Sydney Metro City & Southwest: Sydenham to Bankstown Line

Heritage Interpretation Strategy

Report to DesignInc for Transport for NSW

20 May 2020

Document number: SMCSWSWM-MTM-WEC-HE-REP-000387

Document history and status

Revision	Date issued	Reviewed by	Approved by	Date approved	Revision type
1	11 September 2109	Carolyn MacLulich, Artefact	Sandra Wallace, Artefact	17 September 2019	Quality and compliance
2	17 September 2019	Ron Turner, Kate McElhone, Sydney Metro/TfNSW	Ron Turner, Kate McElhone, Sydney Metro/TfNSW, with amendments	25 November 2019	Draft 1
3	27 November 2019	Cathy Snelgrove. H Valenzzuel, Sydney Metro/TfNSW,	Cathy Snelgrove. H Valenzzuel, Sydney Metro/TfNSW,with amendments	28 February 2020	Draft 2
4	3 March 2020	Cath Snelgrove, Sydney Metro. Submitted to Heritage NSW 3 March 2020, and HWG on 12 May 2020		No comments recd from Heritage NSW by 20 May 2020' comments recd from HWG on 12 May 2020	Draft 3
5	13 May 2020	Cath Snelgrove, Sydney Metro		Cath Snelgrove, Sydney Metro	Draft 4
6	20 May 2020				Final

Printed:	
Last saved:	20 May 2020
File name:	Sydney Metro City and Southwest: Sydenham to Bankstown Line HIS
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Name of organisation:	Artefact Heritage Services Pty Ltd
Name of project:	Sydney Metro City and Southwest: Sydenham to Bankstown Line
Number of project:	19074
Name of document:	Sydney Metro City and Southwest:Sydenham to Bankstown Line HIS
Document version:	Revision D
Metron Document number:	SMCSWSWM-MTM-WEC-HE-REP-000387

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1.1   Background

The New South Wales (NSW) Government is implementing Sydney's Rail Future (Transport for NSW, 2012a), a plan to transform and modernise Sydney's rail network so that it can grow with the city's population and meet the needs of rail customers into the future.

Sydney Metro is a new standalone rail network identified in Sydney's Rail Future, providing 66 kilometres of metro rail line and 31 metro stations. The first two stages Sydney Metro Northwest (between Rouse Hill and Chatswood) and Sydney Metro City & Southwest stage (between Chatswood and Bankstown) are currently completed and nearing completion.

Sydney Metro Northwest opened in 2019, with a metro train running every four minutes in the peak period, and services operating between a new station at Cudgegong Road (beyond Rouse Hill) and Chatswood Station.

Sydney Metro City & Southwest will extend the Sydney Metro system beyond Chatswood to Bankstown, delivering about 30 kilometres of additional metro rail, a new crossing beneath Sydney Harbour, new railway stations in the lower North Shore and Sydney central business district (CBD), and the upgrade of existing stations from Marrickville to Bankstown. City and Southwest trains would run between Sydenham and Bankstown stations in each direction, at least every four minutes in peak periods, averaging around 15 trains per hour. Sydney Metro City and Southwest comprises two core components.

- Metro City: the Chatswood to Sydenham project
- Metro Southwest: the Sydenham to Bankstown upgrade ('the project' and the subject of this document).

The project will include station works at

- Marrickville Station
- Dulwich Hill Station
- Hurlstone Park
- Canterbury Statin
- Campsie Station
- Belmore Station
- Lakemba Station
- Wiley Park Station
- Punchbowl Station
- Bankstown Station

The project is approved under the NSW Minister for Planning under Division 5.2 of the NSW *Environmental Planning and Assessment Act 1979* (EP&A Act).

Artefact Heritage has been engaged to develop a Heritage Interpretation Strategy (HIS) for the project, in response to the Minister's Condition of Approval (SSI 8256) E13:

> *E13: The Proponent must prepare a Heritage Interpretation Strategy which outlines a process to interpret key Aboriginal and non-Aboriginal heritage values and stories of heritage items in the final project design. The Heritage Interpretation Strategy must be prepared in consultation with the Heritage Council of NSW and submitted to the Planning Secretary for information before the commencement of Construction.*

This HIS addresses Condition E13.

Following approval of the HIS, a more detailed Heritage Interpretation Plan is required to be developed in response to Condition of Approval E14

> *E14: A Heritage Interpretation Plan(s) must be prepared, consistent with the Heritage Interpretation Strategy which identifies heritage items to be used in the final design of the project. The plan(s) must identify how items will be interpreted and provide a timeframe for their implementation which must be no later than the commencement of Operation. Heritage interpretation in any station precinct must be identified in the relevant Station Design and Precinct Plan(s) required in Condition E56. The Heritage Interpretation Plan must be prepared in accordance with the NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (August 2005), and the NSW Heritage Council's Heritage Interpretation Policy.*

The REMMs also contains a specific requirement in relation to heritage interpretation which is to be addressed in a HIP:

> *REMMS NAH6: Interpretation*
>
> *A Heritage Interpretation Plan would be prepared to document the development of the Bankstown Line and detail the history of each station and its contribution to both the Bankstown Line and the surrounding suburbs. Appropriate heritage interpretation would be incorporated into the design and would provide legible connection between stations. (Relevant locations: All stations, Bankstown Parcels Office (former).)*
>
> *REMMS AH4: Interpretation*
>
> *Appropriate Aboriginal heritage interpretation would be incorporate in consultation with Aboriginal stakeholders*

Additionally, Sydney Metro's Scope of Works and Technical Criteria, Appendix B06 Heritage Conservation, requires the following approach to heritage interpretation. This HIS specifically addresses point C (i): a stage 1 Heritage Interpretation Strategy.

> *3.9   Interpretation*
>
> *(a) The Service Provider must prepare and submit, for approval of the Principal's Representative, a Heritage Interpretation Plan (HIP). The HIP must:*

(i) document the story of the development of the Bankstown Line and its development through to the present day; and

(ii) detail the history of each individual Bankstown Line Station, and its contribution to the development of both the Bankstown Line and the surrounding suburb.

(b) The Service Provider must develop an interpretation methodology that delivers the outcomes identified in the HIP. This methodology must be approved by the Principal's Representative and the relevant heritage specialist appointed in accordance with section 3.2.

(c) Interpretation is to be undertaken in a number of stages, in accordance with accepted methodology. It would include the following:

*(i) **stage 1 would comprise the preparation of an interpretation strategy, based on historic research, development of themes, identifying potential audiences and possible media formats, and preliminary concept development.***

(ii) stage 2 would comprise content development, identify devices, themes and formulation of text and selection of images, and the design of the media or installations; and

(iii) stage 3 would comprise the installation of the interpretive media.

(d) Interpretation must recognise and utilise the significant sites, buildings, structures, fabric and spaces to tell the story of the evolution of the Bankstown Line Stations and the Rail Corridor and the role these elements have played in that process.

(e) Where practicable, interpretation must utilise relevant material or elements salvaged from the demolition of buildings and other structures

(f) The Service Provider must undertake documentary research to obtain, if possible, original drawings of the Bankstown Line Stations and the Rail Corridor and include them as part of the interpretation material.

1.2   Study Area

The project runs from Marrickville Station to Bankstown Station, with ancillary works extending to the west of Bankstown Station.

Figure 1: Metro Southwest: Sydenham to Bankstown line (DesignInc)
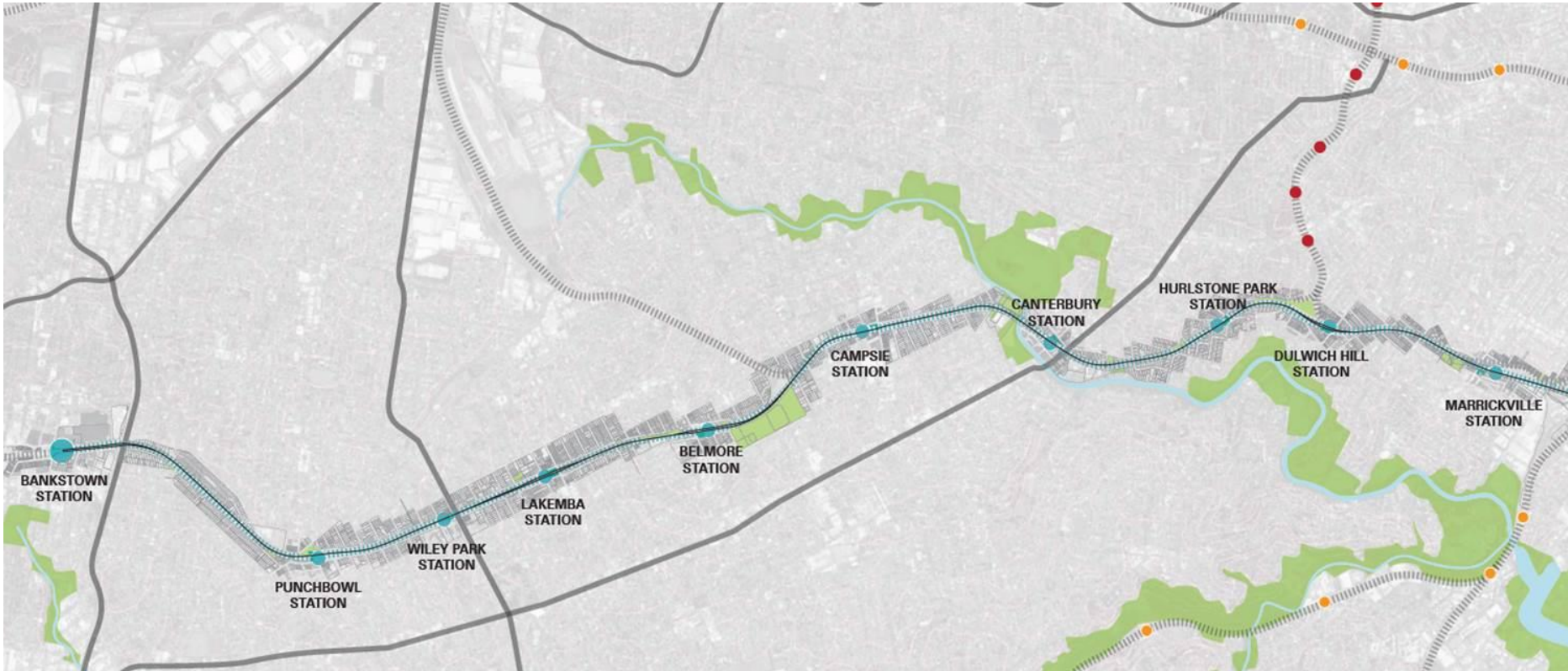
1.3   Scope of the Report

An HIS is a tool that provides a broad strategy for ways of transmitting messages about the cultural heritage values of a site to users and other audiences through interpretation. It is intended to inform and guide planning for heritage interpretation by identifying historical themes relevant to the site, and outlining possible strategies for presenting these through a variety of interpretive media.

An overarching HIS for the Sydney Metro City and Southwest project was produced in 2017[1], with broad recommendations for interpretive approaches and processes across the route. It recommended that site specific HIS's be develop for each of the stations/station groups.

This HIS includes:

- a detailed history of the Sydenham to Bankstown line (Section 2)
- assessment of significant historic themes and key stories (Section 3)
- identification of interpretive principles (Section 5) and possible interpretive media (Section 5)
- outline of a unifying interpretive approach, and a range of possible interpretive media at each station (Section 6)
- recommendations (Section 7)

As the HIS is a high-level strategy document it does not include detailed content, concept designs or specified locations at this stage. It is the first stage in the interpretation planning process, the next two stages being:

- developing a Heritage Interpretation Plan/s (HIP), which includes detailed content development and design, and
- implementation of the HIP/s.

as outlined in the Scope of Works and Technical Criteria point C (i).

Aboriginal and historical (non-Aboriginal) heritage aspects of interpretation relating to the study area have been combined within this one document. This is considered appropriate as it allows for a more integrated interpretation strategy across the project.

1.4   Methodology and Terminology

This HIS has been prepared in accordance with the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (2005) and Heritage Interpretation Policy (as endorsed by the Heritage Council in 2005).

The Heritage Interpretation Policy states that:

> *The interpretation of New South Wales' heritage connects the communities of New South Wales with their heritage and is a means of protecting and sustaining heritage values. Heritage interpretation is an integral part of the conservation and management of heritage items, and is relevant to other aspects of environmental and cultural management and policy. Heritage interpretation incorporates and provides broad access to historical research and analysis. Heritage interpretation provides opportunities to stimulate ideas*

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[1] Sydney Metro 2017 Sydney Metro City and Southwest Heritage Interpretation Plan.

> *and debate about Australian life and values, and the meaning of our history, culture and the environment.*

The NSW Heritage Office (2005) provides 'The Ingredients for Best Practice' as shown in Table 1.

Table 1: Best practice principles

Ingredient	Outline
1: Interpretation, people and culture	Respect for the special connections between people and items.
2: Heritage significance and site analysis	Understand the item and convey its significance.
3: Records and research	Use existing records of the item, research additional information, and make these publicly available (subject to security and cultural protocols).
4: Audiences	Explore, respect and respond to the identified audience.
5: Themes	Make reasoned choices about themes, stories and strategies.
6: Engaging the audience	Stimulate thought and dialogue, provoke response and enhance understanding.
7: Context	Research the physical, historical, spiritual and contemporary context of the item, including related items, and respect local amenity and culture.
8: Authenticity, ambience and sustainability	Develop interpretation methods and media which sustain the significance of the items, its character and authenticity.
9: Conservation planning and works	Integrate interpretation in conservation planning, and in all stages of a conservation project.
10: Maintenance, evaluation and review	Include interpretation in the ongoing management of an item; provide for regular maintenance, evaluation and review.
11: Skills and knowledge	Involve people with relevant skills, knowledge and experience.
12: Collaboration	Collaborate with organisations and the local community.

This document has also been informed by the Australia International Council on Monuments and Sites (ICOMOS) Burra Charter (ICOMOS 2013). The Burra Charter defines interpretation as 'all the ways of presenting the cultural significance of a place', which may be achieved through a combination of the treatment of heritage fabric, the use of the place, or activities undertaken at the place, and the introduction of material explaining this history (Article 1.17). Interpretation should provide and enhance understanding of the history, significance and meaning, as well as respect and be appropriate to the cultural significance of a place (Article 25).

The ICOMOS Ename Charter for interpretation of cultural heritage sites has also informed this document. In recognising that interpretation and presentation are part of the overall process of cultural heritage conservation, this Charter has established seven cardinal principles upon which interpretation should be based:

- Principle 1: Access and understanding
- Principle 2: Information sources
- Principle 3: Attention to setting and context
- Principle 4: Preservation of authenticity
- Principle 5: Planning for suitability
- Principle 6: Concern for inclusiveness
- Principle 7: Importance of research, training and evaluation.

The Interpretation Practice Note of the Australia ICOMOS (2013) has also informed his document. It provides seven key principles to guide approaches to the interpretation of places, closely linked with those of the Ename Charter:

- Facilitate understanding and appreciation
- Communicate
- Safeguard the tangible and intangible values
- Respect authenticity
- Contribute to sustainable conservation
- Encourage inclusiveness
- Develop technical and professional guidelines.

The following definitions used within the HIS are aligned with those in the NSW Heritage Office's Interpreting Heritage Places and Items Guidelines:

- 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.
- 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 – 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.
- 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.

1.5   Authors and Contributors

This report has been prepared by Sarah Hawkins (Graduate Heritage Consultant, Artefact), Sophie Barbera (Heritage Consultant, Artefact) and Carolyn MacLulich (Principal, Artefact), with input and review by Sandra Wallace (Director, Artefact). Thanks for input and advice from Cath Snelgrove (Sydney Metro), Kate McElhone (TfNSW), and Ian Armstrong (DesignInc).

2.0 SITE HISTORY

The following section of the HIS provides a comprehensive history of the Bankstown Line and of each station. This has been included in the HIS to address REMMS NAH6 – 'document the development of the Bankstown Line and detail the history of each station and its contribution to both the Bankstown Line and the surrounding suburbs', and to ensure relevant historical information for interpretive purposes is captured within the one document.

This section of the HIS has been adapted from the Sydney Metro City and Southwest – Sydenham to Bankstown: Non-Aboriginal and Aboriginal Heritage Impact Assessments (Artefact Heritage 2017) and the Sydney Metro City & Southwest – Sydenham to Bankstown: Aboriginal Cultural Heritage Assessment (Artefact 2018). The information presented here is not intended to be used as text for any interpretive elements, but rather to give some contextual historical background to the study area.

2.1 Aboriginal Heritage

2.1.1 Aboriginal archaeological context

Aboriginal people have lived in the Sydney region for tens of thousands of years. Archaeologists have dated archaeological material from a sandstone shelter at Shaws Creek, located on the Western Bank of the Nepean River, to 14,700 years Before Present (BP).[2] Similar dates have been documented at an archaeological site at Pitt Town on the Hawkesbury River, where archaeological evidence of Aboriginal activities at that location were identified in two phases – the first between 15,000 years BP and the early to mid-Holocene, and the latter from the late Holocene onwards.[3] Claims for the oldest dated archaeological material in the Sydney area includes flaked pebbles associated with gravels dated to c. 40,000 years BP at Cranebrook Terrace, Penrith, and 35,000 years BP at Parramatta.[4]

The existing archaeological record is limited to certain materials and objects that were able to withstand degradation and decay. As a result, the most common type of Aboriginal objects remaining in the archaeological record are stone artefacts, followed by bone and shell. There is potential for Aboriginal objects to occur across the landscape of the project. The nature of the underlying geology and proximity of water sources such as Cooks River and Wolli Creek to portions of the study area indicates the potential for the occurrence of artefact sites and/or midden sites.

2.1.1.1 Registered Aboriginal sites

The locations and details of Aboriginal sites are considered culturally sensitive information. Culturally sensitive information must be removed prior to this report being made public.

An extensive search of the Aboriginal Heritage Information System (AHIMS) database showed there were two Aboriginal sites recorded within the study area, S2B PAD01 and S2B PAD02, which are located at Belmore Station and Punchbowl Station respectively. Additionally, there are twelve recorded sites in the surrounding area.[5] The distribution of recorded sites within the AHIMS search area is shown in Figure 2. The frequency of site feature types is summarised in Table 2.

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[2] Stockton and Holland, 1974; Stockton, 2009.

[3] Williams, A., Mitchell, P., Wright, R., and Toms, P., 2012 'A Terminal Pleistocene Open Site on the Hawkesbury River, Pitt Town, New South Wales' in *Australian Archaeology*, Number 74, June 2012, pp. 85-97

[4] Attenbrow, V., 2010, *Sydney's Aboriginal Past: Investigation the Archaeological and Historical Records*. UNSW Press, p. 152

[5] AHIMS site #45-6-2358, K1, is listed as a "deleted" site. This site is the same as AHIMS site 45-6-2198, View Street. Therefore, it has been excluded from the discussion.

Figure 2: Distribution of AHIMS sites
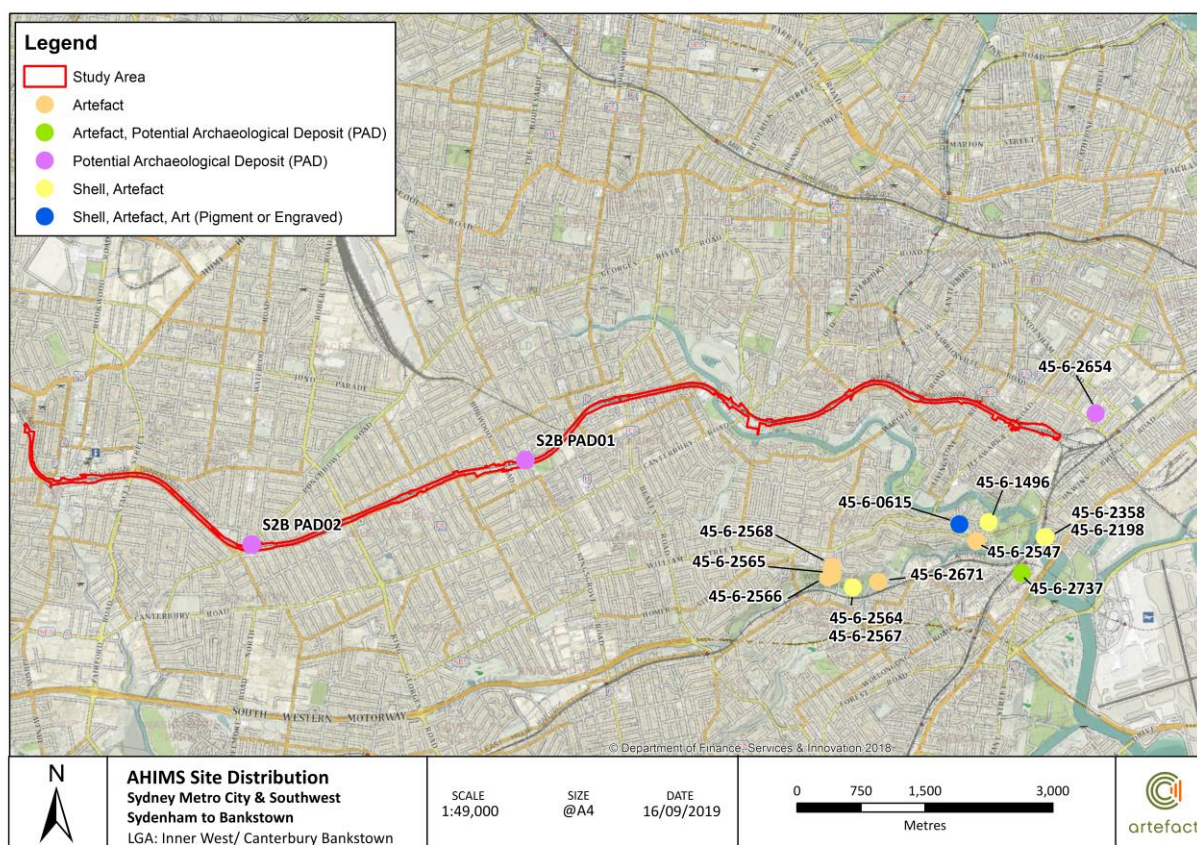
Table 2: Frequency and percentage of site features in extensive AHIMS site search

Site Feature	Frequency	Percentage
Artefact	5	38%
Shell and artefact	5	38%
Shell, artefact and art (engraved or pigment)	1	8%
Artefact, Potential Archaeological Deposit (PAD)	1	8%
Potential Archaeological Deposit (PAD)	3	24%

"Artefact" and "shell and artefact" are the most frequent site types in the search area. Three of the sites containing shells are listed with the site type as midden. Two of the sites (#45-6-0615 and #45-6-2568) are listed in association with rock shelters. The sites are clustered around the eastern end of the extensive search area, particularly in relation to the Cooks River and Wolli Creek. The frequency of sites with shell in proximity to the Cooks River correlates with the estuarine resources that would likely have been available in that environment.

In summary, the study area is likely to have been a site of Aboriginal occupation in the past, though the likelihood of evidence of this occupation surviving to the present is influenced by a range of factors, including the durability of the material evidence and subsequent impacts such as bulk earth works and the construction of the existing rail line which is likely to have significantly impacted or

removed many former natural landform contexts and associated archaeological potential in the study area. While there are few registered Aboriginal sites at present, the study area continues to have great cultural significance for Aboriginal people – both for those who have lived there for generations, and those who now live there and identify with the cultural significance of the area.

2.1.2   Aboriginal history and contact period

The broader area of Sydney is the traditional homelands of the Aboriginal people who identify as Eora (pronounced 'yura'). Eora means 'the people', a word derived from 'Ee' (yes) and 'ora' (here, or this place).[6] The Eora people are made up of a number clan groups within the Sydney basin who belong to several major language groups, including Darug (Dharug) and Gandangarra (Gundungurra).[7] The Darug language is thought to have covered the area south of Port Jackson, north of Botany Bay, and west to Parramatta,[8] which encompasses the study area.

Prior to the appropriation of their land by Europeans, Aboriginal people lived in small family or clan groups that were associated with particular territories or places and distinguished by particular customs. The study area is located within the traditional lands of the Gadigal, Wangal and Kameygal clans, with the Bediagal clan directly to the west/north-west. The name Gadigal and its alternative spellings (Cadigal, Cadi) was used in the earliest historical records of the European settlement in Sydney to describe the Aboriginal band or clan that lived on the southern shore of Port Jackson, from South Head west to the Darling Harbour area. The Wangal clan's territory extended between the Parramatta River and the Cooks River from Darling Harbour to Rose Hill[9], and Kamegyal territory was around and to the north-west of Botany Bay.[10]

The study area is located within an area rich with resources. The wetlands associated with the Cooks River, its tributaries and Gumbramorra Swamp would have been reliable fresh water and food sources. The Hawkesbury Sandstone around the Cooks River would have provided Aboriginal people with shelter and the surrounding environment would have provided ample materials for tools and other material culture.

Observations of Aboriginal people living on the Cooks River made early after the British arrival in Australia indicate the importance of these riverine and estuarine environments for Aboriginal people. Watkin Tench noted a camp consisting of twelve huts near the Cooks River in 1788[11], whilst another account by James Backhouse details the construction of canoes using heat from fires in the 1830s[12]. Other accounts observed Aboriginal people in canoes and shell middens indicate the procurement of fish and shellfish for food[13]. The discovery of butchered dugong bones during the excavation of Alexandria Canal in the late 19th century highlights the ways in which Aboriginal people took advantage of their environments particularly during periods of climate change around 6,000 years ago[14].

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[6] State Library NSW, n.d. *Eora*. Accessed online 5 August 2019 at: https://www.sl.nsw.gov.au/stories/eora
[7] Barani, Sydney's Aboriginal History, n.d. 'Aboriginal People and Place'. Accessed online 5 August 2019 at: https://www.sydneybarani.com.au/sites/aboriginal-people-and-place/
[8] Attenbrow 2010
[9] *ibid*
[10] *ibid*
[11] Muir, L 2013, Aboriginal People of the Cooks River Valley, *Dictionary of Sydney*, available at <http://dictionaryofsydney.org/entry/aboriginal_people_of_the_cooks_river_valley> accessed 19 May 2016
[12] Backhouse, J 1834, *A Narrative of a Visit to the Australian Colonies*, Hamilton, Adams and Co, London.
[13] *ibid*
[14] R Etheridge, TW Edgeworth David & JW Grimshaw, 'On the Occurrence of a Submerged Forest, with Remains of the Dugong, at Shea's Creek, near Sydney', Journal and Proceedings of the Royal Society of New South Wales, vol 30, 1896, pp 158–185

Figure 3: 'Aboriginal people's use of the Cooks River catchment before the arrival of Europeans'[15]

With the establishment of European settlement at Sydney Cove, Aboriginal people rapidly became alienated from their land and resources. A major epidemic of an introduced disease, probably smallpox, which broke out in 1789 had a devastating effect on the Aboriginal population. Historical records indicate that in just over one year the Aboriginal population of Sydney had decreased by more than a half[16].

In the region around Punchbowl and Bankstown, there was tension between the Bediagal people and European settlers from 1797. The Bediagal were led by the warrior Pemulwuy and his son Tedbury, who successfully led resistance raids against the settlers throughout the early 1800s. Pemulwuy was captured, killed and eventually beheaded in 1802. Tedbury was killed at Parramatta in 1810.

The study area was largely unpopulated by Europeans until the mid-1800s, and the Aboriginal people of the area continued some traditional practices. Some important ceremonial sites were located in the area, which continued to be used until the late 1880s. However, the activities of European colonists including violent attacks on Aboriginal people compounded the dislocation and destruction of the traditional life ways of Aboriginal people throughout the 1800s.

Despite the many changes, the Cooks River area remained a significant refuge area for Aboriginal people into the mid-1900s. In the 1920s and 30s, groups of Aboriginal families bought land along Salt Pan Creek and developed a community led by Ellen Anderson and William Rowley, becoming one of the few areas of Aboriginal occupied land that was not under church or government control. At the time, reserves and missions were established across NSW by the Aboriginal Protection Board to house Aboriginal people, operating under controversial policies which sought to eradicate traditional cultural knowledge by making Aboriginal people attend Church and by separating children from their families. The Salt Pan Creek community became an important refuge, a place of knowledge sharing and political activism, particularly in protest against the Aboriginal Protection Board policies and for land rights.

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[15] Irish P. 2017. Aboriginal History along the Cooks River1:0
[16] Attenbrow 2010: 22

Today, the Aboriginal people of the area are a strong community with a deep connection to their cultural heritage and sense of custodianship for the land and rivers of the area.

A more detailed Aboriginal history of the area has been prepared for Sydney Metro by Balarinji (November 2019)[17] to inform the Public Art program.

2.2   Non-Aboriginal (Historic) Heritage

2.2.1   Early exploration of the region

Exploration to the west of Sydney Cove began soon after first settlement, as it was found that the sandstone soils of coastal Sydney were unsuited to cultivation and it was necessary to find more fertile land.

In 1788, a government farm was established on the banks of the Parramatta River at Parramatta (initially named Rose Hill). A government house was built near the farm, which prompted the development of the town of Parramatta, which was laid out in 1790. Initially the river was the main form of transport to and from Parramatta, but an overland track between Parramatta and Sydney was cleared through the bush between 1789 and 1791. This track formed the basis for 'the road to Parramatta', which was laid out in 1797. By the early 19th century, Parramatta Road was a major thoroughfare for the colony.

Figure 4: From Mud Bank Botany Bay – Mouth of Cooks River 1830. Source: State Library of NSW

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[17] Balarinji 2019. City and Southwest Sydney Metro Desktop Research Project: Aboriginal heritage. Report prepared for Sydney Metro

Figure 5. Parish Map of the Hurlstone Park area. Source: Lands and Property Information AO Map 341.

The first European exploration of the Cook's River region was led by Captain John Hunter in 1789. Hunter travelled a distance of five miles up the river, and later commented that it was "all shoal water". Later that year Lieutenant Bradley was sent to examine the north-west branch of Botany Bay. He described the eight-mile-long creek he encountered as a "winding shoal channel ending in a drain to a swamp, all shoal water".[18] The river appears to have been named prior to 1798, when Governor Hunter sent a map to England naming the Cook's River.

Development of the area north of the Cooks River was relatively slow until the arrival of the railway. The introduction of the railway shifted the mode of settlement from one that was primarily guided by topography to one that was guided by infrastructure. Early parish maps show that the progression of land grants north of the Cooks River (and the relative size of those grants) was primarily guided by the quality of the soil and the development of the road to Liverpool (Parramatta Road) (Figure 5). These maps indicate that the study area ran through Richard Johnston, Thomas Moore and Robert Campbell Senior's land grants, which fronted onto the Cooks River. Although some subdivision occurred, by the advent of the 1880s the landscape was little changed from 50 years previous. Large landholdings still dominated the area, reflecting the low yield of the land and its lack of rural usability in smaller parcels, despite the growing demand for property in Sydney.

The construction of the Bankstown Line in 1880 changed the nature of the development in the area, and dramatically increased its use value. Despite relative stagnation for much of the nineteenth century, subdivision of the surrounding grants was seemingly epidemic after the construction of the railway. New residential lots were carved out in rapid succession, radiating out from the arterial railway line. Previous focus on rural land use was no longer a decisive factor in the value of the land. Subdivisions were now advertised in terms of their proximity to the railway and its stations.

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[18] Jervis 1951: 14.

2.2.2   Development of the Bankstown railway line

Projects to build railways in New South Wales first emerged in 1841. In 1848 a public meeting was held to present a surveyor's report for a route from Sydney to Goulburn. In 1849 the Sydney Railway Company was formed, and the first Sydney station constructed in 1855. The first railway line, linking Sydney to Parramatta, was constructed in 1855. By 1860 the Sydney to Parramatta line had reached Blacktown.

The primary aim of the colony's railways was to allow inland producers to effectively transport their produce to the port of Sydney for export and to open the country up for closer settlement. Improved transport for urban residents was a low priority. A lack of transport was the main drawback for the development of the areas north and west of the Cooks River. From 1880, land speculators began to purchase farmland in the area south of Cooks River. They petitioned for the government to build a railway to the district to encourage subdivision of the land.[19]

The Sydenham to Bankstown Railway was opened with the initial terminus station at Belmore on 1 February 1895. The line had its origins in Railway Commissioner Goodchap's 1882 recommendation that an additional line was needed between Newtown and Liverpool to relieve traffic on the Southern Line, and to encourage agriculture and suburban settlement. The railway was initially planned as a Loop Line to run from St Peters to Liverpool through the valley of Cup and Saucer Creek south of Canterbury Road).[20] This was intended to relieve crowding at the stations of Homebush and Granville.[21] Other proposals made in the 1880s included Sanderson's line along Wolli Creek and Kennedy's line along the north bank of the Cooks River.[22] These plans did not eventuate, with political interests influencing the decision for a shorter version of Kennedy's line.

Lobbying by local interest groups and land speculators achieved Parliamentary approval by 1890 and construction commenced in 1892.[23] The Bankstown Line was constructed in three stages between 1892 and 1939. The Sydenham to Belmore section was completed in 1895. Sydenham Station had been previously built for the Illawarra line, and was extended to accommodate the new Bankstown Line. This section included Marrickville, Dulwich Hill, Hurlstone Park (originally named Fernhill Station), Campsie, Canterbury and Belmore stations.[24] The line was the first solely suburban line to be built in Sydney.

The construction of the line was undertaken by Proudfoot and Company, who completed the 5.4 miles of railway within eighteen months. The development of the railway line prompted subdivision and business in the region to shift closer to the stations. Shanty towns of tents sprang up along the line, particularly at Canterbury, Campsie Park and Burwood Road. These makeshift villages accommodated navvies, blacksmiths, labourers and their families. During the 1930s, the shanty towns also accommodated those who had been made homeless by the Depression, who were eager to obtain work.[25]

The most important stations on the line, Belmore, Canterbury and Marrickville, were built with impressive near-identical brick buildings. The intermediate stations (Campsie, Dulwich Hill and Hurlstone Park) receiving more modest timber buildings, possibly due to the economic austerity required by the onset of the depression of the 1890s. These were later replaced with brick buildings. The depression also suppressed the profitability of the line and the extension to Liverpool did not

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[19] Muir and Madden 2009. *Belmore*
[20] I*bid*
[21] Muir 2013
[22] *Ibid*
[23] State Heritage Inventory "Bankstown Railway Station Group" NSW Heritage Branch, Office of Environment and Heritage, Parramatta NSW. Accessed 10 July 12016.
[24] State Heritage Inventory 'Marrickville Railway Station' NSW Heritage Branch, Office of Environment and Heritage, Parramatta NSW. Accessed 8 July 2016.
[25] Madden and Muir 1988: 28.

proceed. However, suburban development followed in the early twentieth century, particularly during the interwar period when many War Service homes were built west of Canterbury.

The construction contract for the Belmore to Bankstown section was awarded to Monie Bro on 13 November 1907. Bankstown Station was opened as a terminal on 14 April 1909, with Lakemba and Punchbowl Stations also opening at the same date. The extension of the line to Bankstown triggered a huge real estate boom in the area from 1909 until the late 1920s. In 1926, the Bankstown Line was electrified, and a maintenance depot was constructed at Punchbowl. A station was constructed at Wiley Park in 1928. In the same year, the line was extended to Regents Park (outside the current study area) in 1928, making it part of the loop line through Lidcombe, and servicing booming suburban development.[26] Electrification of the line was extended to Regents Park in 1939.

Table 3: The opening dates of the Bankstown Line

Station	Opening date
Marrickville Station	1 February 1895
Dulwich Hill Station	1 February 1895 (as Wardell Road)
Hurlstone Park Station	1 February 1895 (as Fern Hill)
Canterbury Station	1 February 1895
Campsie Station	1 February 1895
Belmore Station	1 February 1895
Lakemba Station	14 April 1909
Wiley Park Station	19 June 1938
Punchbowl Station	14 April 1909
Bankstown Station	14 April 1909

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[26] State Heritage Inventory 'Marrickville Railway Station' NSW Heritage Branch, Office of Environment and Heritage, Parramatta NSW.

Figure 6. Proposed loop line between St Peters and Liverpool which prompted subdivision along the line c1880-1890. Source: NLA. Map Folder 16, LFSP 246
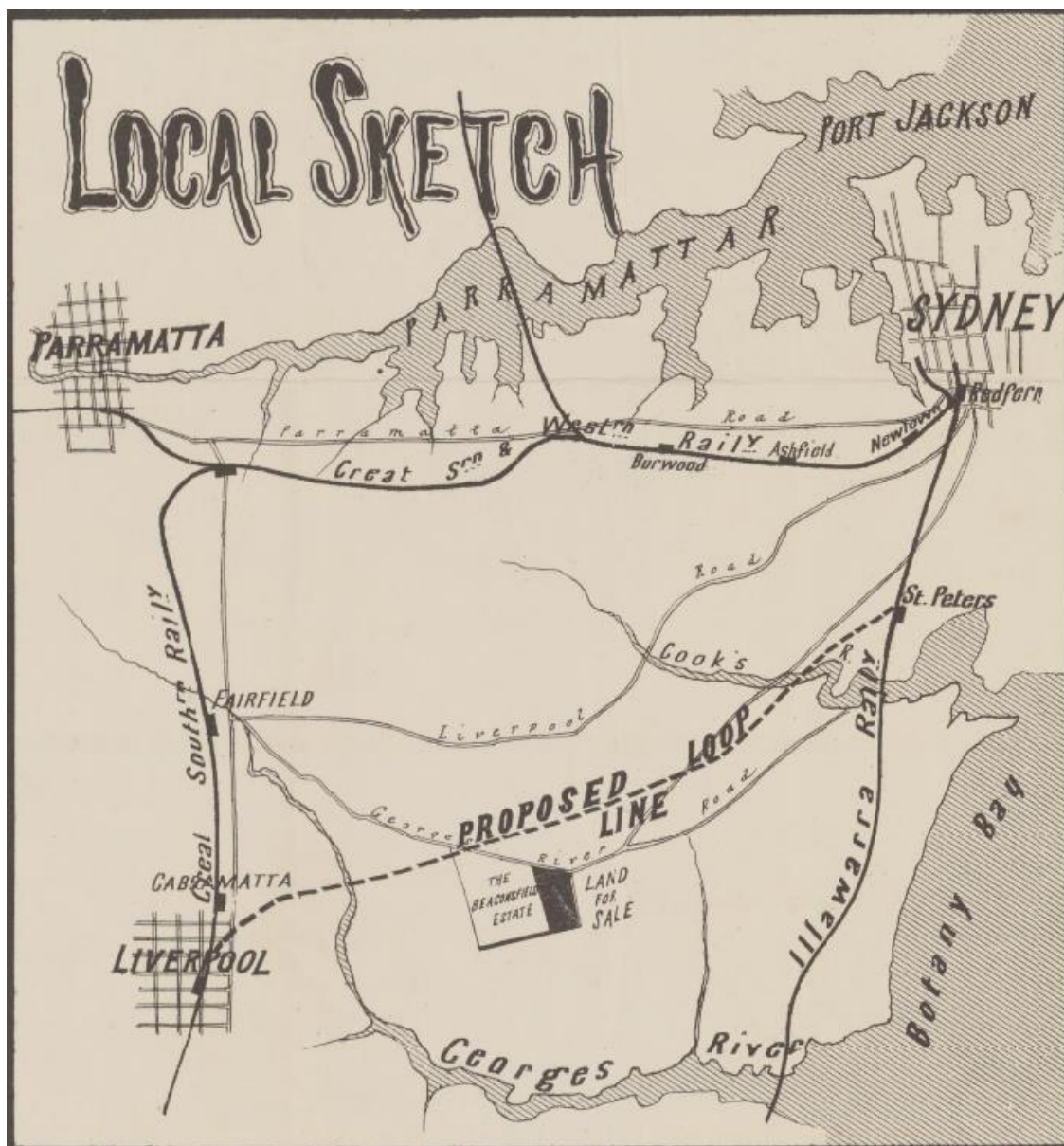
2.3   Marrickville

Most of Marrickville was previously part of Gumbramorra Swamp. Marrickville contained large residential estates and farms from an early date. During the 1830s and 1840s the outer lying suburbs of Newtown, St Peters, Tempe and Petersham became desirable locations for the construction of rural retreats, due to increasing land prices in the city.[27] In 1799 Thomas Moore received a grant of 470 acres adjoining the swamp and in 1803 a further grant of 700 acres. Moore also purchased adjoining land and by 1807 held 1920 acres, making him one of the largest landowners in the area (Figure 7).

Moore sold his land holdings to Dr Robert Wardell on the 21st July 1830.[28] At this time the estate extended from Parramatta Road to Cooks River. Wardell was a flamboyant figure, hosting lavish parties at his home, Sara Dell (originally located on Parramatta Road in the vicinity of the Fort Street

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[27] Cashman and Meader 1990: p108.
[28] *Ibid,* p40

High School), and stocking his property with imported English deer for hunting.[29] In September 1834 Wardell stumbled across the camp of three escaped convicts whilst riding along the Cooks River and was murdered. The estate was divided amongst his sisters, Anne Fisher, Margaret Fraser and Jane Isabella Priddle.[30] Wardell's death opened the way for the first era of subdivision in the area[31] and parts of his land began to be sold off soon after his death.[32]

Following the subdivision of Wardell's estate, Marrickville became a popular location for farms and market gardens due to the proximity of ample water supplies in the Gumbramorra Swamp. Stonemasons mined the sandstone cliffs along the Cooks River and ridge lines of the Marrickville valley and numerous small dairy farms were established.[33]

In 1855 Thomas Chalder subdivided his 60-acre Marrick Estate, establishing the street grid for what would become the village of Marrickville. Municipal buildings, shops, churches and residences soon followed, bounded by the present-day Illawarra Road, Chapel Street, Fitzroy Street and Sydenham Road. Parts of Marrickville remained well timbered and the area continued to be referred to as Wardell's Bush.[34] By the mid-19th century Marrickville was a thriving rural suburb with a diverse population that included small agricultural properties, residences and grand estates owned by wealthy professionals. An 1895 real estate plan indicates that many of the small residential lots were occupied prior to the construction of Marrickville Station.

By the late nineteenth century many of the market gardens had been replaced by small-scale brick making pits. This brickmaking industry at the time provided greater profits than market gardening, and the loamy soil was mined throughout the Marrickville area to produce, initially, hand-made bricks, and, as technology advanced, steam and machine-made bricks.[35] The area took on an increasingly industrial character, as earlier large residences were demolished, numerous large brickmaking businesses were established, and estates subdivided to provide affordable housing for workers.[36] Other industrial enterprises included woollen mills, steel and metal operations and automotive industries. As a result, the population of the area surged to meet the demand for workers.[37]

As the clays of the area were depleted, the large pits were abandoned, and left to fill with water. Drowning tragedies occurred throughout the district as a result. In the early twentieth century, many of these earlier pits were resumed by the Marrickville Council and turned into public parks.[38]

The process of deindustrialisation began in the 1970s when many of the larger companies moved to cheaper areas or closed down.

Migration in Marrickville and Western Sydney

Throughout the early 20th century Marrickville had become a large and vibrant suburb, with life concentrated around the Town Hall, which held frequent dances and orchestral performances.[39] Following the Second World War, Marrickville grew in population and diversity as a result of the post-war migration boom. The Australian Government had opened the borders to encourage migration from Europe, reflecting the national ideology of 'populate of perish'.[40] The promise of reliable work in the factories and affordable housing nearby drew large numbers of migrants from Greece to the

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[29] Meader 2008
[30] Cashman and Meader 1990, 88
[31] *Ibid.*
[32] *Ibid*, 42.
[33] Meader 2008a.
[34] *Ibid.*
[35] *Ibid*
[36] Meader 2008
[37] *Ibid*
[38] *Ibid*
[39] Meader, C., 2008. 'Marrickville.' *Dictionary of Sydney.*
[40] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/2/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

community, changing the appearance and culture of the suburb. Greek stores, churches, and schools became prominent, and the Greek cultural influence in Marrickville still remains today.

The relaxation of the White Australia Policy from the 1960s-70s saw an increase in migrants to Australia from the Middle East and Asia.[41] From the 1980s a Vietnamese and Chinese community developed in Marrickville alongside the Greek community, resulting in several Asian stores and restaurants opening along Illawarra Road. Marrickville has remained a highly diverse community and the community centres through the suburb helped to develop a significant support network for new migrants.[42] Throughout the late 1990s and 2000s new demographics moved to the area from Indonesia and the Pacific Islands, further increasing the diversity of the Marrickville area.[43]

The most recent census data for Marrickville show that the area retains its diverse cultural heritage and that Greek and Vietnamese communities are still prevalent in the area, yet an increasing number of residents reported British ancestry (approximately 47% combined).[44]

Figure 7. Undated plan of the Parish of Petersham, showing Thomas Moore's grant of 470 acres. The study area was located within this grant. Source: NSW Lands & Property Information, AO Map 341.

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[41] *Op. Cit.*
[42] Meader, C., 2008. 'Marrickville.' *Dictionary of Sydney.*
[43] *Op. Cit.*
[44] Australian Bureau of Statistics, 2016. 'Marrickville.' *Australian Bureau of Statistics.* Accessed online 17/3/2020 at:
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC12504?opendocument

2.3.1   Marrickville Station

Marrickville Station was constructed on the first section of the Bankstown Line between 1894 and 1895. The station was constructed to relieve congestion on the Main South Line, and to encourage the suburban development and agricultural development of the area.

The Marrickville Station buildings were designed by the NSW Government Railways and constructed by Alexander Scouller. The platform building represents a period of architectural transition in railway building construction, from the boom time of the 1880s to the standardisation of NSW railway building design from the 1890s onwards (Figure 11 and Figure 12).[45]

Some changes were made to the station layout with construction of the Metropolitan Goods Line in 1917. A new Up platform and building were built with overhead booking office, and the Up side of the island platform was withdrawn from use as one of the goods lines now passed it. The platforms were also lengthened at this time.[46] In 1926 the electrification of the railways resulted in smaller changes to the layout of the station. In 1944 the booking office on Platform 2 was altered, and in 1985 a set of stairs from Illawarra Road were constructed.

