

**Sydney Metro
State Significant Development
Development Application (SSD DA)**

Prepared for **Pitt Street Developer North Pty LTD**

APPENDIX M

HERITAGE INTERPRETATION PLAN

PITT STREET METRO NORTH (OSD)

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HERITAGE INTERPRETATION PLAN: PITT STREET METRO NORTH (OSD)

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1.0

INTRODUCTION

1.1 REPORT OVERVIEW

This report has been prepared to accompany a detailed State Significant Development (SSD) development application (DA) for a commercial Over Station Development (OSD) above the new Sydney Metro Pitt Street North Station. The detailed SSD DA is consistent with the Concept Approval (SSD 17_8875) granted for the maximum building envelope on the site, as proposed to be modified.

The Minister for Planning, or their delegate, is the consent authority for the SSD DA and this application is lodged with the NSW Department of Planning, Industry and Environment (NSW DPIE) for assessment.

This report has been prepared in response to the requirements contained within the Secretary's Environmental Assessment Requirements (SEARs) dated 25 October 2019.

The overall development consists of the Pitt Street Station itself, which has two above-ground access points, above each of which high-rise buildings are proposed. This report evaluates the potential heritage impact of the proposed building that includes the Pitt Street North OSD only, as described in drawings by Foster and Partners Architects and associated documentation.

The specific relevant item required by the SEARs to be addressed with regard to the provision of a Heritage Interpretation Plan are shown in Table 1 below. (Reference numbers in these tables refer to tracking numbers provided by the client.)

This report is designed to facilitate an artistic and innovative approach to the expression of past narratives.

This report is based on emerging design drawings for the Metro North OSD. The enactment of the proposals in this report should be mindful of the potential for aspects of the site to change, and potentially contribute to discussions over the final design.

As the design and materiality of the relevant spaces within the Pitt Street North OSD remain conceptual, this report recommends that the design of any interpretative devices, including size, media format and the specific location of some, should be developed at a later, more relevant project stage.

The design of the proposed interpretive devices should be considered within the context of any interpretive strategies proposed for other sections of the Pitt Street Metro Station, including Pitt Street South OSD and the Metro Station, as well as the design language adopted in the broader Sydney Metro line.

The report considers all possible publicly accessible spaces in the proposed OSD development and chooses three preferred areas for the placement of interpretive devices.

GBA Heritage has also prepared a Heritage Interpretation Plan for the Pitt Street Metro South OSD project.

TABLE 1: SEARS REQUIREMENTS

Ref. No.	Title	Description of Requirement	Section reference in this report
102	Item 6 Heritage	<i>The EIS shall provide: - include a Heritage Interpretation Plan, providing opportunities for the proposal to reflect on the heritage character and significance of the site and surrounding area.</i>	6.0, 7.0

1.2 SYDNEY METRO DESCRIPTION

Sydney Metro is Australia's biggest public transport program. A new standalone railway, this 21st century network will revolutionise the way Sydney travels.

There are four core components:

Sydney Metro Northwest (formerly the 36km North West Rail Link)

This project is now complete and passenger services commenced in May 2019 between Rouse Hill and Chatswood, with a metro train every four minutes in the peak. The project was delivered on time and \$1 billion under budget.

Sydney Metro City & Southwest

Sydney Metro City & Southwest project includes a new 30km metro line extending metro rail from the end of Metro Northwest at Chatswood, under Sydney Harbour, through new CBD stations and southwest to Bankstown. It is due to open in 2024 with the ultimate capacity to run a metro train every two minutes each way through the centre of Sydney.

Sydney Metro City & Southwest will deliver new metro stations at Crows Nest, Victoria Cross, Barangaroo, Martin Place, Pitt Street, Waterloo and new underground metro platforms at Central Station. In addition it will upgrade and convert all 11 stations between Sydenham and Bankstown to metro standards.

In 2024, customers will benefit from a new fully-air conditioned Sydney Metro train every four minutes in the peak in each direction with lifts, level platforms and platform screen doors for safety, accessibility and increased security.

Sydney Metro West

Sydney Metro West is a new underground railway connecting Greater Parramatta and the Sydney CBD. This once-in-a-century infrastructure investment will transform Sydney for generations to come, doubling rail capacity between these two areas, linking new communities to rail services and supporting employment growth and housing supply between the two CBDs.

The locations of seven proposed metro stations have been confirmed at Westmead, Parramatta, Sydney Olympic Park, North Strathfield, Burwood North, Five Dock and The Bays.

The NSW Government is assessing an optional station at Pyrmont and further planning is underway to determine the location of a new metro station in the Sydney CBD.

Sydney Metro - Western Sydney Airport

Metro rail will also service Greater Western Sydney and the new Western Sydney International (Nancy Bird Walton) Airport. The new railway line will become the transport spine for the Western Parkland City's growth for generations to come, connecting communities and travellers with the rest of Sydney's public transport system with a fast, safe and easy metro service. The Australian and NSW governments are equal partners in the delivery of this new railway.

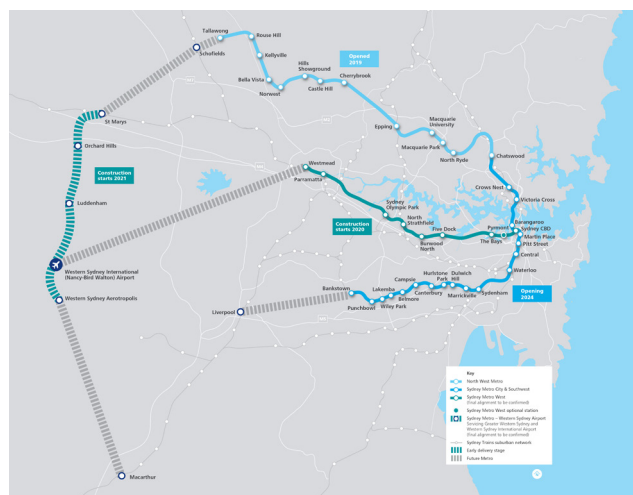


Figure 1.1
Sydney Metro Alignment Map.
Source: Sydney Metro

On 9 January 2017, the Minister for Planning approved the Sydney Metro City & Southwest - Chatswood to Sydenham project as a Critical State Significant Infrastructure project (reference SSI 15_7400) (CSSI Approval). The terms of the CSSI Approval includes all works required to construct the Sydney Metro Pitt Street Station, including the demolition of existing buildings and structures on both sites (north and south). The CSSI Approval also includes construction of below and above ground works within the metro station structure for appropriate integration with over station developments.

The CSSI Approval included Indicative Interface Drawings for the below and above ground works at Pitt Street North Metro Station site. The delineation between the approved Sydney Metro works, generally described as within the "metro box", and the Over Station Development (OSD) elements are illustrated below. The delineation line between the CSSI Approved works and the OSD envelope is generally described below or above the transfer slab level respectively.

The Preferred Infrastructure Report (PIR) noted that the integration of the OSD elements and the metro station elements would be subject to the design resolution process, noting that the detailed design of the "metro box" may vary from the concept design assessed within the planning approval.

1.3 PROJECT BACKGROUND: STAGE 1 INTERPRETATION REQUIREMENTS

The Sydney Metro City & Southwest: Pitt Street Integrated Station Development, Station Delivery Deed (Revision 2, 22 August 2019)¹ includes the following relevant objectives and measures:

Schedule C1 - Scope of Works and Technical Criteria

B1.8 - Heritage Management and Conservation

2.1 Heritage Objectives

(a) *The heritage objectives for the Project Works are to:*

(iv) where appropriate reuse any retained heritage elements for original or new uses as part of the viable ongoing function of the Station;

(vi) interpret the history and cultural value of any heritage items uncovered during the excavation and construction of the Station within the design for their future users;

2.2 Heritage Scope

(a) *The heritage scope must build upon heritage interpretation and salvage work carried out by the TSE Contractor.*

(b) *In order to achieve the range of heritage objectives and to achieve an outcome that minimises the adverse impacts on heritage buildings, elements, fabric, spaces and vistas, the Contractor must submit the following as part of the Design Stage 3 Design Documentation:*

(iii) identification of salvage and reuse of significant elements, fabric and moveable heritage items for interpretive purposes.

(iv) a comprehensive Heritage Interpretation Plan (HIP) to convey the history and cultural value of the heritage elements to future users. The HIP must evidence development of the local themes, stories and devices in the project design for each stage. The HIP must be consistent with, and incorporate the outputs of, the TSE Contractor's HIP.

'TSE' is an abbreviation for Tunnel Stations Excavation.

¹ Sydney Metro, *Sydney Metro City & Southwest, Pitt Street Integrated Station Development: Station Delivery Deed*, Revision 1.0, 5 October 2018.

The November 2018 *Updated Pitt Street North Design Guidelines*² included the following relevant requirement:

Public Domain and Place

9. Provision of public art, integrated and cohesive with the design of the built form which potentially recognises former uses and is coordinated with nearby public art, including the future 'Cloud Arch' and Metro public art.

The *Heritage Strategy for Pitt Street*, prepared by Metron in May 2018, includes recommendations for Heritage Interpretation at the Pitt Street North site, which is further detailed in Section 3.3 of this report. The 2018 Metron report recommends interpretation devices be located at the Pitt Street Metro North station entry and platform level that would form part of the Station submission, and therefore is not included as part of this SSDA, which specifically focuses on the OSD.

1.4 REPORT OBJECTIVES

The aim of including interpretation in the Planning Secretary's Environmental Assessment Requirements is to interpret the stories of the people and places of the past for a future audience.³

The terms *Interpretation Plan* and *Interpretation Strategy* are often used interchangeably; plan is more commonly used by the NSW Heritage Council and strategy by local government consent authorities. The following definition is sourced from the NSW Heritage Council endorsed publication *Interpreting Heritage Places and Items Guidelines* (2005):

Interpretation Plan is a document that provides the policies, strategies and detailed advice for interpreting a heritage item. It is based on research and analysis and plans to communicate the significance of the item, both during a conservation project and in the ongoing life of the item. The plan identifies key themes, storylines and audiences and provides recommendations about interpretation media. It includes practical and specific advice about how to implement the plan.

² Sydney Metro, *Updated Pitt Street South Design Guidelines*, Appendix A, "Pitt Street South Over Station Development Design Quality Guidelines", November 2018.

³ NSW Heritage Office, *Interpreting Heritage Places and Items Guidelines*, 2005

1.5 METHODOLOGY & STRUCTURE

Effective interpretation is based on a sophisticated understanding of the significance of the site, a detailed knowledge of the needs and desires of potential audiences, and sound communications skills.

For the purposes of this Interpretation Strategy we have established a methodology, based on the NSW Heritage Office publication *Interpreting Heritage Places and Items Guidelines* (2005). In addition, the methodology set out in the *ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* (April 2007) has been adopted.

Interpretation - The Ingredients for Best Practice

The following guidelines are taken from the NSW Heritage Office publication *Interpreting Heritage Places and Items* (2005):

Ingredient 1: Interpretation, People and Culture - Respect for the special connections between people and items

Ingredient 2: Heritage Significance and Site Analysis - Understand the item and convey its significance

Ingredient 3: Records and Research - Use existing records of the item, research additional information and make these publicly available (subject to security and cultural protocols)

Ingredient 4: Audiences - Explore, respect and respond to the identified audience

Ingredient 5: Themes - Make reasoned choices about themes, stories and strategies

Ingredient 6: Engage the Audience - Stimulate thought and dialogue, provoke response and enhance understanding

Ingredient 7: Context - Research the physical, historical, spiritual and contemporary context of the item, including related items, and respect local amenity and culture

Ingredient 8: Authenticity, Ambience and Sustainability - Develop interpretation methods and media which sustain the significance of the items, its character and authenticity

Ingredient 9: Conservation Planning and Works – Integrate interpretation in conservation planning and in all stages of a conservation project

Ingredient 10: Maintenance, Evaluation and Review – Include interpretation in the ongoing management of an item; provide for regular maintenance, evaluation and review

Ingredient 11: Skills and Knowledge – Involve people with relevant skills, knowledge and experience

Ingredient 12: Collaboration – Collaborate with organisations and the local community

ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites

This *ICOMOS Charter* defines the basic objectives and principles of site interpretation in relation to authenticity, intellectual integrity, social responsibility, and respect for cultural significance and context. It seeks to encourage a wide public appreciation of cultural heritage sites as places and sources of learning and reflection about the past as well as being valuable resources for sustainable community developments and intercultural and intergenerational dialogue. The Interpretation Strategy will be guided by the following principles outlined in the *ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* (2007):

- Principle 1: Access and Understanding
- Principle 2: Information Sources
- Principle 3: Attention to Context and Setting
- Principle 4: Preservation of Authenticity
- Principle 5: Planning for Sustainability
- Principle 6: Concern for Inclusiveness
- Principle 7: Importance of Research, Training and Evaluation

The definitions adopted in this report are those defined in the *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance*, 2013, also known by its more common title *The Burra Charter*, and the NSW Heritage Office publication *Interpreting Heritage Places and Items Guidelines* (2005). For ease of reference, a glossary has been included as an appendix to this report.

1.6 SITE IDENTIFICATION

The subject site is known as Pitt Street, Sydney. It is located on the north side of Park Street and bound by Castlereagh, Park and Pitt Streets. It is described by NSW Land Registry Services (LRS) as Lot 20, DP 1255509.

The subject site is the Pitt Street Metro North OSD, which is entirely located on or above the ground floor. All areas designated as part of the Pitt Street Metro Station are outside the subject site. The delineation of spaces is further detailed in plans provided in Figures 2.7 - 2.10.

All of the buildings on the subject site have been demolished and excavation for the station has commenced.

This report refers to different sections of the subject site according to their Lot number, as delineated on the 1833 City of Sydney Survey Plans, being Section 32, lots 15 - 21. This plan is provided in Figure 5.6 of this report.

1.7 AUTHORSHIP

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Photographs and drawings	GBA Heritage
	unless otherwise noted



Figure 1.1
Location map showing the subject site outlined in red
Source: Nearmap website

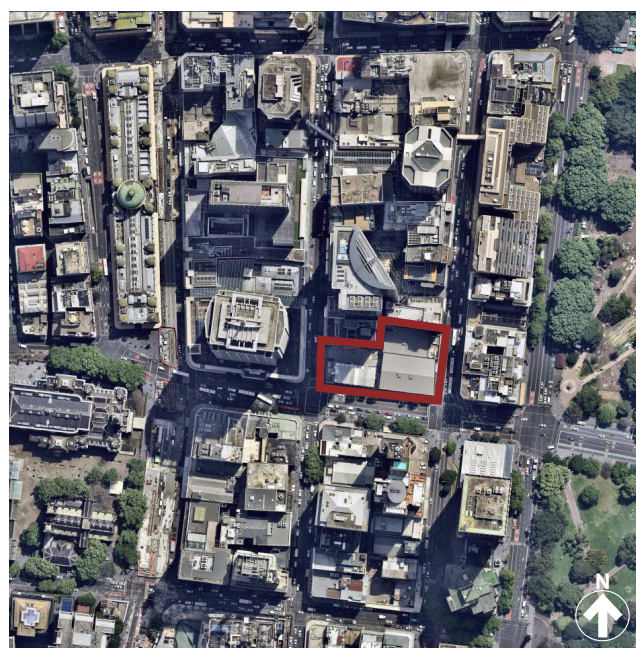


Figure 1.2
Aerial view showing the subject site outlined in red.
Source: Nearmap website

1.7.1 REPORT LIMITATIONS

This report provides a conceptual framework for interpretation of the subject site. Details of the design, construction and installation of interpretive material, including obtaining permission to use copyrighted material (images, photographs, plans, drawings, etc), are outside the scope of this report.

The scope of this report relates to the Pitt Street North OSD only. This the scope of this report does not include any section of the Pitt Street Metro North development, nor the Pitt Street Integrated Station Design (ISD), which includes the platform level, the ground level station entrance fronting Park Street, and sections of the podium reserved for Metro infrastructure.

Recommendations for the interpretation of any salvaged historical archaeological material is not within the scope in this report. Archaeological investigations and salvage efforts were undertaken as part of the Pitt Street Metro Station development and management of archaeological issues are therefore to be led by the station development, and will be detailed in a Heritage Interpretation Plan within the CSSI. For completeness, however, recommendations for the interpretation of salvaged archaeological material by Casey & Lowe have been provided as an appendices to this report.

It is understood that the Sydney Metro Communication team are responsible for providing proofs of hoarding displays for approval by the Sydney Metro Heritage Manager.⁴ An interpretation strategy for the hoardings around the project site has already been implemented. As such, recommendations on interpretation strategies related to the project site hoardings is outside the scope of this report.

A separate Heritage Interpretation Plan will be submitted with the Pitt Street Metro Station development application, which will include recommendations for interpretation strategies in the Pitt Street North and South Metro entrances and the platform level, as well as for any archaeological artefacts and remains salvaged during archaeological investigations.

GBA Heritage has already prepared a Heritage Interpretation Plan for the Pitt Street Metro South OSD.

This report does not include any recommendations related to Aboriginal heritage values. Aboriginal Heritage will be addressed in a separate report within the CSSI. While this report is limited to the investigation of European cultural heritage values, GBA Heritage recognises that for over forty thousand years or more Aboriginal people occupied the land that was later to be claimed as a European settlement. Recommendations have been made on the basis of documentary evidence viewed and inspection of the existing fabric.

1.8 COPYRIGHT

Copyright of this report remains with GBA Heritage.

⁴ Sydney Metro, *Sydney Metro City and Southwest Heritage Interpretation Plan*, 2017, 7.

2.0

SITE DESCRIPTION

2.1 URBAN CONTEXT

This section of the Sydney Central Business District is close to its eastern edge (as demarcated by Hyde Park) and its bustling commercial area (north of Market Street), and away from its two busy water frontages (on Port Jackson and Darling Harbour).

The area is densely built up around a grid of urban streets, and features an eclectic mixture of buildings of widely varying construction periods, scales, heights and styles, reflecting most of the stages of the city's development history. Victorian, Federation, Inter-War, Post-War International, Late 20th Century and Early 21st Century buildings stand side by side, often in dramatic juxtaposition.

At two lanes, Pitt Street is a relatively narrow city street offering limited or intimate views of the subject site from adjacent and northerly perspectives. Castlereagh Street has four one-way traffic lanes and therefore offers more expansive views of the subject site and to the north. Park Street features six traffic lanes and wide footpaths and allows expansive views to the site from the southern footpath between Elizabeth and Druiitt Streets. This characteristic allows Park Street to assume the status as the 'front' of the subject site

2.2 THE SUBJECT SITE

The site is an L-shaped property with frontages on Park, Pitt and Castlereagh Streets. The heritage-listed National Building and Masonic Club adjoin the site's northern boundary on the west and east sides respectively, while the listed Criterion Hotel is directly across Park Street, and the Great Synagogue and Former ACP Facade directly across Castlereagh Street.

All buildings on the site have been removed and a large work shed has been erected on the eastern side of the site.



Figure 2.1

View of the subject site looking north-east from the southern footpath of Park Street. At the centre is the National Building, located immediately north of the site. Note the historic photographs attached along the site hoardings



Figure 2.2

View of the eastern side of the subject site along Castlereagh Street, including the large metal work shed. Note the historic images attached to the site hoardings. The proposed 'Heritage Display' wall extends from the neighbouring sandstone building (right) to a proposed ground floor vehicular entry further south

2.3 EXISTING INTERPRETATION SCHEMES

2.3.1 HOARDING DISPLAYS

A number of large format, black & white historic photographs have been installed on the work site hoardings that surround much of the site. These are designed as an interpretation device to provide passers by some insight into the historic makeup and character of the subject site and area. Historic photographs include a number of historic street scenes, shops and buildings in the vicinity, and an 1870s photograph of this section of the city from the Town Hall tower.

2.3.2 INTERPRETATION SCHEMES WITHIN THE SUBJECT URBAN BLOCK

A number of interpretation schemes have been installed in other buildings within the urban block shared by the subject site. Two schemes have a thematic relevance to the scope of this report in their focus on the block's historic association with horses:

AMP Tower Entranceway

This entrance walkway is located off Castlereagh Street, and features a Heritage Interpretation of that site. The device features a line of three vertical elements containing text, archaeological artefacts and images within bespoke brass cases. Part of the text is devoted to the carriage manufactory of William Vial, which operated a few doors north of the subject site.

City Tattersalls Club

The Tattersalls Club was the leading club overseeing the colony's horse racing. It formed across the road in 1858 and moved into 202-204 Pitt Street in 1891. The rival City Tattersalls Club formed in 1895 and moved into the current premises (including the 1891 Tattersalls Club building) in 1924.

The City Tattersalls Club proudly maintains a historic display in its lobby, featuring an artistic 5-pane stained glass image of a horse race, a framed history of the club and a display case of trophies, photographs and artefacts from the club's past. Until recently, a large sandstone horse stood above the 1891 building's pediment.



