of Clyde is very much connected to the story of Parramatta as an early agricultural settlement. This will be is discussed more fully in the next Part, addressing that station directly. The 1788 colonisation of Parramatta first brought the British to this area, and the impact on the Aboriginal communities here was both profound and rapid.

Clyde stabling yard is located at the southern end of the present-day suburb of Rosehill (distinct from the historic location) and the northern side of the suburb of Clyde. During the late eighteenth and early nineteenth centuries the area was predominately used for agricultural purposes, highlighting the important role the area was intended to play in feeding the colony.

Figure 185. Portraits of John Macarthur (left) and Elizabeth Macarthur (right). *Source:* SLNSW DG 221 and DG 222.

The first portion of land granted within this area was to soldier, entrepreneur, and pastoralist John Macarthur (Figure 185). Macarthur was granted 100 acres of land in the Parramatta area which would come to be known as Elizabeth Farm, named for Macarthur's wife, Elizabeth (Figure 185). The site of the Clyde stabling and maintenance facility construction site was located within this original grant. In 1793 the Macarthur's built a homestead there, which still stand today and is managed by Sydney Living Museums. By 1798, Elizabeth Farm had reached over 500 acres in size following the accumulation of more land grants, and by 1816, was over 1100 acres in size (Hill n.d.). Following John Macarthur's death in 1834, Elizabeth Farm was inherited by his eldest son Edward. Elizabeth Macarthur, who had been a formidable and impressive manager of their estates and affairs for much of their marriage remained at Elizabeth Farm until her death in 1850 (Hill n.d.).

Figure 186. The Homestead, Elizabeth Farm. Unknown artist, c.1850. *Source:* Sydney Living Museums.

On the south side of Duck Creek, 100 acres of land was granted to James Smith on 3 January 1818. Smith's grant was transferred to explorer, barrister and statesman William Charles Wentworth, who used the land for animal grazing and also owned 'Home Bush' (discussed in 'Sydney Olympic Park', page 129). The area was used for market gardens, orchards, and mixed farming, again highlighting the important of food production here in the early colonial period. In 1833, the Duck River Bridge Farm of 120 acres (48.5 ha.) bound by the Parramatta Road, Duck Creek and Duck River was advertised for rent by William Charles Wentworth. The farm was described as a desirable property for market gardeners due to access to land and water and the quality of the rich alluvial soil (*The Sydney Gazette,* 16 November 1833, 4). Apart from the laying of unsealed roads, no known subdivision or development occurred in this area during the first half of the nineteenth century.

Figure 187. Early nineteenth century map of the Parish of St Johns showing land grants within the Clyde stabling yards area. *Source:* Historical Land Records Viewer.

Early subdivision and industrial development

William Charles Wentworth (son of D'Arcy Wentworth) died in 1872, and the land was then subdivided as the D'Arcy Park Estate (Persse 1967; Figure 188). In 1881, the Elizabeth Farm estate, which at this point in time consisted of 1100 acres, was sold to Septimus Alfred Stephen for £50,000. Elizbeth Farm subdivided and sold between 1883 and 1884. It was hoped the 1880s subdivision of Elizabeth Farm estate would encourage residential development in the area, however, this did not eventuate. The majority of land grants were purchased by industrial companies who seized the opportunity that Duck River frontage and rail connections provided (Artefact Heritage 2021, 59). Land along Duck River and Duck Creek attracted many manufacturing industries. Industries that flourished in the wider area included Hudson Brothers' Works (later known as Clyde Engineering Works), Bruntons Flour Mill, Bergans Woollen Mill, and Byrnes Tweed Factory. Abattoirs, kerosene works, and flour mills also appeared in the 1880s.

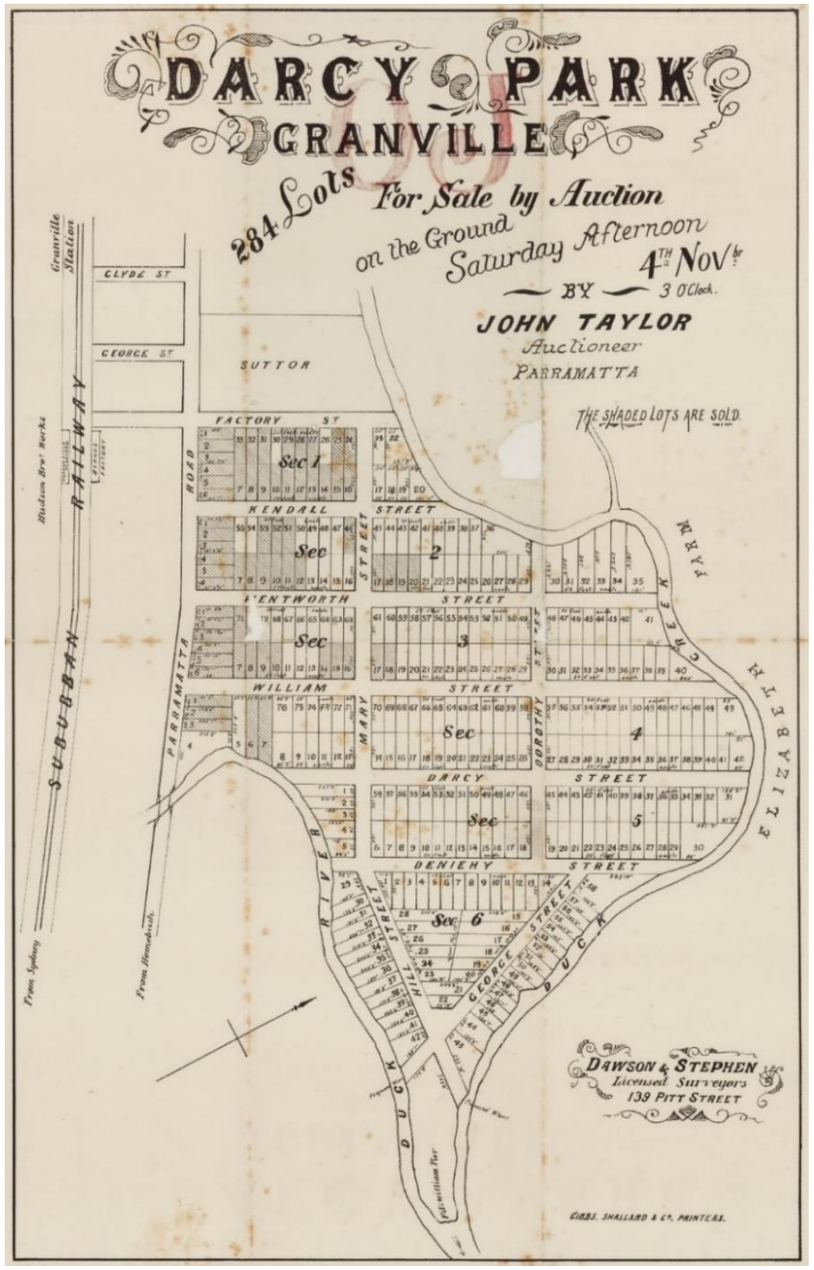


Figure 188. Map showing the subdivision of Darcy Park, Granville, 1882. *Source:* SLNSW Call No. Z/SP/C24.

In 1897, the Hudson Brothers went into voluntary liquidation and the former Hudson works subsequently became the property of the newly formed Clyde Engineering Co. Ltd. In 1925, a crude oil refinery was established on the southern bank of the Parramatta River, near the junction with the Duck River. Known as Clyde Refinery, the plant was built by John Fell and Co. Pty. Ltd in 1925. From 1928 until its closure in 2013, it was operated by Shell Refining (Australia) Pty. Ltd (McHardy 2019).

Figure 189. View of Clyde showing Hudson Brothers Engineering in the background, c.1880-1895. *Source:* SLNSW PXE 1712.

To the south of the Clyde Engineering Works, a small township had begun to grow, with several subdivisions of residential land being offered for sale. The industrial township was initially known as 'Hudson' or 'New Glasgow' due to the Scottish origin of the majority of the workers of the local industries. By 1882, eighty houses were recorded within the New Glasgow Estate (City of Parramatta 1993, 21). Over the course of the twentieth century the character of the suburb changed from mixed residential and industrial to wholly industrial.

Figure 190. Photograph of Hudson Bros c.1880-1895. Source: SLNSW PXE 1712.

Following the 1880s subdivision to Elizabeth Farm, the area north of Clyde railway station developed for more recreational purposes under the ownership of John Bennett. John Bennett developed his land for a racecourse, known as Rosehill Gardens Racecourse, which opened in 1885. The racecourse was positioned ideally between three modes of transport: river, tram, and rail. Along Parramatta River there was a wharf a short distance from the racecourse that was visited by steamboats travelling along the river. Along Grand Avenue a tram was operated by Mr Jeannerett, with a stop conveniently placed at the entrance of the racecourse. While there was a road that led from Parramatta Railway Station for vehicles and pedestrians, it was a 45-minute commute by foot (*The Cumberland Mercury,* 9 August 1884, 4). During this period, private interest in transport led to the construction of two private railway lines. This included the Bennett private railway line, which was a branch line that connected the main western line at Clyde with Bennett's Rosehill racetrack and other industrial developments along the river (City of Parramatta 1993, 12). A station was opened at Rosehill in 1888. The racecourse continues to be an important racetrack in the twentieth and twenty-first centuries. Today the Rosehill Gardens racecourse hosts over twenty-five race meetings annually (Australian Turf Club n.d.).

Figure 191. ‘The Grandstand, Rosehill Racecourse, NSW’, glass plate negative by Henry King, c.1900 *Source:* The Powerhouse Museum.

Figure 192. ‘Rosehill Racecourse, NSW, Saddling Paddock', glass plate negative by Henry King, c.1900. *Source*: The Powerhouse Museum.

The Railway comes to Clyde

The impetus for subdivision came from the construction of the railway line through Clyde, which facilitated the industrial development of the area. Although a single-track line was opened in 1855, and duplicated in 1856, it was not until 1882 that a station was opened at Clyde. The station was originally known as Rosehill Junction, and was renamed Clyde on 19 August 1883. For the next hundred years, no further track amplification occurred through the station, but a Down Relief line was provided from Auburn to Clyde after 1920, and converted for passenger train use in 1948 (Heritage NSW 2016).

Clyde station was rebuilt in 1959 as a part of a much larger scheme to increase the tracks to four main lines between Lidcombe and St. Marys during The Second World War, in order to provide maximum track capacity to the American ammunition and general store built at Ropes Creek. Quadruplication reached St. Marys in 1978, while the Granville to Westmead section was finally completed in 1986.The Carlingford Railway line was constructed through the western portion of the Clyde stabling yards in 1882. The railway line was opened from Clyde to Subiaco (now known as Camellia).

