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MACQUARIE POINT MULTIPURPOSE STADIUM

HOBART, TASMANIA

HISTORIC CULTURAL HERITAGE IMPACT ASSESSMENT

AUGUST 2024

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Acknowledgement of Country

Purcell acknowledge the Traditional Custodians of Country throughout Australia and pay our respects to Elders past, present, and emerging.

We respectfully acknowledge and pay respect to the muwinina people, the traditional and original owners of the land, skies and waterways of this project, and the Palawa people of lutruwia/Tasmania the continuing custodians, of Country.

HISTORIC CULTURAL HERITAGE IMPACT ASSESSMENT

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EXECUTIVE SUMMARY

Introduction

The Crown in Right of Tasmania (Proponent) has proposed the construction of a multipurpose stadium at Macquarie Point known as the Macquarie Point Multipurpose Stadium project (Proposed Project). The Proposed Project was declared a Project of State Significance by order of the Governor on 16 October 2023.[1]

Macquarie Point Development Corporation (MPDC) are responsible for overseeing the planning and delivery of the Proposed Project.[2] The Proposed Project will be assessed by the Tasmanian Planning Commission (TPC) as an integrated assessment process under the *State Policies and Projects Act 1993*. The TPC finalised the Proposed Project guidelines (Final Guidelines) which were published on 16 February 2024.[3] The Final Guidelines account for cultural heritage values, including, but not limited to, places and precincts of historic cultural heritage significance.[4]

MPDC commissioned Purcell, in collaboration with GJM Heritage, to prepare a preliminary Heritage Impact Assessment to address heritage related aspects as set out in the Final Guidelines section 5.3 *Places and precincts of historic cultural heritage significance*.

Findings of the Heritage Impact Statement

In reviewing the potential for historic cultural heritage impacts, a distinction can be drawn between possible direct impacts (such as requiring the demolition, removal, modification, or subdivision, of a place); and possible indirect impacts (such as changes to the setting of a place, or changes to public views to or from a place, or impact during construction which may result in dilapidation, for instance vibration damage etc). It is acknowledged that the project will result in both direct, and indirect, heritage impacts while recognising that the extent and nature of these potential impacts is not fully documented and cannot therefore be fully understood or assessed at this time.

To assist in decision making, the following Table summarises the key results of this Heritage Impact Assessment. It identifies each site subject to statutory control; the level of significance; any relevant statutory heritage provisions; possible direct and indirect impacts; and if management of potential impacts are recommended.

1 TPC, 'Guidelines Macquarie Point Multipurpose Stadium Project of State Significance', for the Macquarie Point Multipurpose Stadium project of State significance, 16 February 2024, p 1.
2 Macquarie Point Development Corporation (MPDC), 'About Mac Point' [website], n.d., accessed 02 May 2024.
3 Tasmanian Planning Commission (TPC), 'Macquarie Point Multipurpose Stadium Guidelines' [website], last updated 23/02/2024.
4 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', pp 14-16.

Table 1: Summary of key assessment results

Site No.	Name	Significance Level	Direct Impacts	Indirect Impacts	Overall Magnitude	Cultural Landscape impacts	Management Recommended
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
2	'Cenotaph, Anzac Parade and Queen's Battery'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
3	'Former HCC / City Motors Garage - façade'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
4	'Former HMAS Huon Naval Depot (Huon Quays)'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
5	'Former Hobart Railway Station'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Negligible / neutral	None
6	'Former MTT Offices'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
7	'Henry Jones & Co. IXL Jam Factory'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
8	'Hobart Gas Works complex (incl. chimney)'	State Local	Imperceptible / None	Medium	Moderate effect	High	General
9	'Hobart Railway Goods Shed'	State Local	Very High	Very High	Major effect	Very High	Specific; and General
10	'Roberts & Co. Woolstore Complex'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	High	General
11	'Royal Engineers Building and Stone Post'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
12	'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument'	State	Imperceptible / None	Low	Moderate effect	Low	General
13	'Tasmanian Museum and Art Gallery Complex'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Medium	General
14	'Victoria Dock and Constitution Dock'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
15	'Red Shed'	Local	Very High	Very High	Major effect	Very High	Specific

Site No.	Name	Significance Level	Direct Impacts	Indirect Impacts	Overall Magnitude	Cultural Landscape impacts	Management Recommended
16	1.0 Inner City Residential (Wapping)	Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
17	2.0 Sullivans Cove Mixed Use	Local	Imperceptible / None	Very High	Major effect	Very High	General
18	2.1 Domain Open Space	Local	Low	Medium	Major effect	High	General
19	3.0 Sullivans Cove 'Gateway'	Local	Very High	Very High	Major effect	Very High	General
20	4.1 Macquarie Point Wharf	Local	Imperceptible / None	Imperceptible / None	Negligible effect	Imperceptible / None	General
21	4.2 Regatta Point	Local	Very High	Very High	Major effect	Very High	Specific; and General
22	4.3 Sullivans Cove 'Working Port'	Local	Imperceptible / None	Very High	Major effect	Very High	General
23	'The Glebe'	Local	Imperceptible / None	Imperceptible / None	Negligible effect	Medium	General
24	'Middle Queens Domain'	Local	Imperceptible / None	Low	Minor effect	Low	General
	'Queens Domain Foreshore'	Local	Very High	Very High	Major effect	Very High	General
	'Southern Queens Domain'	Local	Imperceptible / None	Very High	Major effect	Very High	General
25	Hobart Rivulet	Local	Medium	Imperceptible / None	Minor effect	Imperceptible / None	General

The full findings of the assessment are included within the datasheet for each of the Sites listed in Table 1 (see Section 7.0). Each datasheet contains a suite of Site-specific management recommendations, mostly requiring the preparation of further detailed studies.

As summarised in the table above, there are a range of heritage impacts from Imperceptible / None to Very High across the Study Area. The impacts identified above cannot be avoided and mitigation measures will not fully ameliorate these impacts to historic cultural heritage significance of the affected site.

Recommendations

According to the LI and IEMA *Guidelines for Landscape and Visual Impact Assessment*, best practice uses the 'mitigation hierarchy', where measures should be proposed to first prevent or avoid, then reduce, and lastly, where possible, offset and/or remedy, any significant adverse impacts.[5]

The most important mitigation measures happen in the early phases of a project, including the site selection and design processes. An iterative process through the design phase can identify, and potentially prevent or avoid impacts.[6]

Consistent with this approach, the Burra Charter guidance on the management of change outlines that when considering the impact of change that "It may be necessary to modify proposed changes to better retain cultural significance."[7]

The principal way to prevent or avoid heritage impacts on the study area and more broadly, central Hobart and Sullivans Cove is not to construct the proposed stadium. We understand however that alternative sites have been considered and rejected by the Tasmanian Government.

We have been instructed that the agreement between the Tasmanian Government and the Australian Football League provides for the stadium to be enclosed, with a permanent roof. The proposed dome-like roof, although designed to have a degree of visual permeability, rises to a height of approximately 54m. It is this roof form that has the greatest visual impact on the setting of the historic centre of Hobart, Sullivans Cove, Constitution and Victoria Docks, the Domain and Cenotaph. A reduction in the overall height of the roof would be the single-most effective measure that would help ameliorate the adverse impacts to the visual setting of heritage buildings, precincts and Activity Centres affected by the proposed stadium.

Failing this, and consistent with the LI & IEMA Guidelines the hierarchy of responses to heritage impacts then moves to mitigation through design development. We recommend that an iterative design review be undertaken that seeks to reduce the visual bulk to allow views of distant landforms, through:

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials to the roof, and
- careful design of both internal and external lighting to minimise light spill.

To further reduce the stadium's visual impact within the context of central Hobart and Sullivans Cove, we recommend that the design be further refined to:

- design the perimeter form of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;

5 LI and IEMA, *GLVIA*, p 47.
6 LI and IEMA, *GLVIA*, p 47.
7 *The Burra Charter*, Article 27.1

- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site, and
- provide a sympathetic siting of, and interface between the heritage-listed Goods Shed, which is proposed for relocation, and the stadium.

The last level in the LI & IEMA Guidelines mitigation guidelines hierarchy is to offset and/or remedy the impacts.

To help offset the heritage impacts, we recommend the following actions to be undertaken:

- develop a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- Prepare a drawn and photographic recording of impacted heritage places prior to construction preparation commencing. This is to extend to the Hydro Electric Commission building fronting Evans Street;
- preparation of construction management plans that protect the historic fabric of heritage places during construction;
- implement vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel). The scope of vibration monitoring should be developed in consultation with structural engineering advice;
- prepare adaptive re-use / refit guidelines for the Goods Shed (Site 9) and Red Shed (Site 15) and
- locate building services plant and equipment to limit visual impact.

Recommendations arising from this assessment are outlined in Section 5.4 General Mitigating Measures, as well as those outlined in individual Site Inventory Sheets in Section 7.0.

The Macquarie Point site has been selected by the State Government as the location for the proposed stadium. As a result, the consideration of alternative locations falls outside the scope of our engagement and does not form part of these recommendations. Further, we have been instructed that the agreement between the State Government and AFL requires that the proposed stadium be enclosed with a permanent roof. Therefore, other potential stadium design solutions - including partially-roofed or unroofed designs - have not been considered in the development of these recommendations.

Should an order be made authorising the Project to proceed under the State Policies and Project Act 1933 (Tas), we recommend that the suite of conditions identified in the recommendations of this HIA be applied to any approval to assist in mitigating some of the historic heritage impacts of the development. It is noted that the application of these conditions will not fully ameliorate the direct and indirect heritage impacts on the historic cultural significance of the affected heritage places, precincts and activity centres.

Consistent with the Final Guidelines Section 5.3.3 and definition of the 'project site' this assessment is to account for associated use and development[8] As such we recommend that the impacts arising from the implementation of the masterplan be assessed, monitored and managed through an iterative design process.

8 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', Glossary p 29.

1.0 INTRODUCTION

1.1 Scope - Statement of understanding

The Macquarie Point Development Corporation engaged Purcell, in collaboration with GJM Heritage, to assess the effect of the Proposed Project on the historic cultural heritage characteristics, values and significance of associated places and precincts of historic cultural heritage significance.

The report is being prepared in response to the Tasmanian Planning Commission's Final Guidelines.[9] The guidelines are intended to be a framework for reports submitted to the Commission as part of the integrated assessment.[10] The Final Guidelines note:

> *A proposal by the Crown in Right of Tasmania for the development of a multipurpose stadium at Macquarie Point has been declared a Project of State significance, by order (the order) of the Governor. The order was approved by both Houses of the Tasmanian Parliament on 8 November 2023 and took effect on 9 November 2023…*
>
> *… A Ministerial Direction from the Premier dated 16 October 2023 (Appendix A) directs the Tasmanian Planning Commission (the Commission) to undertake an integrated assessment of the Macquarie Point Multipurpose Stadium project (the proposed project), in accordance with the State Policies and Projects Act 1993 (the Act).*[11]

The Commission, in undertaking an integrated assessment of the proposed project, is to comply with the following requirements:

1. *The integrated assessment is to address the environmental, social, economic and community impacts of the proposed project.*
2. *As part of the integrated assessment, the Commission is to specifically consider the extent to which the proposed project:*
   - *is consistent with and supports the urban renewal of the Macquarie Point site (as defined in the Macquarie Point Development Corporation Act 2012) as provided for in the Mac Point Precinct Plan prepared by the Macquarie Point Development Corporation established under section 5 of that Act;*
   - *impacts on the surrounding area and uses; and*
   - *could generate social, economic, and cultural benefits to the region and the State of Tasmania.*[12]

The approval pathway replaces the process otherwise required by legislation under the Resource Management and Planning System of Tasmania, including the *Historic Cultural Heritage Act 1995* (Tas).

This report has been prepared in response to the Final Guidelines, Section 5.3 'Places and precincts of historic cultural heritage significance'. The Guidelines determine that the report is to:

9 TPC, 'Guidelines Macquarie Point Multipurpose Stadium Project of State Significance', for the Macquarie Point Multipurpose Stadium project of State significance, 16 February 2024.
10 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 2.
11 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 1.
12 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 1.

> *… describe the historic cultural heritage characteristics, values and significance of the buildings, structures, streetscapes and spaces on the project site and adjacent area. The reports are to assess the effect of the proposed project on the historic cultural heritage characteristics, values and significance.*[13]

In doing so the report is to assess:

- *what is significant about the places or precincts in terms of their historic cultural heritage values and whether some parts are more significant than others;*
- *the degree to which the proposed project complements and contributes to or detracts from the values of places or precincts of historic cultural heritage significance;*
- *the effect of the use, location, bulk, form and appearance of the proposed project on the values of places or precincts of historic cultural heritage significance;*
- *what measures, if any, are proposed to avoid or ameliorate any adverse effects; and*
- *whether the proposed project will result in any heritage conservation benefits that might offset any adverse effects.*[14]

The report is to be prepared with impartiality by suitably qualified people (See Appendix D Curriculum Vitaes). It must not contain statements of merit from the Proponent. To support the report's findings or conclusions on matters of merit it is to clearly outline:

- *the evidence that supports or relates to the findings or conclusions; and*
- *the degree to which the findings or conclusions are based on professional opinion.*[15]

Consistent with the intent of the Final Guidelines this report does not draw any conclusions in relation to the acceptability of the proposed stadium development in the context of the statutory heritage and planning regime as this is a matter for the Tasmanian Planning Commission.

1.2 Definition of the Study Area

The Final Guidelines Section 5.3.3 defines the Study Area as:

> *… all places and precincts of historic cultural heritage significance as well as cultural landscape precincts and local historic landscape precincts listed or provisionally listed in the Tasmanian Heritage Register, Sullivans Cove Planning Scheme 1997, Hobart Interim Planning Scheme 2015, or the draft Hobart Local Provisions Schedule that are:*

- *on the Macquarie Point site;*
- *on Evans Street or Hunter Street;*
- *on the Cenotaph and Regatta Grounds at 20 McVilly Drive;*
- *within or partly within 200m of the title boundaries of the project site;*

13 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', Section 5.3.1 p 14.
14 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', Section 5.3.2 p 14.
15 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 2.

- *beyond 200m of the title boundaries of the project site where relevant; and*
- *relevant to the site in relation to the River Derwent.*[16]

The Final Guidelines include the following relevant definitions:

> ***Macquarie Point site**: means the land included with the definition of a site under the Macquarie Point Development Corporation Act 2012*
>
> ***project site**: means the land on which any use or development is proposed (including any associated use or development), whether privately or publicly owned. If any such land is only part of the land comprised in any title, then the whole of that land is included.*[17]

There is one place that was previously identified as having historic cultural heritage significance within the study area that is excluded from this report:

- SCPS 1997 Figure 5 includes Ref No 20 (at 1 Collins Street). Neither Ref 20, nor 1 Collins Street, are included in Table 1. 1 Collins Street was the 'Transport Commission Building' (Parcel 5 and known as 1 Collins Street) included in the SCPS 1997 Activity Area 1.0 Inner City Residential (Wapping) as item F on Figure 3d. This building was demolished prior to 18 February 2004, as seen on aerial imagery.[18]

The following places are subsurface archaeology and are therefore outside the scope of this report:

- THR ID Number: 10350, 'Hunter, Evans, Davey Street - Subsurface remains including Hunter Island, Causeway, Old Wharf Probation Station & Reclaimed Land'.
- THR ID Number: 5887, 'Zero Davey Archaeological Site'.
- SCPS 1997 Ref No 18 Martins Hot Shot Oven
- SCPS 1997 Ref No 19 Queens Battery

Based on the above definition, the Study Area is graphically defined in Figure 1.

16 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 15.
17 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 29.
18 Lands Tasmania, 'Aerial Photo Viewer v2' [website], image date: 18 Feb 2004; Film: 1377; Frame: 234; Run: 1: Scale: 7,000.

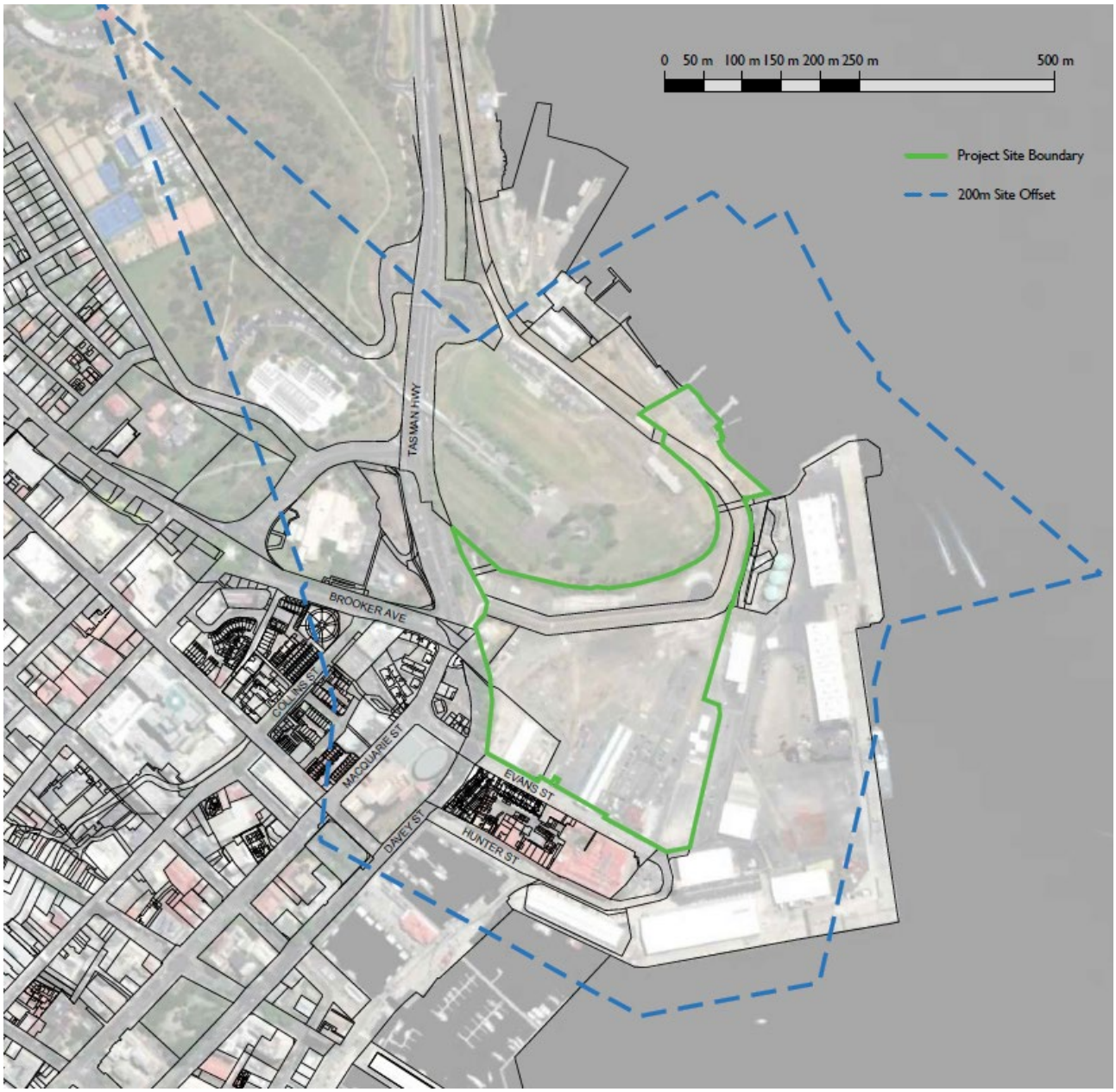


Figure 1: Aerial image of the Study Area. Approximate Project Site boundary outlined in green, Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0010).

Table 2: Identified Sites wholly, or partially, within the Study Area.

Site No.	Name	THR Number	SCPS 1997 Ref No	HIPS 2015 Ref No	Draft HOB-LPS
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	2397	39		HOB-C6.1.1707
2	'Cenotaph, Anzac Parade and Queen's Battery'	7137			HOB-C6.1.2303
	'Cenotaph and Cenotaph Avenue'		121		
3	'Former HCC / City Motors Garage - façade'	2253	22		HOB-C6.1.713
4	'Former HMAS Huon Naval Depot (Huon Quays)'	2932	122		HOB-C6.1.2302
5	'Former Hobart Railway Station'	2187	6		HOB-C6.1.1924

Site No.	Name	THR Number	SCPS 1997 Ref No	HIPS 2015 Ref No	Draft HOB-LPS
6	'Former MTT Offices'	2498	53		HOB-C6.1.2101
7	'Henry Jones & Co. IXL Jam Factory'	11961	44		HOB-C6.1.1706
8	'Hobart Gas Works complex (incl. chimney)'	2464	58		HOB-C6.1.2099
9	'Hobart Railway Goods Shed'	10995	125		HOB-C6.1.1202
10	'Roberts & Co. Woolstore Complex'	2425	52		HOB-C6.1.2100
11	'Royal Engineers Building and Stone Post'	2280	26		HOB-C6.1.86
12	'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument'	11987			
13	'Tasmanian Museum and Art Gallery Complex'	6648			HOB-C6.1.864
	'Tasmanian Museum & Art Gallery'		1		
	'Former Customs House and Bond Store'		24		
	'Private Secretary's Cottage'		25		
	'Tasmanian Museum & Art Gallery: including all Museum buildings and former Commissariat Store'		59		
14	'Victoria Dock and Constitution Dock'	12022			
	'Victoria Dock'		27		HOB-C6.1.1308
	'Sesquicentenary Memorial'				HOB-C6.1.1309
	'Constitution Dock'		28		HOB-C6.1.1705
	'Crane'				HOB-C6.1.3524
15	'Red Shed'		126		HOB-C6.1.1203
Activity Areas					
16	Inner City Residential (Wapping)		1.0		
17	Sullivans Cove Mixed Use		2.0		
18	Domain Open Space		2.1		
19	Sullivans Cove 'Gateway'		3.0		
20	Macquarie Point Wharf		4.1		
21	Regatta Point		4.2		
22	Sullivans Cove 'Working Port'		4.3		
Heritage Precincts					
23	'The Glebe'			G1	HOB-C6.2.2
Cultural Landscapes					
24	'Middle Queens Domain'			5	HOB-C6.3.5
	'Queens Domain Foreshore'			6	HOB-C6.3.6
	'Southern Queens Domain'				HOB-C6.3.7
25	Hobart Rivulet				HOB-C6.1.10

1.3 Limitations and constraints

This report relies on published and unpublished source material, no primary or archival research was undertaken. No physical interventions into the fabric were made. Visual observation and inspection of the Study Area was the primary form of investigation. Roofs and building interiors were not accessed as part of the site visit.

This report is limited to consideration of the historic cultural heritage characteristics, significance, and values of places, and precincts, of historic cultural heritage significance, as well as cultural landscape precincts and local historic landscape precincts, within the Study Area as set out in the Final Guidelines Section 5.3.3[19] and Section 1.2 of this report that are listed or provisionally listed in the:

- Tasmanian Heritage Register;
- *Sullivans Cove Planning Scheme* 1997;
- *Hobart Interim Planning Scheme* 2015; and,
- draft *Hobart Local Provisions Schedule*,

The identified Sites' historic cultural heritage characteristics, values and significance were drawn directly from the Tasmanian Heritage Register or the relevant Planning Schemes. No assessment of historic cultural heritage characteristics, values and significance was undertaken as part of this report.

This report does not include:

- Anything set out in the Final Guidelines Section 5.2, 'Aboriginal heritage';
- Anything set out in the Final Guidelines Section 5.4, 'Historic archaeology';
- Any other potential heritage impacts of the Proposed Project, including, without limitation, to landscape, vegetation, movable, social, intangible, or sub-surface heritage;
- Heritage assessment of additional places, sites, or areas, not currently subject to a heritage designation or listing;
- Interpretation, architecture and interior design, urban design, archaeology, landscape, ecology, or sub-surface heritage;
- Public or stakeholder consultation and associated preparation or representation, or
- An assessment of social and intangible values.

The Final Guidelines Part 5.3.5 requires:

> - *elevations, plans and visualisations of the proposed development that clearly show the impact and effect of the proposal on each identified place and precinct of historic cultural heritage significance, from a range of relevant locations.*[20]

This material has been provided by others, has formed the basis of this assessment and is considered adequate to inform this assessment of heritage impacts.

The results and judgments contained in this report are constrained by the limitations inherent in overview type assessments (including accessibility of historical information, safety considerations, and

19 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 15.
20 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 15.

related access restrictions). Whilst every effort has been made to gain insight to the historic cultural heritage profile of the study area, the authors cannot be held accountable for errors or omissions arising from such constraining factors.

Due to program constraints this report has been prepared concurrently to the design documentation of the Proposed Project. Our assessment is based on documentation provided 28 June 2024. We acknowledge that design development has continued and any later iterations of the design have not informed our assessment. The authors cannot be held accountable for errors or omissions arising from revisions of design documentation and supporting information that have occurred since 28 June 2024.

1.4 Authorship

Purcell and GJM Heritage jointly prepared this report. The nominated team of suitably qualified people are:

Person	Position	Qualifications and Affiliations	Role
Tracey Skovronek	Director and Regional Partner, Purcell Architect	Ba (Hons) BArch (Hons) DipPPM, RIBA, RAIA, MICOMOS ARN NSW 11029	Project Partner
Lucy Burke-Smith	Associate Partner, Trustee Director, Purcell Architect, Heritage Consultant	BSc (Architecture), BArch (Hons 1), GradDip (Hert Cons), RAIA ARN Tas 898 / CC6606	Project Lead, Lead Author
Jim Gard'ner	Director, GJM Architect	BArch (Hons 1), BBSc, GradDip (Conservation), GradCert (Visual Arts), RAIA, MICOMOS ARBV VIC 16055	Author
Linda Mott	Senior Heritage Consultant, Purcell	BAppSc; BDes (Int Des. Hons 1); MHeritCons	Author
Hugh Jones	Graduate of Architecture, Purcell	B.En.D; MArch (Hons)	Mapping, project support

1.5 Approach and methodology

This report responds to the requirements of the Final Guidelines, Sections 5.3.1, 5.3.2, and 5.3.5, noting that elevations, plans, and visualisations, required as part of Section 5.3.5 are beyond the scope of the authors engagement and were supplied by others.

The approach to this project is to provide a systematic assessment of the study area following established principles and procedures advocated by the *Australia ICOMOS Charter for Places of Cultural Significance 2013* (Burra Charter), which provides a philosophical underpinning of heritage practice in Australia . The Burra Charter process starts with understanding the place: its history, use, associations, and fabric; before assessment of cultural significance using relevant criteria.

In accordance with the Final Guidelines section 5.3.4, we have followed the guidance of:

- *The Burra Charter: Australia ICOMOS Charter for Places of Cultural Significance 2013*, and associated Practice Notes;
- Tasmanian Heritage Council, 'Practice Note 1B - Preparation of Heritage Impact Statements' Version 1: April 2023 (approved by Tasmanian Heritage Council on 19 April 2023);
- Tasmanian Heritage Council, 'Works Guidelines for Historic Heritage Places', November 2015, and
- where relevant, the Queens Domain Cultural Heritage Management Plan 2002 (an incorporated document under the SCPS and will be an incorporated document under the HOB_LPS).