Figure 2.3

The heritage interpretation panels at the entrance walkway into the AMP tower complex, featuring some information on the historic carriage works once operating on that site



Figure 2.4

The attractive stained glass window showing a horse racing scene on display in the lobby of the City Tattersalls Club



Figure 2.5

The heritage cabinet in the lobby of the City Tattersalls Club. A framed information page is visible on the wall (far right)

2.4 THE PITT STREET NORTH OSD CONCEPT DESIGN

The proposed Pitt Street Metro North OSD will be located above the north section of the Pitt Street Metro Station. The proposed building will be a 38-storey commercial structure including parts of the Metro Station complex, with commercial and retail tenancies above, as well as limited parking and loading facilities. The building is located in close proximity to several other tall contemporary buildings, notably the ANZ building to its north and the Citigroup Centre to its west - both of which are taller than it - and will employ the tower-and-podium typology recognised as a means of mitigating the visual impact of tall buildings on urban streetscapes, with the podium relating to the existing streetscape and the tower component set back from the podium face and street.

The tower section of the building is articulated into three towers. Only the two shortest facades, the west facade of the West tower and the east facade of the East tower, are parallel to the street - all other street facades are angled away from the street in response to considerations of solar access, views and, importantly, apparent bulk. Each tower is of a different height, emphasising their legibility as separate, smaller, more vertical masses.

The height of the podium component matches that of the adjoining twelve-storey heritage buildings to the north of the site: the National Building (Ashington Place) on the Pitt Street side and the Masonic Club on Castlereagh Street. The podium, too, is articulated into smaller segments by recesses at the three entry points (to the Station, the tower and the service dock), with the segment adjoining the Masonic Club rising to match its height.



Figure 2.6

Architects' model of proposal as seen from south-east, showing the three towers and the segmented podium aligned with the heritage listed Masonic Club (at right)

Source: Foster and Partners

2.5 PUBLICLY ACCESSIBLE SPACES

Architectural drawings for the Pitt Street Metro North OSD include a number of publicly accessible spaces that may be suitable locations for interpretation devices. It should be noted that these plans are currently in the preliminary stage only and may change as the project evolves. Recommendations for the location of interpretation devices is provided in Section 6.0. These spaces are identified by number on architectural drawings provided in the following pages and include:

#1 - Castlereagh Street Heritage Display Wall

Located at the northern end of the ground floor Castlereagh St (eastern) elevation, this section of wall is designated for a Heritage Display, which is within the scope of this report.

The detailed design drawings show a 'Heritage Interpretation Wall' at the northern end of the Castlereagh elevation (identified as Space #1A). It may be possible that part of the section of wall between the emergency exit and the vehicular entrance (identified here as Space #1B), be used for additional interpretation space, the practicality and viability of which will be determined as the subject building's architectural design evolves. The space between the 'Heritage Interpretation Wall' and the awning may also be considered for additional interpretation space.

#2 - EOT Lobby (off Castlereagh Street)

A long narrow lobby off Castlereagh Street with access to the parking area and an internal stairway. Two lifts connect with the retail and commercial levels on the second and third floors.

This lobby is designed as a secondary building lobby. The primary building lobby is located off Pitt Street. The design and materiality of this lobby is still under consideration.

#3 Retail Tenancy, Corner of Park and Castlereagh Streets

This tenancy will be in the same location of the former Barley Mow Hotel / New Windsor Hotel, which operated on this site from c.1830 - 2017. The internal fit-out of this space will be determined by a future tenant on completion of the base build.

#4 - Pitt Street Lobby and Retail Tenancy

A large, relatively open space at the corner of Pitt and Park streets. The lobby is accessed via two revolving doors off Pitt Street which lead to three extended escalators to the first floor. The ceiling is some three stories above the ground floor lobby, thereby providing a very large and visually impressive volume of space. The exterior walls are glazed. The space will draw in extensive natural light and be highly visible from the public domain.

The ground floor lobby has an open connection to a retail tenancy on the corner of Pitt and Park Streets. The tenancy will also have a set of automatic doors fronting the Park Street footpath. The ceiling to this tenancy is two stories high. The internal fit-out of this space will be determined by a future tenant on completion of the base build.

It is understood that this space is intended for the placement of a public art installation.

#5 - Level 2 Retail and Transit Space

A very large space extending across much of the southern section of level two. The space will be a hub for people moving through the building; it is the terminus for the three Pitt Street escalators and three escalators to Level 3, and accessible via two lifts from the EOT Lobby. It will be a transit space as well as a retail space, where people will meet and spend time.

Due to the abbreviated footprint of level three, the southern and western sections of this space will have a double height ceiling, allowing extensive light to be drawn in. The external walls will be glazed with a line of external shading fins. The internal design of this space is still under consideration.

#6 - Level 3 Commercial Lobby

A commercial lobby providing access to the lifts to the rest of the building, including the podium level and the towers above. It is anticipated that this space will have little if any retail tenancies. As is typical for commercial lobbies, this space is likely to be primarily used as a transit space and feature tables and seating to work and meet people.

The internal design of this space is still under consideration.

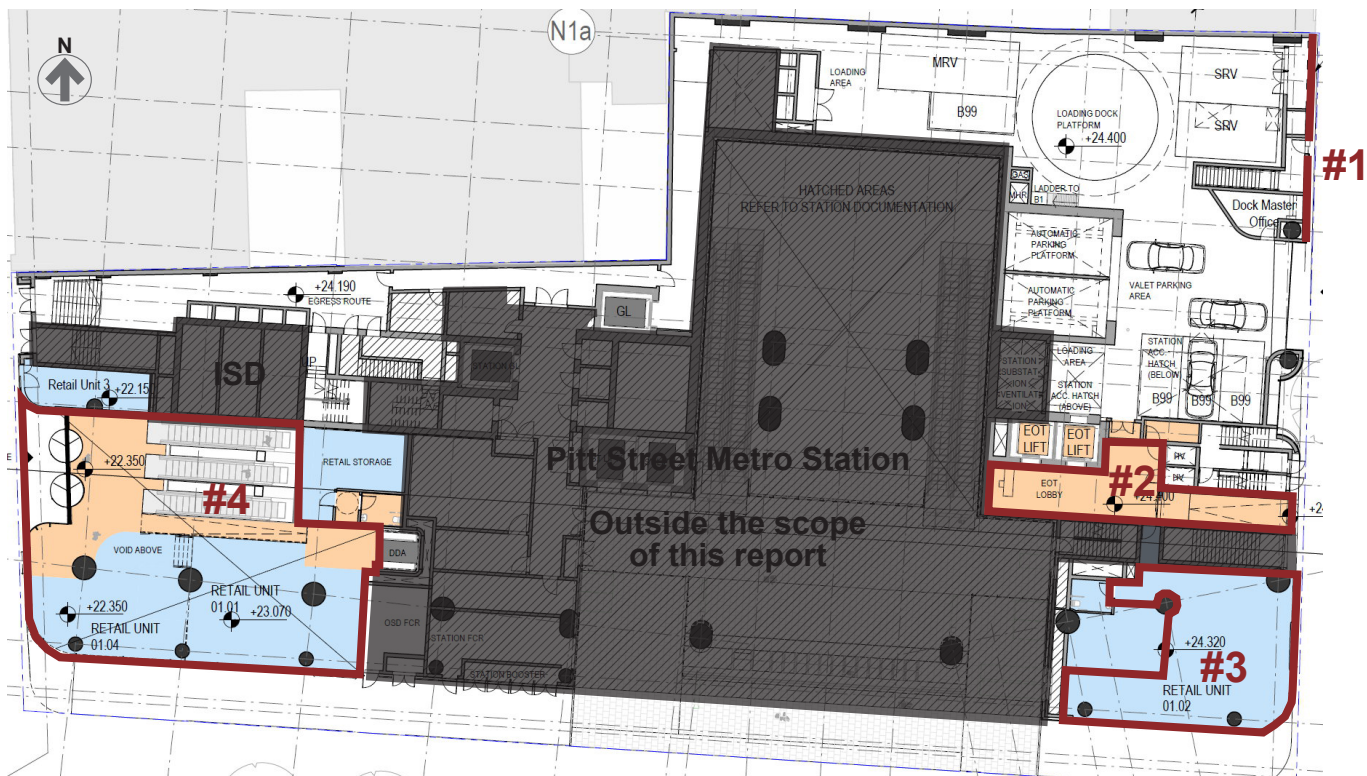


Figure 2.7 (above)

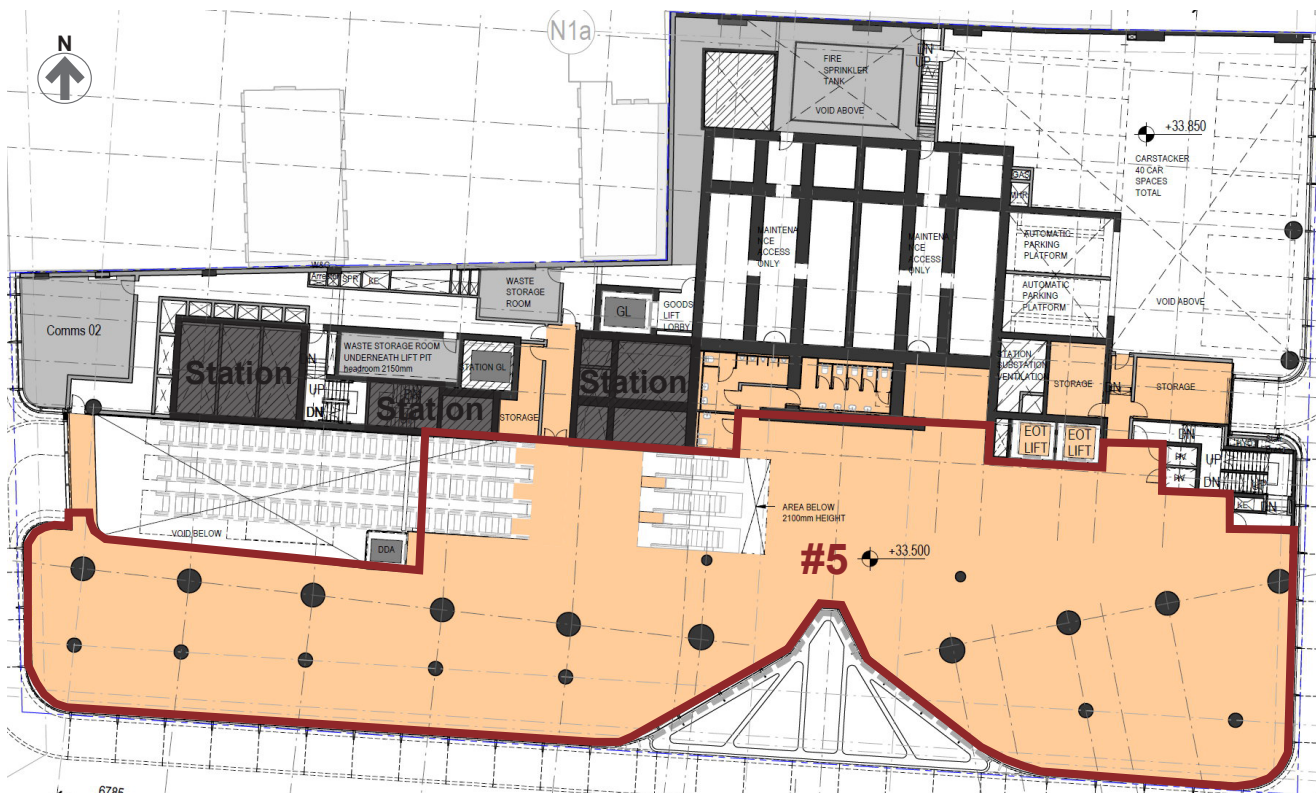
Marked up first floor plan indicating the publicly accessible spaces possibly suitable for interpretation devices, outlined in red. Areas forming part of the Metro ISD project and outside the scope of this report is shaded grey

Source: Foster and Partners, marked up by GBA Heritage

Figure 2.8 (below)

Marked up first floor plan indicating the publicly accessible spaces possibly suitable for interpretation devices, outlined in red. Areas forming part of the Metro ISD project and outside the scope of this report is shaded grey

Source: Foster and Partners, marked up by GBA Heritage



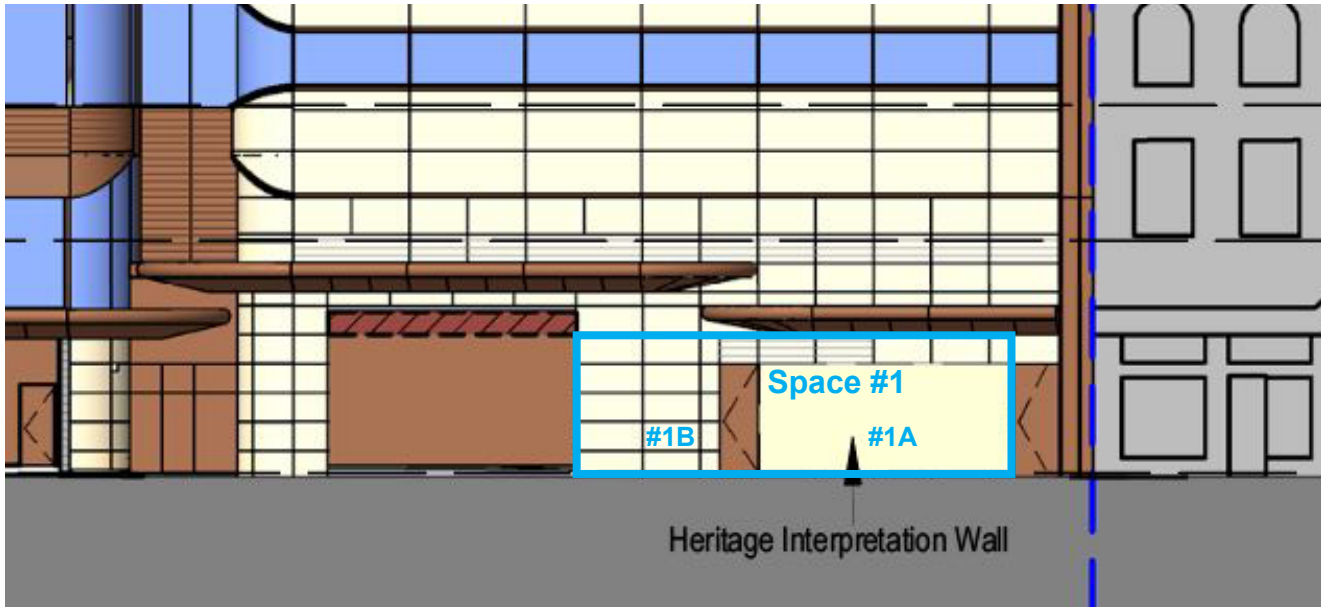


Figure 2.11
 Elevation drawing of the area designated for 'Heritage Display',
 fronting Castlereagh Street (Drawing No. SMCSWSPS-FOS-OSN-
 AT-DWG-960003)
 Source: Foster and Partners



Figure 2.12
 Perspective illustration of the OSD entrance off Pitt Street, identified
 as space #4
 Source: Foster and Partners

3.0

THE INTERPRETIVE APPROACH

3.1 INTRODUCTION

Interpretation significance is a way to facilitate the dissemination of information into communities and cultures and allows the values, stories and historical character of an area to be explored, understood and appreciated appropriately and respectfully by both the local community and by visitors.

A forecast of the potential audience helps to direct the media choices for the interpretive message. This audience assessment guides the use of the interpretive resource material. Successful interpretation of appropriate material increases accessibility, reinforces cultural significance, and promotes a sense of respect and appreciation.

A vital tenet of heritage principles relating to conservation and interpretation is access to the cultural significance of the places we seek to protect. Publicly accessible interpretation of the cultural heritage significance of the site is crucial to providing an understanding of, and access to, the place.

Interpretation seeks to be:

- *Entertaining* – it seeks to hold the audience's attention
- *Relevant* – it seeks to make connections with the audience's knowledge, interests, concerns and experience
- *Organised* – it will be structured in a way that makes it easy for the audience to follow
- *Thematic* – it will be structured around a central message or series of message
- *Best Practice* – it will be based on the best contemporary research in interpretation and scholarship

- *Consultative* – it will involve former staff, community interest groups and other stakeholders in planning and delivering interpretation
- *Audience focussed* – ongoing audience research and evaluation will contribute to planning and delivery of interpretation

Interpretation of the subject site should focus on the variety of uses of the land and link into the wider historical context of the area. Typically, interpretation generally falls into one of two categories:

1. Primary Interpretation Sites

These may include heritage buildings, residence-based museums, relics, memorials or sites of significant natural history where the heritage item or landscape is the reason for visitation. Such sites may contain interpretive centres, education units, or exhibition spaces where diverse interpretive strategies may engage the audience, that is multimedia, signage, printed materials and public programmes. Equally, they may be simply interpreted with signage or a plaque. The key factor is that the built, movable or natural heritage element is interpreted for its significance, with no other purpose associated with it.

2. Secondary Interpretation Sites

This group comprises sites where new or adaptive reuse developments occur. While there are significant layers of history which require interpretation, the primary purpose of visitation is for purposes not usually associated with the history of the site. For this reason, interpretation should be uncomplicated, without high maintenance requirements nor too many themes and stories, which result in an overload of information and waste of resources.

The Pitt Street North Metro OSD is a secondary interpretive site and is representative of the evolution and development of a unique section of the Sydney CBD. Interpretation of the site should highlight its role, significance and place within its historical context.

3.2 AUDIENCES

The effective interpretation and presentation of the cultural significance of a place or item through the identified interpretive themes is dependent on the accurate identification of target audiences. This analysis has been undertaken to help determine the best locations for possible future devices. The identification of a particular audience will influence the choice of media for interpretation of the place and the content of the information provided. Identifying multiple audiences may necessitate multiple strategies in order to target those audiences in different manners.

In this proposal three distinct target audiences have been identified which will determine the selection of the story lines and interpretive devices.

In the case of the Pitt Street Metro North OSD, which is at the beginning of a planning and development programme that will unfold over a number of years, the audiences for the interpretation will vary across the stages and locations of the project.

The anticipated audiences for the six publicly accessible spaces identified in Section 2.0 of this report are as follows:

3.2.1 SPACE #1: CASTLEREAGH STREET WALL

This section of Castlereagh Street is a high traffic area. The subject wall will be clearly visible from pedestrians on both sides of the street and to some degree people travelling in vehicles. The audience will include those going to or from the Metro Station and the subject building, as well as members of the general public.

3.2.2 SPACE #2: EOT LOBBY (OFF CASTLEREAGH ST)

This is a secondary entrance to the subject tower. It will be accessed by employees and visitors to the building via the footpath or the door to the parking area. It is understood that the space will be publicly accessible but will generally not attract members of the general public. This audience will almost exclusively be passing between the two lifts and the exits and will generally only have a brief time to consider any interpretation devices.

3.2.3 SPACE #3: RETAIL TENANCY (CORNER OF PARK AND CASTLEREAGH STREETS)

This space will be primarily accessed by tenancy guests and staff. Guests may have time to consider any display in detail, and many may have repeated interactions with the space. Tenancy staff will have the opportunity for repeated inspections of any interpretation device, particularly during quiet periods. The staff may occasionally take the opportunity to discuss the interpretation device with patrons.

3.2.4 SPACE #4: PITT STREET LOBBY AND RETAIL TENANCY

This lobby is designed as the primary access to the subject building and is anticipated to be a high traffic area. It is understood that this space will be the location of a public art installation. The audience will include the bulk of people entering and leaving the building, who will generally be transiting directly between the entry doors and the escalators to the second floor. This audience will only have a brief interaction with the ground floor lobby but will have an extended time on the long escalators to consider any interpretation devices.

The nature of the audience engaging with the retail tenancy is dependant on the type of commercial business operating there. Should a cafe or patisserie occupy the space, the tenancy is likely to attract a large audience of primarily take away customers with fewer customers consuming food and beverages on site. This audience will consist both of members of the general public and people coming and going from the subject building, as well as tenancy staff.

3.2.5 SPACE #5: LEVEL 2 RETAIL AND TRANSIT SPACE

This will be a high traffic space, understood to feature a variety of spaces that will engage the audience in different ways. The primary audience will be people either working at or visiting the commercial offices in the building. This audience is likely to largely transition directly to and from the two sets of escalators providing a connection between the ground and third floors, particularly at the beginning and end of the work day, which will allow minimal time to consider any interpretive device on the second floor.

Some of this office audience and some members of the general public will move into the larger space, particularly to engage the retail tenancies located there. Should food and beverage retail be introduced, the space will attract many people over the lunch period. This audience will have a much greater opportunity to consider any interpretive devices located on the second floor and have more time available to do so.