Figure 8. Dairy at the corner of Carrington Road and Ruby Street, Marrickville 1899. Source: Marrickville Council Library and History Services.

The opening of the station stimulated residential and commercial development in the immediate area, including the residential subdivision of the Marrickville Heights to the south (Figure 14), Marrickville Station Estate to the north (Figure 15) and Riverdale Estate to the southeast (Figure 16).

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[45] State Heritage Inventory 'Marrickville Railway Station' NSW Heritage Branch, Office of Environment and Heritage, Parramatta NSW. Accessed 8 July 2016.
[46] *Ibid*

Figure 9. 1895 Chapman & Hazlewood plan of Marrickville: valuable business positions, desirable villa and cottage sites. Source: NLA MAP Folder 100, LFSP 1480.
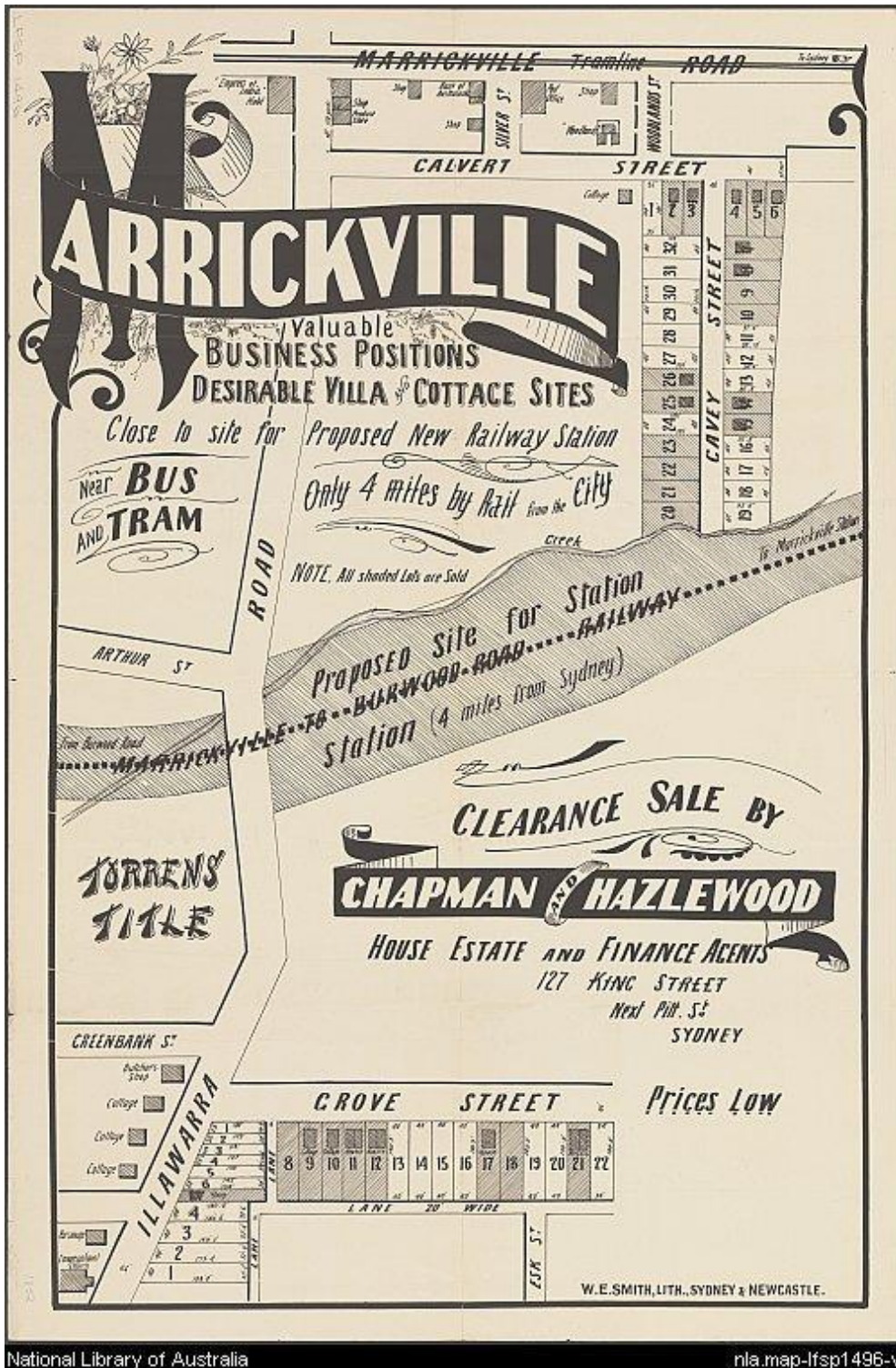
Figure 10. Detail of c.1885-90 plan of Marrickville, showing Marrickville (now Sydenham) Station, and the proposed rail line on which the present-day Marrickville Station would be constructed. Source: City of Sydney Archives, Historical Atlas of Sydney
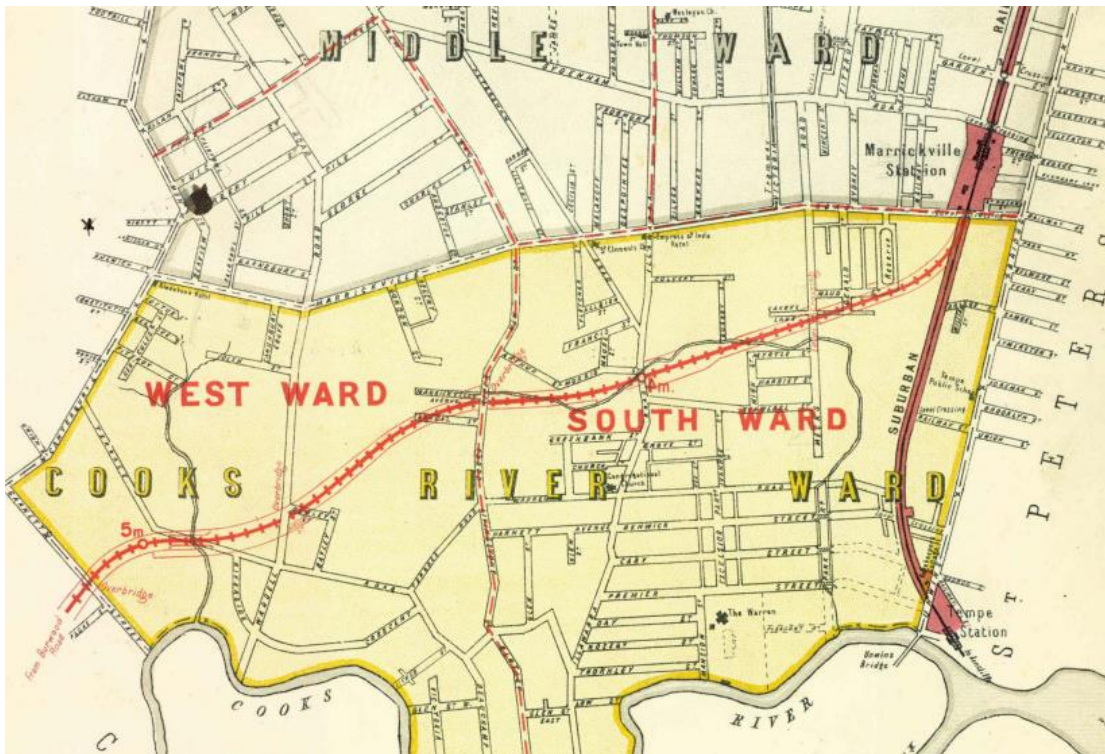
Figure 11. Group portrait at Marrickville Station, c. 1890. Source: NLA nla.pic-vn4697485.

Figure 12. Marrickville Station in 1899. Source: Marrickville Library and History Services.

Figure 13. Unidentified rail worker at signal box of Marrickville Station, n.d. Source: Marrickville Library and History Services.

Figure 14. Richardson & Wrench Brian's Estate, on the Heights at the Marrickville Railway Stn. c.1887. Source: NLA MAP Folder 99, LFSP 1457.
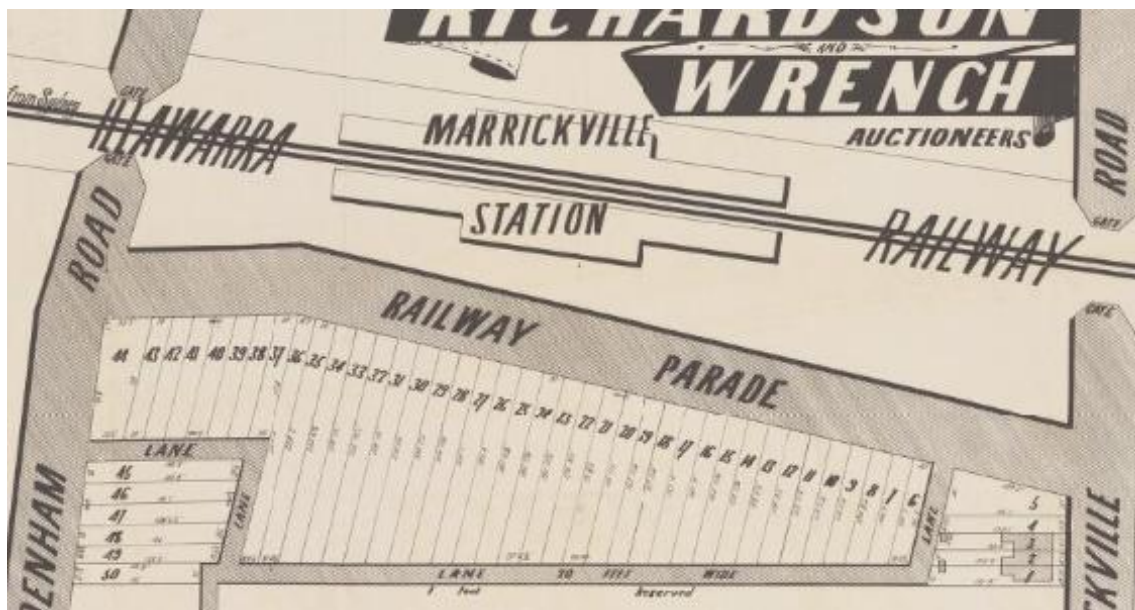
Figure 15. H.W. Horning & Co c.1907 Marrickville Station Estate. Source: NLA MAP Folder 100, LFSP 1499.

Figure 16. Hardie & Gorman Pty. Ltd Riverdale Estate, Marrickville: 58 allotments: adjoining Marrickville Station c. 1920. Source: NLA MAP Folder 100, LFSP 1504.

Figure 17. Marrickville Railway Station, n.d. Source: NMA. 1986.0117.4671

2.4   Dulwich Hill

Much of Dulwich Hill, like Sydenham and Marrickville, was originally part of Thomas Moore's 1799 land grant. The name 'Dulwich Hill' came from the smaller subdivision of the Dulwich Grove and Dulwich Estate.[47] Like neighbouring Marrickville, Dulwich Hill had a good water supply due to the proximity of the Cooks River and Long Cove Creek. By the mid nineteenth century market gardens, orchards, small brickmakers and potteries dominated the area.

By the late nineteenth century, the commercial centre of Dulwich Hill had been established on New Canterbury Road, in the vicinity of the 1889 steam tram and horse-bus that provided transport to

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[47] Meader 2008b.

Sydney. The storefronts included blacksmiths, butchers, tobacconists, a chemist, produce store and harness makers.[48] Marrickville Road was dominated by large residential estates and gardens, including Marcus Clark's Sefton Hall. When Sefton Hall was demolished in the early twentieth century, the land was subdivided, and several blocks of shops constructed on Marrickville Road.[49]

Dulwich Hill became increasingly industrialised following the opening of the goods line in 1913, and factories such as the Great Western Milling Company, the Western Timber Mill and Sidney Williams & Co Pty Ltd took advantage of the ability to move their goods efficiently.[50] Like Marrickville, the employment opportunities provided by these large factories attracted numerous workers to the area, and land was further subdivided to provide housing (Figure 18). As factories shut down and producers moved to more affordable locations on the suburban fringe, houses, apartments, schools and parks were constructed in their place.

Figure 18. Photograph of Canonbury Grove, a typical street in Dulwich Hill, north of the railway line c.1936. Source: Marrickville Library Service.

A number of the streets in the vicinity of present-day Dulwich Hill (then Wardell Road) railway station were subdivided around 1910, including Challis Avenue, Anderson Street (renamed Kays Avenue), Tamar Street, Albermarle Street and School Parade. The proximity of the railway line made the subdivisions popular, and the lots were sold quickly and were soon built upon.[51] O.S.R. Andrews, a local builder, was very active at this time, building many of the houses in Kays Avenue.

The last extensive subdivision of land in the Marrickville LGA occurred in 1928 at Dulwich Hill. This was the Abergeldie Estate, property of Sir Hugh Dixson, tobacco tycoon and philanthropist, located to the north of the railway line (Figure 19).

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[48] Meader 2008b
[49] *Ibid.*
[50] *Ibid.*
[51] State Heritage Inventory 'South Dulwich Hill Heritage Conservation Area' NSW Heritage Branch, Office of Environment and Heritage, Parramatta NSW. Accessed 8 July 2016.

Migration in Dulwich Hill and Western Sydney

Following World War II, the Australian Government encouraged migration to Australia and opened the borders to all of Europe. Previous migration was restricted to Western Europe as part of the White Australia Policy, however the 1950s and 1960s saw the gradual relaxation of the policy.[52] By the 1960s the country was opened to the Middle East and Asia and saw increasing diversity of migrants. At the time, Australia was still governed by the White Australia Policy and attitudes to non-British people was somewhat xenophobic, however migrant communities developed throughout the Inner Western suburbs and established successful lives and businesses. [53]

Within Dulwich Hill, Arabic culture has had a long history, with Lebanese and Egyptian communities developing from mid-1900s. African, Chinese, Vietnamese, Portuguese, Greek, Italian and Pacific Islander migrants also relocated to Dulwich Hill and established their own vibrant communities, forming one of Sydney's most diverse suburbs.[54] The Orana Migrant Hostel operated from the 1960s and contributed to the popularity of the suburb for new migrants and encouraged the development of a strong community. British migrants were also encouraged to move to Dulwich Hill under the NSW Government trades skill scheme throughout the 1960s. A significant Aboriginal population was also living in Dulwich Hill. Strong migrant communities are still prevalent in Dulwich Hill although recent census data shows that the most common ancestry responses are Western European/British.[55]

Figure 19. Abergeldie House and gardens which was demolished in the 1920s. Source: Inner West Council 'History of Suburbs – Dulwich Hill.'

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[52] National Museum of Australia, n.d. 'Post-war immigration drive.' *National Museum Australia.* Accessed online 17/3/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

[53] *Op. Cit.*

[54] Meader, C., 2008. 'Dulwich Hill.' *Dictionary of Sydney*. Accessed online 17/3/2020 at: https://dictionaryofsydney.org/entry/dulwich_hill

[55] Australian Bureau of Statistics, 2016. 'Dulwich Hill.' *Australian Bureau of Statistics.* Accessed online 17/3/2020 at: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC11303

2.4.1   Dulwich Hill Station

Dulwich Hill Station opened on 1 February 1895 as Wardell Road railway station. It was renamed 'Dulwich Hill' in 1920. The station itself was located some distance to the south from the main shopping strip of Dulwich Hill on New Canterbury Road. This area was originally known as West Marrickville.[56]

By the late 1920s, the station had fallen into disrepair and was considered the 'worst station on the Bankstown line'.[57] These grievances would result in the replacement of the original 1895 timber station buildings in 1935. Historic plans dated 1935 show the demolition of the original platform building and the construction of a new brick platform building; a new overhead weatherboard booking and parcels office and bookstall; and the relocation of the stairs to the platform to accommodate modifications.[58] The layout of the station after these changes is evident in an aerial photograph dating to 1943 (Figure 20).

Figure 20. Wardell Road Station, n.d. Source: Muir,1995: 23

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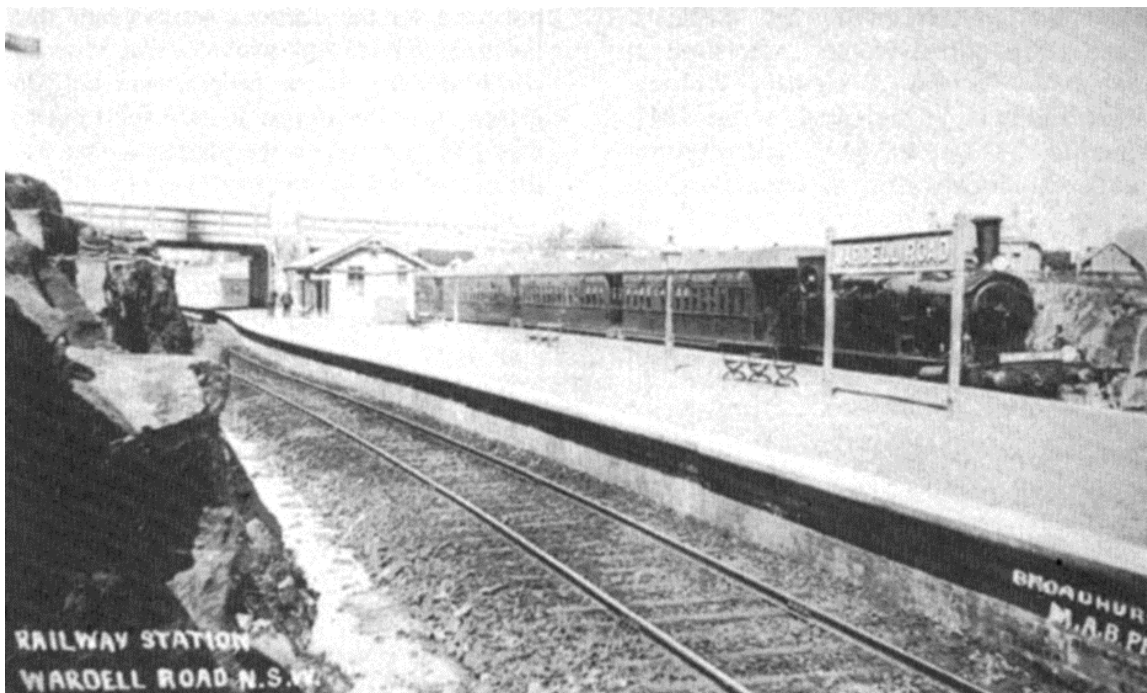
[56] Meader, 2008b.

[57] ibid

[58] State Heritage Inventory 'Dulwich Hill Railway Station group' NSW Heritage Branch, Office of Environment and Heritage, Parramatta NSW.

Figure 21. Dulwich Hill Station in 1943. Source: SIX Maps.

2.5 Hurlstone Park

The suburb of Hurlstone Park was originally part of a 673-acre estate belonging to Sydney Merchant Robert Campbell. In 1846 Campbell's daughter Sophia inherited the estate, and in 1865 it was subdivided into four large farms.[59] The farms fronted cart tracks that were originally formed by quarrymen accessing sandstone quarries used in the construction of large early buildings in Canterbury, including the Sugarworks (constructed in 1840) and St Paul's Church (constructed in 1859). These roads are today known as Floss Street, Burnett Street and Ford Avenue.[60]

In 1874 the Campbell estate was further subdivided into a number of smaller farms, and Dunstaffenage, Duntroon, Kilbride, Melford and Crinan Streets were formed and named for Scottish castles and landmarks associated with the family.[61] A small creek was originally located at the end of present-day Crinan Street. By the end of the nineteenth century, the land on the south side of Crinan Street from Dunstaffenage Street to the creek was part of Pendlebury's brickworks. Blamire's brickworks, in operation from about 1833, was located on the north side of Crinan Street. Figure 22 shows one of the first subdivisions on the new railway line, in the vicinity of newly formed Crinan Street and within land formerly belonging to Blamire's brickworks. The area appears to be sparsely populated at this time, with only two of the lots, on the corner of Dunstaffenage and present-day Barre Streets, containing cottages. Many of the allotments remained unsold until the Marrickville to Belmore railway was approved. A photograph from the 1890s demonstrates the landscape at the time (Figure 23). Hurlstone Park Station was originally known as Fernhill Station, named for Sophia Campbell's home in England (Figure 24).[62]

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[59] Muir and Madden 2009.
[60] *Ibid.*
[61] *Ibid.*
[62] *Ibid.*

Figure 22. c.1880-1899 plan by Arnold W. Love, showing Allotments at Marrickville, Sydney, one of the first subdivisions on the new railway line. Source: NLA.obj-229979389.

Figure 23. A view of the Cook's River in the 1890s, from Canterbury, looking east towards the area that would become Hurlstone Park (centre left of image). City of Canterbury Local History Photo Collection file no. 050\050554.

Figure 24. Detail from the 1895 John C. Hamilton & Company, Fernhill Station Estate, on the Canterbury - Belmore Railway Line. Source: NLA MAP Folder 73, LFSP 1078
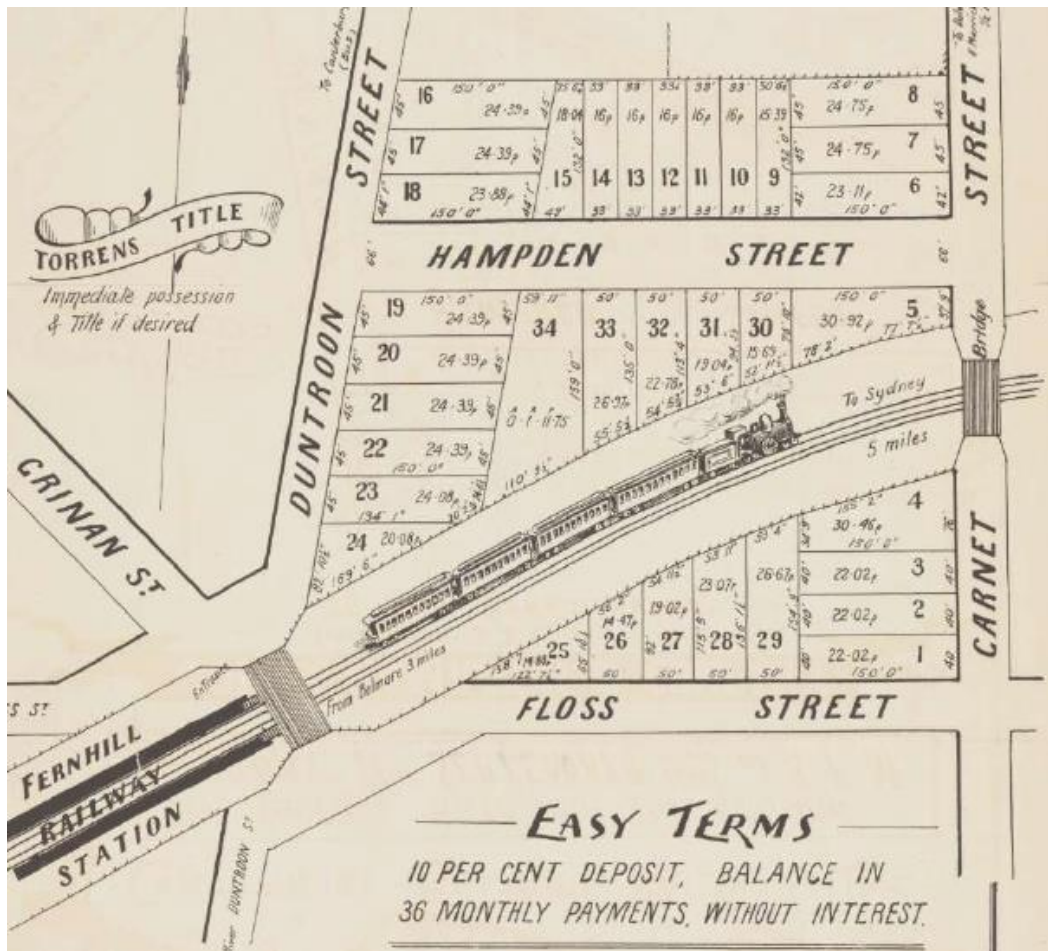
At the end of the nineteenth century the primary industries of the area were dairy farming and brickmaking. William Pendlebury built the first shop near the railway station about 1903, and the shopping centre grew rapidly from that time (

Figure 26). By 1916, there were about twenty-five shops in Hurlstone Park, including two banks, two estate agents, three confectioners and a pastrycook, three grocers, two butchers, a ham and beef shop, three fruiterers, two drapers, a ladies' outfitter and a seller of musical instruments (

Figure 26).

The area expanded rapidly between 1900 and 1918. At this time many of the small farms were subdivided into residential housing estates, stimulating a building boom in the area.[63] The extension of the tramline into the suburb in 1913 also encouraged the development of shops around the terminus on New Canterbury Road, resulting in the development of two shopping centres for the suburb. Prior to this, the primary form of public transport was by horse-drawn bus (Figure 27).

The locality became known as Hurlstone after a local referendum in 1910, when the Postmaster General's Department insisted that the name of the area be changed as there were already two post offices with the same name.[64] 'Hurlstone' was taken from the name of a college that was located on

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[63] Muir and Madden, 2009.
[64] *Ibid.*

the site of present-day Yeo Park in Ashfield, and is now part of Trinity Grammar School. The suburb became 'Hurlstone Park' to avoid confusions with the Hillston railway station in western NSW.[65]

Figure 25. Richardson & Wrench Jeffreys Estate, Fernhill, Marrickville & Belmore Railway Line, 1st subdivision c. 1903. Source: NLA MAP Folder 100, LFSP 1491.
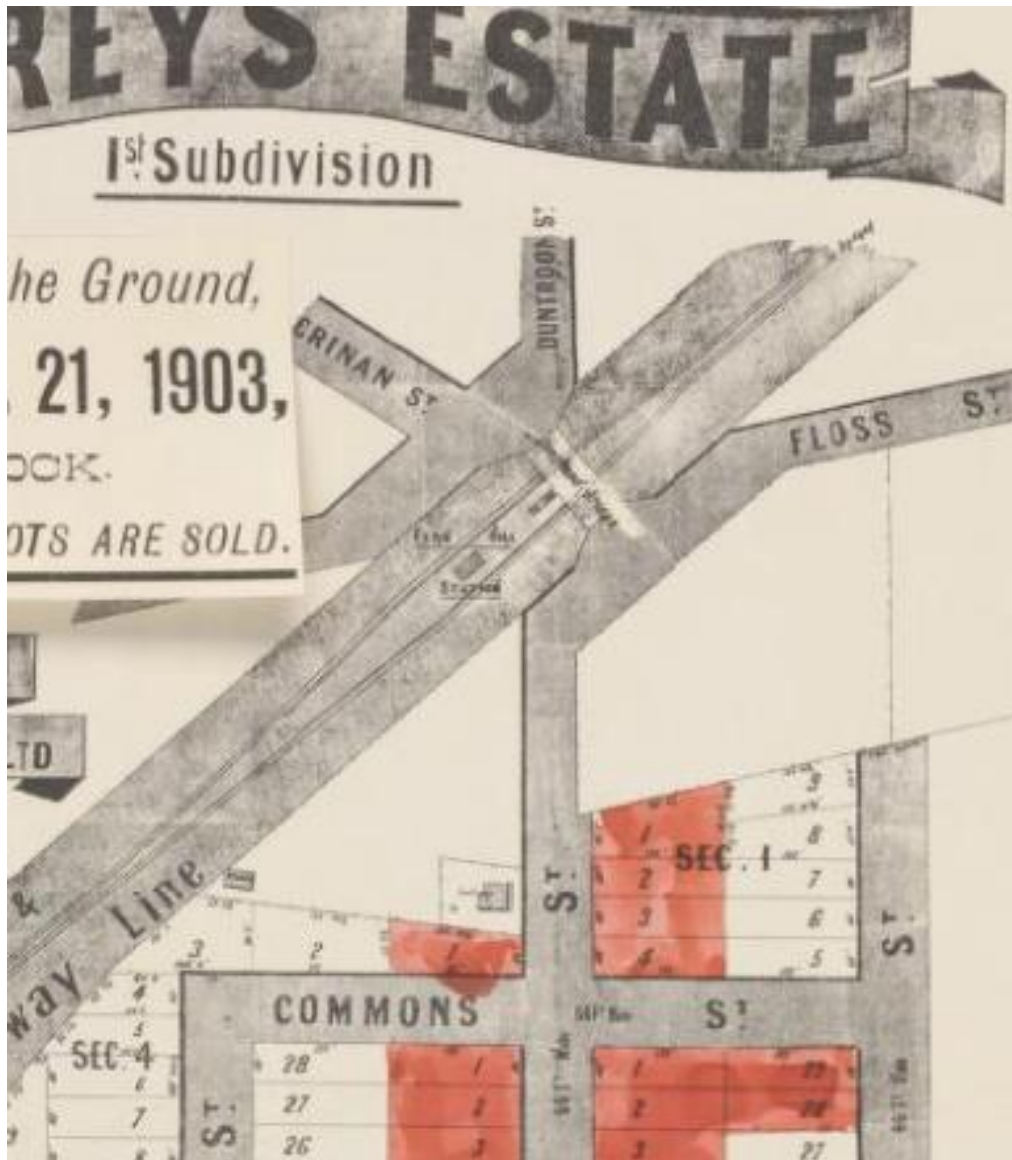
Migration in Hurlstone Park and the Inner West

From the late 1880s the subdivision of land in the area attracted many families who moved in the hope of a suburban home and reliable work in nearby industry, including the rail yards. This trend continued throughout the early 20th century, with many returned servicemen settling in nearby Belmore as part of the War Service Homes Commission.[66] After the Second World War, which ravaged much of Europe and the Middle East, Central and Eastern European migrants including large numbers of Greek migrants, settled in Hurlstone Park, Marrickville, Dulwich Hill and the broader Sydney area.[67]

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[65] *Ibid.*
[66] Muir, L., and B. Madden, 2009. 'Belmore.' *Dictionary of Sydney.*
[67] Muir, L., and B. Madden, 2008. 'Hurlstone Park.' *Dictionary of Sydney.*

Following the end of World War II in 1945, the Australian Government opened up the national borders to encourage migration, reflecting the national ideology of 'populate or perish' that was prevalent at the time.[68] This was the first time that non-British populations were actively encouraged to migrate to Australia, largely as a result of anxiety surrounding the possibility of invasion. At the time the country was still governed by the White Australia Policy and public attitudes regarding non-British people was somewhat xenophobic. By the 1960s, the postwar migration had changed the appearance of Hurlstone Park's residential and public buildings, with some churches being converted to Greek Orthodox Churches and numbers of Greek stores appearing.[69]

In the 1960 and '70s Lebanese and Italian families also migrated to Hurlstone Park and the surrounding suburbs.[70] Greek migration to Australia declined from the 1970s, however today Hurlstone Park still has a rich Greek community with 8.5% of households having Greek ancestry.[71] English and Irish ancestry is also common in Hurlstone Park, with English at 16.1% and Irish at 8.9%. Other than English, Greek is the most common spoken language in Hurlstone Park at 9.4%, followed by Arabic at 5.1%[72]

Figure 26. Shops on Crinan Street in Hurlstone Park, looking south-east towards the station, c.1920. Source: State Library of NSW call no. At Work and Play – 02341.

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[68] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/2/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

[69] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/2/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

[70] Migration Heritage Centre, 2010. 'Katherine and Alex Kasiou.' *Migration Heritage Centre at the Powerhouse Museum.* Accessed online 18/2/2020 at: http://www.migrationheritage.nsw.gov.au/stories/canterburys-people/katherine-alex-kasiou/index.html; Monsour, A., and Paul Convy, 2008. 'Lebanese.' *Dictionary of Sydney.* Accessed online 18/2/2020 at: https://dictionaryofsydney.org/entry/lebanese

[71] Australian Bureau of Statistics, 2016. 'Hurlstone Park.' *2016 Census QuickStats.* Accessed online 18/2/2020 at: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC11963

[72] I*bid*

Figure 27. Horse drawn bus on Canterbury Road, Hurlstone Park in 1908. Source: City of Canterbury Local History Photo Collection file no. 050\050249.

2.5.1   Hurlstone Park Station

Hurlstone Park Station was opened as Fern Hill on 27 November 1894 (Figure 28). It was renamed Hurlstone Park on 19 August 1911. In the same year, the Metropolitan Goods line was built past the station and a new Down platform was constructed. In 1914, Canterbury Council Alderman Keir noted the need for station upgrades, with the 'matter was one of urgency as far as the council and ratepayers were concerned'.[73] A year later, the original timber station building was replaced by brick buildings on both platforms and an overhead booking office. Local residents complained about the lack of staff[74] and the increase in 'larrikinism'[75] at the station into the 1920s. Later station modifications included the replacement of the original overhead platform booking office in the 1980s.[76]

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[73] HURLSTONE PARK STATION. (1914, April 7). The Sun (Sydney, NSW: 1910 - 1954), p. 2 (FINAL EXTRA). Retrieved July 31, 2019, from http://nla.gov.au/nla.news-article229243605

[74] HURLSTONE PARK STATION. (1917, February 13). The Daily Telegraph (Sydney, NSW: 1883 - 1930), p. 3. Retrieved July 31, 2019, from http://nla.gov.au/nla.news-article239232069

[75] HUNT IN PACKS (1923, March 1). Evening News (Sydney, NSW: 1869 - 1931), p. 10. Retrieved July 31, 2019, from http://nla.gov.au/nla.news-article118836508

[76] State Heritage Inventory 'Hurlstone Park Railway Station'

Figure 28. A view of Fernhill Station c.1911. Source: Larcombe, 1971: 197.
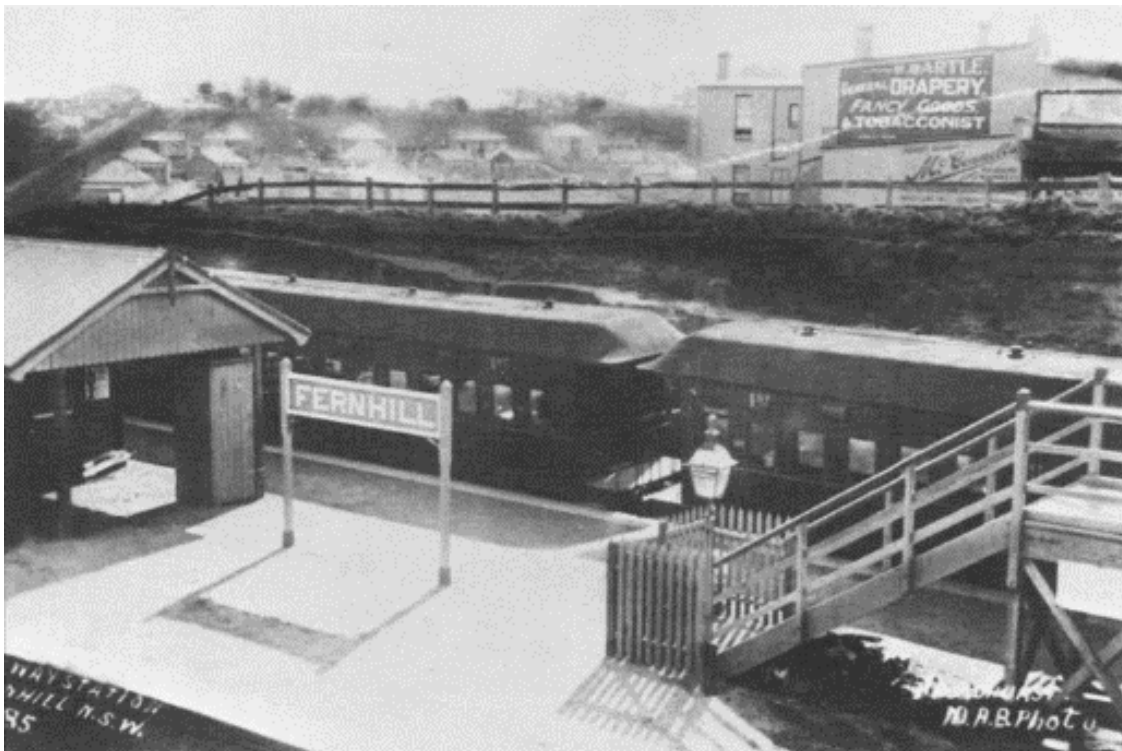
Figure 29. The Hurlstone Park to Sydenham Bus, c.1920s. The original Duntroon Street entry to the station is visible to the left of frame. Source: Canterbury City Council. File 201\201876

2.6   Canterbury

1788-1841: Early Settlement and Farming

The suburb of Canterbury north of the Cooks River was originally part of land granted to Reverend Richard Johnson (Figure 30 and Figure 31). This grant, initially of 100 acres, was periodically added to throughout the late eighteenth century. Named 'Canterbury Vale,' Johnson successfully farmed the land with the assistance of convicts and hired men until it was sold to Lieutenant William Cox in 1800.

At this time the property consisted of 600 acres of land, including two acres of vineyards, an orchard, 150 sheep, a mare, three fillies and some horned cattle.[77] The study area was located at the southern edge of the grant, near the banks of the Cooks River.

William Cox hired Joseph Holt to assist him in maintaining the property. In Holt's memoirs, he refers to his commencing construction of a grand house for Cox, although it is unclear whether this house was completed. By October 1800, the farm had 24 acres under crop. Three shepherds were employed on the farm, suggesting that Cox was breeding sheep. Two sawyers, three carpenters, two stone cutters and 20 labourers were also employed on the farm.[78]

In 1803 Cox sold his 900-acre Canterbury Farm to the merchant Robert Campbell. In 1812 Campbell offered the estate for rent. At this time the property contained, in addition to Canterbury Farm, nine farms. Canterbury Farm was listed as being mostly cleared and containing a house and other buildings. Campbell does not seem to have been successful in finding a tenant, and in 1814 the property, now consisting of 1040 acres, was offered for sale. A purchaser was presumably not found, and throughout the 1820s the farms were used for the grazing of Government bullocks.[79] The Campbell's held the land for many years, and when it was finally subdivided and sold off throughout the nineteenth century, it extended from the Cook's River at Canterbury to the Liverpool Road in Ashfield.

The Village of Canterbury dates to 1841, when 66 allotments of Campbell's Canterbury Estate were offered for sale (Figure 33). By November of that year the village contained a school, a building used as a chapel, and a store. Remaining lots for sale were said to be cleared and fenced. A brick kiln was also located on the estate. The under-sheriff of Sydney, Cornelius Prout, constructed Prout's Bridge over the Cook's River in 1841 using convict labour (Figure 32). Prior to this he had operated a punt between Canterbury village and his farm in the south side of the river. The railway station at Canterbury would later be constructed partially within Prout's property (Figure 33).

1841-1855 Establishment of Canterbury and the Australasian Sugar Company

In the second half of the nineteenth century Canterbury was dotted with palatial colonial mansions on large estates. During these years, the area had experienced very little industrial development, and residential development was largely limited to that at Canterbury village itself (Figure 33). The first series of subdivisions began in the 1840's but were more concerned with dividing the early large land grants into smaller farms.[80]

The primary industry of the area was timber cutting, brick making and sugar works, constructed between 1840 and 1842 for the Australasian Sugar Company on 60 acres of Robert Campbell's original property (Figure 30 and Figure 31). The study area dissects part of the southern extent of the company's land as shown in (Figure 33). A number of outbuildings associated with the sugar works were located in this area, although the main mill structure is located outside of the current study area boundary. The Old Sugarmill (located at 2-4 Sugar House Road, Canterbury) is one of the last remaining elements of the site within the landscape today.

An 1841 plan showing '95 proposed allotments adjoining the Australasian Sugar Company's works includes nine buildings and a circular feature labelled 'spot where the coal miners are at work', west of the sugar work's property boundary. Some of these are located within the study area, at the site of the proposed Canterbury Station Catchment construction worksite (shown in Figure 30). A number of structures within the mill's property are also shown to occupy land within the study area and an area now occupied by the current rail line.

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[77] Jervis 1951: 17.
[78] *Ibid*: 18.
[79] *Ibid*: 20.
[80] Larcombe 1971: 172.

Later plans prepared in 1843 and c1850 show a number of buildings occupying what is now Canterbury Road and Church Street (originally George Street and Sugar Mill Road respectively), as well as Robert, Broughton and Close Streets (Figure 33 and Figure 34). Some are located within the study area although they are likely to have been resumed and demolished to make way for the railway in 1895.

Figure 30. 1841 Plan of 95 allotments at Canterbury adjoining the Australasian Sugar Company's works by W. H. Wells Land Surveyor, showing location of the mill, nearby structures and mining area. Source. National Library of Australia.
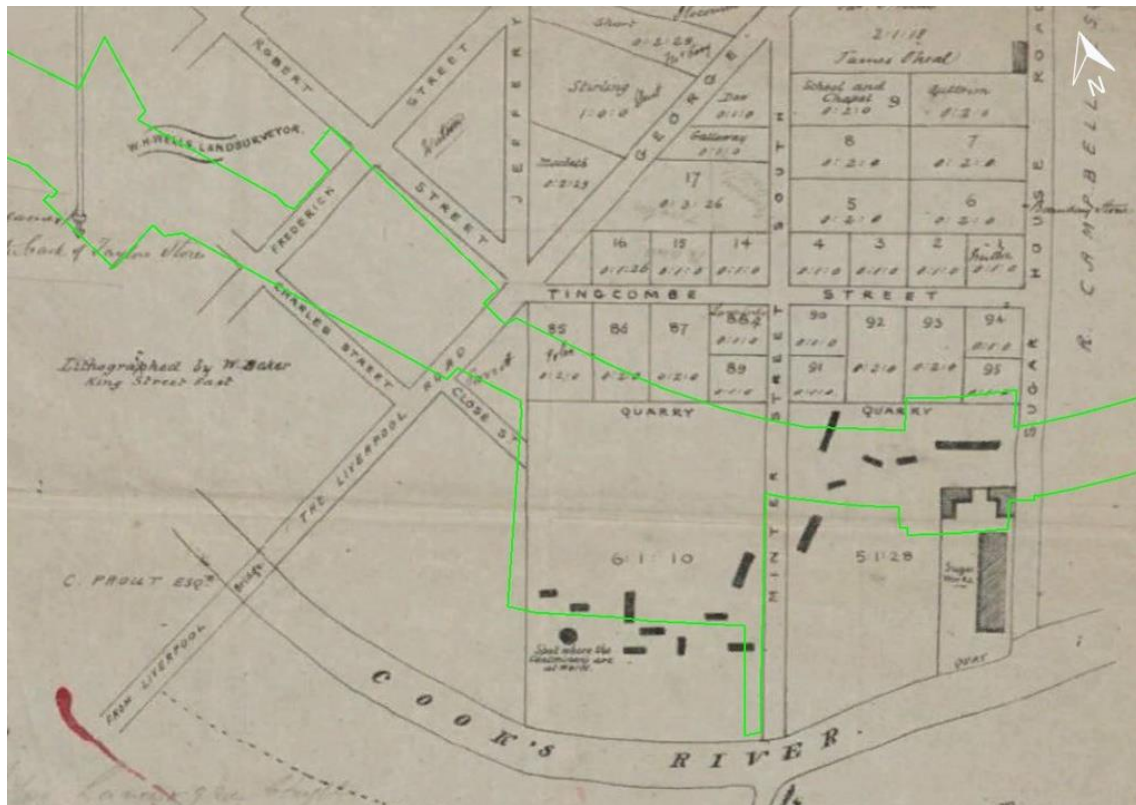
Figure 31. 1842 Plan of the Canterbury estate showing land occupied by the Australasian Sugar Company and associated structures. Study area outlined in green. Source. State Library of NSW.
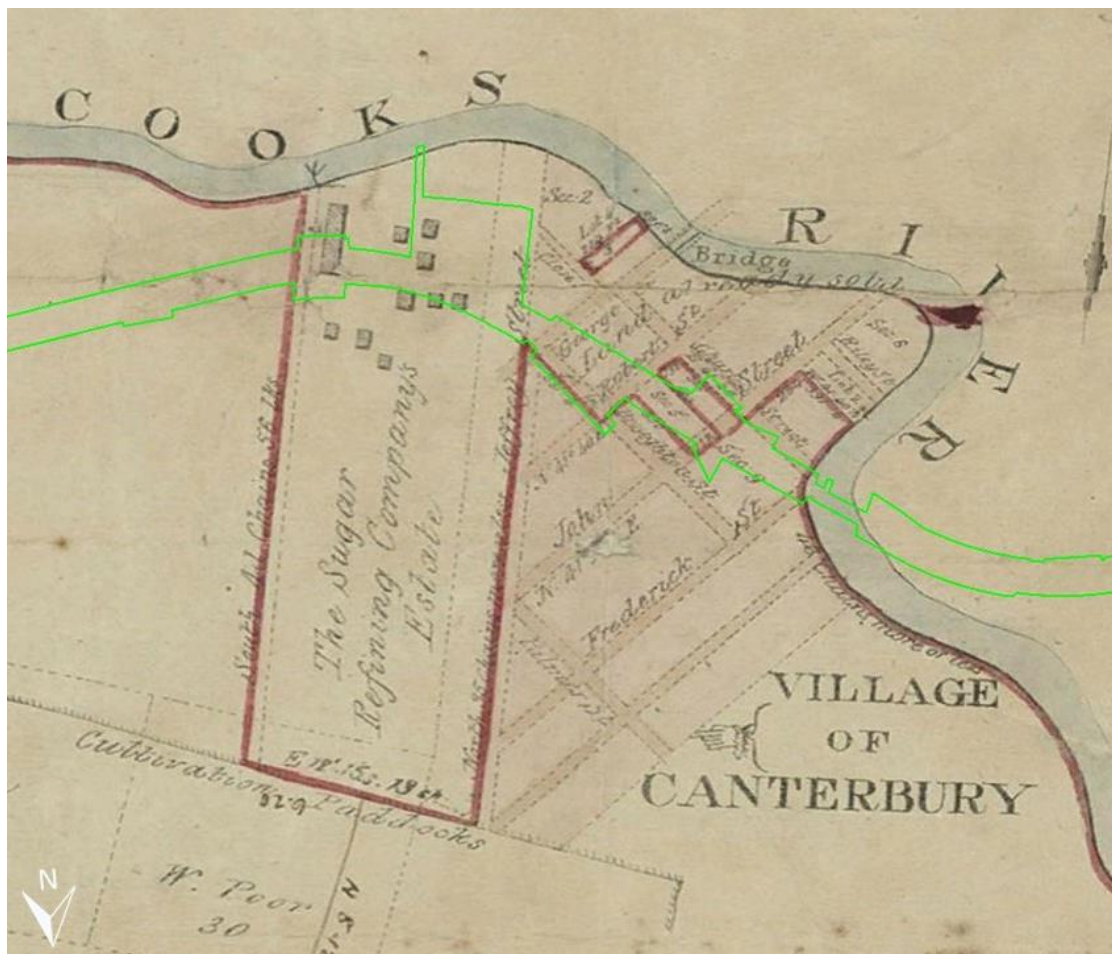
Figure 32. Canterbury & Prout's Bridge on Cooks River by Henry Grant Lloyd, showing the Sugar works to the right of the painting c.1859. The cottages on the far side of the river to the left of the image are in the vicinity of Robert Street and present-day Canterbury Road (George Street). Source: State Library of New South Wales [a5894078 / DL PX 42] (Dixson Library).