Other documents referenced by this report include:

- Austral Tasmania, 'Macquarie Point Heritage Management Plan (HMP), for the Macquarie Point Development Corporation, 28 November 2016;
- Macquarie Point Development Corporation, 'The Goods Shed Conservation Management Plan (CMP), V2, June 2021, and
- Macquarie Point Development Corporation, The Macquarie Point Reset Masterplan 2017-2030, 2019 (an incorporated document under the SCPS).

We have followed best practice guidance notes and the following legislation:

- *Historic Cultural Heritage Act 1995* (HCHA 1995*) effective date 22 March 2024;*
- *Sullivans Cove Planning Scheme 1997 (SCPS 197);*
- *Hobart Interim Planning Scheme 2015 (HIPS 2015),* and
- *Draft Hobart Local Provisions Schedule (Draft HOB-LPS).*

A site visit was carried out on from 11 to 13 June 2024 by:

- Lucy Burke-Smith, Associate Partner, Trustee Director, Purcell; Registered Architect, Heritage Consultant.
- Jim Gard'ner, Director, GJM, Registered Architect (Victoria).
- Linda Mott, Senior Heritage Consultant, Purcell.

All maps are orientated with north at the top of the page unless otherwise noted. All images were taken by Purcell or GJM Heritage on 11-13 June 2024 unless otherwise cited.

In line with the Final Guidelines, for all findings and conclusions, this report will clearly outline:

- *the evidence that supports or relates to the findings or conclusions; and*
- *the degree to which the findings or conclusions are based on professional opinion.*[21]

21 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 2.

1.6 Terminology

The conservation terminology used in this report is of a specific nature and is defined within *The Burra Charter. The Australia ICOMOS Charter for Places of Cultural Significance, 2013*, (the *Burra Charter*).

1.6.1 Abbreviations

AHD	Australian Heritage Database
CHL	Commonwealth Heritage List
Cove	Sullivans Cove
CMP	Conservation Management Plan
CHMP	Cultural Heritage Management Plan
Draft HOB-LPS	Draft *Hobart Local Provisions Schedule*
Final Guidelines	Tasmanian Planning Commission, 'Guidelines Macquarie Point Multipurpose Stadium Project of State Significance', for the Macquarie Point Multipurpose Stadium project of State significance, 16 February 2024.
HCHA 1995	*Historic Cultural Heritage Act 1995*
HIA	Heritage Impact Assessment
HIPS 2015	*Hobart Interim Planning Scheme 2015*
HT	Heritage Tasmania
MPDC	Macquarie Point Development Corporation
N/A	Not applicable
N.D/ or n.d.	Not dated
NHL	National Heritage List
PID	Property
Proponent	Crown in Right of Tasmania
RNE	Register of the National Estate
SCPS 1997	*Sullivans Cove Planning Scheme 1997*
TAHO	Tasmanian Archive and Heritage Office
THC	Tasmanian Heritage Council
THR	Tasmanian Heritage Register
TPC	Tasmanian Planning Commission
WHL	World Heritage List

1.6.2 Definitions

Local significance *is defined as "being important to a region or local community and eligible for listing in a heritage schedule of a local planning scheme.*[22]

State significance *is defined as "being important to the whole of Tasmania and eligible for listing in the Tasmanian Heritage Register".*[23]

The *Burra Charter* provides the following definitions:

1.1 ***Place*** *means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.*[24]

1.1.2 ***Setting*** *means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.*[25]

Explanatory notes:

Setting *may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.*[26]

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

Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

Places may have a range of values for different individuals or groups.

Explanatory notes:

The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.

Cultural significance may change over time and with use.

Understanding of cultural significance may change as a result of new information.

The *Guidelines for Landscape and Visual Impact Assessment*[27] provides the following definitions:

Direct effect *An effect that is directly attributable to the proposed development.*

Enhancement *Proposals that seek to improve the landscape resource and the visual amenity of the proposed development site and its wider setting, over and above its baseline condition.*

22 Department of Natural Resources and Environment Tasmania (DNRET), 'Assessing Historic Heritage Significance', p .2
23 DNRET, 'Assessing Historic Heritage Significance', p 2.
24 *The Burra Charter: Australia ICOMOS Charter for Places of Cultural Significance 2013.*
25 *The Burra Charter,* Article 1.1.2
26 *The Burra Charter,* Article 1.1.2
27 Landscape Institute (LI) and Institute of Environmental Management & Assessment (IEMA), *Guidelines for Landscape and Visual Impact Assessment (GLVIA)*, Third Edition, Routledge, 2013, pp 155-158.

Indirect effects *Effects that result indirectly from the proposed project as a consequence of the direct effects, often occurring away from the Site, or as a result of a sequence of interrelationships or a complex pathway. They may be separated by distance or in rime from the source of the effects.*

Landscape *An area, as perceived by people, the character of which is the result of the action and interaction of natural and/or human factors.*

Magnitude (of effect) *A term that combines judgements about the size and scale of the effect, the extent of the area over which it occurs, whether it is reversible or irreversible and whether it is short or long term in duration.*

Seascape *Landscapes with views of the coast or seas, and coasts and adjacent marine environments with cultural, historical and archaeological links with each other.*

Townscape *The character. and composition of the built environment including the buildings and the relationships between them, the different types of urban open space, including green spaces, and the relationship between buildings and open spaces.*

English Heritage, 'Seeing the History in the View a method for assessing heritage significance within views',[28] provides the following definitions:

Integrity *Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes (UNESCO 2008).*

Urban grain *The pattern and arrangement of street blocks and plots. The urban grain is usually formed by the historical development of roads and plots of land.*

SCPS 1997, Part G, defines the following terms:

Heritage value

Heritage value (or cultural heritage value) is defined as the historic, aesthetic and social significance of Sullivans Cove. It includes social value, archaeological values architectural values and values as a record of various aspects of history. It is synonymous with the term cultural significance.

Cultural significance

Cultural significance is defined as historic, scientific, aesthetic or social value for past, present and future generations. It may include archaeological values, architectural values and values as a record of various aspects of history. It is synonymous with the term heritage value.

Key Site

A site which is regarded as under utilised and having the potential, through development or redevelopment within 5-10 years of the final approval of the Scheme, to be used for

28 English Heritage, 'Seeing the History in the View a method for assessing heritage significance within views', May 2011, pp 19-20.

activity which will reinforce the strategic framework of the Scheme and objectives of the Activity Area.

The following tables (Table 3 and Table 4) of definitions for the value or importance of the individual places, and the magnitude of impact of the development on those places are derived from the English Heritage publication 'Seeing the history in the view',[29] (EH) and the SLR Consulting Australia, 'Visual Impact Assessment Report' (SLR MacPoint VA).[30]

Table 3: Value / importance of individual heritage places identified within the view

Value	Definition
State	• *Site has visual, cultural, historical or landscape values of state significance and is included on the THR*
Local	• *Site has visual, cultural, historical or landscape values which are of local significance that is recognised in the local planning scheme*
Activity Area	• *Site is an SCPS 1997 Activity Area of local significance*

Table 4: Magnitude of impact / effect on individual heritage places

Magnitude of Change	Definition
Very High	*Substantial and Permanent Change* • *Demolition of all or a substantial part of the heritage place* • *Major alterations, additions or other modifications that adversely impacts the cultural heritage significance of the place* • *Significant change in the setting, significant views to or from the place* • *Obstruction of a significant part of or primary elements of the view.* • *Overwhelming loss of key features or introduction of additional features in the view, resulting in the character of the view or landscape to fundamentally change.* • *Views to key landscape features are significantly impacted, affected or diminished.* • *Visual contrast of any new feature(s) in the view such that the nature of the view or local character is changed.* • *Substantial change to the landscape due to loss of and/ or change to elements, features or characteristics of the landscape, creating an overall worsening of landscape quality.*
High	*The development severely erodes the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)* *Considerable Change (SLR MacPoint VA)* • *Demolition of a substantial part of significant heritage fabric* • *Alterations, additions or other modifications that adversely impacts the cultural heritage significance of the place* • *Change in view, affecting part of the view continuously visible for a moderate duration or obstructing a substantial part or important elements of the view.*

29 English Heritage, 'Seeing the History in the View', pp 19-20

30 SLR Consulting Australia, 'Visual Impact Assessment Report Macquarie Point Multipurpose Stadium (MPMS)' for Macquarie Point Development Corporation, 14 June 2024, R 1, v1.0, Section 8.5.

	• *Loss of key features or introduction of additional features in the view, resulting in the character of the view or landscape to change.* • *Views to key landscape features are impacted, affected or diminished.* • *Visual contrast of any new feature(s) in the view that represents change but character remains the same.* • *Visual amenity of local residents or sensitive receivers is impacted or diminished.* • *Change to the landscape due to loss of and/ or change to elements, features or characteristics of the landscape, creating a worsening of landscape quality of specific elements.*
Medium	*The development erodes to a clearly discernible extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)* *Moderate Change* • *Demolition of heritage fabric* • *Minor alterations, additions or other modifications that adversely impacts the cultural heritage significance of the place* • *Perceptible change impacting parts of the view or a moderate change across a specific area.* • *Minor Loss of key features or introduction of additional features in the view, resulting in a minor change to the overall character view.* • *Visually contrast with existing site and surrounding features but the character of the view does not fundamentally change* • *Views to key landscapes partially obstructed but views remain intact.*
Low	*The development erodes to a minor extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)* *Minimal Change* *Demolition of non-significant fabric* *Alterations, additions or other modifications that do not adversely impact the cultural heritage significance of the place* • *Minor change to the landscape or views.* • *Temporary or reversible impact.* • *Existing elements are retained as the dominant within the view and built form/ development is either well integrated within it or does not significantly diminish them.* • *Minimal contrast of any new elements such that the nature of the view or local character remains relatively unchanged.* • *Little permanent change or no fundamental change to local character*
Imperceptible / None	*The development does not affect the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)* *Barely perceptible change* • *Physical impacts on the heritage place limited to non-contributory fabric* • *No memorable or rarely perceptible change to local character or key views*

2.0 HISTORIC HERITAGE OVERVIEW

2.1 Desktop review of registered and listed heritage places within the Study Area

The Guidelines determine that the report is to give specific consideration:

> *… to all places and precincts of historic cultural heritage significance as well as cultural landscape precincts and local historic landscape precincts listed or provisionally listed in the Tasmanian Heritage Register, Sullivans Cove Planning Scheme 1997, Hobart Interim Planning Scheme 2015 and the draft Hobart Local Provisions Schedule that are:*
>
> - *on the Macquarie Point site;*
> - *on Evans Street or Hunter Street;*
> - *on the Cenotaph and Regatta Grounds at 20 McVilly Drive;*
> - *within or partly within 200m of the title boundaries of the project site;*
> - *beyond 200m of the title boundaries of the project site where relevant; and*
> - *relevant to the site in relation to the River Derwent.*[31]

Key legislation is summarised below. The summary is intended as a guide only and should be confirmed with the administering agency and, where necessary, specialist legal opinion. The Proposed Project, as a project of State Significance, will be assessed by the Tasmanian Planning Commission as an integrated assessment process under the *State Policies and Projects Act 1993*.

2.2 World/National/Commonwealth heritage management provisions

As at June 2024, neither the Study Area nor any place within it is included in, or nominated to, the World, National or Commonwealth Heritage Lists.

2.3 State heritage management provisions

2.3.1 Historic Cultural Heritage Act 1995

The *Historic Cultural Heritage Act 1995* (HCHA 1995) is the key piece of Tasmanian legislation for the identification, assessment, and management of historic cultural heritage places.

The HCHA 1995 established the Tasmanian Heritage Council (s5), and tasks them with keeping the Tasmanian Heritage Register (s15), an inventory of places of State historic cultural heritage significance. The HCHA 1995 establishes eight assessment criteria (s16(2)) for assessing whether a place has historic cultural heritage significance. The HCHA 1995 also allows for the declaration of heritage areas (s29). The Heritage Council is given powers to issue guidelines, and in October 2021 the Tasmanian Heritage Council issued guidelines for *Assessing Historic Heritage Significance for application with the Historic Cultural Heritage Act 1995*,[32] These guidelines are currently under review but remain in force until superseded.

A place of historic cultural heritage significance may be entered in the THR if it meets one or more of the eight criteria (see Section 4.2). The criteria recognise historical significance, rarity, research

31 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 15.
32 DNRET, 'Assessing Historic Heritage Significance', Version 6, October 2021.

potential, important examples of certain types of places, creative and technical achievement, social significance, associations with important groups or people, and aesthetic significance. The guidelines define State significance as "being important to the whole of Tasmania and eligible for listing in the Tasmanian Heritage Register", and Local significance as "being important to a region or local community and eligible for listing in a heritage schedule of a local planning scheme".[33]

As at June 2024, there are fifteen places within the Study Area that are included in the THR, only one of which is wholly within the Project Site boundary, the rest being within or partially within the 200m boundary offset (see Figure 2 and Table 5). The THR datasheets are included at Appendix A.

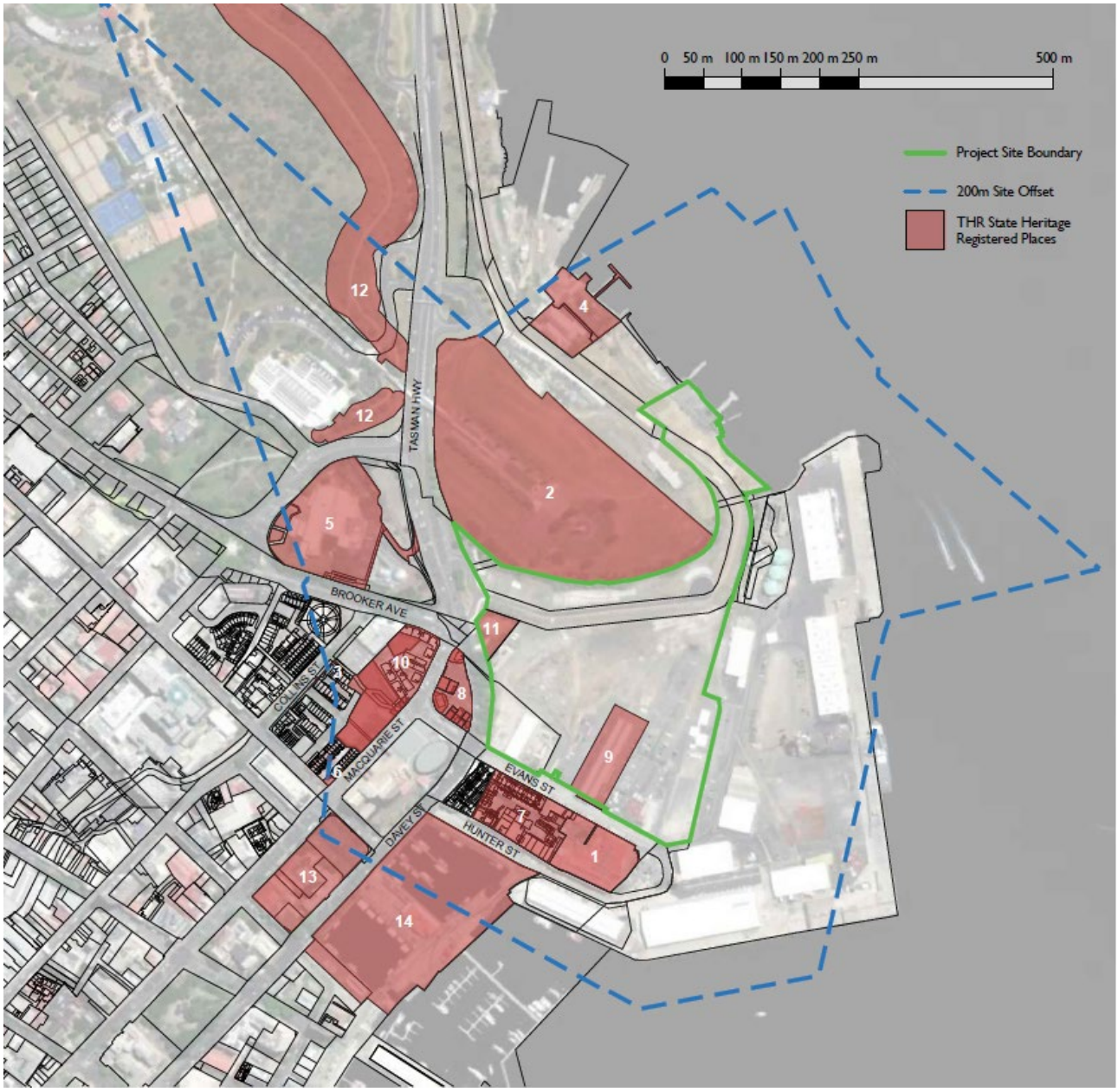


Figure 2: Aerial image of the Study Area showing the THR State Heritage Registered Places. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011).

33 DNRET, 'Assessing Historic Heritage Significance', p .2

Table 5: THR State Heritage Registered Places.

Site No.	Name	THR Number
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	2397
2	'Cenotaph, Anzac Parade and Queen's Battery'	7137
3	'Former HCC / City Motors Garage - façade'	2253
4	'Former HMAS Huon Naval Depot (Huon Quays)'	2932
5	'Former Hobart Railway Station'	2187
6	'Former MTT Offices'	2498
7	'Henry Jones & Co. IXL Jam Factory'	11961
8	'Hobart Gas Works complex (incl. chimney)'	2464
9	'Hobart Railway Goods Shed'	10995
10	'Roberts & Co. Woolstore Complex'	2425
11	'Royal Engineers Building and Stone Post'	2280
12	'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument''	11987
13	'Tasmanian Museum and Art Gallery Complex'	6648
14	'Victoria Dock and Constitution Dock'	12022

2.4 Local heritage management provisions

2.4.1 Sullivans Cove Planning Scheme 1997

The Study Area is within the *Sullivans Cove Planning Scheme 1997* (SCPS 1997). Schedule 1 includes the development controls relevant to Local places of Cultural Significance (SCPS 1997 Table 1) and Local Places of Archaeological Sensitivity (SCPS 1997 Table 2).

SCPS 1997, Part A, cl.1.3 sets out the following requirements of the Scheme:

> *1. The Scheme should recognise that Sullivans Cove:*
>
> *...*
>
> *(b) Contains buildings, monuments, structures and spaces reflecting the history and development of Tasmania and establishing a unique precinct which must be developed, enhanced or preserved in a manner consistent with its historical character; and*

SCPS 1997, Part B, cl. 5, sets out the following values and strengths of the Cove (emphasis in original):

> *Sullivans Cove is recognised as a special place by the people of Tasmania. Set against the dramatic backdrop of Mount Wellington, with Hobart City Centre in the foreground and opening out to the Derwent Estuary, Sullivans Cove is one of the world's* ***finest city landscape settings****. This unique urban and landscape form is what makes Sullivans Cove so special.*
>
> *Not only is Sullivans Cove Australia's most* ***intact historic waterfront*** *- it also remains a true dynamic and evolving* ***working port****. The operation of cargo vessels remains a key economic activity of the City, as well as defining the unique character of Sullivans Cove. ...*
>
> *The Cove is a* ***place for people*** *- its historic buildings, formal parks, roads and other public spaces have largely retained the pedestrian scale that existed during the early settlement of Hobart. ...*

SCPS 1997, Part B, cl.6.2 'Designing the future urban form' sets out the Cove's preferred future character as follows:

> *The built and spatial qualities of Sullivans Cove are a product of its unique historic* ***cultural heritage****. This heritage should be retained, for once lost, it cannot be recreated.*
>
> *This means more than retaining buildings of historic value. The future urban form of the Cove should respond to the quality of spaces and buildings which exist within the Cove.*
>
> *The conservation of this heritage in the built and spatial form of the Cove is important not only in a cultural sense, but also in an economic sense, for the Cove is an important attraction to tourists and other visitors to the State.*
>
> *Future developments within the Cove should respect the scale of the Cove's built form - new buildings should not be out of scale with neighbouring buildings, or the general character of the Cove.*

*The **spatial characteristics** of the Cove are as important to the character of the Cove as the buildings which frame these spaces. The future urban form of the Cove should therefore respect these spaces. This applies to not only buildings but to new works and urban detail (street furniture, road works, etc.).*

Development within Sullivans Cove will respect the natural amphitheatre created by the water and mountainous backdrop.

Also, views and vistas within and beyond the Cove will be protected and restored where opportunities arise.

SCPS 1997 cl.7.3 sets out the Strategic Planning Principles, which includes cl.7.3.2 Cultural Resource Principles as follows:

Cultural Heritage

- *To facilitate use and development which is compatible with conservation of the Cove's cultural heritage values.*
- *To encourage the recycling of existing buildings through the promotion of new uses, particularly in buildings of identified cultural heritage value.*
- *The recognisable historic character of Sullivans Cove is not to be compromised by new development which overwhelms the historic spaces and buildings, or, by new development which reduces the apparent authenticity of the historic places by mimicking historic forms*

Urban Character

- *Changes to urban character will be consistent with conservation of cultural significance and maritime and historic character of Sullivans Cove.*
- *No new development or part of a development is to be individually prominent particularly when viewed from Sullivans Cove or the River Derwent. Exceptions include cranes and similar development relating to the essential operating requirements of the Tasmanian Ports Corporation.*
- *The distinctive urban form of Sullivans Cove is to be reinforced in development areas.*
- *Civic details are to be complementary to the existing different characters of the parts of Sullivans Cove.*
- *The commercial and community use of the footpaths is to be encouraged where it can safely be provided and in locations suitable for outdoor uses.*
- *The aggregate number of signs in the Cove is to be kept to a minimum.*

The SCPS 1997, Schedule 1 establishes specific cultural heritage management objectives and provisions. Cl.22.2 sets out the following objectives:

- *To provide the mechanisms to allow the conservation of heritage values.*
- *To provide an incentive for 'building or works' to be carried out in a manner which is compatible with conservation of cultural heritage values.*

- *To ensure that the recognisable historic character of Sullivans Cove is not compromised by new development which overwhelms the places of cultural significance, or, by new development which reduces the apparent authenticity of the historic places by mimicking historic forms.*
- *To encourage new development to be recognisable as new, but not individually prominent. Such development must reflect a "good neighbour" relationship to places of identified cultural value*

As at June 2024, there are 15 sites, encompassing 17 SCPS 1997 listed Local Places of Cultural Significance within the Study Area (see Figure 3 and Table 6) that are included in the SCPS 1997, Table 1: Places of Cultural Significance. Note that Site 13 comprises 4 places from SCPS 1997 Table 1 'Places of Cultural Significance'.

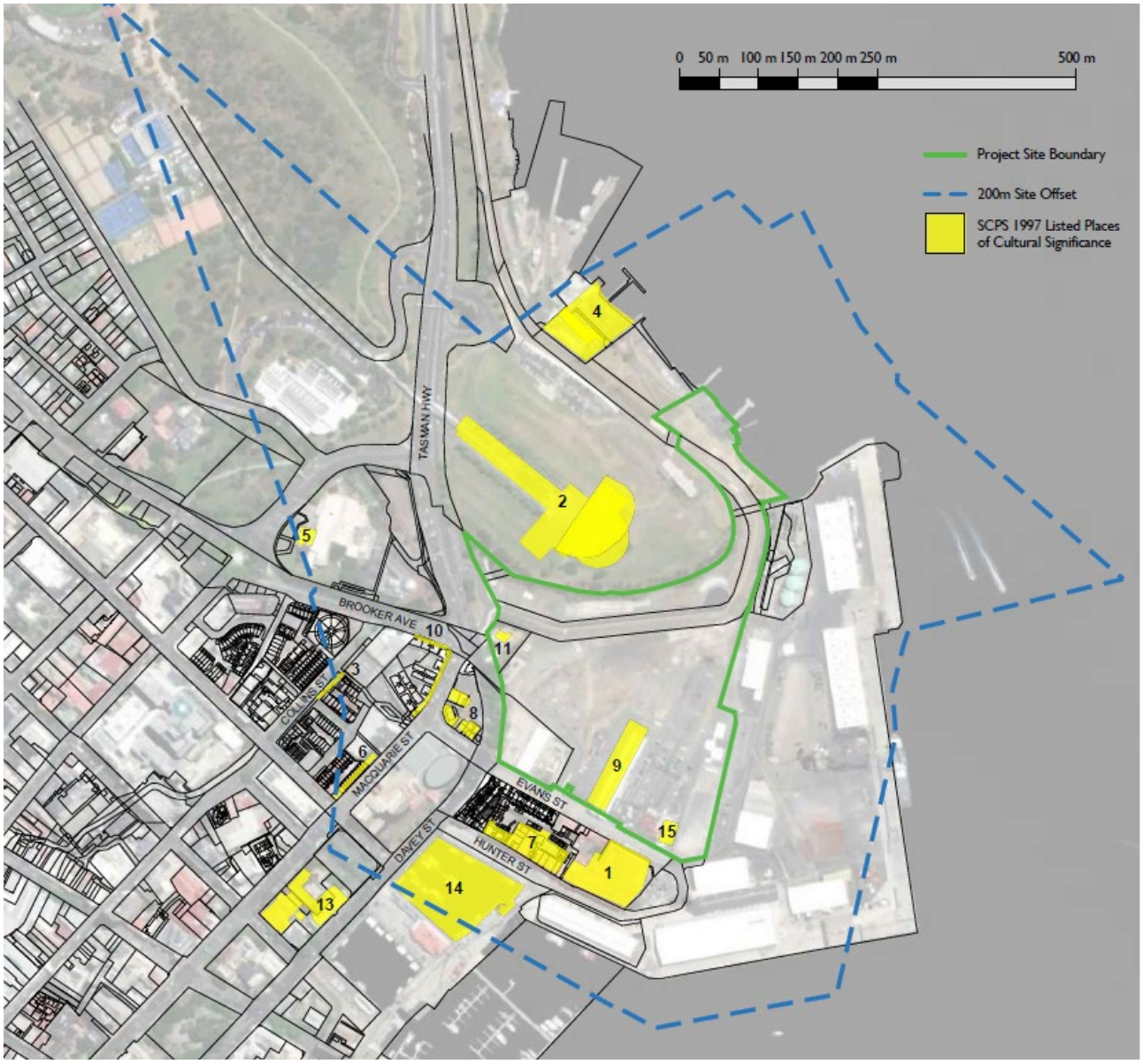


Figure 3: Aerial image of the Study Area showing the SCPS 1997 listed local Heritage Places. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0012).

Table 6: SCPS 1997 listed Places of Cultural Significance.

Site No.	Name	THR Number	SCPS 1997 Ref No
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	2397	39
2	'Cenotaph and Cenotaph Avenue'	7137	121
3	'Former HCC / City Motors Garage - facade	2253	22
4	'Former HMAS Huon Naval Depot (Huon Quays)'	2932	122
5	'Former Hobart Railway Station'	2187	6
6	'Former MTT Offices'	2498	53
7	'Henry Jones & Co. IXL Jam Factory'	11961	44
8	'Hobart Gas Works complex (incl. chimney)'	2464	58
9	'Hobart Railway Goods Shed'	10995	125
10	'Roberts & Co. Woolstore Complex'	2425	52
11	'Royal Engineers Building and Stone Post'	2280	26
13	'Tasmanian Museum & Art Gallery'	6648	1
	'Former Customs House and Bond Store'		24
	'Private Secretary's Cottage'		25
	'Tasmanian Museum & Art Gallery: including all Museum buildings and former Commissariat Store'		59
14	'Victoria Dock'	12022	27
	'Sesquicentenary Memorial'		
15	Red Shed		126

Additionally, there are seven Activity Areas included in SCPS 1997 Part D Activity Area Controls and identified on SCPS 1997 (see Figure 4 and Table 7).