Figure 193. Clyde Railway Station c.1903–1920 *Source:* MAAS 88/289-981.

Clyde Marshalling Yards

Clyde Marshalling Yards were also significant to the development of the railway. These yards were authorised to replace the Granville Yards for the interchange of south and west wagon traffic on 2 March 1891. During construction, workers and their families lived in a nearby camp. When the yards were opened on 1 November 1891, they were used to marshal the Lidcombe-Granville Rail Corridor Upgrade locomotives and rolling stock, and in 1892, a wagon repair works was established on the downside of the line as the major repair centre for goods rolling stock (JCIS 2010). The yard continued to develop over time, and various sidings to nearby industrial sites were added between the 1880s and the 1930s, as well as a large loop traversing the western end of the site (Weir Phillips 2009). This continued to establish Clyde as an industrial hub.

Figure 194. Clyde Marshalling Yards *Source:* University of Newcastle (https://livinghistories.newcastle.edu.au/nodes/view/36606).

By 1926, Clyde's share of the increasing repair task was declining, as new facilities were established in places such as Enfield, Flemington, White Bay and Abattoirs. During World War II, the Clyde Wagon Works contributed to the repair and renovation of goods wagons (JCIS 2010). After the war, a platform named Clyburn (combining the names of Clyde and Auburn) was opened for works staff in 1948. The yards were a major centre for employment, for both local works and workers who commuted by train. Work at the yards was very dangerous in the era before the introduction of effective work safety practices. Many of the works were 'shunters', who were responsible for marshalling goods wagons into required configuration. This was the most dangerous occupation on the railways, with many works losing their lives on site (Artefact Heritage 2013).

In 1973, the newly formed NSW Public Transport Commission created a Workshops Branch and a program of major upgrading workshops commenced. The use of the yard began to decline during this period though, due to modernisation and rationalisation of freight rolling stock. After 1992, the remainder of the old wagon works site was largely abandoned and demolished.

The Sydney Metro construction site is also located on the site of the locally heritage listed RTA Depot. The Main Roads Board depot had been situated here prior to 1940, but the current industrial workshop carries the inscription 'Department of Main Roads 1944'. (Artefact Heritage 2021, 166). This highlights another transport and infrastructure part of Clyde's story.

Twentieth-century commercial and industrial development

Later recreational developments within Clyde included the official opening of the Granville Showground in 1927. In August 1925, land given over for the establishment of the Agricultural Society's Granville Show and Sports Ground. This land consisted of 30 acres of land that was resumed within James Smith's original land grant (*The Sydney Morning Herald*, 25 August 1925, 10). Throughout 1926, £3000 was raised for construction of the showground under the Trustees of Public Reserves Enabling Act. The showground was opened in March 1927 and included a grandstand with refreshment room and booth; forty-five stalls for horses and cattle; a trotting track, which was 40 feet wide and half a mile in length; and room for a championship dog show and ring events including high jump and hunting contests (*The Cumberland Argus and Fruitgrowers Advocate,* 18 February 1927, 2).

From 1932, the trotting track was utilised as a speedway. However, track safety was poor, and on one occasion a motorcycle and sidecar crashed through the safety fence and hit a crowd of spectators (*Newcastle Morning Herald,* 12 October 1936, 7). In 1977, a clay Sprintcar Speedway track was lain out at the Granville Showgrounds. The area later came to be known as Parramatta City Raceway, and later Sydney Speedway (Artefact Heritage 2021, 65).

To the north of the showground, The Main Roads Board (now Transport for New South Wales) used an area to the north of Duck Creek prior to 1940. This was an important depot during and following the Second World War, where the depot was heavily involved in refurbishing wartime equipment. The main depot building was constructed in 1944 and completed bysp 1948. In 1947 a bituminous hot-mix plant was also added (RMS 2006, 70). Industrial development surrounding the depot occurred from the 1960s onward and continues in that use today (Sahni 2019). Today, the suburb of Clyde is predominantly unchanged from this period. It remains mostly industrial, and includes very limited residential development.

Figure 195. Parramatta Speedway. Photograph taken 11 November 1938. *Source:* SLNSW, ON 388/Box 029/Item 094.

7.9 Parramatta

Much has been written about the history of Parramatta. Rich archaeological, documentary, and community sources tell the story of a complex cultural landscape that has changed with its people over many millennia.

Given this well documented history, this section will provide only an overview of the main themes and key moments in its story, with an emphasis on developments around the Sydney Metro station site. For a more detailed account, see *Sydney Metro West Parramatta Station Construction Site, Archaeological Research Design and Excavation Methodology* (GML Heritage 2021), prepared for this project.

Burramattagal Country

Before sea levels rose at the end of the Pleistocene (the last Ice Age), the Parramatta River looked very different to the one that runs through the city today. At that time, it was a small creek, and the surrounding Country would have been very different from the landscape there now (GML Heritage 2021, 162). Understanding how the river has changed helps us to understand how life and culture changed over many millennia too. The archaeological resource in Parramatta records information of this ancient cultural landscape, as well as evidence relating to change over the course of the next glacial period.

The importance of the river and its resources is highlighted in the name of the area's Traditional Owners, the Burramattagal. The word 'Burramattagal' translates variously as 'the head of the river' or 'where the eels lie down'. The combination of freshwater and saltwater that developed after the end of the Ice Age supported a rich range of species that underpinned the diet. The freshwater streams flowing into the river provided a habitat for ducks, turtles, and a range of fish and shellfish species. Saltwater species of fish, shellfish, molluscs, and, importantly, eels thrived in the river itself. Eels would have been caught with traps and pronged spears (Mary Dallas Consulting Archaeologists 2003, 31–32). Yams also flourished in the riverbeds and were an important staple for the Aboriginal groups here. Their cultural and culinary significance is highlighted by the fact that the language name 'Dharug' is thought to mean 'wild yam' (Attenbrow 2000, 31).

Geological processes that took place many millions of years ago also shaped the story of Country and people here. Rich alluvial soils of volcanic material mixed with Wianamatta shale and supported forests of red gum, spotted gum, grey box, woollybutt, stringybark, and ironbark (GML Heritage 2021, 12). Like their Wangal neighbours and the Gadigal down river, the Burramattagal used the timber and bark to build vessels such as canoes and shelters, as well as a range of other goods such as weapons, bags, containers, string, and tools. The forest was also home to small mammals, goannas, birds, insects and larger game, hunted for food and furs. Fruits, native berries and other plants were gathered as dietary staples, as well as important components of traditional medicine. As discussed in previous suburb histories, like their neighbours, the Burramattagal also used fire to shape the landscape, encouraging the development of a grassy understory intended to attract game and enrich the soils.

Colonisation

In 1788, life changed forever for the Burramattagal. Whereas the British encroachment on Country at some of the intermediary stations was slower, the impacts of colonisation came sharply and swiftly to Paramatta, as newcomers were attracted to the same soils and water that had shaped life, culture, and economy for millennia.

As briefly discussed in earlier sections, shortly after the First Fleet arrived in Sydney Cove, Governor Phillip realised that the soils around the Harbour would struggle to support the needs of the colony. With many mouths to feed, the threat of starvation was real, and Philip wasted no timing in sending parties to survey the region looking for richer soils and secure water. Previous suburb histories, from Five Dock to North Strathfield, discussed some of these missions to survey the river, and the cross-cultural encounters that took place in the search for resources. In November 1788, Phillip founded a new settlement, initially named 'Rose Hill', on the rich alluvial soils at the head of the river (Tench 1793, Chapter 2). The settlement was renamed Parramatta in 1791, after the Burramattagal (Kass, Liston and McClymont 1996, 5–6).

The early agricultural success of Parramatta soon saw it become the focus of the colony, attracting a greater share of resources and supply of labour than elsewhere (Collins 1798, Chapter 10; Tench 1793, Chapter 10; Charles 1986, 10). By 1791, it was considerably larger than both Sydney and Norfolk Island (Tench 1793, Chapter 16). The ever-swelling numbers of people created pressure for resources and increased environmental destruction, exacerbating tensions between the newcomers and the increasingly marginalised Burramattagal. Collins described the change in relations by 1791, writing that while at first trade had been regular, after infractions by convicts relations turned sour

> Since the establishment of that familiar intercourse which now subsisted between us and the natives, several of them had found it their interest to sell or exchange fish among the people at Parramatta; they being contented to receive a small quantity of either bread or salt meat in barter for mullet, bream, and other fish. To the officers who resided there this proved a great convenience, and they encouraged the natives to visit them as often as they could bring them fish. There were, however, among the convicts some who were so unthinking, or so depraved, as wantonly to destroy a canoe belonging to a fine young man, a native, who had left it at some little distance from the settlement, and as he hoped out of the way of observation, while he went with some fish to the huts. His rage at finding his canoe destroyed was inconceivable; and he threatened to take his own revenge, and in his own way, upon all white people…The instant effect of all this was, that the natives discontinued to bring up fish; and Bal-loo-der-ry, whose canoe had been destroyed, although he had been taught to believe that one of the six convicts had been hanged for the offence, meeting a few days afterwards with a poor wretch who had strayed from Parramatta as far as the Flats, he wounded him in two places with a spear. This act of Ballooderry's was followed by the governor's strictly forbidding him to appear again at any of the settlements; the other natives, his friends, being alarmed, Parramatta was seldom visited by any of them, and all commerce with them was destroyed (Collins 1798, Chapter 13).

This account refers to Baludarri (Ballooderry), a very significant figure in Parramatta's history, Baludarri was a young Dharug man who had forged a relationship with Governor Phillip after his arrival. He accompanied Phillip on expeditions as a guide and translator and stayed with him at his house in Parramatta to encourage fish trading, as described by Collins above (Kohen 1993, 55). Shortly after he was banished following the spearing of the convict, Baludarri fell seriously ill. Phillip revoked his outlaw status and had him sent to Sydney Hospital where he soon died. He was buried in his canoe with his spears in the grounds of Government House in Sydney, and his funeral was planned by Bennelong and attended by notable Aboriginal and British figures within the colony (Flynn 1995, 15).