Figure 33. 1843 Plan of the Village of Canterbury showing various structures fronting onto what is now Canterbury Road and Robert, Broughton and Close Streets. Source. State Library of NSW.
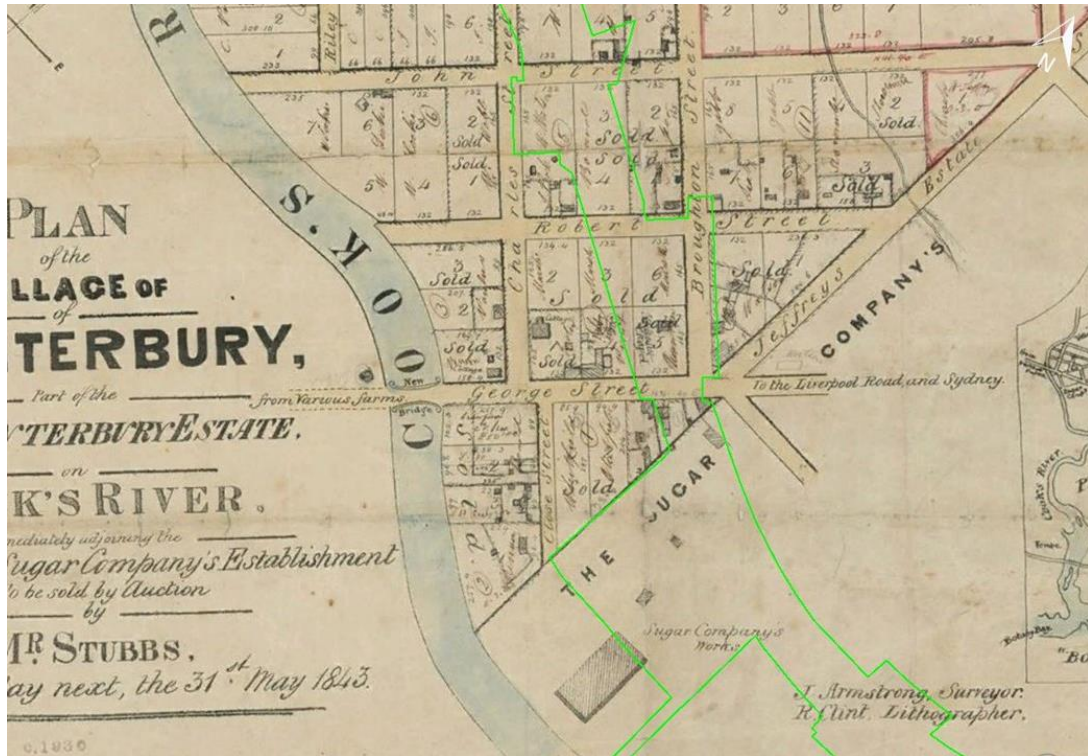
Figure 34. c1850 sketch showing Canterbury estate and Canterbury village with various buildings along what is now Canterbury and Church Street. Source. National Library of Australia.
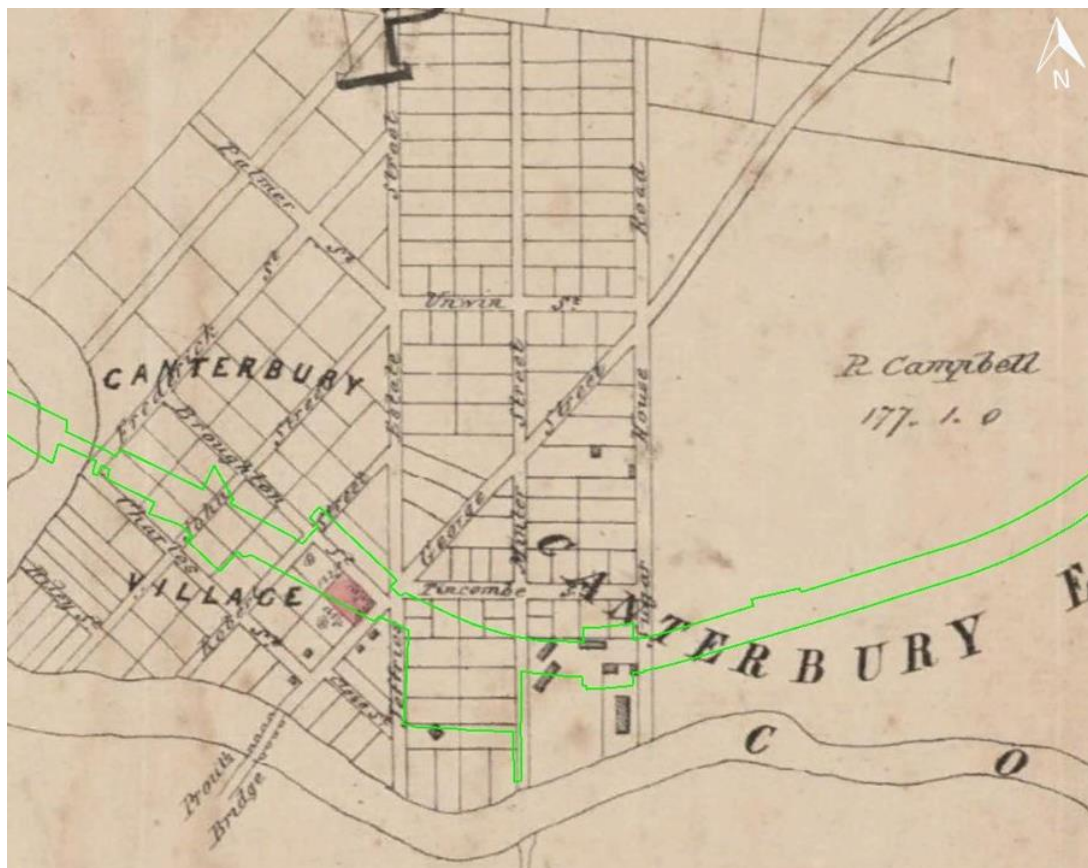
1855-1895: Urban Development

The Australasian Sugar Company's works closed in 1855, and the site was not used again until 1884. This had a negative economic impact on the area, and little development occurred for the next two decades, although a wool washing establishment was later opened on the south side of the Cook's River in 1868 (south of the study area).

Canterbury changed dramatically in the 1880s, when Sydney experienced a surge in urban development. Initially, sales in the suburb were slow. The poor state of its roads and lack of public transport were accentuated when compared with areas on the rail and tram networks.[81] The first post office opened in 1858, and the first official public school in 1878, and the district slowly developed. Canterbury Racecourse, on the northern bank of the Cooks River has been one of Sydney's major racetracks since 1871.

Between 1880 and 1892 the population of Canterbury rose by only 1500, indicating that the area is likely to have retained much of its rural character. Journalists at the time commented on the nature of the area, stating that the large house blocks and older-style residences made it appear 'old-fashioned'. In 1888 it was noted that the residents did not wish for water to be pumped into their homes due to the expense and continued to use tank and wells.[82]

In 1881, the site of the Australasian Sugar Company's works (now consisting of 11 acres, 2 roods and 28 perches, and an adjacent parcel of land containing 2 acres, 2 roods and 26 perches) was purchased by Edward Cox. This was then mortgaged by Edward Clissold, who conveyed the site to Owen Blackett. Blackett then established the Blackett & Co Canterbury Engineering Works on the property. This specialised in producing ironwork for the railways.[83] The ironworks set up production within the original sugar works mill building, as shown in (Figure 35). Whether the additional outbuildings extended west into the study area is unknown. The company declared bankruptcy in 1886 although may have continued to operate until 1890.[84]

Migration in Canterbury and Western Sydney

Following the Second World War, the Australian Government opened up the national borders and encouraged immigration from an expanded area of Europe as part of the 'populate or perish' ideology.[85] This policy, which relaxed the strict White Australia Policy, saw the migration of Jewish and Eastern European refugees at the end of World War II, largely forming the first wave of post-war migration in the broader Sydney region. From the 1950s a second wave of free immigrants from Southern Europe, particularly Italy and Greece, had moved to Australia, with many settling in Canterbury. By the 1970s European migration to the area had slowed and following the end of the White Australia Policy in 1973, Canterbury and the surrounding suburbs attracted migrants from the Middle East and Asia, particularly Lebanon and Vietnam.[86]

Canterbury today has remained a highly diverse suburb within a broader local government area that has high numbers of migrants and their children and represents much of the globe. Recent census data shows that Canterbury is a truly multicultural suburb, with over 60% of residents speaking a language other than English at home, and countries of birth including China (9.3%), Vietnam (3.8%),

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[81] Larcombe 1971. 176.

[82] Jervis 1951: 32.

[83] Edward Higginbotham and Associates, May 2000. Historical and Archaeological Assessment of the Australian Sugar Company Mill, Sugar House Road (Formerly Church Street, Canterbury, NSW. Prepared for Gold Abacus Development and Woodhouse and Danks Pty Ltd, pp.12-13.

[84] *Ibid*, p. 15.

[85] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/3/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

[86] Jupp, J., 2008. 'Immigration.' *Dictionary of Sydney*. Accessed online 17/3/2020 at: https://dictionaryofsydney.org/entry/immigration

Greece (3.5%), Nepal (2.9%) and the Philippines (2.3%).[87] The recent statistics show that the demographic has shifted towards British and Asian ancestry in the last decade, however Canterbury remains a diverse suburb.

Figure 35. Redmans Canterbury Allotments Subdivision Plan showing detail of Blackett and Co Canterbury Engineering Works, 1884. Source. State Library of NSW.
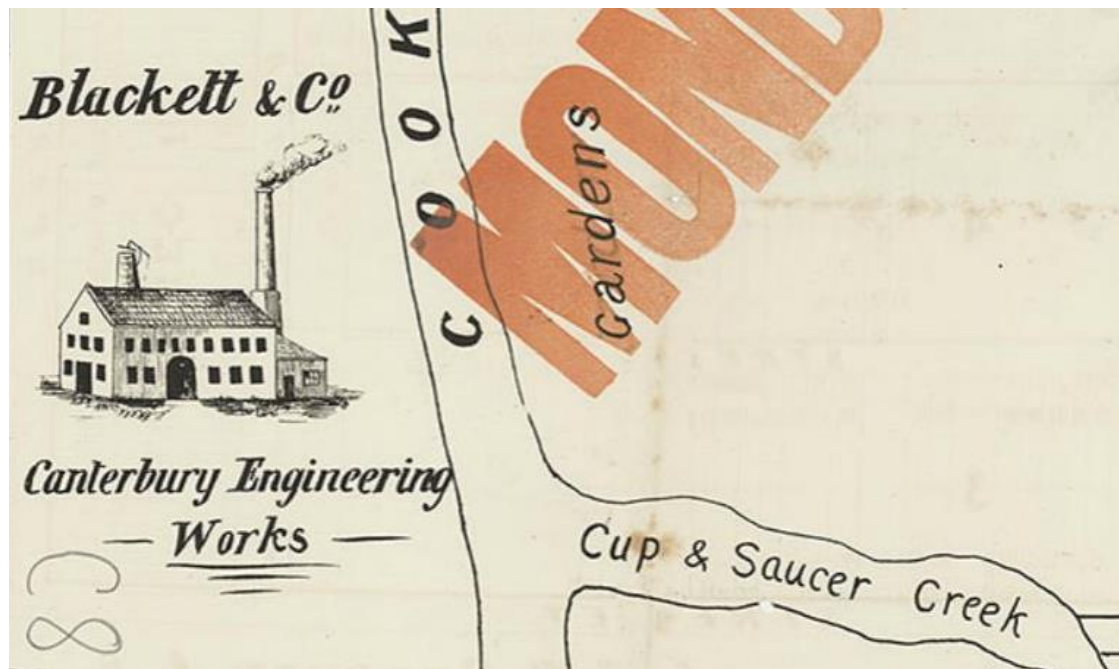
2.6.1 Canterbury Station

Prior to the arrival of the railway in 1895, Canterbury remained relatively undeveloped due to its isolation from the rest of the city, and much of the study area west of the Old Sugarmill remained occupied by small cottages. To accommodate a rail line through Canterbury, land was resumed and the original street layout slightly altered as evidenced by plans shown in Figure 37 and Figure 38. The original property boundary of the Robert Campbell's estate and Australian Sugar Company works was dissected, and several properties along, and west of, Canterbury Road resumed. It is possible that the area west of the sugar works, that had once been occupied by outbuildings and mining operations was cleared at this time, as they do not appear on later plans.

The opening of Canterbury Station on February 1, 1895, encouraged land sales throughout the area (Figure 30 and Figure 31). The subdivision catering to the new station was called the Silver Park Estate. The station consisted of two impressive polychromatic brick platform buildings (Figure 39). A branch line leading to sidings used on race days at the Canterbury Racecourse was also constructed (since demolished; Figure 40). Extensive cuttings within the existing bedrock took place at this time in order to accommodate the rail line. These are likely to have removed evidence of some structures associated with part of the Canterbury Sugar Company works.

A new building was constructed on Platform 3 in 1915 when the station was expanded in conjunction with the Metropolitan Goods Line. In 1916 a goods line was constructed. This was associated with a goods line and goods shed, to the south of the station. In 1927 the track was realigned. The Down Bankstown track alongside a new Down side platform; the Up Bankstown track alongside the old Up island platform; the Down Goods track replacing the middle storage siding and the Up Goods track

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[87] Australian Bureau of Statistics, 2016. 'Canterbury.' *Australian Bureau of Statistics.* Accessed online 17/3/2020 at: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC10797

replacing the racecourse siding; No 1 to No 7 car sidings at the racecourse were opened and all were electrified (Figure 41).[88] The goods shed and additional buildings were still present in 1943 (Figure 42).

Figure 36. Detail from c.1840s plan of Cooks River, Jeffreys allotments, Sydney, with approximate location of Canterbury Station (red dashed line) within lots belonging to 'Thompson' and 'C. Prout'. NLA MAP F 749.
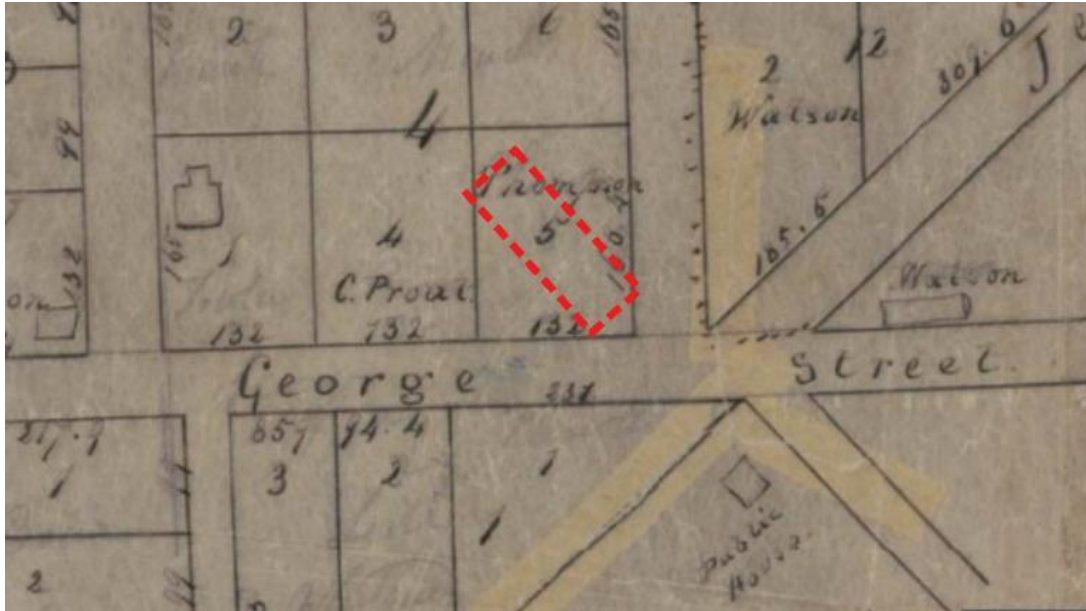
In 1900, land associated with the Old Sugarmill, now consisting of 3 acres and 2 roods was conveyed to Edward Williams Denham, who established the Canterbury bacon Factory. This too occupied the original Old Sugarmill building, east of the current study area. The factory was then sold to J C Hutton, who established 'Hutton's Bacon Factory' (Figure 43). It is unknown if any structures were erected within the study area or more specifically the site of the Canterbury Station Catchment construction site.

Figure 37. Detail of c.1885-90 plan of Canterbury, showing the rail line and location of Canterbury Station. City of Sydney Archives, Historical Atlas of Sydney, Atlas of the Suburbs of Sydney ca 1885-1890 – Canterbury.

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[88] State Heritage Inventory 'Canterbury Railway Station Group'

Figure 38. Railway acquisition in the vicinity of Bellombi Street and South Parade, between Canterbury and Campsie stations. The new subdivision either side of the line would be called the Silver Park Estate. Source: SLNSW call no. Z/ SP/ C8.
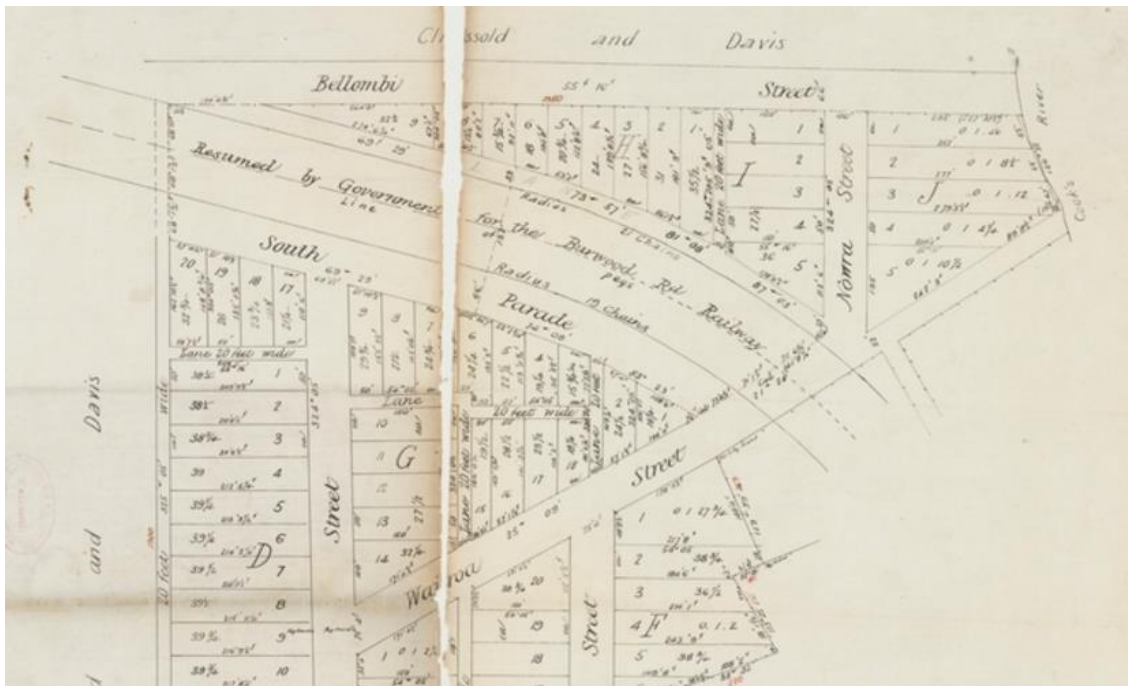
Figure 39. Canterbury Station between in 1916 and 1927. State Heritage Inventory 'Canterbury Railway Station Group'.

Figure 40. Configuration of Canterbury Station with goods platform, race platform and earlier cottages. Source: SLNSW call no. Z/ SP/ C8.
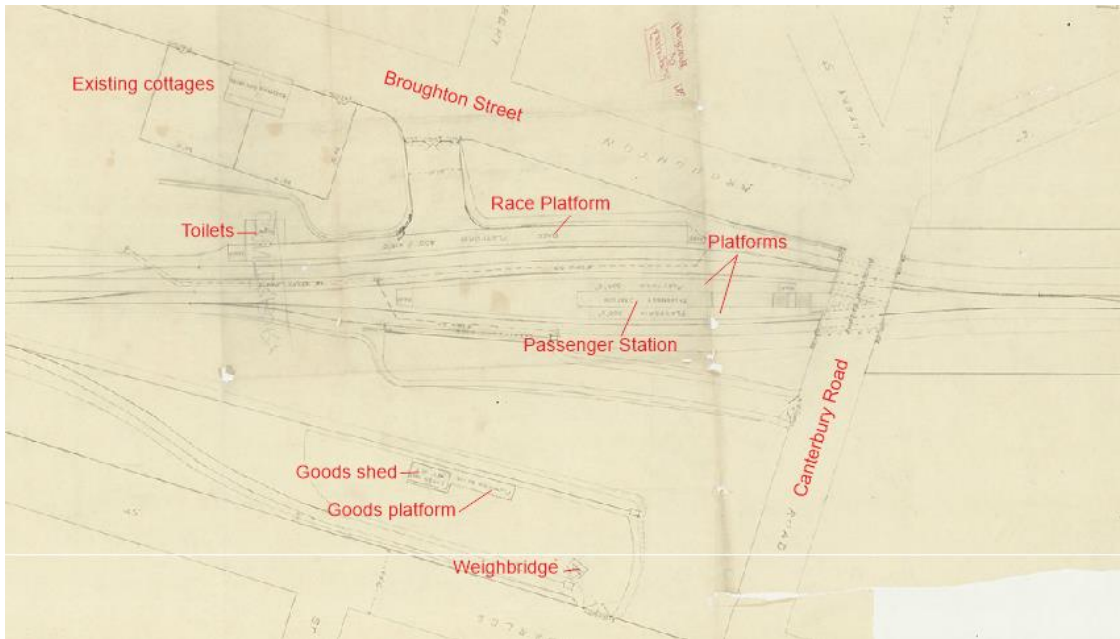
Figure 41. Electrification of the railway line c.1926, Canterbury Station. Source: SLNSW call no. Z/ SP/ C8.
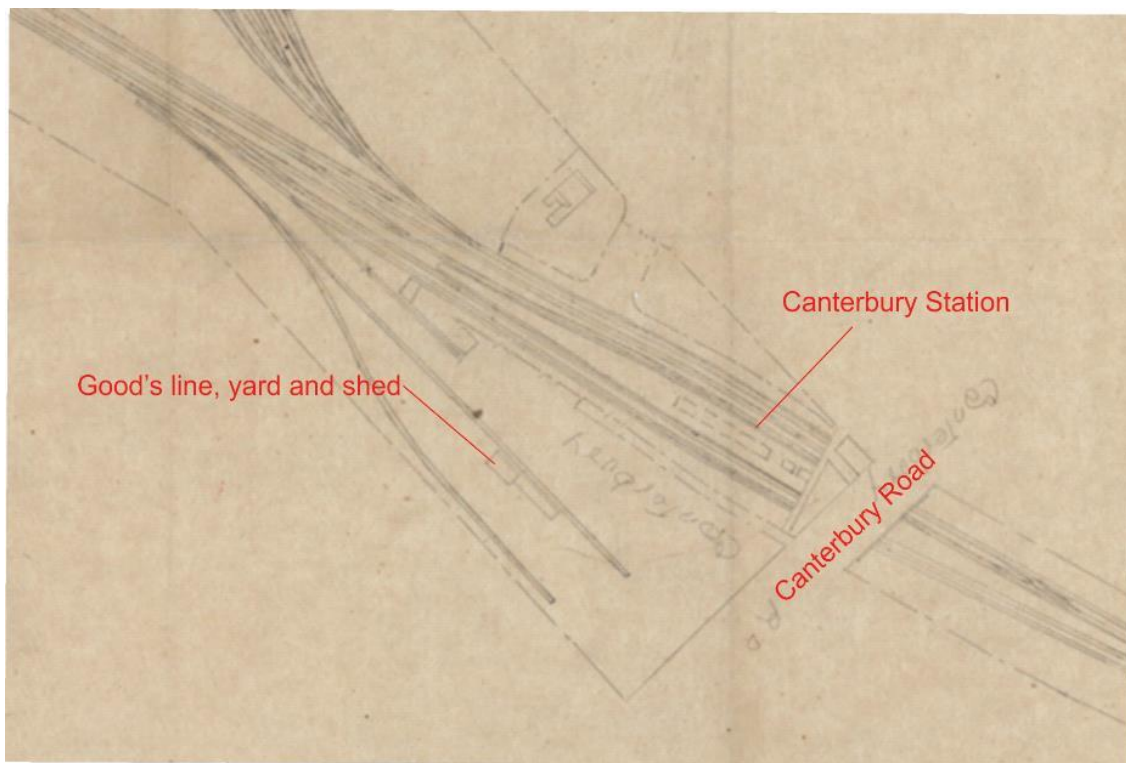
Figure 42. 1943 aerial of Canterbury Station. Source: SixMaps.

Figure 43. Canterbury, N.S.W. showing the J.C. Hutton Bacon Factory and outbuildings, just east of the study area. Likely taken from near the railway line. Source: State Library of NSW (a105124h).
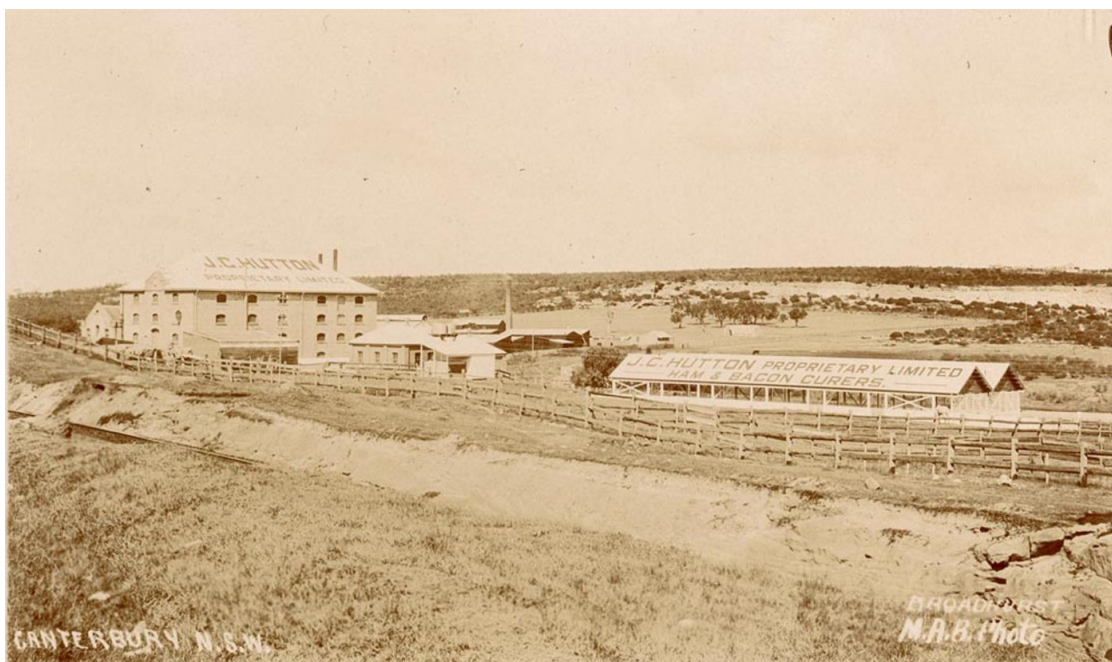
Figure 44. 1943 aerial showing Canterbury at the time. Land to the west, north and south of the rail line is unoccupied and residential subdivisions take up the majority of land to the north. The original location of the Australian Sugar Company Works is outlined in red. Source
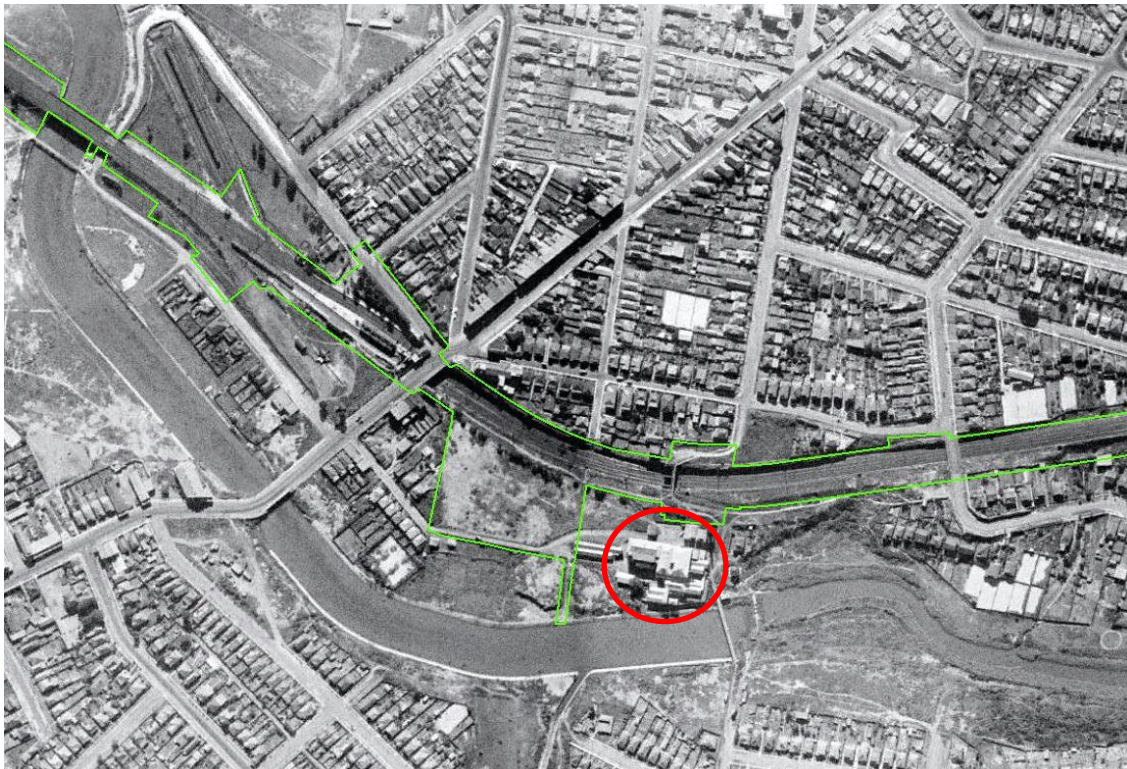
Figure 45. Satellite image showing Canterbury in 2016. Source. Google Earth.

2.7   Campsie

The suburb of Campsie is located within Hannah Laycock's 1804 grant of 500 acres. Its northern boundary was today's William Street. A hundred acres were also granted to Laycock's sons William and Samuel. They called their farms "Northumberland Farm" and "Percy Ville" (Figure 46, Figure 47). Laycock called her property "King's Grove Farm."[89] The Laycock's built a house and cleared an access road, which is todays Beamish Street, which cuts through the study area.

The early alignment of Beamish Street, as it would become known in the 1870s, defined the boundaries of the land grants in the area. The study area was originally associated with grants given to John Bentley, John Redman, William Bennett, John Wall and John Price. John Redman, the Chief Constable in Sydney, was granted 100 acres west of Beamish Street in 1809. He called his property "John Farm" and later, in 1817, he bought the northern adjoining farm, called "Stoneless Bay" from Thomas Capon (Figure 47). Capon never inhabited the land and was based in Hobart.[90] By 1822 Redman's holdings would total 500 acres. The large eucalypts on Redman's farm, cleared by convict labour, supplied the Sydney gaol with firewood for many years.[91] The 1828 census shows that the farmhouse on "John Farm" was tenanted by the sawyer, John Ryan, his family and employees.[92]

Redman died in 1837, and his property was divided amongst his sons. "John Farm" was sold, "St Claire" was kept and "Stoneless Bay" was leased to his widow, Mary, by her son Robert, for a nominal rent. The house she leased remained standing on Harcourt Avenue until the 1970s.[93] In 1846 "John Farm" was purchased by Robert and Hugh Scott, who renamed it "Campsie Farm" (Figure 48).

Figure 46. c.1860s Campsie Parish Map. Source: Lands and Property Information AO Map

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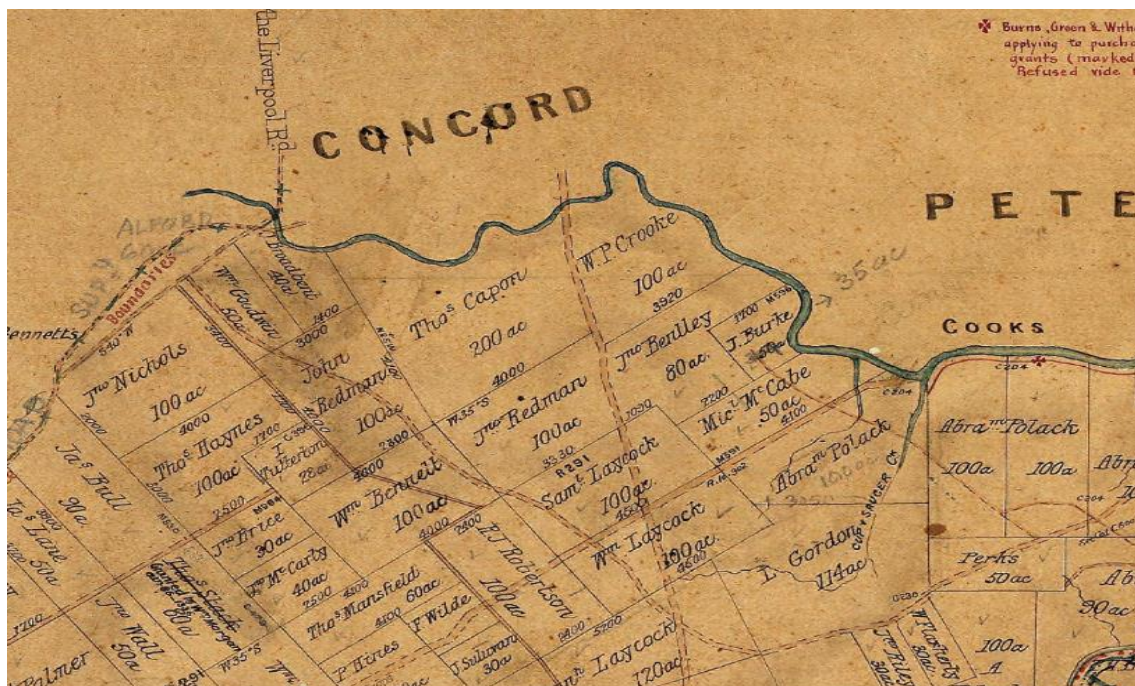
[89] Madden and Muir 1988: 2.
[90] Larcombe 1971: 39.
[91] Madden and Muir 1988: 2.
[92] *Ibid*: 6.
[93] *Ibid*: 8.

Figure 47. Pre-1822 plan, showing the 'Govt. Road' (Beamish Street). John Redman would later purchase Capon's land grant. Source: State Library of NSW Z/SP/C8.
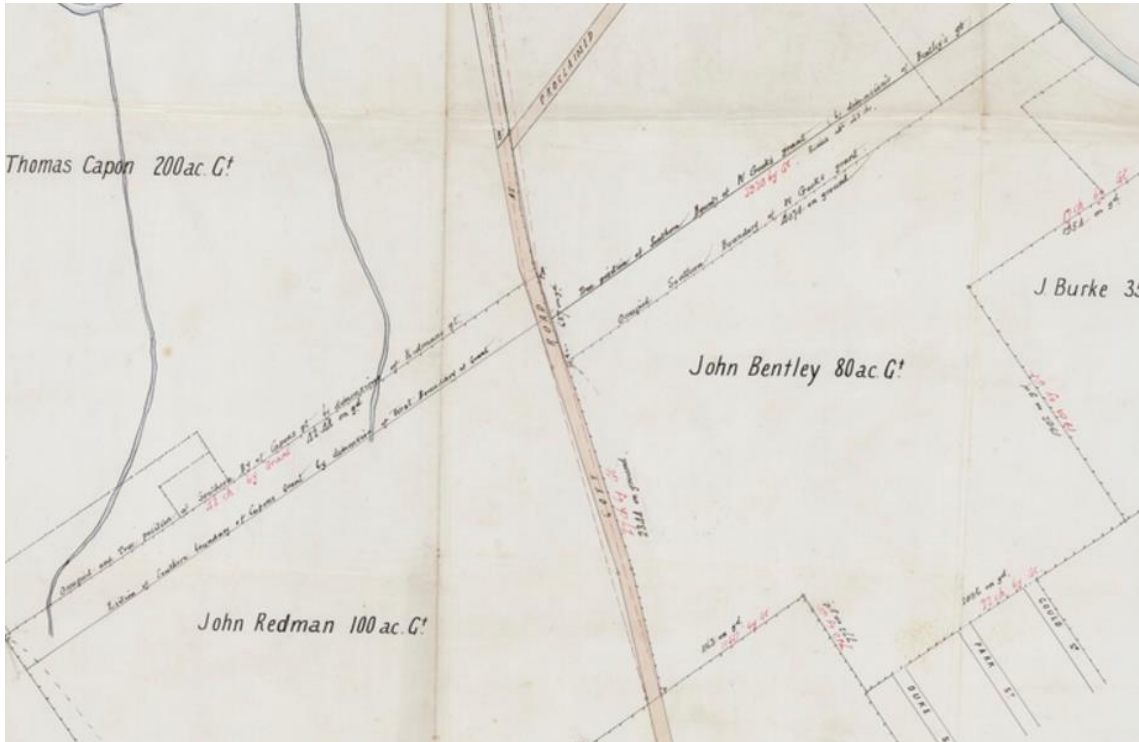
Figure 48. Campsie Farms between 1850 and 1860. The approximate location of Campsie Station is arrowed. Source: Muir in Madden and Muir 1988; 12.
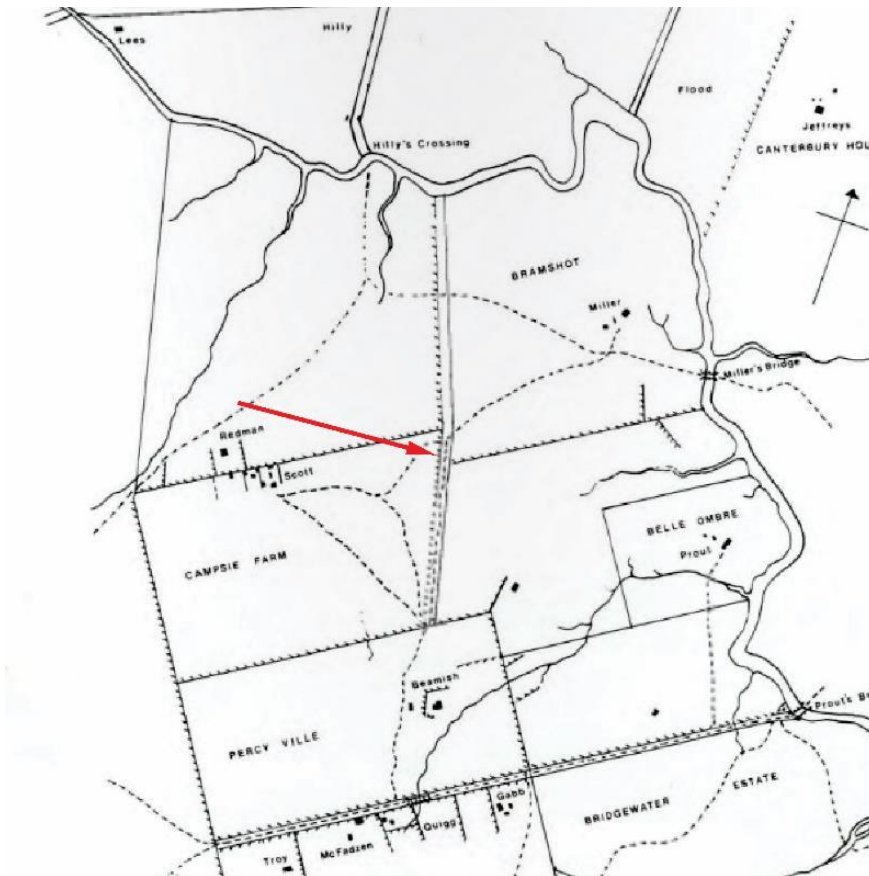
In the 1880s "Campsie Farm" was purchased and subdivided by the Anglo-Australian Investment, Finance and Land Company Ltd, and called the "Campsie Park Estate" (Figure 49). This was typical of many such subdivisions by various building companies operating in Sydney at the time. In January of 1885 a new railway survey line was commissioned, passing directly through the Campsie Park Estate. The Anglo-Australian Company cleared the estate and marked out streets and allotments. The first advertisement in the Sydney Morning Herald for the Campsie Park Estate appeared on 13th October 1885. The area was depicted in the sale booklet by Gibbs, Shallard and Co. as being rural and idyllic (Figure 50). The subdivision plan at this time did not show the railway line, although buyers were assured in the text that it would be built. The allotments, however, did not sell, presumably due to the lack of certainty over the rail line.

When the rail line from Sydenham to Belmore was built, it passed through the Campsie Park Estate. The estate was then re-subdivided (

Figure 51 and Figure 52) and by 1910 the majority of lots within the estate had been purchased and built upon (Figure 53).

Figure 49. Detail of undated plan illustrating the Campsie Park Estate and the proposed railway route. Source: Larcombe 1971: 40-1.
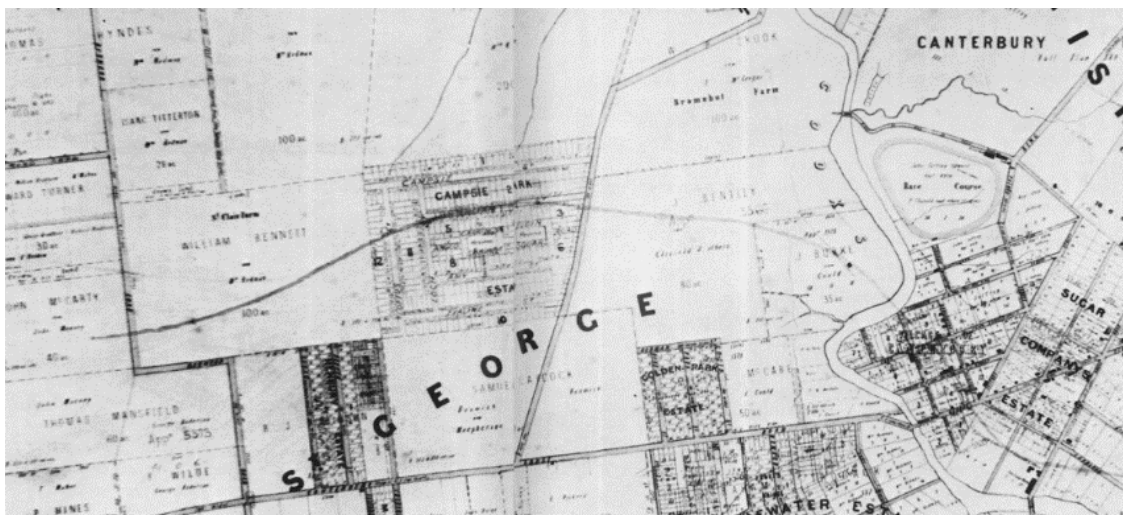
Figure 50. Illustrations from real estate pamphlet for the Campsie Park subdivision, showing Beamish Street (L) and a cottage and orchard adjoining the estate (R). Source: SLNSW call no. Z/SP/C6.

Figure 51. NSW Railways plan showing property acquisitions in the line of the new railway from Marrickville to the Burwood Road. Source: SLNSW call no. Z/SP/C6.
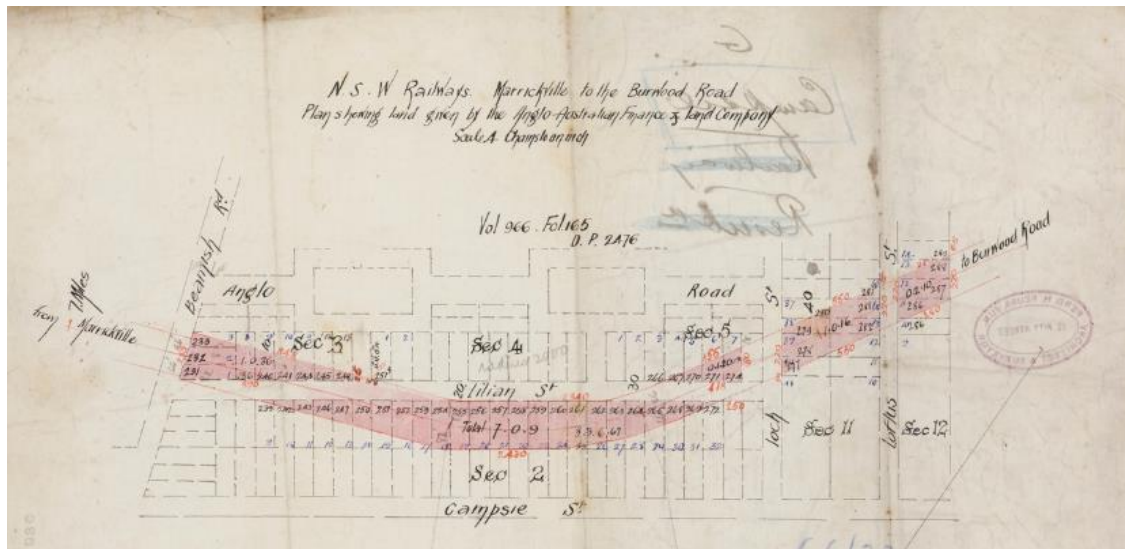
Figure 52. Re-subdivision of the Campsie Park Estate following land resumption for the railway line. Source: SLNSW call no. Z/SP/C6.