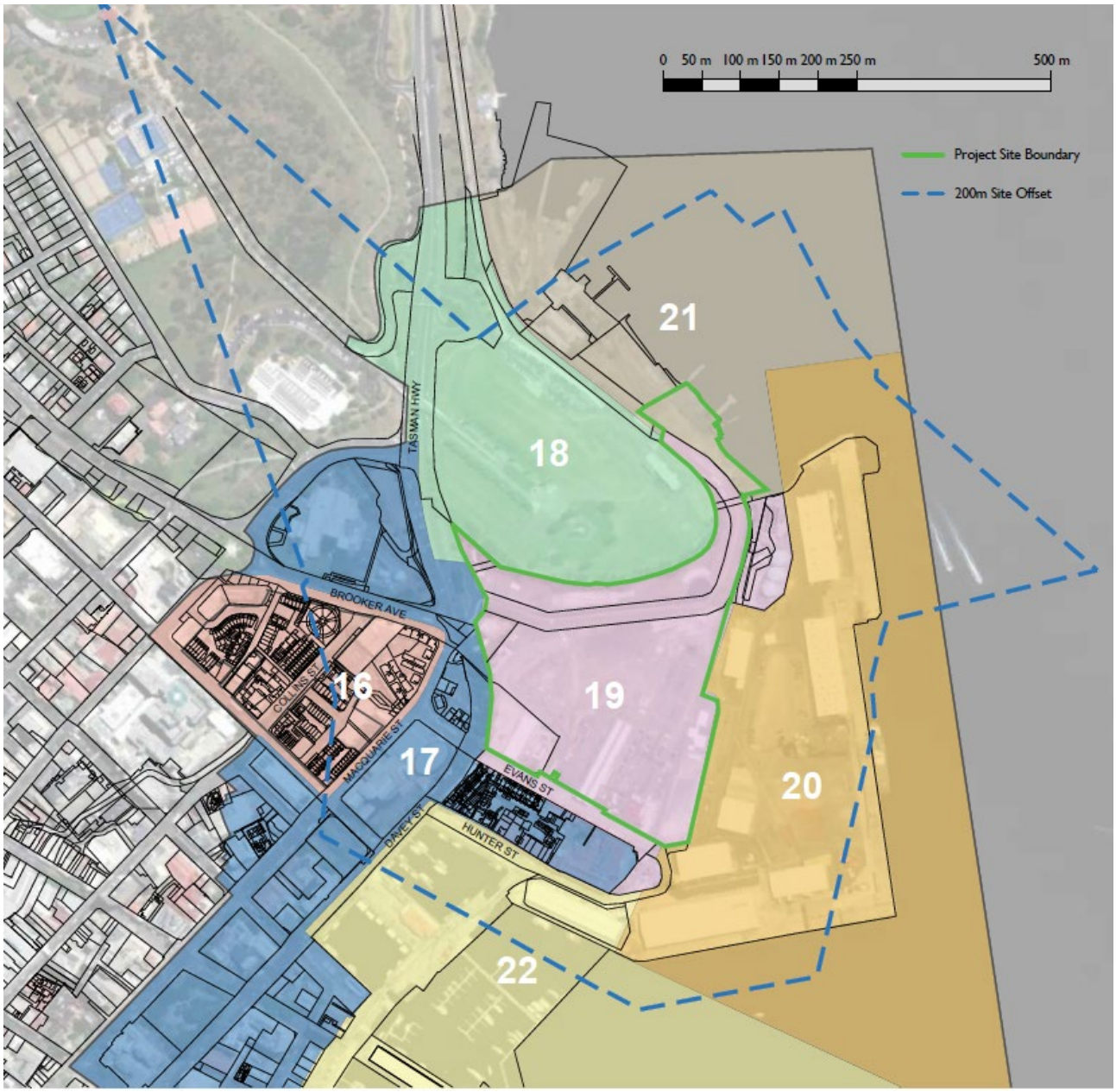


Figure 4: Aerial image of the Study Area showing the SCPS 1997 Activity Areas. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes. (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0014).

Table 7: SCPS 1997 Activity Areas.

Site No.	Name	THR Number	SCPS 1997 Ref No
Activity Areas			
16	Inner City Residential (Wapping)		1.0
17	Sullivans Cove Mixed Use		2.0
18	Domain Open Space		2.1
19	Sullivans Cove 'Gateway'		3.0
20	Macquarie Point Wharf		4.1
21	Regatta Point		4.2
22	Sullivans Cove 'Working Port'		4.3

2.4.1.1 Important Views and Sightlines

The Macquarie Point Site (the Study Area) is categorised as a Key Site within the SCPS 1997, Part F, Section 32.0.

Section 32.0 contains the Macquarie Point Site Development Plan, which has the following Purpose:

> *32.1 Purpose of the Site Development Plan*
>
> *32.1.1 To implement the Macquarie Point Strategic Framework and Masterplan 2017-2030.*
>
> *32.1.2 To provide for Macquarie Point's redevelopment:*
>
> *(a) as a vibrant and active area, with a mix of uses, that connects with and complements adjacent areas within Hobart;*
>
> *(b) to encourage inner city living;*
>
> *(c) to deliver sustainable social and economic benefits to Hobart;*
>
> *(d) in accordance with sound planning, urban design and environmental principles; and*
>
> *(e) to protect the operation of the Port of Hobart for the benefit of the local, regional, state and national economy.*

The Macquarie Point Strategic Framework and Masterplan 2017-2023, was endorsed by Hobart City Council as a planning scheme amendment in the form of a Site Development Plan in December 2015. In November 2016, it was approved by the Tasmanian Planning Commission. As such, it forms part of the current statutory requirements of the SCPS 1997.

The following Important views and sightlines diagram in included in Section 32.0 at Figure 32.2 (included as Figure 5 following). Some of the Important views and sightlines are informed by the Site Development Plan and associated Development Framework, as represented by Figure 32.3 of the SCPS 1997. It is our interpretation that the views identified in unbolded text below were relevant to the, now superseded Site Development Plan.

The view lines on Figure 32.2 (included at Figure 5 following) are:

- **View 1: To and from Cenotaph & Macquarie St**
- **View 2: From Cenotaph to Parliament House forecourt along Morrison Street.**
- **View 3: From Cenotaph to St Georges Church**
- View 4: To/From Sullivans Cove & the Derwent River
- **View 5: From Cenotaph to the mouth of the Derwent River**
- View 6: Along Key Public Space
- View 7: To Kangaroo Bay
- **View 8 From Cenotaph to ANZAC sunrise**
- View 9: To/From Key Public Space to Cenotaph
- View 10: To/From Davey Street to Entry to Key Public Space
- View 11: From Cenotaph to Cove floor

Brian Risby (MTP, FPIA, Former Senior Policy Advisor at Tasmanian Planning Commission 2009-2015, author of 'A Site Development Plan for Macquarie Point')[34] notes that these views "do not reflect other important aspects of the views from the Cenotaph derived from its unique circumstances and civic importance" and that these "views are therefore not inherent in the Cove structure but resulting from a specific design intent for the site."[35] This position has informed our consideration of views not currently identified within the SCPS. Further, several of these views, which are associated with the superseded Site Development Plan are of little bearing on this proposal, namely: 4, 6, 7 and 10.

SCPS 1997 cl.32.3 Desired Future Character Statements list the views as follows, the numbers on the Figure 32.2 (included at Figure 5 following) for each view are included by the authors in brackets:

32.3.8 Not unreasonably impact on important views, including the following shown on Figure 32.2:

- *From the Cenotaph toward the mouth of the Derwent River, including the flat river plane that extends to the horizon;* (5)
- *From the Cenotaph to the horizon of the natural amphitheater* [sic]*, including the Wellington Range descending to the Mount Nelson ridge* (Assumed 9?)*, then to Porter Hill and down to the water plane at Long Point, Lower Sandy Bay* (Assumed also 5?)*;*
- ***From the Cenotaph to St George's Church;*** **(3)**
- ***From the Cenotaph to the Parliament House forecourt along Morrison Street;*** **(2)**
- *The views across the Cove toward the Cenotaph,* ***including from Macquarie Street*** **(1)***, the forecourt of the Princes Wharf No. 1 Shed; the Paddock between Princes Wharf No. 1 Shed and the Institute for Marine and Antarctic Studies (IMAS), Runnymede Street and the open space at the eastern end of the IMAS building;*
- ***The view of the sunrise from the grounds of the Cenotaph on Anzac Day;*** **(8)**
- *To and from Sullivans Cove and the Derwent River aligning NE/SW;* (4)
- *From the Royal Engineers Building to Kangaroo Bay;* (7)
- *Along the Key Public Space;* (6)
- *To and from the Key Public Space and Cove Floor to the Cenotaph;* (9) *and*
- *To and from Davey Street and the entry to the Key Public Space.* (10)[36]

Brian Risby identifies the five critical view lines from Figure 32.2 (included at Figure 5 following) as Views 1, 2, 3, 5 and 8 (highlighted in bold above).[37]

34 B Risby, 'A Site Development Plan for Macquarie Point', for Macquarie Point Development Corporation, April 2024
35 Risby, 'A Site Development Plan for Macquarie Point', p 36.
36 SCPS 1997, Part F - Key Sites, Section 32.0 Macquarie Point Site development Plan.
37 Risby, 'A Site Development Plan for Macquarie Point', p 37.

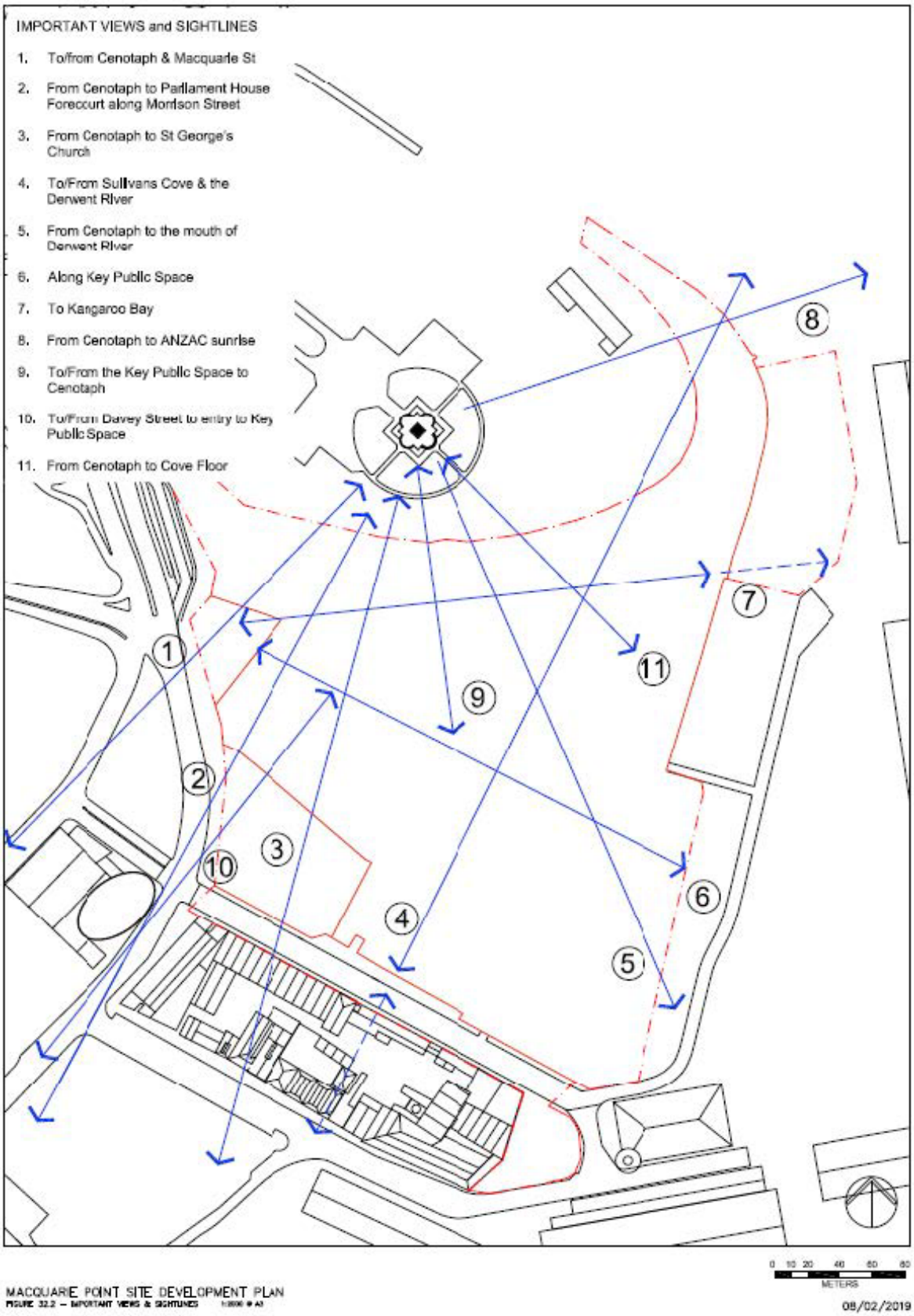


Figure 5: Macquarie Point Important Views and Sightlines (Source: SCPS 1997, Section 32.0, p193)

2.4.2 Hobart Interim Planning Scheme 2015

Part of the Study Area is within the boundary of the *Hobart Interim Planning Scheme 2015* (HIPS 2015). Part E13.0 is the Historic Heritage Code, which contains the controls relevant to places, precincts, landscapes, and areas of archaeological potential.

The Purpose of HIPS 2015, Part E13.0 is outlined as E13.1.1, extracted below:

> *E13.1.1 To recognise and protect the historic cultural heritage significance of places, precincts, landscapes and areas of archaeological potential by regulating development that may impact on their values, features and characteristics.*

Local Heritage Precincts are listed in Table E13.2 and illustrated on LISTMaps.

Local Cultural Landscape Precincts are listed in Table E13.3, illustrated on Figures E13.3.1 and E13.3.2 Cultural Landscape Precincts, and on LISTMaps.

One Heritage Precinct (The Glebe, Ref No G1) and one Cultural Landscape Precinct (Queens Domain Cultural Landscape) are partially within the Study Area (see Figure 6 and Table 8). The HIPS 2015 divides the Queens Domain Cultural Landscape into three areas: Upper Queens Domain (Ref No 4), Middle Queens Domain (Ref No 5), and Queens Domain Foreshore (Ref No 6). Of these, the Middle Queens Domain (Ref No 5) is the only area that is partially within the Study Area.

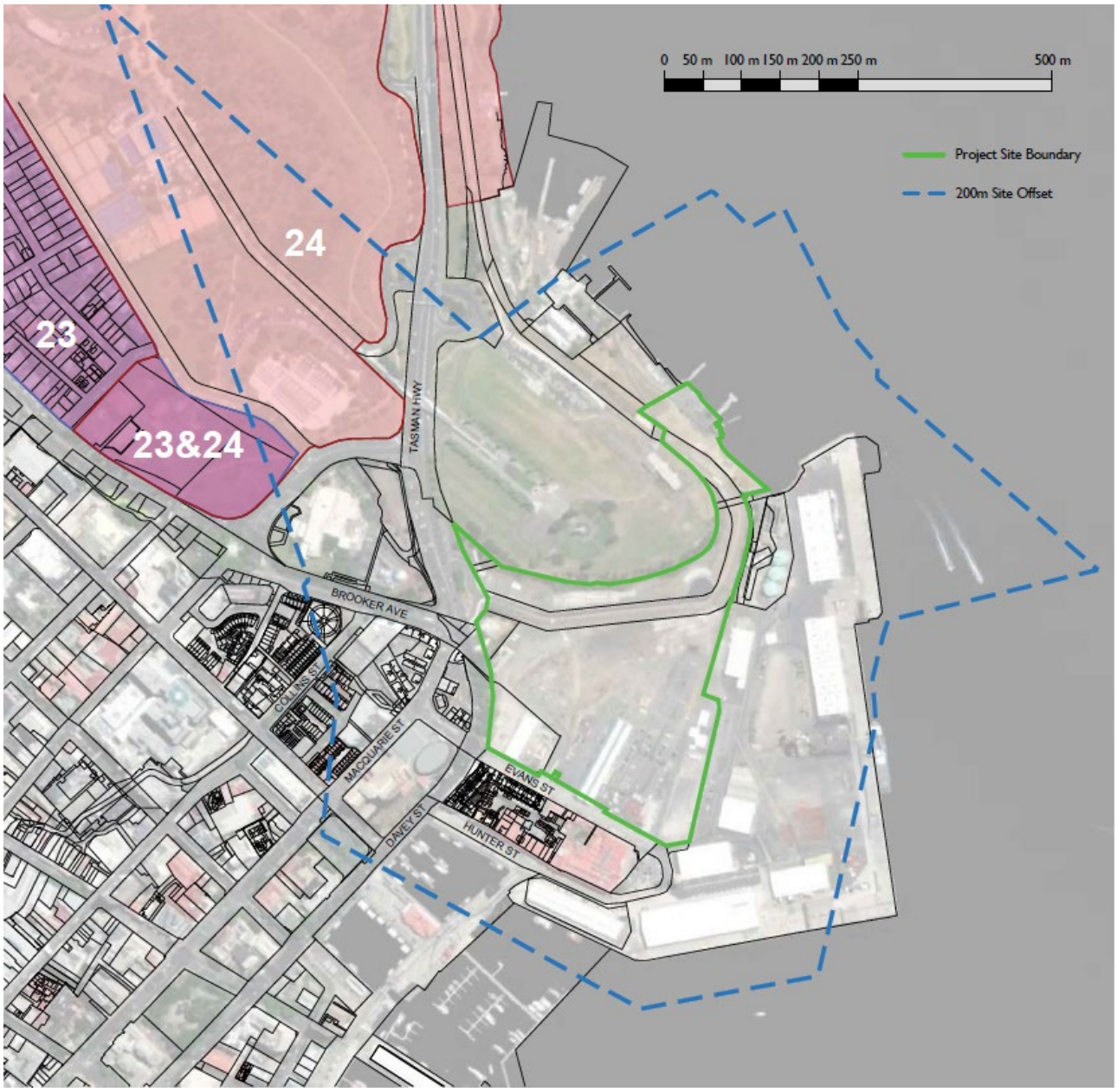


Figure 6: Aerial image of the Study Area showing the HIPS 2015 listed local Heritage Precincts and Cultural Landscapes. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0015).

Table 8: HIPS 2015 listed local Heritage Precincts and Cultural Landscape Precincts within the Study Area.

Site No.	Name	HIPS 2015 Ref No
Heritage Precincts		
23	'The Glebe'	G1
Cultural Landscapes		
24	'Middle Queens Domain'	5

2.4.3 Draft Hobart Local Provisions Schedule

The *Hobart Interim Planning Scheme* and the SCPS 1997 are to be replaced by the Tasmanian Planning Scheme, incorporating the State Planning Provisions and the Hobart Local Provisions Schedule (Draft HOB-LPS). The Hobart Draft Local Provisions Schedule was exhibited from 1 May 2023 to 30 June 2023. It has since been finalised and submitted to the Tasmanian Planning Commission for approval.

The Local Heritage Places included in the SCPS 1997 and HIPS 2015 have been included in the HOB-LPS Table C6.1 Local Heritage Places. The HOB-LPS Table C6.1 includes two additional Local Heritage Places that are within the Study Area (see Figure 7 and Table 9). One is within Site 14 and is currently included as part of the SCPS 1997 Table 1 listed Ref No 27, Victoria Docks. The other, Site 25, is a new listing and not currently included on the SCPS 1997 Table 1.

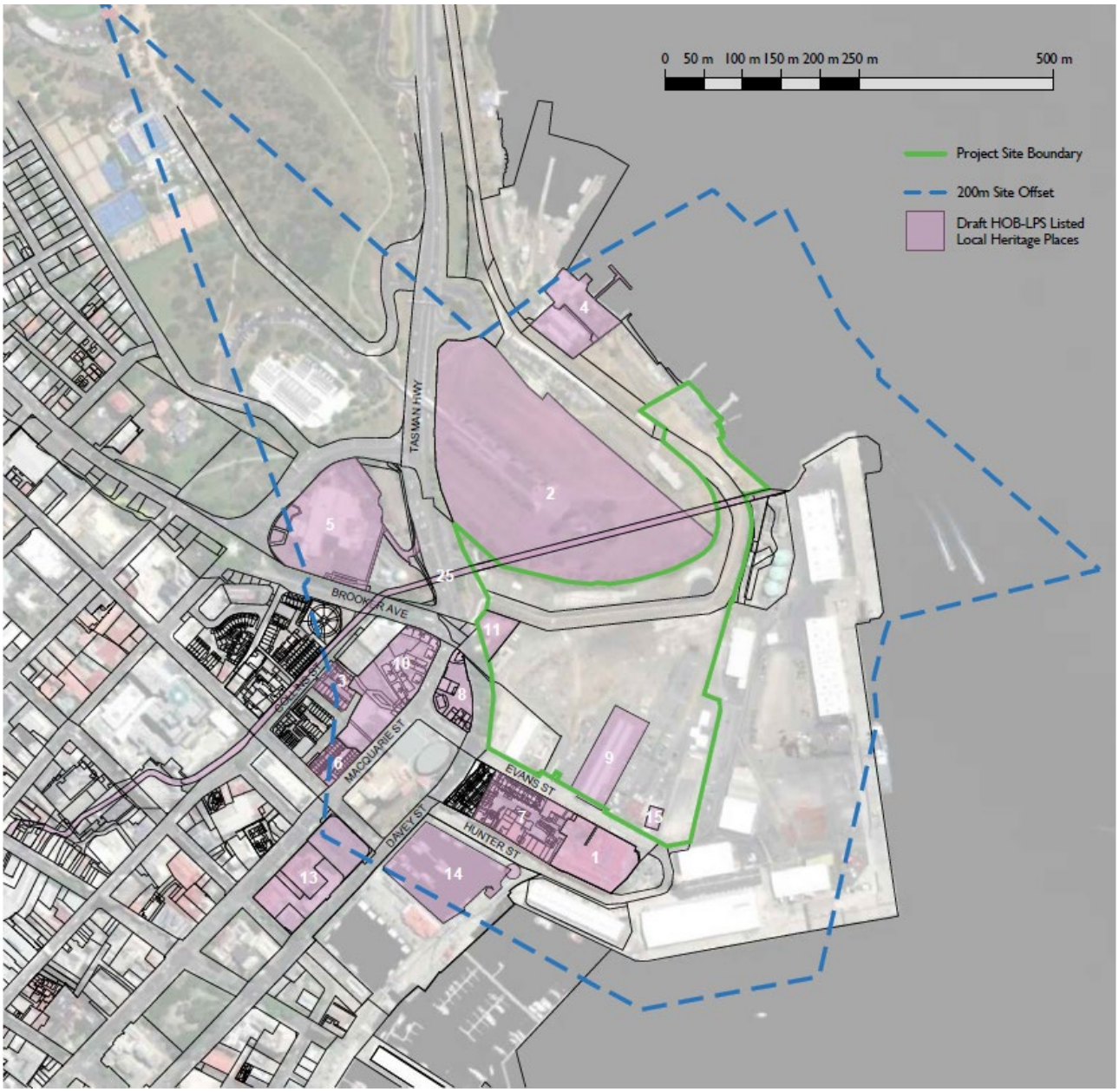


Figure 7: Aerial image of the Study Area showing the Draft HOB-LPS listed local historic heritage places (shaded pink). Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0013).

Table 9: Draft HOB-LPS listed local Heritage Places within the Study Area.

Site No.	Name	THR Number	HOB-LPS
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	2397	HOB-C6.1.1707
2	Cenotaph, Anzac Parade, Queens Battery	7137	HOB-C6.1.2303
	'Cenotaph and Cenotaph Avenue'		
3	'Former HCC / City Motors Garage - facade	2253	HOB-C6.1.713
4	'Former HMAS Huon Naval Depot (Huon Quays)'	2932	HOB-C6.1.2302
5	'Former Hobart Railway Station'	2187	HOB-C6.1.1924
6	'Former MTT Offices'	2498	HOB-C6.1.2101
7	'Henry Jones & Co. IXL Jam Factory'	11961	HOB-C6.1.1706
8	'Hobart Gas Works complex (incl. chimney)'	2464	HOB-C6.1.2099
9	'Hobart Railway Goods Shed'	10995	HOB-C6.1.1202
10	'Roberts & Co. Woolstore Complex'	2425	HOB-C6.1.2100
11	'Royal Engineers Building and Stone Post'	2280	HOB-C6.1.86
13	'Tasmanian Museum and Art Gallery Complex'	6648	HOB-C6.1.864
	'Tasmanian Museum & Art Gallery'		
	'Former Customs House and Bond Store'		
	'Private Secretary's Cottage'		
	'Tasmanian Museum & Art Gallery: including all Museum buildings and former Commissariat Store'		
14	'Victoria Dock'	12022	HOB-C6.1.1308
	'Sesquicentenary Memorial'		HOB-C6.1.1705
15	Red Shed		HOB-C6.1.1203
25	Hobart Rivulet		HOB-C6.1.10

The HIPS 2015 Table E13.2 Local Heritage Precincts has also been included within the HOB-Table C6.2 Local Heritage Precincts.

Likewise the HIPS 2015 Table E13.3 Local Cultural Landscapes was incorporated into the HOB-Table C6.3 Local Historic Landscape Precincts prior to lodgement with the Commission. Amendments were also made to some HIPS 2015 Table E13.3 Local Cultural Landscape Precincts. In the draft HOB-LPS, The Queens Domain was extended to create the 'Southern Queens Domain' (Reference No HOB-C6.3.7). The 'Southern Queens Domain' is now the portion that overlaps with the Local Heritage Precinct 'The Glebe' (Reference No HOB-C6.2.2, see Figure 8 and Table 10). The 'Queens Domain Foreshore' (Reference No HOB-C6.3.6) was also extended to the south.