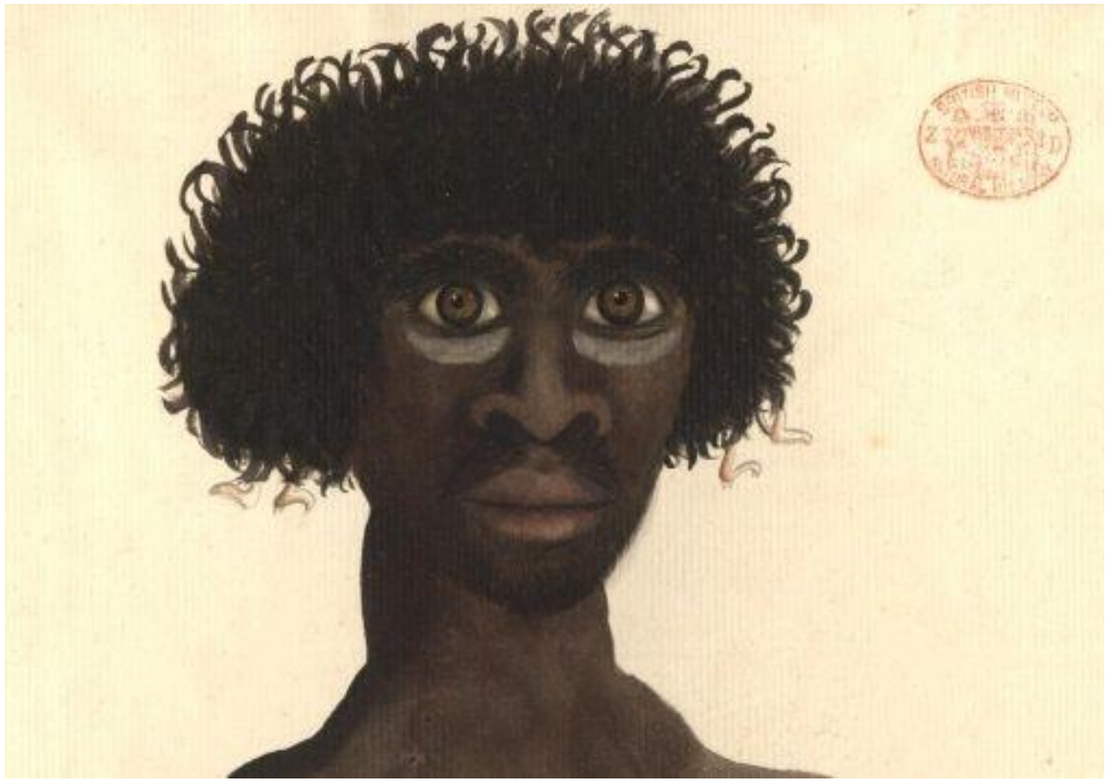


Figure 196. A portrait of Baludarri, by Thomas Watling, c.1788-91. *Source:* Natural History Museum (London).

Note: The portrait highlights stereotypical features and colonial ideologies, but remains an important illustration of a significant figure.

In 1792, conflict in the region and the new town intensified further as Bidjigal (Bidgigal) man Pemulwuy commenced a campaign of resistance against the incursions of the British on the lands of his people. Pemulwuy undertook a series of guerilla raids across the Sydney region. On 22 March 1797 Pemulwuy entered the town, supported by 100 warriors. He was shot during the conflict, but recovered in hospital, adding to his increasingly feared status in the colony. He continued his campaign of resistance until 1802, when he was killed in an ambush (Kass et al. 1996, 49). His son, Tedbury, continued the campaign throughout the Sydney and Parramatta districts. Figure 197 shows Pemulwuy rowing a nawi; this is believed to be the only depiction of him.

Town plan

Within this context of dispossession and conflict, the British attempted to lay the foundations for an orderly town plan that would reflect their aspirations for the future colony. Analysing this plan has helped historians and archaeologists to understand the role envisioned for Parramatta, as well as the ideologies and influences that shaped the colonial project here.

Figure 197. Image of 'Pimbloy' by Samuel John Neele. published *in The Narrative of a Voyage of Discovery … by James Grant* (1803). *Source:* State Library of New South Wales Q80/18.

In the urgency to establish the initial settlement at Sydney Cove an organic and somewhat disorderly town plan developed around the awkward topography of the Harbour (Karskens 1997, 40-41). This chaos was discussed in relation to development around the tank stream near the Hunter St site, and understanding the very different settlement history and planning of the two main towns is significant. The organic growth of Sydney appears to have been a source of irritation for Phillip, who wanted to start fresh in Parramatta with a formal grid. Key axes in the grid were marked by symbols of divine power, military might, civic order and industry, with the ultimate symbol of Crown authority- the Governor's house- in an elevated position overlooking all (Godden Mackay Logan 2000, 69; Farnhill 2015, 112–116). This design reflected Phillip's extensive travel and interests in town planning, as well as key elements of the Georgian and Baroque ideologies and aesthetics: Georgian 'neatness' and order, combining with the Baroque use of topography and space to express relationships of power (Proudfoot 1996, 30; Farnhill 2015, 112–16, 213).

Within this orderly landscape would sit the convict huts, surrounded by reminders of secular and spiritual control in each direction. These huts, built by and to accommodate the convict workers, were constructed from the early 1790s.

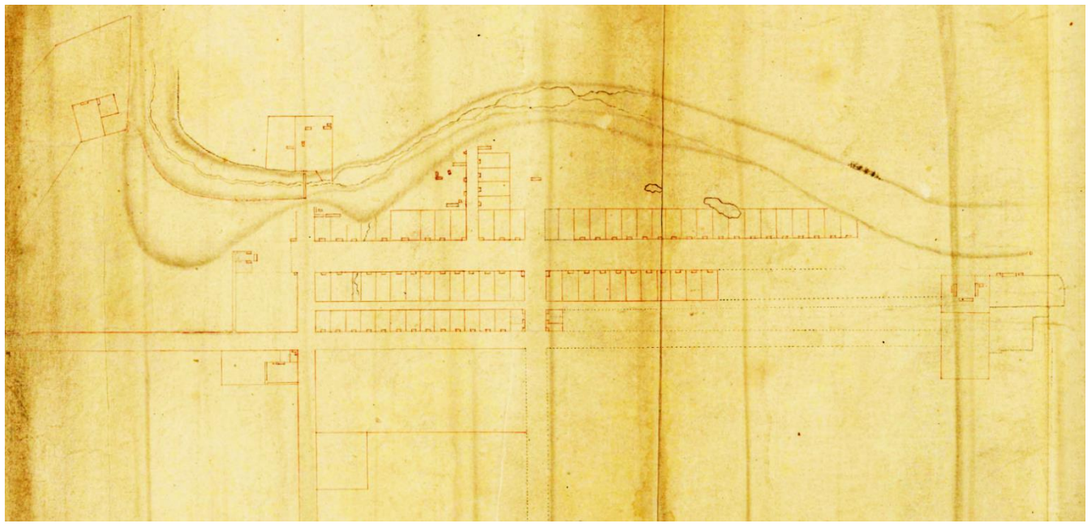


Figure 198. 1790 Town Plan of Parramatta. *Source:* NSW State Archives.

In November 1790 Tench provided the following description of the huts along High (George) Street:

> Contains at present 32 houses completed, of 24 feet by 12 each, on a ground floor only, built of wattles plaistered with clay, and thatched. Each house is divided into two rooms, in one of which is a fire place and a brick chimney. These houses are designed for men only; and ten is the number of inhabitants allotted to each; but some of them now contain 12 or 14, for want of better accommodation. More are building; in a cross street stand nine houses for unmarried women: and exclusive of all these are several small huts where convict families of good character are allowed to reside (Tench 1790, Chapter 3).

Plans, artworks, and descriptions from these early years also indicate that there were large gardens surrounding the huts, intended to help grow food and provide protection from fire. The generous allotment size may also have been planned to allow for future growth. Archaeologists Shanahan and Gibbs argue that this space indicates that,

> rather than set up an overtly penal landscape where surveillance and control might best be managed through tightly spaced convict accommodation, Phillip wanted to create the skeleton of a town that could transition and grow out on of its convict origins, so space and order were key priorities (Shanahan and Gibbs 2021).

The study area around the Sydney Metro Station encompasses between six and seven of these original allotments, including at least five original convict huts sites. Importantly, these include hut sites on Church Street, which Tench stated were reserved for unmarried women and families.

Figure 199. 'A View of the colony of Parramatta in New South Wales' by Fernando Brambila, 1789–94. *Source:* Madrid Naval Museum Archive, AMN Ms.1723 (24) - Bar code: 10022524.

Change and growth in the early nineteenth century

Following the departure of Phillip in 1792, things began to change. Government agriculture declined as landholding ex-military officers seized control of convict labour and the structure of the original town plan was increasingly compromised (Clark 1995 [1963], 20). During this phase the first seeds of the town's eventual shift towards free occupation were sown (Shanahan and Gibbs 2021).

By 1800 a mass reconstruction of the huts was ordered. Many had clearly already been abandoned and fallen into disrepair by this stage (*HRNSW* 4 1896, 152; 160; 178). After the repair, many of the huts came to be occupied by the growing number of emancipist and free occupants (Casey 2009, 13). Historical records demonstrate that free settlers had already taken up some of the original allotments in the Sydney metro construction footprint. By 1804, one of the convict huts had been leased to free settler Sarah Brabyn (Allotment 15, Section 16). The 1804 town plan shows the increasing density of the town and original allotments, as well as an increasing departure from the original plan. This same plan also shows that the southern sections of the Sydney Metro construction footprint remained undeveloped until the early nineteenth century, and so it is quite possible based on the archaeological and historical sources from elsewhere in Parramatta, that Aboriginal people may have still had access to these areas of the town (GML Heritage 2021, 206).

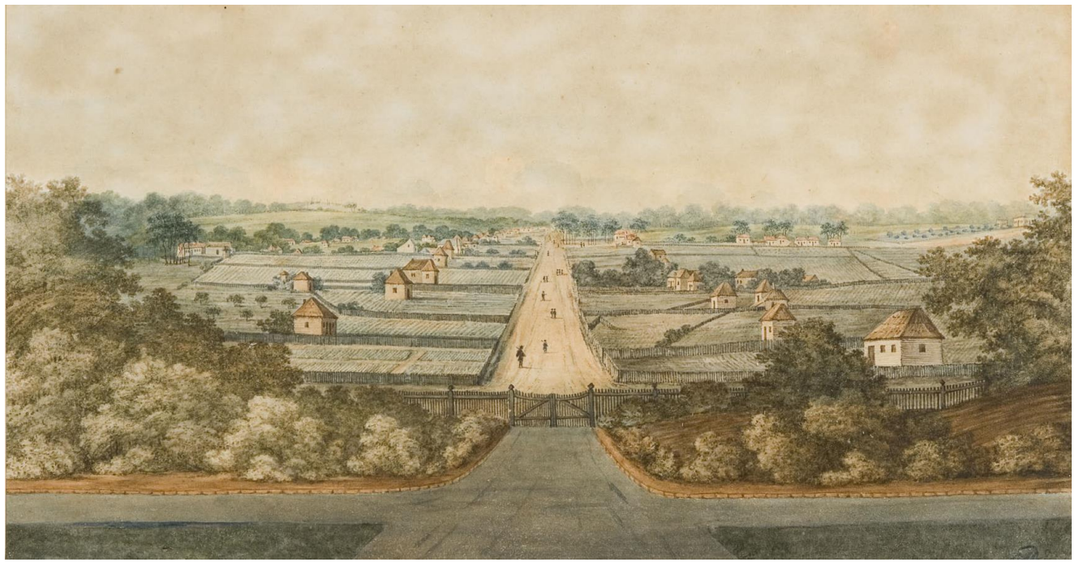


Figure 200. ‘High Street [now George Street] Parramatta, from the gates of Government House’, c1804–1805. Attributed to George William Evans. *Source:* SLM, Museum of Sydney, MOS2007/15.