3.2.6 SPACE #6: LEVEL 3 COMMERCIAL LOBBY

This space will presumably be reflective of typical commercial office tower lobbies, whereby the majority of the audience are transiting to or from the building with furniture provided for people to wait or to hold discussions. This audience will have some opportunity to inspect an interpretation device, with varying time available to do so

3.3 CONSIDERATION OF OWNER NEEDS

The needs of the owners and future occupiers of the site should be considered when formulating interpretative options for the site. It is an essential requirement of the owners that the building remain commercially viable and that any interpretation devices be designed to be durable and allow easy/low maintenance.

The owners also require that money spent on heritage interpretation is effective at telling the site's historical story to the greatest number of people.

SYDNEY METRO REQUIREMENTS

The Heritage Interpretation requirements of Sydney Metro are expressed in expert reports commissioned as part of the Metro project.

Heritage Strategy (2018)

The *Heritage Strategy for Pitt Street*, prepared by Metron in May 2018¹, includes the following relevant recommendations for Heritage Interpretation of the Pitt Street Metro North site:

2. Heritage Interpretation

2.1 Background

NSW Heritage Guidelines provided by the NSW Heritage Division of the Office of Environment and Heritage state that a Heritage Interpretation Strategy identifies key themes relevant to the heritage significance of the item.

For Pitt Street Station, the key themes that are part of the station wide approach apply. These are:

- a) Transport and Infrastructure – which links the new transport system to the historical transport of the area; and includes Town Hall railway station;*
- b) Local stories – which provides opportunities to commemorate local identities, buildings and developments of the area. For Pitt Street, the combination of the historical and still used commercial buildings with the religious and cultural buildings illustrate the strong links of living and working in the city, noted in the public art approach as 'Excite and Unite'.*

Heritage themes for interpretation must also include stories relating to buildings removed for the Metro work. This is to link the adjacent heritage buildings, and provide a storyline about the development of the city, the earlier colony and streetscape. Overall, the story of Pitt Street's evolution through time.

Response:

The 2018 Metron Study recommends Heritage Interpretation devices be located within the Metro station, which are covered by an Interpretation Plan for the Metro station development, and is, therefore, outside the remit of this report.

¹ Metron, *Heritage Strategy for Pitt Street, Stage 1 Design, Underground Stations Design & Technical Services*, Document No: NWRLSRT-MET-SPS-HE-REP-000001, 3 May 2018.

Historical Archaeological Assessment & Research Design (2016)

The 2016 archaeological report, prepared by Artefact Heritage², includes the following conclusion about the potential for the public interpretation of archaeological remains, including at Pitt Street Metro North:

12.19 Public Interpretation

There is potential for significant archaeological remains within the project sites, in particular Blues Point, Barangaroo, Pitt Street and Central Station. There is opportunity to interpret the archaeology and engage the public with the significance and stories of Sydney's past.

Significant findings from the archaeological investigation program would be included in heritage interpretation for the project (mitigation measure NAH8 and NAH9). Preliminary results reporting and final reporting would identify significant findings which should be considered as part of heritage interpretation.

There may also be opportunity for public engagement such as open days or media releases during archaeological investigations. Information regarding State significant archaeological remains, such as at Pitt Street, would be provided to the public. This could include hoarding signage, pamphlets, media releases, information on the project website, social media and blog content during the excavation process.

Response:

Archaeological aspects of the Pitt Street North site were overseen by Casey & Lowe. Interpretation of any salvaged archaeological remains is outside the scope of this report and is included in an Interpretation Plan for the Metro Station. However, in the interest of completeness, the recommendations of Casey & Lowe are provided as appendices to this report.

While not within the remit for the subject project, it should be noted that some archaeological remains were salvaged from locations along Pitt and Park streets. As part of the CSSI, a selection of salvaged artefacts are proposed for display on the platform level of the Metro station. Salvaged sandstone blocks cannot be practically and meaningfully reused as part of the OSD North project. Both this report and the Interpretation Plan for the Metro Station include a recommendation to interpret the former building outlines in the pavement (detailed in Section 6.4) using durable materials.

² Artefact Heritage, Sydney Metro City & Southwest Chatswood to Sydenham, Historical Archaeological Assessment & Research Design, October 2016.

DEVELOPER / ARCHITECT REQUIREMENTS

Project architects, Foster and Partners, has identified the ground floor wall along Castlereagh Street (Space #1) as a preferred location to provide heritage interpretation. They have also requested that heritage interpretation opportunities be considered for the proposed retail tenancy on the ground floor corner of Castlereagh and Park Streets (Space #3), which is the former location of the Barley Mow Hotel / New Windsor Hotel.

It is understood that discussions over the location for an interpretation device has been made with Sydney Metro with the resolution that the Heritage Display wall along Castlereagh Street (Space #1) is the best location for the Pitt Street North's principal heritage interpretation device. Provided that the device is designed and implemented to a high quality standard, GBA Heritage supports this approach as one that can convey the site's history to the wider public and meet the relevant consent conditions.

3.4 SITE CONSIDERATIONS

An Interpretation Strategy for the subject site entails selection of the most likely effective methods with which to convey information about the history or meaning of the place. Effective interpretive devices act as a positive marketing tool, with more deliberate and dramatic devices commonly being a popular talking point and even serving as a reference point by which people identify the site. Interpretive devices must therefore be realistic and compatible with the character of the area.

The interpretation strategy has been based on conceptual architectural plans only and should be designed within the context of evolving plans.

The design and location of any interpretation devices must be made within the context of the architectural design of the building. The Pitt Street North OSD demonstrates very high standards of design excellence. Heritage interpretation efforts should aim to enhance the structure, with well designed elements constructed of good quality materials, in consultation with the project developer and project architects.

Recommendations for any interpretation devices must also recognise that some spaces are designed as high-traffic areas with critical operational and communication requirements, and be designed and located accordingly.

4.0

AVAILABLE RESOURCES

4.1 DOCUMENTARY RESOURCES

GBA Heritage has undertaken historical research to supplement available information on the subject site. A summary of this research is included in Sections 5.0 and 6.0 of this report.

Images sourced to inspire creative approaches to heritage interpretation or for possible use in the preparation of interpretive media is included in Section 6.0 of this report.

4.2 HIGH RESOLUTION IMAGES

This report recommends creative and/or artistic approaches to the provision of a possible Heritage Interpretation device on the Castlereagh Street external wall (core space #1) and the private residential entry (space #1). No historical images are likely to be required as part of this device. This report recommends the presentation of historic images for the optional Interpretive concept in the ground floor tenancy (space #2) and in the Level 1 retail and transit space (Space #5).

GBA Heritage is not responsible for obtaining high resolution images for inclusion within the final interpretive devices. The graphic designers or panel manufacturers are to organise any high resolution images where required. Such material can generally be ordered directly from the relevant archives or libraries (charges may apply).

To facilitate the future design and manufacture process, the title, file and order number details for individual images are provided in the captions to the sample images in Section 6.0.

A number of archives and libraries provide specific information on how to obtain high resolution images from their institutions, including the following:

State Library of New South Wales -
<https://www.sl.nsw.gov.au/research-and-collections-using-library/ordering-copies-library-material>

National Library of Australia -
<https://www.nla.gov.au/content/copies-and-interlibrary-loans>

City of Sydney Archives -
<https://www.cityofsydney.nsw.gov.au/learn/history/archives>

High quality images from the State Records NSW can be ordered directly from their online image database 'Photo Investigator' (<http://investigator.records.nsw.gov.au/asp/photossearch>).

To obtain a high quality reproduction of an image from any Local Council Archive or Library (Local Studies Section), these libraries/archives can generally be contacted directly with the relevant title and file number on hand.

4.3 COPYRIGHTED MATERIAL

Images, photographs, plans, drawings, logos and other archival records are generally subject to copyright and require permission from the copyright owner before they can be reproduced on interpretive devices.

The provisions regarding the term of copyright are set out in the *Copyright Act*.¹ The Australian Copyright Council provides up to date information on copyright laws in Australia, including specific information pertaining to graphic designers.²

GBA Heritage is not responsible for obtaining the reproduction rights for any material included in this report. The graphic designers and/or device manufacturers are to obtain the required copyright clearances and permissions to reproduce the selected material. The graphic designers are also responsible for appropriately referencing the material they are using on any interpretive device(s).

1 Australian Copyright Council, *An Introduction to Copyright in Australia, Information Sheet*, G010v18, March 2014
2 See their website www.copyright.org.au

5.0

HISTORICAL SUMMARY

5.1 INTRODUCTION

The *Pitt Street Station North Archaeological Method Statement*, prepared by Casey & Lowe in 2017, contains a detailed history of the subject site, including complete listings of inhabitants from the Sands Directory, the City of Sydney's Assessment Books and property history for all sections of the subject site. A detailed historical overview is also provided for the original subdivision lots, being Lots 15-18 of Section 32 (since changed). Casey & Lowe have prepared a draft report detailing the outcomes from subsequent archaeological works. It is understood that a final report is currently being prepared. These latter reports will provide additional information on the history of the subject site at Pitt Street Metro North.

To avoid unnecessary duplication, this Historical Summary focuses on the broad character and change on the subject site and surrounding areas.

5.2 EARLY SYDNEY AND THE ORIGINS OF PITT STREET (1788 - 1804)

The Tank Stream influenced the way in which the township was laid out. The main body of the first settlement was established on the western side of the stream. During Phillip's governorship, administrative and legal concerns came to be concentrated on the eastern side of the stream and military, convict and general civil concerns on the western side.

To provide for a well-ordered and healthy township, Phillip issued an order that streets were to be a uniform 200 feet wide and building allotments a standard 60 x 150ft to 'allow for the proper circulation of air.'¹ The realisation of Phillip's plans, however, was dependent on the Crown retaining control of the land. To this end, all land within the Colony was declared Crown land. On January 1792, nine days before his departure from the Colony, Phillip established a boundary line that encompassed most of the modern day City of Sydney, within which he ordered that the land be reserved for the Crown and the use of the Town of Sydney. The subject site was located towards the southern end of Phillip's township.

¹ Paul Ashton (2000), 8.

Despite Phillip's best attempts to control the development of the settlement, the lines of the first streets were determined more by patterns of use than by regulation. The first discernible track, then known as the 'Main Track', later as 'High Street' and finally 'George Street,' ran south from the western bank of the Tank Stream to the 'Brickfields' and the first farms located to the west.²

When Pitt Street was created, as well as the origins of the name, is not clear. The street, known first as 'Pitt's Row', appears in two illustrations accompanying David Collins' Account of New South Wales, published in 1798, but most likely drawn in 1795.³ Pitt's Row and High Street provided the only routes south from the township; George Street from the western side of the Tank Stream and Pitt Street from the eastern side.

Pitt Street is the oldest named street in Sydney to have retained its original name; it is the only surviving street name recorded on James Meehan's Plan of the Town of Sydney dated 31 October, 1807.⁴ At this time, the street began at Hunter Street in the north, petering out at the southern end around modern day Market/Park Streets. The street would not be extended north for its full length until 1853.

The *Pitt Street Station North, Park Street, Sydney, Archaeological Method Statement*, prepared by Casey & Lowe in 2017, contains the following historical summary of the area:

At the time of Macquarie's arrival in the colony, the location was at the western extremity of the town, bordering on the slope leading down to the 'Brickfields'.

² Norman Edwards (1978), 37-8.

³ C.H. Bertie (1920) 69 - 70.

⁴ Geoffrey Scott (1958), 61.

... Although part of the study area is slightly southwest of the head of the Tank Stream channel, and north of the marshy land on the western slopes of Hyde Park, part of the study area should also lie within the area where water filtered up from the underlying sandstone. This basin fed fresh water into the Tank Stream, which was the main permanent source of fresh drinking water for the early British colony and a key reason for placing the first settlement in Sydney Cove rather than Botany Bay or search further for an alternative location.

The springs provided access to freshwater that was stored by the digging of shallow wells or tanks. When water supplies from the Tank Stream failed, wells dug by enterprising landholders near the study area were a valuable resource. In wet weather, however, and without formalised drainage, the ground within the study area is likely to have been boggy and, on occasions, prone to inundation.⁵

An 1802 map shows the subject site was located in an undeveloped area well away from the main settlement (see Figure 5.2). It appears that the tracks of that era followed the local topography to allow easy passage of people, goods and animals. The subject site was located just north of a former road running from Darling Harbour along the crest of a hill to what is today Oxford Street. Just south of the crest was an area known as 'Brickfield Hill', notable for some socially undesirable activities including brick making at the small settlement of the same name, and a gallows a little to the south.

That the area was viewed as the outskirts of the city and somewhat unattractive to early colonialists is reinforced by the government locating a gallows there around 1804, within the subject site, at the corner of Park and Castlereagh streets.⁶ Nearby to the west was the colony's main cemetery (now the site of Sydney Town Hall), which was established around 1792.⁷

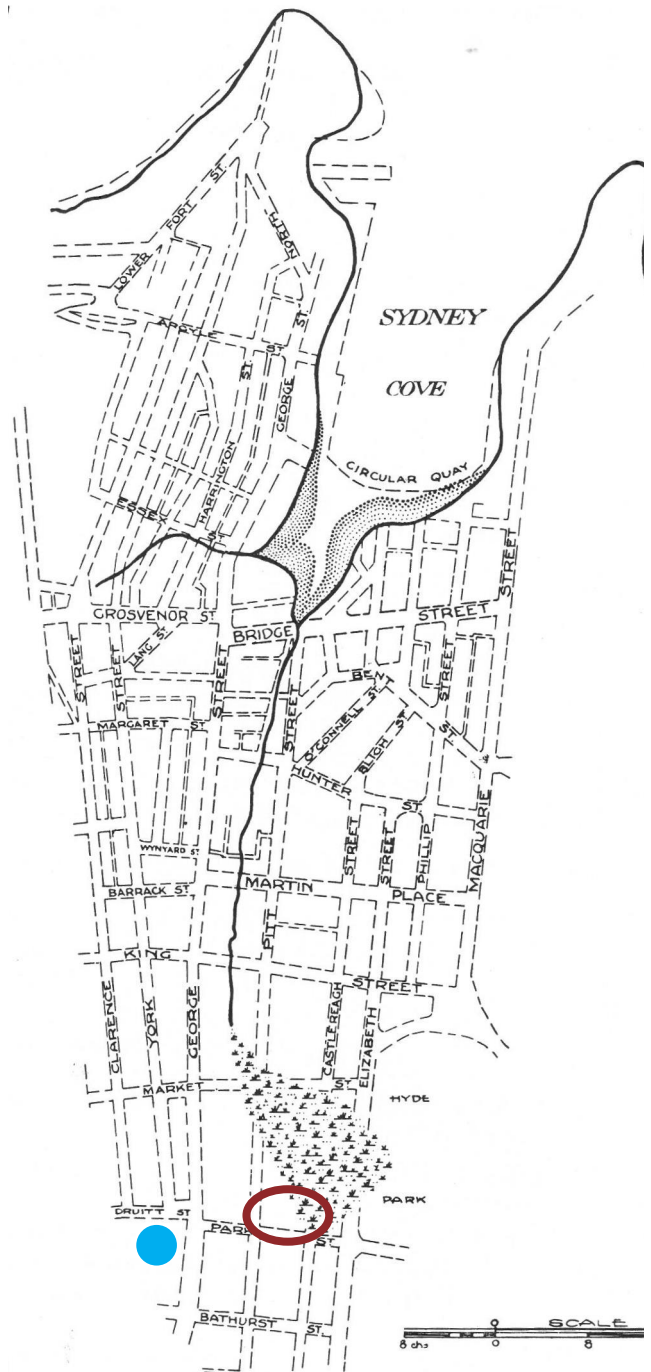


Figure 5.1

The original route of the Tank Stream and Sydney Cove overlaid onto a contemporary street map. The former location of the old cemetery is indicated with a blue dot

Source: Henry (1939), 42b

⁵ Casey & Lowe (2017), 15.

⁶ Fowles, Joseph (1966), 71.

⁷ Dictionary of Sydney website, 'Old Burial Ground'.



Figure 5.2
1802 Map, "Plan de la ville de Sydney" showing the subject site well outside the main settlement.
The red dot indicates the approximate location of the subject site
Source: National Library of Australia, Map F307, Object No 229944462

5.3 INITIAL DEVELOPMENT OF THE SUBJECT SITE (1810s - 1830s)

5.3.1 DEVELOPMENT OF THE CITY

As the colony's population grew, and demand for land increased, the city's urban boundary steadily moved south. James Meehan's 1807 plan of the city⁸ shows the western side of Pitt Street (or 'Pitt's Row' as it was then known) extending as far as Park Street but the eastern side and Castlereagh Street (including the subject site) as undeveloped that far south.

When Governor Macquarie arrived in the Colony at the close of 1809, he found 'a dirty, straggling settlement of crooked streets and irregular buildings.'⁹ Pitt's Row was only half the width of modern day Pitt Street. Soon after taking office, Macquarie embarked on a civic improvement program, which included the widening the main streets to fifty feet and 'de-stumping.' Surveyor Meehan prepared a new plan of the township, which was approved by the Governor.

The first known mention of Park Street was by Governor Macquarie in 1810. At that time, Park Street extended from George Street to Hyde Park by the south end of Pitt Street, thereby establishing the formal boundaries of the subject site. Macquarie also renamed a number of the city's streets, including changing 'Pitt's Row' to 'Pitt Street' and 'Chapel Row' to 'Castlereagh Street'.

When commenting on Macquarie's activities, the Sydney Gazette reported that the improvement in Sydney's streets was 'daily becoming more obvious' and that nowhere was the improvement 'more conspicuous than in Pitt's Row', which had been turned into 'a fine level causeway.'¹⁰

The 1822 map provided in Figure 5.4 shows the city's core commercial zones within the proximity of its main maritime centre, Circular Quay, and along George and Pitt Streets. A major civic area at the crest of George Street had been formed with the commencement of works on St Andrews Cathedral and expansion of the Sydney Markets, which linked with Market Wharf on Darling Harbour via Market Street. George Street remained the city's main road thoroughfare to Parramatta.

From 1822 to 1836, the south-east corner of the city was surveyed and subdivided, lengthening a quickly developing Pitt Street with what appear to be detached structures throughout. Park Street was at the centre of this emerging city area (see the 1836 map provided as Figure 5.7)



Figure 5.3
1819 romantic depiction of the City of Sydney looking south-west from Surry Hills. The subject site was then at the edge of development. Its approximate location is indicated with a red arrow
Source: 1819 painting by Joseph Lycett, SLNSW, ML 54

8 State Library of NSW, 'Plan of the town of Sydney in New South Wales', by Jas. Meehan, by order of Governor Bligh, 31 October 1807, Call No D Z/ Cc 89/ 7, File No: FL3693817, IE No: IE3693805.

9 Paul Ashton (2000), 18.

10 Geoffrey Scott (1958) 63.



Figure 5.4
 Map of Sydney in 1822 showing the subject site is within one of the last areas in the city remaining to be subdivided and developed.
 The red dot indicates the approximate location of the subject site (GBA Heritage).
 Source: National Library of Australia, 1822 Map, Plan of the Town and Suburbs of Sydney, Map F107

5.3.2 DEVELOPMENT OF THE SUBJECT SITE

The Colonial government formally opened up the subject site to development with seven land grants in the early-1820s. An 1822/23 map¹¹ shows buildings on each of the seven subject Lots (see Figure 5.5). A personal account later published in the Sydney Morning Herald suggests that many of these structures may pre-date the grants by way of permissive occupations.

Reminiscences by early Sydney resident, Obed West, describe the area around the subject site and provide evidence of some early permissive occupation, prior to the allocation of land grants. Mr West was born in 1807¹² and describes his childhood memories of the period perhaps around 1816-17, as follows¹³:

A Glimpse of Old Pitt-Street

...At that time Pitt-street presented the appearance of a road in one of our distant suburbs, all the houses being detached and usually occupying a large block of ground with gardens. ...

On the south-east corner of Market-street was Mr. Tindell's cottage, and a weatherboard house, with grape vines in front, stood on the spot taken up by Messrs. Cobb and Co.'s offices. Two small cottages followed [on the subject site], belonging to Mr. Jesse Hutchinson [Lot 15] and Mr. Hughes [Lot 16] respectively. The Corner of Park-street was taken up by a small weatherboard public-house, named the 'Rose and Crown,' kept by a Mr. Dyer [Lot 17]. ...

Along Park-street, and then along Elizabeth-street, down to Liverpool-street and up to Pitt-street, was unfenced ground, without a single house upon it, until it was unfenced ground, until it was given away in grants by Macquarie. ... At the time I speak of, the ground was grown over with a low scrub, and small grass trees grew on it in profusion. ...

Pitt-row at that time virtually terminated at Bathurst street, ending in what is termed 'a dead road.' Beyond that point was what might be said to be the country, for there were only a few dwellings dotting down the slope to the Haymarket."