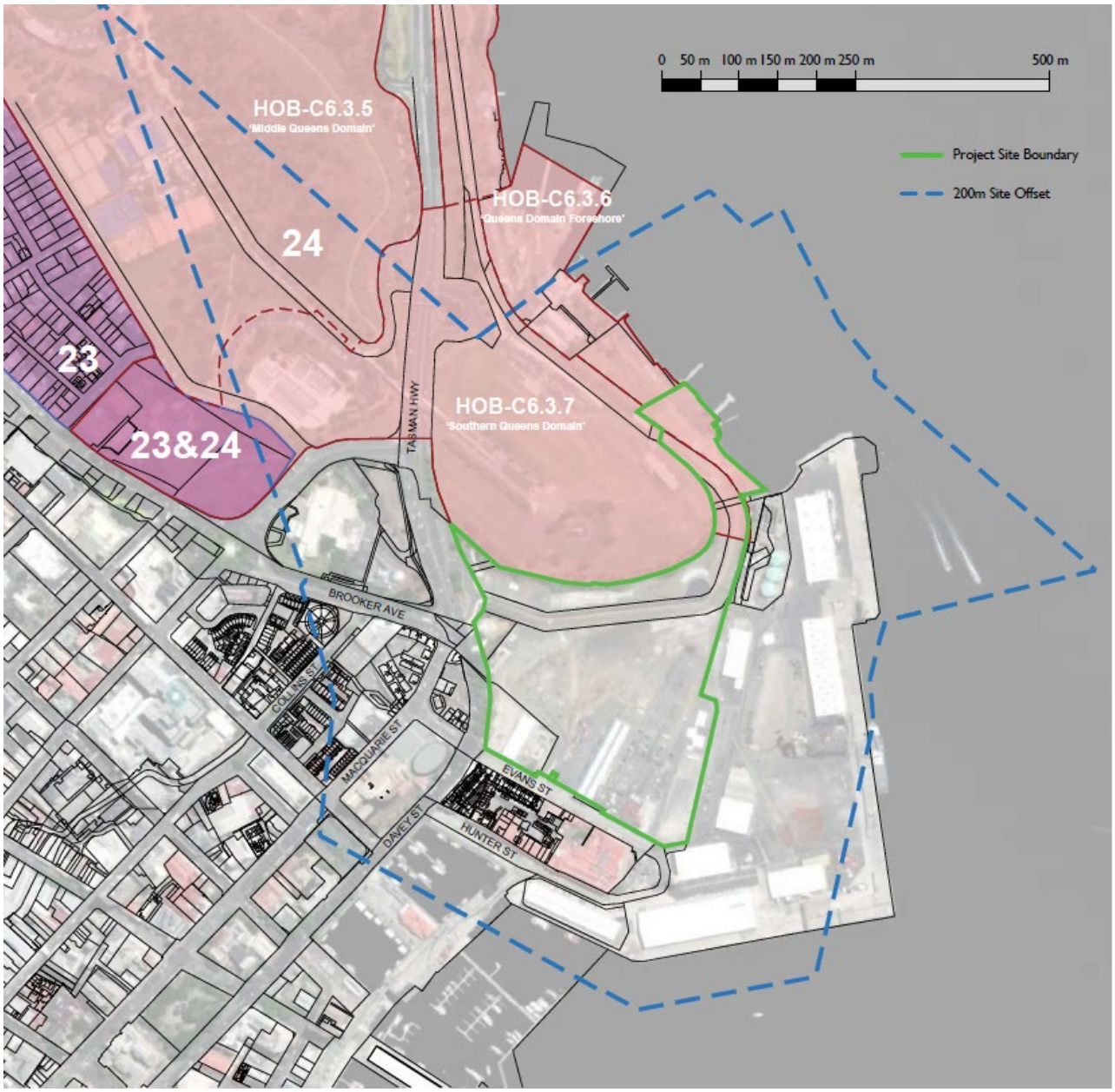


Figure 8: Aerial image of the Study Area showing the Draft HOB-LPS listed local Heritage Precincts and Cultural Landscape Precincts. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0016).

Table 10: Draft HOB-LPS listed local Heritage Precincts and Cultural Landscape Precincts within the Study Area.

Site No.	Name	THR Number	HOB-LPS
Heritage Precincts			
24	'The Glebe'		HOB-C6.2.2
Cultural Landscapes			
25	'Middle Queens Domain'		HOB-C6.3.5
	'Queens Domain Foreshore'		HOB-C6.3.6
	'Southern Queens Domain'		HOB-C6.3.7

2.5 Non-statutory management

2.5.1 Register of the National Estate

The Register of the National Estate (RNE) was established in 1976 as a list of natural, Indigenous, and historic heritage places throughout Australia, with limited statutory mechanisms relating to actions taken by the Commonwealth. In February 2007, the RNE was closed and places can no longer be added or removed. The expectation was that the States and Territories would consider places included on the RNE for management under relevant State legislation. The RNE ceased its role as a statutory register on 19 February 2012 when references to the RNE were removed from the EPBC Act. The RNE continues to exist as a non-statutory information source.

The following places are registered in the RNE:

- Jones & Co Factory and Warehouses, 17-41 Hunter St (Sites 1 and 7)
- Royal Engineers Building, 2 Davey St (Site 11)
- Victoria and Constitution Docks, Davey St (Site 14)

The Queens Domain is included in the RNE database as an 'Indicative Place' which means that a decision on whether the place should be entered in the RNE itself was not made before the RNE was closed in 2007.[38]

2.5.2 The Burra Charter: Australia ICOMOS Charter for Places of Cultural Significance 2013

Several articles of the Burra Charter are of relevance to the assessment of heritage impacts associated with the Proposed Project, the most relevant of which are:

> *Article 8. Setting*
>
> *Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place. New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.*
>
> *Article 9. Location*
>
> *9.1 The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.*
>
> *9.2 Some buildings, works or other elements of places were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.*

[38] Department of Climate Change, Energy, the Environment and Water, 'Legal status and heritage place lists' [website], last updated: 10 October 2021, accessed 19/06/2024.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 12. Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

Article 22. New work

22.1 New work such as additions or other changes to the place may be acceptable where it respects and does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.

22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.

Explanatory notes:

New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided.

2.6 Section summary

The following table summarises the various statutory and non-statutory management provisions implications and identifies those relevant to the Final Guidelines.

Table 11: Summary of statutory and non-statutory implications.

Register / Listing	Inclusion	Statutory Implications
National Heritage List	No	No
Commonwealth Heritage List	No	No
Tasmanian Heritage Register	Yes	Yes
Sullivans Cove Planning Scheme 1997	Yes	Yes
Hobart Interim Planning Scheme 2015	Yes	Yes
Draft Hobart Local Provisions Schedule	Yes	Not presently
Register of the National Estate	Yes	No

3.0 BRIEF CHRONOLOGY OF THE STUDY AREA

The following brief chronology of the study area was extracted and updated from the Macquarie Point Development Project Historical Summary, and additional illustrations added.[39]

Pre 1804	People have lived in Tasmania for at least 40,000 years, and possibly up to 70,000 years or longer. The area now known as Hobart was home to the muwinina people of the South East Tribe. They knew the area as nipaluna.
1804	Arrival of Lieutenant-Governor David Collins and a party of convicts, military and free settlers and establishment of Hobart.
1806	First land grants at Macquarie Point are: 14 acres to Leonard Fosbrook, and 24 acres to George Guest [see Figure 10]. The area becomes known as Fosbrook's Point.
1810	William Collins acquires a small parcel of land on the mouth of the Rivulet, to the south of Fosbrook's land [see Figure 10].
1811	Governor Lachlan Macquarie arrives and renames the site Macquarie Point. He later decreed that the site would be the location of the new Government House. Surveyor James Meehan was ordered to survey and lay out an ordered grid structure for Hobart, which remains substantially intact.[40]
1814	Fosbrook sold his 14 acres to Edward Lord [see Figure 10].
c.1815	Lord replaced Fosbrook's small cottage with a large sandstone and brick house.



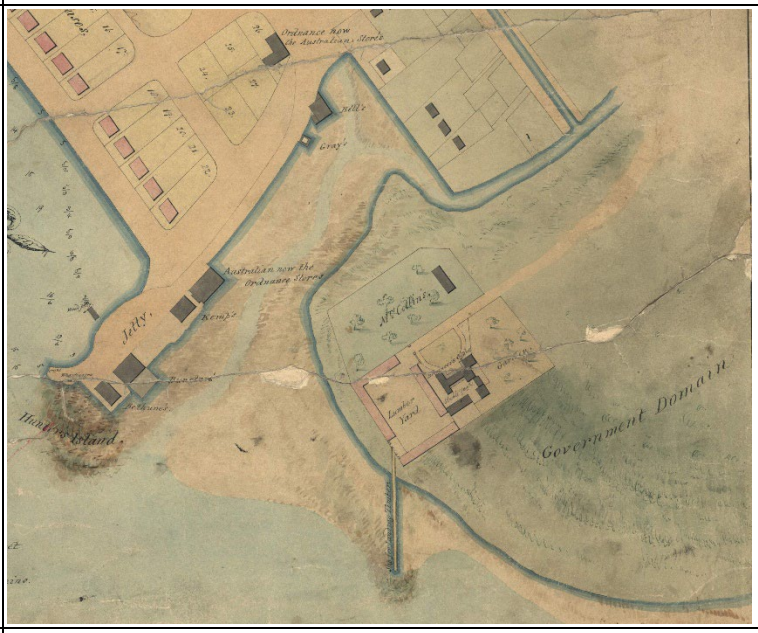
Figure 9: Hunter Island (nipaluna / Hobart) in 1804. Foreground (right) likely the original shoreline (Source: 'View of Sullivan Cove 1804' possibly by George William Evans, SLNSW, FL3217111, detail).



Figure 10: Location of land grants overlaid on a c.1824 plan: Fosbrook's (1806) shaded green, Guest's (1806) shaded yellow, Collin's (1810) shaded red, a proposed cut for Hobart Rivulet shaded blue , this cut was not made - see Figure 11 (Source: 'Hobart 12 - Plan of layout of Streets of Hobart', TAHO, AF394/1/10, detail).

39 Austral Tasmania, 'Macquarie Point Development Project Historical Summary', for the Department of Economic Development, Tourism and the Arts, 15 January 2013, pp 4-5

40 F Bolt, 'James Meehan's survey of Hobart Town in 1811', *Papers and Proceedings of the Royal Society of Tasmania*, 1981, Vol 115, p 6.

1821	Government acquires Lord's property, in exchange for thousands of acres of land in the central highlands. During the early years of government ownership the Macquarie Point site was used for a variety of purposes including as a parade ground, orphan school, accommodation for female convicts and housing for veterans. Nearby was the government stockyard and later slaughterhouse [see Figure 13].
1825	Formation of the 'New Cut' to redirect the original course of the Rivulet. The New Cut channelled the Rivulet's mouth to enter the Derwent behind the Hunter Street causeway [see Figure 11]
1826-1827	Relocation of the government lumber yards to Macquarie Point. Edward Lord's house was taken over by John Lee Archer for use as his home and offices. The lumber yard consisted of an open square flanked by buildings. A slip was constructed for landing timbers from the Derwent.
1828	 Figure 11: This plan shows the Government Domain; the grant labelled 'Mrs Collins'; the Lumber yard' the 'slip for landing timber'; the Colonial Engineer John Lee Archer's Office in Edward Lord's former house with the Stable Yard and an adjacent garden to the north. The new cut for the Hobart Rivulet and road to the Lumber Yard can also be seen (Source: 'Hobart 9 - Chart of Sullivans Cove and part of Hobart Town showing the intended improvements, surveyor John Lee Archer', 30/04/1828, TAHO, AF394/1/169, detail).
1836	Royal Engineers take over the Lumber Yard.
1846	Royal Engineers establish their headquarters at Macquarie Point. A new office building is constructed, and Edward Lord's former house is used as barracks.
By 1852	The original landing slip had been replaced by a large stone structure known as the Engineers Jetty.
1854	Establishment of the Hobart Gas Company. The gas works were first established on Mrs Collins' land and expanded around the mouth of the Rivulet during the latter part of the nineteenth century.
1858	Construction of new slaughter yards at Macquarie Point with slaughter houses, stock and sale yards and landing jetties. A substantial amount of land was reclaimed to create space for the new facility.

1860	 Figure 12: Photo of the Ship yards and slipway see Figure 13 for their location (Source: 'Hobart - shipyards at Domain', 1860, TAHO, PH30/1/6464, detail).
1861	Establishment of Rifle Butts off the very tip of Macquarie Point for use in target practice. Conversion of the former Engineers Yard to a Drill Yard for the Southern Volunteers Unit.
1872	Construction works begin on the Tasmanian Main Line Railway. The Hobart Terminus was located on the old cricket ground, to the north of the study area. Railway management used the Royal Engineers building as their headquarters.
	 Figure 13: Plan shows the various uses of the Government Domain over time (Source: 'Hobart 94 - Plan of Queens Domain, Hobart - surveyor Hall (Field Book 936)', 1848 (and updated), TAHO, AF394/1/95, detail).
1876	Opening of the completed main line railway.
1882	The government erects a kerosene store to the rear of the gas works.
1889	A Sanitary Depot was constructed next to the gas works for the treatment of sewage.

1880s-90s	Construction of a seawall off Macquarie Point as part of further reclamation works. The enclosed area formed a basin which became the Hobart Corporation's refuse tip and was progressively reclaimed.
1890	Government takeover of the Tasmanian Main Line Railway Company by the Tasmanian Government Railways.
1894-1895	Tasmanian International Exhibition held on the Domain. A grand and temporary building was erected on Macquarie Point, where the Cenotaph is now located.

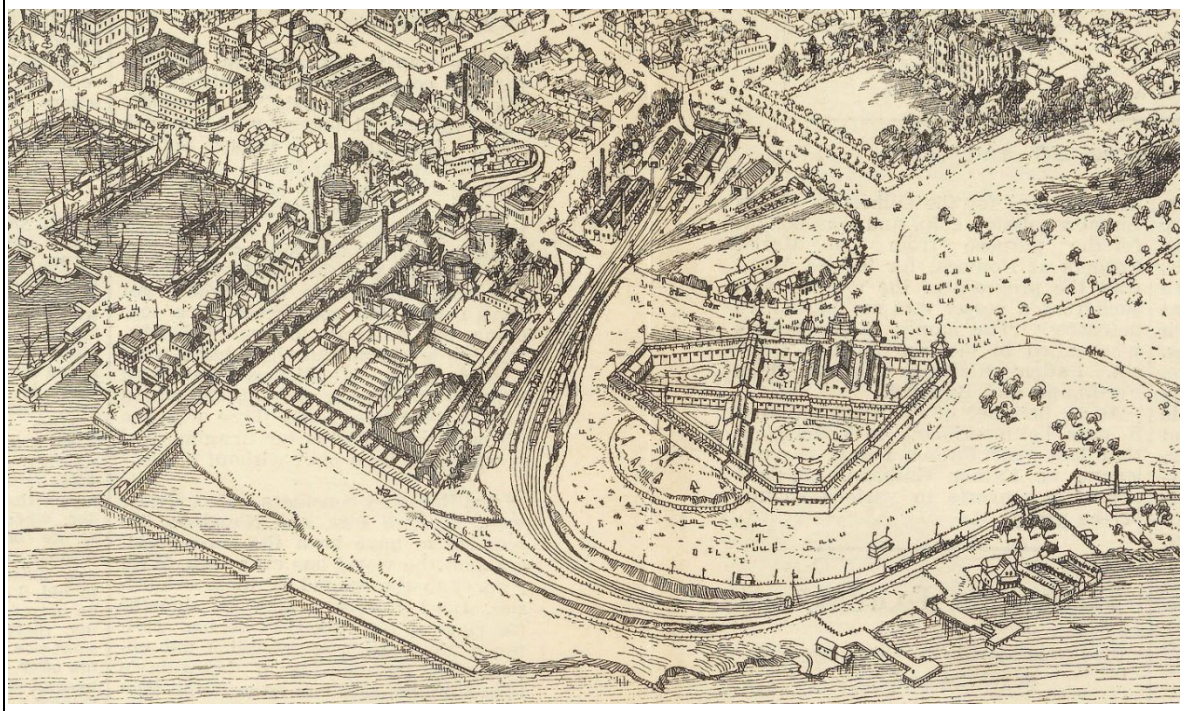


Figure 14: 1 - Seawall and basin; 2 - Slaughter Yards; 3 - Gasworks and Gasworks Straits; 4 - Drill Yard; 5 - Former Royal Engineer's Quarters; 6 - Exhibition Buildings and grounds; 7 - Hobart Railway Station; 8 -University; (Source: 'A bird's-eye view of Hobart, Tasmania', [Sydney]: Australian Town and Country Journal, 1894, TAHO, SD_ILS: 920758, detail).

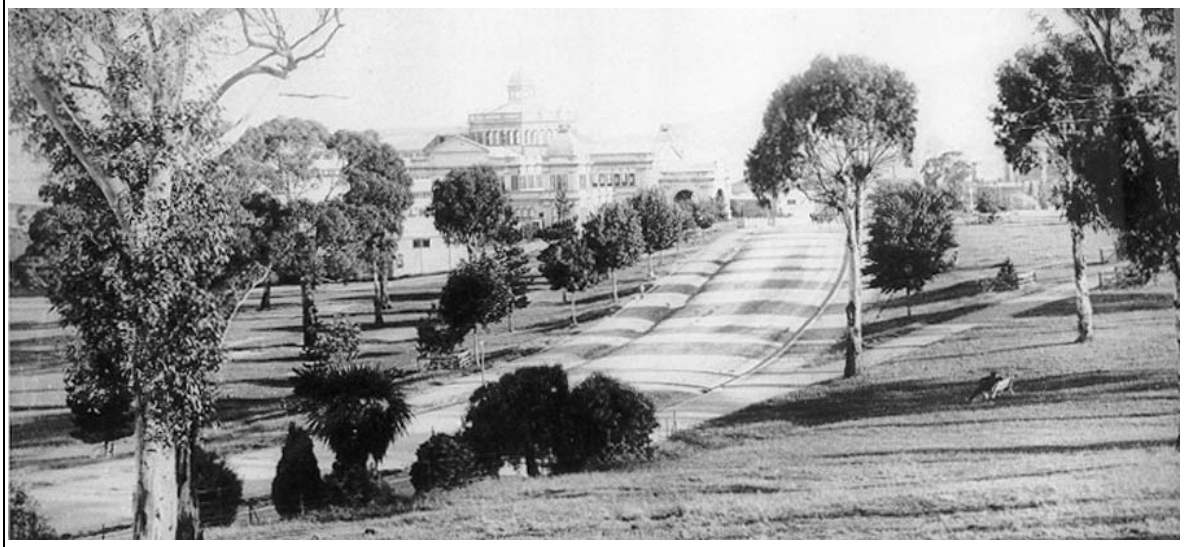


Figure 15: The exhibition buildings and surrounding landscaping (Source: 'View of the Exhibition Building', 1895, TAHO, PH30/1/2051, detail).

1904-10	Septic tanks were installed at the site of the 1889 Sanitary Depot. By 1910, they were no longer able to cope with demand and the tanks were abandoned in favour of pumping raw sewage directly into the Derwent via an extended outfall pipe.

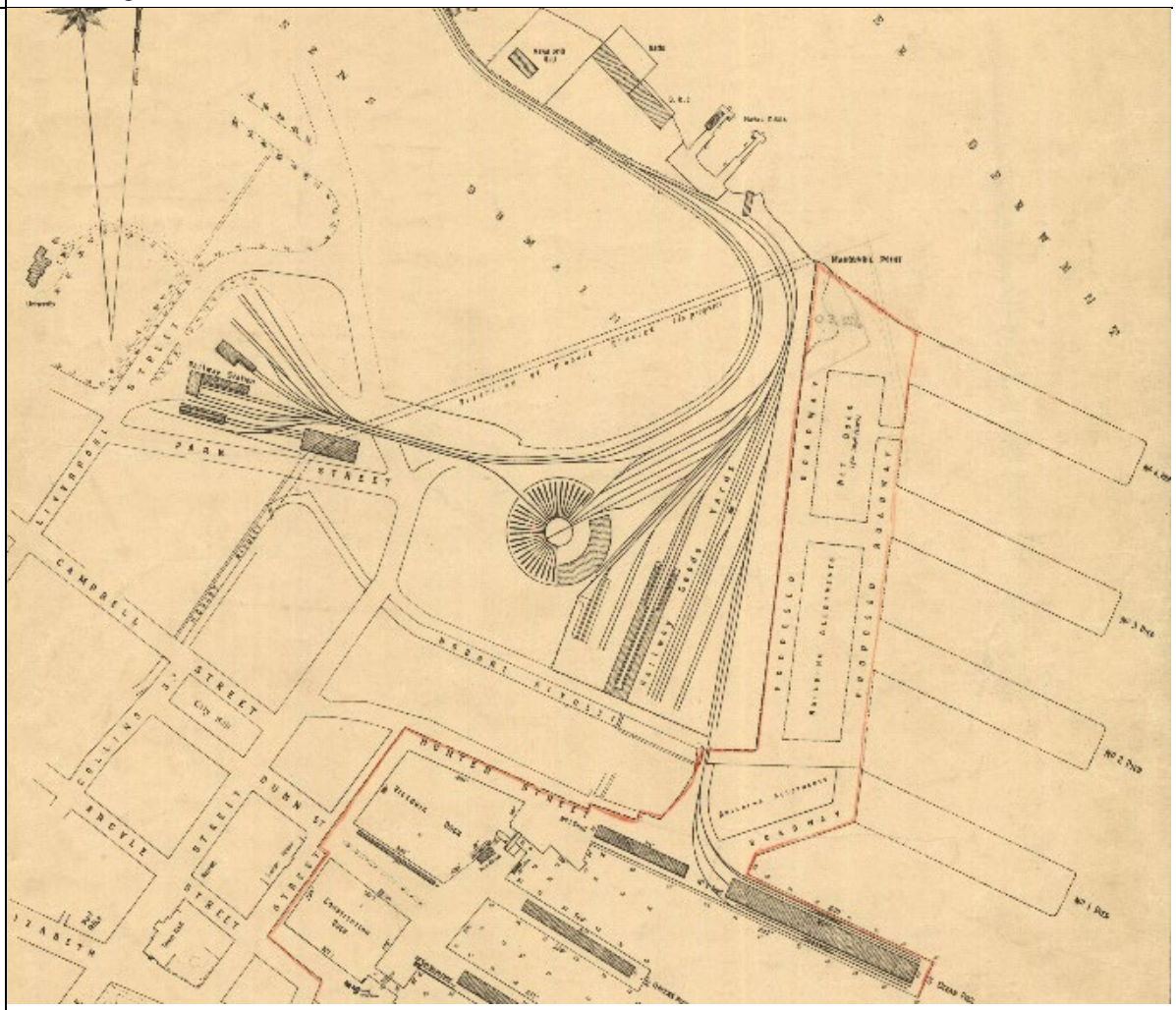
1909	Closure of Macquarie Point slaughter yards.
1910	Tasmanian Government Railways identify land to the rear of the gas works as their preferred location for expansion.
1914-15	Tasmanian Government Railways undertake major expansion works on Macquarie Point with a new goods shed, coal yards, roundhouse, and turntable and approximately 7.2km of rail line on the site.
1915-1918	Construction of the Domain Diversion Tunnel under what is now the site of the Cenotaph to redirect the course of the Rivulet. The tunnel allowed the old course of the Rivulet to be filled in, becoming Evans Street.
	 Figure 16: Plan of the area showing the Domain diversion tunnel and railway expansion (Source: 'Hobart 132 - Plan of Hobart Harbour - surveyors Hutchinson & Walker', 1916, TAHO, AF394/1/133, detail).
1924	Major reconstruction of the gas works plant. Further land was acquired on the Evans Street frontage where a tar and liquor tank and new purifiers were established.
1920s-1937	By 1937, an area of 6.5 acres had been reclaimed off Macquarie Point for oil storage use.
1940s-1950s	Erection of a new, large railways workshop on the Macquarie Point site and redevelopment of the Hobart Station terminus.



Figure 17: The site in 1946 showing the expanded railways workshops (Source: Land Tasmania, Aerial Photo Viewer v2 [website], accessed 16/05/2024: 16-03-1946 / Film 0015 / Frame 894 / Run 1/ Scale 7,920, Creative Commons Licence CC BY 3.0 AU DEED, detail).



Figure 18: The Hobart Railway Terminus with the Cenotaph in the background (Source: 'Hobart - Railway Terminal, Cenotaph - shows end of Liverpool Street buildings and area where Railway Roundabout and fountain were later built - also street decoration for the 1954 Royal visit (street arch with crown on top)', 1950-1960, TAHO, AA375/1/216, detail).

c.1950-1978	Massive reclamation works at Macquarie Point carried out, resulting in the current Macquarie Wharf complex.

	 Figure 19: Aerial view of the Study Area in December 1977 (Source: Land Tasmania, Aerial Photo Viewer v2 [website], accessed 16/05/2024: 12-12-1977 / Film 0727 / Frame 038 / Run 9/ Scale 12,000, Creative Commons Licence CC BY 3.0 AU DEED, detail).
1978	Closure of the Hobart gas works. Last passenger train between Wynyard and Hobart. Australian National Railways takes over Tasmanian Government Railways. Over the coming years, services were rationalised, and most station buildings, housing and sheds were removed, including at the Hobart Station site.

1985	 Figure 20: Aerial view of the Study Area in April 1985 showing removal of most rail lines and an isolated, out of context, Railway Station building (white arrow) (Source: Land Tasmania, Aerial Photo Viewer v2 [website], accessed 16/05/2024: 12-04-1985 / Film 1035 / Frame 212 / Run 1/ Scale 10,000, Creative Commons Licence CC BY 3.0 AU DEED, detail).
2007	Investigations begin on relocating the Royal Hobart Hospital to the railyards site. The investigations found that although the railyards site was the preferred option, the costs associated with remediation and construction were too high.
2012	Australian government grant of $50 million to support the remediation of the railyards site.

2015	 Figure 21: Aerial view of the Study Area in December 2015 showing construction of the ABC Broadcast Centre, RACGP and Baha'i Centre of Learning adjacent to the Former Railway Station building (white arrow), some remaining rail tracks, and the Tasman Highway (Source: Land Tasmania, Aerial Photo Viewer v2 [website], accessed 16/05/2024: 25-Dec-2015 / Resolution (cm) 10 / Accuracy (m) 0.30, Creative Commons Licence CC BY 3.0 AU DEED, detail).

2024	 Figure 22: Aerial view of the Study Area January 2024 showing the Bridge of Remembrance, Peace Promenade and removal of all railway tracks (Source: Google Earth Pro, Airbus, 16/01/2024, detail).

4.0 FRAMEWORK FOR IMPACT ASSESSMENT

4.1 Introduction

The following section provides:

- A framework for an assessment of potential impacts to the study area based on assumed works and documentation supplied;
- Map(s) of Identified Sites within the Study Area's locations or boundaries;
- A preliminary understanding of potential heritage impacts, and
- Recommendations, where warranted, for further studies, or impact mitigation.

4.2 Historic cultural heritage significance of the identified Sites

The identified Sites' historic cultural heritage characteristics, values and significance were assessed as part of their inclusion in the THR or listing in the relevant Planning Schemes. No further assessment of historic cultural heritage characteristics, values and significance was undertaken as part of this report.

The HCHA 1995 establishes the eight assessment criteria (section 16 (2)) for determining if a place has historic cultural heritage significance. These criteria are also known as values. A place of historic cultural heritage significance may be entered in either the THR or a heritage schedule of a local planning scheme if it meets one or more of the eight criteria.

For the purposes of this report, the eight criteria, with the abbreviation taken from 'Assessing Historic Heritage Significance'[41] and the associated value indicated in brackets as shown below.