Figure 201. ‘Plan of the Township of Parramatta,’ by George William Evans. Tracing of the original, thought to date to 1804, despite the later hand dating it to 1813. *Source:* SLNSW, M2 811.1301/1813/1.

The Macquarie period brought yet more growth and improvement to the town and its huts, which were increasingly inhabited by free occupants. This was also an era in which the economy of Parramatta underwent major change. Many smaller farmers moved their food-production to the richer soils of the Hawkesbury, and large landholders consolidated old grants and turned wool production (Godden Mackay Logan Pty Ltd 2000, 64). Macquarie’s investment in public works also stimulated secondary production, manufacture, trade, and the growth of a market economy. Urbanisation, privatisation, industrialisation, and centralisation came to characterize this next chapter (Godden Mackay Logan 2000, 72–73). A synthesis of archaeological excavations shows us that many huts disappeared in this phase, being replaced by more durable structures. Other huts were extended beyond recognition, or became secondary ancillary buildings surrounded by new homes and businesses (Shanahan and Gibbs 2021, n.p.). The landscape of Parramatta was increasingly shaped by its free population, eager to invest in their future and prosper in the market economy.

The development of the Sydney Metro station construction site in this next period of Parramatta’s history demonstrates this same pattern of ever-increasing density, diversity, and investment. What started as the original standard convict hut allotments changed rapidly in the first decades of the nineteenth century, to reflect the needs of new owners. The historical record shows that allotments here had all been taken up by emancipists and free settlers by the early nineteenth century and that new retail and hospitality businesses soon populated the allotments. In 1831, James Foulcher was granted Allotment 17 (section 16) to run the ‘Native Companion Inn’. In 1834 this property was conveyed to Henry Whitaker, who had established a chemist, druggist, and grocery stores on George Street by this time (GML Heritage 2021, 26–27). On another allotment within the Sydney Metro Construction site emancipist John Montgomery of Co. Cork was given a grant in 1841, where he produced food and ran the ‘St Patrick’s Inn’. Montgomery’s story highlights the social mobility of the age, and the extraordinary life stories of the diverse convict community. Transported on the third fleet in 1791, and later charged with a secondary offence, Montgomery ultimately became a constable in Parramatta (GML Heritage 2021, 51).

Allotment 17 (Section 66), which is directly within the Sydney Metro construction site, demonstrates this same pattern of free occupancy and development and retains one of the grand residences from the period. In 1823 the was granted to emancipist William Batman and his wife Mary. It also later gathered fame as the birthplace of John Batman, who is best known for his infamous dealings with Aboriginal people in Melbourne, and as the so called ‘founder’ of that city. In 1842 James Houison acquired the property and built a grand home closer to the street front, although it is not clear what became of the original Batman cottage at this time. Houison lived in the house he built there until 1865, after which time it was occupied by a series of tenants, but remained in the family’s possession until 1930. In a newspaper around the time of its sale, it was described as ‘a fine old colonial home … in an excellent state of repair, is one of the best known in town’ (*The Sun,* 8 March 1931). The small cottage to the rear of the main house was sometimes said to be the original Batman residence (GML Heritage 2021, 120–27).

Figure 202.Kia Ora House, Parramatta c. 1880. *Source:* Local Studies Photograph Collection, City of Parramatta Research and Collections, LSP00517.

Figure 203 Kia Ora House, 2017, photograph by Michaela Ann Cameron. *Source:* The Female Factory Online.

These are just some examples of change across the allotments within the construction site in the first half of the nineteenth century. Detailed site histories undertaken across the construction impact area indicate that the allotments changed hands over the course of the first half of the nineteenth century, and became a diverse landscape characterised by an assortment of businesses and varied residences (GML Heritage 2021, 21–160), reflecting the ambitions and prosperity of an increasingly free town (Shanahan and Gibbs 2021).

This growth and renewal also led to improvement initiatives. From the 1820s to the 1840s the Town Drain was constructed to facilitate better drainage and improvement. Archaeological assessment suggests that the Town Drain cuts through the Sydney Metro construction footprint, and that it represents a channelization of a creek in this vicinity. This infrastructure would have helped to drain the known swamp in this area that had hindered development previously. Like the houses and businesses, it represents another part of the story of the Sydney Metro construction site, and highlights the investment needed to fuel growth and improve living conditions in this next chapter.

Institutions and incarceration

Although the next chapter of Parramatta's history was shaped by its increasingly free occupants and diverse communities, incarceration remained a part of it story. In 1821 Macquarie removed the convicts from the town centre by institutionalising them in the barracks, but their labour remained critical to the economy.

Places of incarceration, punishment and unfree labour marked the early colonial landscape of Parramatta from the outset. Most of these were on the north side of the river, including three different gaols constructed from 1796 on. This area was also home to the dreaded Parramatta Female Factory. Built in 1821 the Female Factory functioned as a marriage bureau, employment depot and workhouse. It was also the colony's only women's hospital and so expectant convict mothers had little choice but seek assistance there. Babies were kept at the factory around the age of three and were then sent to orphan schools. One of these orphan schools was built to the south of the Female Factory for Roman Catholic children. After it closed, the Girls' Industrial School/Parramatta Girls' Home (1887–1974) operated here. The legacy of institutional life and abuse is also within living memory of survivors of places such as the Parramatta Girls' Home. Although these institutions are not directly near the station impact site and so are not key stories for this interpretation strategy, it is important to remember the role that incarceration and unfree labour played in the development of the city, and in class and gender-based violence and control.

Figure 204. The Parramatta Female Factory, 1826, by Augustus Earle. *Source:* NLA, PIC Solander Box A33 #T85 NK12/47.

Institutions and incarceration were also used in the colonising process and played a role in the violence and coercion Aboriginal people experienced throughout Parramatta, including at sites very close to the future Sydney Metro station. The escalating frontier violence perpetrated during Macquarie's tenure, had a significant influence on his future policies relating to Aboriginal people. Macquarie formulated a response to stem the violence that was deeply rooted in the colonial and Enlightenment ideologies of the time. In Macquarie's vision, the violence between Aboriginal people and colonists on the frontiers could be avoided by the assimilation of the Aboriginal population into the European one. His view was that Aboriginal people needed to be 'civilised' and forced to adopt British culture, ideally from a young age (Karskens 2009, 499–503; Irish 2017, 29–30). In a letter to Earl Bathurst in October 1814, Macquarie explained his plans, stating that he had 'determined to make an Experiment towards the Civilization of these Natives' (Macquarie to Bathurst 1814). The first, and most substantial of his projects was the establishment of the Parramatta Native Institution. The Parramatta Native Institution operated between 1814 and 1832 at the corner of Macquarie and Church Streets. Macquarie hosted annual 'Native Feast' where he encouraged attendees to enrol their children at the Institute (Figure 205). The rules were harsh though, including the following stipulation:

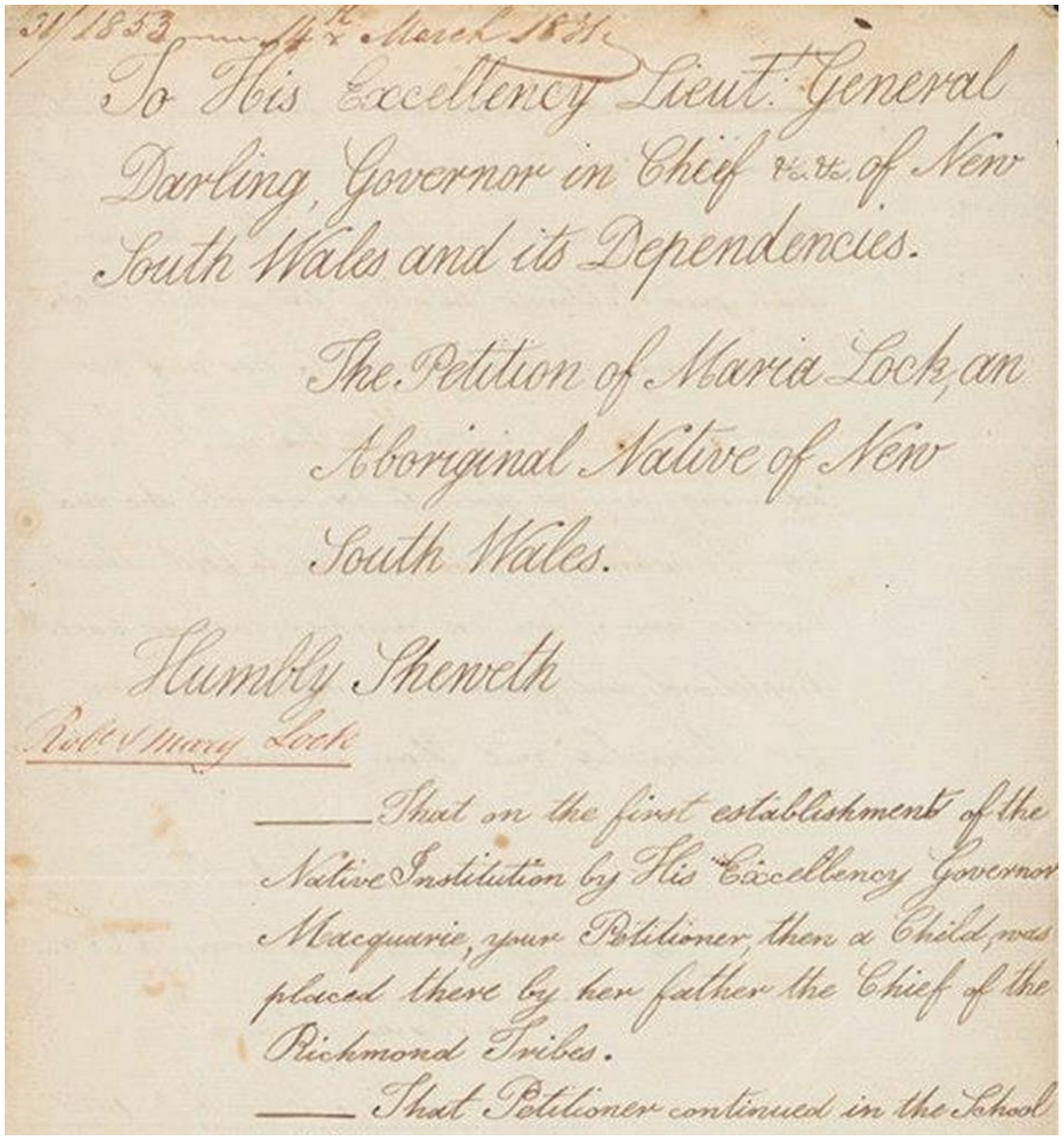
> That no child, after having been admitted into the institution, shall be permitted to leave it, or to be taken away by any person whatever (whether parents or other Relatives), until such time as the boys shall have attained the age of sixteen years, and the girls fourteen years: at which ages they shall be respectively discharged (*The Sydney Gazette*, 17 December 1814, 1)

Figure 205. Governor Macquarie attending 'the annual meeting of the native tribes at Parramatta', by Augustus Earle, 1826. *Source:* NLA, call number PIC Solander Box A35 #T95 NK12/57.