Only limited documentary evidence of the early use of each property is known to exist. By the 1830s, however, development within the subject site were generally of basic construction used for housing and a range of commercial purposes.

Castlereagh and Park streets appears to have initially been generally residential focused, although the inhabitants may well have undertaken some work within their houses, as was typical. Most of these were one storey timber structures with a shingle roof.

A hotel constructed in c.1830 at the corner of Park and Castlereagh Streets, by former convict Catherine McLeod, was the stand out structure in the area at the time. This was a two storey plus attic public house with kitchen, stable, coach house and wash house in the rear yard. The building was constructed of timber and brick and had an L-shaped alignment along the building line to Park and Castlereagh streets. The hotel was named 'The Barley Mow', being a stack (or mow) of barley and the name of a once popular folk song of the British Isles.

The Pitt Street premises were primarily commercial with residential located at the back or upper levels. Lot 17, at the corner of Pitt and Park streets, featured a single storey timber structure, built as early as 1810 for a public house, the 'Rose and Crown'. By the 1820s, a kitchen had been added for the production of bread in a bakery. In c.1837, a three storey masonry structure was constructed on the neighbouring property, Lot 16, which was the location of a chemist and druggist, then a painter's shop, and finally a shoe and boot store. The scale of the building matched that of the nearby Barley Mow. Just north again in Lot 15, featured a work yard, inhabited by a monumental mason.

11 State Library of NSW, Stewart & Harper, 'Plan of Sydney', 1823, M3 811.6 1823

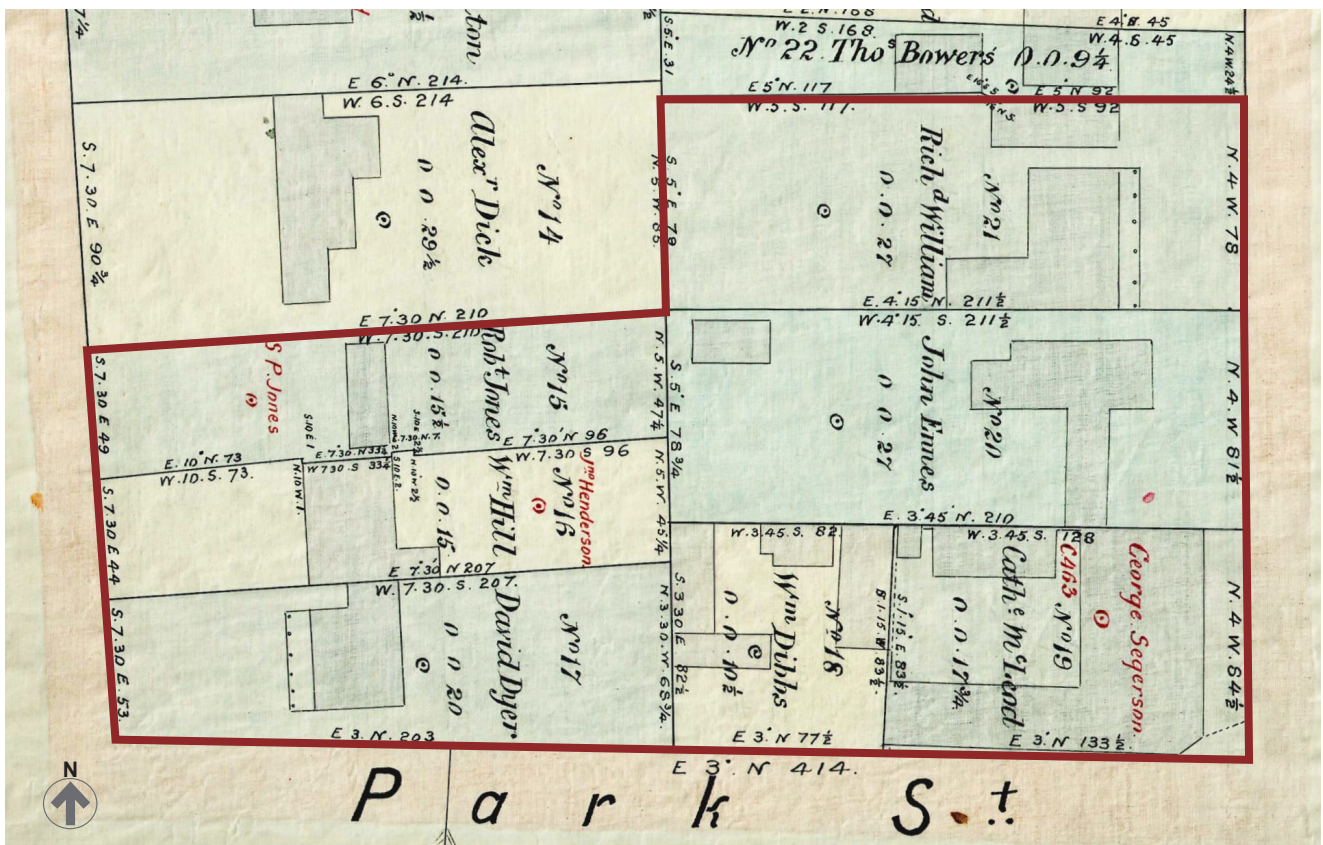
12 Casey & Lowe (2017), 17.

13 Trove, Sydney Morning Herald, "Old and New Sydney", 12 August 1882, 9.



Figure 5.5 (above)
Portion of Stewart & Harper's 1822/23 'plan of Sydney'
Source: State Library of NSW, Stewart & Harper, 'Plan of Sydney', 1823, M3 811.6 1823

Figure 5.6 (below)
Portion of an 1833 map of Section 32, showing the structures then on the subject site (outlined). Note that each lot is numbered
Source: City of Sydney, Historical Atlas, Section 32



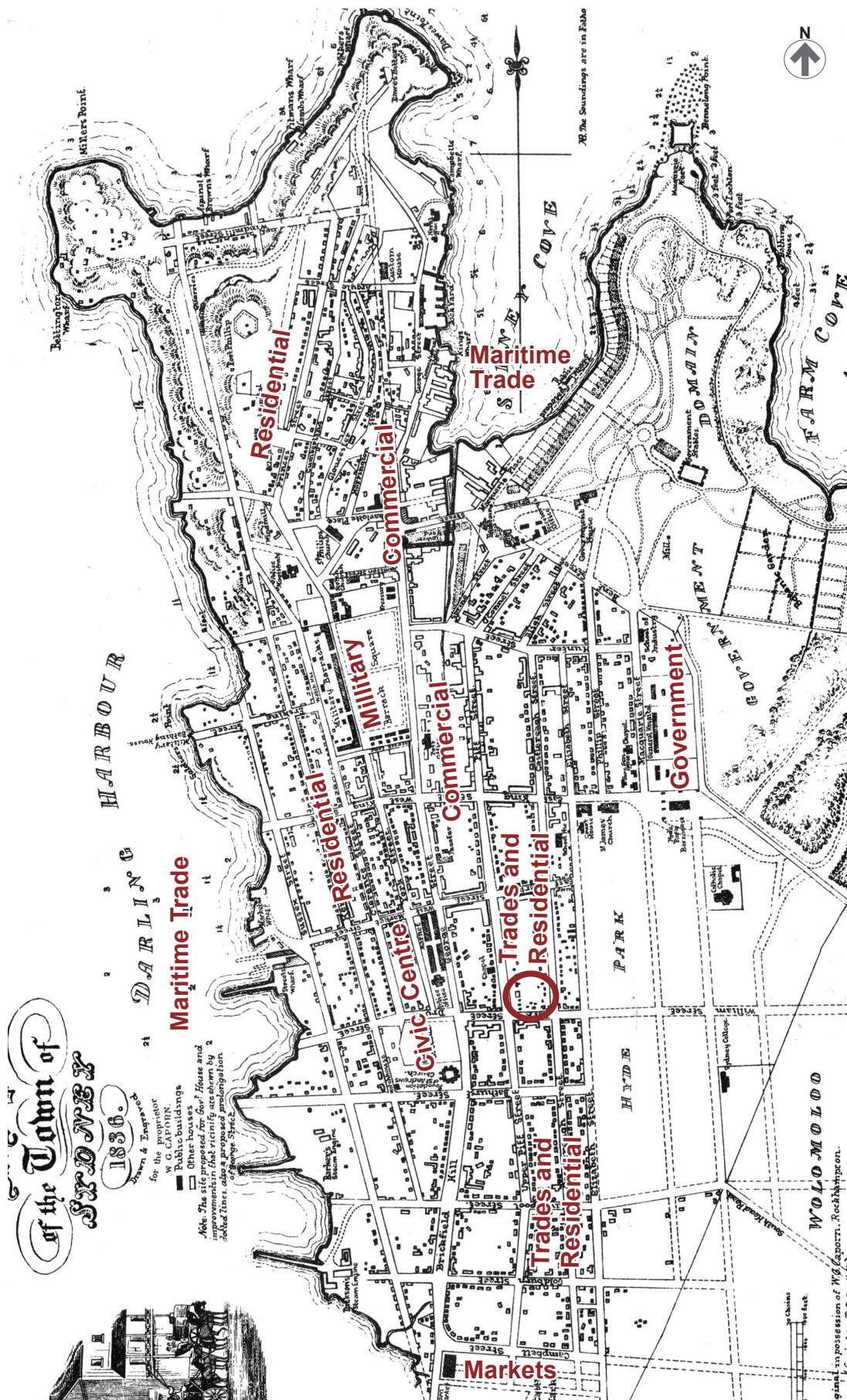


Figure 5.7

1836 map of Sydney. The city's most notable areas are labelled according to their core function

Source: 1836 Map engraved for W. G. Caporn, "Town of Sydney, 1836", State Library of NSW, M3 811.16/1836/2, FL3795253

5.4 COMMERCIAL EXPANSION (1840s - 1870s)

During this period, much of the subject site was redeveloped with larger, more permanent structures. Although the site was brought up to a reasonably consistent 3 - 4 storey scale, the works occurred in two distinct stages: from the late-1840s - late-1860s, and then in the late-1870s.

5.4.1 1840s - 1860s DEVELOPMENT

The city's urban area continued to expand through this period, underpinned by strong population growth within the city's boundaries. The number of inhabitants which rose from 29,973 in 1841¹⁴ to 75,945 in 1871.¹⁵ The population of the wider district in 1840 was only around 4,500, demonstrating the focus on the city proper at that time. The suburban population in 1871 had risen to 58,810, a very large increase and not too far below that of the city centre.

Over this period, the city's core commercial zones both expanded in area and increased in density. Businesses associated with maritime trade expanded around Circular Quay and the growing maritime centre along Darling Harbour. George Street remained the city's premier commercial street and Pitt Street was densely built up from around Bridge Street to around Market Street. New, larger buildings were erected, often in sandstone.

Set away from these commercial zones and the city's maritime transportation routes, the area south of Market Street, along Pitt and Castlereagh streets (including the subject site) continued to be viewed as a peripheral part of the city. This area attracted many small trades and businesses, as well as working class people.

By 1850, Sydney's economy was more diverse than it had been before the depression. In his description of Sydney in 1848, Joseph Fowles proceeds along Pitt Street as far south as Park Street, noting as he does that, south of Market Street, the 'fashionable establishments' give way to buildings of a more:

*...utilitarian description. Among which are many wholesale and manufacturing concerns on a very extensive scale.*¹⁶

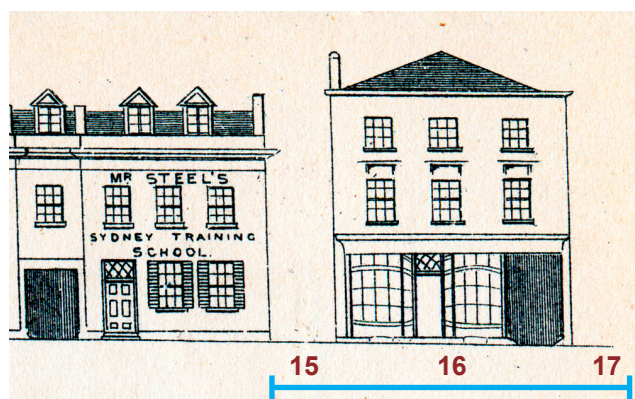


Figure 5.8

Portion of an 1848 elevation drawing of Pitt Street by the corner of Park Street (not shown, right). The three storey structure on Lot 16 is depicted in detail but the neighbouring lots are left blank. The lot numbers have been added for clarity and the extent of the subject site indicated with a blue line

Source: Fowles (1962), 34a

Further south, the southern reaches of Pitt Street had not lost all of its early unsavoury reputation, as noted by social commentator William Jevons, who described the area two blocks south of the subject site as follows:

*That part of Sydney where the lowest and vicious classes most predominate and where the abodes are the worst possible description, is the square block of land contained between George, Goulburn, Pitt and Campbell Streets... Such is Durands Alley, some female inhabitants of which are punished almost every day in the Police Court for offences chiefly connected with prostitution....No more secure and private retreat for vice is afforded in Sydney.*¹⁷

14 Trove, *The Sydney Herald*, "The Population of Sydney", Saturday 8 May 1841, 2.

15 Trove, *Queanbeyan Age*, "The Population of the Colony", Thursday 8 June 1871, 2.

16 Joseph Fowles (1848).

17 William Jevons (1858), cited in Groom and Wickman (1982), 60 - 62.



Figure 5.9

1854 map of Sydney. The city's most notable areas are labelled according to their core function. The subject site is circled in red

Source: City of Sydney website, 1854 City of Sydney Map

Development around the subject site during this period seems to have escaped the ill connotations afforded the area south of Bathurst Street, around the Pitt Street South OSD.

The property owners of the subject site invested in a more dense collection of larger, more permanent buildings. These developments provided new commercial spaces along Park and Castlereagh streets with housing located above or at the rear. Either side of the Barley Mow Hotel was developed first. 3 two-storey terraced houses with attics were constructed on the west side of the hotel (Lot 18) in c.1848 and by 1856 3 three-storey terraced houses added on the north side (Lot 20), fronting Castlereagh Streets. By 1861, the former hotel and bakery at the corner of Pitt and Park streets (Lot 17) was redeveloped for 5 single storey structures constructed of basic materials.

The Sands Directory of 1858-59 shows the subject properties housing a range of small commercial businesses, primarily related to trades. These included four cabinet makers, four traders related to cloth and fur, including clothes and upholstery, and other miscellaneous businesses.

The 1860s saw the introduction of larger scale manufacturing and warehousing facilities. As Sydney was relatively isolated from the world's main commercial centres, local manufacturers were able to flourish largely free from international competition.¹⁸ The site may have also benefitted by the installation of a tramway that ran between Circular Quay and the Sydney Railway Terminus from 1861 - 1866.¹⁹

In 1861, a large, 1-2 storey iron structure was constructed across most of Lot 21, fronting Castlereagh Street (see Figure 5.9). This was the premises of the Holt & Angus coach factory, which was used by horse related businesses until the early-twentieth century. Similarly, on the other side of the block, fronting Pitt Street, in 1867 the work yard of Lot 15 became inhabited by John Keary's coach building business (see Figure 5.11), which continued production until 1900. The three storey structure on Pitt Street (Lot 16) was expanded with a large two-storey rear addition by 1865, which was used for a range of purposes including as a warehouse and a leather manufactory in the 1870s.

The 1860s layout of the subject site is visible in the map below (Figure 5.10) and in an 1877 photograph (see Figure 5.13).

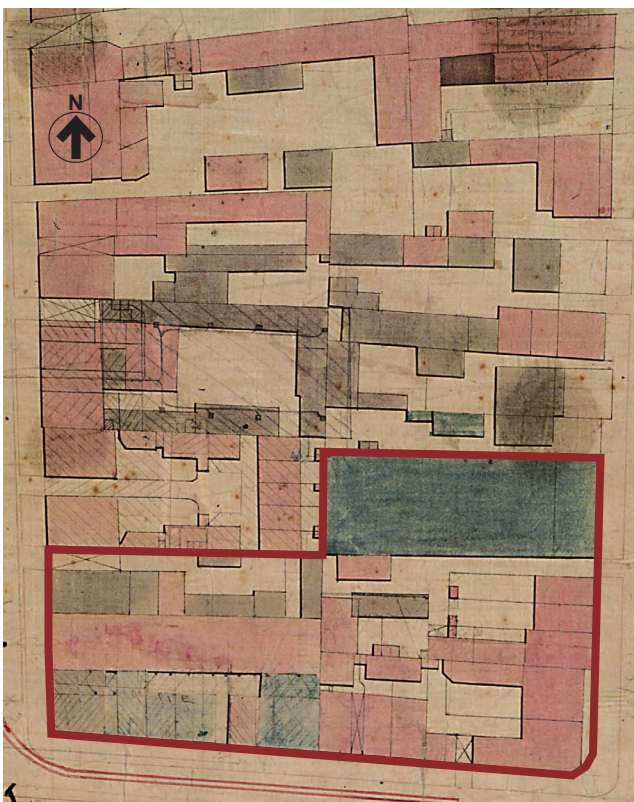


Figure 5.10
1855-65 trigonometrical survey map with the subject site outlined in red. Note the new Holt & Angus factory on Castlereagh St
Source: City of Sydney website, Section F2



Figure 5.11
1870-75 photograph of John Kearey's Carriage and Buggy workshop (Lot 15). Note the three storey retail building (right)
Source: State Library of NSW, ON 4 Box 42 No(4), FL1246099

¹⁸ *The Dictionary of Sydney*, "Economy", Garry Wotherspoon (2008).
¹⁹ *The Dictionary of Sydney*, "Trams", Garry Wotherspoon (2008).

5.4.2 DEVELOPMENT IN THE 1870s

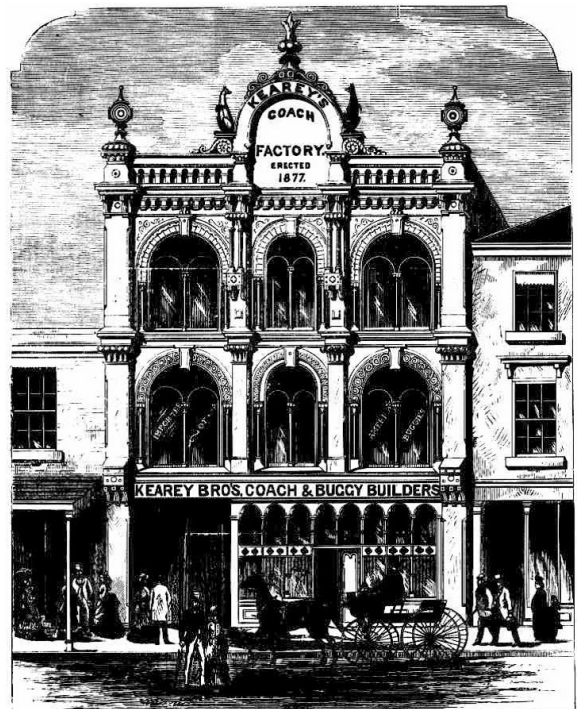
The 1870s saw a great increase in Sydney's population, both in the city and most notably in the surrounding suburbs. In 1881, the number of inhabitants in the city's boundaries rose to 102,803 and those in the suburbs to 119,363. This more than doubled the rate of growth experienced in the 1860s.

According to Casey & Lowe, "By the 1870s Pitt Street had undergone rapid urban development, with often haphazardly built brick and timber houses and shops of the 1820s and 1830s being rapidly replaced by more commodious and architect-designed business premises."²⁰ This was true of the remaining single-storey structures, located in the eastern side of the subject site, which were redeveloped in the late-1870s to match the scale of the existing structures on the western side. In c.1877, the manufacturing facilities in Lot 15, now known as 'Keary Brothers carriage, coach & buggy builders', were upgraded with a new three storey showroom and workshop, designed by William Boles and fitted with American manufacturing equipment (see Figure 5.12, right).

Figure 5.12 (right)
1870-75 photograph of John Kearey's Carriage and Buggy workshop (Lot 15). Note the three storey retail building (right)
Source: Trove, Illustrated Sydney News, 22 December 1977, 4

Figure 5.13 (below)
Portion of an 1877 photograph from Sydney's Town Hall. Area's outside the subject site have been overlaid with a light-yellow overlay. The photo just pre-dates the Kearey and Young redevelopments. Note the original format of the Barley Mow Hotel. Also note the large iron coach making shed on Castlereagh St
Source: State Library of Victoria, Acc No H96 160 39

In 1878, John Young was commissioned to erect a three / four storey building across much of Lot 17, which came to be known as 'Young's Chambers'. He also developed the remaining area with a three storey commercial structure. These new premises housed small commercial operations, primarily trades, including a bootmaker, jeweller, shirt maker and ironmonger. Small businesses operated out of this building until its demolition in 2017. Notable Sydney photographer Sam Hood and his Adelaide Photo Company, operated out of there from 1899-1918, before acquiring the Dalny Studio.



²⁰ Casey & Lowe (2017), 22.