Whilst the railway stimulated some commercial and residential development, overall, development in Campsie was slow.[94] It was not until the early twentieth century that the suburb began to expand, partially due to the opening of schools, banks and churches. The increase in population was also attributed to the many railway workers who had settled in the area following the completion of the line.[95] By 1920 Campsie had about 30 shops, and Beamish Street contained a number of businesses including a pastry cook, fish shop, stationer, painter and decorator, a butcher and ice works, confectioners, drapers, grocers, a fruiterer, plumber, boot maker, bicycle repairer, an estate agent and a hairdresser and tobacconist.

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[94] City of Canterbury Library 'Campsie NSW'.
[95] Madden and Muir 1988: 38.

The suburb retained a rural character, however, and slaughterhouses operated on the southern side of Canterbury Road, market gardens were located on the Cooks River, and there were many dairies and orchards throughout the region. Beamish Street itself was not asphalted until the 1930s.[96]

Figure 53. 1910 sales poster indicating that the majority of house lots adjacent to the railway line had been sold and partly built upon. Source: SLNSW call no. Z/SP/C6.
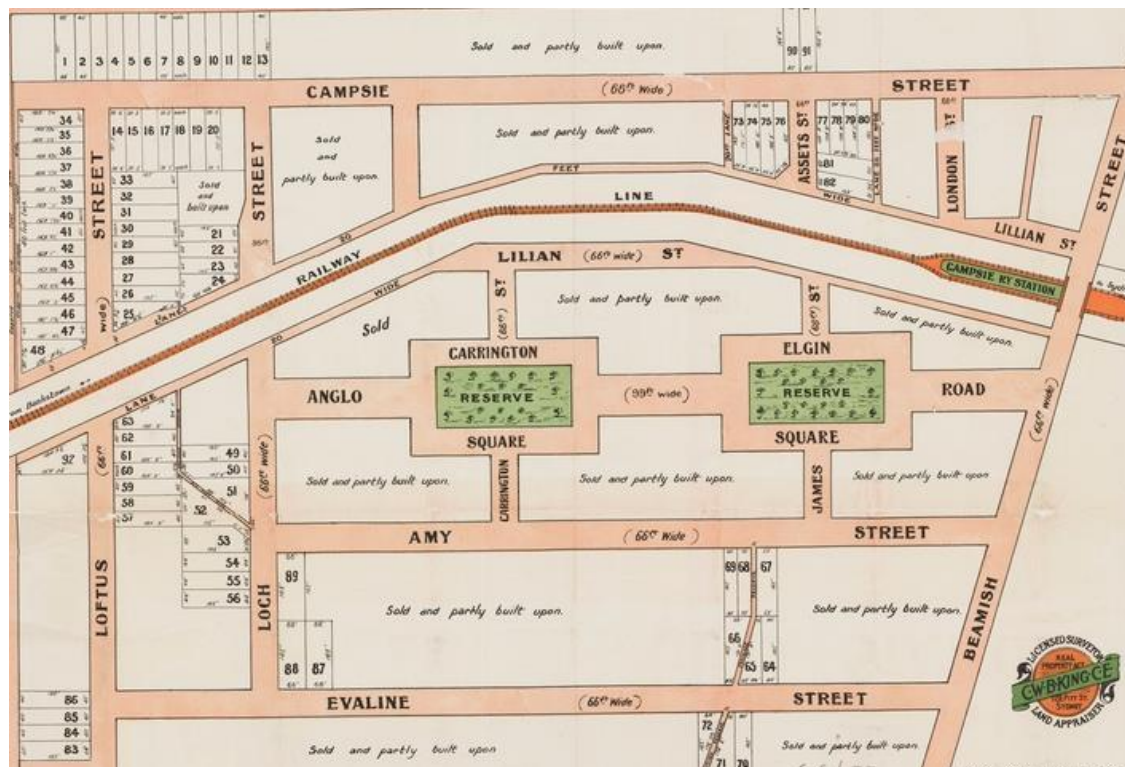
Migration in Campsie and Western Sydney

From the late 1880s the subdivision of land throughout Campsie attracted many new residents to the area with the hope of a suburban home and reliable work in nearby industries. This trend continued throughout the early 20th century, however following the end of World War II in 1945, new residents came from further afield. Some international migration had occurred prior to the First World War, including small numbers of Lebanese migrants who lived in Campsie by 1916.[97] However, migration drastically increased when the Australian Government opened up the international borders and encouraged migration from all of Europe, slowly eradicating the White Australia Policy as part of the populate or perish notion. As part of the post war migration movement, large numbers of Lebanese migrants settled in Campsie. This was particularly boosted by the 1970s civil war in Lebanon, where larger groups of Lebanese (of both Christian and Islamic faith) sought refuge in Sydney.[98] Several Lebanese stores and restaurants were opened in the area.

From the late 1960s increasing numbers of Korean migrants settled in Sydney, seeing the foundation of the Korean Society of Sydney in 1968. Like other migration to Sydney following the Second World War and the Lebanese Civil War, this migration was brought about by the Korean War. By the 1990s Campsie had the largest numbers of Korean migrants in Sydney, although these new residents, who were dislodged Korean migrants, were often discriminated against by the wider community on account

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[96] City of Canterbury Library 'Campsie NSW'.
[97] Thompson, S., 2010. '1998 Canterbury Greg Ritchie Negative Collection.' *Migration Heritage Centre.* Accessed online 17/3/2020 at: http://www.migrationheritage.nsw.gov.au/exhibition/objectsthroughtime/greg-ritchie-negative-collection/index.html
[98] *ibid*

of their inability to speak English and struggled to find work.[99] The Korean Society of Sydney headquarters and the Korean Chamber of Commerce in Australia are now located in Campsie.[100] Recent census statistics show that the Korean and Lebanese demographics within Campsie have decreased in percentage over the last 15 years, with other groups of migrants becoming more prominent.[101] The area now has a substantial Chinese demographic of over 30%, with Nepalese and Vietnamese demographics also growing.[102]

2.8   Campsie Station

Unlike the brick platform buildings at Marrickville, Canterbury and Belmore station, Campsie Station consisted of a timber waiting shed 28 feet by 12 feet in diameter (Figure 54). The platform was accessed via an overbridge and steps. A new booking office was constructed in 1905 and the platform extended in 1906 (Figure 55 and Figure 57).

Figure 54. Plan of Campsie Station. Source: SLNSW call no. Z/SP/C6.

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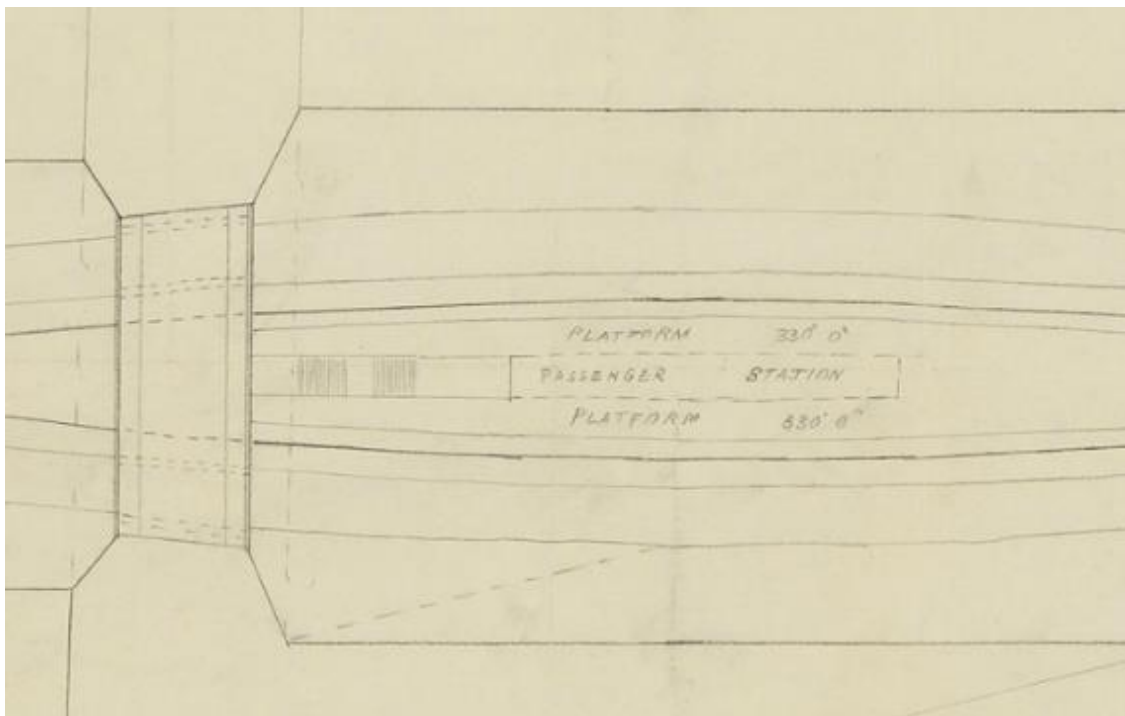
[99] Han, G., and Joy Han 2010. 'Koreans.' *Dictionary of Sydney*. Accessed online 17/3/2020 at: https://dictionaryofsydney.org/entry/koreans
[100] *ibid*
[101] Australian Bureau of Statistics, 2016. 'Campsie.' *Australian Bureau of Statistics.*'; Australian Bureau of Statistics, 2011. 'Campsie.' *Australia Bureau of Statistics.* Accessed online 17/3/2020 at: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2011/quickstat/SSC10446;
[102] I*bid*

Figure 55. Campsie Station, n.d. Source: Muir, 1995: 25

Figure 56. Painting of Campsie Station, 1908. Source: Canterbury City Council, Pictorial Canterbury image no. 011001.

Figure 57. 1909 photograph of Campsie Station. Source: State Records of NSW, item 17420_a014_a014000815.

The present station layout and station buildings date from 1915 and were constructed for the opening of the Goods Lines in 1916 (Figure 57). The new buildings replaced all previous platform structures. The brick and stone retaining wall on the south was also constructed at this time to accommodate the new Down platform. A new jack-arch overbridge also replaced a previous timber bridge to carry Beamish Street across the four railway lines.[103]

A northern side platform was also constructed in 1916 for the Goods line and was used by railway employees so that they could travel to and from the Enfield/ Chullora workshops area. The existing concrete platform and stairs date from c1950. An overhead parcels office was constructed on the footbridge at this time. This was demolished and replaced in 2000.

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[103] State Heritage Inventory 'Campsie Railway Station Group"

Figure 58. Campsie Station in 1919, welcoming ex-servicemen. Source: Larcombe 1971: 213.
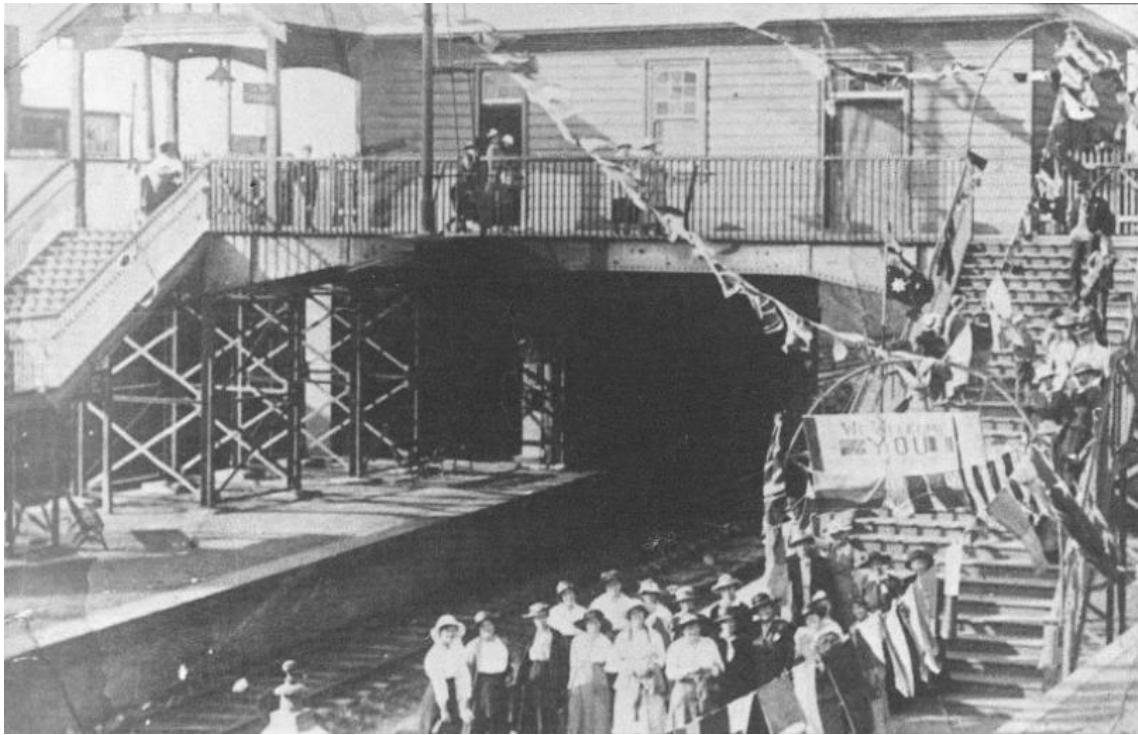
Figure 59. Campsie Station with platforms, c.1919. Source: Canterbury Council. 201\201462

Figure 60. Campsie Station, C. 1952. The station entry from Beamish Street is located to the centre of frame. The façade of the building to the left of the station has been incorporated into the existing station entry. Source:

Figure 61. Campsie Station, c1990. Source: Canterbury Council, 200\200170

2.9   Belmore

In the early nineteenth century the most direct route between the Cooks and Georges Rivers was via the Punchbowl/Milperra Road, which also served as a convenient access road from Sydney to Reverend Johnson's Canterbury Farm. At this time a track, todays Burwood Road, connected Punchbowl Road with King's Grove Farm to the south-east. The track passed through the area that would become known as Belmore.

A number of land grants were located in the vicinity, and the timber they provided was cut to supply Sydney with firewood and railway sleepers.[104] Following the clearance of the land, numerous farms were established. Blossom Farm, to the north-west of the present-day railway station, was owned by the Bradburn family. St Clair Farm, to the east of the railway station, was owned by William Redman (son of John Redman of "Johns Farm" near Campsie) and contained a vineyard and grazing paddocks (Figure 62). No known structures occupied the property. A number of small poultry farms were also located throughout the area.[105]

Subdivision of the large estates and farms began around 1880, and accelerated with the opening of the railway line, the first stage of which terminated at Burwood Road. Early subdivisions occurred at Blossom Farm, referred to as the Terminus Estate, immediately north-west of Belmore railway station. In the centre of Belmore, Redman's estates (Figure 63) and Collins' Clear, immediately north-east and south of the station, were not subdivided until after 1911. These early subdivisions consisted of large suburban blocks. There was, however, a shortage of subdivided land in the immediate vicinity of the station, and the suburb centre developed relatively slowly as a result.[106]

Figure 62. Undated plan showing approximate alignment of the proposed railway, and Redman's St Clair Estate (outlined in red). Source: SLNSW call no. Z/SP/B12.

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[104] Muir and Madden, 2009.
[105] *Ibid*
[106] *Ibid*

Figure 63. 1922 plan of Redman's Estate subdivision, showing that development on the southern side of the railway line consists or larger blocks of land at this time. Source: SLNSW call no. Z/SP/B12.
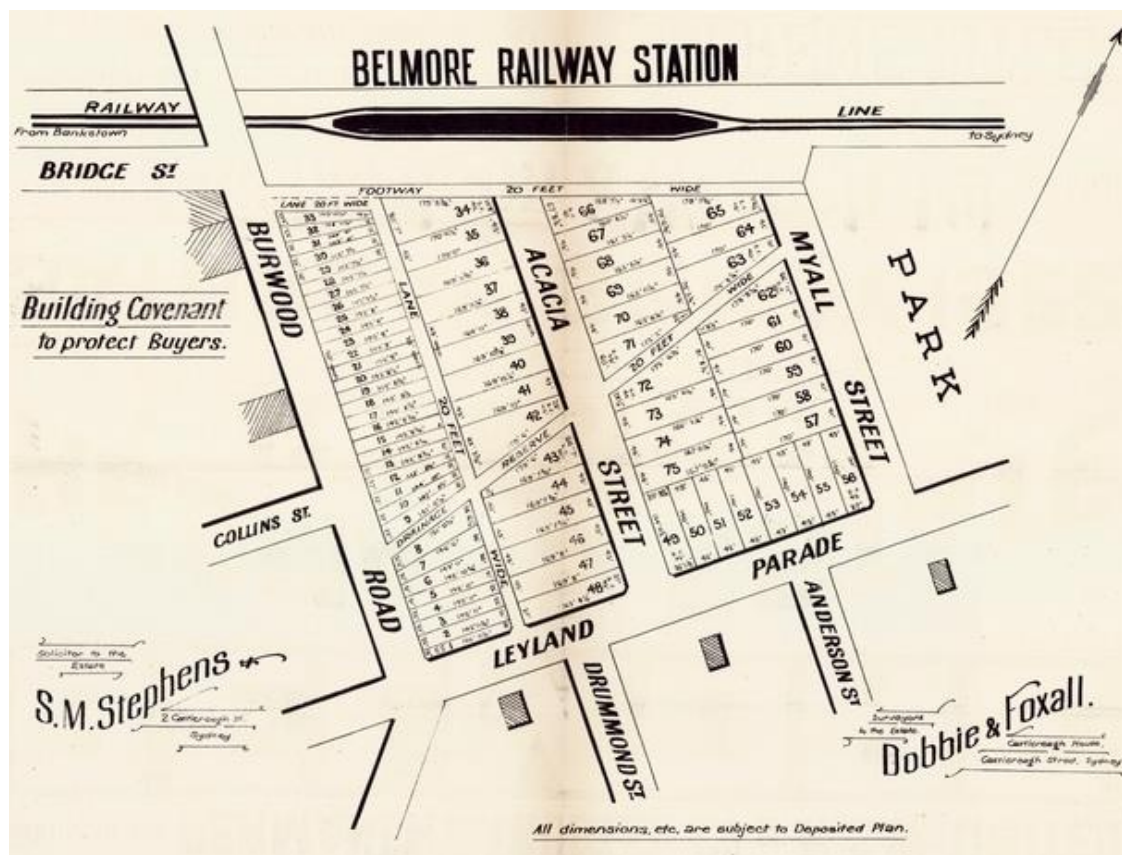
Following the First World War, between 1920 and 1925, a number of returned servicemen were settled in Belmore, with housing financed by the War Service Homes Commission. Many of the men found work at the new railway yards in Enfield.[107]

The commercial centre of Belmore developed rapidly from this time, with the Post Office opening in 1924, and the Belmore Hotel in 1928. In the latter half of the twentieth century many of the early residences were demolished to make way for apartment blocks.

Migration in Belmore and Western Sydney

From the late 1880s the subdivision of land in Belmore attracted many families who moved to Belmore in the hope of a suburban home and reliable work in nearby industry, including the rail yards. This trend continued throughout the early 20th century, with many returned servicemen settling in Belmore as part of the War Service Homes Commission.[108] After the First World War, which ravaged much of Europe and the Middle East, Central and Eastern European migrants including large numbers of Greek migrants settled in Belmore, Marrickville, Dulwich Hill and the broader Sydney area.[109]

Following the end of World War II in 1945, the Australian Government opened up the national borders to encourage migration, reflecting the national ideology of 'populate or perish' that was prevalent at the time.[110] This was the first time that non-British populations were actively encouraged to migrate to

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[107] Muir and Madden, 2009.

[108] Muir, L., and B. Madden, 2009. 'Belmore.' *Dictionary of Sydney.*

[109] Maios, T., 2018. ''The first Greek migrants who settled in Australia are the real heroes of the diaspora.' *Neokosmos.* Accessed online 18/2/2020 at: https://neoskosmos.com/en/124850/the-first-greek-migrants-who-settled-in-australia-are-the-real-heroes-of-the-diaspora/

[110] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/2/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

Australia, largely as a result of anxiety surrounding the possibility of invasion. At the time the country was still governed by the White Australia Policy and public attitudes regarding non-British people was somewhat xenophobic. Greek migrants continued to settle in the inner-west and Belmore, forming rich communities and opening Greek stores.[111] Korean communities also formed in Belmore from the 1960s, encouraged by the relaxation of the White Australia Policy to allow selected Asian migrants to settle in Australia.

Greek migration to Australia declined from the 1970s, however today Belmore still has a rich Greek community with 13% of households having Greek ancestry. Other than English, Greek is the most common spoken language in Belmore at 14% and over 17% of residents are Eastern Orthodox Christian.[112]

2.9.1 Belmore Station

Belmore Station is located on the Sydenham to Bankstown Railway line and was opened as the initial terminus station on 1 February 1895 (Figure 64 and Figure 65). Its initial construction name was Burwood Road, but it was named Belmore on opening.[113]

The station was built when Belmore was still rural. The station layout featured a typical brick station building on an island platform (Figure 66). A station master's residence was built in 1895 and is still extant at 346 Burwood Road, opposite the station, but is now in private ownership. The original layout of the station catchment is illustrated in a plan dated to 1895, shown in Figure 66.[114] A goods shed was also part of the station catchment and located to the north of the line, near today's Wortley Avenue, within the proposed Belmore Compound Area. What may be a goods platform is located on the opposite side of the rail line, near Bridge Road and within a what is now a modern carpark.

Prior to 1909 there were sidings for the storage of locomotives due to the railway terminating at Belmore. Suburban development intensified post World War I when many War Service homes were built in the area. Sidings at the station were extended during the 1920s for Belmore and Canterbury Councils for the purposes of unloading timber and other material for house construction and municipal works.[115]

In 1925-26 extensive works were undertaken in preparation for electrification of the line including a sub-station and platform extension. The sub-station is now used as a signals training facility.

The overhead timber booking office at Belmore was constructed c.1937 at the top of the steps fronting onto the down side of Burwood Road to take the ticket selling and parcel functions. The change was also made to most other stations built to a similar configuration. The station master's office remained in the platform building for another forty years, but this function too has now moved to the street level building and the platform building remains largely unused.[116]

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[111] Muir, L., and B. Madden, 2009. 'Belmore'. *Dictionary of Sydney*.

[112] Australian Bureau of Statistics, 2016. 'Belmore.' *2016 Census QuickStats.* Accessed online 18/2/2020 at: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC10279

[113] State Heritage Inventory 'Belmore Railway Station Group'.

[114] *Ibid*

[115] *Ibid*

[116] *Ibid.*

Figure 64. c.1900 photograph of Belmore Station. Source: City of Canterbury Local History Photograph Collection.

Figure 65. Belmore Station in 1901. Source: Canterbury City Council.
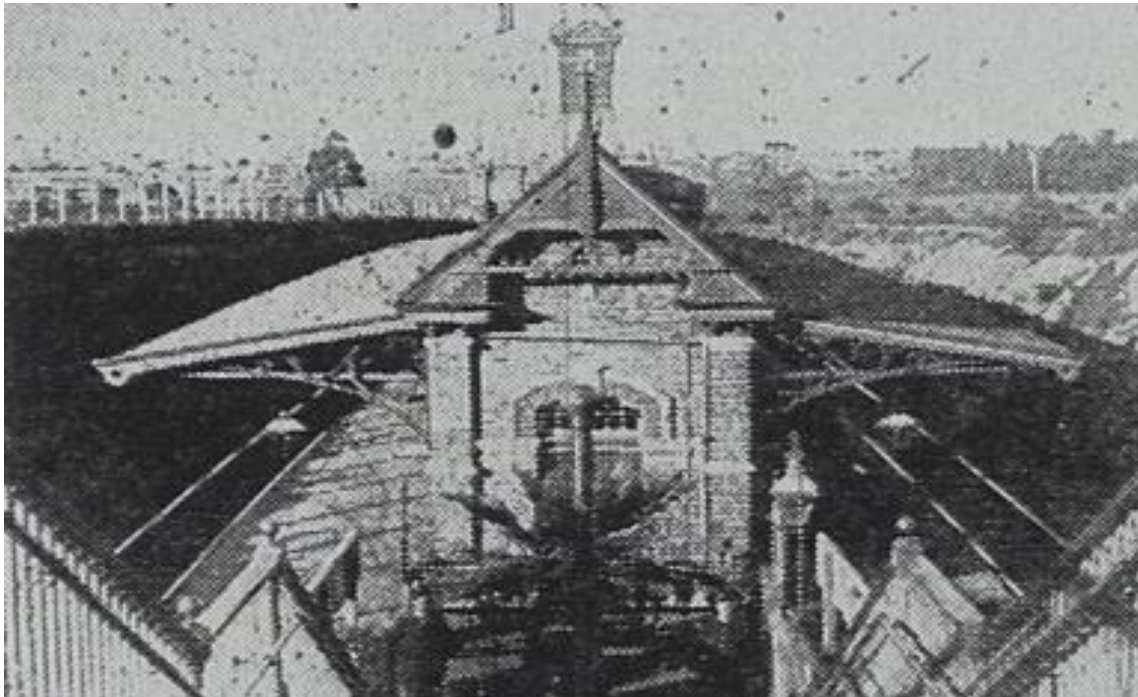
Figure 66. Configuration of the Belmore Station. Source: SLNSW call no. Z/SP/B12.
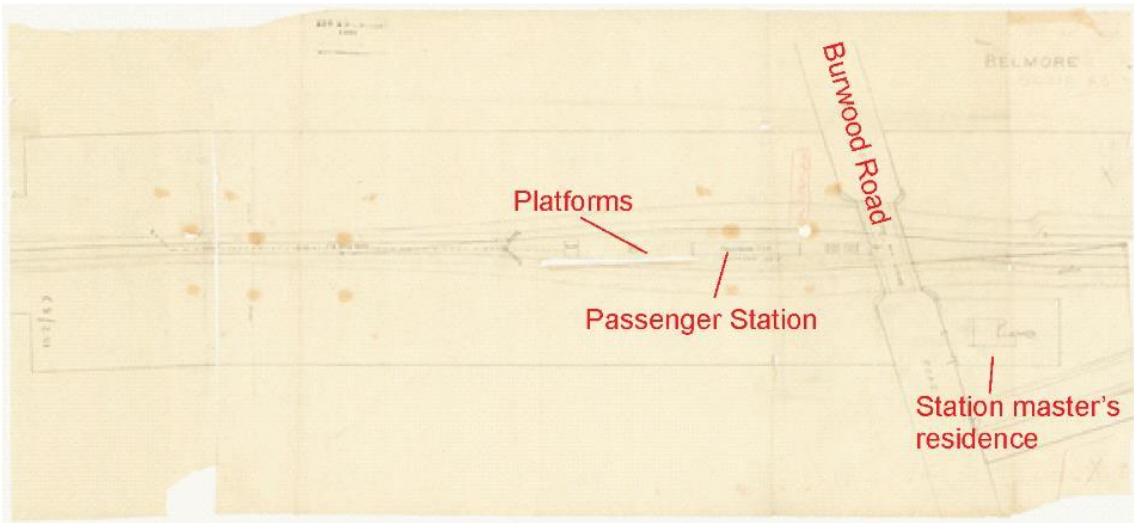
Figure 67. 1895 plan of the Terminus Estate subdivision, showing location of the goods shed, sidings, platform and station master's residence at Belmore Station. Compound areas are highlighted in blue. SLNSW call no. Z/SP/B12
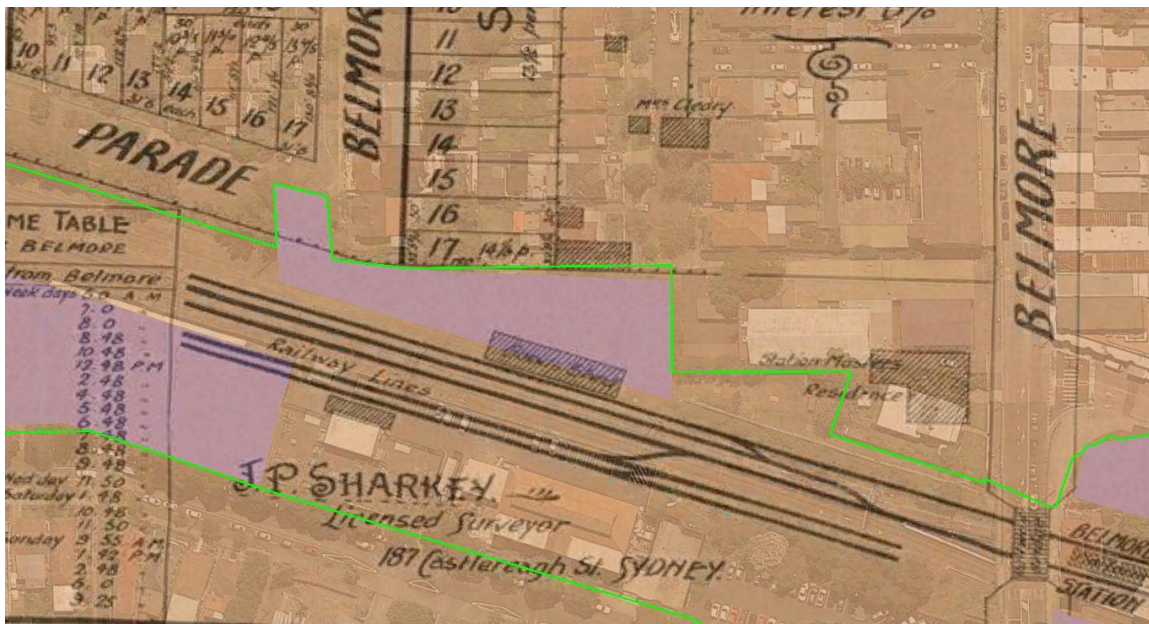
Figure 68. Belmore Station as constructed in 1890s. Source: OEH SHI

Figure 69. Belmore Railways Station and overhead booking office prior to changes and additions, c1980s Source

Figure 70. Belmore Railways Station and overhead booking office prior to changes and additions, c1980s Source

Figure 71. Belmore Railway Station and platform, 1994. Source: Canterbury City Council. 030\030383

2.10 Lakemba

The suburb of Lakemba was originally located within John Wall's 1831 grant of 50 acres, called "Ashford". In August 1881 Ben Taylor leased "Ashford", before purchasing the property in 1890 (Figure 72) shows Taylors house on this grant prior to the construction of the railway line, consisting of a house and stable building. Additional outbuildings may have occupied land around the main property, and therefore within the study area.

In 1883, Taylor married his second wife Lucy Annie Johnston, the granddaughter of missionaries based on Lakeba Island in Fiji (pronounced Lakemba).[117] Soon after their marriage, Taylor named his house "Lakemba," and by the 1920s it was a substantial two-storey residence to the south of the study area (Figure 74).

It is possible the stables were demolished to make way for the construction of Railway Crescent/The Boulevarde in the early twentieth century. After the arrival of the railway "Lakemba" was located on the corner of Haldon Street and the newly formed Railway Crescent/The Boulevarde.

Taylor was a staunch Methodist, and donated the land for the Methodist (now Uniting) Church on the south eastern corner of Haldon Street and The Boulevarde (Figure 75 and Figure 76). "Lakemba" was demolished in the late 1920s or early 1930s to make room for shops.

Figure 72. Undated plan showing approximate alignment of the proposed railway. Wall and Taylor's grant has been outlined in red. Source: SLNSW call no. Z/SP/B12.

Prior to the arrival of the railway, the surrounding area consisted predominantly of bushland dotted with the occasional small homestead. Early industry included a tannery in Wangee Road, charcoal burning and brickmaking.[118] Commercial nurseries, such as Horton's, and small poultry farms, were also located throughout the area. A piggery was originally located on Haldon Street.[119]

Land values, however, rose dramatically after the construction of Lakemba Station, and shopfronts on Haldon Street were highly sought after by the mid-1920s (Figure 77). In 1932 the Chamber of Commerce (established in 1922), suggested that Haldon Street be concreted, as befitting its status as a busy commercial street (Figure 78).

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[117] City of Canterbury Library, Madden 2014 "Lakemba - Name Origin"
[118] Jervis 1951: 92.
[119] City of Canterbury Library "Lakemba NSW"

Figure 73. Plan showing the subdivision of the Lakemba Park Estate in 1895, prior to the construction of the railway line and Lakemba Station (outlined in green), showing location of Ben Taylor's house and stables. Source: SLNSW call no. Z/SP/B12.
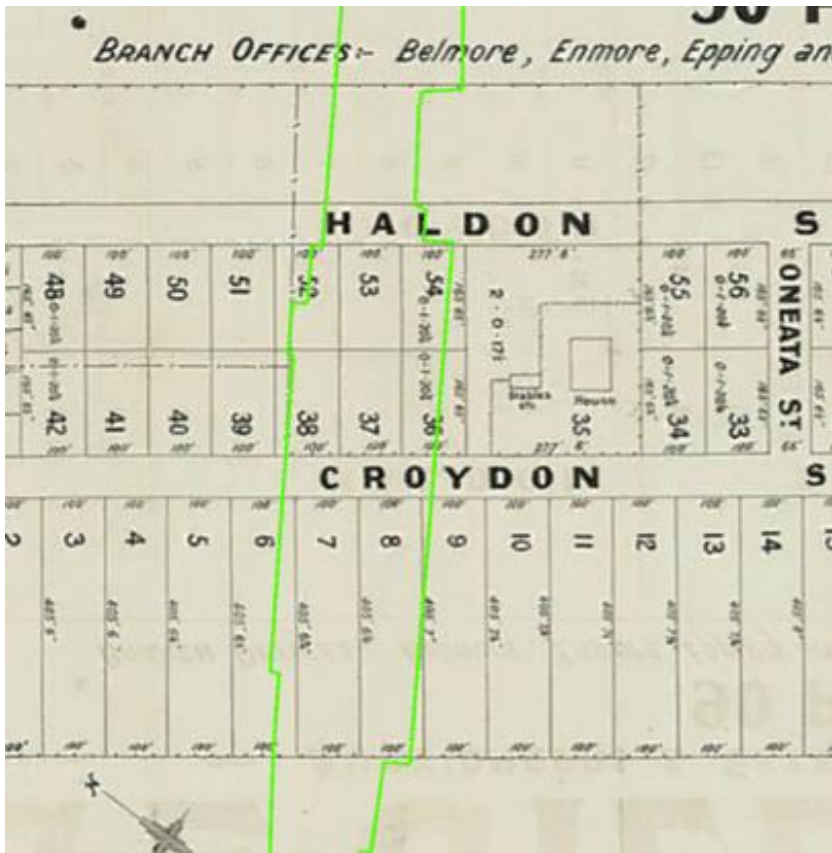
Figure 74. Ben Taylor's "Lakemba" in 1921, during the Anzac Day March on Haldon Street. Source: City of Canterbury, Pictorial Canterbury, image no. 020227.

Figure 75. The Methodist Church during construction c.1920, with Taylor's "Lakemba" house in the background. Source: City of Canterbury, Pictorial Canterbury, image no. 210002.

Figure 76. Lakemba Station and surrounds in 1919. Source: SLNSW call no. Z/SP/B12.
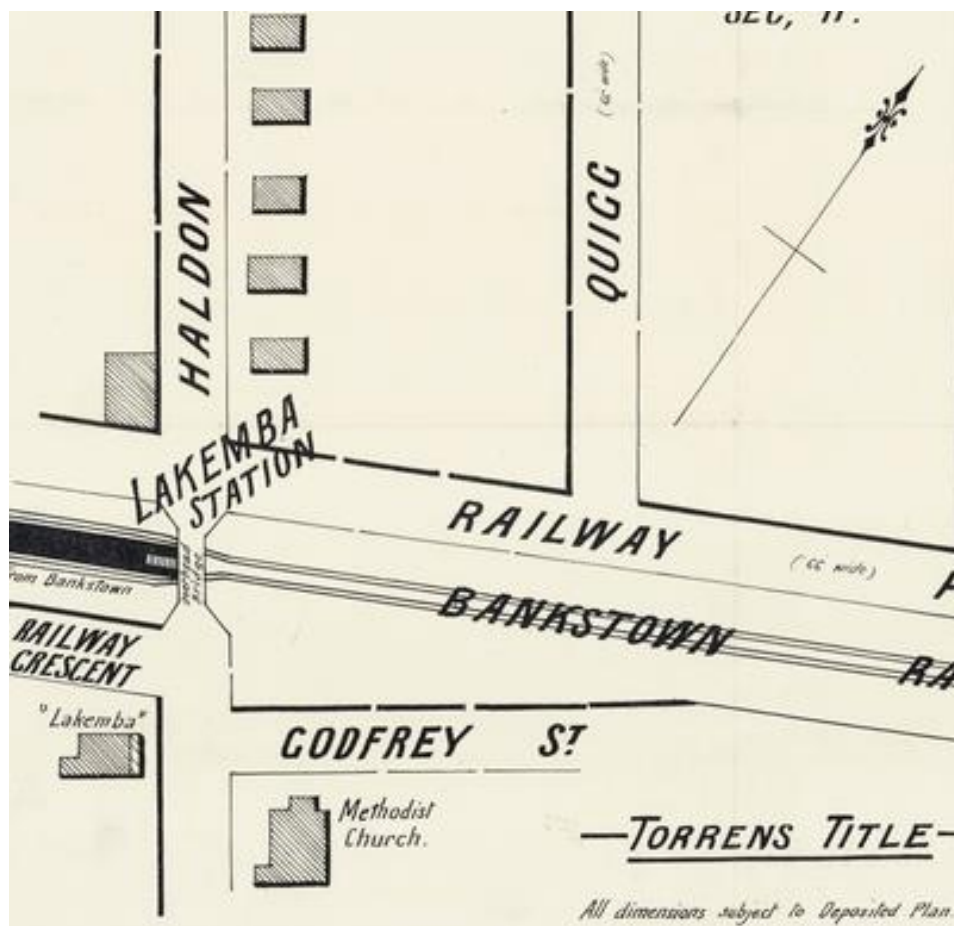
Figure 77. Lakemba c.1920, looking south down Haldon Street from the junction with The Boulevarde. Source: Bankstown Library Collection via Pictorial Canterbury, item 020214.

Figure 78. Lakemba c.1932, concreting Haldon Street. Source: Bankstown Library Collection via Pictorial Canterbury, item 020201.

Migration in Lakemba and Western Sydney

Following the end of World War II in 1945, the Australian Government opened up the national borders to encourage migration, reflecting the national ideology of 'populate or perish' that was prevalent at the time.[120] This was the first time that non-British populations were encouraged to migrate to Australia, largely as a result of anxiety surrounding the possibility of invasion. At the time the country was still governed by the White Australia Policy and public attitudes regarding non-European peoples was somewhat xenophobic. Migrants from Central and Eastern Europe, notably from the displaced persons camps, began arriving in Sydney from 1947. Shortly afterwards the government carefully selected temporary migrants from the Middle East and Asia and by 1957 the restrictions were relaxed gradually.

Some Lebanese migrants were sponsored by Australian troops who had been stationed in the Middle East to allow their migration. During the Lebanese civil war in the 1970s and 1980s, a second wave of migrants moved to Western Sydney.[121] By 1971 – before the White Australia Policy was abolished by the Whitlam Government in 1973 - 4,200 Lebanese migrants were living in the Canterbury LGA, including Lakemba.[122] Soon after there was 40 Lebanese owned businesses in Lakemba,[123] and a rich Arabic speaking community had formed.[124] Some of the first mosques in Sydney were opened in the Lakemba and Punchbowl area. Some stories have suggested that the preferred destination of the Lebanese migrants was America rather than Australia, however the presence of earlier immigrants in Australia subsequently encouraged additional settlement.[125] Today approximately 8% of Lakemba's households are of Lebanese descent and 13.7% of residents speak Arabic.[126] In the neighbouring suburb of Punchbowl, 26.2% of residents have Lebanese ancestry and 36.1% speak Arabic.[127]

In addition to Lebanese migrants, Lakemba also has a rich South-East Asian community, including residents from Bangladesh, Pakistan, Vietnam and India, who have steadily migrated to Sydney since the late 20th century and 21st century, relocating to Australia for work, to join family, or in search of a safer home country, establishing vibrant communities throughout Sydney in the process. Today more than 30% of Lakemba residents were born in Bangladesh, Pakistan, Myanmar or India.[128]

2.10.1 Lakemba Station

Lakemba Station was opened on 14 April 1909. The original station at Lakemba had an island platform with entrance steps from the Haldon Street overbridge. A small timber station building with a ticket and parcels office was at the Belmore end with a small signal frame on the Bankstown side of the building (Figure 79 and Figure 80).

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[120] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/2/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

[121] Migration Heritage Centre, 2010. 'Lebanese Settlement'. *Migration Heritage Centre at the Powerhouse Museum*. Accessed online 17/2/2020 at: http://www.migrationheritage.nsw.gov.au/publications/lebanese-settlement-in-nsw/index.html

[122] Burnley, I.H., 1982. 'Lebanese Migration and Settlement in Sydney, Australia.' *The International Migration Review,* Vol. 16, No. 1 p. 109.

[123] *Ibid* p. 112.

[124] Australian Government, The Treasury, Department of Home Affairs, 2018. *Shaping a Nation Population growth and immigration over time*, p. iii. Accessed online 17/12/2020 at: https://cdn.tspace.gov.au/uploads/sites/107/2018/04/Shaping-a-Nation-1.pdf

[125] Convy, P., and Dr Anne Monsour, 2008. *Lebanese Settlement in New South Wales A Thematic History*. Report for Migration Heritage Centre at the Powerhouse Museum. Accessed online 17/2/2020 at: http://www.migrationheritage.nsw.gov.au/mhc-reports/ThematicHistoryOfLebaneseNSW.pdf

[126] Australian Bureau of Statistics, 2016. 'Lakemba' *2016 Census Quickstats.*

[127] Australian Bureau of Statistics, 2016. 'Punchbowl.' *2016 Census Quickstats.* Accessed online 17/2/2020 at: https://quickstats.censusdatat.abs.gov.au/census_services_getproduct/census/2016/quickstat/SSC12257?opendocument=

[128] Australian Bureau of Statistics, 2016. 'Lakemba' *2016 Census QuickStats.*

On 24 December 1919, a new brick platform building with cantilever awnings replaced the earlier timber structure (Figure 81) and a signal box was opened at the Bankstown end of the station.

The station was modified for electrification in 1926 and a haunched beam footbridge with overhead booking office erected (Figure 82).[129] The booking office was demolished after fire damage and replaced by a modern metal and glass structure in 2002.

Figure 79. Lakemba Station in c.1910. Source: Bankstown Library Collection via Pictorial Canterbury, item 020204

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[129] State Heritage Inventory 'Lakemba Railway Station Group'

Figure 80. Lakemba Station in c.1910. Source: Bankstown Library Collection via Pictorial Canterbury, item 020215

Figure 81. Lakemba Station c.1920. Source: National Library of Australia nla.pic-vn4543845-v

Figure 82. Opening of the overhead bridge. Source: City of Canterbury Library Collection via Pictorial Canterbury, Image No. 30416.

2.11   Wiley Park

The present-day suburb of Wiley Park was partially located within 50 acres granted to Johnson (bounded by Defoe Street, Hillcrest Street, King Georges Road and Punchbowl Road). A potter by trade, Johnson was one of the few grantees in the area to live on his grant, named "Pipemaker's Hall".[130] Johnson made a living producing clay pipes made from the white clay found near the property. When Johnson died in 1824, the farm was granted to John Anslep. Neighbouring properties included T. R. O'Brien's "Faux's Farm" (50 acres), 30 acres to T. Salmon and 100 acres to Richard Palmer (Figure 83). Anslep did not occupy the property himself, but leased it to Benjamin Maddocks, who was involved in the clay pipe industry for a short time.

Woodcutting continued to be a lucrative business in the area, with a number of woodcutters moving into the area in the 1860s, including Frederick Pobje, who worked Anslep's grant. These workers lived in slab houses and formed the nucleus of a pioneer settlement. [131]

Wiley Park itself was originally part of a 60 acre grant to Robert Wilkinson dating 1832. The Wiley family obtained the land in 1862. In 1895 John F. Wiley bequeathed 20 acres of the land to Canterbury Council, to be kept as a new park (Figure 84). As there were few residents in the area at this time, many councillors objected to accepting the land due to the cost of its upkeep.[132]

The suburb became known as Wiley Park after the railway was constructed in 1938, following an increase in the population of the area. The new station was constructed on Wiley's Avenue (near King George's Road), which ran from Wiley's original property to the intersection of Canterbury Road and Punchbowl Road.[133] Wiley Park is a predominantly residential area, as can be seen in a 1943 aerial photograph of the area surrounding the station (Figure 87) with a small shopping strip developing on King George's Road in the early twentieth century.

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[130] Madden and Muir 1985.
[131] *Ibid.*
[132] City of Canterbury Library history pages 'Wiley Park NSW'
[133] *Ibid.*

Migration in Wiley Park and Western Sydney

Following the end of World War II in 1945, the Australian Government opened up the national borders to encourage migration, reflecting the national ideology of 'populate or perish' that was prevalent at the time.[134] This was the first time that non-British populations were encouraged to migrate to Australia, largely as a result of anxiety surrounding the possibility of invasion. At the time the country was still governed by the White Australia Policy and public attitudes regarding non-European peoples was somewhat xenophobic. Migrants from Central and Eastern Europe, notably from the displaced persons camps, began arriving in Sydney from 1947. Shortly afterwards the government carefully selected temporary migrants from the Middle East and Asia and by 1957 the restrictions were relaxed gradually.