The first child to be enrolled was a girl called Maria, the daughter Yarramundi, a Boorooberongal man, recorded in colonial sources as 'Chief of the Richmond Tribe' (Parry 2005). On 28 December 1814, Maria attended Macquarie's feast with her father and was enrolled as the first student of the Native Institution. Maria remained a student for several years and in March 1819 achieved great academic success. In the school anniversary examinations, she was awarded a major prize for her impressive results (Brook 2008). *The Sydney Gazette* reported in disbelief

> Prizes were prepared for distribution among such children as should be found to excel in the early rudiments of education, moral and religious and it is not less strange than pleasing to remark…that a black girl of 14 years of age of age, between three and four years in the school, bore away the chief prize, with much satisfaction to their worthy adjudgers and auditors. (*The Sydney Gazette*, 17 April 1819, 2)

On 26 January 1824 Maria married convict Robert Lock, who was employed on the construction of the new Blacktown Native Institute at the time and was assigned to her. This was the first marriage legally recognized under British rule between an Aboriginal and a non-Aboriginal person n the colony (Parry 2005). In February 1833 Maria petitioned for and received the first land grant to an Aboriginal woman in the colony, although it was placed in trust for her in name of her husband (Figure 206). Later, in 1843, Maria also received her brother Colebee's thirty-acre grant and returned to Black Town, acquiring a further thirty-acres the following year (Parry 2005).



To His Excellency Lieut. General Darling, Governor in Chief &c. &c. of New South Wales and its Dependencies.

The Petition of Maria Lock, an Aboriginal Native of New South Wales.

Humbly Sheweth

Pet[r] Maria Lock

That on the first establishment of the Native Institution by His Excellency Governor Macquarie, your Petitioner, then a Child, was placed there by her father the Chief of the Richmond Tribes.

That Petitioner continued in the School

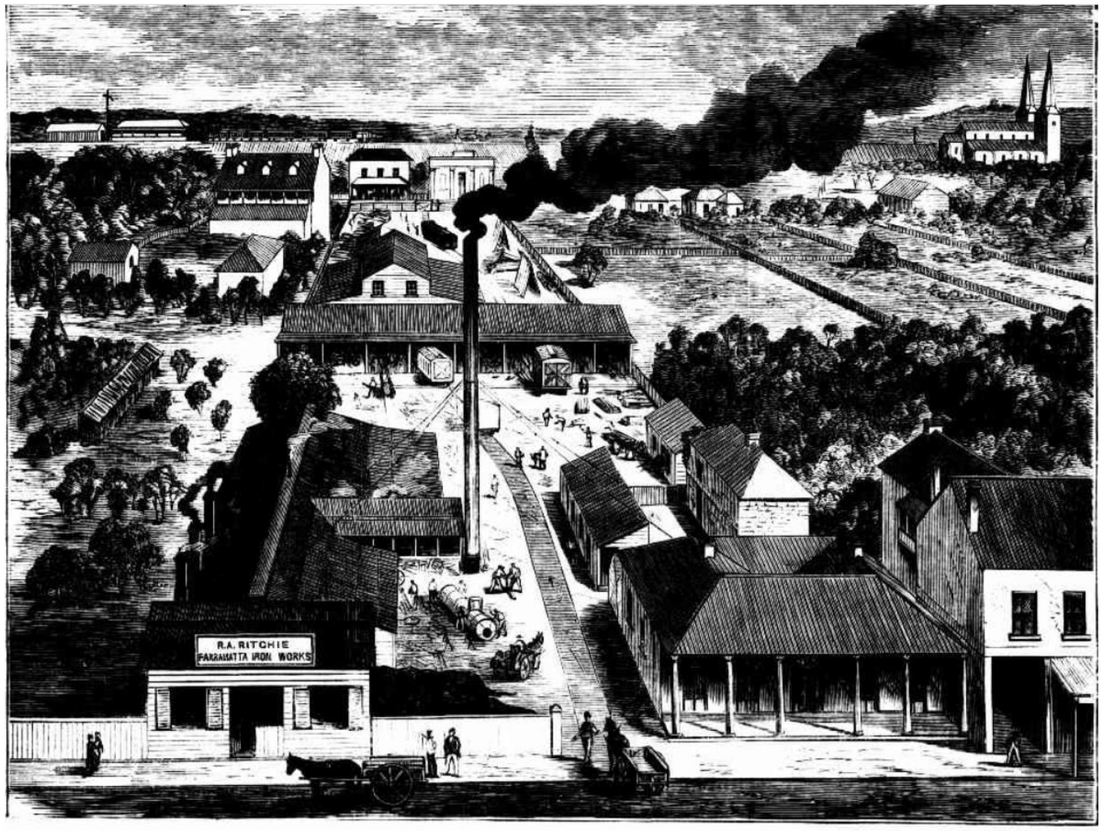
Figure 206. Extract from Maria Lock's petition to Governor Darling for a land grant, 1831. *Source:* State Archives and Records New South Wales, NRS 907 2/708, page 1 of 3.

Maria's story represents remarkable talent, as well as resilience and strength. The Institute she survived, though, and its predecessor in Blacktown, represent the genesis of the ideology and policies that created the Stolen Generations. They represent the first chapter in the painful history of the institutionalisation and theft of Aboriginal children from their families by successive governments (Brook and Kohen 1991).

Industrialisation

Industrialisation and urbanisation characterised development in Parramatta from the late nineteenth and early twentieth centuries. New industries developed here, as Parramatta became an increasingly busy hub. Ritchie's Ironworks was one of the important industries located in the Sydney Metro construction site. Robert Adam Ritchie purchased the site in 1864 and commenced operations in 1867. In the 1870s, this successful business expanded further, when they were awarded contracts for the production of train carriages and other rolling stock (GML Heritage 2021, 42). The image in the *Illustrated Sydney News* of 1880, show Ritchie's house and workshop on the George Street frontage, flanked by a larger workshop. The scene depicts a group of workers constructing a boiler in the yards. James Houison's grand house Kia Ora (discussed earlier) can be seen adjoining the ironworks on the Macquarie Street frontage.

Ritchie's Ironworks was brought by Coates and Harper timber merchants in 1885. Other industrial businesses were also located in the precinct surrounding the future Sydney Metro station, such as Jones Brothers wood and coal merchants had operations here from the early twentieth century.



MR. R. A. RITCHIE'S IRON WORKS, PARRAMATTA.

Figure 207. 'Ritchie's Iron Works Parramatta', 1880. *Source: Illustrated Sydney News and New South Wales Agriculturalist and Grazier*, 12 June 1880 (21).

A retail, hospitality, and business hub

With this growth in industry, population, and wealth came new retail and hospitality businesses. Looking at the history of the original convict allotments in this next stage shows a pattern of increasing density and business diversity. Within the block around the Sydney Metro station site, we see a rich cluster of varied homes and businesses including butchers, wine shops, clothing and boot stores, grocers, chemists, druggists, boarding houses, and stationers, particularly along the Church Street frontage.

While this boom in business characterised the next chapter of Parramatta's history generally, the following section will consider just some of the businesses associated with the Sydney Metro construction site. Detailed analysis of the history of individual allotments shows a complex pattern of property sales and diverse business across the site too detailed to discuss in this high-level thematic history. For a detailed review of allotments histories see *Sydney Metro West Parramatta Station Construction Site, Archaeological Research Design and Excavation Methodology* (GML Heritage 2021), prepared for the project. The following pages aim instead to outline the broad narrative of commercial and retail development in this precinct, and to profile some of the more iconic businesses of this period.

Figure 208. Church Street, looking north, showing local businesses including the Bladon's Pharmacy, the Argus and Hugh Taylor's butcher shop in the distance, 1898. *Source:* SLNSW, Standish G Goodin Presentation Album of Parramatta Views, call number PXA 1232/1

The building on 220 Church Street, which will be demolished during the Sydney Metro station construction connects to this period of retail and business development in the late nineteenth century. The building itself was originally part of Fuller's 1881 development known as 'Mercury Corner', but is best known for its long term use as a pharmacy and its connection to Leslie Pye, a well-known cricketer and important member of Parramatta's community. The first known occupant of the tenancy was William G. Bladon who operated a pharmacy here from at least 1884 to 1898. After Bladon's original tenancy, the shop continued as a chemist under various pharmacists before its long-term tenancy by the Pye family from 1908 to around 1975 (City Plan 2021, 29).

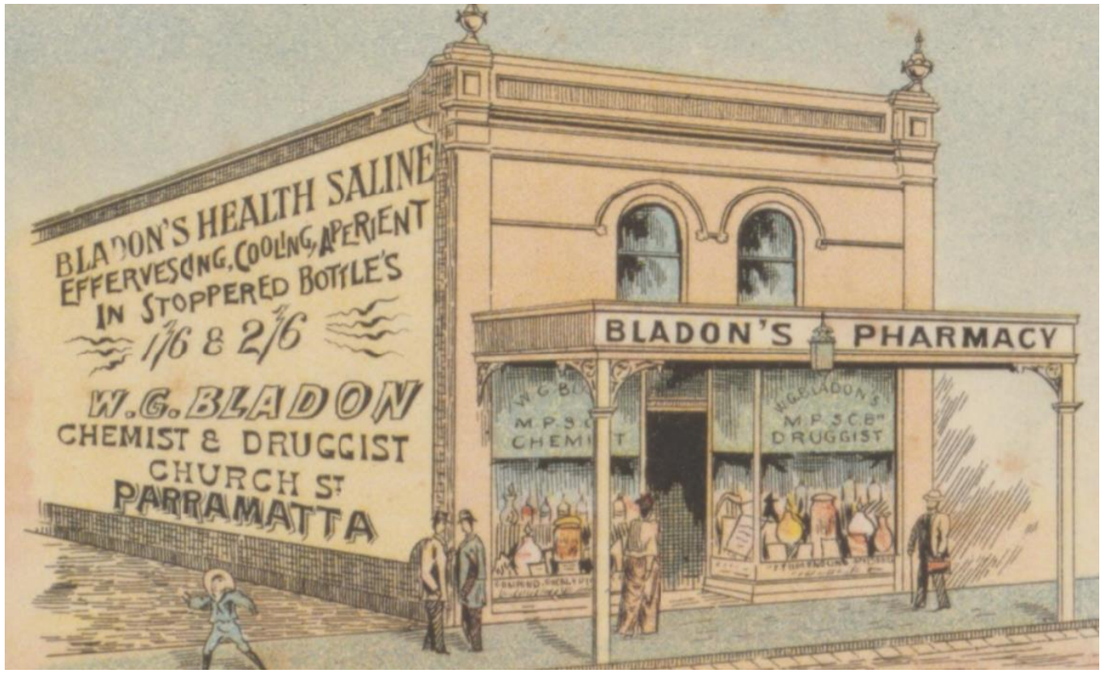


Figure 209 Image of Bladon's (later Pye's) Pharmacy, 'Parramatta, taken from Mays Hill', *The Cumberland Mercury,* 1890s. *Source:* NLA 2929405.