5.5 SYDNEY'S HORSE INDUSTRY (1825 - 1875)

Prior to the shift to motorised vehicles in the early twentieth century, the colony was dependent on horses for its road transport. Sydney's enormous isolation from its main trading centres in Britain, Europe and the United States forced its inhabitants to undertake the construction of the majority of its own vehicles and management of its horse industry. Through much of the nineteenth century, much of this industry was located within the Sydney CBD. It's relationship with the urban block in which the subject site is located, bounded by Pitt, Park, Castlereagh and Market streets, is probably the most important aspect of the site's history and identity.

5.5.1 HORSE BAZAARS, LIVERY STABLES AND CARRIAGE MANUFACTURERS IN EARLY SYDNEY (1825-1847)

In its early years, Sydney was both a convict settlement managed by a British military force, and a private free society based on the economics of the open market. The latter grew as the fundamentals of the colony were established, the land was opened up for exploitation and economic opportunities became apparent. Businesses focused on the supply of horses and associated road transport equipment was one important industry that grew with the growth of the local population.

An investigation of early historical sources reveals the location of many of the city's horse bazaars, livery stables and carriage manufacturers. A livery stable is a business that is available to stable one's horse and/or rent out horses and carriages. These have been added to an 1838 map of the city (Figure 5.14) to show the geographic spread of these businesses and demonstrate any notable patterns.

A number of limitations are noteworthy for this map. Firstly, it only includes businesses located within the Sydney CBD. Only the businesses identified in historic sources could be shown; some have presumably been left off through lack of publicity or notoriety. Markers have been placed on or in the known vicinity, but one coach factory and one livery stables were left off due to a lack of information on their location.²¹ A number of businesses had a number of functions, such as livery stables also acting as bazaars by selling horses and carriages. The predominant business focus determined its category in this study. The distribution of any military stables and manufacturers has also been left off. It should also be noted that businesses have been included regardless of their size and the length of time they operated.

The map should be regarded as an indication of the geographic spread of the horse related industries, not a complete depiction of it at one point in time.

Including the two missing from the map, historic research has identified 7 horse and carriage bazaars, 14 livery stables and 8 carriage manufacturers. As shown on the 1825-47 map, the bazaars were located through the centre of the city, east of George Street. While two livery stables were located north of King Street, the bulk were located south of there, mostly by Pitt and/or Market streets. The carriage manufacturers exhibited the clearest pattern. With one exception, the carriage manufacturers are located south of King Street, further away from the commercial centre in the areas more associated with small trades and working class people.

Considered together, these horse related businesses are reasonably well spread out across with a greater concentration west of Hyde Park. It is particularly noteworthy that the subject urban block (although not the subject site itself) then featured two carriage manufacturers and three livery stables, which represented the highest concentration of such businesses anywhere in the city. Most livery stables were established in the 1820s - 1830s while the carriage manufacturers tend to start later, mostly commencing operations in the 1840s.

Further historical research would be required to clearly understand the reasons behind this spread, but a few can be speculated. It is safe to assume that basic economic principles had some influence. As occurs today, these businesses operated within an economic environment that needed to balance their access to the demand, the cost of land and so forth. It may also be that the bazaars and livery stables established in the 1820s - 30s could be located closer to the commercial centre at a time that it was less developed and less expensive. Carriage manufacturing had more complex requirements that may have taken time to emerge, including the steady supply of suitable timbers, skilled tradesmen, and an economic base to exist within. Carriage manufacturers that started in the colony later may have been attracted to the more recently released lands further south.

It is also possible that these businesses benefitted from their proximity to Hyde Park. The park was used as a venue for horse racing between 1810 - 1820s and it is understood that it continued to be used for horses for some years following then, including by the military.

²¹ Mr Charles Crowders Pitt Street livery stables pre-1834 and Mr Collins' Coach Factory on George Street in the 1840s.



Figure 5.14

1838 map of Sydney illustrated to show the known horse bazaars, livery stables, and carriage factories operating between 1825 and 1847
 Source: National Library of Australia, 'Plan de la ville de Sydney', PIC Col 591, Object 13153804

5.5.2 HORSE BAZAARS, LIVERY STABLES AND CARRIAGE MANUFACTURERS IN 1875 SYDNEY

As noted, Sydney City's population grew strongly over the coming decades, raising land prices and increasing urban density. The 1870's saw an especially large population rise, particularly in the areas surrounding the city, which for the first time housed more people than within the CBD.

The 1875 Sands Directory provides a very good snap shot of the spread of horse related trades that year. When plotted onto an 1872 map (Figure 5.15) and compared with the 1825-47 map, a picture of the change in the industry, as well as some core characteristics, can be discerned.

Unlike the documentary evidence supporting the 1825-47 map, the 1875 Sands Directory includes what is understood to be a complete list of horse bazaars, livery stables and carriage manufacturers. The specific location of each business shown has been correctly identified. These differences should be noted when comparing the two maps. Again, only businesses located within Sydney's CBD have been included.

The 1875 Sands Directory lists 5 horse bazaars, 8 Livery Stables and 20 carriage manufacturers within the CBD. A comparison is difficult but it appears that the numbers of bazaars and livery stables have remained stable or risen modestly. In contrast, carriage manufacturers has seen a dramatic increase in number, certainly related to the population growth but also to the rise of suburban areas around the city, many of which primarily relied on road transportation.

A comparison of the two maps shows that while two livery stables remain in the city's commercial centre, north of King Street, all but one bazaar had moved south. The carriage manufacturers maintained their preference for the southern section of the CBD, to the west of Hyde Park.

The most notable characteristic of the 1875 map is the horse industry's focus on the subject city block. In 1875, this block had by far the greatest concentration of each category of business, including five livery stables, five carriage manufacturers and four horse bazaars. In fact, only one horse bazaar is located elsewhere, in a long established property on Hunter Street.

Further to the above, the subject urban block hosted a Cobb & Co. office²², from where passengers were taken to and from the country and from where the company delivered mail. The 1880 Dove map shows that their property had a large inner block yard with three two-storey stables and a large roofed area, quite possibly to house a large number of horses and carriages. This urban block also hosted two veterinary surgeons, two saddlers, a 'horse repository and saddle and harness warehouse', and a horse dealer. None of these horse related businesses were prominently located along Park or Market Streets but rather collected together within the confines of Pitt and Castlereagh Street.

The subject urban block continued its close relationship with horses for some time to come. By 1888, the General Post Office took over Kiss' Horse Bazaar, within the subject urban block, for stabling its horses. The GPO stables continued until at least 1910 but had been redeveloped for motor showrooms by 1919. In 1891, the Tattersalls Club constructed an elaborate three storey sandstone building on Pitt Street, that featured horse racing motifs on its facade such as floral wreaths, saddles and jockeys. A large sandstone horse stood prominently above the parapet, which was only recently removed. The club had formed across the road in 1858, in a hotel long associated with sports and horse racing. In 1895, a separate club of horse racing bookmakers called 'City Tattersalls' formed, also across Pitt Street. In 1924, they built their own building within the subject block and eventually took over the original Tattersalls Club building. Both buildings survive today and City Tattersalls remains in operation.

The subject urban block stands out as the most important location in the city's history for the provision of horse related goods, services and sports. In the early-nineteenth century, This urban block featured the largest number of total horse businesses. In the late-nineteenth century, it hosted the greatest number of horse businesses both in total and in each category, and was the home of the state's two most prominent horse racing clubs. The subject site featured two notable carriage manufacturers and was an important component of this block's former character.

22 Trove, *Sydney Morning Herald*, "Old and New Sydney", 12 August 1882, 9.



Figure 5.15
1872 map of Sydney illustrated to show the known horse bazaars, livery stables, and carriage factories operating in 1875
Source: National Library of Australia, 1872 map by Lenthall Bros., 'City of Sydney', Object No 13153804

5.6 A TIME OF STABILITY (1880-1900)


The 1880s was a period of economic growth for NSW, created by the end of an economic downturn in 1879 and improving transport infrastructure. These conditions supported rapid urban development in Sydney's CBD.

Intense investment in NSW railways from the 1850s saw the completion of key lines on the network through the 1880s, effectively linking Sydney's ports with economic centres across the State²³. From 1879, the government re-initiated tram transport, and rapidly expanded the network to cover hundreds of kilometres across the greater city and suburban areas over the following two decades. Within the CBD, these lines ran primarily along George and Elizabeth Streets while Pitt Street did not initially carry trams. The government also turned to road investment, which allowed for an increase in load weights, particularly between the wharves and the city.

New building construction accompanied these economic and transport improvements. In 1879 the first official *Building Act* was passed "to make better provision for the construction of buildings ... in the city of Sydney"²⁴. A major factor behind the construction of taller buildings was the adoption of mechanical lifts for passengers and goods. Lifts were introduced into Sydney in the 1880s and were rapidly adopted into the design of taller buildings.²⁵

Some of the largest impacts of these developments were experienced in the areas of the city nearest the main rail and shipping transport links. Large swaths of residential housing on the west side of the city, along Sussex, Kent, Clarence and York Streets, were redeveloped for large, multi-storey warehouses with lifts. Nearby George and Pitt Streets continued to prosper as major commercial centres.

While other parts of the city were undergoing major change, the subject site remained largely as it was in the late-1870s. The single notable change was the demolition of the Barley Mow Hotel in 1894 and its rebuilding at three full stories in a more contemporary style (see Figure 5.19). The new hotel also featured a bottle department that sold imported alcohol that was regularly advertised in newspapers under the motto "This Lix 'Em"²⁶.

E.  R.

THIS LIX 'EM.

SOLE CONTRACTOR FOR SEVERAL YEARS FOR THE SUPPLY OF ALES, WINES, AND SPIRITS TO THE N.S.W. GOVERNMENT INSTITUTIONS.

STUDY YOUR HEALTH

by drinking only PURE MALT WHISKY, distilled from Scotch barley, matured in sherry casks at home, then imported direct to order. In this way we are the leading importers in the retail trade, vide shipping reports, for regular shipments from the best SCOTCH Distilleries, and that there is nothing superior in the local market you have as a guarantee of its purity the certificate of analysis of Dr. STEVENSON McADAM, F.I.C.F.C.S., Edin. The Bulk Brandy, Rum, &c., are also on the same superior scale.

OUR MOTTO: "SMALL PROFITS AND QUICK RETURNS."

WALKER'S CARDHU WHISKY	5/- per bot.	WHY PAY MORE ?
WALKER'S RED COLLAR	4/6 " "	WHY PAY MORE ?
BUCHANAN'S BLACK AND WHITE	4/9 " "	WHY PAY MORE ?
USHER'S SPECIAL RESERVE	4/3 " "	WHY PAY MORE ?
DICKEN'S WHISKY	4/9 " "	WHY PAY MORE ?
POWER'S THREE SWALLOW	3/9 " "	WHY PAY MORE ?
WOLFE'S SCHNAPPS	4/6 and 2/6 per bot.	WHY PAY MORE ?
SHAMROCK WHISKY (3-flag 2/6)	4/6 per bot.	WHY PAY MORE ?
LOCH DHU WHISKY (3-flag 2/6)	4/6 per bot.	WHY PAY MORE ?
PENFOLD'S WINES	2/-, 2/3, and 3/- per bot.	WHY PAY MORE ?
V.C. WHISKY	4/- per bot.	WHY PAY MORE ?
KAISER PILSENER LAGER BEER	1/- per bot., 11/- per doz.	
TOOTH'S IMPERIAL PALE ALE, 1/6 per gallon.	Free Delivery in City and Suburbs.	
TOOTH'S BOTTLED ALE and STOUT, 6/- per doz.		

W. MACPHERSON,
BARLEY MOW HOTEL,
PARK STREET.

Sole Agent for D.S.O. (Distinguished Service Order) WHISKY, 4/- per bottle.
Telephone No. 2007.

Figure 5.16
1923 newspaper advertisement with the Barley Mow's well known motto 'This Lix 'Em
Source: Trove, Sunday Times, Sunday 5 February 1905, 4

²³ *The Roadmakers*, (2000), 42-3.

²⁴ GBA Heritage (1999), 13, citing Freeland, J.M., "Architecture in Australia" (F Cheshire, Melbourne: 1968), 160.

²⁵ *Ibid.*

²⁶ Trove, *The Catholic Press*, Thursday 29 March 1923, 21.



Figure 5.17

Photograph of the c.1877 Youngs Chambers on the corner of Pitt and Park Streets (Lot 17), taken in 1970

Source: City of Sydney website, reference: 026113



Figure 5.19

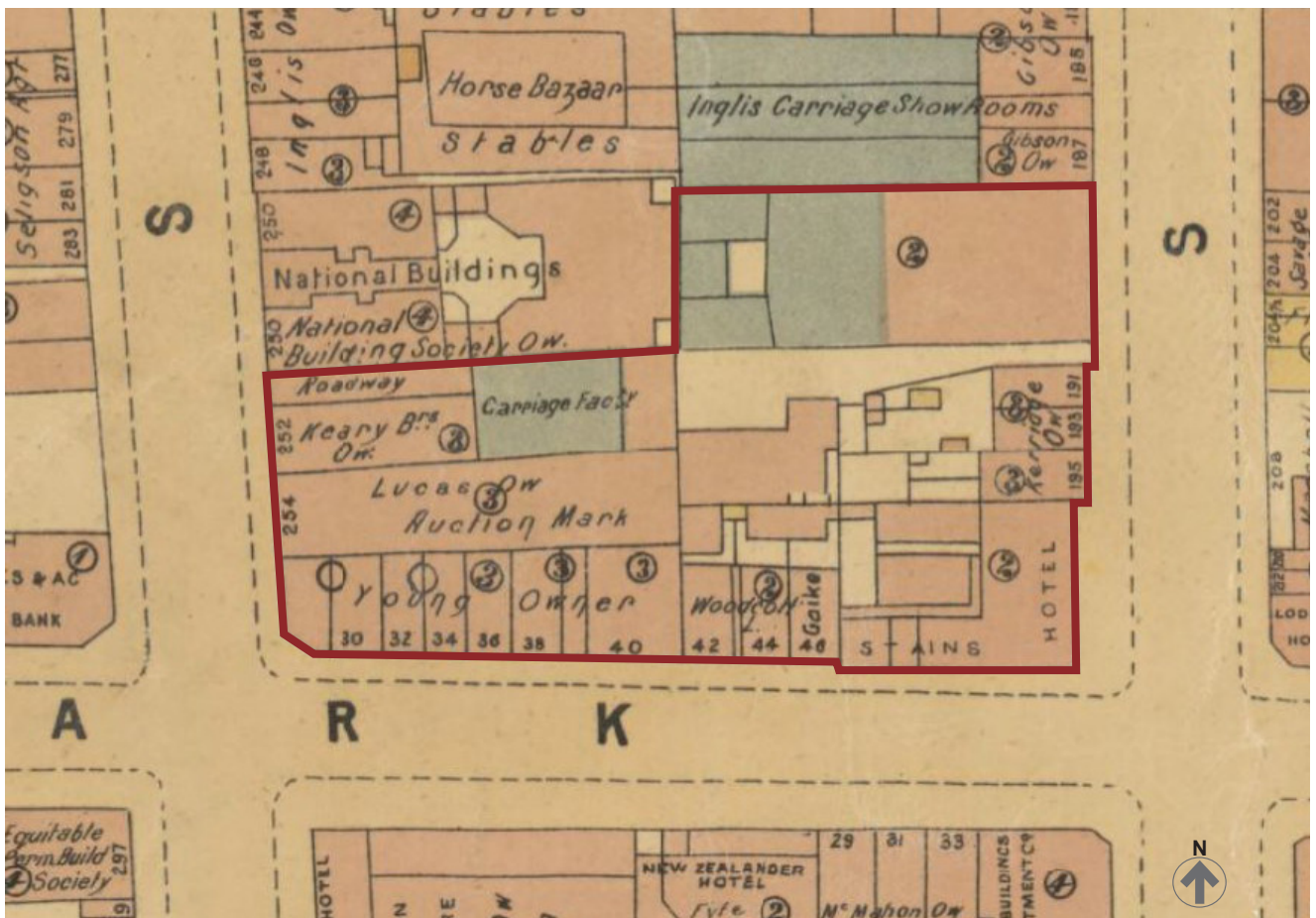
Poor quality c.1903 photograph of the subject site on park street. The new (1895) Barley Mow hotel is right. Three terraced shops (centre) are under demolition. On the left is the three storey commercial structure erected by John Young in the late-1870s

Source: State Library of NSW, DL PX 146, IR984402, FL984492

Figure 5.18 (below)

Portion of an 1888 map showing the extent of development around the subject site, which is outlined in red. The map indicates some of the horse related businesses on the subject urban block

Source: 1888 Map, City of Sydney, National Library of Australia, Map RM 722



5.7 ADAPTING TO NEW NEEDS (1900 - 1930s)

The early twentieth century saw the erection of ever taller buildings in the city in a pattern of growth that continues today. This period also marked the introduction of several planning measures to guide the future growth of the city and greater Sydney.

Public transport infrastructure continued to grow through this period. Overcrowding on the tram lines along George and Elizabeth Streets prompted the State government to install a new city line. In 1901, it constructed a line running from Circular Quay to the Sydney Railway Terminus (near Redfern) down Pitt Street, past the subject site, and back along Castlereagh Street. This was a critical route that brought passengers directly past the subject site. In its first year of operation, the line carried 854,516 people per month, increasing within a decade to 1,165,736. When the new Central Station was completed in 1906, it included ramps to carry the Pitt Street trams up to the platform level. Suburban train lines were also extended into the city, running from Central to St James by 1926 and from Central to Wynyard in 1932, both a little away from the subject site.

The 1908-09 *Royal Commission for the Improvement of the City of Sydney and Its Suburbs* recommended better thoroughfares, improved port-warehouse connections, dignified civic spaces, and the remodelling of key transport interchanges. While the recommendations were not immediately implemented, they did set the tone for future considerations of the expansion of greater Sydney.

In the CBD, concerns of fires in tall buildings lead to the *Height of Buildings Act (NSW) 1912*, which limited building heights to 150 feet (45.7m), approximately 15 storeys, a limit that remained in place until 1957. Precinct planning took hold in the Interwar years, as international leaders in the Arts and Crafts, Home Beautiful, Garden City and City Beautiful movements took residential city living into the suburbs.

Sydney City Council approved the widening of Park Street to improve traffic flow in 1924²⁷ after a discussion lasting at least a decade. Council had initially proposed to widen the northern side of the road, including much of the subject site, to provide a straighter access to Druitt Street, but eventually settled on widening the south site, which was largely undertaken in the 1930s.

During the early-twentieth century, the subject site saw some significant adaptations to meet the changing economic and social needs of the city.

In 1900, Sargents Pies, established in 1886 in Glebe²⁸, refitted the former Kearey Brothers coach factory into an industrial bakery with refreshment rooms. At three storeys, the new building complemented the building heights along this section of Pitt Street. Sargents operated there until 1975.

In c.1901, the two northernmost terraced structures in Lot 20 on Castlereagh Street were demolished for the construction of a factory shed. Initially the shed was used for a laundry, livery stables and horse and carriage bazaar but as the automobile increased in popularity, it was soon used for the production of varnish, as a motor garage and as the rear entrance to the Sargent's Pies factory.

In 1903, the three terraced structures immediately west of the Barley Mow were demolished and Lot 18 was redeveloped for three larger terraced structures, each three full stories high, with an updated design and a larger footprint. In 1910, what had originally been the Kerridge Coach Factory building on Castlereagh Street (Lot 21) was redeveloped for two five storey brick buildings flanking a central courtyard, used by a wine and spirit merchant and a bonded store in the rear.

In 1923, Resch's Ltd submitted an application to City Council for alterations and additions to the Barley Mow Hotel, designed by Robertson and Marks. The works involved a major internal refurbishment including altering the arched ground floor openings to be squared and the addition of two more floors. Castlereagh Street was then undergoing a boom in construction with over £1,300,000 invested for work between Hunter and Park Streets alone.