Some Lebanese migrants were sponsored by Australian troops who had been stationed in the Middle East to allow their migration. During the Lebanese civil war in the 1970s and 1980s, a second wave of migrants moved to Western Sydney.[135] By 1971 – before the White Australia Policy was abolished by the Whitlam Government in 1973 - 4,200 Lebanese migrants were living in the Canterbury LGA, including Wiley Park, Campsie and Lakemba.[136] Soon after there was 40 Lebanese owned businesses in Lakemba,[137] and a rich Arabic speaking community had formed.[138] Some of the first mosques in Sydney were opened in the Lakemba and Punchbowl area. Some stories have suggested that the preferred destination of the Lebanese migrants was America rather than Australia, however the presence of earlier immigrants in Australia subsequently encouraged additional settlement.[139] In Wiley Park, 17.6% of residents speak Arabic.[140]

There is also a rich South-East Asian community in the area, including residents from Bangladesh, Pakistan, Vietnam and India, who have steadily migrated to Sydney since the late 20th century and 21st century. This largely began following the Vietnam War, where in the 1970s there were large intakes of refugees from Vietnam and surrounding countries.[141] From the 1990s migrants from Asian countries have continued relocating to Australia for a number of reasons, including work, to join family, or in search of a safer home country. Today more than 25% of Wiley Park residents were born in Bangladesh, Pakistan, Vietnam or India.[142]

2.11.1 Wiley Park Station

Wiley Park Station was opened on 19 June 1938, much later than other stations on the line. The station was constructed to service growing suburban development in the area during the 1930s and accommodate the need for an interchange at King Georges Road. The station was financed and

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[134] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/2/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

[135] Migration Heritage Centre, 2010. 'Lebanese Settlement'. *Migration Heritage Centre at the Powerhouse Museum.* Accessed online 17/2/2020 at: http://www.migrationheritage.nsw.gov.au/publications/lebanese-settlement-in-nsw/index.html

[136] Burnley, I.H., 1982. 'Lebanese Migration and Settlement in Sydney, Australia.' *The International Migration Review,* Vol. 16, No. 1 p. 109.

[137] *Ibid* p. 112.

[138] Australian Government, The Treasury, Department of Home Affairs, 2018. *Shaping a Nation Population growth and immigration over time*, p. iii. Accessed online 17/12/2020 at: https://cdn.tspace.gov.au/uploads/sites/107/2018/04/Shaping-a-Nation-1.pdf

[139] Convy, P., and Dr Anne Monsour, 2008. *Lebanese Settlement in New South Wales A Thematic History*. Report for Migration Heritage Centre at the Powerhouse Museum. Accessed online 17/2/2020 at: http://www.migrationheritage.nsw.gov.au/mhc-reports/ThematicHistoryOfLebaneseNSW.pdf

[140] Australian Bureau of Statistics, 2016. 'Wiley Park.' *2016 Census Quickstats.*

[141] Parliament of Australia, 1997. 'Asian Immigration.' *Parliament of Australia.* Accessed online 18/2/2020 at: https://www.aph.gov.au/sitecore/content/Home/About_Parliament/Parliamentary_Departments/Parliamentary_Library/Publications_Archive/CIB/CIB9697/97cib16

[142] Australian Bureau of Statistics, 2016. 'Wiley Park.' *2016 Census QuickStats.*

constructed by the local council (Canterbury Council) and handed over to the NSW Government Railways after completion.

The station was built with an overhead booking office as the major building with ramps leading down to the two side platforms and their small platform shelters. The building on the Up platform appears to have been rebuilt in recent years, and the interior of the booking office has been refurbished.[143]

Figure 83. Undated plan showing approximate alignment of the proposed railway. The approximate location of Wiley Park Station has been arrowed. Source: SLNSW call no. Z/SP/B12.
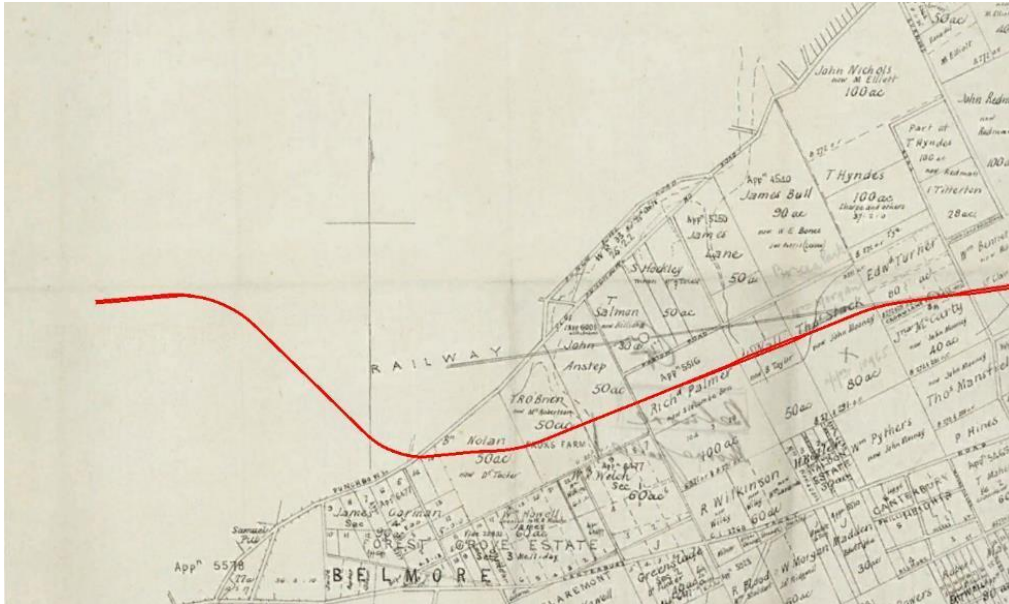
Figure 84. Men constructing a playground at Wiley Park, c.1920. Source: Bankstown City Library Collection via Pictorial Canterbury, image no. 20203.

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[143] State Heritage Inventory 'Wiley Park Railway Station group'

Figure 85. Looking south down Denman Avenue, c. 1940s. Source: City of Canterbury, Pictorial Canterbury, image no. 200212.

Figure 86. Wiley Park overhead booking office. Undated photograph. Source: State Heritage Inventory: Wiley Park Railway Station Group.

Figure 87. Wiley Park Station in 1943. Source: Lands and Property Information, SIX Maps.

2.12   Punchbowl

The last group of farms to be granted in the Punchbowl area, the "western farms" were granted to William and Henry Howell. Immediately east of the Howell grants was the farm of William Bruce and James Greenslade, who rapidly sold the property to William Richard Welch.[144] At this time, the area was known as Belmore.

In the late 1830s Welch consolidated his farm with the neighbouring property of William Howell, creating his "Forest Grove Farm". Welch had established a nursery in Pitt Street, Sydney around 1817, and was known as a nurseryman, seedsman and gardener. The Forest Grove farm operated as a large market garden and orchard, watered by large dams located between present-day Beauchamp and Rawson Streets. The Welch's occupied a cottage on the property, located opposite the end of present-day Tucker Street, south of Wiley Park Station, for the next 35 years (marked as 'the homestead' on Figure 88).[145]

In 1841 James Gorman, a publican, purchased 96 acres adjacent to Forest Grove farm (Figure 89). Numerous ironbark trees grew on the property, which became known as "Iron Bark Farm".[146] After Gorman's death the farm was leased as a grazing run to Henry Kelly who owned extensive property north of Georges River Road.

The population of the area grew slowly until the Canterbury Road was cut through from the Cooks River to join the Punch-Bowl Road in 1855. Timber felling continued to be a lucrative business in the region.

In 1874 Gorman and Welch's properties were purchased and consolidated by George Alfred Tucker. The possibility of a railway line in the district encouraged numerous land owners to subdivide, and Tucker's property became known as "Dr Tucker's Model Farm" when it was subdivided in 1880. Many

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[144] Madden and Muir 1985.
[145] *Ibid.*
[146] *Ibid.*

of the allotments were purchased by other land speculators, and Welch's market gardens were neglected.[147]

As the terminus of the 1895 railway line had been called "Belmore", when the extension of the line to Bankstown was opened in 1909, a new name had to be found for the railway station serving the district which had been called "Belmore". "Punch bowl", the name given to the ford where the George's River road crossed the Cook's River, was an old name in the region. The railway station became known as Punchbowl, and the surrounding area also became known by this name.[148]

In 1909, with the opening of the railway line imminent, Arthur Rickard subdivided a portion of the Forest farm into the Emerald Hills Estate (Figure 90). At this time a single house was located on Matthews Street (Figure 90). By 1915, the Sydney Morning Herald was claiming 'The climatic conditions, especially in the district of Punchbowl... are of the best, and many a working man and his family who were once cooped up in the overcrowded suburbs immediately surrounding the city... have been able to secure their little cottage, with plenty of room to keep a few fowls and a vegetable garden large enough to more than supply the family with vegetables free of cost all the year round. The children... have now plenty of room to run about and to drink in the health-giving qualities derived from the pure air obtainable on the Bankstown Line'. Further subdivision of Dr Tucker's old Estate took place between 1912 and 1921, while land further west was settled in the 1920s.[149]

Throughout the 1920s and 30s, more new buildings were built in the Canterbury Municipality than in any other local government area in Sydney, despite t

Migration in Punchbowl and Western Sydney

Following the end of World War II in 1945, the Australian Government opened up the national borders to encourage migration, reflecting the national ideology of 'populate or perish' that was prevalent at the time.[150] This was the first time that non-British populations were encouraged to migrate to Australia, largely as a result of anxiety surrounding the possibility of invasion. At the time the country was still governed by the White Australia Policy and public attitudes regarding non-European peoples was somewhat xenophobic. Migrants from Central and Eastern Europe, notably from the displaced persons camps, began arriving in Sydney from 1947. Shortly afterwards the government carefully selected temporary migrants from the Middle East and Asia and by 1957 the restrictions were relaxed gradually.

Some Lebanese migrants were sponsored by Australian troops who had been stationed in the Middle East to allow their migration. During the Lebanese civil war in the 1970s and 1980s, a second wave of migrants moved to Western Sydney.[151] By 1971 – before the White Australia Policy was abolished by the Whitlam Government in 1973 - 4,200 Lebanese migrants were living in the Canterbury LGA, including Lakemba.[152] Soon after there was 40 Lebanese owned businesses in Lakemba,[153] and a rich Arabic speaking community had formed.[154] Some of the first mosques in Sydney were opened in the Lakemba and Punchbowl area. Some stories have suggested that the preferred destination of the Lebanese migrants was America rather than Australia, however the presence of earlier immigrants in

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[147] Madden and Muir 1985

[148] *Ibid*

[149] *Ibid*

[150] National Museum of Australia, n.d. 'Postwar immigration drive.' *National Museum Australia.* Accessed online 17/2/2020 at: https://www.nma.gov.au/defining-moments/resources/postwar-immigration-drive

[151] Migration Heritage Centre, 2010. 'Lebanese Settlement'. *Migration Heritage Centre at the Powerhouse Museum*. Accessed online 17/2/2020 at: http://www.migrationheritage.nsw.gov.au/publications/lebanese-settlement-in-nsw/index.html

[152] Burnley, I.H., 1982. 'Lebanese Migration and Settlement in Sydney, Australia.' *The International Migration Review,* Vol. 16, No. 1 p. 109.

[153] *Ibid* p. 112.

[154] Australian Government, The Treasury, Department of Home Affairs, 2018. *Shaping a Nation Population growth and immigration over time*, p. iii. Accessed online 17/12/2020 at: https://cdn.tspace.gov.au/uploads/sites/107/2018/04/Shaping-a-Nation-1.pdf

Australia subsequently encouraged additional settlement.[155] Today in Punchbowl 26.2% of residents are of Lebanese ancestry and 31.6% speak Arabic.[156]

Figure 88. Plan of Forest Grove, Dr Tucker's Model Farm, Punchbowl, 1880. Source: Lesley Muir via Pictorial Canterbury, item 030245.
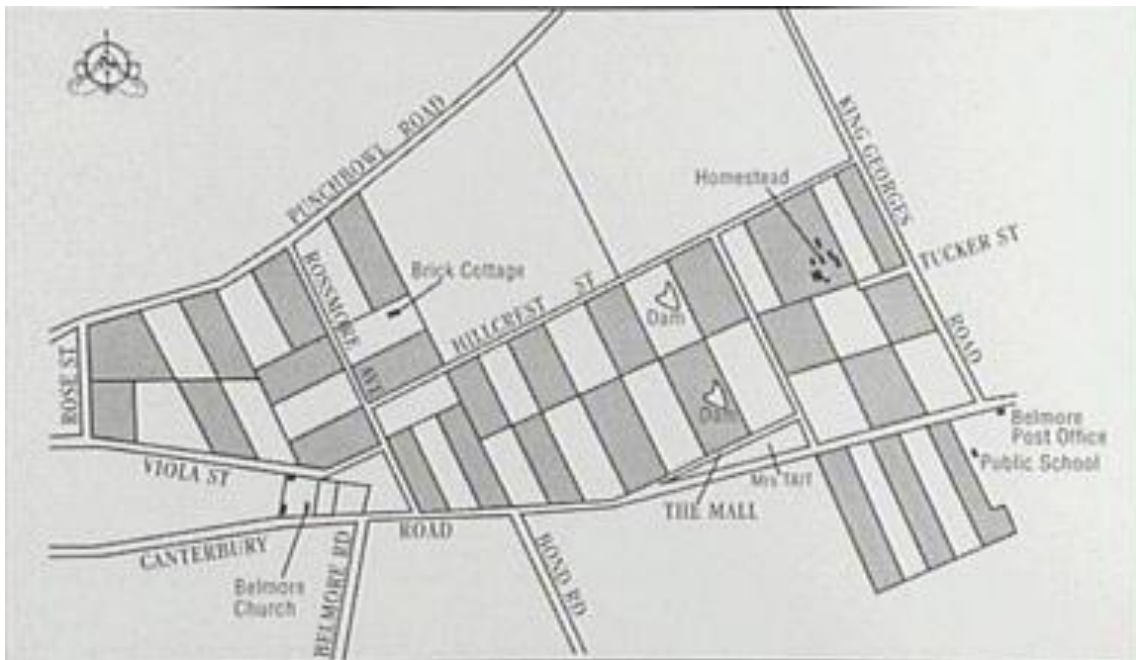
Figure 89. Undated plan showing approximate alignment of the proposed railway. The approximate location of Punchbowl Station, within allotment 14, has been arrowed. Source: SLNSW call no. Z/SP/B12.
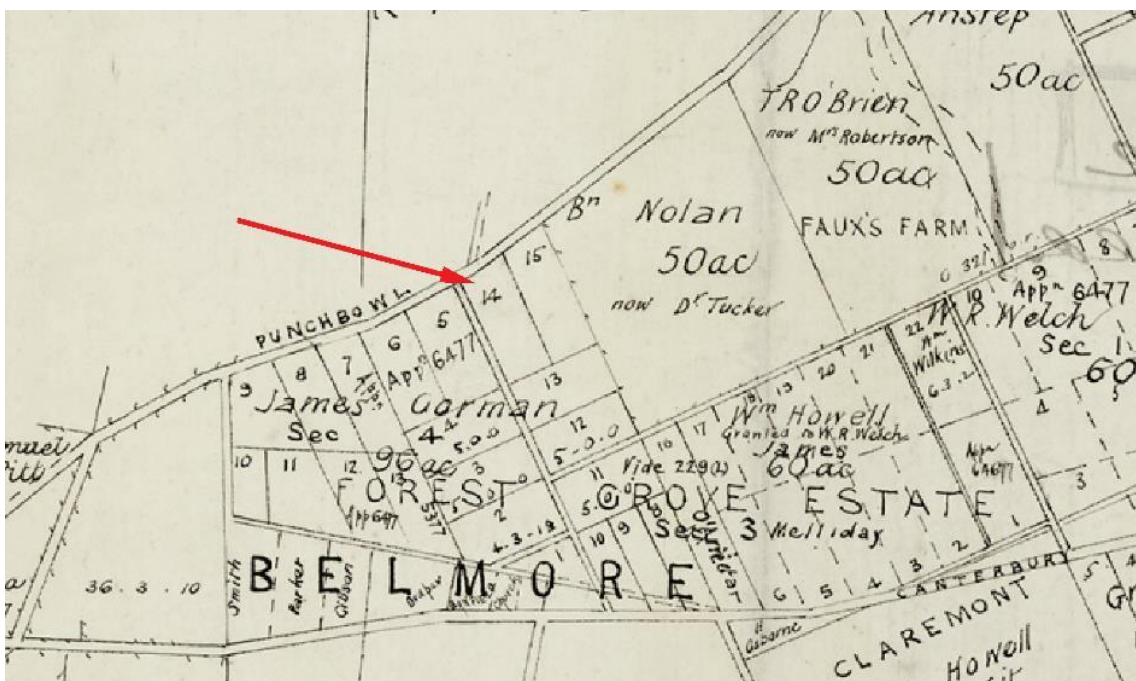
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[155] Convy, P., and Dr Anne Monsour, 2008. *Lebanese Settlement in New South Wales A Thematic History*. Report for Migration Heritage Centre at the Powerhouse Museum. Accessed online 17/2/2020 at: http://www.migrationheritage.nsw.gov.au/mhc-reports/ThematicHistoryOfLebaneseNSW.pdf
[156] Australian Bureau of Statistics, 2016. 'Punchbowl.' *2016 Census Quickstats.*

Figure 90. The Emerald Hills subdivision, Punchbowl. Source: SLNSW call no. Z/SP/B12.
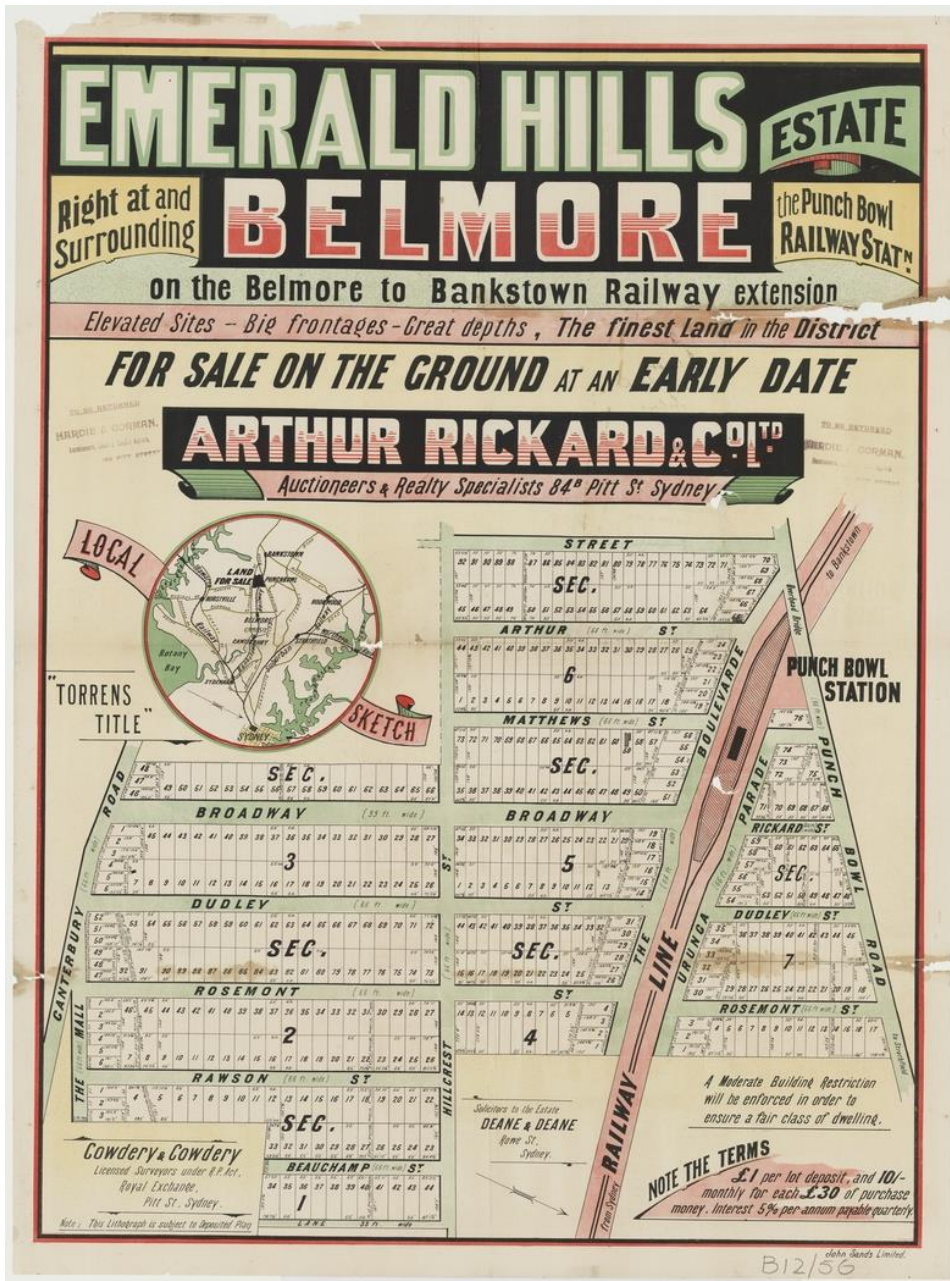
2.12.1 Punchbowl Station

Punchbowl Station was opened along with the line extension on 14 April 1909 (Figure 91), at the same time as Bankstown and Lakemba. The contract for construction of station buildings was awarded to G Leggo of Paddington.[157]

A goods siding was built at the station in 1919 (removed 1981), and a station building awning was added in 1924. The Bankstown Line was electrified in 1926, and in the twenties and thirties, the line was one of the busiest in Sydney. Wiley Park Station opened in 1938 to help deal with the influx of commuters.

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[157] State Heritage Inventory "Punchbowl Railway Station Group".

In 1929, an overhead booking office was built, the platforms were lengthened and the stairway to the Punchbowl Road overbridge was removed. There were further developments in the 1940s, with the construction of a new lamp room and a new parcels office.[158]

A notable railway development in proximity of the station was the opening of an electric train depot in 1926. The depot closed in 1995.

Figure 91. Punchbowl Station c.1909. Source: City of Canterbury Library, Pictorial Canterbury, image no. 15073 ns.

2.13 Bankstown

In 1795, Matthew Flinders and George Bass explored the Georges River beyond what had been previously surveyed and reported favourably to Governor Hunter on the region. In 1798, after visiting the region, Governor Hunter selected a site near the Georges River for a town, naming it "Banks Town" after Sir Joseph Banks (1743-1820), the botanist that sailed with Captain James Cook.

By 1828 over 2800 hectares had been granted in the districts of Botany Bay, Cooks River and Banks' Town, but only 360 hectares had been cleared and 240 hectares cultivated. Figure 92 indicates that few grantees were occupying their land, with only Thomas Wallace's grant occupied at the time. Wallace, a farmer, died at his property in 1891.[159] The main access roads were the Liverpool and Georges River Roads. The most frequently used river crossing was where the Georges River met the Cooks River at a wide shallow and almost circular valley called The Punch Bowl.

Bankstown's limited population declined during the 1850s gold rush, as men deserted Sydney for the goldfields. Despite the low population, those that remained built churches, schools and a post office. Like the surrounding areas of Canterbury and Belmore, the region was timbered, and consisted of large farms containing scattered homesteads. An 1897 plan of the Adelaide Park Estate subdivision depicts what is likely to have been the common arrangement, a residence with outbuildings on a large

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[158] State Heritage Inventory "Punchbowl Railway Station Group"
[159] New South Wales Government Gazette, 10 Feb 1891. Accessed via NLA Trove

block of land (Figure 92). The economy of the region was based on timber cutting, small scale saw-milling, brick and pottery making, the occasional slaughter yard and farming.[160]

Figure 92. Approximate location of present-day Bankstown Station. Undated Bankstown subdivision plan. Source: SLNSW call no. Z/SP/B6.
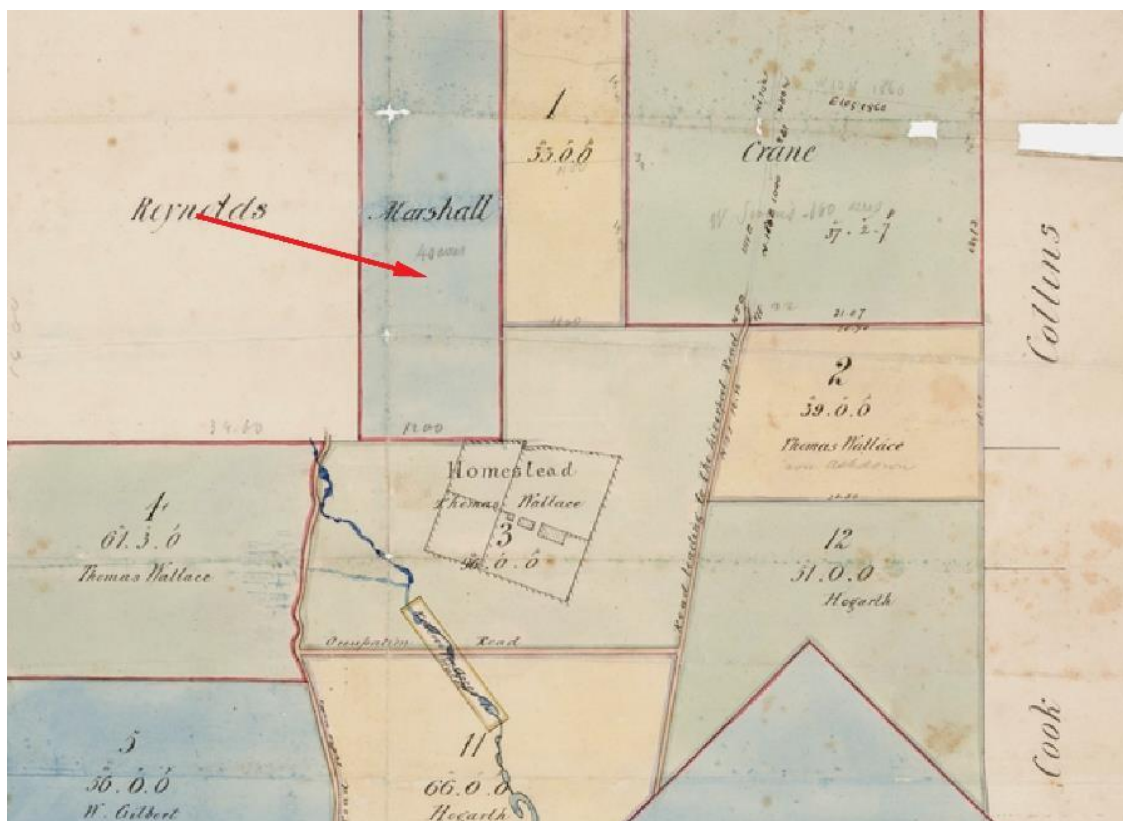
Bankstown Station was opened in 1909, stimulating a building and population boom. Previously, the town centre had been established at the intersection of Liverpool Road and Chapel Street, located approximately one kilometre to the north. Land in the vicinity of the station became increasingly valuable. The 1909 Greenacre Park Estate subdivision plan (the first subdivision in the area) indicates whilst a number of lots north of the railway line were occupied at the time, including an accommodation house and shop while the southern side of the new line was undeveloped. By 1912, additional lots were offered for sale. Between 1920 and 1930 around 22000 new building sites were created by subdividing thousands of acres of rural land. Speciality stores were being built by the mid-1920s. Despite this growth, much of the region retained its rural nature. A series of photographic panoramas showing the construction of homes and roads in the Bankstown area were completed between 1917 and 1946 by EB Studios. The photographs suggest that the area remained rural into the early to mid-twentieth century (Figure 95 and Figure 96).

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[160] Rosen 1996: 72, 78-79.

Figure 93. The Adelaide Park Estate, with the line of the proposed railway. Source: SLNSW call no. Z/SP/B6.
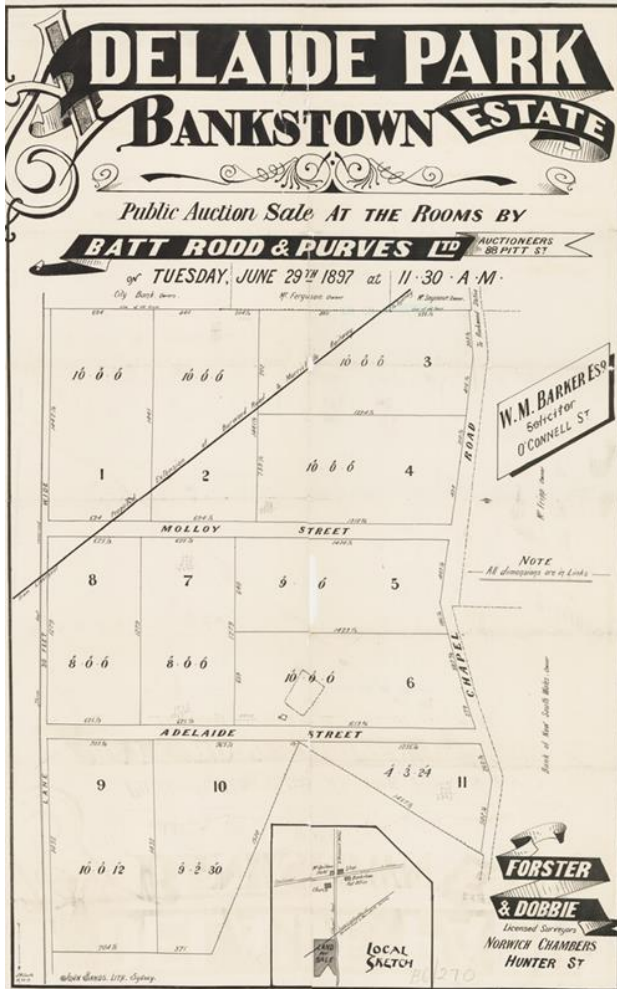
Figure 94. Detail of 1909 plan of the Greenacre Park subdivision plan, showing that a number of lots north of the railway line were occupied at the time, including an accommodation house and shop. Source: State records of NSW, Bankstown Subdivision Plans, call no. Z/SP/C
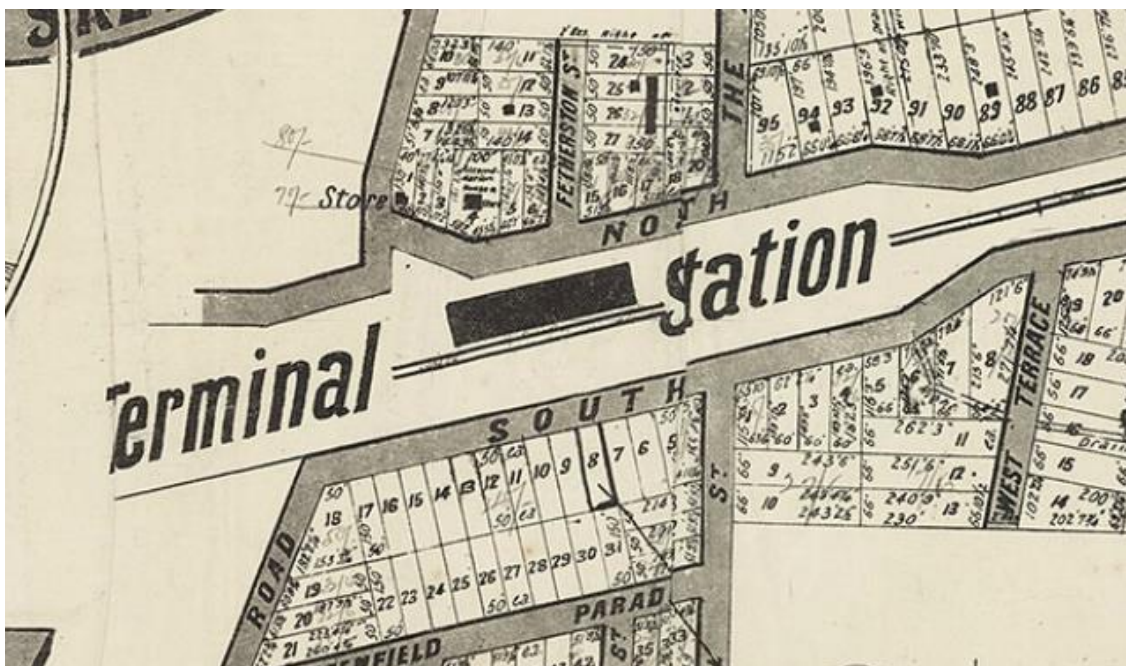
Figure 95. Detail of panorama showing a family inspecting a recently cleared lot. Source: PIC P865/236/6 LOC Nitrate store.

Figure 96. Clearing land for the Bankstown Soldiers Settlement, 1921. Source: State Records NSW, item 8095_a016_a016000001.

2.13.1 Bankstown Station

In February 1901, it was proposed that the Sydenham to Belmore line could be extended to Chapel Road, Bankstown, at a reasonable cost (after having been previously dismissed as too expensive). In 1906 construction on the extension of the railway line commenced, and the new line opened on 14

April 1909. The line was further extended to Regents Park in the 1920s, making it part of a loop line through Lidcombe. Its justification by then being the servicing of suburban development.[161]

The construction contract for the Belmore to Bankstown section was awarded to Monie Bro on 13 November 1907. Bankstown Station was opened as a terminal on 14 April 1909, with Lakemba and Punchbowl stations were also opened at the same date (Figure 97, Figure 98, Figure 99, Figure 100). The extension of the line to Bankstown caused a huge real estate boom in the area from 1909 until the late 1920s.[162]

The original platform at Bankstown was 145 metres in length (Figure 101 and Figure 102). The tender for the construction of the brick platform buildings was awarded to George Albert Leggo in August 1908. A contract was also awarded around this time for the construction of a Station Master's Residence, which was located on the northern side of the tracks, near the goods yard and a goods shed built to the west of the old Chapel Road overbridge (Figure 104).[163]

During 1910 a single tier water tank on a steel stand was erected on the south side, at the western end of the platform, near the overbridge, for the use of locomotives off terminating trains. The tank was removed in c1970s. In the early 1920s, a pillar water tank and ash pit were provided for the Up track locomotives.[164]

As Bankstown developed into a major centre, the station was extended and modified. A parcels office was opened in 1915 (; replaced by a new office in 1925), and platform extensions were constructed when the line was electrified in 1926.[165] In 1948 the Overhead Booking Office, footbridge and existing former Parcels Office were constructed (Figure 104).

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[161] State Heritage Inventory "Bankstown Railway Station Group"
[162] *Ibid.*
[163] *Ibid.*
[164] *Ibid.*
[165] *Ibid*

Figure 103. Plans and elevation for the proposed footbridge and booking office, 1947. Source: Railcorp archive.
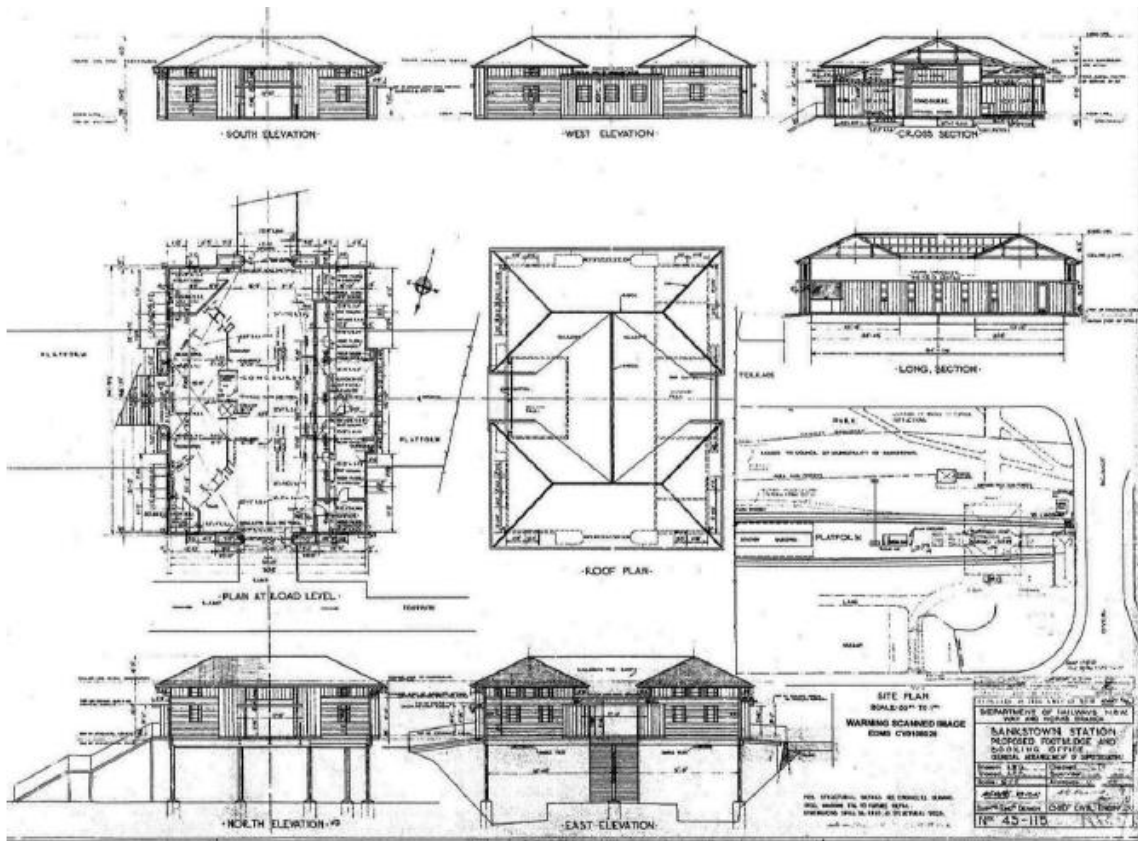
Figure 97. Opening of Bankstown Station in 1909. Source: State Records of NSW, 17420_a014_a0140001092.

Figure 98. The opening of the Bankstown Station in 1909. Source: State Records of NSW, 17420_a014_a014001091.
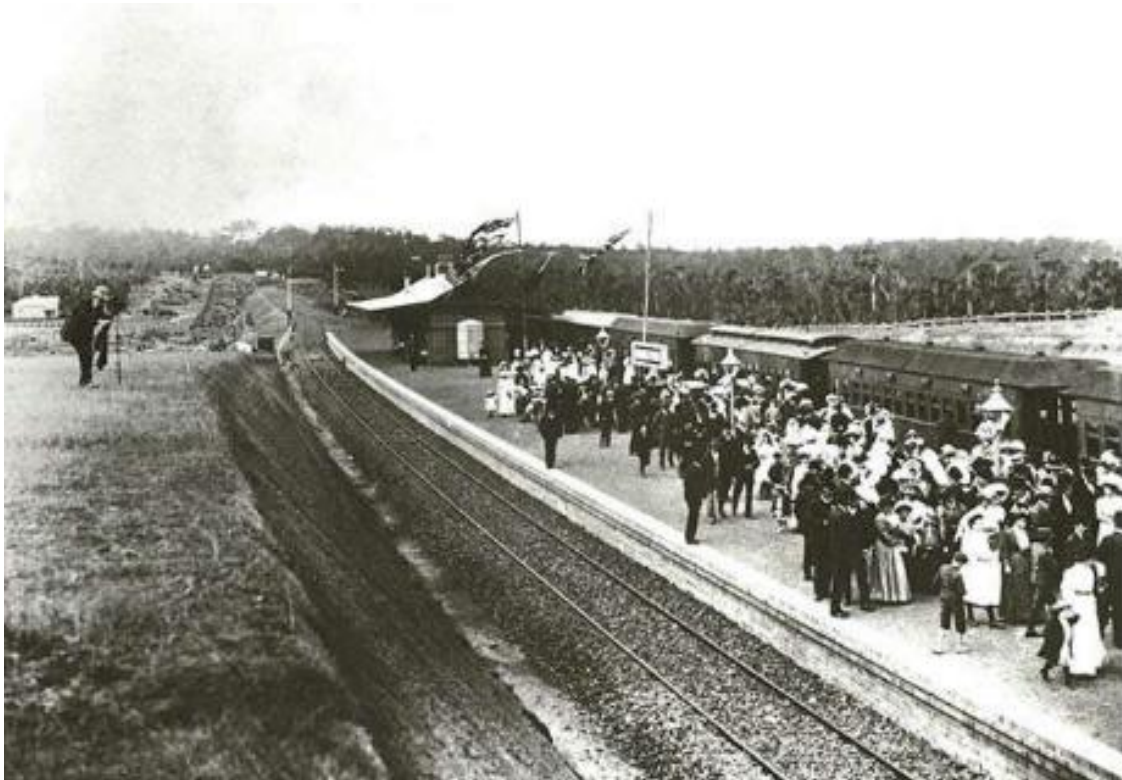
Figure 99. The opening of the Bankstown Station in 1909. Source: State Records of NSW, 17420_a014_a0140001093.

Figure 100. Bankstown Station in 1909. Source: State Records of NSW, 17420_a014_a0140001094.
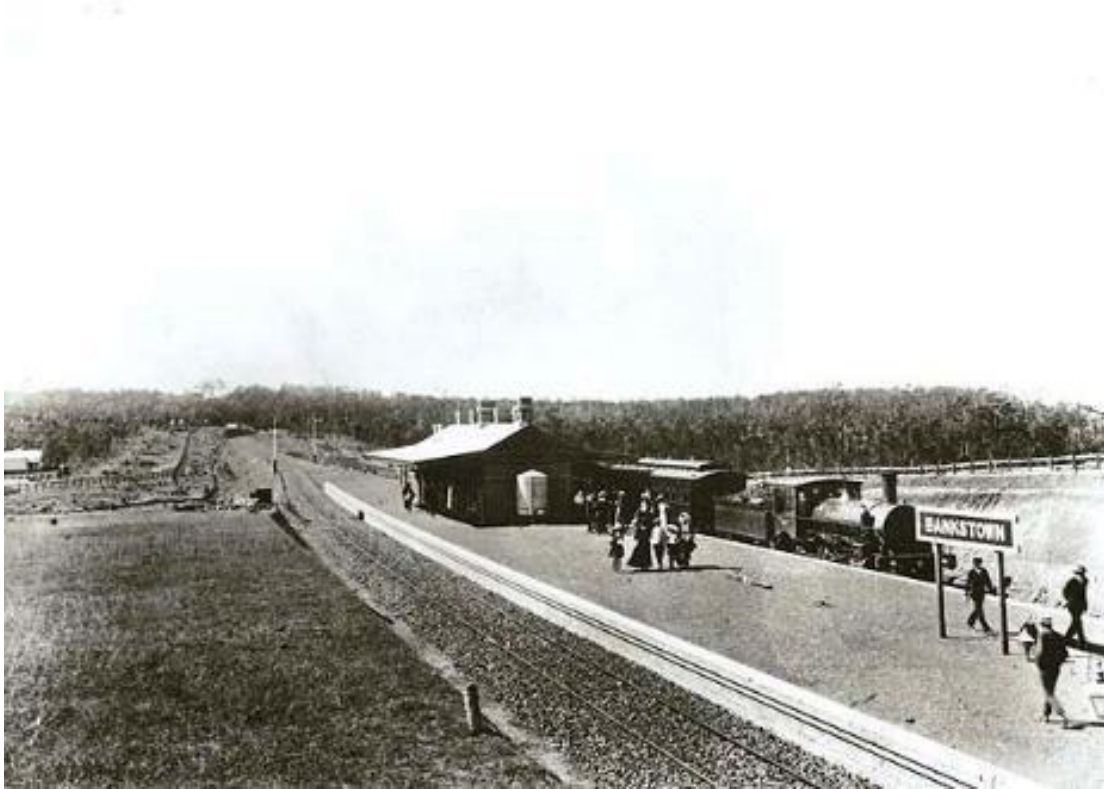
Figure 101. Bankstown Station, 1910. Source: State Records NSW, item 17420_a014_a0140001090.