(a) *the place is important to the course or pattern of Tasmania's history* (*'important to Tasmania's history'*, historical value)*;*

(b) *the place possesses uncommon or rare aspects of Tasmania's history* (*'rare and uncommon aspects'*, rarity value);

(c) *the place has the potential to yield information that will contribute to an understanding of Tasmania's history'* (*'contribution to understanding'*, or archaeological value)*;*

(d) *the place is important in demonstrating the principal characteristics of a class of place in Tasmania's history* (*'class of cultural places'*, representative value)*;*

(e) *the place is important in demonstrating a high degree of creative or technical achievement* (*'creative and technical achievement'*, creative / technical value)*;*

(f) *the place has a strong or special association with a particular community or cultural group for social or spiritual reasons* (*'social, cultural or spiritual associations'*, social value)*;*

(g) *the place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history* (*'association'*, association value)*; and,*

41 DNRET, 'Assessing Historic Heritage Significance', Version 6, 2021.

(h) the place is important in exhibiting particular aesthetic characteristics ('aesthetic', aesthetic value).

The eight criteria above define the heritage values, and level of significance of a place, as follows:

> *State heritage significance in relation to a place, as defined by the Historic Cultural Heritage Act 1995: means aesthetic, archaeological, architectural, historic, scientific, social, spiritual or technical value to the whole STATE for past, present and future generations.*[42]
>
> *Local heritage significance in relation to a place means: aesthetic, archaeological, architectural, historic, scientific, social, spiritual or technical value to a LOCAL OR REGIONAL AREA for past, present or future generations.*[43]

It is important to note that many of the places were assessed for inclusion on the THR or local heritage schedule prior to criterion (h) (aesthetic) being included in the HCHA 1995. It is likely that if re-assessed, some would meet this criterion as well.

The following table summarises the heritage values of the identified Sites. Please refer to the individual datasheets at Section 7 7.0

Table 12: Summary of heritage values for each identified site

Site No.	Name	Heritage Listings	Significance Level	Summary of Values
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, rarity, archaeological, representative, creative / technical, social, and association
2	'Cenotaph, Anzac Parade and Queen's Battery'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, rarity, archaeological, social, and association
3	'Former HCC / City Motors Garage - façade'	THR SCPS 1997 Draft HOB-LPS	State Local	historical and social
4	'Former HMAS Huon Naval Depot (Huon Quays)'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, representative, and social
5	'Former Hobart Railway Station'	THR SCPS 1997 Draft HOB-LPS	State Local	historical and social
6	'Former MTT Offices'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, representative, and social
7	'Henry Jones & Co. IXL Jam Factory'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, rarity, archaeological, representative, creative / technical, social, and association

42 DNRET, 'Assessing Historic Heritage Significance', p .2
43 DNRET, 'Assessing Historic Heritage Significance', p .2

Site No.	Name	Heritage Listings	Significance Level	Summary of Values
8	'Hobart Gas Works complex (incl. chimney)'	THR SCPS 1997 Draft HOB-LPS	State Local	historical and representative
9	'Hobart Railway Goods Shed'	THR SCPS 1997 Draft HOB-LPS	State Local	historical and rarity
10	'Roberts & Co. Woolstore Complex'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, rarity, archaeological, representative, association, and aesthetic
11	'Royal Engineers Building and Stone Post'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, social, and association
12	'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument'	THR	State	historical, rarity, representative, social, association, and aesthetic
13	'Tasmanian Museum and Art Gallery Complex'	THR SCPS 1997 Draft HOB-LPS	State Local	historical, rarity, representative, creative / technical, social, and association
14	'Victoria Dock and Constitution Dock' Sesquicentenary memorial	THR SCPS 1997 Draft HOB-LPS	State Local	historical, rarity, archaeological, representative, social, and aesthetic
15	'Red Shed'	SCPS 1997 Draft HOB-LPS	Local	historical, rarity, and archaeological
16	1.0 Inner City Residential (Wapping)	SCPS 1997	Local	Values of individual elements and features of local historic heritage significance.
17	2.0 Sullivans Cove Mixed Use	SCPS 1997	Local	
18	2.1 Domain Open Space	SCPS 1997	Local	[See Queens Domain]
19	3.0 Sullivans Cove 'Gateway'	SCPS 1997	Local	
20	4.1 Macquarie Point Wharf	SCPS 1997	Local	
21	4.2 Regatta Point	SCPS 1997	Local	[See Queens Domain]
22	4.3 Sullivans Cove 'Working Port'	SCPS 1997	Local	historical, rarity, archaeological, representative, social, and aesthetic
23	'The Glebe'	SCPS 1997 Draft HOB- LPS	Local	historical, representative, association, and aesthetic
24	'Middle Queens Domain'	SCPS 1997 Draft HOB-LPS	Local	Local historic heritage significance because of the collective heritage value of individual elements and features, both natural and constructed, as a group for their landscape value.
	'Queens Domain Foreshore'	Draft HOB-LPS	Local	
	'Southern Queens Domain'	Draft HOB-LPS	Local	
25	Hobart Rivulet	Draft HOB-LPS	Local	historical, representative, and aesthetic

4.3 Overall magnitude of effect of the Proposed Project definition

The summary impact to the sites was determined using a matrix where the magnitude of impact is compared to the value of the heritage place. This determines a value for the effect of the Proposed Project on the place as shown below.

Magnitude of impact		Value of place		
		State	**Local**	**Activity Area**
	Very High	Major effect	Major effect	Major effect
	High	Major effect	Major effect	Moderate effect
	Medium	Major effect	Moderate effect	Minor effect
	Low	Moderate effect	Minor effect	Negligible effect
	Negligible / neutral impact	Negligible effect	Negligible effect	Negligible effect

5.0 HERITAGE IMPACT ASSESSMENT

5.1 Introduction

This Heritage Impact Assessment is intended to provide an independent, expert analysis of the impacts of the proposed development on the heritage places within the study area, including cumulative impacts of the broader setting and context of central Hobart and Sullivans Cove. Further, it identifies mitigation measures to avoid or reduce the identified adverse impacts.

5.2 Summary description of proposed use and development

The Crown in Right of Tasmania prepared a proposal for the development of a multipurpose stadium at Macquarie Point. As set out in the Final Guideline the proposal for a stadium (the proposed project) to be developed includes:

> *(a) a stadium that is suitable for a range of entertainment, sporting, cultural, corporate and community uses;*
>
> *(b) the related infrastructure and services necessary to support the stadium and its operations;*
>
> *(c) a public concourse adjacent to the stadium; and*
>
> *(d) any other facility or thing necessary, or convenient, for the implementation of the project.*[44]

Macquarie Point Development Corporation (MPDC) are responsible for overseeing the planning and delivery of the Proposed Project.[45]

The drawings and documents assessed in this HIA are listed at Appendix C

44 TPC, 'Guidelines Macquarie Point Multipurpose Stadium', p 1.
45 Macquarie Point Development Corporation (MPDC), 'About Mac Point' [website], n.d., accessed 02 May 2024.

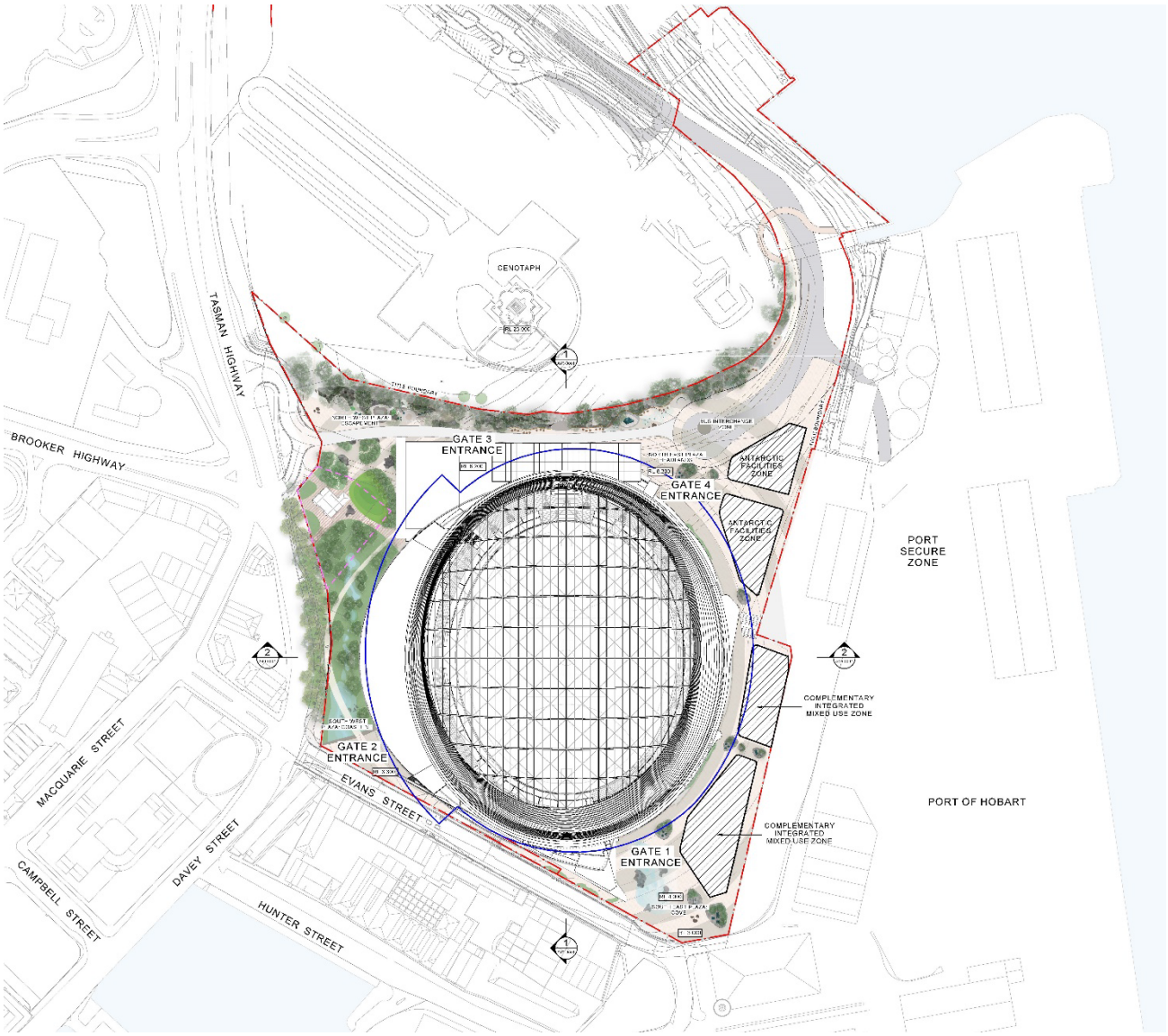


Figure 23: Proposed site plan (Source: Cox Architecture and Cumulus, 'Site Plan Proposed', Drawing number A11-2000, Rev 4, 28/06/2024).

5.3 General historic cultural heritage impacts

While it is important to consider the direct and indirect impacts to each Place within the Study Area, it is also necessary to consider the cumulative impacts to the whole Sullivans Cove and the urban fabric of the central Hobart. As expressed in SCPS 1997, Part B, cl.6.2, Sullivans Cove (see Section 2.4.1). The heritage value of Sullivans Cove relates to its built and spatial qualities.

> *The built and spatial qualities of Sullivans Cove are a product of its unique historic cultural heritage. This heritage should be retained, for once lost, it cannot be recreated. … The future urban form of the Cove should respond to the quality of spaces and buildings which exist within the Cove. …*
>
> *Future developments within the Cove should respect the scale of the Cove's built form - new buildings should not be out of scale with neighbouring buildings, or the general character of the Cove.*

Risby summarises the spatial form of the Cove as follows:

> *That form is informed by the macro scale setting from the mountain to the sea, and the finer grained landforms characterized by the water plane, the reclaimed Cove 'floor' and the backdrop of buildings and the rising topography away from the Cove.*[46]

Sullivans Cove generally and the area surrounding the Proposed Project site has historically been of finer grained, smaller scale, low rise, development, with generous open space created by the Queens Domain and other parks. Hobart's grid, surveyed in 1811 by surveyor James Meehan under instruction from Governor Lachlan Macquarie, remains substantially intact. The SCPS 1997 requires development within the Cove to reinforce the primary heritage values as represented by its built and spatial qualities and character.

The Proposed Project is of a scale that would cover the equivalent area of between three and four city blocks. The top of the dome is proposed to have a height of 54m above the ground plane. As shown by the Site Context Sections and the Visual Impact Study it will visually dominate the skyline from many parts of the Cove. It will obstruct existing views to the Cenotaph from parts of Hobart.

The magnitude of impacts to each place within the Study Area differs from Negligible to Very High. While it may have limited visual impacts from certain viewpoints, it will have a Very High magnitude of impact, and resulting Major Effect, on the Sullivans Cove historic urban landscape generally. The Proposed Project Masterplan includes development surrounding the Stadium that represents an intensification of buildings of a similar height and footprint to the adjacent Sites 1 and 7 and is subject to further assessment as the masterplan is implemented.

5.4 General mitigating measures

According to the LI and IEMA *Guidelines for Landscape and Visual Impact Assessment*, best practice uses the 'mitigation hierarchy', where measures should be proposed to first prevent or avoid, then reduce, and lastly, where possible, offset and/or remedy, any significant adverse impacts.[47]

The most important mitigation measures happen in the early phases of a project, including the site selection and design processes. An iterative process through the design phase can identify, and potentially prevent or avoid impacts.[48]

Consistent with this approach, the Burra Charter guidance on the management of change outlines that when considering the impact of change that "It may be necessary to modify proposed changes to better retain cultural significance."[49]

The principal way to prevent or avoid heritage impacts on the study area and more broadly, central Hobart and Sullivans Cove is not to construct the proposed stadium We understand that alternative sites have been considered and rejected by the Tasmanian Government.

We have been instructed that the agreement between the Tasmanian Government and the Australian Football League requires that the stadium be enclosed, with a permanent roof. The proposed dome-like roof, although designed to have a degree of visual permeability, rises to a height of approximately 54m. It is this roof form that has the greatest visual impact on the setting of the historic centre of

46 Risby, 'A Site Development Plan for Macquarie Point', p 20.
47 LI and IEMA, *GLVIA*, p 47.
48 LI and IEMA, *GLVIA*, p 47.
49 *The Burra Charter*, Article 27.1.

Hobart, Sullivans Cove, Constitution and Victoria Docks, the Domain and Cenotaph. A reduction in the overall height of the roof would be the single-most effective measure that would ameliorate the adverse impacts to the visual setting of heritage buildings, precincts and Activity Centres affected by the proposed stadium.

Failing this, and consistent with the LI & IEMA Guidelines the heritage impacts of the proposed stadium should be reduced. The hierarchy of responses to heritage impacts then moves to mitigation through design development. We recommend that an iterative design review be undertaken that seeks to reduce the visual bulk to allow views of distant landforms, through:

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials, and
- careful detailing of both internal and external lighting.

To further reduce the stadium's visual impact within the context of central Hobart and Sullivans Cove, we recommend that the design be further refined to:

- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site, and
- provide a sympathetic siting of, and interface between the heritage-listed goods shed, which is proposed for relocation and the stadium.

The last level in the LI & IEMA Guidelines mitigation guidelines hierarchy is to offset and/or remedy the impacts.

To offset the impacts, we recommend the following:

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project;
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel). The scope of vibration monitoring should be developed in consultation with structural engineering advice, and
- locate plant and equipment to limit visual impact.

6.0 SUMMARY AND RECOMMENDATIONS

6.1 Summary

In reviewing the potential for historic cultural heritage impacts, a distinction can be drawn between possible direct impacts (such as requiring the demolition, removal, modification, or subdivision, of a place); and possible indirect impacts (such as changes to the setting of a place, or changes to public views to or from a place, or impact during construction which may result in dilapidation, for instance vibration damage etc). In this assessment works have been categorised as direct or indirect impacts.

A preliminary assessment of the impacts to individual places, precincts and cultural impacts, based on provided information, is contained in each Site's datasheet included at Section 7.0 of this Assessment.

An overview of assessed impacts is outlined within the following table:

Table 133: Summary of key assessment results

Site No.	Name	Significance Level	Direct Impacts	Indirect Impacts	Overall Magnitude	Cultural Landscape impacts	Management Recommended
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
2	'Cenotaph, Anzac Parade and Queen's Battery'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
3	'Former HCC / City Motors Garage - façade'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
4	'Former HMAS Huon Naval Depot (Huon Quays)'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
5	'Former Hobart Railway Station'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Imperceptible / None	None
6	'Former MTT Offices'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
7	'Henry Jones & Co. IXL Jam Factory'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
8	'Hobart Gas Works complex (incl. chimney)'	State Local	Imperceptible / None	Medium	Moderate effect	High	General
9	'Hobart Railway Goods Shed'	State Local	Very High	Very High	Major effect	Very High	Specific; and General
10	'Roberts & Co. Woolstore Complex'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	High	General

Site No.	Name	Significance Level	Direct Impacts	Indirect Impacts	Overall Magnitude	Cultural Landscape impacts	Management Recommended
11	'Royal Engineers Building and Stone Post'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
12	'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument'	State	Imperceptible / None	Low	Moderate effect	Low	General
13	'Tasmanian Museum and Art Gallery Complex'	State Local	Imperceptible / None	Imperceptible / None	Negligible effect	Medium	General
14	'Victoria Dock and Constitution Dock'	State Local	Imperceptible / None	Very High	Major effect	Very High	Specific; and General
15	'Red Shed'	Local	Very High	Very High	Major effect	Very High	Specific
16	1.0 Inner City Residential (Wapping)	Local	Imperceptible / None	Imperceptible / None	Negligible effect	Low	None
17	2.0 Sullivans Cove Mixed Use	Local	Imperceptible / None	Very High	Major effect	Very High	General
18	2.1 Domain Open Space	Local	Low	Medium	Major effect	High	General
19	3.0 Sullivans Cove 'Gateway'	Local	Very High	Very High	Major effect	Very High	General
20	4.1 Macquarie Point Wharf	Local	Imperceptible / None	Imperceptible / None	Negligible effect	Imperceptible / None	General
21	4.2 Regatta Point	Local	Very High	Very High	Major effect	Very High	Specific; and General
22	4.3 Sullivans Cove 'Working Port'	Local	Imperceptible / None	Very High	Major effect	Very High	General
23	'The Glebe'	Local	Imperceptible / None	Imperceptible / None	Negligible effect	Medium	General
24	'Middle Queens Domain'	Local	Imperceptible / None	Low	Minor effect	Low	General
	'Queens Domain Foreshore'	Local	Very High	Very High	Major effect	Very High	General
	'Southern Queens Domain'	Local	Imperceptible / None	Very High	Major effect	Very High	General
25	Hobart Rivulet	Local	Medium	Imperceptible / None	Minor effect	Imperceptible / None	General

As summarised in the table above, there are a range of heritage impacts from Imperceptible / None to Very High across the Study Area. The impacts identified above cannot be avoided and mitigation measures will not fully ameliorate these impacts to historic cultural heritage significance of the affected sites.

6.2 Recommendations

Recommendations arising from this assessment are outlined in Section 5.4 General Mitigating Measures, as well as those outlined in individual Site Inventory Sheets in Section 7.0.

The Macquarie Point site has been selected by the State Government as the location for the proposed stadium. As a result, the consideration of alternative locations falls outside the scope of our engagement and does not form part of these recommendations. Further, we have been instructed that the agreement between the State Government and AFL requires that the proposed stadium be enclosed with a permanent roof. Therefore, other potential stadium design solutions - including partially-roofed or unroofed designs - have not been considered in the development of these recommendations.

Should an order be made authorising the Project to proceed under the State Policies and Projects Act 1993 (Tas), we recommend that the suite of conditions outlined below be applied to any approval to assist in mitigating some of the historic heritage impacts of the development. It is noted that the application of these conditions will not fully ameliorate the direct and indirect heritage impacts on the historic cultural significance of the affected heritage places, precincts and activity centres.

The impacts arising from the development of the stadium should – to the greatest extent possible be minimised through an iterative design process which:

- minimises overall height where practicable;
- simplifies the articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimises depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximises transparency of cladding materials, and
- carefully designs both internal and external lighting to minimise light spill.

To further reduce the stadium's visual impact within the context of central Hobart and Sullivans Cove, we recommend that the design be further refined to:

- design the perimeter forma of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site, and
- provide a sympathetic siting of, and interface between the heritage-listed Goods Shed, which is proposed for relocation and the stadium.

The last level in the LI & IEMA Guidelines mitigation guidelines hierarchy is to offset and/or remedy the impacts.

To help offset the heritage impacts, we recommend the following actions be undertaken:

- prepare a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project;
- prepare a drawn and photographic recording of impacted heritage places prior to construction preparation commencing. This is to extend to the Hydro Electric Commission building fronting Evans Street;
- preparation of construction management plans that protect the historic fabric of heritage places during construction;
- implement vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel). The scope of vibration monitoring should be developed in consultation with structural engineering advice, and
- locate building services plant and equipment to limit visual impact.
- prepare adaptive re-use / refit guidelines for the Goods Shed (Site 9) and Red Shed.

Consistent with the Final Guidelines Section 5.3.3 and definition of the 'project site' this assessment is to account for associated use and development[50] As such we recommend that the impacts arising from the implementation of the masterplan be assessed, monitored and managed through an iterative design process.

[50] TPC, 'Guidelines Macquarie Point Multipurpose Stadium', Glossary p 29

7.0 SITE INVENTORY DATASHEETS

The following sections contain the datasheets of all identified Sites within the Study Area.

Where available from source material, each datasheet contains:

- a summary history;
- a brief description;
- an assessment of significance;
- the level of Statutory significance, and
- a preliminary review of potential impacts and mitigation options where relevant.

For completeness and where relevant we have repeated general impact reduction and mitigation measures. These account for measures which will ameliorate impacts to the wider cultural landscape and setting of places within the Study Area. It is our view that these measures apply including in those instances of Medium and Low, impacts.

7.1.1 Site 1: THR 2397

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)
Heritage Status	THR • THR ID 2397, '41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'. *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1, • Ref No. 39, 'Former Jones & Co. Buildings'. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.1707 'University Centre for the Arts (Former Jones & Co buildings)'.
Certificate of Title (PID)	**Location Addresses**
138719/1 (7366558), 209143/1 (NA)	41 Hunter Street Hunter Street
Plan	



Figure 24: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)

Images:



Figure 25: View of Site 1 across the Macquarie Point Site.



Figure 26: View of Site 1 across Victoria Dock.



Figure 27: View of the IXL Jams sign from Princes Wharf.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Hunter Street's First Warehouse 'Rocks Warehouse'

The land was granted to Walter Angus Bethune, who constructed an impressive three storey stone warehouse in partnership with George Frederick Read. … It was completed in 1824 and became known as the 'Rocks Warehouse', as it was built on the eastern rocky end of Hunter Island.

The Steam Packet Tavern

The Steam Packet Tavern operated in various locations in the area from 1846-47 until 1926. Between 1846 and the 1860s, the Steam Packet Tavern operated from Number 31 which was previously the Commercial Inn and sometimes simultaneously, the Shades Tavern, operating with separate licenses, yet in the same building. … The name of Steam Packet Tavern was retained by Number 31 until 1862 when the then owner William Green tried to sell. … Shortly after Jones & Co.'s purchase of the warehouses at the eastern end of Hunter Street , in 1908 the company also purchased the Steam Packet Tavern. … The Tavern continued to operate at least until 1916, under Licensee Charles Pregnall. … the Steam Packet Tavern was demolished in the early 1920s.

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)

The Tasmanian Refrigeration Company: Ice Works and Cool Store

The Rocks warehouse was demolished in 1903 to make way for the Tasmanian Refrigeration Company's Cool Store. … The architect was William Panton who also designed the ice works in Launceston.

George Peacock and the Hunter Street Jam Factory

Peacock began business in Hobart as a jam manufacturer in the 1850s, moving from his original premises in Watchorn Street to Warwick Street, then to Murray Street, where he remained until the move to Hunter Street in 1869. … "Peacock purchased the two 'Bunster' properties at Numbers 31 and 33 Hunter Street in 1869 and lived at Number 33. … He bought the former Hewitt warehouse at Number 27 in 1879, followed by Number 29 in 1882. … Peacock ran into financial difficulties in the late 1880s, and in 1889 the firm was saved by the establishment of a new partnership between his son, Earnest Peacock, and two of his long term employees, Henry Jones and Achalen Williscroft Palfreyman.

H. Jones & Co.

The partnership H. Jones & Co. took over the Hunter Street factory between 1889 and 1891, which by now encompassed Numbers 27-33 and the occupation of G. F. Read's c1837 warehouse at Number 35. … H. Jones & Co. adopted the brand name 'IXL' by 1895, using it on all the factory's products and in all advertising and labels … In 1907 Henry Jones & Co. bought out the Tasmanian Refrigeration Co. Ltd, thereby adding the Ice Works and Cool Store to their factory. …

H. Jones & Co. continued to expand their Old Wharf premises in both directions along Hunter Street. In 1907, at the same time as the purchase of the Tasmanian Refrigeration Company's buildings, all remaining buildings and warehouses at the eastern end of Hunter Street were acquired. This included the old warehouses previously occupied by A. G Webster & Sons [since] 1900 following the sale of Numbers 23 and 25 Hunter Street to Jones & Co. (which Webster's had previously been leasing from John Murdoch & Sons). … In 1911, the warehouses on the eastern end of the Old Wharf were demolished and replaced by the extensive, 'revolutionary' reinforced concrete warehouse constructed by William A. Seabrook.

Rationalisation and Re-use

Henry Jones & Co. consolidated its hold on the entire block within Hunter, Evans and Macquarie streets by 1939 and from 1900 until the 1970s, Henry Jones IXL Co-operative Ltd was a considerable industrial and economic power. … In 1972 however, Henry Jones & Co. Ltd considered itself ready to be taken over. The company had become inefficient, and by 1973 the Henry Jones empire was a subsidiary of the giant Elders, thereafter named Elders IXL. … As part of rationalisation, the entire site was sold to the Government in 1977. The Cool Store and Warehouses lay vacant for several years, before being refurbished in 1983-1985 to house the University of Tasmania's Centre for the Arts. The successful adaptive re-use retained many interior features of the warehouses including machinery parts, iron doorways, and the timber posts, beams, and floors.

Summary Description:

Number 41 Hunter Street encompasses the former Cool Store (previously Number 37 Hunter Street), the 1911 reinforced concrete three storey warehouse, and the c1920 four storey warehouse at the eastern end of Hunter and Evans Streets.

The Cool Store:

The former Cool Store is a three storey Federation Warehouse. The three bays of the façade are defined by columns which extend from the ground floor to just beneath the parapet and there are stringcourses below the first floor and above the second-floor levels. The first floor has three small

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)

windows, and the second floor has two (no window in the central bay at this level). The date of construction, 1903, is detailed in the parapet. There is an open walkway through the central ground floor bay which displays the original timber posts and beams. The walkway leads to a courtyard at the rear and provides access to the UTAS Centre for the Arts.