The works were completed in 1925 and the hotel was renamed "Hotel Windsor" (see Figure 5.22).²⁹ The new premises were apparently well received. As one newspaper commentator explained:

*"tens of thousands of pound have been expended in converting this into one of the best found, and most comfortable resorts in the City. There are upwards of 50 bedrooms, double and single, each of these a paragon of cosiness, comfort and convenience. There are swift lifts giving ready access to every floor, each of which is furnished with a handsome time piece set in a prominent position on the landing. An inspection of the dining room, with its refined appointments, and the scrupulously clean kitchens and pantries, presided over by an accomplished chef, are ample assurance that the "Barley Mow" is in a position to cater splendidly for the "inner man".*³⁰

27 Trove, *Daily Telegraph*, "Park Street Widening Scheme Approved", Wednesday 6 February 1924, 10.

28 The Glebe Society, 'The Sargent's Pies Family'

29 Trove, *The Australian Worker*, Wednesday 30 December 1925, 12.

30 Trove, *North Western Courier*, Thursday 18 June 1925, 1.

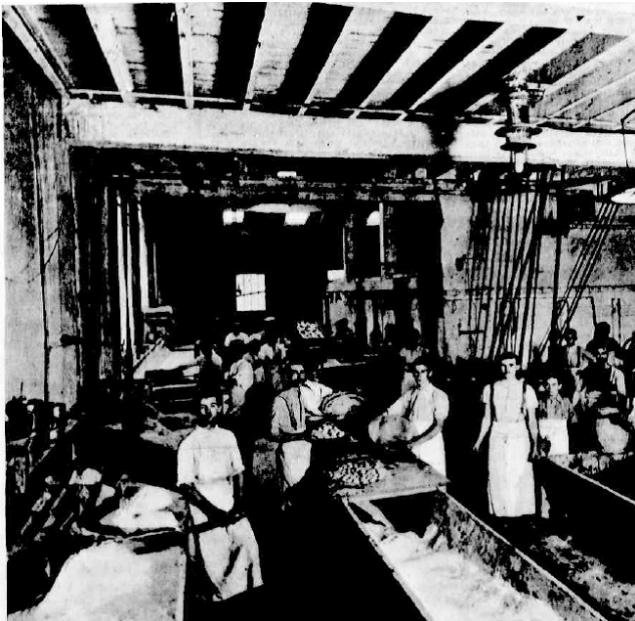


Figure 5.20
Interior photograph of Sargents Pitt Street bakery, which converted the former Kearey Brothers coach factory (Lot 15) in c.1901
Source: Trove, Australian Town and Country Journal, 16 August 1906, 20



Figure 5.21
1906 Newspaper advertisement for Sargents'
Source: Trove, Australian Town and Country Journal, Wednesday 7 November 1906, 42.



Figure 5.22
The Hotel Windsor, formerly the Barley Mow, in 1949, after the major renovations and two additional floors added in 1923-25.
Source: Australian National University, Noel Butlin Archives, Windsor Tavern Park Street Card 4 side 2



Figure 5.23
1970 photograph of the three terraced structures fronting Park Street in Lot 18 that were upgraded in 1903. Part of Young's development on Lot 17 is visible (left)
Source: City of Sydney website, ref:024506



Figure 5.24
1910-30 photograph of the two buildings constructed on Lot 21, then known as Electrolux House, in 1910 on the site of the former Kerridge carriage works. Note that the neighbouring property (left, Lot 20) is a parking garage
Source: State Library of NSW, Ref: IE1644013

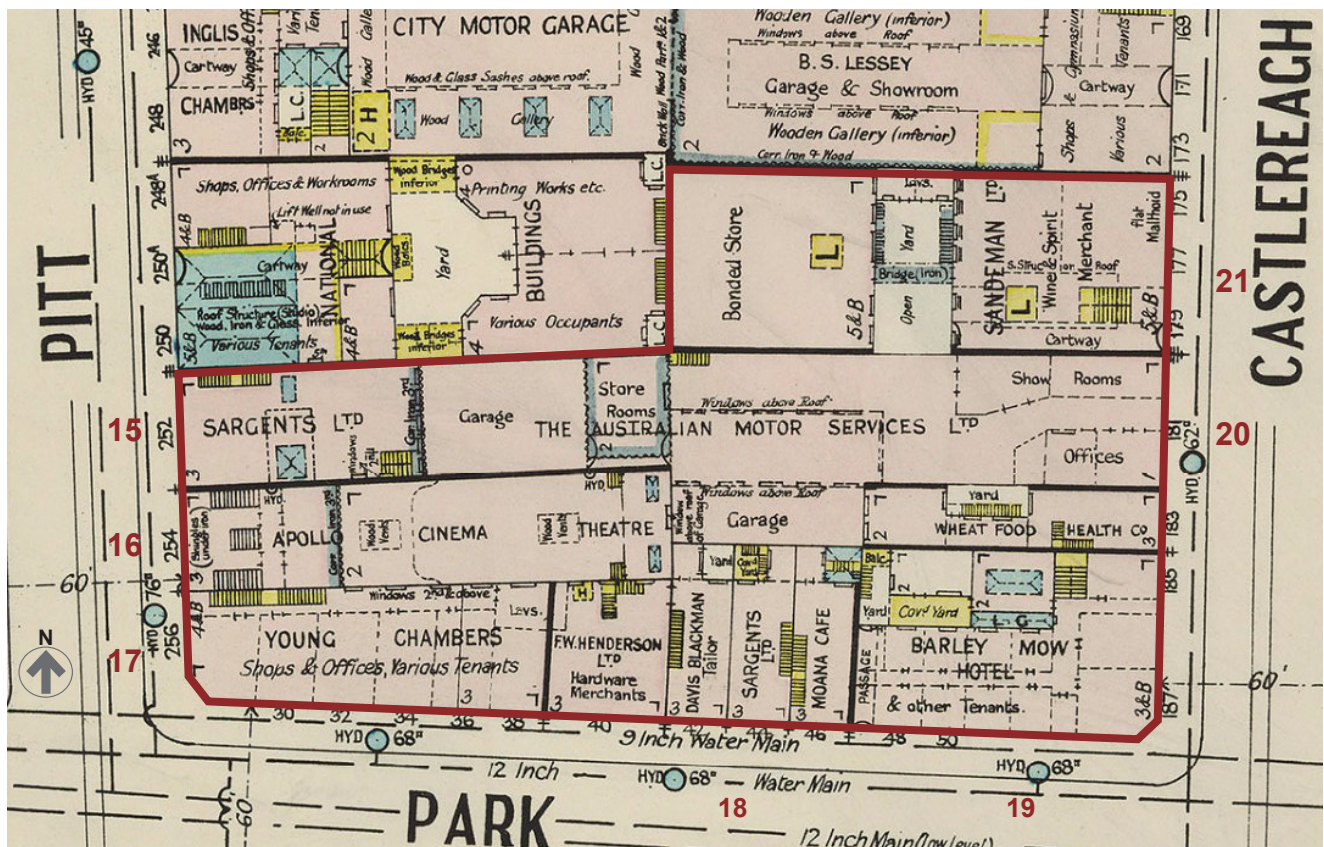
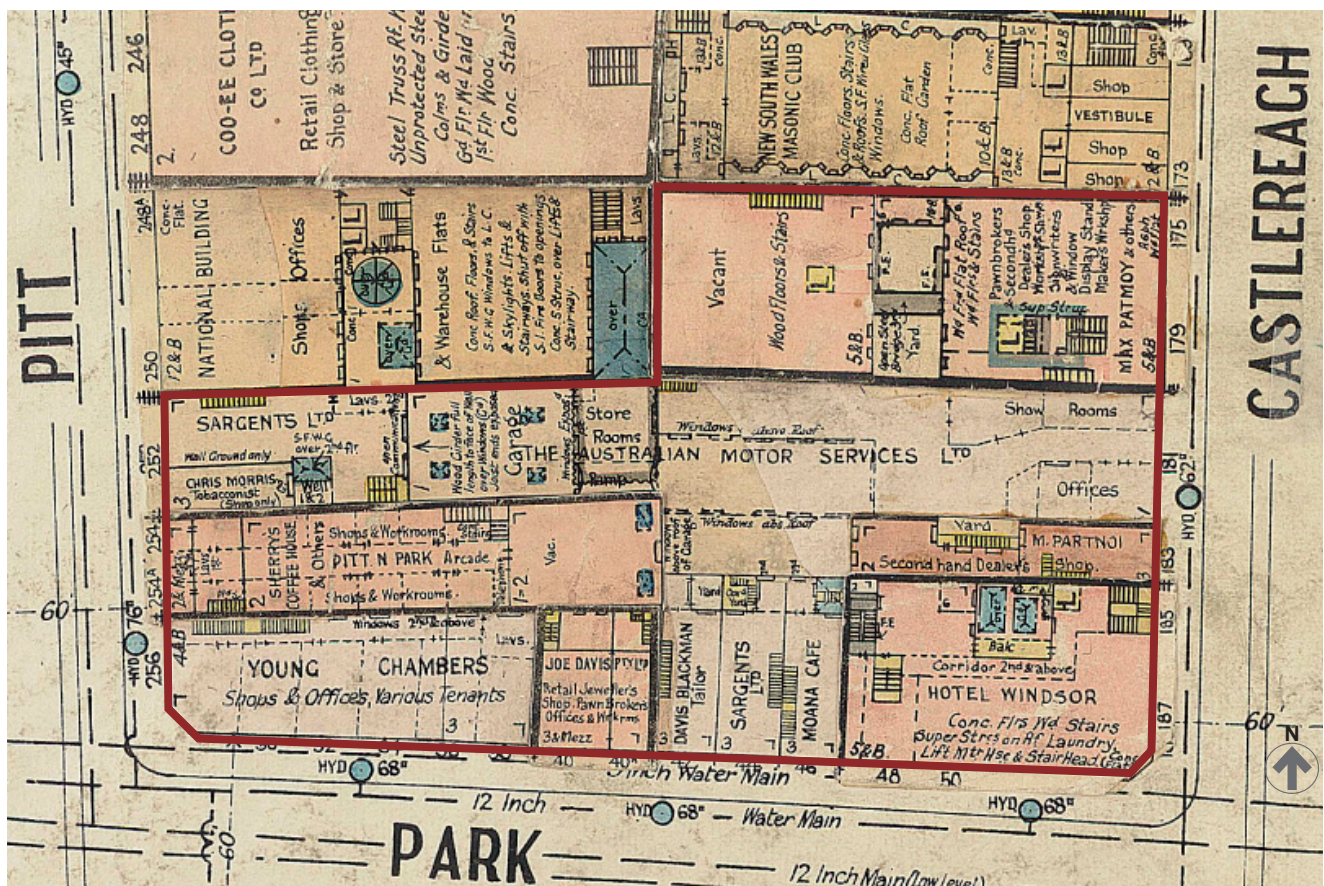


Figure 5.25 (above)
 Portion of a c. 1919 Fire Underwriters Association of NSW. The subject site outlined in red and the original lots numbered
 Source: State Library of NSW, Blocks 153 and 154, ref: IE3743797

Figure 5.26 (below)
 c. 1939 Fire Underwriters map, indicating the extent of change over the past twenty years
 Source: City of Sydney website, Blocks 153 and 154



5.8 POSTWAR MODERNIST TALL BUILDINGS (1930s - TODAY)

The mid-twentieth century saw even more expansive transport networks constructed through the city. The completion of the Sydney Harbour Bridge in 1932 provided much greater road and rail access between the city and the North Shore. At the same time, ongoing overcrowding on the George and Elizabeth Street tram lines prompted the State Government to transfer a number of routes off George and Elizabeth streets onto Pitt Street. These routes terminated in the south and south-western suburbs, including Botany, St. Peters, Rosebery, Daceyville Junction, Cook's River, Dulwich Hill, Canterbury and Earlwood. By the 1950's, the tram network was viewed by many as choking the road network, so the government successively closed it down up to 1961. At the same time, work recommenced on the city's underground rail lines, and the City Circle Line was completed through Circular Quay in 1956. Discussions over the construction of the Eastern and Western Distributor roads also started in the 1950s, commenced construction in the 1960s and took decades to complete.

The lifting of building height restrictions in 1957 saw the erection of Sydney's first tall modernist buildings, including the AMP Building in Circular Quay, constructed between 1959 - 62, and Australia Square, constructed between 1961 and 1967.

Sydney's skyline rose in the successive decades, most prominently in the city's northern section and to a lesser degree east of Town Hall, near the subject site. In c.1970, the buildings on Lots 20 and 21 were demolished and work was completed on a 16 storey commercial building in 1975, called Stockland House.

By the 1980s, the Hotel Windsor had been renamed the 'Old Windsor Tavern' and had been altered to have an old fashioned English appearance. Arches replaced the rectangular openings on the ground floor, where new retail tenancies were installed. A dark paint scheme with decorative elements around the windows was added and shields topped by crowns were added along the awning (see Figure 5.28). In the following years, many of these alterations were reversed, with rectangular openings reintroduced on the ground floor, the ground floor tenancies removed and replaced with space for the bar, an additional floor added and the facade painted in a lighter sandy colour. This upgraded establishment was renamed 'The Windsor on Park'. In 2013, the hotel was painted in a uniform darker grey colour (see Figure 5.29).

The remainder of the subject site retained its general built format during this period until commencement of the Sydney Metro project.



Figure 5.27
1949 aerial photograph with the subject site outlined in red
Source: City of Sydney website, Image 35



Figure 5.28
1980s photograph of the 'Old Windsor Hotel'
Source: City of Sydney website, ref: 069194

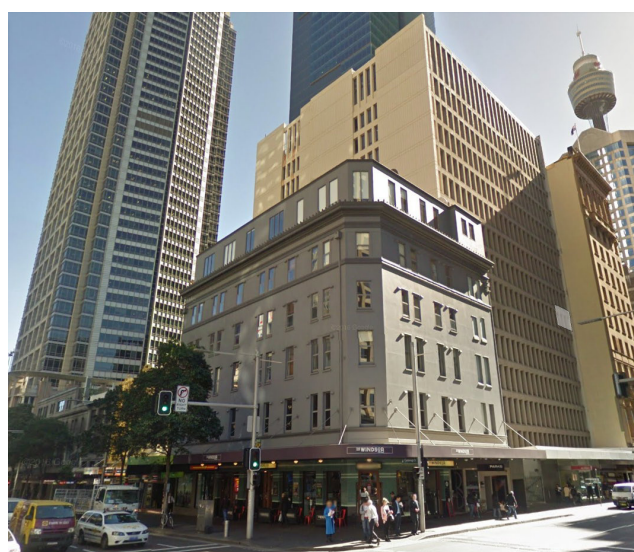


Figure 5.29
2016 photograph of the subject site from the corner of Castlereagh and Park streets. Windsor Bar is centre, Stocklands House is right
Source: Google Streetview

6.0

INTERPRETATION CONCEPTS

6.1 INTERPRETIVE CONCEPT #1

Theme: From Horses to Metro

Interpretation of the historic identity of the subject urban block that was the centre of Sydney's horse related commerce

Location: Publicly Accessible Space #1:
The Castlereagh Street Heritage Display Wall

Historical Background to the Interpretive Theme:

Through much of the nineteenth century, the urban block bound by Park, Castlereagh, Market and Pitt streets had the highest concentration of horse related commerce in Sydney, including the lodging, sale and rental of horses, carriages and associated equipment and production of horse drawn transportation vehicles. The block was also an important centre for the state's horse racing industry. By the 1870s, this block was easily the most important centre for horse related commerce in the city.

Interpretation Concept:

- To reintroduce a once common characteristic of this area: horses and horse transportation.
- Life size horses and carriages / buggies shall be illustrated on the ground floor external Castlereagh Street wall (the 'Heritage Display Wall' - Space #1A).
- Space #1B could be considered for additional interpretation space for this concept, provided use of this space is practical, would not disrupt the placement of required building features, and would have a design that is sympathetic with the surrounding building elevation. A larger display space is preferable as it would better enable the creation of a historic 'scene'.
- The illustration should present characters as if they are participating in the daily life of Castlereagh Street, either by waiting or passing through the street.
- Consideration should be given to carving a scene into the sandstone cladding proposed for the heritage wall.

- Consideration could be given to labelling the carriage/s depicted with the name/s of carriage manufacturers located on the subject site, including 'Kearey Brothers', 'Holt & Angus' or 'O'Brien, Kerridge & McKay'. These labels need not be large or prominent.
- The interpretive device should be an artistic and/or creative expression of the Interpretive Theme, using and adapting the supporting material as required to inspire the design process.
- The interpretive device should be primarily visual in nature. While text may certainly be used, the device should not primarily be constituted by a historical narrative.
- The reproduction of historic materials, such as photographs and maps, is not required in the interpretive device.
- The use of digital media is discouraged. The interpretive device should not be a plaque or a sign.
- Consideration should be given to the long term protection of the interpretive work, including from graffiti and physical damage.
- The interpretation device should be designed to enhance the character and presentation of the proposed building and surrounds.

Supporting Material

The images on the following pages is provided to demonstrate the various types of horse and carriage arrangements used in nineteenth century Sydney. Higher quality versions of most of the following images can be easily obtained by searching the catalogue of the relevant repository with the reference provided.

HORSE DRAWN OMNIBUSES



Figure 6.1 (above)
A rare surviving horse drawn omnibus on display at the Powerhouse Museum
Source: MAAS website

Figure 6.2 (below)
Two horse drawn omnibuses at Circular Quay
Source: State Library of Victoria, <http://handle.slv.vic.gov.au/10381/463946>



HORSE DRAWN OMNIBUSES (CONTINUED)



Figure 6.3
Rear of a horse drawn omnibus travelling south down Pitt Street
Source: State Library of NSW, Ref: IE10329561



Figure 6.4
1890s photograph
Source: National Library of Australia, Object No: 141606795



Figure 6.5
1932 photograph
Source: National Library of Australia, Object No: 140230624



Figure 6.6
1880-1910 photograph
Source: National Library of Australia, Object No: 141924363

HANSOM CABS



Figure 6.7
Hansom cab waiting outside Central Station in the 1920s
Source: National Library of Australia, Object No: 158046683

Figure 6.8
Hansom cabs on Bridge Street, by Macquarie Place
Source: National Library of Australia, Object No: 141608297



HANSOM CABS (CONTINUED)



Figure 6.9 (above)
A line of hansom cabs and buggies at the Randwick Races, 1870-75
Source: State Library of NSW, Ref: IE1250724

Figure 6.10 (right)
1890s photograph
Source: National Library of Australia, Object No: 141604593



Figure 6.11 (below)
1909-25 photograph
Source: National Library of Australia, Object No: 157576031

Figure 6.12 (below right)
2 hansom cabs waiting outside the Darlinghurst Gaol and Court House in 1870
Source: State Library of NSW, Ref: IE1230257



MISCELLANEOUS

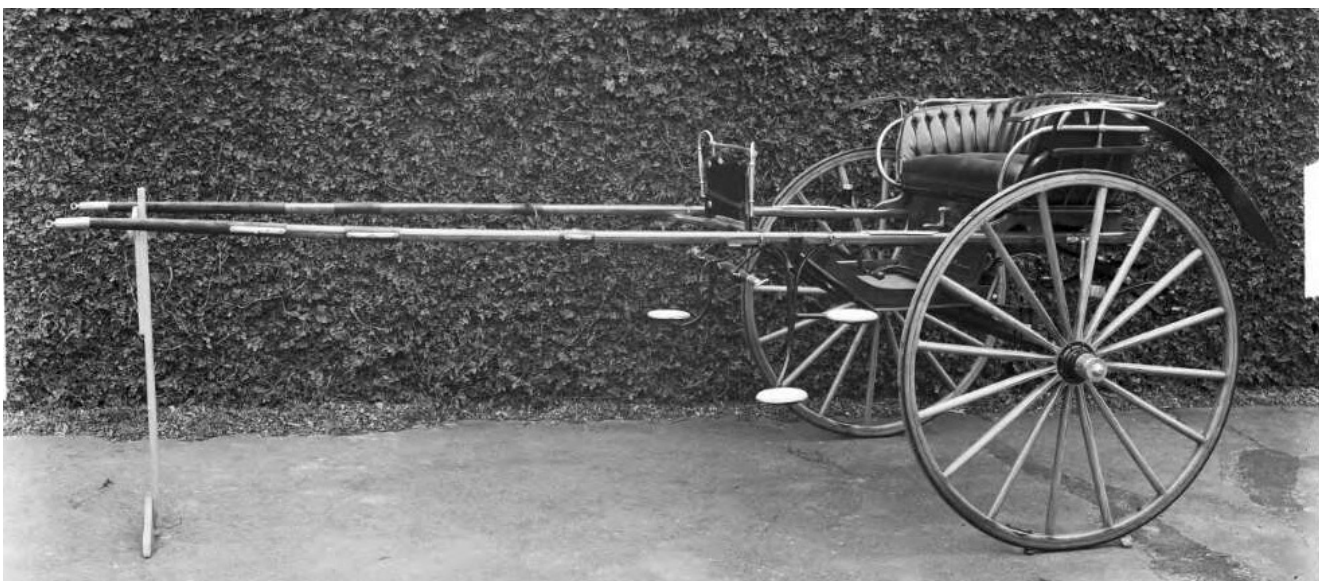


Figure 6.13
Carriages & Buggies manufactured by J. Kearey in 1870-1875
Source: State Library of NSW, ref: IE1246084

Figure 6.14
Horse and buggy in front of a gentleman's house in Sydney, 1870-75
Source: State Library of NSW, Ref: IE1240190



Figure 6.15
c.1920 photograph of a buggy
Source: National Library of Australia, Object No: 142706398