Figure 102. Detail of 1916 plan of the Bankstown Township Estate, illustrating a station master's residence and goods yard. Source: State records of NSW, Bankstown Subdivision Plans, call no. Z/SP/C8.
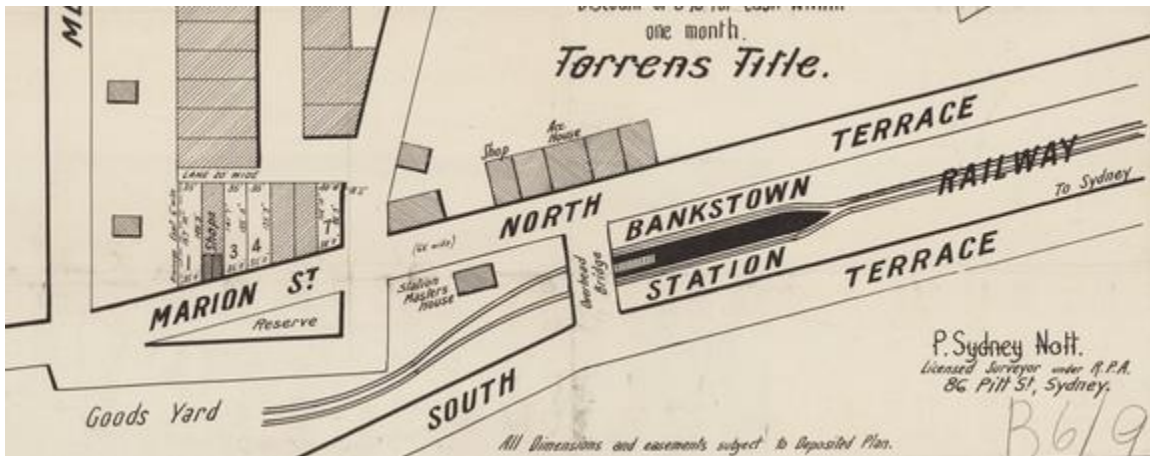
Figure 103. Plans and elevation for the proposed footbridge and booking office, 1947. Source: Railcorp archive.
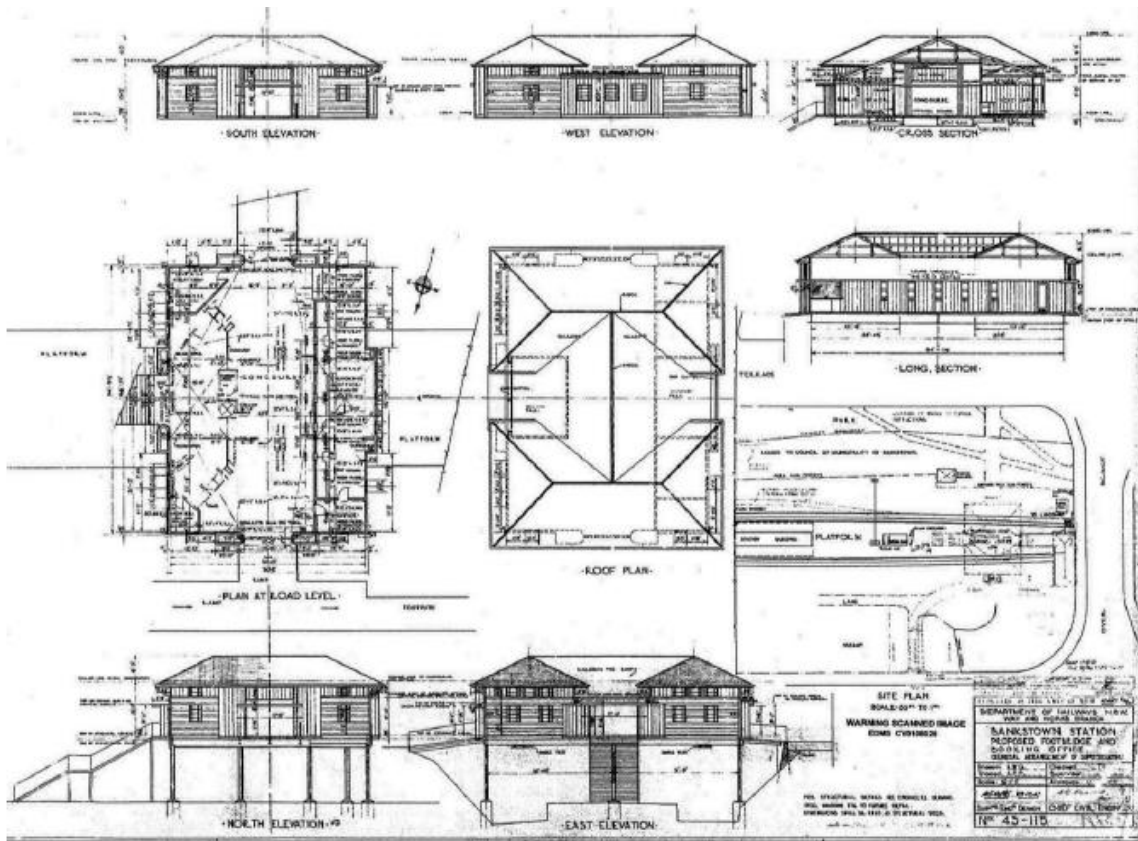
Figure 104. 1923 plan of the platform building and parcels office. Source: Railcorp archive.
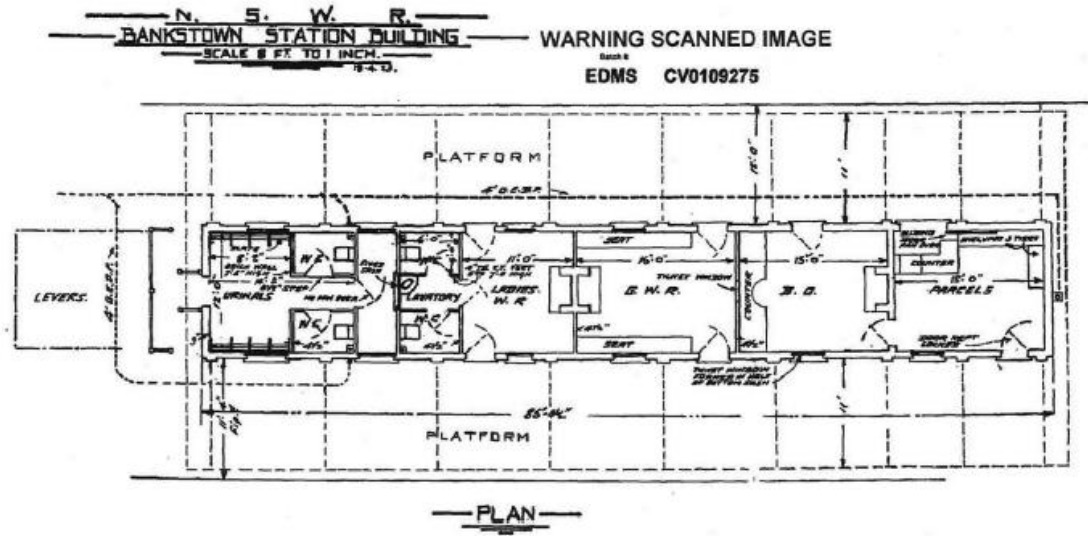
3.0   HISTORICAL THEMES

3.1   Historical Themes

To successfully interpret a site, the contextual background should be presented in a way that is clear, concise, easily accessible, informative and engaging. Successful interpretation is best achieved by structuring the interpretive approach around key themes or stories directly associated with the site in order to provide a clear context for understanding the heritage values of the site.

The Heritage Council of NSW (2001) has established thirty-two NSW Historical Themes to connect local issues with the broader history of NSW and the nation. Historical themes provide a context within which the heritage significance of an item can be understood, assessed and compared. Themes help to explain why an item exists, how it was changed and how it relates to other items linked to the theme. The historical themes which relate to the Bankstown Railway Line are listed in Table 4 below.

Table 4: Historical themes

Australian Historic Theme	NSW Theme	Local context
Peopling of Australia	**Aboriginal cultures and interactions with other cultures**	Part of the traditional lands of the Gadigal, Wangal, Kameygal and Bediagal people of the Darug language speaking group. An area near the Cooks River and Gumbramorra Swamp, rich in natural resources. Contact history in Sydney region.
Economy - Developing local, regional and national economies	**Transport** Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements **Communication** Activities relating to the creation and conveyance of information.	The Bankstown line was the first solely suburban line to be built in Sydney. The Canterbury signal box controlled all train movements through Canterbury on the Bankstown Line. The signal box was closed in 1996.
Building settlements, towns and cities	**Towns, suburbs and villages** Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages.	The development of the Bankstown railway line encouraged agriculture and settlement in the surrounding areas. Its construction promoted subdivision and business in the region to shift closer to the station. Increase in migration in the mid 1900s contributed to the area's growth and diversity.
Culture – Developing cultural institutions and ways of life	**Creative endeavour** Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	The most significant stations on the line (Belmore, Canterbury and Marrickville) were built with impressive near-identical brick buildings. These stations demonstrated the evolution of design in railway architecture.

3.1 Key Themes for Interpretation

Key themes are a vehicle for structuring information to convey the layered history of a site and its cultural landscape. They are informed by an analysis of the historic themes outlined above, historical research and by feedback from any community consultations undertaken. For this HIP, the key themes have also been defined by the Conditions of Approval and REMMS requirements. In order to simplify the interpretive structure and to provide some major anchor-points, the following three key interpretative themes have been identified:

- Aboriginal heritage
- The development of the Bankstown Railway Line
- The history of each train station and its contribution to the Bankstown Line and the surrounding suburb

These three interpretive focal points form the basis for developing the content and structure of the interpretive media and allow interpretive media to be arranged in accessible groupings.

4.0   INTERPRETIVE APPROACH

4.1   Interpretive Principles

The key interpretative principles for heritage interpretation of the Sydney Metro City and Southwest Sydenham to Bankstown line railway stations are to:

- Present the development of the Bankstown Line and each individual railway station as a significant part of the heritage of NSW rail transport, its development and social implications over time

- Incorporate documentary research and graphic material to illustrate and express the historic significance of the site in a clear and engaging manner

- Ensure that interpretive media are physically and conceptually accessible and designed to engage and stimulate interest

- Develop an interpretive approach that is both unifying and cohesive across the line, but also reflects the histories of the individual stations.

- Collaborate with Traditional Owners and relevant Aboriginal groups to ensure interpretation strategies adhere to the cultural heritage significance of the area

- Ensure that on-site interpretive media are developed in a way that complements the design of the site and the historical characteristics of the area and surrounding landscape.

4.2   Audience Identification

Heritage interpretation is most effective when potential audiences are identified and specifically targeted. It is important to define audience categories to ensure that interpretive media - their location, orientation, content and design - are designed to provide engaging and informative experiences relevant to those audiences.

The project encompasses several railway stations located in various suburbs, and the Sydney Metro City and Southwest Sydenham to Bankstown line will be utilised by wide demographics, meaning that the interpretation must be accessible to a wide audience. The audience will range from daily commuters to occasional transport passengers, and will include a range of ages from school children to the elderly. The southwestern area of Sydney, which much of this railway line will pass through, is highly culturally diverse, with large Middle Eastern, Subcontinental, and South-East Asian demographics. As such, non-Anglo European narratives should be explored, when they are present and relevant to the project, in an attempt to share less well-known histories, provide alternate voices and narratives, and seek to ensure the interpretation is relevant to people of a range of cultural backgrounds.

4.3   Consultation

A key component for developing interpretation is stakeholder consultation. The first and second drafts of the HIS were discussed with/reviewed by Design Inc and Sydney Metro in November 2019 and February 2020, and a number of amendments made. The third draft of the HIS was provided to DPC Heritage NSW (formerly OEH Heritage Division) as the delegate of the Heritage Council of NSW on 3 March 2020. Inquiries with Heritage NSW on 6 April and 5 May 2020 indicated that comments would be delayed, and as at 20 May 2020 no comments had been received. Sydney Metro advised in order to expedite completion of the HIS, that any comments received from Heritage NSW could be incorporated into the detailed Heritage Interpretation Plans and that comments on the Strategy would

have to be closed to meet the time frames for Stage 3 Design. In addition, and to provide further opportunity for comment, the Heritage Interpretation Strategy and the detailed station Heritage Interpretation Plans were presented at the Sydney Metro Heritage Working Group on 12 May 2020. Heritage NSW and Sydney Trains were both in attendance at this meeting. The feedback was generally positive with some detailed information being requested for inclusion in the forthcoming HIPs for the stations.

Consultation with Metropolitan Local Aboriginal Land Council over the approach to Aboriginal heritage interpretation was conducted on 1 May 2020, with positive feedback received about the approach and scope of the Aboriginal interpretive elements. Further consultation on the detailed content of the Aboriginal heritage interpretation components is planned for June with Metropolitan Local Aboriginal Land Council and with Canterbury-Bankstown Council's Aboriginal Advisory group mid-year. This feedback will be incorporated into the development of the detailed content for the relevant interpretive elements.

Appendix B contains the detailed consultation log and related documentation.

5.0   POTENTIAL INTERPRETIVE MEDIA

Twelve possible options for interpretative media for the Sydney Metro City and Southwest Sydney to Bankstown line have been identified. These include eleven on-site and one off-site interpretive media options.

- Option 1: Wall features/graphic murals
- Option 2: Interpretive panels
- Option 3: Paving inlays
- Option 4: Landscaping:
- Option 5: Re-use of heritage architectural elements
- Option 6: Acknowledgment of Country
- Option 7: Cultural heritage focused artwork/design feature
- Option 8; Use of language
- Option 9: Functional elements
- Option 10: Digital media (off-site)
- Option 11: Temporary hoarding
- Option 12; Rolling stock

For each interpretive media option, a description, key themes, possible locations, and examples of similar media are shown in the following sections.

Stage 1 designs (August 2019) are referenced throughout the HIS, as Stage 2 designs were not available at the time of writing or review. As the designs are constantly being updated and altered, the locations suggested for interpretive elements are general in nature. The exact locations will be determined during the development of the station Heritage Interpretation Plans.

It is not intended that all of the interpretive options be implemented but rather that the most appropriate that successfully integrate with the design of each station, its structures and landscaping be included.

5.1   Option 1: Wall Features/Graphic Murals

Large-scale wall features/graphic murals can have an impressive impact, and clearly signal an understanding and respect of the heritage significance of the site, as well as engaging viewers in an impressionistic manner. Murals could include enlarged photographic panels of historic images or maps; wall textures with key dates or short quotes incorporated into the design; or sculptural elements which give an impressionistic sense of the history of the site. 'Windows in time' could also be considered as an option (glass panels presenting large scale historic images that are situated in an opportunistic view point that aligns the historic image with the contemporary location/structures).

Key interpretive stories

- Aboriginal heritage
- Development of the Bankstown line
- History of individual stations

Possible locations

There are a variety of locations where large-scale murals could be considered at each station, and these discussed in greater detail in Section 6.0. Overall, murals could be located on the walls of restored buildings or new buildings, on new concourse walls, on large fences/security fences around the stations or along the rail corridor, or on the sides of elevator structures. 'Windows in time' along the glass walls of new concourses were also considered as an option, however Sydney Metro has confirmed that this location has been prioritised for the Public Art program.

Figure 105. Examples of wall features, graphic murals, and 'windows in time'
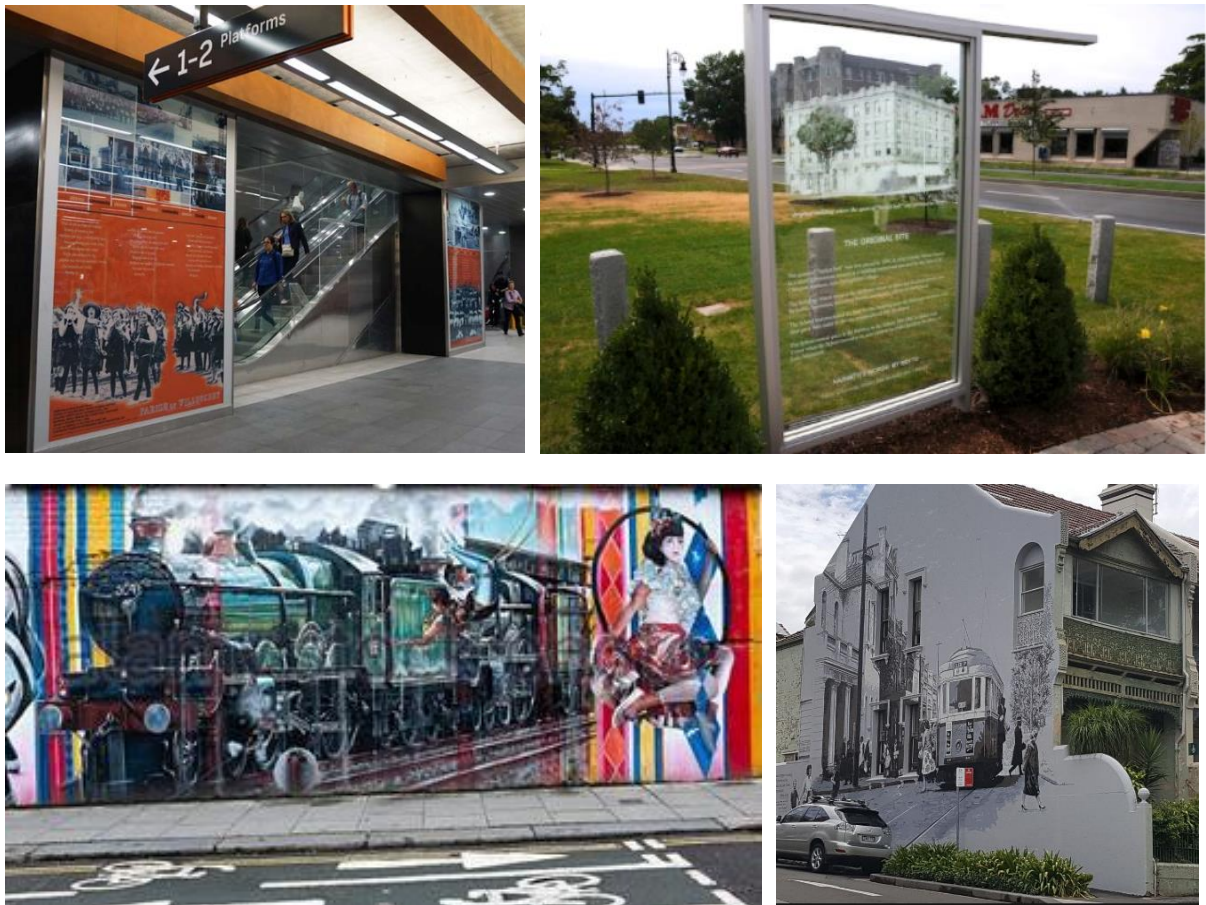
5.2   Option 2: Interpretive Panels

Well-designed and written interpretive panels are an excellent media for effectively conveying key messages. If integrated into the design of the site, they can be strategically located to gain appropriate exposure. Historic images, maps, plans and photographs of the site and the surrounding area could be a key feature of the panels. The REMMs and SWTC conditions require that the interpretive themes be the development are: Aboriginal heritage of the area, the development of the Bankstown Line, the history of each station and its contribution to both the Bankstown Line and the surrounding suburbs. Each of these messages could be conveyed in separate panels, possibly combined with Option 1, a large graphic element. Panels located at each station that discuss the development of the overall line may include some standardised language or text, however where possible the information would be tailored to the individual location.

If Aboriginal artefacts are located during excavations at the two Potential Archaeological Deposits (at Belmore Station and at Punchbowl Station, see Figure 2) then an interpretive panel should be installed to provide contextualising information about the finds.

Key interpretive stories

- Aboriginal heritage
- Development of the Bankstown line
- History of individual stations

Possible locations

Placing interpretive panels on publicly accessible walls or immediate surrounds of the concourses and public areas is an option, as these locations provide opportunities for accessible engagement. Integrating panels within large scale wall graphics/murals is also an option. While panels should be located in areas that are accessible and visible, they should not be located where they would obstruct movement or pedestrian traffic or minimise the width or safety of platforms. If possible, interpretive panels could be located with the restored waiting rooms on station platforms, rest areas of concourses, in plazas at the entrance to stations, or in locations with street or platform furniture so that audiences can absorb the information in a more relaxed setting.

Figure 106: Examples of external interpretive panels
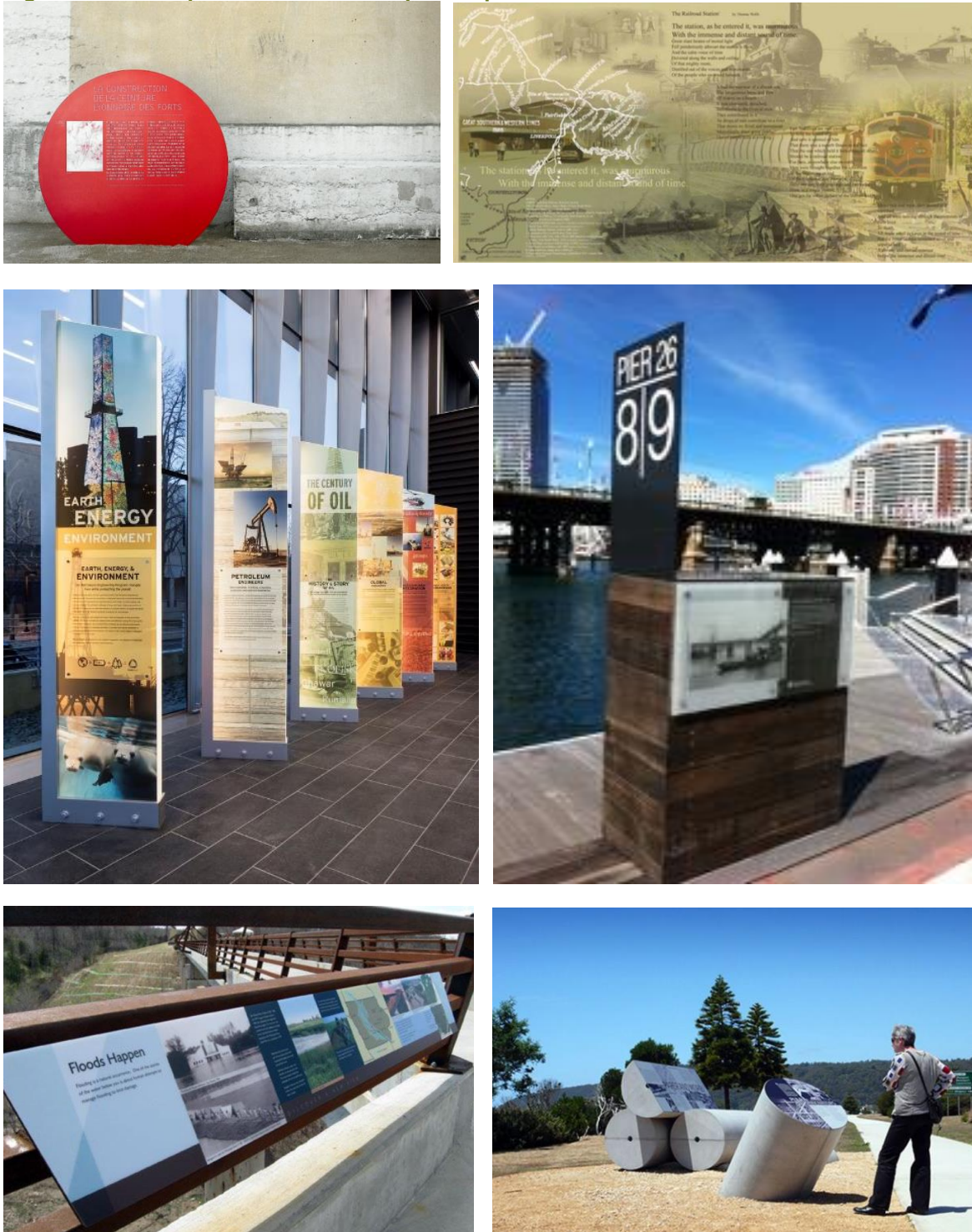
5.3   Option 3: Paving Inlays

Paving inlays are a subtle method of conveying historic and contextual information without distracting viewers from the surrounding landscape and structures. They carry 'bites' of information which are easily absorbable and memorable. This form of interpretation also has the ability to create a narrative as paths are traversed. As paths will be used daily and frequently by residents and visitors to the site, this interpretive device has the ability to reach all on-site audiences.

Themes could be interpreted via textual references or geometric markers. Text could include information relating to dates, quotes, or specific events. Historic plans or maps could also be included. Geometric markers could include horizontal lines placed in the position of earlier significant structures or event locations. 'Tree rings' placed around the bases of trees could also be used. Materials used for inlays could consist of sandstone, brass or stainless steel. Typography and colours should complement the landscape design and the historical characteristics of the area and surrounding landscape.

Key interpretive stories

- Aboriginal heritage
- Development of the Bankstown line
- History of individual stations

Possible locations

Paving inlays should be located at points where it is possible to stop, read, and reflect without effecting pedestrian traffic flow. These locations may include plazas and low-traffic areas of the concourse and platforms. Overall, it is recommended that paving inlays are not incorporated within the platform as they may cause a safety hazard, however there may be opportunity for inlays to be utilised around platform furniture where people would be seated and the inlays would not be hazardous.

Figure 107. Examples of paving inlays
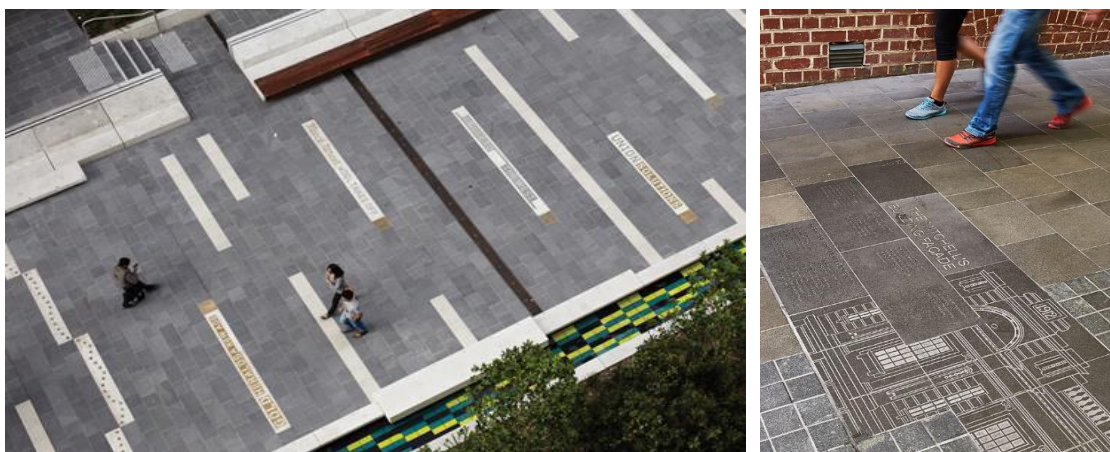
5.4   Option 4: Landscaping

Many of the current railway stations along the Bankstown line feature extensive plantings and landscaping contributing to the visual setting of the railway stations and creating a natural area in the midst of now-busy suburbs. At the time the railway stations were constructed they would have been located in undeveloped agricultural areas, and retaining landscaping that reflect the early history of these suburbs could be visually effective. Alternatively, plant species could reflect those that would have been in the area prior to European occupation, reflecting a range of Aboriginal land and resource management practices Landscaping could also incorporate various other interpretive elements such as seating or screens, and could include Australia native flora, or plantings relevant to the diverse communities, for example from the Middle East or Asia.

Key interpretive stories

- Aboriginal heritage
- Development of the Bankstown line

Possible locations

Appropriate locations for landscaping could include the entrances to the station concourses, planter locations in the plazas, pock parks, or along the railway cuttings.

Figure 108. Examples of native planting and functional interpretive features

5.5 Option 5: Re-use of Heritage Architectural Elements

Heritage buildings or architectural elements from on-site structures can be considered for re-instatement or re-use to support interpretation of the site. Existing buildings and structural items of heritage significance should be retained and restored if at all possible, thus providing an appropriate location for heritage interpretation elements to be installed in context. Appropriate mitigation measures, such as tracings of footings or reuse of key items in landscaping or within interpretive elements, should also be considered. An Adaptive Re-use Strategy is being prepared for the project which will identify the approach to adaptive re-use of heritage items and structures, and the detailed Heritage Interpretation Plans to be prepared for each station should align with the approach in that Strategy. A Salvage Strategy and Moveable Heritage Strategy will also be developed, and the detailed interpretive approach should also be consistent with those strategies.

Key interpretive stories

- Development of the Bankstown line
- History of individual stations

Possible locations

Significant heritage items, such as at Marrickville Station (ticket office), Campsie Station (booking office), Bankstown Station (parcels office) or station platform buildings, if conserved for adaptive re-use, could be used as appropriate locations to feature interpretive media. If appropriate, salvaged architectural elements could be incorporated into the new development.

Figure 109. Examples of re-use of heritage elements

5.6   Option 6: Acknowledgment of Country

An Acknowledgement of Country, possibly embedded in a sculptural feature or graphic or artwork, could be developed which orients the audience to the Aboriginal connection to the land and provides specific information about the identity of the traditional custodians. (An Acknowledgement of Country is provided by the agency or landholder to recognize and pay respect to the traditional custodians of the land. A Welcome to Country is provided by the Aboriginal elders or knowledge holders, welcoming others to their traditional lands.)

If Acknowledgement of Country is considered appropriate, then wording would be supplied by Sydney Metro and be checked with Metropolitan Local Aboriginal Land Council, for example: *Sydney Metro acknowledges the Darug people of the Gadigal, Wangal, Gameygal and Bediagal clans as the traditional custodians of this land, and pays respects to Elders past, present and emerging.*

Key interpretive stories

- Aboriginal heritage

Possible location

A central position, such as in central courtyards, entrances or glass platform screens, could be considered for an Acknowledgment of Country statement. It is recommended that an Acknowledgement of Country text is not located on floor surfaces where it may be walked over but rather at the key entrance points to reflect the importance of the statement and its sentiment.

Figure 110. Examples of Acknowledgement of Country

5.7 Option 7: Cultural heritage focused artwork/design feature

Aboriginal heritage

Creative practices relating to space-making and design integration can be very powerful devices to reflect Aboriginal cultural heritage values. Integrating contemporary Aboriginal design features within the spaces of the stations can send a strong message about the link between Aboriginal people and the landscape and subtly allow for reflection of contemporary connections to the land. Artworks or design features that echo traditional forms, spaces and messages and/or their contemporary interpretations could be considered. A component of this approach could be to incorporate Aboriginal fabric designs as seat coverings for new Metro trains on this line, or to produce artworks on the rolling stock (Section 5.12).

In order to involve Aboriginal designers/artists in developing these features, the following options could be assessed:

- Focusing one part of the Public Art program towards Aboriginal artists/designers
- Targeting specific Aboriginal artists/designers with experience in large-scale design integration
- Open invitation for concept design submissions from Aboriginal artists/designers
- Engaging an Aboriginal artist/design agency to provide concept design options

Artworks would need to be appropriate to the location, scale and design of the station and surrounds, and be coordinated with other interpretive elements on Aboriginal cultural heritage. Any artist working with traditional knowledge would be required to gain the correct permissions to reproduce and interpret that cultural knowledge and stories.

Community cultural heritage

Engaging the local communities through artwork/design features that respectfully represent diverse cultures could also be considered, as a number of the suburbs have a high proportion of residents from Asia, the Mediterranean, India, and the Middle East (see Appendix A). Similar strategies to those outlined above could be considered for engaging artists. Integration with Sydney Metro's Public Art

program to ensure a cohesive approach would be a key component of the success of this interpretive strategy.

Key interpretive stories

- Aboriginal heritage
- Development of the Bankstown line
- History of individual stations

Possible locations

A central position, such as central courtyards or entrances, could be considered for sculpture/ design/art pieces designed by local/Aboriginal artists.

Figure 111. Examples of Aboriginal artwork/design features in public spaces

Campbelltown Station mural, by Blak Douglas

Yagan memorial, WA, by Jenny Dawson, Peter Farmer, Sandra Hill, Kylie Ricks

Marri Ngurang, Redfern, by Nicole Monks

Birrarung Wilam, Melbourne, by Vicki Couzens, Lee Darroch, Treahna Hamm

Bunjil's Eggs, Yarra River, by Glenn Romanis

Edge of Trees, Museum of Sydney, by Fiona Foley & Janet Laurence
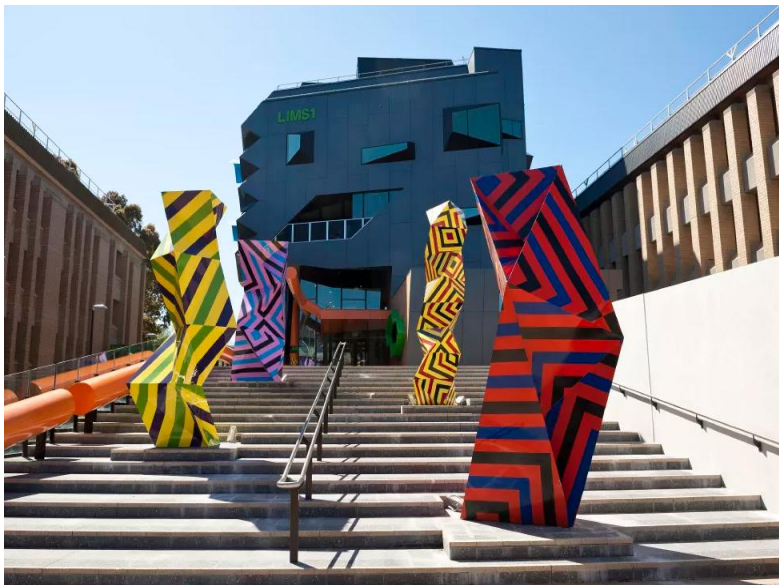
Muri Totem Poles, La Trobe Uni, by Reko Rennie

Earth, Fire, Wind, Water, RNS Hospital, by Bronwyn Bancroft

5.8   Option 8: Use of Language

The names given to places convey their significance through a sense of history, identity and connection between people and a place. For Aboriginal people, connection with Country is intrinsically connected to identity through language, cultural practices and long held relationship between people and the land. Using Darug words or phrases to name features or provide information about values or elements in the landscape is an interpretive option that recognises Aboriginal connection to Country. Any naming options should be developed in consultation with the RAPs and the Local Aboriginal Land Councils.

The area is very culturally diverse with a strong history of the establishment of immigrant communities, and so the incorporation of a range of relevant languages within interpretive elements could be considered. Integrating bi-lingual components (English and a language specific to the community) within design elements or to tell local narratives could also be a feature. Appendix A provides a breakdown of the cultural and language diversity of the ten suburbs, showing that only 15%-61% of residents, dependent on suburb, speak only English with the remainder (85%-39%) speaking at least one other language.

Key interpretive stories

- Aboriginal heritage
- Development of the Bankstown line

Figure 112: Examples of use of Aboriginal languages and bi-lingual interpretation in public spaces

5.9   Option 9: Functional Elements

Functional elements within the station development could be used to highlight specific historical features or elements. In particular, the railway theme could be inspiration for constructing experiential or functional features, such as seating, balustrades, screens or family play areas in parks.

Key interpretive stories

- Development of the Bankstown line
- History of individual stations

Possible location

Functional or experiential elements could be integrated within the design of public spaces in the concourses or plazas. These functional elements could be incorporated into relaxation/rest areas, family play areas, bus stops, or street furniture. Aboriginal yarning circles could be a seating option.

Figure 113: Examples of functional elements

5.10 Option 10: Digital Media

Downloadable apps are some of the most flexible and accessible of interpretive devices available. They can reach extremely wide audiences and be promoted with little effort. Apps provide a vehicle for layering of information, and easy access to a wide range of images, photographs and historical information. As this Interpretive Strategy is assessing a suite of ten stations within the Sydenham to Bankstown line, this could be an opportunity to consider establishing a cohesive phone app that incorporates heritage interpretation elements.

Using Beacon Technology (in which small, wireless transmitters that use Bluetooth technology are installed in convenient high traffic locations) or phone GPS, historic photographs or bites of text specific to the individual station could be incorporated into a future Sydney Metro timetabling app, or into the existing Sydney Metro augmented reality app.

Key interpretive stories

- Aboriginal heritage
- Development of the railway line
- The history of individual stations

Figure 114: Examples of websites and apps with historical image overlays
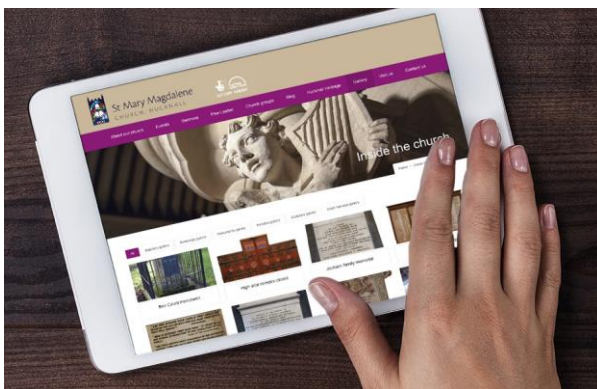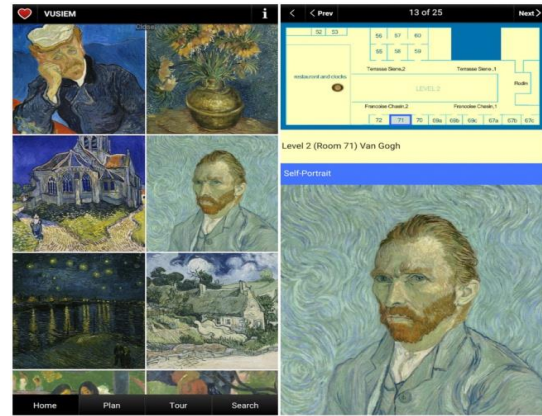
5.11 Option 11: Temporary Hoardings

Temporary hoarding provides an opportunity to present large-scale heritage interpretation when construction work is being undertaken as part of the Sydney Metro City and Southwest project. Hoarding is visible to a wide range of audiences and can incorporate historic photographs, plans, timelines, comics, public art, accompanied by minimal text or links to digital media. Hoardings could also be used as a canvas for artworks to reflect the cultural diversity of different suburbs along the rail line.

Key interpretive stories

- Aboriginal heritage
- Development of the railway line

Figure 115: Examples of hoardings with a heritage interpretation focus

5.12   Option 12: Rolling Stock

There are a growing number of examples of artworks on rolling stock developed as moving representations of Aboriginal connection to Country, with exterior artworks representing specific journeys, land mappings and narratives developed by Aboriginal artists [166][167] .This strategy could be considered for the Sydenham to Bankstown line, or for the overall Sydney Metro system. Additionally, fabric designs for internal seating could also be considered.

Figure 116: Seat fabric design by Uncle Jimmy Williams, Canberra Light Rail; artworks on rolling stock, Qld Dept of Transport.

5.13   Reproducing Images

All images (photographs, maps, illustrations, etc.) in this report are of a low quality. When a more detailed Heritage Interpretation Plan is developed and final images for the interpretive material have been chosen following discussion with the design team and feedback from stakeholder consultation, then high quality images would be sourced. Copyright clearance and/or permission to publish will need to be gained from the image/copyright holders for use of all images. While copyright laws are complex, generally copyright is in place up until 70 years from the end of the year in which the creator of an image died or 70 years from the end of the year in which the image was first published. Images that are within copyright will require permission to reproduce from the copyright holder and may incur a copyright fee and sourcing fee, and a copyright acknowledgement as specified by the image holder will need to be included in all reproductions. All images more than 70 years old will require permission to reproduce from the image holder and an acknowledgment as specified by the image holder. In addition, any images of deceased Aboriginal people should not be shown without permission from known relatives or from Registered Aboriginal Parties.

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[166] https://www.tmr.qld.gov.au/Projects/Name/N/New-Generation-Rollingstock/Celebrating-first-passenger-service
[167] https://www.premier.vic.gov.au/aboriginal-artwork-to-cover-new-train/

6.0 INTERPRETATION AT INDIVIDUAL STATIONS

6.1 A unifying approach

The ten suburbs along the Sydenham to Bankstown line have shared histories with many similarities and integrated narratives. A unifying approach to interpretation, where an identifiable suite of interpretive elements and a cohesive style across locations is incorporated in the design at each station is recommended. A consistent use of scale, materials, colours, fonts, etc would ensure a connected interpretive experience across the Bankstown line.

The unifying factors will be dependent on the possible physical locations suitable for interpretation at each station but in general could include:

- Acknowledgement of Country element
- Large scale graphic murals/wall panels (for locations that have solid walls)
- Interpretive panels, possibly integrated within the wall graphics, addressing the history of the Bankstown Line, the history of the individual station and its contribution to both the Bankstown Line and the surrounding suburbs, and the Aboriginal heritage of the area (If Aboriginal artefacts are located, then an additional interpretive element addressing the finds)
- Cultural heritage focused design or art feature, with an emphasis on Aboriginal cultural values and narratives as well as reflecting the diverse communities along the route (possibly a component of the Public Art program)
- Paving inlays in plaza/concourses of key quotes, graphic images and historic plans
- Landscaping (where relevant)
- Rolling stock (across the line strategy)

The following section outlines possible locations for the options at each of the stations however, as the same type of interpretive media are suggested for a number of stations there is some repetition with interpretive media descriptions. This repetition, however, has been included to ensure all information is present if sections are used independently for each station. The options listed are initial only and will require further development and refinement as the detailed design plans for each station are available and detailed Heritage Interpretation Plans for each station are developed.

6.2 Marrickville Station

6.2.1 Statement of Significance

The Statement of Significance for Marrickville Railway Station (SHR 01186) is as follows:

> *The railway station at Marrickville is significant as it is a station on the Sydenham to Bankstown Line which was constructed to relieve congestion on the Main South Line as well as to encourage suburban development and the growth of agriculture in the late 19th and early 20th century. The highly intact main platform building represents the period of transition from the boom time of the 1880s to the standardisation of NSW railway building design from the 1890s onwards, while the booking office on Platform 2 reflects a later period of expansion in the first quarter of the 20th century.*

Marrickville Railway Station is significant at a State level as the platform building demonstrates the high level of aesthetic design of the pre-1900 standard buildings, which included the use of polychromatic brickwork, decorative dentil coursing, ornate awning brackets and carved bargeboards. The platform building is intact and is representative of a small group of such ornate platform buildings including Canterbury and Belmore on the Bankstown Line. The platform building on Platform 2 provides an interesting contrast, demonstrating the simpler design of the standard platform buildings of the 1910/20s.

Also of significance is the intactness of the weatherboard booking office which is unusual for being one of the few examples of a booking office located on a platform with street entry only and no access from the footbridge of overbridge, though the structure itself is representative of a standard design.[168]

6.2.2   Existing Interpretive Elements

As part of the Transport for NSW's Transport Access Program (TAP) upgrade to Marrickville Station in 2016, twelve interpretive panels were developed and installed at Marrickville Station. Four panels are featured within the corridors to each elevator, and a third group of four panels are located outside the heritage booking office located on Platform 2.

The former booking office, located on Platform 2, is the 1917 overhead booking office that was relocated and restored following modern upgrades to the Marrickville Station concourse on Illawarra Road. The building has been restored and features historic plans and photographs in the interior, in addition to the original carpentry and furnishings, notably a sales counter and windows at either end for ticket sales.

While the twelve panels are informative and engaging, they are located in thoroughfares or narrow areas so consideration should be given to them being removed, and replaced with a new set of interpretive panels, to match the suite of interpretive panels to be designed for this project across stations, in a more suitable area within the railway station such as the restored Platform 2 waiting room. A further small plaque, inconsistent with the design of the other panels and date unknown, is located on a pillar of the Illawarra Road overbridge.

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[168] OEH, 2013. 'Marrickville Railway Station Group.' *Office of Environment and Heritage.* Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5012096

Figure 117. Existing Interpretive Panels at Marrickville Station, and heritage booking office
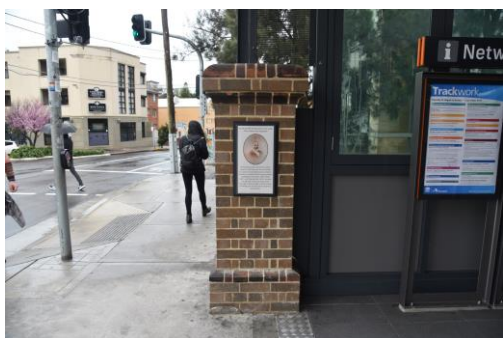
6.2.3   Stage 1 Designs

A sample of Stage 1 designs produced by Metron (August 2019) is included for each station to provide a visual reference.

Stage 1 design 3D of station entrance, Marrickville Station (Metron, August 2019)

6.2.4   Proposed Interpretive Media

The Stage 1 designs for the Marrickville Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Marrickville Station include:

- Interpretive panels
- Wall features and/or graphic murals
- Adaptive re-use of heritage elements
- Paving inlays
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Hoarding

Interpretive Panels

The existing interpretive panels at Marrickville Station could be retained and repositioned, or removed. Panels 1-8 are currently located in the elevator corridors which are not high traffic areas, and panels 9-12 are currently located outside the ticket office on a narrow portion of platform close to the Station Street entrance. Consideration should be given to relocating all the panels to an area adjacent to the ticket office, located between the ticket office and the platform 2 building, or to the restored Platform 2 waiting room. Alternatively, if the existing panels are not seen as cohesive with the new suite of interpretive elements at other metro stations, then they should be removed and the relevant information contained in them be considered for inclusion in new panels.

Wall Features and Graphic Murals

The design of Marrickville Station features several large wall spaces that could be suitable for large scale wall features, graphic murals or public art. Suitable locations may include the sides of elevator shafts, or the Station Street side of the Illawarra Road overbridge.

Examples of Images that could be used in Graphic Murals or Wall Features

Figure 118. Group portrait (including Henry Deane) at Marrickville Station, c.1890. Source: National Library Australia

Figure 119. Marrickville Station, 1899. Source: Marrickville Library and History Services

Figure 120. Marrickville Station, c.1899. Source: Australian Town and Country Journal via Trove[169]

Adaptive Re-use of Heritage Elements

Possibilities for adaptive re-use of heritage structures and items, such as the external ticket office on Marrickville Station, will align with the forthcoming Adaptive Re-use Strategy, Salvage Strategy and Moveable Heritage Strategy. At this early stage it is recommended that significant heritage items be retained, conserved and considered for adaptive re-use. Often such structures can be an engaging location for the installation of interpretive media. If the items are to be demolished, then suitable heritage interpretation approaches, such a tracings of footings, Windows in Time, large scale wall graphics or interpretive panels could be considered.

Paving Inlays

Paving Inlays could be a feature at several locations in Marrickville Station, including the Illawarra Road and/or Station Street Concourses/entrances. Paving inlays should not be located in areas of high traffic, narrow platforms or in areas that bottleneck.

Possible quotes and images for paving inlays at Marrickville Station

- "The Marrickville Railway Station Sensation."[170]
- "Marrickville. A prosperous and progressive Sydney suburb."[171]

Relevant and appropriate Darug phrases could also be considered for paving inlay segments.

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[169] *Australian Town and Country Journal*, 12 August 1899, p. 30. 'Marrickville. A prosperous and progressive Sydney Suburb.' Accessed online 6/9/2019 at:
https://trove.nla.gov.au/newspaper/article/71332302?searchTerm=%22marrickville%20railway%20station%22&searchLimits=
[170] *The Border Mail and Riverina Times*, 22 May 1909, p.5. 'New South Wales. The Marrickville Railway Station Sensation.' Accessed online 6/9/2019 via Trove at:
https://trove.nla.gov.au/newspaper/article/109780794?searchTerm=%22marrickville%20railway%20station%22&searchLimits=
[171] *Australian Town and Country Journal*, 12 August 1899, p. 30. 'Marrickville. A prosperous and progressive Sydney Suburb.' Accessed online 6/9/2019 at:
https://trove.nla.gov.au/newspaper/article/71332302?searchTerm=%22marrickville%20railway%20station%22&searchLimits=

Figure 121. Marrickville Station Subdivision Plan, 1907. Source: H.W. Horning & Co. via Trove[172]

Acknowledgement of Country

An Acknowledgement of Country feature could be located at Marrickville Station at the Illawarra Road entrance to the station, or on the glass platform screen which could be developed as a cohesive element across the glass screens at all the stations on the Sydenham to Bankstown line.