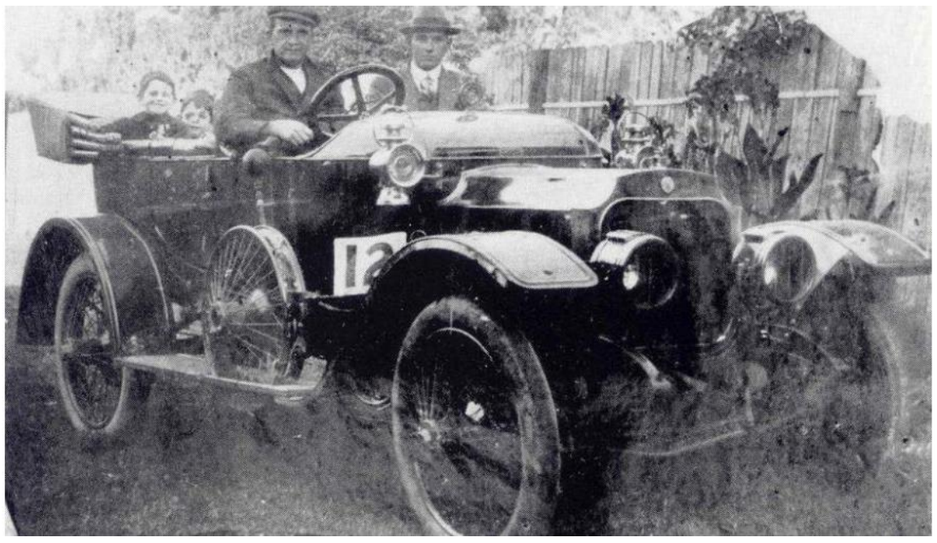


Figure 210. Leslie Walter Pye, 1912. *Source:* Peter Wier, Parramatta History and Heritage.

Hugh Taylor was another prominent businessman and figure within the community with premises on Church Street. In the 1860s Taylor became the occupant of Francis Watkins' property on Church Street. Taylor purchased the property outright in 1870 and ran his wholesale butchery from the site. He was a prominent member of the Parramatta community, and served as a member of parliament.

Figure 211. Hugh Taylor in front of his Church Street butcher shop, July 1870. Australasian and American Photographic Company. *Source:* Caroline Simpson Library and Research Collection, SLM, 37808.

There were also multiple printing offices, including the offices of the *Parramatta Chronicle* (1865–67) and the *Cumberland Argus and Fruitgrowers Association*. This was in circulation from the 1880s until 1950 and was the main source of news for the community for many decades. Like the *Sydney Morning Herald*, located near the Hunter Street site, these printing offices demonstrate the important of newspapers at the time, and the role that they played in these developing urban centres as they 'came of age'. By the late nineteenth century there were over eighty structures clustered in the study area.

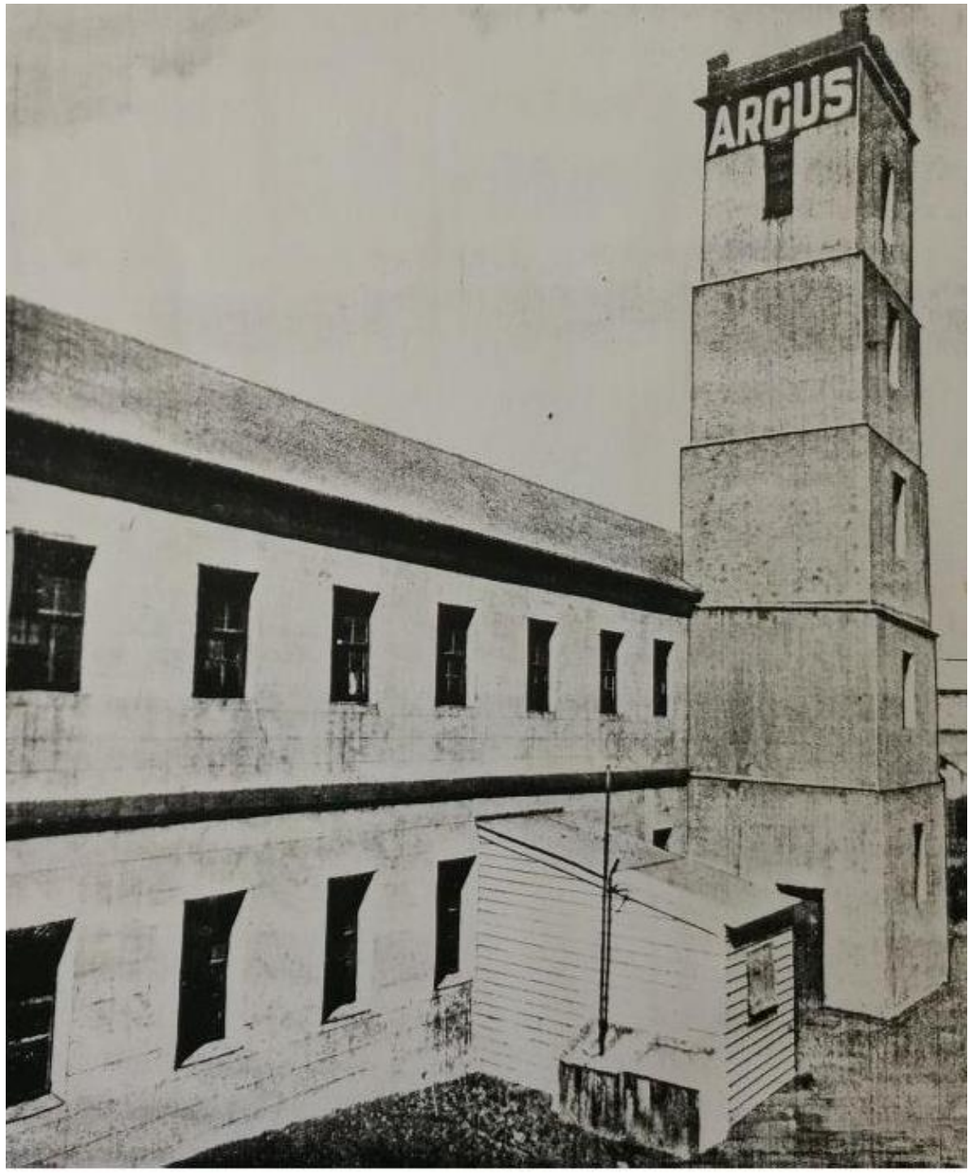


Figure 212. Cumberland Argus Printing Works on part of the subject site off Macquarie Street. United (formerly Argus) Lane in foreground. *Source:* The Jubilee History of Parramatta 1911 (146).

From the late nineteenth century, spending power increased further and soon department stores set up shop. The first of these shopping emporiums was Murray Bros, which opened up near to the Sydney Metro station site in 1889. David Jones, Grace Brothers, Woolworths, Coles and Waltons soon followed and all established stores in the Parramatta CBD. This rich retail history continued throughout the twentieth century. Westfield Shoppingtown Plaza opened from 1975 and in c.1979–80 Parramall Shopping Centre and Greenway opened on the site of the Sydney Metro station construction site (55 to 67 George Street).

Figure 213. Interior view of Parramall shopping centre, 1982. *Source:* Community Archives Collection, City of Parramatta, ACC002/108/036.

Offices and a range of other businesses also moved to the precinct in the second half of the twentieth century, highlighting the growth of the CBD. The office-block at 48 Macquarie Street designed by local architects Buckland and Druce and commissioned by the United Insurance Company is one such example. Built in the Streamline Moderne style, the bold design is representative of the confidence in Parramatta's future as a commercial and business hub in the post-war era (City Plan 2020). This confidence was highlighted by journalists in *The Cumberland Argus*, writing at the time if its construction:

> When the project was first discussed with the United Insurance Company, the company intimated that it would like the building designed to be at least seven or eight floors in height because, in their opinion, Parramatta was showing such tremendous development that a building such as this would eventually be warranted (The Cumberland Argus, 27 April 1955).

This building is located within the construction footprint of the Sydney Metro station and will be demolished during the course of works.

On 6 February 1930 the Roxy theatre (SHR 00711; Figure 214) opened, just near the study area, bringing new audiences and entertainments to the neighborhood. The opening was a significant social event, attended by the mayor and other dignitaries, while crowds filled the streets outside, and Paramount film stars greeted attendees from the screen (SHR 00711). The theatre came to have an important place in the social fabric of Parramatta.

Figure 214. The Roxy Theatre, Hood Collection Part II. *Source:* SLNSW, call number PX 789 (v.56).

Contemporary communities

From the second half of the twentieth century Parramatta's communities became increasingly diverse. As discussed in earlier suburb histories, post-war migration saw new groups move to the area from around the globe, bringing their cultures, languages and cuisines with them. In the aftermath of the Vietnam War, refugees also moved to Parramatta. Today, this pattern continues with new groups of refugees and other migrants establishing homes here.

The annual festival, ‘Parramasala’ celebrates the varied cultures of the largest South-East Asian population in Australia. Church Street’s status as ‘Eat Street’ today also highlights the extraordinary diversity of the city, and the contribution that each community and culture has made to its social and economic fabric. As the ‘Westmead’ history will discuss in more detail, this contribution also extends to a range of research and professional institutions, as well as the vibrancy of Church Street.

Figure 215 Parramasala Festival, Kuchipudi dance, dancers on stage, 24 October 2015, photograph by Binu Naikaraparambil. *Source:* SLNSW, 9yM0aA29.