EXAMPLE OF HERITAGE INTERPRETATION ON SANDSTONE: 200 GEORGE STREET SYDNEY

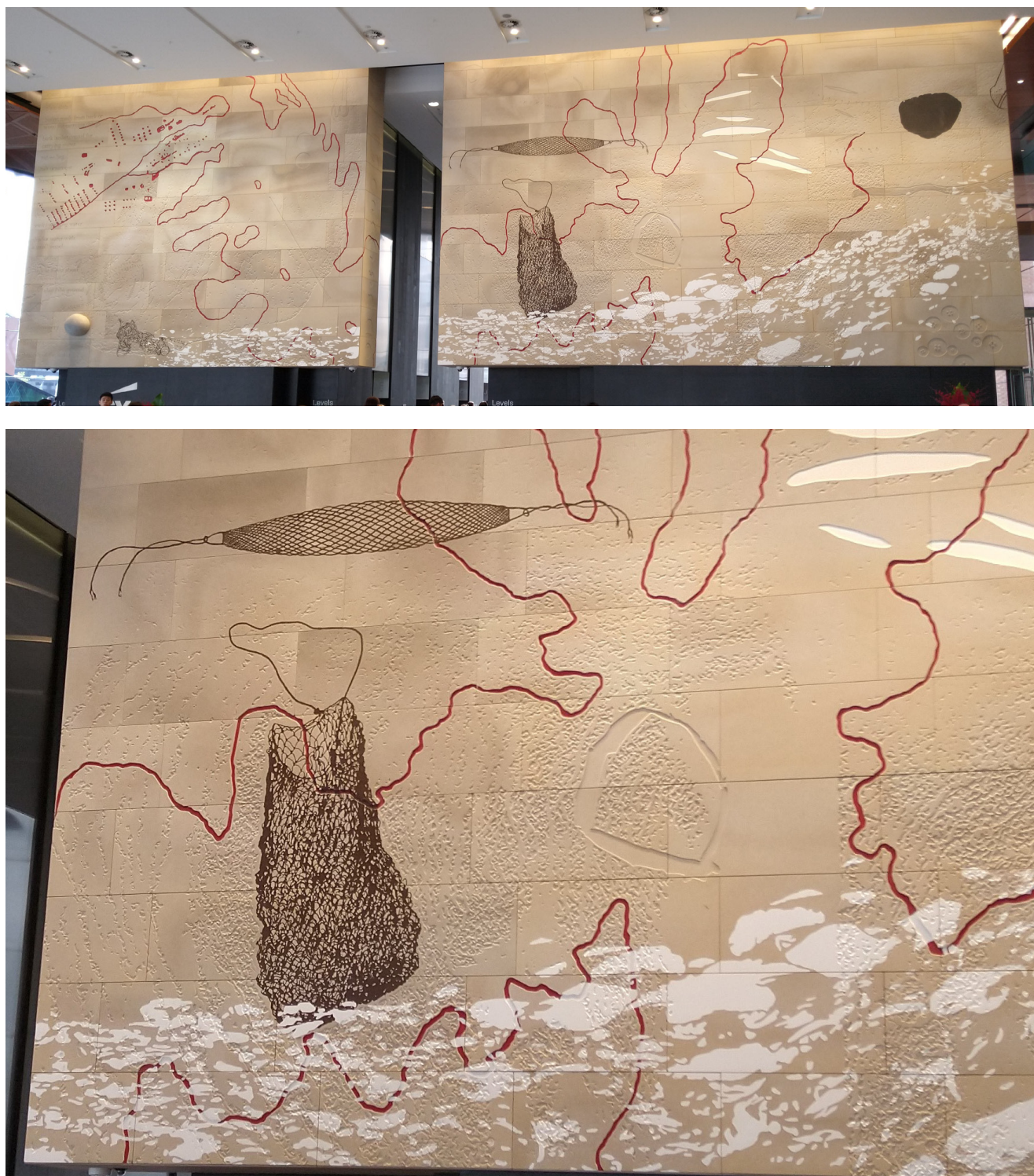


Figure 6.16

Two photographs of an artistic Aboriginal work that carved and coloured two panels of sandstone blocks. Displayed in the ground floor foyer of 200 George Street

6.2 INTERPRETIVE CONCEPT #2

Theme: The Barley Mow Hotel

Location: Space #3: retail tenancy, ground floor corner of Park and Castlereagh streets.

Theme Historical Background:

The Barley Mow Hotel was constructed in c.1830 by Catherine McLeod, a former convict who pleaded guilty to housebreaking and theft. At the time, the Barley Mow was the stand out structure of the area at the time. This was a two storey plus attic public house with kitchen, stable, coach house and wash house in the rear yard. A 'barley mow' is a stack (or 'mow') of barley and is the name of a once popular folk song of the British Isles.

The hotel was demolished in 1894 and rebuilt to three full stories in a more contemporary style. The new hotel also featured a well known bottle department that sold imported alcohol, and was regularly advertised in newspapers under the motto "This Lix 'Em".

Between 1923-25, Resch's Ltd undertook extensive alterations and additions to the hotel that were designed by Robertson and Marks. The works involved a major internal refurbishment including altering the arched ground floor openings to be squared and the addition of two more floors. On completion, the hotel was renamed "Hotel Windsor". The new premises were apparently well received. As one newspaper commentator explained:

"tens of thousands of pound have been expended in converting this into one of the best found, and most comfortable resorts in the City. There are upwards of 50 bedrooms, double and single, each of these a paragon of cosiness, comfort and convenience. There are swift lifts giving ready access to every floor, each of which is furnished with a handsome time piece set in a prominent position on the landing. An inspection of the dining room, with its refined appointments, and the scrupulously clean kitchens and pantries, presided over by an accomplished chef, are ample assurance that the "Barley Mow" is in a position to cater splendidly for the "inner man".¹

By the 1980s, the Hotel Windsor had been renamed the 'Old Windsor Tavern' and had been altered to have an old fashioned English appearance. Arches replaced the rectangular openings on the ground floor, where new retail tenancies were installed. A dark paint scheme with decorative elements around the windows was added and shields topped by crowns were added along the awning.

In the following years, many of these alterations were reversed, with rectangular openings reintroduced on the ground floor, the ground floor tenancies removed and replaced with space for the bar, an additional floor added and the facade painted in a lighter sandy colour. After 1998, this upgraded establishment was renamed 'The New Windsor'.

In 2013, the hotel was painted in a uniform darker grey colour

Interpretation Concept:

- This concept is optional only and might be adopted if it is consistent with and/or enhances the proposed tenancy.
- If the tenancy is occupied by a wine bar or similar, then this proposed concept may be suitable. This interpretation concept should be provided as a suggestion to the tenant for their design team to consider only.
- Consideration should be given to re-printing a number of historic photographs of the Barley Mow to show its evolution over time.
- Consideration should also be given to reprinting the lyrics to the once popular folk song 'The Barley Mow'.
- The interpretation device should be designed to enhance the character and presentation of the tenancy.
- Editing the historic images to improve their visual clarity is acceptable.
- Decisions over the specific location and design of the interpretive device should be made by the tenant and/or their design team.

¹ Trove, *North Western Courier*, Thursday 18 June 1925, 1.

Supporting Material:



Figure 6.17

1877 photograph taken from Sydney's Town Hall looking east down Park Street at the c.1830 Barley Mow Hotel, located at the corner of Park and Castlereagh streets

Source: State Library of Victoria, Photograph by N. J. Claire, Accession No H96 160 39_ref: cc000038



Figure 6.18

1980s photograph of the 'Old Windsor Hotel'

Source: City of Sydney website, ref: 069194



Figure 6.19

The Hotel Windsor, formerly the Barley Mow, in 1949, following major renovations and the addition of two floors in 1923-25.


Source: Australian National University website, Noel Butlin Archives, Windsor Tavern Park Street, Yellow Card 4 side 2



Figure 6.20

Poor quality c.1903 photograph looking north-east along the northern side of Park Street. The rebuilt (1895) Barley Mow hotel is visible on the right

Source: State Library of NSW, DL PX 146, IR984402, FL984492

E.  R.

THIS LIX 'EM.

SOLE CONTRACTOR FOR SEVERAL YEARS FOR THE SUPPLY OF ALES, WINES, AND SPIRITS TO THE N.S.W. GOVERNMENT INSTITUTIONS.

STUDY YOUR HEALTH

by drinking only PURE MALT WHISKY, distilled from Scotch barley, matured in sherry casks at home, then imported direct to order. In this way we are the leading importers in the retail trade, vide shipping reports, for regular shipments from the best SCOTCH Distilleries, and that there is nothing superior in the local market you have as a guarantee of its purity the certificate of analysis of Dr. STEVENSON MeADAM, F.I.C.F.C.S., Edin. The Bulk Brandy, Rum, &c., are also on the same superior scale.

OUR MOTTO : "SMALL PROFITS AND QUICK RETURNS."

WALKER'S CARDHU WHISKY	5/- per bot.	WHY PAY MORE ?
WALKER'S RED COLLAR	4/6 " "	WHY PAY MORE ?
BUCHANAN'S BLACK AND WHITE	4/9 " "	WHY PAY MORE ?
LSHER'S SPECIAL RESERVE	4/3 " "	WHY PAY MORE ?
DICKENS' WHISKY	4/9 " "	WHY PAY MORE ?
POWER'S THREE SWALLOW	2/9 " "	WHY PAY MORE ?
WOLFE'S SCHNAPPS	4/6 and 2/6 per bot.	WHY PAY MORE ?
SHAMROCK WHISKY (3-flag 2/6)	4/6 per bot.	WHY PAY MORE ?
LOCH DHU WHISKY (3-flag 2/6)	4/6 per bot.	WHY PAY MORE ?
PENFOLD'S WINES	2/-, 2/3, and 3/- per bot.	WHY PAY MORE ?
V.C. WHISKY	4/- per bot.	WHY PAY MORE ?
KAISER PILSENER LAGER BEER	1/- per bot., 11/- per doz.	
TOOTH'S IMPERIAL PALE ALE, 1/6 per gallon. Free Delivery 'n City and Suburbs.		

TOOTH'S BOTTLED ALE and STOUT, 6/- per doz.

W. MACPHERSON,

BARLEY MOW HOTEL,
PARK STREET.

Sole Agent for D.S.O. (Distinguished Service Order) WHISKY, 4/- per bottle.
Telephone No. 2007.

Figure 6.21

1923 newspaper advertisement with the Barley Mow's well known motto 'This Lix 'Em

Source: Trove, Sunday Times, Sunday 5 February 1905, 4

The Barley-Mow Song.

THIS song is sung at country meetings in Devon and Cornwall, particularly on completing the carrying of the barley, when the rick, or mow of barley, is finished. On putting up the last sheaf, which is called the *craw*, (or *crow*) sheaf, the man who has it cries out "I have it, I have it, I have it;" another says, "What have'ee, what have'ee, what have'ee?" The answer is, "A *craw*! a *craw*! a *craw*!" there is then some cheering, &c., and a supper afterwards. The effect of the barley-mow song cannot be given in words, it should be heard, to appreciate it properly,—particularly with the West-country dialect.

HERE's a health to the barley-mow, my brave boys,
Here's a health to the barley-mow!

We'll drink it out of the jolly brown bowl,
Here's a health to the barley-mow!

Cho. Here's a health to the barley-mow, my brave boys,
Here's a health to the barley-mow!

We'll drink it out of the nipperkin, boys,
Here's a health to the barley-mow!
The nipperkin and the jolly brown bowl,
Cho. Here's a health, &c.

We'll drink it out of the quarter-pint, boys,
Here's a health to the barley-mow!
The quarter-pint, nipperkin, &c.
Cho. Here's a health, &c.

We'll drink it out of the half-a-pint, boys,
Here's a health to the barley-mow!
The half-a-pint, quarter-pint, &c.
Cho. Here's a health, &c.

We'll drink it out of the pint, my brave boys,
Here's a health to the barley-mow!
The pint, the half-a-pint, &c.
Cho. Here's a health, &c.

We'll drink it out of the quart, my brave boys,
Here's a health to the barley-mow!
The quart, the pint, &c.
Cho. Here's a health, &c.

We'll drink it out of the pottle, my boys,
Here's a health to the barley-mow!
The pottle, the quart, &c.
Cho. Here's a health, &c.

We'll drink it out of the gallon, my boys,
Here's a health to the barley-mow!
The gallon, the pottle, &c.

Cho. Here's a health, &c.

We'll drink it out of the half-anker, boys,
Here's a health to the barley-mow!
The half-anker, gallon, &c.
Cho. Here's a health, &c.

We'll drink it out of the anker, my boys,
Here's a health to the barley-mow!
The anker, the half-anker, &c.
Cho. Here's a health, &c.

We'll drink it out of the half-hogshead, boys,
Here's a health to the barley-mow!

The half-hogshead, anker, &c.
Cho. Here's a health, &c.

We'll drink it out of the hogshead, my boys,
Here's a health to the barley-mow!
The hogshead, the half-hogshead, &c.
Cho. Here's a health, &c.

We'll drink it out of the pipe, my brave boys,
Here's a health to the barley-mow!
The pipe, the hogshead, &c.
Cho. Here's a health, &c.

We'll drink it out of the well, my brave boys,
Here's a health to the barley-mow!
The well, the pipe, &c.
Cho. Here's a health, &c.

We'll drink it out of the river, my boys,
Here's a health to the barley-mow!
The river, the well, &c.
Cho. Here's a health, &c.

We'll drink it out of the ocean, my boys,
Here's a health to the barley-mow!
The ocean, the river, the well, the pipe, the hogshead,
the half-hogshead, the anker, the half-anker,
the gallon, the pottle, the quart, the pint, the
half-a-pint, the quarter-pint, the nipperkin, and
the jolly brown bowl!

Figure 6.22

One version of the Barley Mow song

Source: Dixon, James Henry (Ed), *Ancient Poems, Ballads, and Songs of the Peasantry of England*, London: The Percy Society (1844)

6.3 INTERPRETIVE CONCEPT #3

Theme: Notable local photographer - Sam Hood

Location: Space #5 - Level 2 Retail and Transit Space

Historical Background to the Theme:

Sam Hood (1872 - 1953) was a notable Australian commercial photographer and photojournalist. He commenced his career in South Australia before opening his own studio in Young's Chambers on the corner of Pitt and Park Streets (within the subject site) in 1899. His main focus was on portraiture and weddings and he supplemented his income by selling images of sailing vessels to their crews upon their arrival in Sydney Harbour.² He operated out of that studio until 1918, when he acquired the Dalny Studio at 124 Pitt Street.

Sam Hood is regarded as a trailblazer in photo journalism "adept at capturing the sensational, trivial and in particular sporting moments with his camera".³ Hood also worked in advertising, journal publications and the entertainment industry.

Interpretation Concept:

- To reproduce a number of Sam Hood photographs in the general location of his former studio
- The interpretive device should be primarily visual in nature. Limited text should be used to provide a historical context to the life and accomplishments of Sam Hood, and his association with the subject site.
- Consideration should be given to re-printing a number of Sam Hood's photographs and his 1953 portrait.
- The reproduction of historic materials is encouraged.
- The media used for the interpretive device should be printed and possibly framed copies of the images provided below. A digital screen/s showing a series of images is not appropriate.
- The interpretation device should be designed to enhance the character and presentation of the level 2 retail and transit space.
- Decisions over the specific location and design of the interpretive device should be made in consultation with Oxford Properties and/or the project architects, Foster and Partners.

Supporting Images:



Figure 6.23

"Wet Angel Place"

Source: State Library of NSW, File Number: FL1139173



Figure 6.24

"Country Week tennis", 1937

Source: State Library of NSW, ref: 15799



Figure 6.25

"Artillery salute to Bridge opening"

Source: State Library of NSW, File Number: FL1139189

² www.wikipedia.org, "Sam Hood"

³ Ibid.



Figure 6.26
"Yass Races"

Source: State Library of NSW, File Number: FL1350975



Figure 6.29

"A sales promotion car done up as a packet of peppermint "Lifesavers", Sydney

Source: State Library of NSW, File Number: FL1412925



Figure 6.27

"Police Dog Tess", 1935. "Ted, not Tess?"

Source: State Library of NSW, ref: FL1469255



Figure 6.30

"6th Division arrives at the wharves"

Source: State Library of NSW, File Number: FL993637



Figure 6.28

"Loan Council, Martin Place (for Rod Gurr)"

Source: State Library of NSW, File Number: FL1322447



Figure 6.31

"Modern China Cafe (Mr Pang), 651 George Street"

Source: State Library of NSW, File Number: FL1339654



Figure 6.32
 "French heavy cruiser Montcalm" (1911-15)
 Source: State Library of NSW, IE Number: IE1458779



Figure 6.35
 "Child Performers"
 Source: State Library of NSW, File Number: FL1008237



Figure 6.33
 "Girls dancing"
 Source: State Library of NSW, File Number: FL1123726



Figure 6.36
 "Study of a girl with ringlets teaching her dog to sit up" (1930s)
 Source: State Library of NSW, File Number: FL1301325



Figure 6.34
 "Skiers and snowfield"
 Source: State Library of NSW, File Number: FL1106565



Figure 6.37
 [Jazz Band] "Ingenuies & trackless train"
 Source: State Library of NSW, File Number: FL991059



Figure 6.38
 "Aborigines & biplane"
 Source: State Library of NSW, File Number: FL1049640



Figure 6.41
 "All Australian Aeroplane"
 Source: State Library of NSW, File Number: FL1049623



Figure 6.39
 "Kingsford-Smith and Crowd"
 Source: State Library of NSW, File Number: FL1049703



Figure 6.42
 Qantas flying boat Coolangatta
 Source: State Library of NSW, File Number: FL1049610



Figure 6.40
 "Boys fly gliders"
 Source: State Library of NSW, File Number: FL1049699



Figure 6.43
 "Prize giving at glider club"
 Source: State Library of NSW, File Number: FL1049700

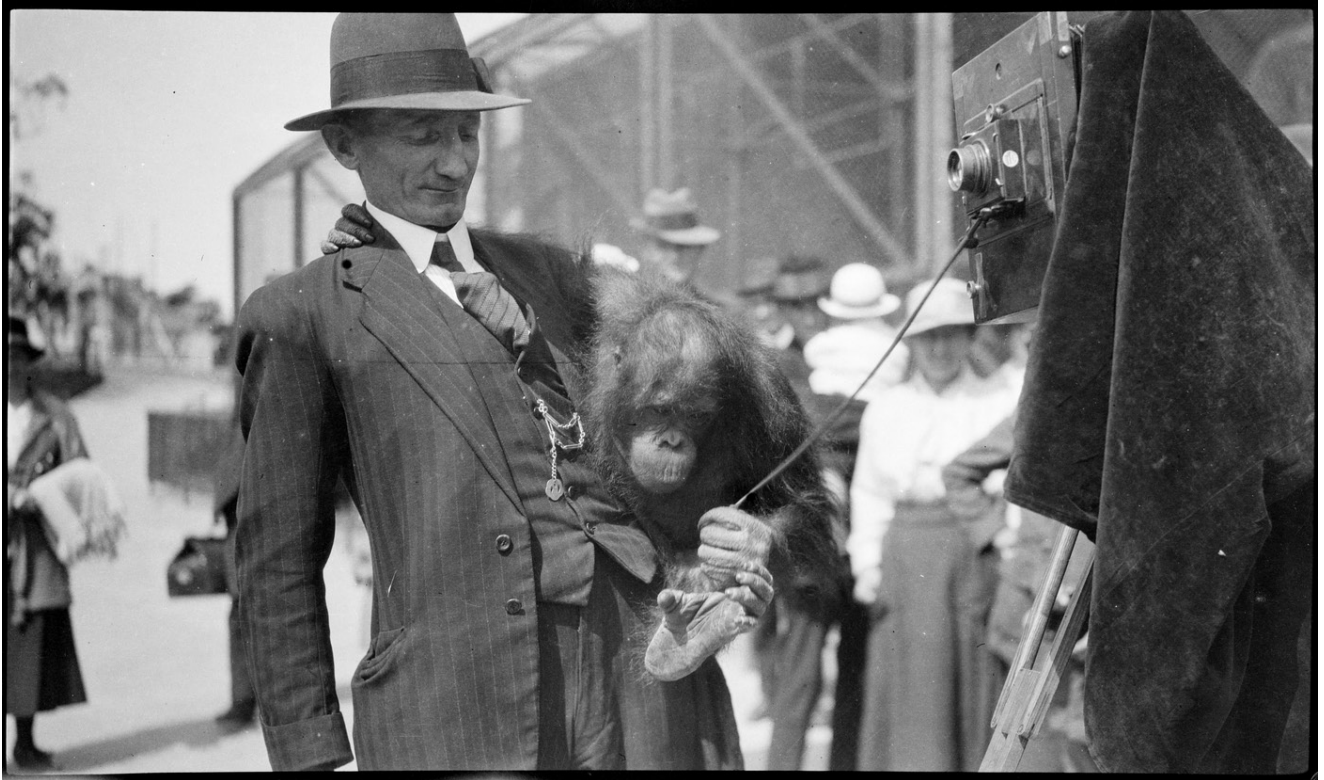


Figure 6.44 (above)
 "Man has his photograph taken with an orang-outang, Taronga Zoo"
 Source: State Library of NSW, File Number: FL1089569