The Warehouses:

The three storey Federation warehouse is at Hunter Street's eastern end. It has a rectangular façade, numerous repetitive bays, emphasized arches and a parapet over the entrance way. On the western side of the building, there are blue-glazed tiled panels between the windows stone coloured paintwork. Differences in façade alignment and roofing are evident in the last three bays of the warehouse adjacent to the Cool Store.

The four storey Federation warehouse at Evans Street's eastern end, adjoins the 1911 reinforced concrete warehouse at the rear. It is an unseasoned hardwood timber beam and post structure with a rectangular masonry and brickwork facade. It has numerous repetitive bays and 'IXL Jams, H. Jones & Co Ltd' is still clearly visible on the parapet. This warehouse displays all the characteristics of a typical Federation warehouse including; good brickwork, rock-faced sandstone base, lintels, sills, arched voussoirs, emphatic vertical brick piers terminating in strong arches at the top, and horizontal spandrels accentuated between piers.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

Number 41 Hunter Street (the former Cool Store and Warehouses) is of historic cultural heritage significance as it demonstrates the development of trade and industry on Hobart's waterfront from the early 20th century. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises. The former Cool Store and 1911 Warehouse replaced earlier structures on the site, and the 1911 and c1920 Warehouses are situated on reclaimed land. Along with the rest of the former factory site, the three Warehouses at Number 41 Hunter Street are of high archaeological significance and could potentially yield information which will assist in understanding the various phases of land reclamation, the mercantile history of the Hunter Street wharf and the operations undertaken whilst in use as a jam factory.

The three Warehouses of Number 41 Hunter Street reflect the emergence and growth of jam manufacturing in Tasmania from the mid to late 19th century and the expansion of Henry Jones & Co. which resulted in the acquisition of the entire block from Hunter and Evans Streets through to Macquarie Street by 1939. The Cool Store demonstrates that refrigeration and cooling technology was being used in Tasmania at the turn of the century, and the purpose built multi-storey 1911 and c1920 Warehouses reflect the characteristically enterprising way in which H. Jones & Co. adopted the most modern construction methods in order to improve and expand the business. The Warehouses at 41 Hunter Street are an excellent example of the creative and adaptive re-use of historical buildings.

The extensive site of the Henry Jones & Co. IXL Jam Factory is rare as the only site of this kind in Tasmania and is valued for its substantial contribution to the historic waterfront area of Hobart. Each individual building is a representative example of its type and the three buildings which form Number 41 Hunter Street are all variations of the Federation Warehouse style. The 1911 Warehouse is rare as an early example of a reinforced concrete building in Tasmania and demonstrates a high

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)

degree of technical achievement in its early use of such a revolutionary' building technique . The c1920 warehouse is a rare example of an architectural style more commonly used in New South Wales, and the internal remaining features of the Warehouses are representative of the technology used in the large-scale processing of fruit.

Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business with which many have a personal connection. The site is valued for its association with well-known colonial merchants Walter Angus Bethune and George Frederick Read, who established the first warehouse on Hunter Street in 1824. The site also has a particular association with businessmen and entrepreneurs, Henry Jones and Achalen Williscroft Palfreyman. The H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was a subsidiary of the larger Henry Jones Co-operative Pty Ltd which was a considerable industrial and economic power with many varied business interests both within Australia and overseas. The H. Jones & Co. IXL Jam Factory at Hobart's wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*Number 41 Hunter Street (the former Cool Store and Warehouses) demonstrates the development of trade and industry on Hobart's waterfront throughout the 19th and 20th centuries. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises. The Cool Store and 1911 Warehouses replaced earlier buildings on the site, the earliest of which was the first warehouse to be erected on Hunter Street in 1824 by merchants Read and Bethune. Both the 1911 and c1920 Warehouses are situated on reclaimed land, and the site reflects harbourside development which was taking place throughout Australia in the first 150 years of European colonisation.* *Number 41 Hunter Street (the former Cool Store and Warehouses) demonstrates the emergence and growth of jam manufacturing in Tasmania from the mid to late 19th century. The business had been established by George Peacock in the late 1850s, moving to Hunter Street in 1869. The factory was taken over by a partnership headed by Henry Jones in 1889, and the company expanded rapidly. The Cool Store, established by the Tasmanian Refrigeration Company, was purchased by H. Jones & Co. in 1907, and the Warehouses were purpose built by H. Jones & Co. in 1911 and c1920. By 1939 Henry Jones & Co. had undergone several changes in corporate structure and consolidated its hold on the entire block from Hunter and Evans Streets through to Macquarie Street.* *Number 41 Hunter Street (the former Cool Store and Warehouses) also demonstrates the changing technology which enabled large scale fruit processing and mass production of goods for consumption at home and overseas. H. Jones & Co. continually expanded and improved its premises, and by the 1920 s IXL jam was being sold around the world.*

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)
	The purpose built multi-storey 1911 and c1920 Warehouses reflect the company's use of modern technology both in building construction and to expand its operations. The situation of the Factory in close proximity to the Railway Terminus and wharves facilitated the delivery and transport of goods locally, nationally and internationally, and reflects H. Jones & Co.'s substantial contribution to the prosperity and productivity of the state.
(b) Rare and uncommon aspects	*The Henry Jones & Co. IXL Jam Factory was the largest and most successful jam manufacturing business in Tasmania and the remaining factory buildings form the only complex of its type in the state . The remaining buildings of the Henry Jones & Co. IXL Jam Factory are also rare as a group of intact Old Colonial Georgian, Victorian and Federation merchant warehouses, several of which date from the earliest period of trade and settlement on the Hunter Street wharf.* *The reinforced concrete construction of the 1911 Warehouse is rare as an early example of this building method in Tasmania and was the first of its kind in Hobart. The c1920 warehouse is a rare example of this style of Federation Warehouse, which was commonly built in Sydney, but is considered unusual in other cities.*
(c) Contribution to understanding	*Number 41 Hunter Street (the former Cool Store and Warehouses) is considered to be of high archaeological significance. The Cool Store and 1911 Warehouses replaced earlier buildings on the site, the earliest of which was the first warehouse to be erected on Hunter Street in 1824 by merchants Read and Bethune. The 1911 and c1920 Warehouses are situated on reclaimed land and the site could potentially yield information which will assist in understanding the various phases of land reclamation, the civil engineering processes used to enclose and later divert the Hobart Rivulet, the mercantile history of the Hunter Street wharf and also the industrial operations undertaken whilst in use as a jam factory.*
(d) Class of cultural places	*The former Cool Store and Warehouses at Number 41 Hunter Street are representative examples of harbourside Federation Warehouses built in the early 20th century. The 1911 Warehouse is a representative example of an early reinforced concrete warehouse, and the c1920 Warehouse is a particularly fine example of a Federation Warehouse, displaying all key characteristics of the style. While none of the refrigeration equipment remains within the Cool Store, the building is a representative example of the style of building erected for cool storage facilities at the turn of the century. All three buildings were once part of H. Jones & Co. IXL Jam Factory, and the internal remaining features of the Warehouses are representative of the technology used in the large scale processing of fruit.*
(e) Creative and technical achievement	*The 1911 Warehouse demonstrates a high degree of technical achievement in its early use of reinforced concrete construction. It was considered a 'revolutionary' building technique in 1911 and was distinct*

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)
	from any other building in Hobart upon completion. *The Warehouses at Number 41 Hunter Street are excellent examples of the creative and adaptive re-use of historical buildings. The redevelopment for the UTAS Centre for the Arts has ensured the site will remain both occupied and highly valued well into the future for its successful integration of past and present.*
(f) Social, cultural or spiritual associations	*The Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business, with many in the state having family or personal connections to those formerly involved with the company's Hunter Street operations. The IXL brand was recognised around the world. It became an Australian cultural icon and was a symbol of Tasmania's ability to supply a world market.* *All remaining buildings of the Henry Jones & Co. IXL Jam Factory are highly valued by the community for their substantial contribution to the historic waterfront of Hobart.*
(g) Association	*The site of Number 41 Hunter Street has a special association with well-known colonial merchants Walter Angus Bethune and George Frederick Read, who established the first warehouse on Hunter Street in 1824. Read was reputedly the son of the then Prince of Wales (later George IV), who went to sea at an early age. He became a prominent Tasmanian, owning properties throughout the colonies and was a director of the Bank of Van Diemen's Land.* *The former Cool Store and Warehouses at Number 41 Hunter Street were part of the Henry Jones & Co. IXL Jam Factory and therefore have a special association with businessmen and entrepreneurs, Henry Jones and Achalen Williscroft Palfreyman. (Sir) Henry Jones was the driving force behind the company's success and expansion. He was a leading Australian businessman and financier and personally provided exceptional support for the war effort for which he was knighted in 1919. Palfreyman was also a successful businessman in his own right and was chairman of H. Jones & Co. Pty Ltd. from 1926 until 1965.* *As its leading subsidiary, the H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was particularly associated with the larger Henry Jones Co-operative Pty Ltd. The Company was a considerable industrial and economic power which owned and controlled major timber and hop industries, as well as fruit production and processing, overseas shipping lines, coal mining, sawmilling, ship building, ship owning, stevedoring, and flour milling. The Company also had fruit processing factories in Adelaide, Sydney, Melbourne and Dunedin, and invested in many other businesses and enterprises in Australia and overseas in England, South Africa, South East Asia and the Middle East. The H. Jones & Co. IXL Jam Factory at Hobart's wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.*

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)
(h) Aesthetic	*No Data Recorded*

Setting:

The three Federation Warehouses at 41 Hunter Street are situated at the eastern (river) end of Hunter and Evans Streets, adjacent to the existing Macquarie Wharf, Hobart. The site commands views of Mount Wellington and the Derwent River and is highly visible from the waterfront. The Warehouses join the eastern end of the row of Colonial Georgian and Victorian Warehouses on Hunter Street, and are connected by red brick facades to the former Engineering Workshops on Evans Street. The site of Number 41 was once part of the Henry Jones & Co. IXL Jam Factory which covered the entire block from Hunter and Evans streets through to Macquarie Streets. The three Federation Warehouses of Number 41 Hunter Street are key historic and visual elements of the Sullivan's Cove waterfront. Hunter Street was established following the completion of the causeway connecting Hunter Island with the mainland in 1821. Following the construction of warehouses on Salamanca Place from the 1830s onwards, Hunter Street became known as the 'Old Wharf', and Salamanca Place as the 'New Wharf'. The site of Number 41 Hunter Street is only partially situated on the former Hunter Island. The 1911 and c1920s warehouses are situated entirely on reclaimed land.

Statutory and non-statutory guidelines

Relevant parts of the SCPS 1997 are extracted below:

7.3.2 Cultural Resource Principles

The recognisable historic character of Sullivans Cove is not to be compromised by new development which overwhelms the historic spaces and buildings, or, by new development which reduces the apparent authenticity of the historic places by mimicking historic forms

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Very High visual impacts to views to the place from the foreshore of the River Derwent (Figure Reference 25).
- Medium visual impact from the southwest along Salamanca Place particularly to the former Cool Store (as the three storey Federation warehouse at Hunter Street's eastern end is wholly or partially obscured by the Mac 01 building depending on the view point).
- Close views (Hunter Street, and Davey Street along Victoria Dock) - currently unknown impact, likely to be Very High.
- Very High impact to the setting as the buildings will be dwarfed.

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

Inconsistent with the SCPS 1997 Cultural Resource Principles (cl.7.3.2).
The Hunter Street buildings have been without any built backdrop until the construction of the IXL Apartments and Zero Davey Building.

1	41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)

Impact Mitigation Recommendations

Specific impact reduction measures:

- Retention of prominence of IXL sign from distant views (through simplicity of Stadium materiality and form and avoiding signage conflicts)
- Maintain prominence of articulated roof form through (through simplicity of Stadium materiality and form)
- Avoiding illuminated and other signage within the key view lines / cones to the place

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.2 Site 2: THR 7137

2	Cenotaph, Anzac Parade, and Queen's Battery
Heritage Status	THR • THR ID 7137, Cenotaph, Anzac Parade and Queen's Battery, *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1, • Ref No. 18, Martin's Hot Shot Oven. • Ref No. 19, Queen's Battery. • Ref No. 121, Cenotaph and Cenotaph Avenue. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1, • Reference Number HOB-C6.1.2303 Cenotaph, Anzac Parade, Queens Battery.
Certificate of Title (PID)	**Location Addresses**
135056/4 (2835597)	20 McVilly Dr, Queens Domain
Plan	



Figure 28: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

2	Cenotaph, Anzac Parade, and Queen's Battery

Images:



Figure 29: View from the Bridge of Remembrance towards the Cenotaph (1925) and Victoria Cross Memorial (2003).



Figure 30: View of the Cenotaph (1925) and Victoria Cross Memorial (2003) from Anzac Parade (c1925).

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

The Cenotaph was completed by 1925 to a design by local Hobart architects Hutchison and Walker. The site however, has a long history relating to the early settlement and defence of Hobart Town.

Early History

In January 1806 Leonard Fosbrook, the Assistant Commissary, was granted 14 acres on the southern side of Macquarie Point. He built a small cottage and several outbuildings on the site. George Guest was granted the remaining allotment of 24 acres. The land was cleared of vegetation and cultivated.

During the early 1800s the point was known as Fosbrook's Point, but by 1811 Lachlan Macquarie renamed it Macquarie Point. Macquarie also selected Fosbrook's grant as 'the place most eligible and best suited for building the Government House on' a commanding site where the Cenotaph now stands. By 1821 the Government had acquired both Fosbrook's and Guest's grants for that purpose. However, Government House was later built in 1858, at another site north of Macquarie Point.

Cenotaph

Following World War One a small temporary wooden memorial was built on the Domain behind the Queen's Battery in 1919. However, planning for a permanent memorial began in the immediate post-war period. Macquarie Point was only one of several sites under consideration. In August 1922 a public meeting unanimously resolved to place a memorial at the Queen's Battery site. The site had from been associated with many of the soldiers' functions. It was there that the 12th Battalion and the 40th Battalion said farewell on their way to active service during World War One , and it was where Anzac services had been held since 1919. Prior to this, there had been negotiations between the Federal and State Governments over the transfer of the old battery site for use as an ornamental garden.

In October 1922 a competition was announced for the design of the cenotaph, with the winner to receive £175. Three weeks later a campaign to raise money for the memorial began. £400 was raised by public subscription, and the remaining cost was loaned by Hobart City Council. The successful applicants, 'Messrs, Hutchison and Walker, architects, of Hobart', were announced in March 1923.

2	Cenotaph, Anzac Parade, and Queen's Battery

In July 1925 the memorial was completed by builder Mr GB Edwards of Armadale, Victoria at a price of £5600. The Cenotaph was officially unveiled in December 1925: 'In the presence of over 9000 people, including members of the Federal Parliament and both Houses of the State Parliament, leaders of the Army, the Navy, the pulpit, and representatives of every branch of the community'.

In 2003 two triangular shaped rammed earth and glass structures were constructed at the southern end of Anzac Parade flanking the Avenue, as a memorial to Tasmania's Victoria Cross recipients. The rammed earth walls were formed by soil taken from the birthplace of all Tasmania's thirteen Victoria Cross recipients, as well as soil from the battlefield where they earned their Victoria Cross. The two structures are memorials to Trooper John Hutton Bisdee and Lieutenant Guy George Edgerton Wylly who fought in the Second Boer War; and, Corporal Walter Ernest Brown, Captain Percy Herbert Cherry, Sergeant John James Dwyer, Lieutenant Alfred Edward Gaby, Lance Corporal Bernard Sidney Gordon, Sergeant Stanley Robert McDougall, Captain James Ernest Newland, Sergeant Lewis McGee, Captain Henry William Murray, Sergeant Percy Clyde Stratton and Sergeant John Woods Whittle who fought in World War One.

The Cenotaph functions as a community space for recreation and leisure. For example in June 2013 the Cenotaph was the location several events that formed part of the inaugural Dark MOFO winter festival, established by David Walsh's Museum of Old and New Art (MONA).

Anzac Parade and the Cenotaph have been the main site in Hobart for Anzac Day, Remembrance Day, and other memorial services, since 1919. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the Cenotaph retains significance and relevance a century after World War One began.

Summary Description:

Relevant parts of the THR Datasheet for the place are extracted below:

The registered site includes a number of features and structures, including the sub-surface remains of the Queen's Battery, the grassed and paved area flanked by conifers known as Anzac Parade , which extends approximately 200 metres to the Victoria Cross Memorials standing on either side of Anzac Parade , and the centrally placed Cenotaph. The Hobart Rivulet tunnel cuts through the southern end of the site, directly below the Cenotaph and the subsurface remains of the Queen's Battery.

Anzac Parade (c1925)

Anzac Parade extends off Cenotaph Avenue, and is formed by a pair of broad pathways, with manicured lawns in the centre, which ceremonially lead towards the Cenotaph. Anzac Parade is flanked by rows of conifers of varying sizes and extensive lawn areas to each side. There are several evenly spaced lamp posts on each side of Anzac Parade.

Two trees which mark the Soldiers Memorial Avenue also form part of the Anzac Parade landscape.

Victoria Cross Memorial (2003)

In 2003 two triangular shaped rammed earth and glass structures were placed at the southern end of Anzac Parade , flanking the Avenue, as a memorial to Tasmania's Victoria Cross recipients.

Cenotaph (1925)

The Cenotaph, which stands 22.85 metres high, is a tall four sided obelisk made from unpolished light grey granite. The obelisk is tapered with chamfered edges, and is crowned with a pyramidal cap. At the top of the obelisk, on each face, are Latin crosses formed by an opening in the stone work and glazed with red opaque glass. The crosses are illuminated from the inside. …

The base of the obelisk gradually steps out to form large panels on each side. There are bronze

2	Cenotaph, Anzac Parade, and Queen's Battery

fluted panels on each face of the plinth and six rosettes each side of the obelisk base. Groups of three bronze flag holders sit on the south, east and west faces of the plinth. On each of the four faces is one of the crests of the four service organisations, the Royal Australian Air Force, Royal Australian Navy, Australian Commonwealth Military Forces and the Royal Australian Army Nursing Corps (added in 1991). On the north face a bronze laurel wreath sits atop a plaque with The Great War , 1914-1919, 1939-1945, with Lest We Forget below - in bronze capital lettering. …

The base of the northern face of the obelisk lists conflicts in which Australia has been involved since the World Wars ; The Korean War, The Malayan Emergency, The Indonesian Confrontation, The Vietnam War/Peacekeeping Operations – in bronze capital lettering. Subsequent conflicts were added to the eastern elevation, also in bronze capital lettering – The Gulf War, Afghanistan, Iraq. …

The obelisk is positioned atop two blue stone steps which sit on a quatrefoil shaped plinth, a later addition to the structure, which form curved sets of steps. The quatrefoil-shaped plinth is surrounded by a square paved area with sections of grass with capped concrete bollards at each corner which hide the flood lights. There is a rectangular concrete podium with three narrow steps on the north-west corner of the larger plinth, and flag poles on the north-east and north-west corners. The plinth sits within an almost circular grassed area, cut into a quadrant by paved pathways. … A paved pathway extends around the outside of the grassed quadrant , and two mature poplar trees sit outside the pathway, flanking the Cenotaph. Another two mature poplar trees flank the main pathway to the Cenotaph from Anzac Parade. A large and irregularly shaped paved area is located in front and to the sides of the Cenotaph.

Relevant Sources:

- THC, THR Datasheet, THR Number 7137.

On Sunday 31 March 2019 the new Bridge of Remembrance was officially opened. It provides pedestrian access across the Tasman Highway (site signage observation).

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

The Cenotaph has historic cultural heritage values because it is a prominent landmark within Hobart. The site has strong and special meaning to Tasmania, as the site of Anzac, Remembrance and other memorial services since 1919. As the principal war memorial in Tasmania, the Cenotaph reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the relevance of sites such as the Cenotaph, and smaller local memorials, retains significance and relevance, a century after World War One began. The Cenotaph was designed by prominent Tasmanian architects Hutchison and Walker. …

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*The Queen's Battery demonstrates the evolution of the Derwent Defence Network from the time of first settlement into the 20th century and demonstrates the changing developments in military technology throughout this period. As part of the Derwent defence network, the*

2	Cenotaph, Anzac Parade, and Queen's Battery
	Battery reflects contemporary perceptions of threat to the colony, and the manner in which these were responded to by the colonial administration, the Tasmanian Government, and the Federal Government respectively. *The Cenotaph represents the continuing military function of the site and the tradition of memorialising those who died in conflict through monuments and sacred sites. As the principal war memorial in Tasmania, the Cenotaph reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war.*
(b) Rare and uncommon aspects	*The subsurface material of the Queen's Battery is a rare surviving example of military infrastructure in Tasmania during the 19th century. The remains of the hot shot oven are believed to be unique in Australia and significant at a national level.*
(c) Contribution to understanding	*The site of the Queen's Battery has significant subsurface remains which could enhance understanding of Tasmania's military history. The subsurface foundations have remained largely undisturbed since the building was dismantled.*
(d) Class of cultural places	*No Data Recorded*
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*The Cenotaph is a prominent landmark within Hobart, commanding a number of important sight lines throughout the city. The site has strong and special meaning to Tasmania as the site of Anzac , Remembrance, ceremonial services and other events since 1919. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the relevance of sites such as the Cenotaph, and smaller local memorials, retain significance and relevance, a century after World War One began.*
(g) Association	*The Cenotaph was designed by prominent Tasmanian architects Hutchison and Walker . The partnership of Hutchison and Walker produced a number of key Inter-War Arts and Crafts buildings in Hobart, including Markree, on Hampden Road, Battery Point (THR11837), 'The Elms' at 452 Elizabeth Street, North Hobart (THR 145) and buildings at the Friends School, including the portico and Hodgkin Hall (THR 2810).*
(h) Aesthetic	*No Data Recorded*

Setting

The Cenotaph, Anzac Parade and Queen's Battery are prominently located on a rise north east of the central business district of Hobart, close to the banks of the River Derwent. The Cenotaph is visible from many points within the city. Important sight lines include: the view down Anzac Parade, views from the eastern shore and River Derwent, and the view directly down Macquarie Street.

The Cenotaph and Anzac Parade align with the southern end of the Soldiers Memorial Avenue which extends north-west across the Queens Domain.

The Tasman Highway runs along the western side of the site, and to the eastern side are the

2	Cenotaph, Anzac Parade, and Queen's Battery

Regatta grounds and Former HMAS Huon Naval Depot (THR2932), both located along the foreshore area.

To the north-west of the Cenotaph is the Boer War Memorial, a bronze statue of a soldier mounted on a sandstone column, a sandstone drinking fountain dedicated to the memory of pioneer east coast settler George Meredith (see THR11942), a memorial to Sparrow Force 2/40th Battalion, and the commencement of the Soldier's Walk - all located on the opposite side of the Tasman Highway. Directly behind the group of memorials is the Queen's Domain.

Statutory and non-statutory guidelines

Relevant parts from SCPS 1997 Section 32 are extracted below:

SCPS 1997 cl.32.3 Desired Future Character Statements list the views as follows, the numbers on the Figure 32.2 (included at Figure 5 following) for each view are included in brackets:

32.3.8 Not unreasonably impact on important views, including the following shown on Figure 32.2:
[included as Figure 5 of this report, relevant views in bold]

- *From the Cenotaph toward the mouth of the Derwent River, including the flat river plane that extends to the horizon;* (5)
- *From the Cenotaph to the horizon of the natural amphitheater* [sic]*, including the Wellington Range descending to the Mount Nelson ridge* (Assumed to be 9?)*, then to Porter Hill and down to the water plane at Long Point, Lower Sandy Bay* (Assumed to also be 5?)*;*
- ***From the Cenotaph to St George's Church;*** (3)
- ***From the Cenotaph to the Parliament House forecourt along Morrison Street;*** (2)
- *The views across the Cove toward the Cenotaph,* ***including from Macquarie Street*** (1)*, the forecourt of the Princes Wharf No. 1 Shed; the Paddock between Princes Wharf No. 1 Shed and the Institute for Marine and Antarctic Studies (IMAS), Runnymede Street and the open space at the eastern end of the IMAS building;*
- ***The view of the sunrise from the grounds of the Cenotaph on Anzac Day;*** (8)
- *To and from Sullivans Cove and the Derwent River aligning NE/SW;* (4)
- *From the Royal Engineers Building to Kangaroo Bay;* (7)
- *Along the Key Public Space;* (6)
- *To and from the Key Public Space and Cove Floor to the Cenotaph;* (9) *and*
- *To and from Davey Street and the entry to the Key Public Space.* (10).[51]

Important Views and Sightlines (Figure 32.2)

- ***View 1: To and from Cenotaph & Macquarie St***
- ***View 2: From Cenotaph to Parliament House forecourt along Morrison Street.***
- ***View 3: From Cenotaph to St Georges Church***
- *View 4: To/From Sullivans Cove & the Derwent River*
- ***View 5: From Cenotaph to the mouth of the Derwent River***
- *View 6: Along Key Public Space*
- *View 7: To Kangaroo Bay*
- ***View 8 From Cenotaph to ANZAC sunrise***
- *View 9: To/From Key Public Space to Cenotaph*
- *View 10: To/From Davey Street to Entry to Key Public Space*
- *View 11: From Cenotaph to Cove floor.*

51 SCPS 1997, Part F - Key Sites, Section 32.0 Macquarie Point Site development Plan.

2	Cenotaph, Anzac Parade, and Queen's Battery
Relevant Queens Domain CHMP Policies are extracted below:	
6.1.1 Cenotaph & Queens Battery	*1 The Cenotaph & Queens Battery remnants should be retained and conserved.* *2 The Cenotaph & Queens Battery should be managed in accordance with the recommendations outlined in the 2001 conservation assessment.* *3 The Cenotaph & Queens Battery should be interpreted to reveal their cultural heritage significance.*
Relevant Hobart Cenotaph Conservation Assessment[52] are extracted below:	
7.2 General Conservation Policy	• *The open setting of the Cenotaph should be maintained.* • *No development of structures or plantings which detracts from the open setting or obscures the Cenotaph from any currently visible part of Hobart (including the eastern shore) should be permitted.* • *The public should continue to have access to the Cenotaph.*
Review of Potential Impacts	
Potential Direct Impacts • Imperceptible / None **Potential indirect Impacts** • High impact to views from the Derwent River • Very High impact to the setting of the place (views will be dominated by the stadium) **SCPS 1997 Views (see Figure 5):** • View 1 **To and from Cenotaph & Macquarie St** - no impact • View 2 From Cenotaph to Parliament House forecourt along Morrison Street - no impact • View 3 From Cenotaph to St Georges Church - Very High impact, this view will not exist • View 4 – N/A this view is not specific to the Cenotaph • View 5 From Cenotaph to the mouth of the Derwent River - Very High, this view will not exist • View 6 - N/A • View 7 - N/A • View 8 From Cenotaph to ANZAC sunrise - no impact • View 9 - N/A • View 10 - N/A • View 11 From Cenotaph to Cove floor -Very High impact from proposed Antarctic centre **Approach views** Along the avenue commencing at the eastern side of Tasman Hwy over the pedestrian bridge - Low impact, increasing on approach. **Overall Magnitude of impact / effect** • Major effect **General cultural landscape impacts** • Very High	

52 Ian Terry, 'Hobart Cenotaph Conservation Assessment', for Hobart City Council. January 2001, pp 45-47

2	Cenotaph, Anzac Parade, and Queen's Battery

Comments

Inconsistent with the non-statutory Hobart Cenotaph CMP Conservation Policies 7.2, regarding no development of structures which detract from the open setting or obscure the Cenotaph from any currently visible part of Hobart. We recognise that full compliance with such a policy would however substantially limit any development on this site.