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[172] H.W. Horning & Co., and John Andrew & Co., 1907. *Marrickville Station Estate / auction sale on the land, Saturday, 2nd November, 1907, at 3pm ; H.W. Horning & Co., auctioneers, 58 Pitt St.'* Accessed online 6/9/2019 via Trove at: http://nla.gov.au/nla.obj-230292426/view

Possible location for Acknowledgment of Country element: across glass platform screens at all stations (Metron, September 2019, Dulwich Hill Station).

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be incorporated at the Station Street side of the Illawarra Road overbridge, the sides of elevator shafts, or glass concourse walls

Hoarding

During works, consideration could be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

6.3   Dulwich Hill Station

6.3.1   Statement of Significance

The Statement of significance for Dulwich Hill Railway Station Group (RailCorp s170) is as follows:

> *Dulwich Hill Railway Station has local historical significance as it is one of the stations to be located on the Sydenham to Bankstown Line which was built to take pressure off the traffic on the Main South Line as well as promote agriculture and suburban development in the late 19th and early 20th centuries. While the original 1895 station buildings are no longer extant, the replacement 1935 group of structures including both the overhead booking office and the platform building are significant as they represent typical examples of the Inter-War Eclectic style utilised by NSW Railways. The overhead booking office is of high significance and rare as it retains its original configuration and much of its original fabric. The Dulwich Hill footbridge is of high heritage significance as a typical example of a 1935 platform*

access stair with a timber overhead booking office attached. The stair is substantially intact including balusters and newels.[173]

6.3.2   Existing Interpretive Elements

There is currently no heritage interpretation at Dulwich Hill Station.

6.3.3   Stage 1 Design

A sample of the Stage 1 design drawings for Dulwich Hill Station (Metron, August 2019)

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[173] OEH, 2017. 'Dulwich Hill Railway Station Group.' *Office of Environment and Heritage*. Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4801909

6.3.4 Proposed Interpretive Media

The stage 1 designs for the Dulwich Hill Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Dulwich Hill Station include:

- Interpretive panels
- Wall features and/or graphic murals
- Landscaping
- Paving inlays
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Dulwich Hill Station, focusing on Aboriginal heritage of the area, the development of the Bankstown line, and the history of the station and its contribution to both the Bankstown Line and the surrounding suburbs. These panels could be incorporated within a wall feature or graphic mural or be stand-alone panels. They could be located within the restored waiting room on the platform, on the new concourse and/or plaza. Any interpretation element on the platform should not be located in close proximity to the stairs or elevators and should not restrict traffic flow, however, would still be ideally located in an area that receives high traffic.

Wall Features or Graphic Murals

At Dulwich Hill Station there are several suitable locations for large scale wall features or murals. The external areas of the new elevator shaft could be an appropriate and impressive location. Extensive areas of fence lines along the rail corridor could also be suitable locations for graphic murals or wall features.

Figure 122. Wardell Road Station, n.d. Muir, 1995.
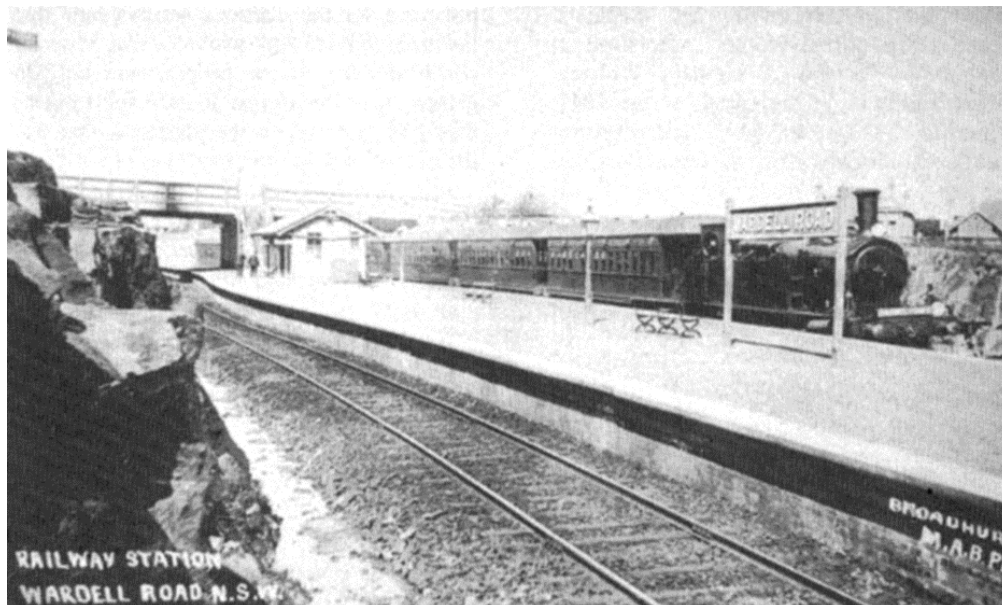
Figure 123. Electric train at Dulwich Hill Station, 7 February 1939. Source: SLNSW[174]
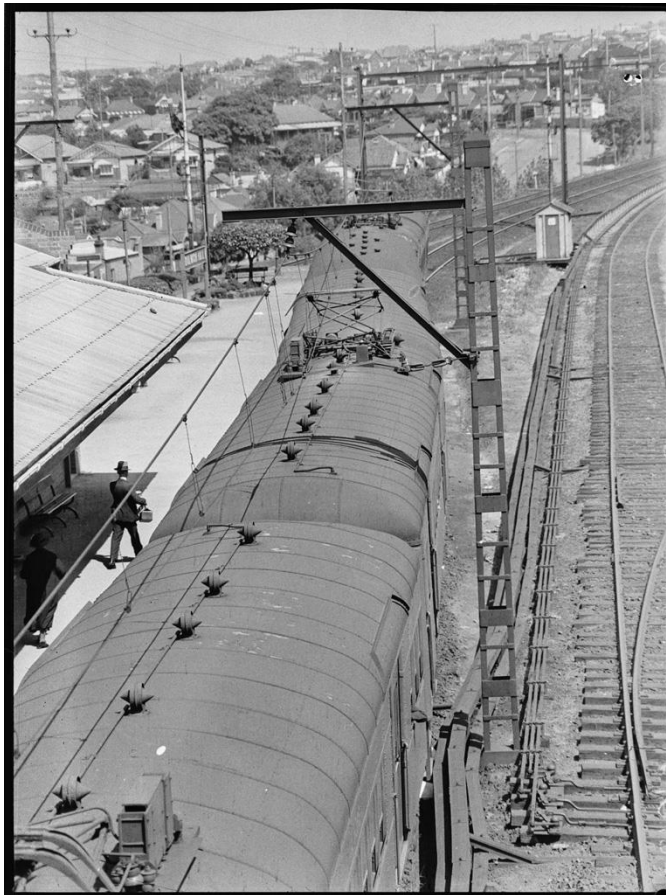
Landscaping

Stage 1 designs plan for a new plaza along Ewart Lane, with extensive garden areas. Landscaping can also be utilised as interpretive media, paired with landscaping elements such as paving inlays, screens, canopies, seating, sculpture or panels. It is recommended that landscaping design includes native Australian flora of the area. Yarning circles, prepared in consultation with Aboriginal communities, could also be incorporated into the landscaping of the new plaza.

Paving Inlays

The construction of a new plaza and concourse provides an opportunity for paving inlays to be incorporated into the heritage interpretation at Dulwich Hill.

Possible quotes and images for paving inlays

- "ask that the name of Wardell-Road station on the Belmore line be changed to Dulwich-Hill."[175]

- "Dulwich-hill would go ahead by leaps and bounds."[176]

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[174] Herfort, N., 7 February 1939. 'Electric train Dulwich Hill Station, 7 February 1939.' *State Library of New South Wales.* Accessed online 6/9/2019 at: https://search.sl.nsw.gov.au/primo-explore/fulldisplay?vid=SLNSW&search_scope=MOH&tab=default_tab&docid=ADLIB110590838&lang=en_US&context=L

[175] *The Daily Telegraph*, 13 July 1906, p.10. 'Wardell-Road Station.' Accessed online 6/9/2019 via Trove at: https://trove.nla.gov.au/newspaper/article/237626421?searchTerm=wardell%20road%20station&searchLimits=

[176] *The Daily Telegraph*, 8 Feb 1906, p.4. 'Dulwich-Hill Railway Station.' Accessed online 6/9/2019 via Trove at: https://trove.nla.gov.au/newspaper/article/239446685?searchTerm=%22dulwich%20hill%20station%22&searchLimits=sortby

- "Frequent Train Service… Cheap Fares."[177]

Use of appropriate and relevant Darug phrases in paving inlays could also be considered.

Figure 124. Dulwich Hill Berry's Garden Estate, 1921. Source: State Library of New South Wales.[178]

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[177] Atchison & Schleicher, 1907. '033 – Z/SP/D12/33 – Gladstone Hall Estate – Floss St, Starkey St, Terrace Rd, Tennyson St, Ewart St, Garnet St, Chamberlain St, Riverside Cres, Wardell Rd, 1907.' *State Library of New South Wales.* Accessed online 6/9/2019 at:
http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=IE8750780&change_lng=
[178] J.E. Proust, 1921. '012 – Z/SP/D12/12 – Dulwich Hill Berry's Garden Estate – Ewart St, Wicks Ave, Osgood Ave, 1921.' *State Library of New South Wales.* Accessed online 6/9/2019 at:
http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=IE8749520&change_lng=

Figure 125 Gladstone Hall Estate, 1907. Source: State Library of New South Wales[179]
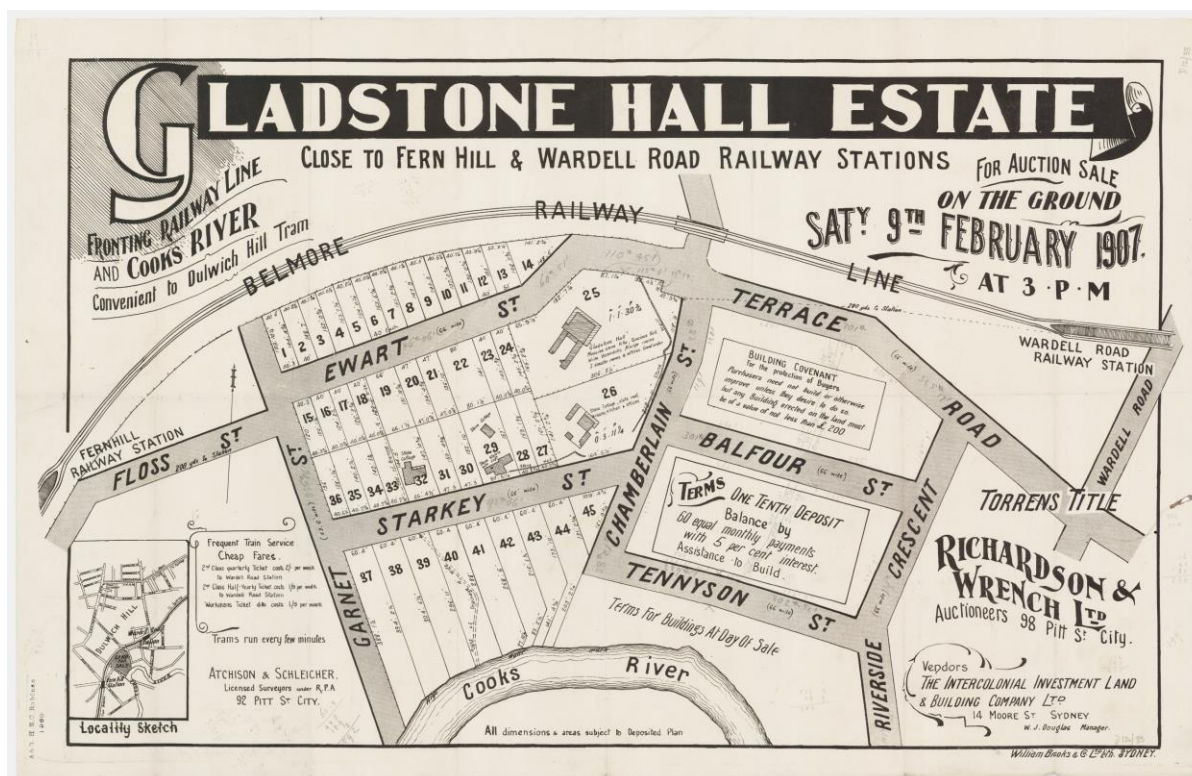
Acknowledgement of Country

An Acknowledgement of Country feature could be located at Dulwich Hill Station at the Wardell Road entrance to the station, within the new Ewart Lane concourse/plaza or on glass platform screens.

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located at Dulwich Hill Station at the Wardell Road entrance to the station, within the new Ewart Lane concourse/plaza or on glass concourse walls.

Hoarding

During works, consideration could be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

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[179] Atchison & Schleicher, 1907. '033 – Z/SP/D12/33 – Gladstone Hall Estate – Floss St, Starkey St, Terrace Rd, Tennyson St, Ewart St, Garnet St, Chamberlain St, Riverside Cres, Wardell Rd, 1907.' *State Library of New South Wales.* Accessed online 6/9/2019 at:
http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=IE8750780&change_lng=

6.4 Hurlstone Park Station

6.4.1 Statement of Significance

The Statement of Significance for Hurlstone Park Station (RailCorp s170) is as follows:

Hurlstone Park Railway Station has local historical significance as it is one of the stations to be located on the Sydenham to Bankstown Line which was built to take pressure off the traffic on the Main South Line as well as promote agriculture and suburban development in the late 19th and early 20th centuries. The platform buildings, footbridge and stairs are significant as examples of the designs used by NSW Railways during the period 1910 to 1920. The wayside platform buildings are good examples of their type, being relatively intact, with the original 1915 men's toilet on Platform 2, although long disused, still retaining its original configuration.[180]

6.4.2 Existing Interpretive Elements

At Hurlstone Park Station there is currently one interpretive panel, which was erected by Canterbury City Council in 2002. While suitable at the time, the panel is somewhat outdated when compared with current interpretation best practice. In consultation with Canterbury City Council, it is recommended that this panel would be removed. The themes discussed in the panel however may be relevant and used in new interpretive panels established at Hurlstone Park.

Figure 126. Existing interpretation at Hurlstone Park Station, 2019.

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[180] OEH, 2017. 'Hurlstone Park Railway Station Group.' *Office of Environment and Heritage*. 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4802051

6.4.3   Stage 1 Design

A sample of the design drawings for Hurlstone Park Station (Metron, August 2019)
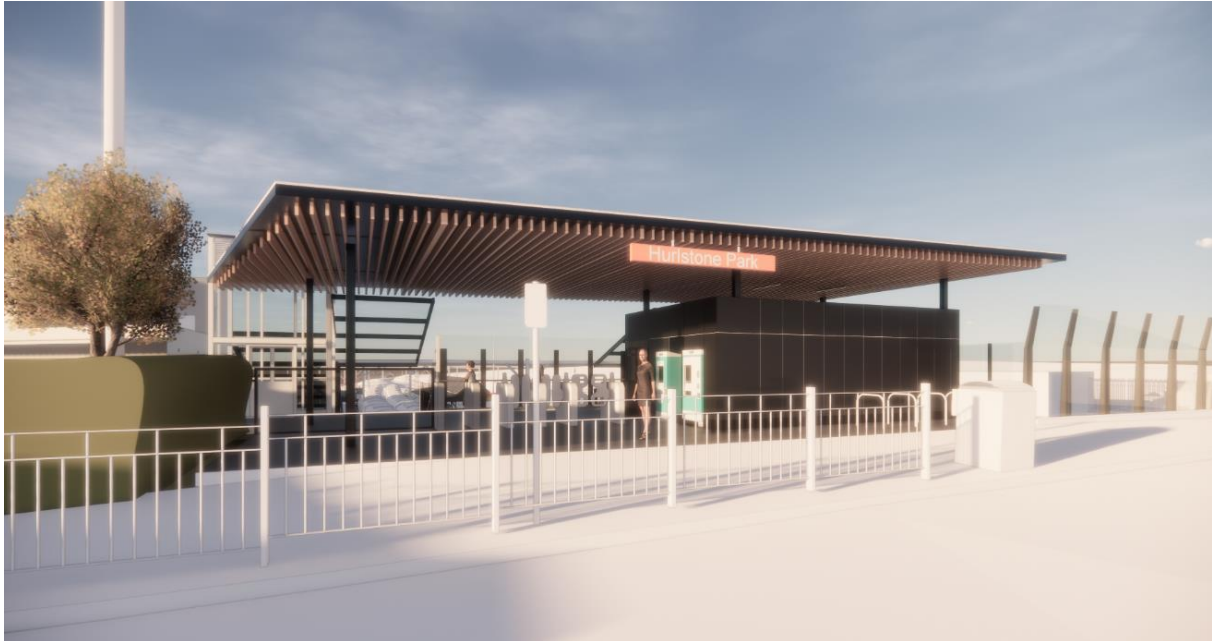
6.4.4   Proposed Interpretive Media

The stage 1 designs for the Hurlstone Park Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Hurlstone Park Station include:

- Interpretive panels
- Wall features
- Landscaping
- Paving inlays
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Hurlstone Park Station, focusing on Aboriginal heritage of the area, the development of the Bankstown line, and the history of the station and its contribution to both the Bankstown Line and the surrounding suburbs. These panels could be incorporated within a wall feature or graphic mural or be stand-alone panels. These panels could be located in the restored waiting room on the platform, or within the new concourse areas not in close proximity to the stairs or elevators and that does not restrict traffic flow.

Wall features

Hurlstone Park has somewhat limited space for wall features and graphic murals, however an appropriate location could be the metal screen wall of the new concourse building, facing Floss Street. This wall feature or mural could be etched into steel, which is the current material indicated on the Stage 1 designs. By locating a mural in this location, the architecture of the station would become an impressive and unique feature within the streetscape, and could serve a subtle interpretive purpose. A

wall feature of graphic mural in this location could also incorporate an Aboriginal artwork/design feature.

Figure 127. View of Fernhill Station, c.1911. Source: Larcombe, 1971: 197.
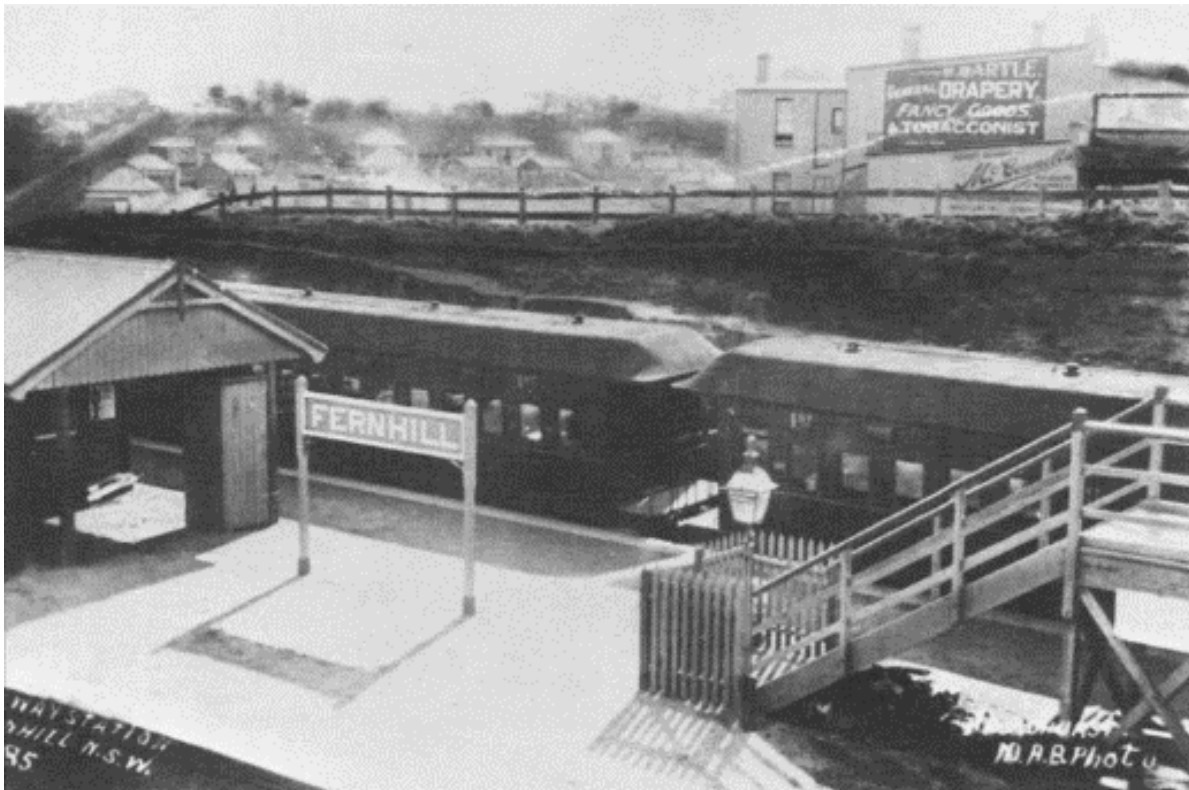
Landscaping

Stage 1 designs indicate a new landscaping area adjacent to the main station building on Floss Street. Landscaping can also be utilised as interpretive media, paired with landscaping elements such as paving inlays, screens, canopies, seating, sculpture or panels. It is recommended that landscaping design includes native Australian flora of the area. Yarning circles, prepared in consultation with Aboriginal communities, could also be incorporated into the landscaping of the new plaza.

Paving Inlays

At Hurlstone Park Station paving inlays could be installed either side of the entrance to the concourse, nearby the bike racks or the proposed gardens on the corner of Duntroon Street and Floss Street. In order to not obstruct pedestrian traffic, they should not be installed at the centre of the concourse. Due to the narrow width of the platforms, it is not recommended that paving inlays are placed along the platforms.

Acknowledgement of Country

An Acknowledgement of Country feature could be located at Hurlstone Park Station at the Floss Street entrance, or on glass platform screens.

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located at the entrance to Hurlstone Park Station or on glass concourse walls.

Hoarding

During works, consideration could be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

6.5 Canterbury Station

6.5.1 Statement of Significance

The Statement of Significance for Canterbury Railway Station Group (SHR 01109) is as follows:

Canterbury Railway Station possesses historical significance as it is a station on the Sydenham to Bankstown Line which was constructed to relieve congestion on the Main South Line as well as to encourage suburban development and the growth of agriculture in the late 19th and early 20th century. The main platform building represents the period of transition from the boom time of the 1880s to the standardisation of NSW railway building design from the 1890s onwards.

Canterbury Railway Station is significant at the state level as the Platform 1 Building demonstrates the high level of aesthetic design of the pre-1900 standard railway buildings, which included the use of polychromatic brickwork, decorative dentil coursing, ornate awning brackets and carved bargeboards. This platform building is relatively intact and is representative of a small group of such ornate platform buildings include Marrickville and Belmore on the Bankstown Line.

The Canterbury signal box is of historical significance as it is representative of the development of railway signalling technology in the first decades of the 20th century. As it was is [sic] intact internally it is capable of providing information about the workings of a signal box of this era.[181]

6.5.2 Existing Interpretive Elements

There is currently no existing heritage interpretation at Canterbury Station.

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[181] OEH, 2010. 'Canterbury Railway Station Group.' *NSW Office of Environment and Heritage.* Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5011966

6.5.3   Stage 1 Design

A sample of the design drawings for Canterbury Station (Metron, August 2019)
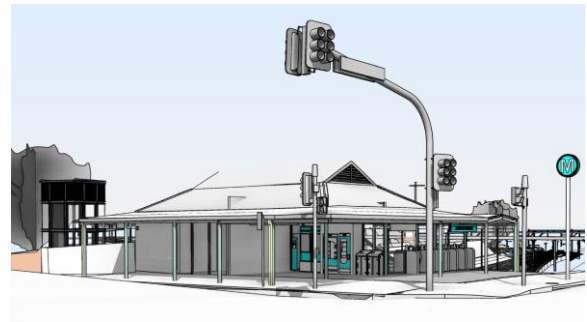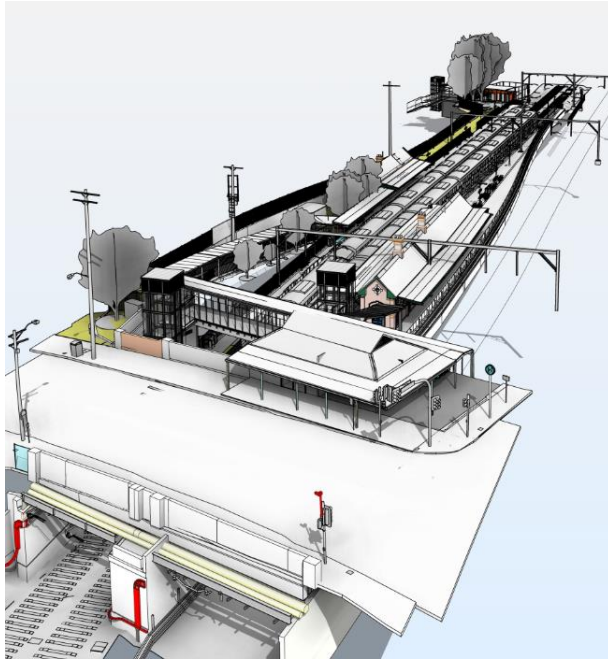
6.5.4   Proposed Interpretive Media

The stage 1 designs for Canterbury Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Canterbury Station include:

- Interpretive panels
- Wall features and/or graphic murals
- Paving Inlays
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Canterbury Station, focusing on Aboriginal heritage of the area, the development of the Bankstown line, and the history of the station and its contribution to both the Bankstown Line and the surrounding suburbs. These panels could be incorporated within a wall feature or graphic mural or be stand-alone panels. These panels should be located in the foyer area adjacent to the ticket office or within the new concourse and/or plaza Interpretation panels should not be placed in areas that restrict traffic flow, however, would still be ideally located in an area that receives high traffic. Panels should not be located on the overbridge as the space is narrow, and as such the panels would not be viewed by most commuters and would restrict space.

Wall Features and/or Graphic Murals

At Canterbury Station, wall features or murals could make an impressive addition to the station design. New elevator shafts on each platform would be an appropriate location, as would the masonry walls on either side of Canterbury Road. The wall features or murals could also incorporate Aboriginal artworks/design features.

Examples of possible photographs for graphic murals

Figure 128. Canterbury Station, 1916-1927. Source: OEH

Paving Inlays

Paving inlays could be established at the new concourse entrance to Canterbury Station. Some paving inlays could be constructed at the western end of the Platform 1 building where the platform is at its widest. Inlays would not be recommended for the overbridge, as it is a narrow space.

Possible images for paving inlays

Figure 129. Wonga Estate, Canterbury Subdivision Plan, 1911. Source: SLNSW[182]

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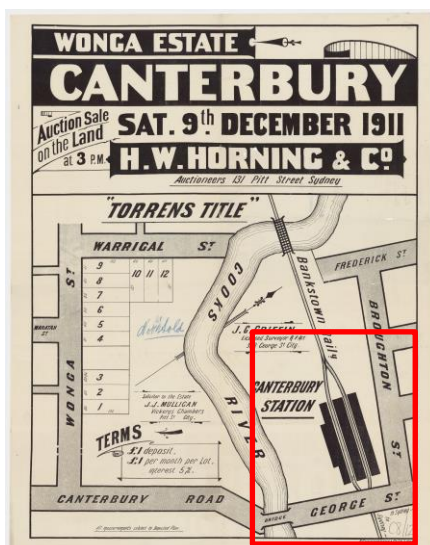
[182] J.G. Griffin, 1911. '012 – Z/SP/C8/12 – Wonga Estate Canterbury – Wonga St, Canterbury Rd, Broughton St, Frederick St, Warrigal St, 1911.' *State Library of NSW*. Accessed online 6/9/2019 at: http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=IE10435706&change_lng=

Acknowledgement of Country

An Acknowledgement of Country could be located at Canterbury Station in several locations. These include the station concourse wall adjacent to ticket machines, masonry walls along either side of Canterbury Road, the external walls of the elevator shafts, or the glass screens on platforms

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located on station concourse wall adjacent to ticket machines, masonry walls along either side of Canterbury Road, on the external walls of the elevator shafts, or glass concourse walls

Hoarding

During works, consideration should be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that uniquely illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

6.6   Campsie Station

6.6.1   Statement of Significance

The Statement of Significance for Campsie Railway Station Group (RailCorp s170) is as follows:

> *Campsie Railway Station has local significance as a station which has its origins in the 1890s expansion of the railways undertaken to encourage agriculture and suburban growth in the late 19th and early 20th century. The existing station layout, platform buildings and overbridge date from 1915 and demonstrate the ongoing expansion of the railways in the early 20th Century and represent the period of suburban development particularly the War Service residential development that took place during the interwar period along this line. The station is associated historically with the movement of railway employees to and from the Enfield/Chullora workshops area. The extant largely intact 1920s platform buildings and the Beamish Street overbridge are representative of railway structures of this period.[183]*

### 6.6.2   Existing Interpretive Elements

There is currently no existing heritage interpretation at Campsie Station.

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[183] OEH, 2013. 'Campsie Railway Station Group.' *NSW Office of Environment and Heritage*. Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4801101

6.6.3   Stage 1 Design

A sample of the design drawings for Campsie Station (Metron, August 2019)

6.6.4   Proposed Interpretive Media

The stage 1 designs for Campsie Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Campsie Station include:

- Interpretive panels
- Wall features and/or graphic murals
- Paving Inlays
- Adaptive re-use of heritage elements
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Functional elements
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Campsie Station, focusing on Aboriginal heritage of the area, the development of the Bankstown line, and the history of the station and its contribution to both the Bankstown Line and the surrounding suburbs. These panels could be incorporated within a wall feature or graphic mural or be stand-alone panels. They could be located in the restored waiting room on the platform or within the new concourse and/or plaza. An interpretation panel on the platform should not be located in close proximity to the stairs or elevators and should not restrict traffic flow, however, would still be ideally located in an area that receives high traffic.

Wall Features and Murals

Wall features or graphic murals could be incorporated into the design of the new concourse, by utilising new wall space. The wall features could be built into the steel wall surfaces, as evident in the

current design plans at the time of writing. Alternatively, historic images could be used to create graphic large-scale murals.

Figure 130. Campsie Station with platforms, c.1919. Source: Canterbury Council 201/201462

Figure 131. Welcoming returning servicemen to Campsie Station, c.1919. Source: Larcombe 1971, 213.
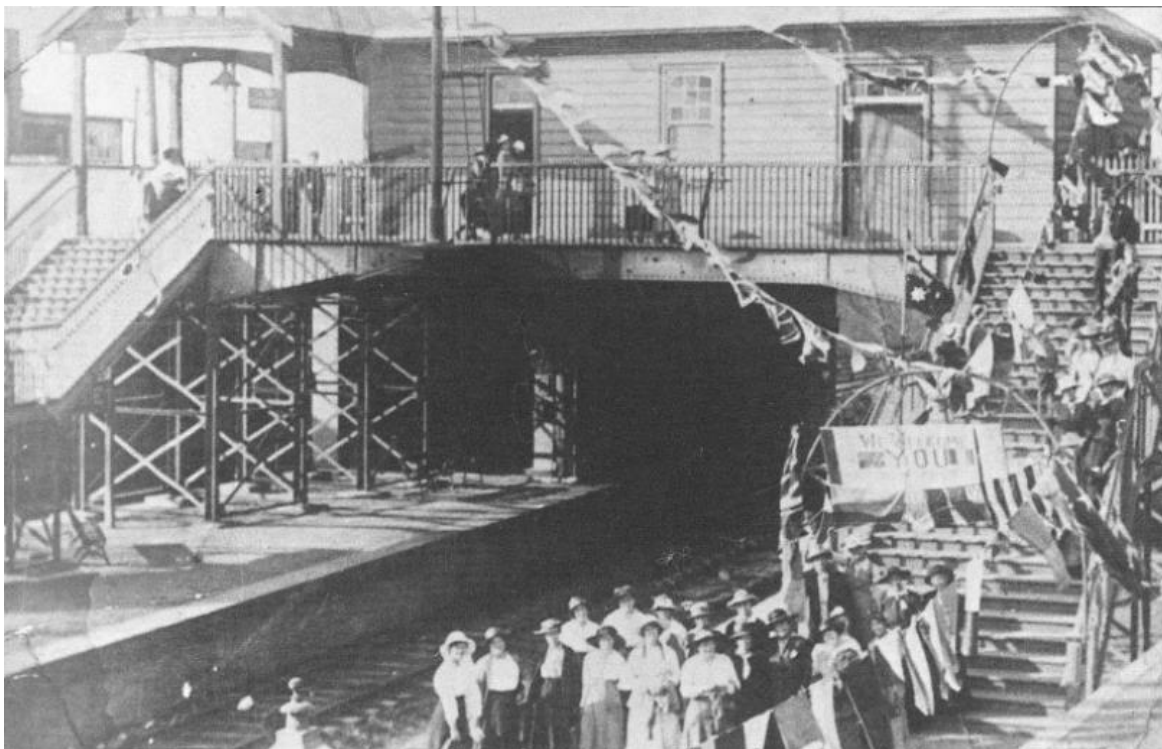
Figure 132. Campsie Station goods line, 1909. Source: State Records of NSW
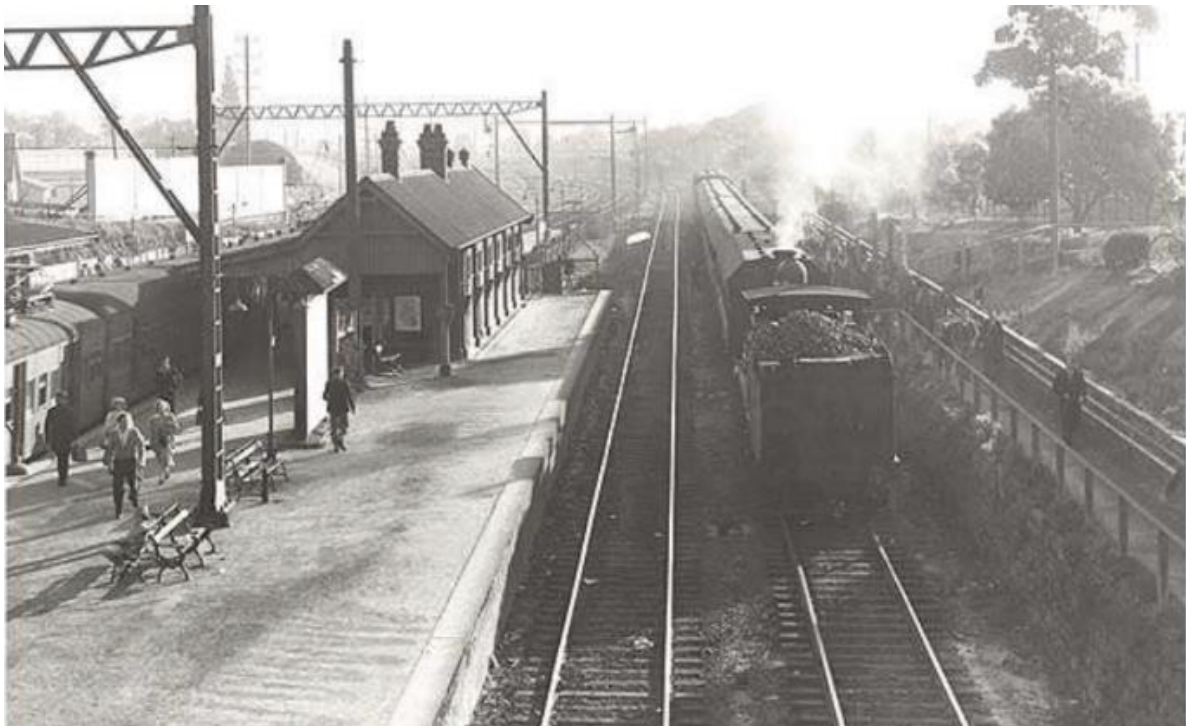
Figure 133. Painting of Campsie Station, 1908. Source: Canterbury City Council, 011001.

Figure 134. Campsie Station, n.d. Source: Muir 1995, 25.

Paving Inlays

Paving inlays could be incorporated to the new concourse design at Campsie Station. If the original 1920s overhead booking office is demolished, as Stage 1 designs indicate, paving inlays should be put in place to represent the outline of the building.

Adaptive Re-use of Heritage Elements

The project's Adaptive Re-use Strategy, Salvage Strategy and Moveable Heritage Strategy will provide guidance on the approach to adaptive re-use of heritage items and structures, such as the overhead booking office at Campsie Station. This building could provide a unique opportunity for re-use, and interior spaces or external walls could also house other interpretive elements, such as interpretive panels that discuss the history of the Campsie railway. If the building is to be demolished, then suitable heritage interpretation approaches, such a tracings of footings, large scale wall graphics or interpretive panels could be considered.

Figure 135. Overhead booking office

Acknowledgement of Country

An Acknowledgement of Country could be located at Campsie Station in the new main concourse, or on the glass screens on the platforms.

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located in the new main concourse, particularly on new wall space or in the form of a sculptural piece

Functional Elements

Interpretive elements could be incorporated into functional elements, such as seating or canopies, to be located in the new public concourse, particularly if the Stage 1 designs result in an open concourse space as evident in the current plans at the time of writing. Interpretive elements integrated into canopy design could include patterns or illustrations related to the railway, which would be projected onto walkways and paving by the sun. Alternatively, seating could incorporate interpretative elements. This could be achieved by relating the shape of seats to the railway, including illustrations of railway related items on seating, or incorporating historic photographs or plans on to the surface of seating.

Hoarding

During works, consideration should be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that uniquely illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

6.7   Belmore Station

6.7.1   Statement of Significance

The Statement of Significance for Belmore Railway Station Group (SHR 01081) is as follows:

> *Belmore Station is of State significance as it was the initial terminus station on the Sydenham to Bankstown Line which had been constructed to relieve congestion on the Main South Line as well as to promote agriculture and suburban growth. The platform building represents the period of transition from the boom time of the 1880s to the standardisation of NSW railway building design of the 1890s onwards and the high level of aesthetic design of pre-1900 standard railway buildings, which included the use of polychromatic brickwork, decorative dentil coursing, ornate awning brackets and carved bargeboards. The building is relatively intact and is representative of a small group of such ornate platform buildings including Canterbury and Marrickville on the Bankstown Line.[184]*

6.7.2   Existing Interpretive Elements

Belmore Station currently features two interpretive panels: one located in landscaping within the Tobruk Avenue carpark, and one located adjacent to the elevator shaft in the modern concourse. The

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[184] OEH, 2009. 'Belmore Railway Station Group.' *NSW Office of Environment and Heritage*. Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045375

interpretive panel was erected by Canterbury City Council in 1995 and the interpretive panel within the concourse was erected at an unknown date. Each panel is somewhat outdated and not harmonious with current interpretation best practice. Each panel is text heavy, which does not encourage most potential audience members to stop and read the text. The internal interpretive panel is particularly inaccessible in content, focusing on architecture with text full of jargon that is unlikely to be understood of or interest to most commuters. It is recommended that each interpretive panel is replaced, as they do not fulfil the requirements and purposes of good heritage interpretation.

Figure 136: Existing interpretive panels at Belmore Station

6.7.3 Stage 1 Design

A sample of the design drawings for Belmore Station (Metron, August 2019)

6.7.4 Proposed Interpretive Media

The stage 1 designs for Belmore Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Belmore Station include:

- Interpretive panels
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Landscaping
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Belmore Station to replace the extant panels. These panels could be incorporated within a wall feature or graphic mural or be stand-alone panels. It is recommended that the panels would be located in easily accessible areas of high pedestrian activity, such as the foyer area adjacent to ticket office but not in narrow spaces or in areas that become easily crowded during peak hours. The interpretive panels should focus on the themes of the Aboriginal heritage of the area, the development of the Bankstown line, and the history of Belmore Station and its contribution to both the Bankstown Line and the surrounding suburbs.

Landscaping

Landscaping would be a suitable option for interpretation at Belmore Station, with landscaping and park space present on either side of the overhead booking office. Two small parks are located on the corner of Tobruk Avenue and Burwood Parade, and the corner of Burwood Parade and Redman Parade and would be an appropriate location for interpretive elements to be incorporated into the landscaping design. Landscaping can be utilised as interpretive media, paired with landscaping elements such as paving inlays, screens, canopies, sculpture or panels. It is recommended that landscaping design includes native Australian flora of the area. Yarning circles, prepared in consultation with Aboriginal communities, could also be incorporated into the landscaping of the new plaza.

Acknowledgement of Country

An Acknowledgement of Country could be located at Belmore Station on the glass walls at the entrance to the new concourse, on the external walls of the elevator shaft in the overhead booking office, in Tobruk Ave Park or on glass screens on the platforms

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located on the external walls of the elevator shaft in the overhead booking office or in Tobruk Park.

Hoarding

During works, consideration should be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that uniquely illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

6.8   Lakemba Station

6.8.1   Statement of Significance

The Statement of Significance for Lakemba Railway Station Group (RailCorp s170) is as follows:

> *Lakemba Railway Station has local historical significance as it was one of the stations to be located on the Sydenham to Bankstown Line which was built to take pressure off the traffic on the Main South Line as well as promote agriculture and suburb development in the late 19th and early 20th centuries. The station reflects the extension of the line to Bankstown in 1909 and the platform building and associated stairs reflect the development of suburbs in the area after World War I. The platform*

building and stairs are also significant as examples of the design and technology of these structures built by NSW Railways between 1910 and the 1950s.[185]

6.8.2 Existing Interpretive Elements

There is currently no existing heritage interpretation at Lakemba Station.

6.8.3 Stage 1 Design

A sample of the design drawings for Lakemba Station (Metron, August 2019)

6.8.4 Proposed Interpretive Media

The stage 1 designs for Lakemba Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Lakemba Station include:

- Interpretive panels
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Wall features/graphic murals
- Landscaping
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Lakemba Station, focusing on Aboriginal heritage of the area, the development of the Bankstown line, and the history of the station and its contribution to both the Bankstown Line and the surrounding suburbs. These panels could be incorporated within a wall

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[185] OEH, 2009. 'Lakemba Railway Station Group.' *NSW Office of Environment and Heritage.* Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4801916

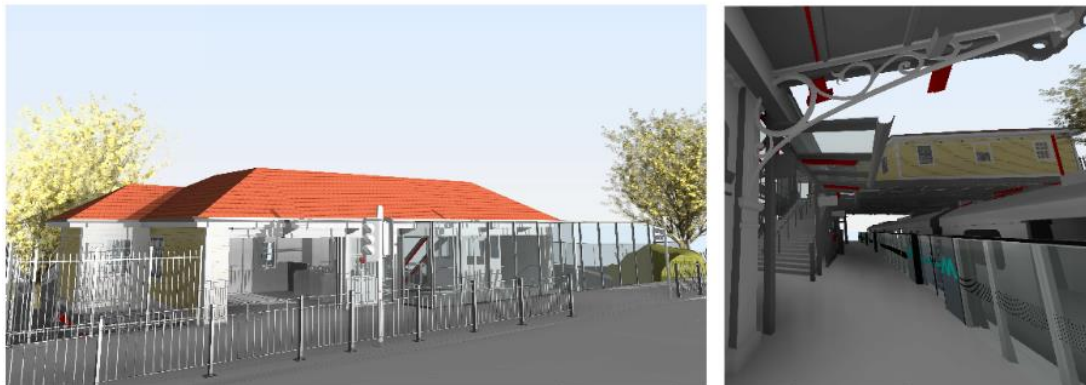feature or graphic mural or be stand-alone panels. The panels should be located in easily accessible areas of high pedestrian activity, but not in narrow spaces, the embarkment areas of lifts or stairs, or in areas that become easily crowded during peak hours. Current designs suggest that the concourse is not a suitable location for interpretive panels, and so it is recommended that panels are situated in the foyer area adjacent to the ticket office, or are incorporated into landscaping within the park on Railway Parade or The Boulevard.

Acknowledgement of Country

An Acknowledgement of Country could be located the parks on Railway Parade or The Boulevard, located either side of Lakemba Station, or on glass screens on the platforms.

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located the parks on Railway Parade or The Boulevard, located either side of Lakemba Station.

Wall features/graphic murals

Possible locations for wall features and/or graphic murals at Lakemba Station would primarily include wall space within the concourse. Designs could include large-scale replications of historic photographs or plans, or could be commissioned murals by a local artist to represent the cultural diversity of Lakemba and reflect the Post-War migration in the area that has played an important role in the history of the suburb.