Figure 6.45 (below)
 Untitled
 Source: State Library of NSW, File Number: FL974048



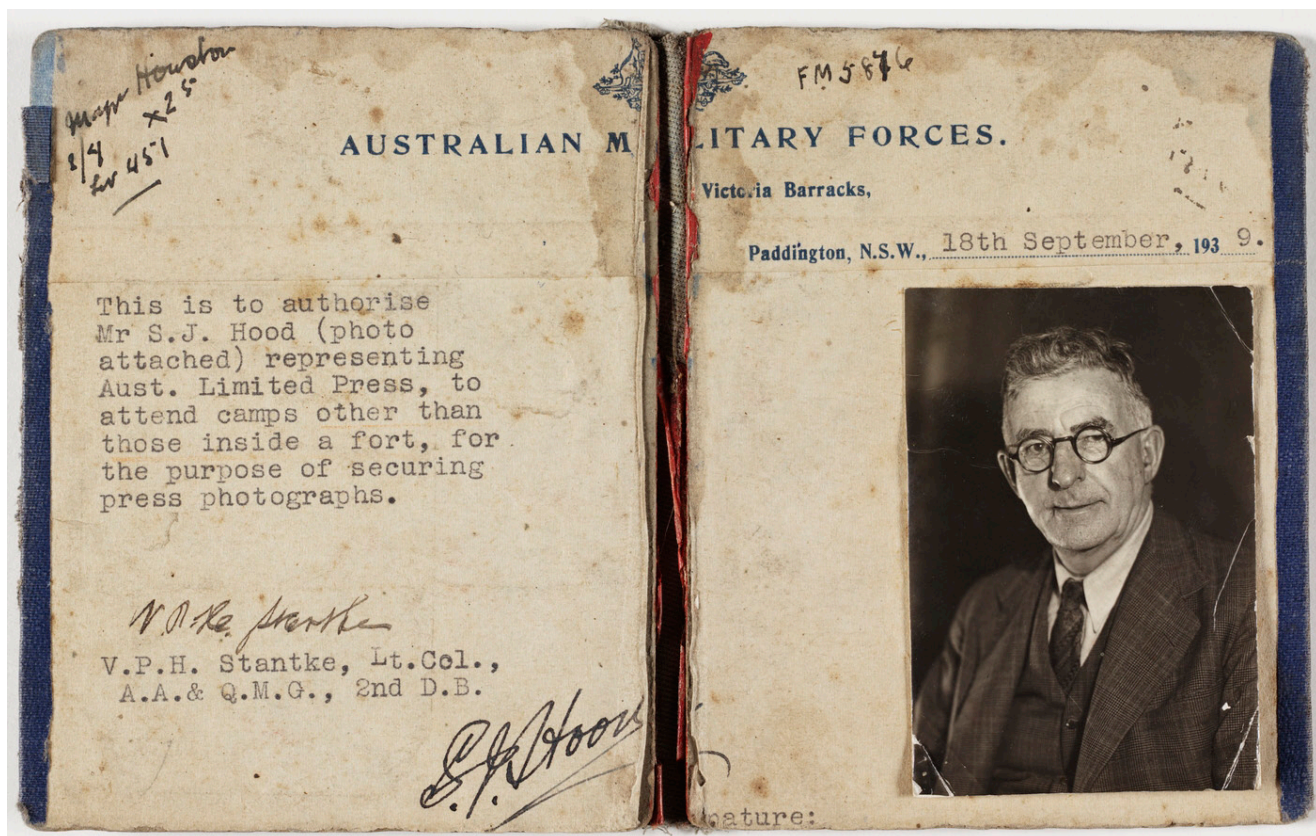


Figure 6.46 (above)

"S.J. Hood authority card of Australian Military Forces, Victoria Barracks"

Source: State Library of NSW, File Number:



Figure 6.47

"Sam Hood outside 124 Pitt Street, Dalny Studios" (1953)

Source: State Library of NSW, File Number: FL974096

6.4 INTERPRETIVE CONCEPT #4

Theme: Victoria Hall Picture Theatre

Location: Space #4 - Ground Floor, External Recessed Space to the Pitt Street Entrance

Historical Background to the Theme:

A three storey brick structure was built at what was then 182 Pitt Street (Lot 16) between c.1840 and 1845. Over the following decades, the structure was used as a shop, soda water and lemonade manufactory, warehouse, leather manufactory, and auction house, furniture warehouse and photo gallery.

In 1907, the structure was converted to a cinema, capable of holding between 700 and 1,000 patrons and featuring an 8,000-candle power machine. The venue was named Victoria Hall or the Victoria Hall Picture Theatre. In 1918, the theatre was renovated and renamed the 'Kookaburra Theatre', where the Austral Photoplay Company Ltd planned to release its locally produced content. After its film 'A Romance of the Burke and Wills Expedition' received muted reviews, the theatre temporarily closed. It was renamed the Apollo Theatre in 1919, and the Astor Theatre in 1923. In c.1928, the building was converted to a shopping arcade.

Interpretation Concept:

- To outline the footprint of the former theatre in its original Pitt Street location in the external pavement outside the Pitt Street Lobby, within the property boundary.
- The outline should be made using hard wearing materials that are easily cleaned.
- The device should be designed as to not diminish the primary purpose of the space as a high-traffic building entrance. It should not be visually dominant and should not pose a tripping hazard.
- The use of salvaged sandstone blocks to outline the former theatre as the stone is not hard wearing and durable, and would eventually become a trip hazard under foot traffic.
- Limited text, including the former address number (#292), and possibly front elevation drawing should accompany the building outline to provide a basic historical context to the former theatre site. A plaque could be considered for this purpose.
- The interpretation device should be designed to be sympathetic with or enhance the character and presentation of the Pitt Street entrance.
- The interpretive device should be consistent with a similar device proposed for the Park Street Metro entrance.
- Consideration should be given to outlining the historic building in the OSD North sections of the Park Street pavement, integrated with the outline scheme proposed for the Metro entrance. These include Young's Chambers and the Barley Mow Hotel.
- Decisions over the specific design of the interpretive device should be made in consultation with the project architects, Foster and Partners, to ensure the device compliments the design and use of the space.

Supporting Material:

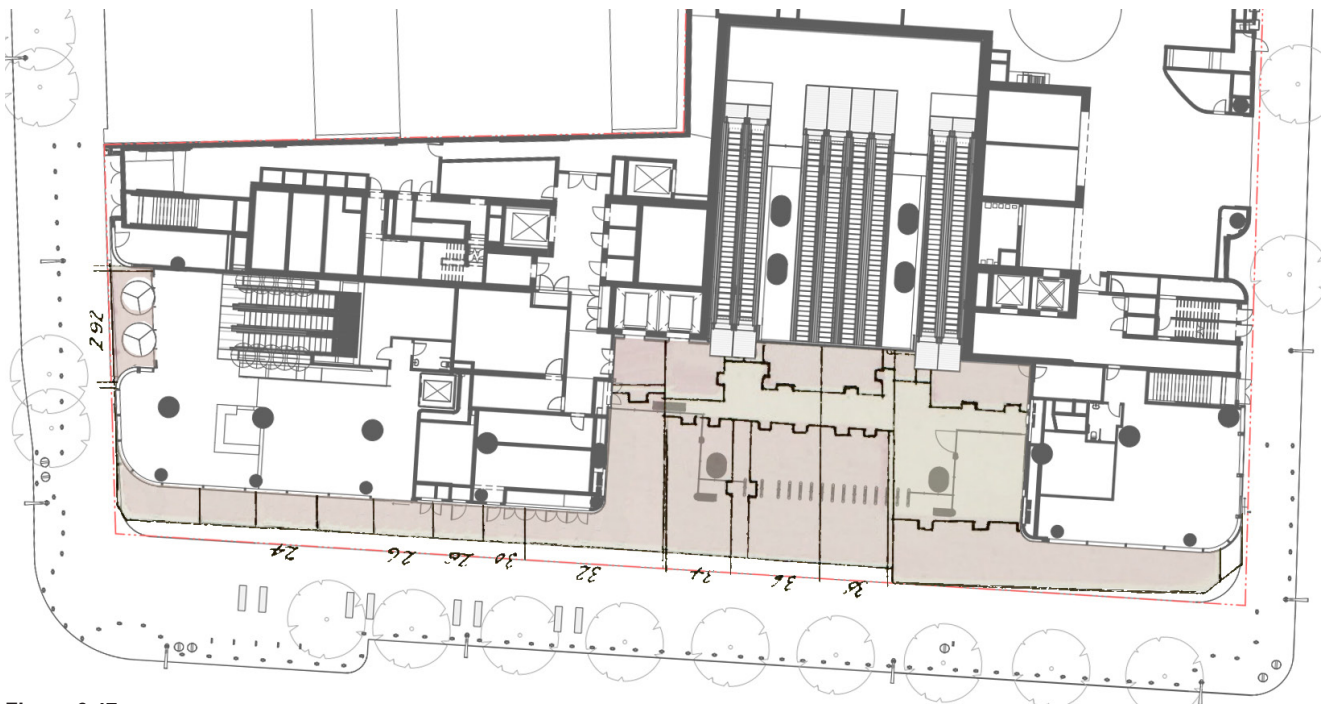


Figure 6.47

Overlay of the ground floor concept design with the 1880 Dove plan
 Source: Foster and Partners, City of Sydney website, and GBA Heritage



Figure 6.48

1909 drawing of the front facade to the Victoria Picture Theatre
 Source: Casey & Lowe (2017), 39, citing Item 0381/09, BA Plans, CCSA

7.0

RECOMMENDATIONS

- This report recommends four Interpretation Concepts for Interpretation devices in the Pitt Street Metro North OSD. Four themes have been selected to optimise the interpretation outcomes for this future structure:
 - #1: From Horses to Metro
Located on the 'Heritage Display Wall' on the ground floor wall fronting Castlereagh Street
 - #2: The Barley Mow Hotel
Located in the proposed ground floor retail tenancy at the corner of Park and Castlereagh streets
 - #3 'Notable local photographer - Sam Hood
Located in the level 2 retail and transit Space
 - #4 'Victoria Hall Picture Theatre'
Located in the external pavement to the Pitt Street entrance
- The design and choice of final location for the four proposed interpretation devices should be undertaken once the design of the relevant spaces is at a more advanced stage, in consultation with the project architects.
- A mock-up of the proposed interpretation devices should be reviewed by Pitt Street North Developer Pty Ltd.
- The interpretation outcomes of this Heritage Interpretation Plan need to be integrated with the Interpretation Plan for the Pitt Street Station.
- The design of interpretation device #1 is to be undertaken by a professional artist experienced in the design of large public displays or art pieces, preferably with experience in sandstone.
- The manufacture or fabrication of interpretation device #1 should be undertaken by a professional/s that is skilled in the appropriate fabrication techniques.
- The adoption of proposed Interpretation device #2 is optional.
- The design and manufacture of potential interpretation devices #2 - #4 is to be prepared by professional graphic designers and manufacturers experienced in heritage interpretation.

8.0

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University of Wisconsin, <http://www.wisc.edu>

APPENDIX ONE: GLOSSARY

The definitions adopted in this report are those defined in the *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance*, 2013, also known by its more common title *The Burra Charter*, and the NSW Heritage Office publication *Interpreting Heritage Places and Items Guidelines* (2005).

The Burra Charter Definitions

Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*. Places may have a range of values for different individuals or groups.

Fabric means all the physical material of the *place* including elements, fixtures, contents, and objects.

Conservation means all the processes of looking after a *place* so as to retain its *cultural significance*.

Maintenance means the continuous protective care of a *place*, and its *setting*. Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

Preservation means maintaining a *place* in its existing state and retarding deterioration.

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

Reconstruction means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material.

Adaptation means changing a *place* to suit the existing use or a proposed use.

Use means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

Compatible use means a *use* which respects the *cultural significance* of a *place*. Such a use involves

no, or minimal, impact on cultural significance.

Setting means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.

Related place means a *place* that contributes to the *cultural significance* of another place.

Related object means an object that contributes to the *cultural significance* of a *place* but is not at the place.

Associations mean the connections that exist between people and a *place*.

Meanings denote what a *place* signifies, indicates, evokes or expresses to people.

Interpretation means all the ways of presenting the *cultural significance* of a *place*.

Heritage Office Definitions

Aboriginal people(s) with cultural association – means Aboriginal people(s) with a cultural or historical association with an area not necessarily deriving from descent from original inhabitants. Consideration must also be given to Aboriginal people who reside in an area where there are no identified traditional owners or Aboriginal people who have traditional association to that country (see also Traditional owner).

Aboriginal Culture – The culture of a group of people or groups of peoples comprising of the total ways of living built up and passed on from one generation to the next, and evolving over time.

Aboriginal Heritage – The heritage of a group of people or groups of peoples is represented in all that comes or belongs to them by reason of birth and includes their spirituality, language and relationship to land.

Associations mean the special connections that exist between people and an item.

Conservation management plan (CMP) means a document that identifies the heritage significance of an item and sets out policies for retaining that significance and is prepared in accordance with Heritage Council guidelines.

Conservation Management Strategy (CMS) means a document that identifies the impact an activity may have on a heritage significance of an item and sets out measures to minimise the impact of a proposed activity on the heritage significance of the item and is prepared in accordance with Heritage Council guidelines.

Environmental heritage means those places, buildings, works, relics, infrastructure, movable objects, landscapes and precincts, of State or local heritage significance.

Fabric means the physical material of the item including components, features, objects and spaces.

Heritage Impact Statement (HIS) means a document that records the heritage significance of an item by using a Heritage Data form and sets out broad strategies for retaining that significance and is prepared in accordance with Heritage Council guidelines.

Heritage significance refers to meanings and values in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic importance of the item. Heritage significance is reflected in the fabric of the item, its setting, use, associations, meanings, records, related places and related objects. Items may have a range of values and meanings for different individuals or groups, over time.

Interpretation means all the ways of presenting the significance of an item. Interpretation may be a combination of the treatment and fabric of the item; the use of the item; the use of interpretive media, such as events, activities, signs and publications, or activities, but is not limited to these.

Interpretation plan is a document that provides the policies, strategies and detailed advice for interpreting a heritage item. It is based on research and analysis and plans to communicate the significance of the item, both during a conservation project and in the ongoing life of the item. The plan identifies key themes, storylines and audiences and provides recommendations about interpretation media. It includes practical and specific advice about how to implement the plan.

Interpretation policy: consists of clauses and guidelines that provide an intellectual and conceptual framework for communicating the significance of an item. Policies may deal with fabric, setting, history, archaeology audiences and other people, contents, related places and objects, disturbance of fabric, research, records.

Meanings denote what an item signifies, indicates, evokes or expresses.

Media means the tools, techniques and technologies used to convey the interpretation. These can include signs, orientation, notices, guided and self guided walks, audio guides, installations, displays, models, dioramas, exhibitions, lighting, street naming, holograms, films, video, soundscapes, oral history, maps, brochures, books and catalogues, public art, writers and artists in residence programs, events, activities, role play, demonstrations, educational programs, websites, CD ROM programs, reconstructions, sets, and replicas and other means of communication.

Traditional owner – an Aboriginal person directly descendent from the original inhabitants of an area who has cultural association with the area deriving from traditions, observances, customs, beliefs or history of the original Aboriginal inhabitants of the area. Authorisation to obtain or document information about Aboriginal heritage may be obtained from an Aboriginal person or people who have traditional association to country; these may include traditional owners.

GBA
Heritage

MEMO 2

PROJECT: Sydney Metro City & Southwest Tunnel and Station Excavation Works	DATE: 9 May 2018
Worksite: Pitt Street Station North	
TO: Mr Robert Muir, Project Environment Manager, John Holland CPB Ghella JV Sydney Metro City & Southwest TSE Works	
FROM: Dr Mary Casey, Director, Casey & Lowe	
SUBJECT: Significance of sandstone blocks recovered from Pitt Street North heritage works	

During archaeological excavation works at the Pitt Street North Station site, approximately 24 large sandstone blocks were recovered and stockpiled for possible future use within the Metro Project (Figure 1). The sandstone blocks are considered to have historical significance and are worthy of incorporation into the project because:

- They are part of a row of three semi-detached houses built in 1848 and demolished in the 1870s at 40-44 Park Street. The blocks are from the foundations of house no. 42 (Figures 1-4), and a double cesspit at the rear of nos 42 and 44 (Figures 5-6). During the archaeological program the houses were reassessed as having local heritage significance and represent a diminishing aspect of Sydney's history.
- The blocks were handcut by a stone mason, aesthetically pleasing, large and in good condition for their age.
- They are likely to be of public interest and will provide a tangible link to the colonial history of the Pitt Street Station North site. Past adaptive reuse of building materials recovered during archaeological excavation has proven to be a popular method of presenting local history to the public. Examples include the water playground area at Darling Quarter, Darling Harbour which incorporates 19th-century building materials and an early water race.

It is the recommendation of Casey & Lowe that the salvaged sandstone blocks be incorporated into a publicly visible structure or installation at the Pitt Street Station North site. Signage outlining the provenance of the blocks should be provided nearby.



Figure 1: Sandstone blocks stockpiled at the Pitt Street North Station site.



Figure 2: Sandstone footings of House 42, *in situ*. The central wall is in the foreground and the rear wall is in the background. A fireplace is located to the left. Scale 1m. IMG_7594.



Figure 3: Rear wall footing of House 42. Scale 500mm. IMG_7575.



Figure 4: Sandstone footing of House 42 internal wall, *in situ*. Scale 1m. IMG_7620.



Figure 5: Sandstone blocks *in situ* within House 42/44 cesspit. Scale 1m. IMG_7789.



Figure 6: Sandstone blocks *in situ* within House 42/44 cesspit. IMG_7844. A number of these broke up during demolition.

MEMO 3

PROJECT: Sydney Metro City & Southwest Tunnel and Station Excavation Works	DATE: 14 June 2018
Worksite: Pitt Street Station North	
TO: Mr Robert Muir, Project Environment Manager, John Holland CPB Ghella JV Sydney Metro City & Southwest TSE Works	
FROM: Dr Mary Casey, Director, Casey & Lowe	
SUBJECT: Significance of sandstone blocks recovered from Pitt Street North heritage works	
POSSIBLE USE FOR STATION SITE INTERPRETATION AS PER: CoA E21(b)iv	

During archaeological excavation works at the Pitt Street North Station site, two adjacent cellars constructed of sandstone blocks and sandstock bricks were uncovered (Figure 1 to Figure 8). It is recommended that sandstone blocks from these structures are recovered and stockpiled for future use within the Metro Project. The sandstone blocks are considered to have historical significance and are worthy of incorporation into the project because:

- They are part of a 19th-century building located at 254 Pitt Street. The cellars date to as early as 1845 or as late as 1865 and were filled in during building refurbishments in 1909. The blocks form the walls of two substantial cellars, which would have supported the commercial 3-storey building above. The cellars are assessed as having local heritage significance and represent a diminishing aspect of Sydney's history.
- The blocks were hand cut by a stonemason, are aesthetically pleasing, and are large and in good condition for their age.
- They are likely to be of public interest and will provide a tangible link to the colonial history of the Pitt Street Station North site. Past adaptive reuse of building materials recovered during archaeological excavation has proven to be a popular method of presenting local history to the public. For example, the water playground area at Darling Quarter, Darling Harbour which incorporates 19th-century building materials and an early water race.

It is the recommendation that the salvaged sandstone blocks be incorporated into the future interpretative components of the Pitt Street North Station (CoA E21(b)iv).

Interpretation ideas for the Amsterdam Metro: <https://belowthesurface.amsterdam/en>





Figure 1: Plan showing the location of the two cellars at 245 Pitt Street.



Figure 2: Overall view of the westernmost cellar (Cellar 1). The western wall of the cellar was not exposed as this would have risked undermining Pitt Street. View to the north, scales 1m. DSC_1459.



Figure 3: Doorways leading into Cellar 1. Modern concrete blocks support the eastern wall. View to the east, scale 1m. IMG_8946



Figure 4: The southern wall of Cellar 1. View to the south, scales 1m. DSC_1452.



Figure 5: Overall view of Cellar 2. View to the northeast. IMG_0492.



Figure 6: Sandstone and brick walls of Cellar 2. View to southwest, scale 1m. IMG_8867.



Figure 7: The eastern wall of Cellar 2, showing a bricked-up doorway. Note the substantial stones on either side of the doorway. View to east, scale 1m. DSC_1504



Figure 8: The southern wall of Cellar 2. View to south, scale 1m. DSC_1497.