The view to and from the Cenotaph will be blocked by the Proposed Project in an arc from roughly Gladstone Street to the middle of the Derwent River.

Impact Mitigation Recommendations

Specific impact reduction mitigation measures

- Avoid illuminated and other signage within the key view lines / cones to the place

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.3 Site 3: THR 2253

3	Former HCC / City Motors Garage - Facade
Heritage Status	THR • THR ID 2253, Former HCC / City Motors Garage - Facade *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1, • Ref No. 22, City Motors Garage - Facade. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1, • Reference Number HOB-C6.1.713 Hobart Rivulet.
Certificate of Title (PID)	**Location Addresses**
139566/10 (2684397) 139566/9 (2684389) 135126/2 (NA) 29801/3 (NA) 29801/2 (NA)	8 Collins St 16 Collins St Terminus Row Collins St Collins St Ragged Lane
Plan	

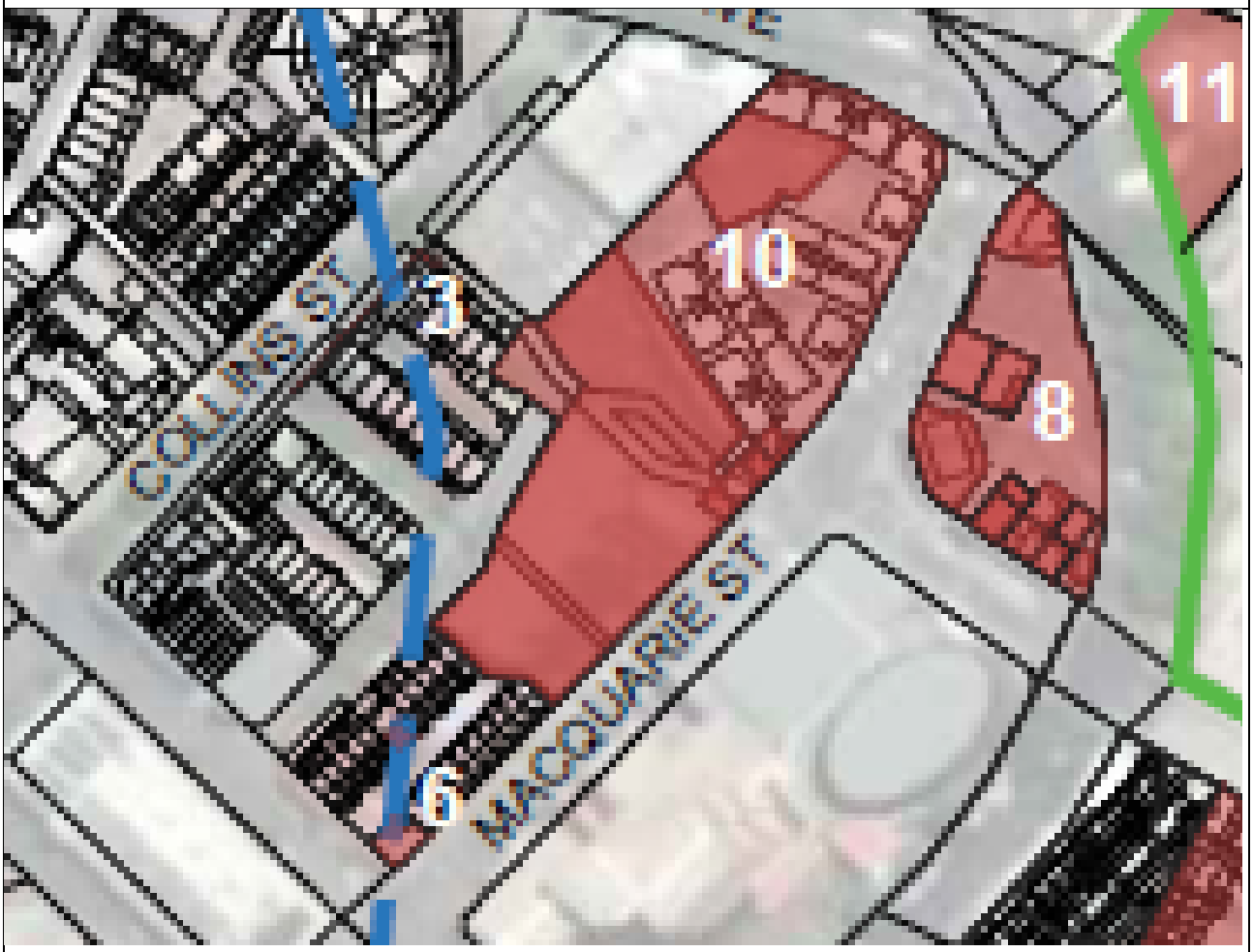


Figure 31: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

3	Former HCC / City Motors Garage - Facade

Images:



Figure 32: The northern portion of the City Motor Garage Façade.



Figure 33: The southern portion of the City Motor Garage Façade.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Built by the HCC as a Municipal Garage in the 1920s.

Description:

This single storey brick facade has three painted arches contrasting with the brick walling. There are three large roller doors (capped by the three arches) and eight blind windows.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*This site is of heritage significance because it demonstrates Municipal improvements to lower Collins Street in the 1920s following realignment of the Hobart Rivulet.*
(b) Rare and uncommon aspects,	*No Data Recorded*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*No Data Recorded*
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*The City Motors Garage facade is of historic heritage significance because its townscape and historical associations are regarded as*

3	Former HCC / City Motors Garage - Facade
	important to the community's sense of place.
(g) Association	*No Data Recorded*
(h) Aesthetic	*No Data Recorded*

Setting:

The wall is of streetscape value and is recognised as contributing to the street edge of lower Collins Street.

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of Impact / effect

- Negligible effect

General cultural landscape impacts

- Low

Comments

None

Impact Mitigation Recommendations

- None

7.1.4 Site 4: THR 2932

4	Former HMAS Huon Naval Depot (Huon Quays)
Heritage Status	THR • THR ID 2932, Former HMAS Huon Naval Depot (Huon Quays) *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 121, Former HMAS Huon Naval Depot. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1, • Reference Number HOB-C6.1.2302.
Certificate of Title (PID)	**Location Addresses**
134036/1 (1979820) 134036/2 (1979839)	13 Mcvilly Dr, Queens Domain 17 Mcvilly Dr, Queens Domain
Plan	



Figure 34: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

4	Former HMAS Huon Naval Depot (Huon Quays)

Images:



Figure 35: The former HMAS Huon Navel Depot from the carpark.



Figure 36: The former HMAS Huon Navel Depot adjacent to the Railway tracks.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

The Naval Depot includes the Drill Hall and attached residence which were purpose built in 1914 as the first buildings constructed in Australia to service the newly formed Australian Navy.

Description:

It is a 1 - 3 storey complex of buildings. There are a variety of roof forms including a gable roof with timber infill (displaying a Federation era influence). There is also an upper storey balcony with timber balustrading which is characteristic of the Federation era.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*HMAS Huon Naval Depot is of historic heritage significance for the important role it has played in the development of Tasmania's defence system.*
(b) Rare and uncommon aspects,	*No Data Recorded*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*HMAS Huon Naval Depot is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Federation period naval base.*

4	Former HMAS Huon Naval Depot (Huon Quays)
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*HMAS Huon Naval Depot is of historic heritage significance because its landmark associations are regarded as important to the community's sense of place.*
(g) Association	*No Data Recorded*
(h) Aesthetic	*No Data Recorded*

Setting:

No Data Recorded

Relevant Queens Domain CHMP Policies

6.1.5 HMAS Huon	*1 HMAS Huon should be retained and conserved.* *2 New uses for HMAS Huon should retain a water focus.* *3 The site should be managed in accordance with the recommendations of the **Australian Construction Services conservation plan**.*

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of impact / effect

- Negligible effect

General cultural landscape impacts

- Low

Comments

None

Impact Mitigation Recommendations

- None

7.1.5 Site 5: THR 2187

5	Former Hobart Railway Station
Heritage Status	THR • THR ID 2187, Former Hobart Railway Station *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 6, Former Hobart Railway Station. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.1924 Former Hobart Railway Station
Certificate of Title (PID)	**Location Addresses**
141191/1 (2295092)	1-7 Liverpool St
Plan	

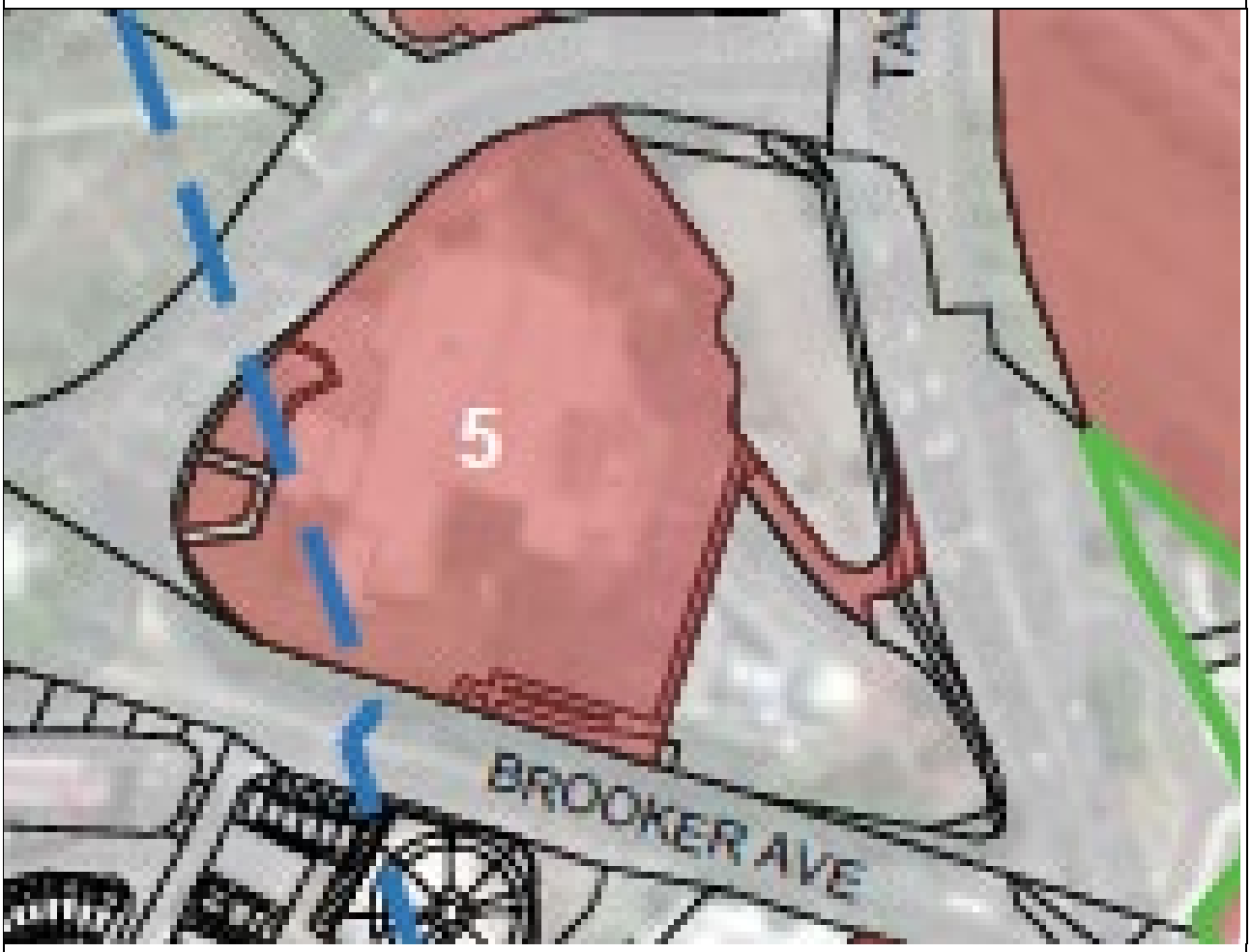


Figure 37: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

5	Former Hobart Railway Station

Images:



Figure 38: The former Hobart Railway Station is now adjacent to the ABC building.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Constructed in c.1876 as the Hobart Railway Terminus.

Description:

A two-storey sandstone building with rough stone quoins and a breakfront section facing the street. The building was the original Hobart Railway station and is now part of the Australian Broadcasting Corporation.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*The former Hobart Railway Station (ABC Complex) is of high historic cultural heritage significance for its historical and social associations with the development of transportation and communication in Tasmania .*
(b) Rare and uncommon aspects,	*No Data Recorded*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*No Data Recorded*
(e) Creative and technical achievement	*No Data Recorded*

5	Former Hobart Railway Station
(f) Social, cultural, or spiritual associations	*This building is of historic heritage significance because its townscape associations are regarded as important to the community's sense of place.*
(g) Association	*No Data Recorded*
(h) Aesthetic	*No Data Recorded*

Setting:

A prominent building in a nodal position close to a major intersection . This building is a significant element in the urban streetscape.

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of impact / effect

- Negligible effect

General cultural landscape impacts

- Imperceptible / None

Comments

None

Impact Mitigation Recommendations

- None

7.1.6 Site 6: THR 2498

6	Former MTT Offices
Heritage Status	THR • THR ID 2498, Former MTT Offices, 19 Macquarie Street, Hobart. *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 53, Former MTT Offices. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.2101
Certificate of Title (PID)	**Location Addresses**
138012/1 (2136868)	19 Macquarie St
Plan	

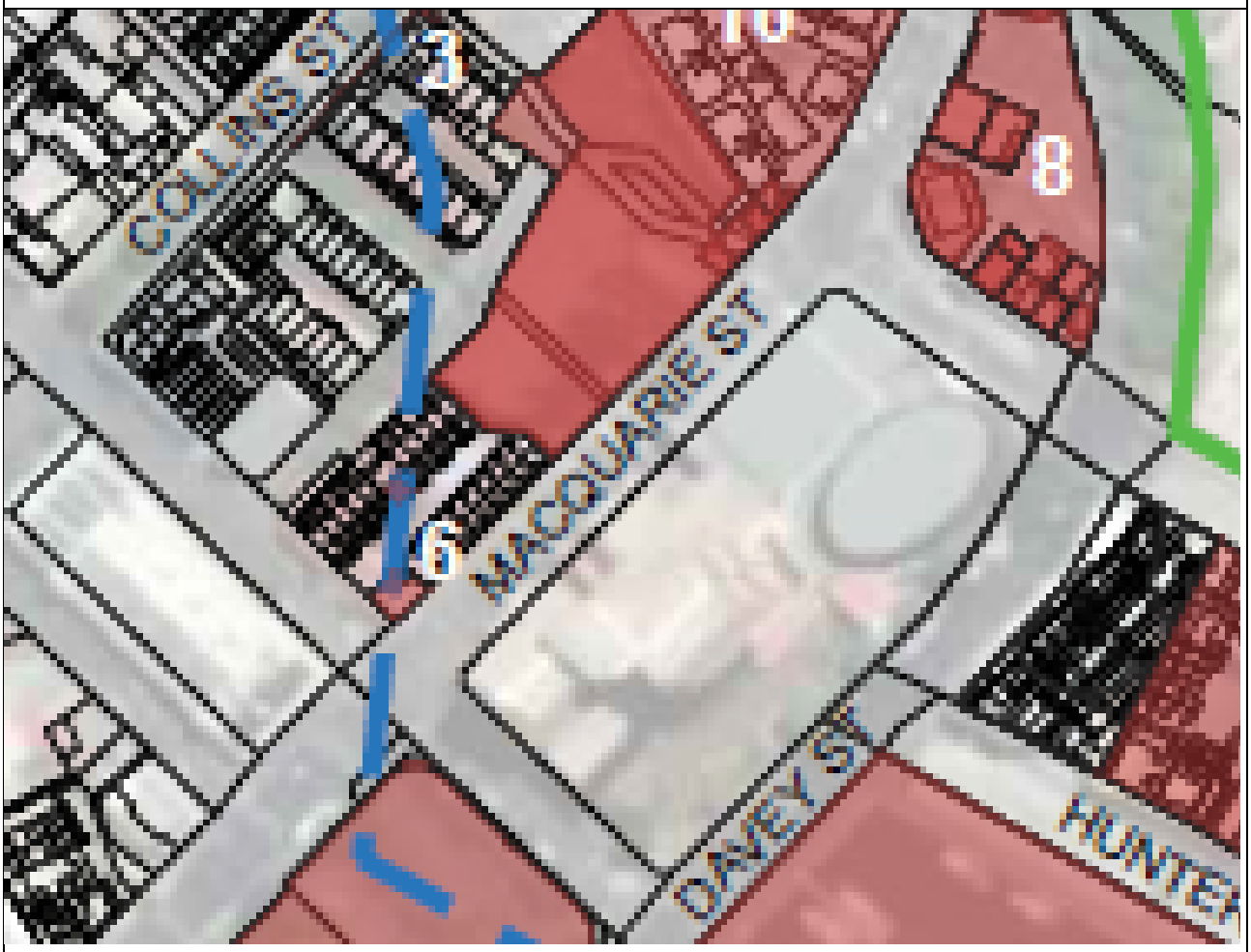


Figure 39: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

6	Former MTT Offices

Images:



Figure 40: The former MTT Offices at 55 Macquarie Street.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Former MTT offices.

Description:

It is a large brick and stucco office building of 1 - 2 storeys with symmetrical facade. There are prominent pilasters and parapet, as well as semi-arched windows on the upper storey, and an elaborately detailed archway over the door. The building is chamfered at the corner.

Significance

Level of Significance:	State Significant

Relevant parts of the THR Datasheet for the place are extracted below:

Statement of Significance: *(non-statutory summary)*

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*55 Macquarie Street is of historic cultural heritage significance because of its ability to demonstrate the development of the transport system in Tasmania.*
(b) Rare and uncommon aspects,	*No Data Recorded*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*55 Macquarie Street is of historic heritage significance because of its ability to demonstrate the principal characteristics of a brick and stuccoed Federation Warehouse Style commercial building.*
(e) Creative and technical achievement	*No Data Recorded*

6	Former MTT Offices
(f) Social, cultural, or spiritual associations	*This building is of historic heritage significance because its townscape associations are regarded as important to the community's sense of place.*
(g) Association	*No Data Recorded*
(h) Aesthetic	*No Data Recorded*

Setting:

This building is a significant element in the urban streetscape.

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of impact / effect

- Negligible effect

General cultural landscape impacts

- Low

Comments

None

Impact Mitigation Recommendations

- None

7.1.7 Site 7: THR 11961

7	Henry Jones & Co. IXL Jam Factory		
Heritage Status	THR • THR ID 11961, Henry Jones & Co. IXL Jam Factory *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 44, 'Henry Jones & Co. IXL Jam Factory.' *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.1706 warehouses.		
Certificate of Title (PID)	**Location Addresses**	**Certificate of Title (PID)**	**Location Addresses**
41734/1 (7162993)	5 Evans ST	143505/6 (2605222)	31 Hunter ST
139031/1 (2181423)	17 Hunter ST	143505/7 (2605230)	33 Hunter ST
139031/22 (2548774)	UNIT 22 19 HUNTER ST	143505/10 (2685234)	27A Hunter ST
139031/31 (2548782)	UNIT 31 19 HUNTER ST	143505/11 (2685242)	27B Hunter ST
143505/50 (2729591)	UNIT 50 19A HUNTER ST	143505/21 (2922180)	UNIT 21 19A HUNTER ST
143505/60 (2729612)	UNIT 60 19A HUNTER ST	143505/232 (2922236)	UNIT 232 19A HUNTER ST
143505/61 (2808230)	UNIT 61 19A HUNTER ST	143505/233 (2922244)	UNIT 233 19A HUNTER ST
143505/62 (2972436)	UNIT 62 19A HUNTER ST	143505/0 (N/A)	N/A Hunter ST
143505/63 (2972444)	UNIT 63 19A HUNTER ST	139031/21 (2548766)	Unit 21 19 Hunter ST
143505/191 (2922252)	UNIT 191 19A HUNTER ST	143505/100 (2922199)	Unit 100 35 Hunter ST
143505/210 (2685322)	UNIT 210 3 EVANS ST	143505/231 (3055162)	25 Hunter ST
143505/211 (2685330)	UNIT 211 3 EVANS ST	139031/12 (2548758)	Unit 12 19 Hunter ST
143505/212 (2685349)	UNIT 212 3 EVANS ST	139031/0 (N/A)	17-19 Hunter ST
143505/1 (3055162)	25 Hunter ST	143505/210 (2685322)	Unit 210 3 Evans ST
143505/4 (2605206)	27 Hunter ST	143505/51 (2729604)	Unit 51 19A Hunter ST
143505/5 (2605214)	29 Hunter ST	139031/11 (2548731)	Unit 11 19 Hunter ST

7	Henry Jones & Co. IXL Jam Factory

Plan

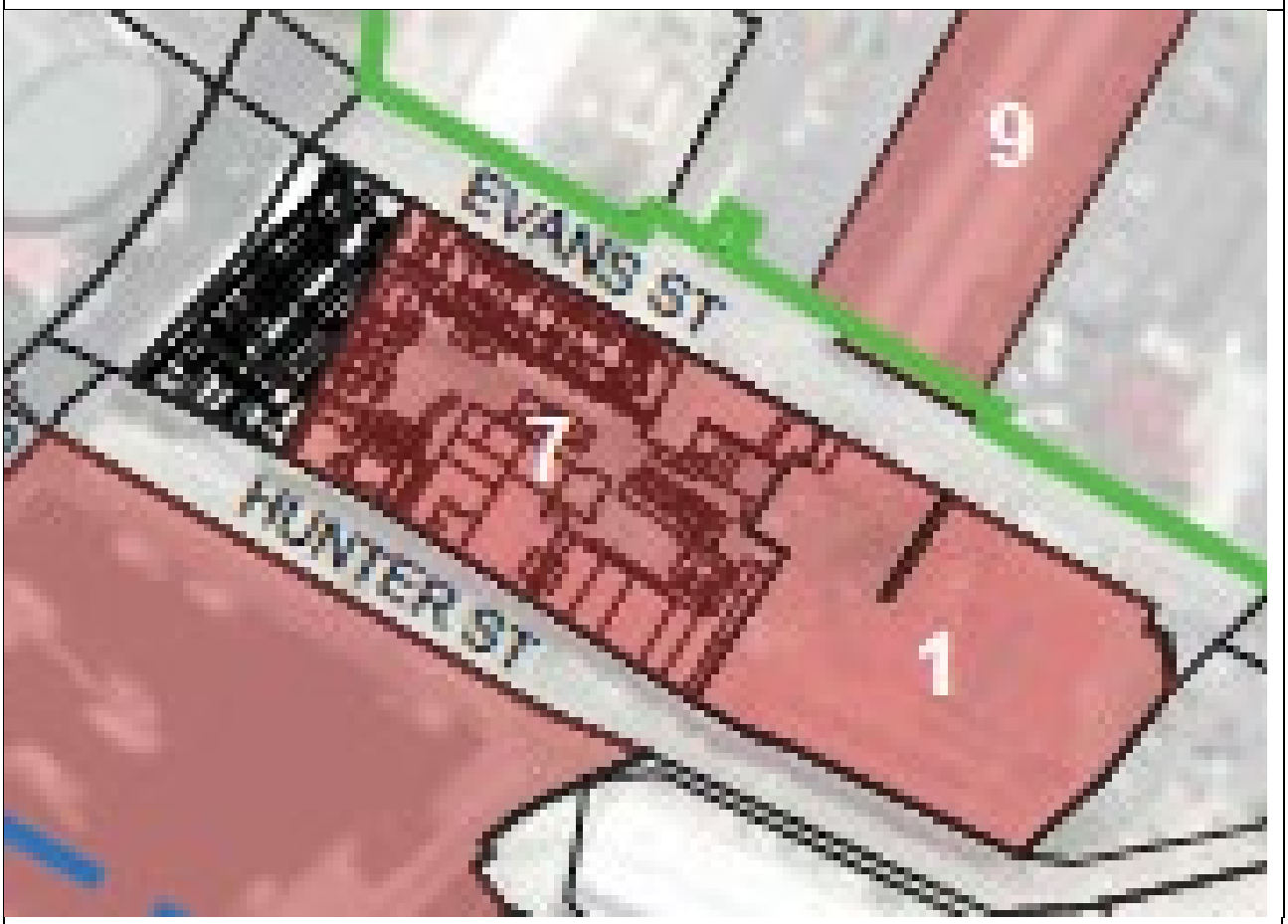


Figure 41: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

Images:

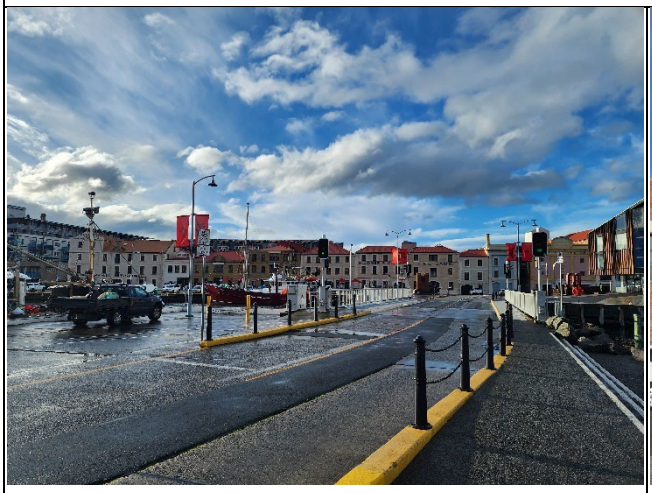


Figure 42: View to the Henry Jones & Co IXL Jam Factory from Franklin Wharf.



Figure 43: The Evans Street facades.

7	Henry Jones & Co. IXL Jam Factory

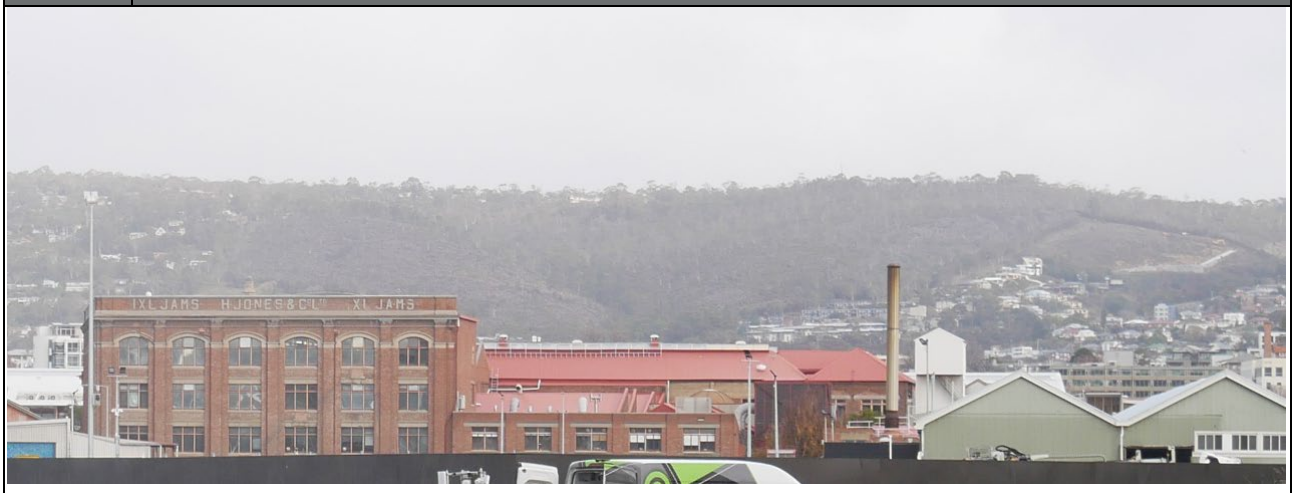


Figure 44: The Evans Street facades seen from the north side of the Study Area, The Goods Shed in front (right).