A critical part of this diverse community are the Aboriginal people who have continued connections to Country and have built communities here in the face of these centuries of change. Western Sydney’s Aboriginal population is among the largest and most varied in Australia, including Dharug people, as well as others who have formed connections here over generations. Dharug people and the wider Aboriginal community contribute to the life and economy of the modern city in every aspect. The much-loved Parramatta Eels rugby-league team references the importance of the species in its name, and includes many high-profile Indigenous players. Each year the Parramatta Eels release a jersey for the Indigenous Round. The 2021 edition honours the rivers of Country, as well as the story of Pemulwuy and the 100 warriors who fought by his side. The yellow dots honour each of these warriors, and the blue ‘U’ shapes honour the players-warriors of today who bring their community together (Parramatta Eels 2021).

Figure 216. Aboriginal player Blake Ferguson in the 2021 Parramatta Eels Indigenous Round jersey. *Source:* Parramatta Eels 2021.

7.10 Westmead

The Burramattagal people, who were discussed in the last section, were also the Traditional Owners of the land now known as Westmead. The Burramattagal here would have enjoyed the same rich resources at the head of the river, and it fertile soils. Boundaries placed between suburbs are a European and ultimately colonial construct, that tend to obscure the connections between these places. It is important to understand that this was part of the same cultural landscape as Parramatta. Indeed, even to early colonists, Westmead was very much a part of the Rose Hill settlement, so needs to be considered in relation to activities there, as we shall see.

For more information on the community and culture of the Burramattagal, please refer to the previous Part.

The Government Domain

The area now known as Westmead formed a part of the western portion of the Domain of Government House at Parramatta (Levins 2010). The area originally comprised over 2000 acres of land set aside around the residential office used by ten governors from 1788 to 1857. The 2000 acres stretched from the redoubt at Rose Hill in the east, to present day Toongabbie in the north-west.

Historical maps show the area of the Government farm and Domain, and it is important to remember that at the time they were established, Rose Hill was seen as the agriculture hope of the colony. The Government Domain played an important role in this. Notwithstanding the managed grasslands encouraged by the Burramattagal through cultural burning, it is likely that it was extensively cleared of vegetation by convicts sent to clear the area and provide arable to help feed the fledgling colony.

Shortly after the establishment of Rose Hill Governor Phillip constructed a small cottage within the Domain to act as his residence and administrative centre. In 1799 this original house was replaced with a substantial Georgian-style two-storey house by Governor John Hunter.

Over these early years parts of the Domain had been incrementally excised and given as grants to settlers to establish farms. In 1810, Governor Macquarie revoked these grants and consolidated them as part of the Government Domain surrounding Government House. Macquarie and his wife Elizabeth undertook extensive modification to the house between 1812 and 1818, enlarging Hunter's original house to the form of a Palladian villa. They also added a garrison building and stables. The Macquarie's also undertook extensive landscaping of the domain using the English landscape traditional style. The results of their efforts were to create a lasting impact on the layout and landscaping of the Domain including the design, roadways, structures, cultural plantings, river, and boundaries (Levins 2010). The development of this type of planned landscape is also inherently colonial though, and an attempt to replicate European concepts of beauty and grand vistas. This approach to landscape design also connects to established ultimately medieval European patterns of lordship, with carefully managed parklands surrounding seats of power, so it is important to see this activity as underpinned by ideologies of power and control.

Figure 217. Government House, by George William Evans, 1805. *Source:* SLNSW, a1528245/SSV1B/Parr/12.

Figure 218. 'Port Jackson, Vue De la Maison Du Gouverneur, À Parramatta', 1819. *Source:* NLA, PIC Volume 576 #S7314.

The Domain was not simply a seat of power and administration—it was also a productive space. A Government Lumberyard constructed within the domain was the source of both building materials for the colony and trades for maintaining government buildings. Research was also conducted here between 1798 and 1805, when George Caley ran a botanical specimen garden. Emancipist George Salter also successfully managed a productive land grant there among other activities in different areas (Levins 2010).

The Domain continued to function as the centre of government administration until 1857. Within the portion of the domain known as Westmead, the area was kept as open parkland and numerous shrubberies, hedges of orange trees, and wattles were planted across the grounds (Kass et al. 1996, 92).

Early subdivisions

By the mid-nineteenth century, Parramatta's growing and increasingly prosperous community began to demand access to the Domain. The large Domain was also becoming too expensive to maintain. Governor of NSW, Sir William Denison, made the decision to break the Domain into three main sections. 200 acres (80 hectares) was set aside for a public park adjoining Government House, known as Parramatta Park. This was formalised on 18 March 1857, when the New South Wales Parliament passed the *Parramatta Domain Act 1957* to create 'a Park for promoting the health and recreation of the inhabitants of Parramatta'. The western portion of the Domain became known as 'Westmead', and the northern portion as 'Northmead' (Trimmer 2009, 2).

Between 1859 and 1861, Westmead was subdivided. Major landholders within Westmead at this time include William Fullagar, James Houison, John Savery Rodd, Andrew Payten, and George Oakes. These allotments were 50 acres each, but some of these individuals managed to acquire multiple allotments. A number of main roads had been established by the time of this subdivision, including Hawkesbury Road, Pye Street, Oakes Street, Bridge Road, Good Street, and Houison Street. The majority of these grants were used as orchards, and Westmead was characterised as a country town.

Figure 219. Parish of St John Map c.1800s. Showing the extent of the Government Domain. *Source:* Historical Land Records Viewer.

The area surrounding the future Westmead Sydney Metro station was split between grants belonging to two major land holders. These include two grants belonging to George Oakes to the north-west and south-east of this intersection, and several acquired by William Fullagar to the south-west. The area to the north-east of the future station site remained part of Crown land at this time. The map below shows illustrates these land grants as they appear in parish maps dating to c.1900.

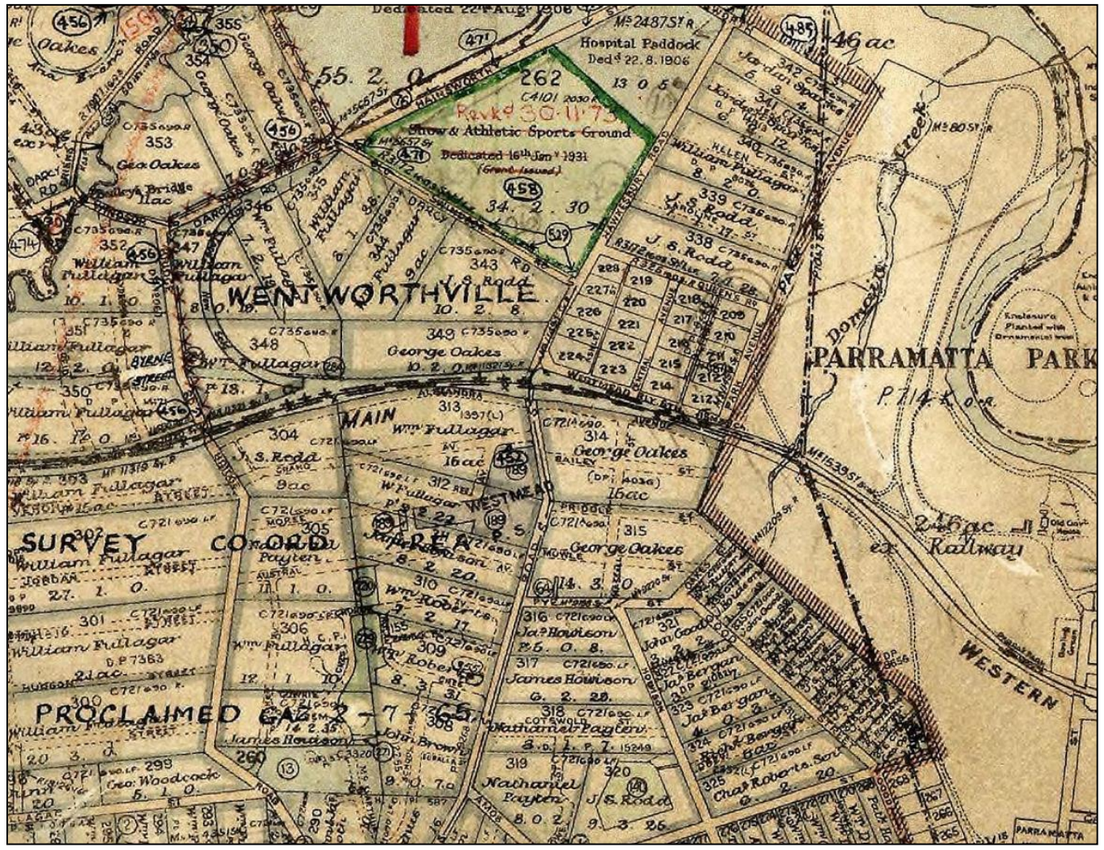


Figure 220. Parish of St John Map c.1900s showing original land grants in Westmead following the subdivision of the western portion of the Parramatta Domain. *Source:* Historical Land Records Viewer.

William Fullagar

William Fullagar was a butcher and publican turned stock agent who acquired land in Westmead in c.1859–61 during the sale of the western portion of the Government Domain. Fullagar owned two residences: the first known as 'The Wattles' or 'Wattle Cottage', and the other as 'Essington'. Essington was a gentleman's villa built in a prominent position opposite his first residence on the northern side of the Great Western Highway (Elias and Coppins 2013, 32). As he son of two convicts, John Fullagar and Esther Leadham, Fullagar's story demonstrates the social mobility of the time, and the ability for families to accumulate wealth and property rapidly in the resource rich and ever-growing colony. Fullagar grazed cattle and grew hay and feed crops on his multiple allotments. He was also engaged in timber cutting and brick manufacture and established an orchard. William Fullagar died at Essington on 8 August 1894, a week after signing his last will and testament (*The Sydney Morning Herald,* 9 August 1894, 1).

George Oakes

George Oakes was a pastoralist, politician and another major landholder in early Westmead. Oakes was a prominent politician, serving as the Member of the NSW Legislative Council for the Town of Parramatta between 1848 and 1859 and as a Member for Parramatta in the NSW Legislative Assembly between 1856 and 1860 (Rutledge 1974). He played a role in the installation of processes and appropriate technology to ensure Parramatta received a reliable water supply from Lake Parramatta. In addition to his political roles, Oakes was also director of the Australian Gaslight Company (1870s) and served on the board for the locally placed Benevolent Asylum and District Hospital.

Oakes purchased a large portion of land in Westmead. His ownings stretched from the southern end of the railway line to Pye Street (a section originally designated for use as a cemetery), and also to the north of the railway line, west of Hawkesbury Road (Rutledge 1974). Oakes constructed a residence known as 'Casuarina' along Oakes Street (located at 1 Oakes Street). He was killed by a street tramway in 1881 and as a result, his properties were subdivided (*The Bulletin,* 23 September 1881, 1).