Possible images for graphic murals

Figure 137. Opening of the overhead booking office. Source: City of Canterbury Library Collection

Figure 138. Lakemba Station, c.1920. Source: National Library of Australia nla.pic-vn4543845-v

Figure 139. Lakemba Station in c.1910. Source: Bankstown Library Collection via Pictorial Canterbury, item 020215
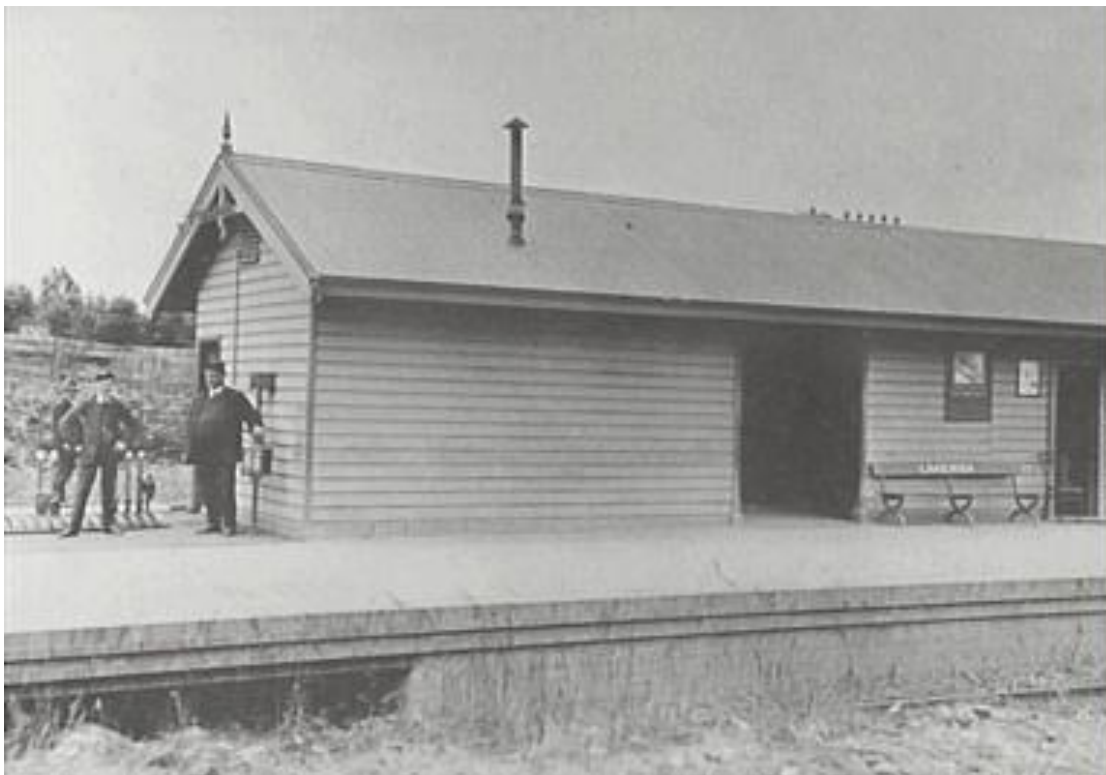
Landscaping

Extensive parkland areas are currently located on Railway Parade and The Boulevard, located either side of Lakemba Station. Landscaping can be utilised as interpretive media, paired with landscaping

elements such as paving inlays, canopies, sculptures or functional elements. To represent the cultural diversity of Lakemba, plant varieties from various locations in the world could be incorporated into landscaping design, as well as garden beds or other landscaping elements that represent Middle Eastern and Eastern European architecture.

Hoarding

During works, consideration should be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that uniquely illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

6.9 Wiley Park Station

6.9.1 Statement of Significance

The Statement of Significance for Wiley Park Railway Station Group (RailCorp s170) is as follows:

> *Wiley Park Railway Station is historically significant at a local level as it was the last of the stations erected on the Sydenham to Bankstown Line which had been built to relive congestion on the Main Southern Line and to promote agriculture and suburban development in the late 19th and early 20th centuries. The brick platform building and overhead booking office reflect the need to service the growing population in the area in the 1930s. The station is significant as unlike other stations in the Metro network it was a station which not was [sic] financed and constructed by the State Government, but by the Local Council.*
>
> *While the overall integrity of the complex has been compromised by alterations and additions the overhead booking office and brick waiting room on Platform 2 have a moderate level of integrity and are representative of the Inter-War Railway Domestic style utilised by NSW Railways at the time.[186]*

6.9.2 Existing Interpretive Elements

At Wiley Park Station there is currently one interpretation panel located to the south of the extant overhead booking office, which was erected by Canterbury Council in 2003. The panel is in the same design as the extant panels at Belmore and Hurlstone Park. It is recommended that the panel is removed.

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[186] OEH, 2008. 'Wiley Park Railway Station Group.' *NSW Office of Environment and Heritage*. Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4801946

Figure 140: Existing interpretive panel at Wiley Park Station
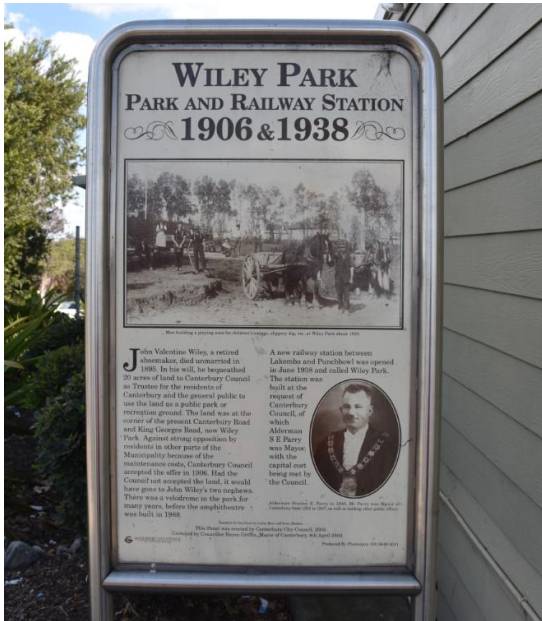
6.9.3   Stage 1 Design

A sample of the design drawings for Wiley Park Station (Metron, August 2019)

VIEW FROM KING GEORGES ROAD - STATION ENTRY
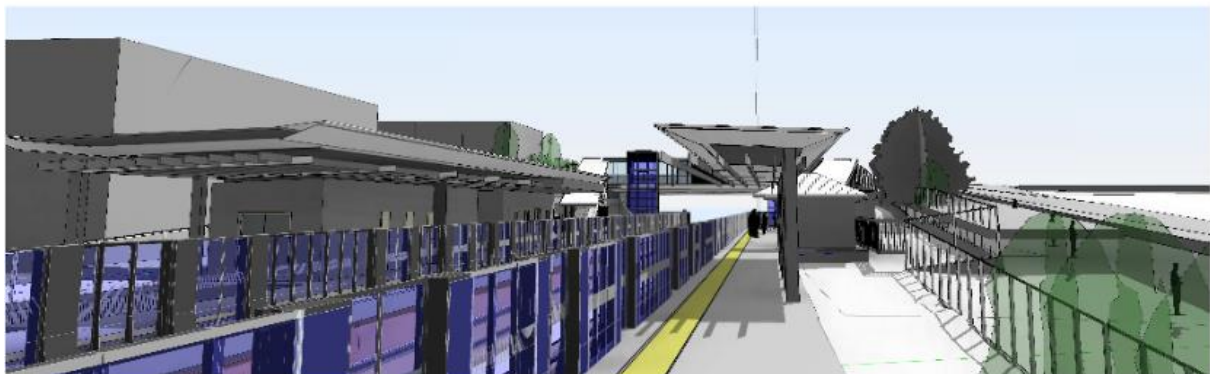
6.9.4   Proposed Interpretive Media

The stage 1 designs for Wiley Park Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Wiley Park Station include:

- Interpretive panels
- Paving inlays
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Wall features/graphic murals
- Landscaping
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Wiley Park Station, focusing on Aboriginal heritage of the area, the development of the Bankstown line, and the history of the station and its contribution to both the Bankstown Line and the surrounding suburbs. These panels could be incorporated within a wall feature or graphic mural or be stand-alone panels. It is recommended that the panels would be located in easily accessible areas of high pedestrian activity, but not in narrow spaces, the embarkment areas of lifts or stairs, or in areas that become easily crowded during peak hours. The design of the concourse is relatively narrow and as such may not be an appropriate location for interpretive panels. Locating interpretive panels with the restored waiting room on the platform is a possible location, or within in the new landscaping area to be created on the southern side of the overhead booking office at the corner of King Georges Road and The Boulevard.

Paving Inlays

The construction of a new plaza and concourse provides an excellent opportunity for paving inlays to be incorporated into the heritage interpretation at Wiley Park Station. Paving inlays could also be incorporated into plaza area, or wider parts of the platforms, notably at the eastern end beneath the overhead booking office. Inlays could include historic photographs or Sydney Trains historic rail plans, key quotes or use of appropriate Darug phrases.

Possible images for paving inlays

Figure 141. Wiley Park Station Buildings Plan, 1938. Source: Sydney Trains Plan Room
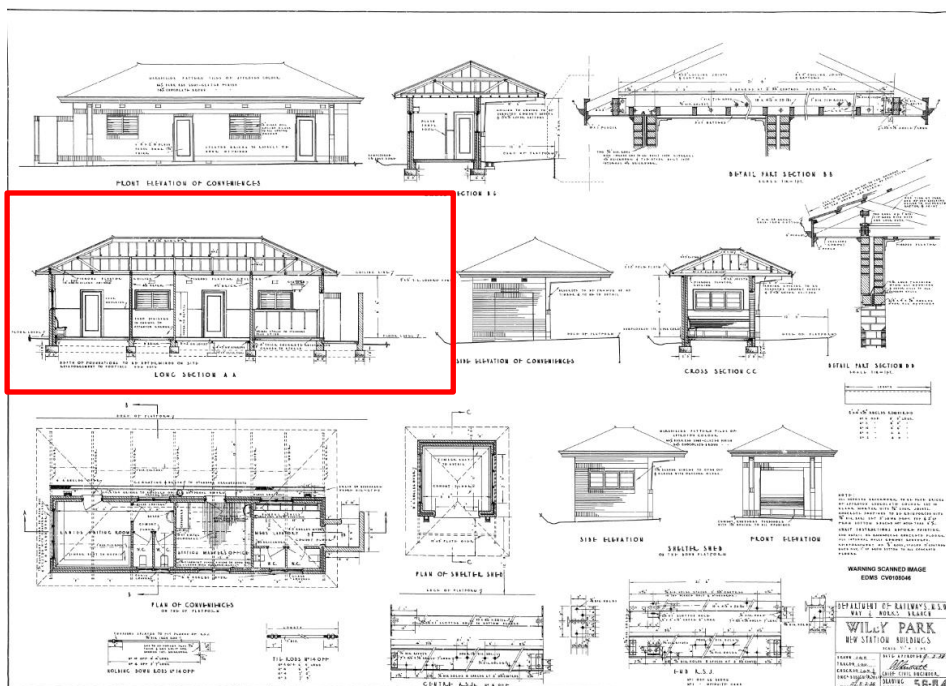
Figure 142. Wiley Park Overhead Booking Office Plan, 1938. Source: Sydney Trains Plan Room
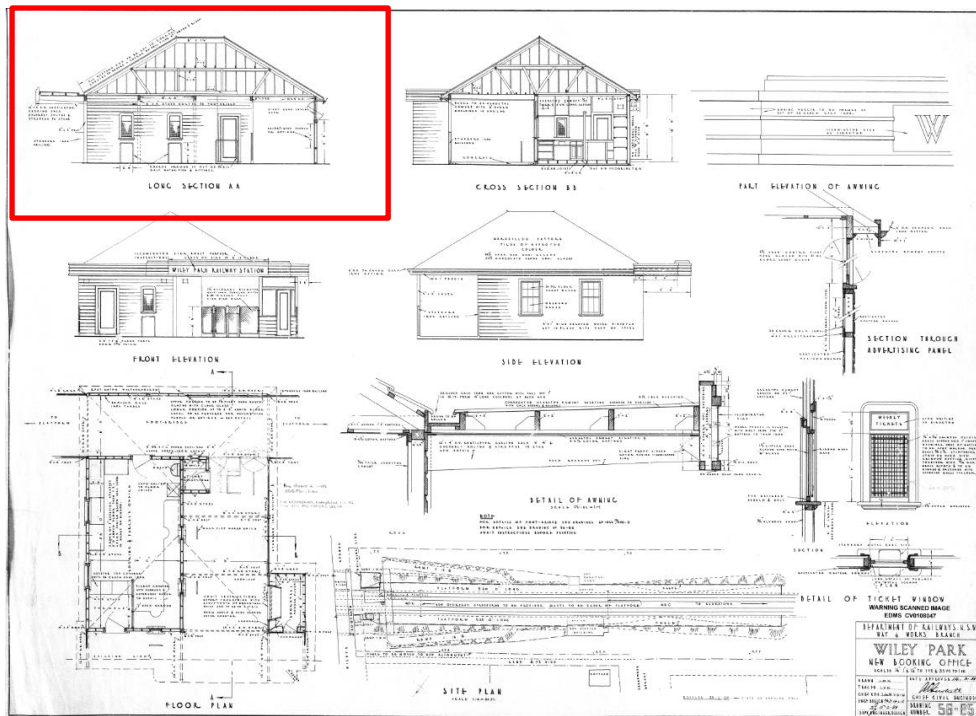
Acknowledgement of Country

An Acknowledgement of Country could be located on the glass walls at the entrance to the new concourse, on the external walls of the elevator shaft in the overhead booking office, in the landscaping design at the southern side of the overhead booking office on The Boulevard, on glass screens on the platform.

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located on the external walls of the elevator shaft in the overhead booking office, or in the landscaping design at the southern side of the overhead booking office on The Boulevard.

Wall Features/graphic murals

Possible locations for wall features and/or graphic murals at Wiley Park Station would primarily include wall space within the concourse. Screening walls to be constructed along King Georges Road may also be a possible location for murals. Designs could include large-scale replications of historic photographs or plans, or could be commissioned murals. Wall features and murals could be suitable for Aboriginal artworks, or artworks by local artists of Middle Eastern or subcontinental descent to represent the cultural diversity of Wiley Park and reflect the Post-War migration in the area that has played an important role in the history of the suburb.

Possible images for a graphic mural

Figure 143. Opening of Wiley Park Station, 1938. Source: City of Canterbury

Landscaping

Stage 1 designs plan for a new landscaped area on the corner of The Boulevard and King Georges Road. Landscaping can be utilised as interpretive media paired with landscaping elements such as paving inlays or sculpture, or can be interpretive in its own right, with landscaping design representing certain patterns, symbols, or even words. It is recommended that landscaping design includes native Australian flora, which can represent Indigenous connection to the land. Landscaping could also incorporate plant species from subcontinental or middle eastern regions, reflecting the cultural diversity and demographics of Wiley Park, as 2016 census data indicated that the top two cultural backgrounds in Wiley Park are Bangladeshi and Lebanese.[187]

Hoarding

During works, consideration should be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that uniquely illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

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[187] Australian Bureau of Statistics, 2016. 'Wiley Park'. *2016 Census QuickStats.* Accessed online 9/9/2019 at: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC14293

6.10   Punchbowl Station

6.10.1 Statement of Significance

The Statement of Significance for Punchbowl Railway Station Group (RailCorp s170) is as follows:

> *Punchbowl Railway Station has local significance as it was one of the stations to be located on the Sydenham to Bankstown Line which was built to take pressure off the traffic on the Main South Line as well as promote agriculture and suburban development in the late 19th and early 20th centuries. The station reflects the extension of the line to Bankstown in 1909 and the overhead booking office, footbridge and stairs, reflect the development of suburbs in the area during the Interwar period.[188]*

6.10.2 Existing Interpretive Elements

There is currently no existing heritage interpretation at Punchbowl Station.

6.10.3   Stage 1 Design

A sample of the design drawings for Punchbowl Station (Metron, August 2019)

6.10.4 Proposed Interpretive Media

The stage 1 designs for Punchbowl Station provide a range of opportunities for heritage interpretation. Possible interpretive media for Punchbowl Station include:

- Interpretive panels
- Paving inlays
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Wall features/graphic murals

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[188] OEH, 2017. 'Punchbowl Railway Station Group.' *NSW Office of Environment and Heritage*. Accessed online 9/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4802009

- Landscaping
- Hoarding

Interpretive Panels

Interpretive panels could be installed at Punchbowl Station, focusing on the Aboriginal heritage of the area, the development of the Bankstown line, and the history of the station and its contribution to both the Bankstown Line and the surrounding suburbs. These panels could be incorporated within a wall feature or graphic mural or be stand-alone panels. Punchbowl Station includes several suitable locations for interpretive panels, such as within the restore waiting room on the platform, in the Rest Park located at the northern side of Punchbowl Station, or alternatively could be located within the upgraded concourse area.

Paving Inlays

The upgraded concourse and/or plaza space could provide a possible location for interpretive paving inlays at Punchbowl Station. Detailed and complex paving inlays should not be located in areas of high pedestrian congestion. Inlays could include historic plans, key quotes or appropriate Darug phrases.

Possible images for paving inlays

Figure 144. Mount Lewis Estate Subdivision Plan, 1928. Source: SLNSW[189]

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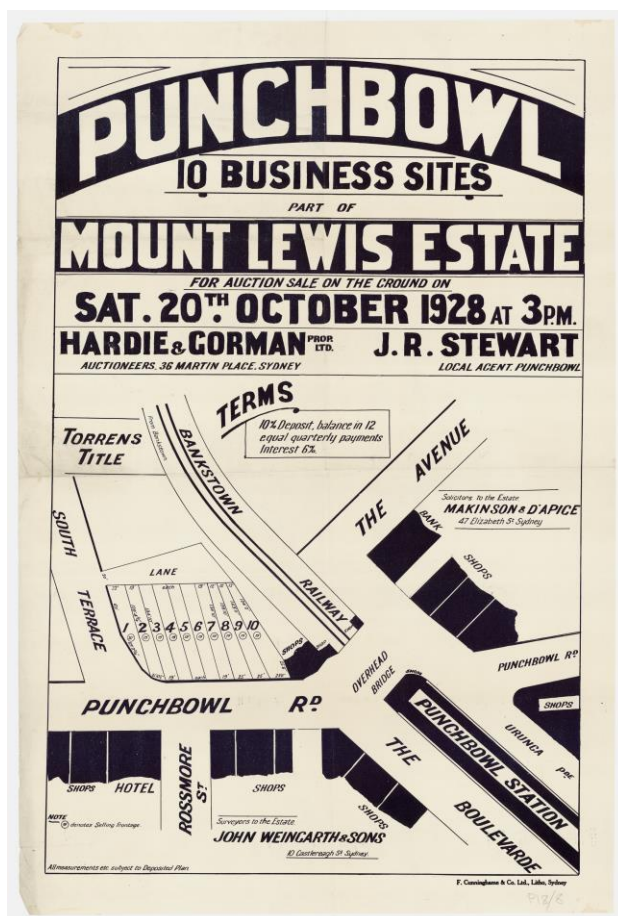
[189] John Weingarth & Sons, 1928. '007 – Z/SP/P18/8 – Punchbowl – 10 Business Sites – Part of Mount Lewis Estate – Punchbowl Rd, South Tce, The Avenue, Urunca Pde, 1928.' Accessed online 9/9/2019 at: http://digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=IE9069880&change_lng=

Figure 145. Highclere Estate Subdivision Plan, 1911. Source: SLNSW[190]
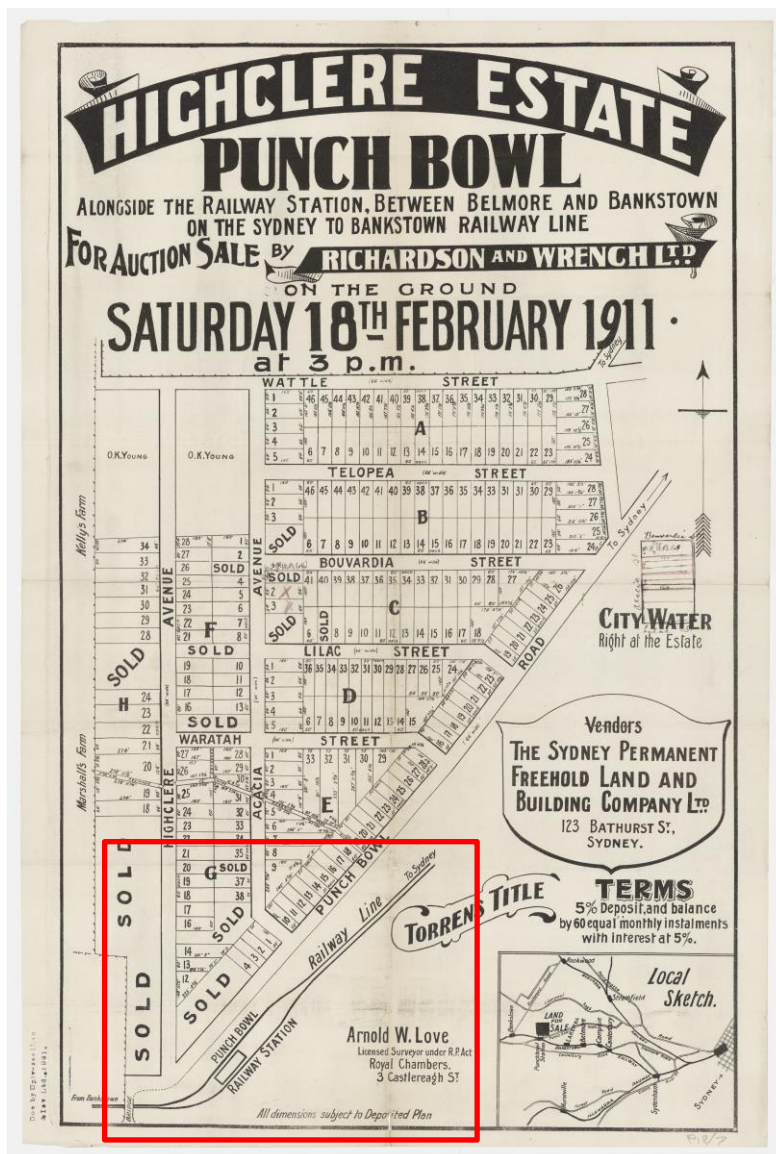
Acknowledgement of Country

An Acknowledgement of Country could be located on the glass walls at the entrance to the new concourse, on the external walls of the elevator shaft in the overhead booking office, in the landscaping design within the Rest Park on Punchbowl Road, or on glass screens on the platform.

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located on the glass walls and anti-throw screens at the entrance to the new concourse, on the external walls of the elevator shaft in the overhead booking office, in the landscaping design within the Rest Park on Punchbowl Road.

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[190] Arnold W. Love, 1911. '006 – Z/SP/P18/7 – Highclere Estate – Punch Bowl – Wattle St, Punch Bowl Rd, Highclere Ave, 1911.' *State Library of New South Wales.* Accessed online 9/9/2019 at: digital.sl.nsw.gov.au/delivery/DeliveryManagerServlet?dps_pid=IE9069866&change_lng=

Wall Features/graphic murals

Possible locations for wall features and/or graphic murals at Punchbowl Station would primarily include wall space within the concourse, or on the platform building. Designs could include large-scale replications of historic photographs or plans, or could be commissioned murals. Wall features and murals could be suitable for Aboriginal artworks or artworks commissioned by a local artist of Middle Eastern descent to represent the cultural diversity of Punchbowl and reflect the Post-War migration in the area that has played an important role in the history of the suburb.

Possible images for graphic murals

Figure 146. Railway staff [portrait], Punchbowl, 1925. Source: City of Canterbury.[191]

Figure 147. Punchbowl Railway Station, c.1901. Source: City of Canterbury

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[191] Williams Family, c.1925. 'Railway staff, [portrait], Punchbowl, 1925.' *City of Canterbury*. Accessed online 9/9/2019 at: http://www.photosau.com.au/Canterbury/scripts/ExtSearch.asp?SearchTerm=030465

Figure 148. Punchbowl Station, n.d. Source: OEH/Don Fraser[192]

Landscaping

Stage 1 designs plan for a new landscaped area on the corner of The Boulevard and King Georges Road. Landscaping can be utilised as interpretive media paired with landscaping elements such as paving inlays or sculpture, or can be interpretive in its own right, with landscaping design representing certain patterns, symbols, or even words. It is recommended that landscaping design includes native Australian flora, which can represent Indigenous connection to the land. Landscaping could also incorporate plant species from middle eastern regions, reflecting the cultural diversity and demographics of the Punchbowl area, as 2016 census data indicated that over 26% of Punchbowl residents are of Lebanese ancestry and this would represent the important history of post-war migration in the area.[193]

Hoarding

During works, consideration should be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that uniquely illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

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[192] Don Fraser, n.d.. 'Footbridge – Survey of Railway Footbridges.' *NSW Office of Environment & Heritage.* Accessed online 9/9/2019 at:
https://www.environment.nsw.gov.au/heritageapp/HeritageItemImage.aspx?ID=4802009#ad-image-12
[193] Australian Bureau of Statistics, 2016. 'Punchbowl (Canterbury-Bankstown – NSW).' *2016 Census QuickStats.* Accessed online 9/9/2019 at:
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC13273

6.11   Bankstown Station

Editorial Note: At the time of writing, design plans for Bankstown Station had not been made available and as such, only general suggestions of interpretation media and locations for Bankstown Station are provided in this HIS.

6.11.1 Statement of Significance

The Statement of Significance for Bankstown Railway Station Group (RailCorp s170) is as follows:

> *Bankstown Railway Station complex has local significance as a station which dates from the early 20th century expansion of the railways between Belmore and Bankstown undertaken to accommodate suburban development, particularly the war service residential development which took place during the interwar period. The collection of railway structures dating from the 1909 opening of the station and its expansion in the 1940s reflect the real estate boom in the area and the development of Bankstown into a major centre. The 'initial island' platform building, Railway Stripped Functionalist style former parcels office, timber overhead booking office and footbridge collectively characterise the type of construction and architectural style employed in early 20th century railway station buildings and associated structures in the Sydney region.[194]*

6.11.2 Existing Interpretive Elements

There is currently no existing heritage interpretation at Bankstown Railway Station.

6.11.3 Proposed Interpretive Media

At time of writing there were no detailed design plans for Bankstown Railway Station and, as such, the following are a general discussion of possible interpretive media. The appropriateness of individual media will not be determined until detailed design packages are developed. Possible interpretive media for Bankstown Station includes:

- Interpretive panels
- Adaptive re-use of architectural elements
- Paving inlays
- Acknowledgment of Country
- Cultural heritage focused artwork/design feature
- Wall features/graphic murals
- Landscaping
- Functional elements
- Hoarding

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[194] OEH, 2009. 'Bankstown Railway Station Group.' *NSW Office of Environment and Heritage*. Accessed online 10/9/2019 at: https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=4802067

Interpretive Panels

Possible locations for interpretive panels may include within the new upgraded concourse, plaza areas, or landscaped areas. Further opportunities may be evident on the platform, in a suitable location that would not be in close proximity to the stairs or elevators, or within the waiting rooms of the platform building. If the Parcels Office is retained, it would provide an appropriate location for interpretive elements focusing on the Aboriginal heritage of the area, the development of the Bankstown line, and the history of Bankstown Station and its contribution to both the Bankstown Line and the surrounding suburbs.

Adaptive Re-use of Heritage Elements

The project's Adaptive Re-use Strategy, Salvage Strategy and Moveable Heritage Strategy will provide guidance on the approach to adaptive re-use of heritage items and structures, such as the former Parcel's Office on South Terrace at Bankstown Station. This building has been highlighted in the REMMS for particular consideration in relation to heritage interpretation (NAH6). The building is in good condition and could provide a unique opportunity for re-use of an industrial heritage building, possibly for arts/creative industries, cafes or commercial purposes. The interior space could also house other interpretive elements, such as wall graphics or panels that discuss the history of the Bankstown precinct.

Figure 149: Bankstown Parcels Office, 2016. Source: Rapid Construction

Figure 150. Examples of adaptive re-use of heritage buildings
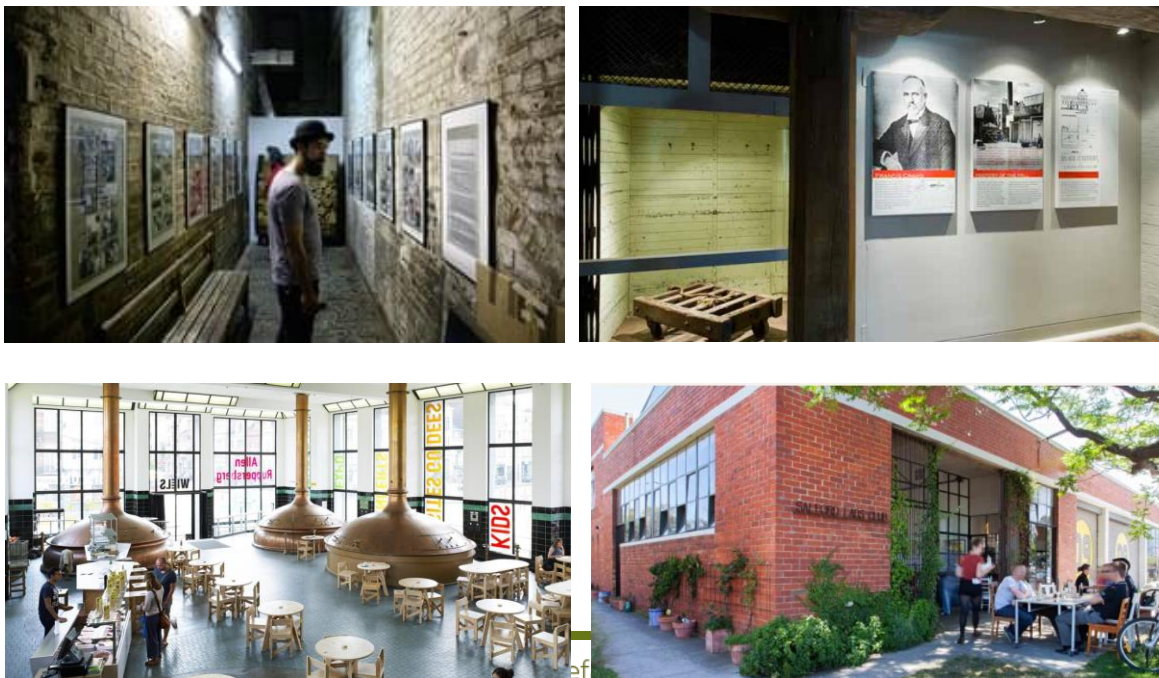
Paving Inlays

A new plaza or concourse area could be a possible location for decorative and informative paving inlays at the Bankstown Metro Station. If wide enough, the Metro platform may be a suitable location for further paving inlays. Paving inlays should be utilised to illustrate the foundations of any demolished buildings within the Bankstown Railway Station complex.

Possible images for paving inlays

Figure 151. Plan of the platform building and parcels office, 1923. Source: Sydney Trains Plan Room
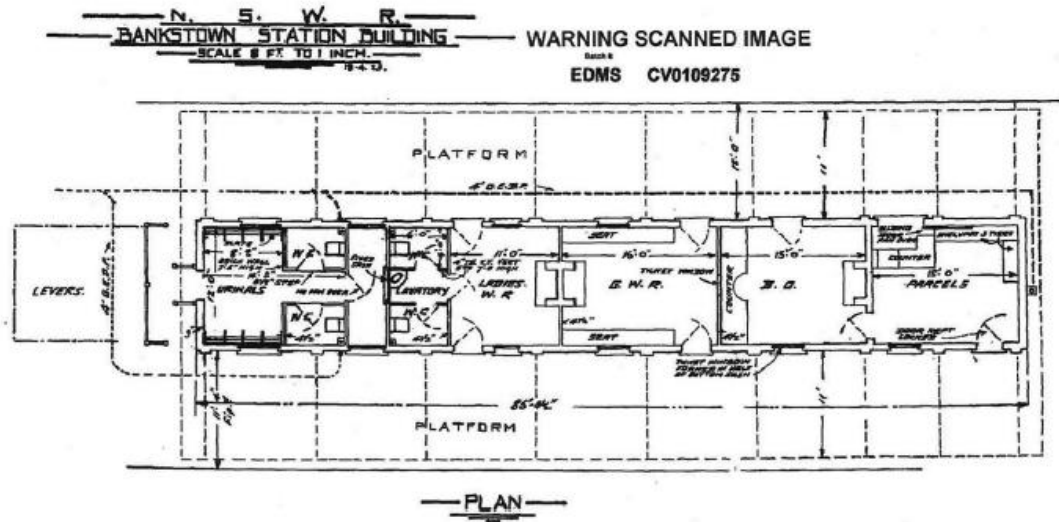
Figure 152. Plans for the proposed footbridge and booking office, 1947. Source: Sydney Trains Plan Room
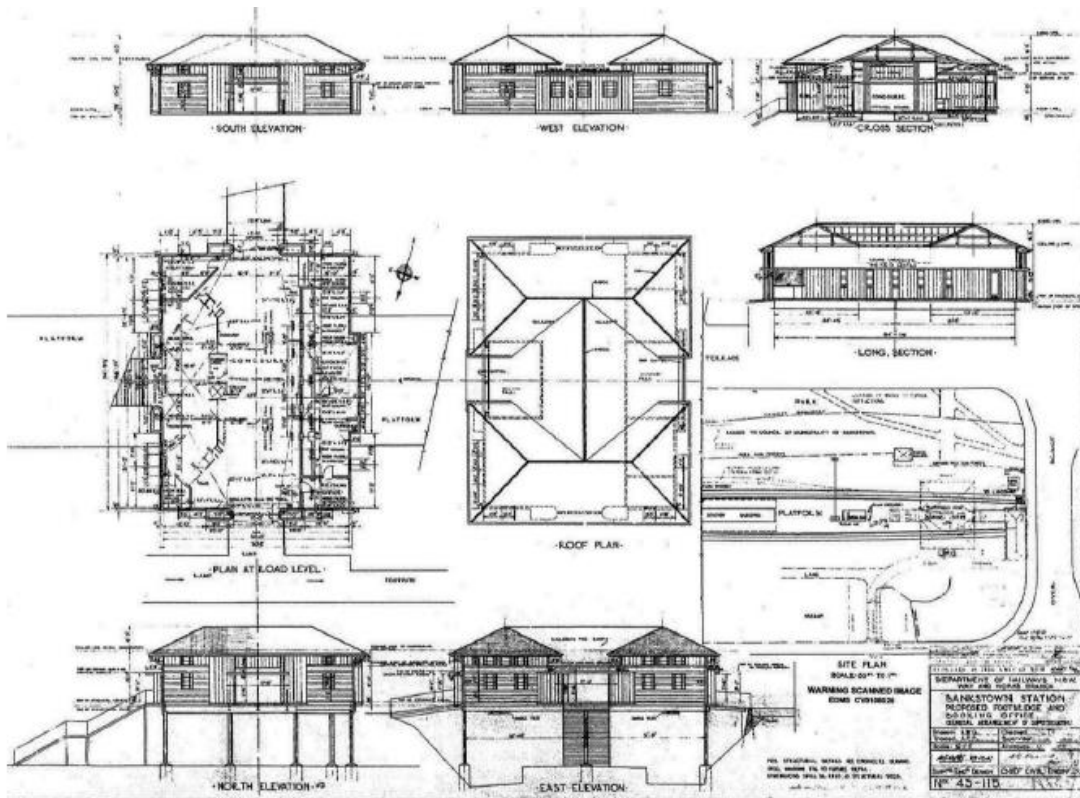
Acknowledgement of Country

An Acknowledgement of Country could be located on the glass walls at the entrance to the new concourse, on the external walls of the elevator shaft in the overhead booking office, in the landscaping design in a new plaza space, in park areas on North or South Terrace, or on glass screens on the platform.

Cultural heritage focused artwork/design feature

An artwork or design feature reflecting the cultural heritage of the area – either Aboriginal or from the diverse community - developed in consultation with the relevant knowledge holders, could be located on the glass walls and anti-throw screens at the entrance to the new concourse, on the external walls of the elevator shaft in the overhead booking office, in the landscaping design in a new plaza space, or in park areas on North or South Terrace.

Wall features/graphic murals

The construction of a new Sydney Metro concourse and station building to the east of Bankstown Railway Station could provide an excellent opportunity to incorporate large scale murals and wall features into the architectural design of the buildings. Large fences that may be established along the rail line could also provide a suitable location for graphic murals. Commissioned pieces combining interpretive elements and public art would be appropriate in a large-scale setting such as fences.

Possible images for graphic murals

Figure 153. Opening of Bankstown Station, 1909. Source: State Records of NSW

Figure 154. Bankstown Station, 1910. Source: State Records NSW

Landscaping

Landscaping can be utilised as interpretive media paired with landscaping elements such as paving inlays or sculpture, or can be interpretive in its own right, with landscaping design representing certain patterns, symbols, or even words. It is recommended that landscaping design includes native Australian flora, which can represent Indigenous connection to the land. Landscaping could also incorporate plant species from various international regions to reflect the cultural diversity of Bankstown.

Functional Elements

Interpretive features could be incorporated into functional elements, such as seating or canopies, to be located in the new public concourse, park or plaza space. Interpretive elements integrated into canopy design could include patterns or illustrations related to the railway which could be projected onto walkways and paving by the sun. Alternatively, seating surfaces could incorporate interpretative elements such as shapes, timelines, signage, historic photographs or plans, or motifs. Aboriginal yarning circles could also be considered as seating options.

Hoarding

During works, consideration should be given to temporary hoarding that includes interpretation as part of its design. This could include displays of historic photographs, either specific to the individual station, or a generic compilation of various images of the railway line. Alternatively, murals could be commissioned for hoarding design that uniquely illustrate the history of the railway stations, the early development of the suburbs, the railway, and post-war migration throughout the Inner-West and Canterbury-Bankstown regions.

7.0   CONCLUSIONS

7.1   The Proposed Strategy

This HIS has been prepared to comply with the heritage management and mitigation measures included in the Conditions of Approval, the REMMs and requirement C(i) of the SWTC, and in accordance with the NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines*, and the NSW Heritage Council's *Heritage Interpretation Policy.*

Overall a unifying approach to heritage interpretation across the Sydenham to Bankstown line is recommended ensure a connected interpretive experience. This could be achieved by

- employing a cohesive style, scale, use of materials and colours for interpretive elements
- developing a consistent suite of interpretive media at each station
- considering cultural heritage focused elements within the rolling stock

Twelve possible options for interpretative media for the Sydney Metro City and Southwest Sydenham to Bankstown line have been identified. These include eleven on-site and one off-site interpretive media options.

- Option 1: Wall features/graphic murals
- Option 2: Interpretive panels
- Option 3: Paving inlays
- Option 4: Landscaping:
- Option 5: Re-use of heritage architectural elements
- Option 6: Acknowledgment of Country
- Option 7: Cultural heritage focused artwork/design feature
- Option 8: Use of language
- Option 9: Functional elements
- Option 10: Digital media (off-site)
- Option 11: Temporary hoarding
- Option 12: Rolling stock

It is not intended that all of the interpretive options be implemented but rather that the most appropriate that integrate with the design of the each of the stations, their structures and landscaping be considered.

7.2   The Next Steps

This HIS has provided the overall strategy for interpreting the Sydney Metro City and Southwest Metro Sydenham to Bankstown line and satisfies the first step in the interpretation planning process. Following client review and confirmation of the preferred interpretive media and possible locations, the next steps in the process are the development of a Heritage Interpretation Plan (detailed content development, stakeholder consultation, image sourcing, and design), and then implementation.

It is recommended that:

- This draft HIS be submitted for review by Design Inc and Sydney Metro Authority – *completed 17 September 2019, review comments received 28 November 2019 and 28 February 2020*

- Following review, the draft HIS be submitted to the Heritage Council of NSW (delegated to DPC Heritage NSW) for comment – *submitted 3 March 2020, discussed at HWG 12 May 2020*
- A final HIS be produced, and submitted to the Planning Secretary – *final HIS produced 20 May 2020.*
- Once the project is sufficiently advanced, the preferred options for interpretation have been confirmed by Design Inc and Sydney Metro, and further detailed designs have been produced, the next stage of developing and implementing a detailed Heritage Interpretation Plan for each station would include:
    - confirming precise locations of interpretive elements
    - developing detailed content for the interpretive media chosen
    - aligning the Heritage Interpretation Plan with other key project strategies, such as the Adaptive Re-use Strategy, Salvage Strategy, Moveable Heritage Strategy, and the Public Art Strategy.
    - consulting with Metro LALC/Aboriginal stakeholders for Aboriginal heritage components, and with Inner West Council, Canterbury-Bankstown Council, Sydney Trains, and other stakeholders for historic heritage components if required
    - undertaking design and integration of the interpretive media, with graphic, website and/or landscape designers
    - production and installation.

8.0   APPENDIX A

Culture and language diversity in suburbs on the Sydenham to Bankstown line

Marrickville
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC12504?opendocument
Top ancestry responses: English (18.1%), Australian (15.3%), Irish (8.8%), Greek (6.6%), Aboriginal and Torres Strait Islander (1.6%)
Country of birth: Australia 55.5%, Vietnam (6%), Greece (4.2%)
Languages other than English: Greek (7.6%), Vietnamese (7.4%), Arabic (3.1%)
English only: 55.8%

Dulwich Hill
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC11303
Top ancestry responses: English (19.4%), Australian (16.4%), Irish (9.5%), Scottish (6.2%), Greek (5.2%), Aboriginal and Torres Strait Islander (1.5%)
Country of birth: Australia (58.7%), England (3.4%), Greece (3.1%)
Languages other than English: Greek (5.6%), Arabic (3.2%), Vietnamese (3%)
English only: 61.1%

Hurlstone Park
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC11963
Top ancestry responses: English (16%), Australian (14.7), Irish (8.9%), Greek (8.5%), Chinese (5.3%), Aboriginal and Torres Strait Islander (1.4%)
Country of birth: Australia (57.2%), Greece (4.5%), China (3.1%)
Languages other than English: Greek (9.5%), Arabic (5.1%), Mandarin (3.1%), Italian (3.1%)
English only: 54.9%

Canterbury
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC10797
Top ancestry responses: Chinese (13.3%), English (10.6%), Australian (10.5%), Greek (7.7%), Irish (4.7%), Aboriginal and Torres Strait Islander (1.0%)
Country of Birth: Australia (43.6%), China (9.3%), Vietnam (3.8%)
Languages other than English: Mandarin (9.2%), Greek (8.2%), Vietnamese and Arabic both 4.7%
English only spoken: 36.6%

Campsie
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC10782
Ancestry top responses: Chinese (31%), Nepalese (6.9%), Lebanese (5.8%), English (5.5%), Australian (5.2%), Aboriginal and Torres Strait Islander (0.4%)
Country of birth: Australia (28.4%), China (22%), Nepal (7.2%)
Languages other than English: Mandarin (21%), Cantonese (10%), Nepali (7.5%)
English only: 17.9%

Belmore
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC10279
Ancestry top responses: Greek (13.4%), Lebanese (9.5%), Chinese (8.7%), Australian (8.1%), Aboriginal and Torres Strait Islander (0.8%)
Country of birth: Australia (43.7%), Greece (6.3%), China (5.3%)
Languages other than English: Greek (14.1%), Arabic (12.8%), Mandarin (4.6%)
English only: 27.7%

Lakemba
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC12257?opendocument=
Ancestry top responses: Bangladeshi (12.9%), Lebanese (7.7%), Australian (6.7%), Indian (6.6%), Pakistani (6%), Aboriginal and Torres Strait Islander (0.3%)
Country of birth: Australia (31.5%), Bangladesh (15.4%), Pakistan (6.6%)
Languages other than English: Bengali (18/7%), Arabic (13.7%), Urdu (10.3%), Vietnamese (4.0%)
English only: 14.7%

Wiley Park
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC14293
Ancestry top responses: Bangladeshi (12%), Lebanese (10.8%), Australian (6.6%), Chinese (6.5%), Aboriginal and Torres Strait Islander (0.2%)
Country of birth: Australia (33.4%), Bangladesh (14.2%), Pakistan (6.1%), Lebanon (5.8%)
Languages other than English: Arabic (17.6%), Bengali (17.1%), Urdu (7.6%), Vietnamese (7.6%)
English only: 16.9%

Punchbowl
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC13273
Ancestry top responses: Lebanese (26.2%), Australian (8.8%), English (6.1%), Vietnamese (6.0%), Chinese (5.7%), Aboriginal and Torres Strait Islander (0.5%)
Country of birth: Australia (45.3%), Lebanon (12.6%), Vietnam (5.3%)
Languages other than English: Arabic (36.1%), Vietnamese (7.15), Greek (3.95)
English only: 21.2%

Bankstown
https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC10180
Ancestry top responses: Vietnamese (16.3%), Lebanese (12.7%), Chinese (9.5%), Australian (6.8%), English (5.6%), Aboriginal and Torres Strait Islander (0.4%)
Country of birth: Australia (37.1%), Vietnam (14.1%), Lebanon (6.2%), China (5.3%)
Languages other than English: Arabic (21.1%), Vietnamese (19%), Mandarin (4.9%), Urdu (4.0%)
English only: 17.7%

9.0   APPENDIX B: CONSULTATION LOG

Agency	Date	Undertaken by	Purpose/Response
Heritage NSW	3 March 2020	Artefact, Heritage, via email	HIS submitted. Response received via email that 21+ days required for review
Heritage NSW	5 April 2020	Artefact Heritage, via phone	Heritage NSW stated that the review was not completed, possibly 2+ weeks
Heritage NSW	5 May 2020	Artefact Heritage, via phone	Heritage NSW computers down
Heritage NSW	5 May 2020	Artefact Heritage, via phone	Heritage NSW stated that the review was not completed, possibly another 2 weeks. As at 20 May no feedback had been received. Sydney Metro then advised, in order to expedite completion of the HIS, that any comments received from Heritage NSW could be incorporated into the detailed Heritage Interpretation Plans and that comments on the Strategy would have to be closed to meet the time frames for Stage 3 Design
Sydney Metro Heritage Working Group (including members from Heritage NSW and Sydney Trains)	12 May 2020	Artefact Heritage, via video meeting	In order to provide further opportunity for comment, the Heritage Interpretation Strategy and the station Heritage Interpretation Plans were presented at the Sydney Metro Heritage Working Group on 12 May. Heritage NSW and Sydney Trains were both in attendance at this meeting. The feedback was generally positive with some detailed information being requested for inclusion in the forthcoming HIPs for the stations: the State significance of SHR listed station be emphasised in the detailed interpretive content; any restoration and adaptation and of existing heritage items should be referenced in the HIPs, consultation to occur during the development of Aboriginal heritage interpretation elements and any Aboriginal focused Public Art elements
Metro Local Aboriginal Land Council, Selina Thomas, Cultural Heritage Officer	1 May 2020	Artefact Heritage, via phone	Discussion with Metro LALC of approach to Aboriginal heritage interpretation, outline of possible elements – interpretive panels, Acknowledgement to Country, etc. Metro LALC very positive about the approach, and will be involved when the detailed content is developed.

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