The town starts to grow

Although the Main Western railway line running between Parramatta and Blacktown cutting through the suburb of Westmead had been established by 1861, it was not until 1883 that a station was opened here, after considerable lobbying from the local community (City Plan 2017, 40)

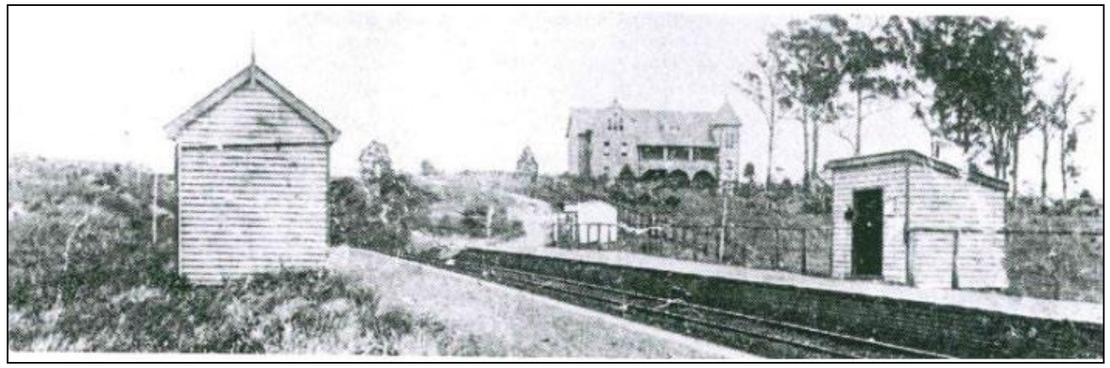


Figure 221. Westmead Railway station c.1883–1889 *Source:* Australian Railway Historical Society.

This lack of transport meant that the town of Westmead was slow to develop. It was not until the establishment of this railway station that landowners began to subdivide. In December 1883, George Oakes' orchard to the south of the railway line was subdivided into 125 lots. The township of Westmead was built on this part of the subdivision. In 1896, the crown land to north-east of the future Sydney Metro station was subdivided into smaller lots of less than 1 acre and sold to various individuals. The majority of these lots remained unsold until the twentieth century, and the pattern of subdivision continued (City Plan 2017, 34–36).

Westmead Boys' Home

In 1896, St Vincent's Boys Home opened on the west side of Hawkesbury Road, north of the Main Western railway line. The home was established by the St Vincent de Paul Society and became a joint venture with the Marist Brothers in 1898 (Find and Connect n.d.). The home was in operation in this location until 1985, when it was purchased by the Nepean College of Advanced Education (which would later be known as Western Sydney University).

St Vincent's Boys Home, Westmead was referred to in The Royal Commission into Institutional Responses to Child Sexual Abuse (Commonwealth of Australia 2017). It was also mentioned in the *Lost*

Innocents (2001) report as a place that received child migrants, and a site of child abuse (Commonwealth of Australia 2001, 79).

Figure 222. Westmead Boys' Home 1947. *Source:* SLNSW, Call No. Home and Away – 22459.

Suburbanisation

By the early years of the twentieth century the suburb of Westmead was fully established, and the population boomed. The increased subdivision facilitated the growth of the population, and new public facilities and amenities began to be constructed to meet their needs.

In 1917 a primary school opened in the local Church of England Hall, and by 1920 school buildings were provided by the NSW government. These were located along the western side of Hawkesbury Road, to the south of the station. (Trimmer 2005, 96–97). This original school is located immediately adjacent to the Sydney Metro construction site.

During the Inter-War period, Westmead station's facilities had been improved and several estates particularly that of William Fullagar's Estate were further subdivided, creating yet more space for residential suburban growth.

In 1925 John Toohey formed the 'Tooheys Palm Estate' on land he had acquired from the former Fullagar Estate. The estate included allotments for the current Westmead Public School and was configured to create wide open boulevard-like streets lined with distinctive palm trees (*Phoenix canariensis).* These trees were spaced 50 feet apart and still form the present allotment boundaries of Westmead. The Toohey Palm Estate was acquired by Herbert Leslie Glover in 1927, and several cottages were constructed there.

In 1920, the land along Fullagar Road was subdivided and purchased by the War Service Homes Commission. The War Services Homes Commission was a Commonwealth government initiative established under the *War Services Act 1919* to assist the rehousing of returned soldiers and their families. The commission assisted veterans with low interest rate loans, so that they could own their own home. The focus of the Commission during the first two years was focused on the construction of new houses, a measure 'designed to help solve, and not accentuate the national housing problem'. The houses built by the Commission were to a standard design under the direction of their principal architect (Commonwealth Department of Housing 1969).

By 1923, a collection of bungalows along Fullagar Road had been completed. The houses constructed by the commission had a distinct style based on Colonial Revival and Californian Bungalow designs. The sudden increase in settlement along Fullagar Road during the 1920s is illustrated in the Sands Directory.

Post-War Housing Crisis

Towards the end of the Second World War it was clear that a housing crisis was looming. There had been limited building during the war years and the booming population needed places to live. The brewing crisis was noted toward the end of the war in 1944, when it was estimated that by 1945 there would be a need for up to 300,000 homes in order to adequately address the housing shortage (*The Sun*, 10 September 1944, 4). By the mid-1940s it was evident that the need for new housing was critical, and the sooner they could be built the better.

The Housing Commission of NSW was established, along with the first Commonwealth/State Government Housing Agreement. The Housing Commission acquired land throughout NSW for the establishment of new homes to alleviate the housing crisis, and by the end of the 1940s, more than 12,000 houses had been constructed and an additional 10,000 were either in the process of being developed or planned. Westmead remained relatively undeveloped at this stage and was noted to consist of 'barren paddocks' that could serve as 'the foundations of a modern, well-planned garden suburb' (Broomham and Kass 1992, 59). The Westmead Housing Commission Competition was held in June 1944 for designs for 183 houses on the former Toohey Palm Estate (Construction, 1944, 4). By the end of the decade the Westmead Housing Commission Estate consisted of 300 new brick houses as well as a retail strip with twelve shops and a block of flats. The street pattern in the Westmead Estate was derived from the 'garden city' concept and was planned around a centrally-located park known as MJ Bennett Reserve. Other major housing, retail and amenities developments were being planned nearby, rapidly expanding these growing neighbourhoods further.

According to an article from 1947, the new housing in Westmead had resulted in a 50 per cent increase in school attendance, but appropriate facilities had not yet been provided to accommodate this increase (*Tribune,* 27 September 1947, 6). As one of the first mass housing commission projects, the Westmead Estate was considered largely successful and building activities continued to occur well into the late 1940s. Westmead owes much of its present street layout to the developments from this period.

Figure 223. Westmead Housing Estate *Source*: SLNSW, Government Printing Office 1 – 36788.

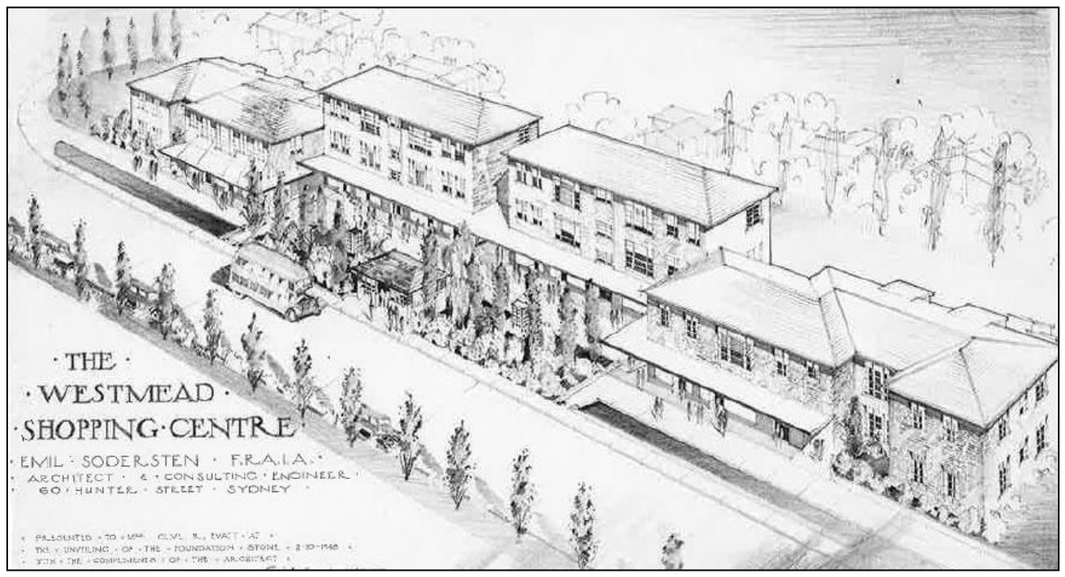


Figure 224. Plan for Westmead Shopping centre created by Emil Sodersten. *Source:* Elias and Coppins 2013, 100.

A centre for health

Over the late twentieth and twenty-first centuries the population of Westmead has grown further. High rise residential developments now provide homes in the urban neighbourhoods. This growth has been further stimulated by important institutions such as the Western Sydney University, Westmead Hospital, Westmead Children's Hospital, and Westmead Private Hospital.

These health care services are now synonymous with the name of the suburb for many people in Sydney. By the late twentieth century it was clear that the Parramatta District Hospital, which had served the population since 1818 was no longer able to service the needs of the community. The site of the former showgrounds was procured at Westmead for the construction of the new hospital. In 2018, Westmead Hospital marked forty years of service to the population of Western Sydney (Goodman 2018).

Figure 225. Aerial image of Westmead under construction, c. 1977. *Source:* City of Parramatta Archives, ACC002/61/01.

Diverse futures

The demographics of Westmead have also changed rapidly over the course of the twenty-first century. In 2001 45 per cent of residents there were Australian-born, with small numbers of migrants from India and China (ABS 2001). According to census data from 2016, 25.4 per cent of Westmead were born in Australia, with 36.3 per cent of residents born in India. Smaller groups came from China, Sri Lanka, the Philippines, and Nepal. 80per cent of residents reported that at least one parent was born overseas (ABS 2017c). This change has had an impact on the community and economy in many ways, and there is now a growth in Indian-style grocery stores and restaurants in the area. Crucially, many members of these

diverse community contribute to staffing the medical and research sectors of one of Australia's leading hospitals.

Figure 226. The team at Westmead Research and Education celebrating Diwali, 2019. *Source: The Pulse,* 28 October 2019 (https://thepulse.org.au/2019/10/28/westmead-maternity-lights-the-way-for-diwali/).

8. Appendix 2 - References

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