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Hunter Island was originally connected to the mainland by a narrow spit which was inundated at high tide, cutting the island off from the mainland. The site was both highly visible yet easily defended and proved to be the most suitable place for landing and storing goods for the new settlement. …

The first major development began in 1820 with the construction of the causeway connecting Hunter Island with the mainland. The road along the causeway continued on to the island and formed Hunter Street. Lots were then marked out along its northern side, while the southern side was reserved for a wharf. Hobart Town's merchants were quick to seize the opportunity, and lots were taken up from 1822. …

The first warehouse to be constructed was by Walter Angus Bethune and George Frederick Read in 1824, on Bethune's allotment on the eastern seaward side of the island (the site of the former Cool Store at Number 37). …The next were constructed in 1825 by William Bunster at Numbers 31 and 33 (Number 33 is the oldest surviving building along Hunter Street today), and following these were the Leith Australian Company's store at Number 17-19 (the Drunken Admiral), and A.F Kemp's store on the site of the present Number 23, both in 1825-26. By 1828 Bunster had also built a warehouse at Number 29 (originally granted to Stalker and Walkinshaw, acquired by Bunster following Stalker's death in 1823), and another at Number 25 by 1831. Number 27 had been originally granted to James Grant, but was purchased by Thomas Hewitt in 1828. He constructed the warehouse here by 1831 (building still extant), and by 1837 the site of Number 35 was filled up by another warehouse for Bethune's partner, George Frederick Read. Thus by the late 1830s almost the entire Hunter Street frontage was built up, and the original Hunter Island was no longer discernible. …

Between 1830 and 1850 a wide range of businesses operated from the Old Wharf. John Walker's steam mill was established by 1830 opposite the Ordnance Store at Number 17-19, and in 1834 the Van Diemen's Land Annual listed merchants, coopers, sailmakers, licenced victuallers, ship and boat builders and a mathematical instrument maker.

Peacock purchased the two 'Bunster' properties at Numbers 31 and 33 Hunter Street in 1869, and lived in Number 33. Fruit was boiled and pulp reduced on the ground floor, it was packed and stored on the second floor, and tins were made on the third floor. The whole process was considerably mechanized, yet at this stage only a small part of the factory's operations were devoted to the production of jam.

7	Henry Jones & Co. IXL Jam Factory

The partnership H. Jones & Co. took over the Hunter Street factory between 1889 and 1891, which by now encompassed Numbers 27-33 and G. F. Read's c1837 warehouse at Number 35. The actual dates and sequence of events is still unclear, but it is known that Jones, Palfreyman and E. Peacock took over the management of the factory in 1889, although it still traded as 'George Peacock & Sons' until 1892, as G. Peacock gave the new partnership time to buy him out. Peacock's jam factories on the mainland also came into the Jones company because of the partnership. H. Jones & Co. adopted the brand name 'IXL' by 1895, using it on all the factory's products and in all advertising and labels. It was a play on the words 'I excel', as according to Jones, 'I excel in all products I make, it is my motto'.

Relevant Sources:

- THC, THR Datasheet, THR Number 11961.

Description:

H. Jones & Co. site description - 1924:

The following excerpt is an overview of H. Jones & Co. IXL Jam Factory (H. Jones & Co. 1924). It extended from Number 17-19 Hunter Street (the Drunken Admiral) to the three and four storey warehouses, now part of Number 41. The relevant buildings have been inserted in brackets:

The factory buildings cover three and a half acres of land and there are upwards of twelve acres of floor space; the Dining and Dressing room are situated in the high building on the left (Drunken Admiral); next are the General Offices (Numbers 21-23); Factory, Tin Making Plant, and the Receiving and Weighing room (Numbers 25-33); Fruit Preparation and Boiling Rooms at the rear; then the Cool Stores for fruit and hops etc., with a capacity of over half a million cubic feet (Numbers 35 and 37, the Ice Works and Cool Store). The general Storage and Packing Departments are in the buildings on the right (the 1911 reinforced concrete warehouse and the c1920 four storey warehouse, now part of Number 41). There is also an extensive Repair and Fitting Shop where most of the machinery, which produce millions of tins every year, are designed, constructed and repaired (Evans Street Workshops).

Relevant Sources:

- THC, THR Datasheet, THR Number 11961.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Modern building elements not covered by this registration:

Redevelopment of the H. Jones & Co. IXL Factory site in 2004 included the construction of modern apartments which do not form part of this registration. These include: the IXL Apartments above the facades of the former Evans Street Workshops (at the rear of the site) and the new apartments at the rear of the IXL Atrium. Interior works within these apartments do not require a Works Approval, however, significant changes to all external facades across the entire site will require a Works Approval.

Statement of Significance: (non-statutory summary)

Henry Jones & Co. IXL Jam Factory is of historic cultural heritage significance as it demonstrates the development of trade and industry on Hobart's waterfront throughout the 19th and 20th centuries. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises. Several of the earliest warehouses on Hunter Street were later incorporated into the H. Jones & Co.

7	Henry Jones & Co. IXL Jam Factory

IXL Jam Factory and the site is of high archaeological significance. It could potentially yield information which will assist in understanding the various phases of land use and reclamation, the mercantile history of Hobart's Hunter Street wharf area and the operations undertaken whilst in use as a jam factory.

Henry Jones & Co. IXL Jam Factory demonstrates the evolution of jam manufacturing in Tasmania from the mid to late 19th century, and the changing technology which enabled large scale fruit processing and mass production of goods for home and overseas consumption. The extensive site of Jones & Co. IXL Jam Factory is rare as the only site of this kind in Tasmania. Each individual building is a representative example of its architectural type and is valued for its substantial contribution to the historic waterfront area of Hobart. Since re-development into the Henry Jones IXL Art Hotel, the site has been recognised as an outstanding example of creative and adaptive re-use of historical buildings in Tasmania

Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business with which many have a personal connection. The site is valued for its association with well-known colonial merchants William Bunster, Thomas Hewitt, John Murdoch and A. G. Webster, and jam manufacturing entrepreneurs George Peacock, Achalen Williscroft Palfreyman and Henry Jones. The H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was a subsidiary of the larger Henry Jones Co-operative Pty Ltd which was a considerable industrial and economic power with many varied business interests both within Australia and overseas. The H. Jones & Co. IXL Jam Factory at Hobart's wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*Henry Jones & Co. IXL Jam Factory demonstrates the development of trade and industry on Hobart 's waterfront throughout the 19th and 20th centuries. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises with coopers, sailmakers, ship and boat builders, licensed victuallers, shops and taverns operating in the area. The history of each individual building demonstrates the evolution of the Hunter Street wharf from the 1820s until becoming part of Henry Jones & Co. IXL Jam Factory.* *Henry Jones & Co. IXL Jam Factory demonstrates the emergence and growth of jam manufacturing in Tasmania from the mid to late 19th century. George Peacock was among the first to establish a jam manufacturing business in Hobart in the late 1850s, acquiring Numbers 27-33 Hunter Street between 1869 and 1882. These four buildings encompassed the factory taken over by H. Jones & Co. in 1889, and the company expanded rapidly. It outlasted all competitors and was the only jam manufacturing business to survive World War I. By 1939 H. Jones & Co. had undergone several changes in corporate structure and consolidated its hold on the entire block from Hunter and Evans Streets through to Macquarie Street.* *Henry Jones & Co. IXL Jam Factory also demonstrates the changing*

7	Henry Jones & Co. IXL Jam Factory
	technology which enabled large scale fruit processing and mass production of goods for consumption at home and overseas. The company continually expanded and improved its premises, and by the 1920s IXL jam was being sold around the world. Its situation in close proximity to the Railway Terminus and wharves facilitated the delivery and transport of goods locally, nationally and internationally, and reflects H. Jones & Co.'s substantial contribution to the prosperity and productivity of the state.
(b) Rare and uncommon aspects,	*Henry Jones & Co. IXL Jam Factory was the largest and most successful jam manufacturing business in Tasmania and the remaining factory buildings form the only complex of its type in the state.* *The remaining buildings of the Henry Jones & Co. IXL Jam Factory are also rare as a group of intact Old Colonial Georgian, Victorian and Federation merchant warehouses, several of which date from the earliest period of trade and settlement on the Hunter Street wharf.*
(c) Contribution to understanding	*Henry Jones & Co. IXL Jam Factory retains significant archaeological potential and many of the former factory buildings are situated on reclaimed land. The site could potentially yield information which will assist in understanding the various phases of land reclamation, the civil engineering processes used to enclose and later divert the Hobart Rivulet, the mercantile history of the Hunter Street wharf and also the industrial operations undertaken whilst in use as a jam factory.*
(d) Class of cultural places	*Each individual building formerly part of Henry Jones & Co. IXL Jam Factory is a representative example of its type. Numbers 17-19, 19a, 23, 25 and 33 are Old Colonial Georgian Warehouses, Numbers 27-31 are Victorian Georgian Warehouses and Number 35 has a Federation facade. Number 21 was the last to be added to the Hunter Street frontage in 1919 and combines Georgian and Federation elements, whilst the 1921-1922 Evans Street Warehouses demonstrate elements of Inter-War Chicagoesque. Together the buildings form a representative example of waterfront warehouses constructed over the course of a century between 1825 and 1922.* *The Henry Jones & Co. IXL Jam Factory is representative of the emergence of jam manufacturing as a trade in Tasmania in the mid to late nineteenth century, and demonstrates the technology used in the large scale processing of fruit. While none of the refrigeration equipment remains within the Ice Works (Number 35), the building is a representative example of the style of building erected for ice making and cool storage facilities at the turn of the century. Similarly, none of the engineering equipment remains from the Evans Street Workshops , however the remaining facade is a representative example of the type of building used to house the most modern engineering equipment of the time.*
(e) Creative and technical achievement	*The redevelopment of Henry Jones & Co. IXL Jam Factory into the Henry Jones IXL Art Hotel in 2004-2005 has been recognised as an*

7	Henry Jones & Co. IXL Jam Factory
	outstanding example of creative and adaptive re- use of historical buildings in Tasmania. The successful combination of modern and historical structures has ensured the site will remain highly valued by both Tasmanians and visitors well into the future.
(f) Social, cultural, or spiritual associations	*Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business, with many in the state having family or personal connections to those formerly involved with the company's operations at the Hunter Street premises. The IXL brand was recognised around the world, becoming an Australian cultural icon and a symbol of Tasmania's ability to supply a world market.* *The remaining buildings of Henry Jones & Co. IXL Jam Factory are valued by the community for their substantial contribution to the historic waterfront of Hobart.*
(g) Association	*The buildings once part of Henry Jones & Co. IXL Jam Factory have a special association with well-known colonial merchants William Bunster, Thomas Hewitt, John Murdoch and A. G. Webster, and jam manufacturing entrepreneurs George Peacock, Henry Jones and Achalen Williscroft Palfreyman. (Sir) Henry Jones was the driving force behind the company's success and expansion. He was a leading Australian businessman and financier and personally provided exceptional support for the war effort for which he was knighted in 1919. Palfreyman was also a successful businessman in his own right and was chairman of H. Jones & Co. Pty Ltd. from 1926 until 1965.* *As its leading subsidiary, the H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was particularly associated with the larger Henry Jones Co-operative Pty Ltd. The Company was a considerable industrial and economic power which owned and controlled major timber and hop industries, as well as fruit production and processing, overseas shipping lines, coal mining, sawmilling, ship building, ship owning, stevedoring, and flour milling. The Company also had fruit processing factories in Adelaide, Sydney, Melbourne and Dunedin and invested in many other businesses and enterprises in Australia and overseas in England, South Africa, South East Asia and the Middle East. The H. Jones & Co. IXL Jam Factory at the Hunter Street wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.*
(h) Aesthetic	*No Data Recorded*
Setting: *Henry Jones & Co. IXL Jam Factory is situated on the north side of Sullivan's Cove adjacent to Victoria Dock and Macquarie Wharf. The site commands views of Mount Wellington and the Derwent River and is highly visible from the waterfront. Hunter Street was established following the completion of the causeway connecting Hunter Island with the mainland in 1821. Following the construction of warehouses on Salamanca Place from the 1830s onwards, the waterfront section of*	

7	Henry Jones & Co. IXL Jam Factory

Hunter Street became known as the 'Old Wharf', and Salamanca Place as the 'New Wharf'. The Old Colonial Georgian, Victorian and Federation Warehouses along Hunter and Evans Streets are key historic and visual elements of Hobart's waterfront.

Statutory and non-statutory guidelines

Relevant parts of the SCPS 1997 are extracted below:

7.3.2 Cultural Resource Principles

The recognisable historic character of Sullivans Cove is not to be compromised by new development which overwhelms the historic spaces and buildings, or, by new development which reduces the apparent authenticity of the historic places by mimicking historic forms

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Very High visual impacts to views to the place (Figure 44).
- Close views (from Davey Street along Victoria Dock) - currently unknown impact, likely to be Very High.
- Very High impact to the setting as the buildings will be dwarfed.

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

Inconsistent with the SCPS 1997 Cultural Resource Principles (cl.7.3.2) in that that the development is at a scale that will visually overwhelm the historic buildings and contrasts with the recognisable historic character of Sullivans Cove.

The Hunter Street buildings have been without any built backdrop for most if not all of their existence from the Cove floor. The proposal therefore changes the setting against which the buildings are viewed.

Impact Mitigation Recommendations

Specific impact reduction measures:

- Maintain prominence of articulated roof form through materiality and simplicity of Stadium
- Avoiding illuminated and other signage within the key view lines / cones to the place

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;

7	Henry Jones & Co. IXL Jam Factory

- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.8 Site 8: THR 2464

8	Hobart Gas Works complex (incl. chimney)
Heritage Status	THR • THR ID 2464, Hobart Gas Works complex (incl. chimney), 2 Macquarie Street, Hobart. *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 58, Former Hobart Gas Works complex (incl. chimney). *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.2099.
Certificate of Title (PID)	**Location Addresses**
117066/8 (1607250)	Unit 8 2 Macquarie St
117066/9 (1607269)	Unit 9 2 Macquarie St
117066/11 (1607277)	Unit 10-12 2 Macquarie St
117066/10 (1607277)	Unit 10-12 2 Macquarie St
117066/12 (1607277)	Unit 10-12 2 Macquarie St
117066/14 (1607314)	Unit 14 2 Macquarie St
117066/0 (N/A)	2 Macquarie St
117066/1 (1998140)	2 Macquarie St
117066/3 (1998140)	2 Macquarie St
117066/6 (1998140)	2 Macquarie St
117066/4 (1998140)	2 Macquarie St
117066/7 (1998140)	2 Macquarie St
117066/5 (1998140)	2 Macquarie St
117066/2 (1998140)	2 Macquarie St

8	Hobart Gas Works complex (incl. chimney)

Plan

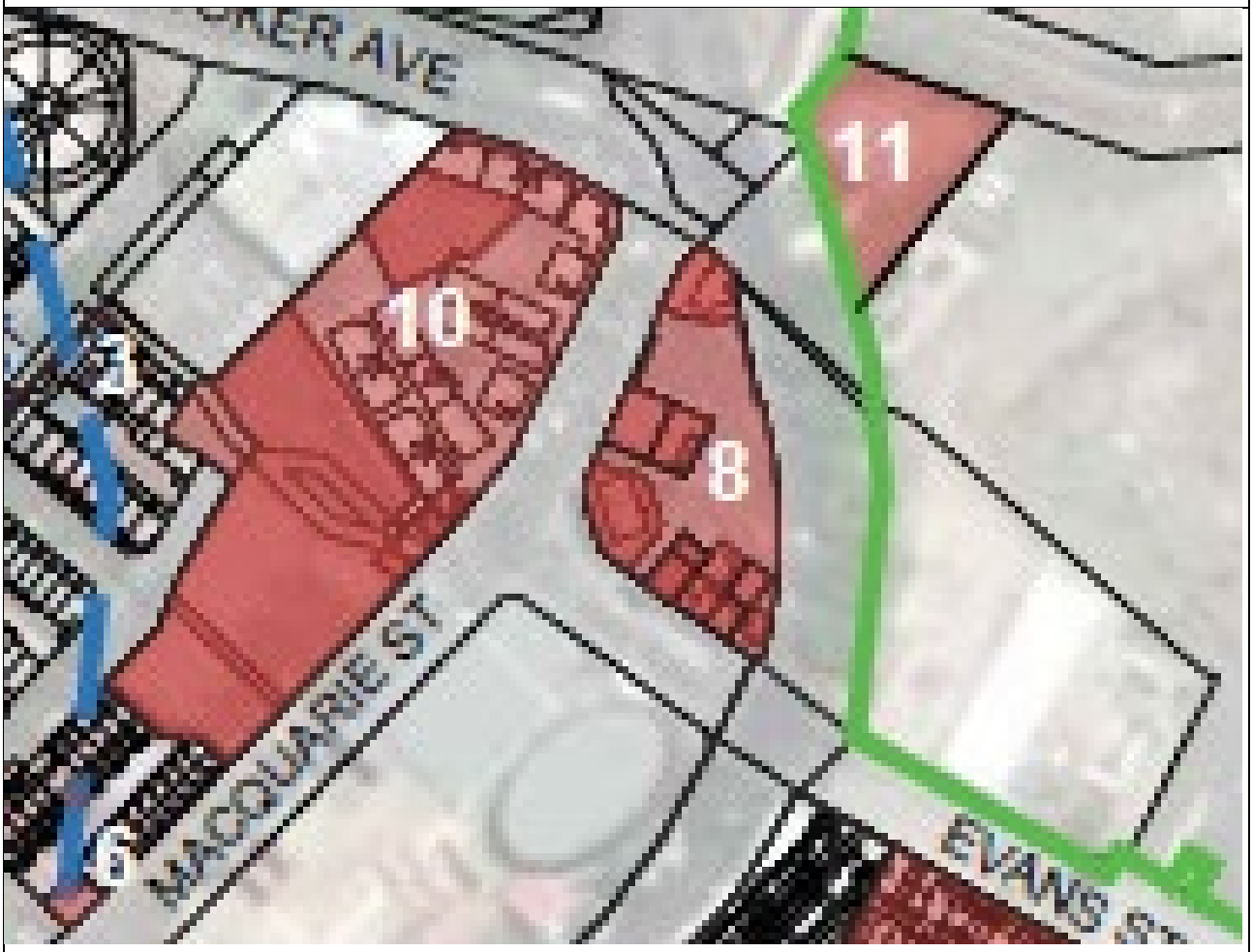


Figure 45: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

Images:



Figure 46: View from the Macquarie and Evans Streets intersection.



Figure 47: View from the Evans and Davey Streets intersection.

8	Hobart Gas Works complex (incl. chimney)

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

The site was originally the site of the Hobart Gas Company which was formed at a public meeting in 1854. In 1898 the site provided the first electricity for Hobart. In 1914 the electricity section of the HGC was taken over by the newly formed Hydro Electric Commission.

Description:

A collection of industrial buildings including an administration building and chimney.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*The Hobart Gasworks site is of high historic cultural heritage significance as a place that has featured importantly in the development of private enterprise, energy production and the HEC in Hobart and Tasmania.*
(b) Rare and uncommon aspects,	*No Data Recorded*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*The Hobart Gasworks site is of historic heritage significance as a representative of an early industrial site.*
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*No Data Recorded*
(g) Association	*No Data Recorded*
(h) Aesthetic	*No Data Recorded*

Setting:

An important focal site on the entry to the city from the eastern shore and Airport.

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Medium - Low visual impact to distant views, and views on approach

8	Hobart Gas Works complex (incl. chimney)

- Medium visual impact to proximal views from Macquarie & Evans St intersection

Overall Magnitude of Impact / effect

- Moderate effect

General cultural landscape impacts

- High

Comments

Macquarie Street and Bridge approach views are maintained.
Sequential views down Macquarie St and to northeast are maintained.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.9 Site 9: THR 10995

9	Hobart Railway Goods Shed
Heritage Status	THR • THR ID 10995, Hobart Railway Goods Shed *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 125, Hobart Railway Goods Shed. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.1202.
Certificate of Title (PID)	**Location Addresses**
45404/1(9126826), 179192/3(9126826)	10 Evans St 10 Evans St
Plan	



Figure 48: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

9	Hobart Railway Goods Shed

Images:



Figure 49: Goods Shed Exterior Evans Street elevation.



Figure 50: Goods Shed exterior, the later extension.



Figure 51: Goods Shed interior.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Macquarie Point, on the western side of the Derwent estuary, was occupied by Tasmanian Aboriginal people of what, in the present day, are known as the South East nation.

In mid-February 1804, Lieutenant-Governor David Collins established the British colony of Hobart Town, beside the bay he named Sullivans Cove. In the centre of the cove was a small island, which was named Hunter's Island. …

A rocky reef extended northwards from the mouth of the rivulets to a promontory with a small hill at its centre. In the 1810s this promontory was named Macquarie Point. Over the next two-and-a-half decades the sand bar and Hunter's Island disappeared under extensive land reclamation. …

During the 1850s there had been much talk in Tasmania about building a railway line from Hobart to Launceston. Eventually in March 1872, an English company – the Tasmanian Main Line Railway (TMLR) Company – signed a contract with the Colonial Government to build the line. …

The first through passenger service from Hobart to Launceston operated on the occasion of the line's 1st November 1876 official opening. The TMLR Company began utilising the 1840s-constructed Royal Engineers building (THR 2280), close to the Hobart terminus, as its headquarters. …

In 1885, the colony's railway operations began to be referred to collectively as the Tasmanian Government Railways, and were more familiarly thereafter known as the 'TGR'. … In late 1890 the

9	Hobart Railway Goods Shed

government took over the TMLR Company, and from that time until 1978 managed and operated most of Tasmania's railway network. …

The process of land reclamation alongside Macquarie Point continued. A seawall of stone built out into the Derwent enclosed a large area that became the City of Hobart's refuse tip. This was largely filled by 1904, and the Hobart Railway Goods Shed was built on this fill in the next decade.

Following the relocation of slaughtering operations to Derwent Park in 1909, the government determined that the Macquarie Point areas occupied by the septic tanks, municipal tip and now-redundant slaughter yards would become Hobart's expanded railway goods yard , containing a new large Goods Shed building. A separate new Round House for locomotives would also be built nearby , on the former drill yard site. Construction of these new rail facilities commenced in late 1911, as part of broader expansion plans for Hobart's waterfront. An intended parallel outcome of this scheme was connecting the rail network directly with Sullivans Cove to service interstate and international export markets, and this would involve the construction of new pier and wharf facilities within the cove by the Hobart Marine Board.

Between 1914 and 1915, construction of the Hobart Railway Goods Shed began. The 300-foot (approximately 91 metre) long, timber-framed Goods Shed building was sited at the southern boundary of the expanded railyards. …

The railyards reorganisation works also included, between the new goods yards and the existing station building, construction of a 41-road locomotive Round House with electric-powered central turntable. … Hobart's new rail and coal yards, and the Round House, were completed by June 1915, … followed by the Goods Shed in December. …

The new railyards and Goods Shed handled a wide variety of products from all over Tasmania – including the export of fruit – and from 1922 onwards both the raw materials to and the finished chocolate from the Cadbury chocolate factory at the northern Hobart suburb of Claremont. …

Across a period of time between late 1946 and mid-1949, substantive alterations and additions were made to the Hobart Goods Shed. …

From the late 1950s and throughout the 1960s, a series of alterations were made to the office areas within the Goods Shed. These included the addition of mezzanine rooms within the volume of the west-side gabled roof in the mid-1960s. … Nevertheless, photographs of the Goods Shed's exterior taken in the late 1960s indicate there had been little change to the building's external appearance since 1915. The available evidence also indicates that at some point between 1963 and 1983 the timber decking and sub-floor framing of the Shed's internal platforms were replaced by concrete slabs . At a later time, in the northern 1946-to-1949-built portion of the building, this concrete floor was then broken up and removed, and concrete-slab paving installed at ground level. …

In 1978 the Federally-funded and operated Australian National Railways assumed control of the TGR. … The Transport Act 1978 abolished the former TGR, effective 1st November 1978. …

Across the State, most railway station buildings, housing, and sheds were removed or sold. … This process also occurred at the Hobart railyards during the 1980s, with the removal of the majority of the rail buildings, including the locomotive Round House. … Hobart's Goods Shed, however, was retained.

At about this time, *[mid-1980 s]* the Hobart Railway Goods Shed was converted into a transit warehouse for road transport use. *Most of the loading bay openings were filled in, with a few others replaced by roller shutters. The building's exterior was reclad in pre-painted corrugated steel sheeting and, on the Evans Street frontage, new aluminium-framed windows were installed. …*

Other substantive changes were made to the Goods Shed's interior . The pit between the platforms was filled with sand and re-surfaced with concrete pavers. Most of the recessed loading docks on

9	Hobart Railway Goods Shed

the former platforms were filled with concrete slabs. The office partitions at the Shed's southern end were again reorganised , and the office area expanded northwards into the former goods-handling area. …

Operations at the Macquarie Point railway goods yard ceased and were relocated to Brighton in 2014. …

In the late 2010s, the office areas of the Hobart Railway Goods Shed were again renovated , and new toilet facilities were installed in the 1990s brick extension on the Shed's eastern side. From 2019, personnel from the Macquarie Point Development Corporation (the 'MPDC') have occupied the offices in the Shed. …

In recent years the Goods Shed has also been adapted for use in a range of community events including concerts, art exhibitions, theatre performances, and product launches. In 2021 the MPDC issued a Request for Proposals seeking venue management and commercial lessors. … The Hobart Railway Goods Shed, together with the 1870s-built former Hobart Railway Station (THR 2187) building, about 500 metres to the Goods Shed's north-west – and which at the time of preparing this datasheet in 2023 is part of the ABC Broadcast Centre – are the only substantive purpose-built remnants of the formerly extensive Hobart terminus and railyards complex.

Description:

With a timber-framed structure – and walls and roof clad mostly in painted corrugated steel sheeting – the Hobart Railway Goods Shed is a single-storey building of rectangular plan-shape, approximately 115 metres long and 24 metres wide.

FEATURES OF HIGH HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The Goods Shed's roof is a pair of side-by-side gabled volumes, with ridges and a central valley-gutter parallel to the long sides. Open to view from much of the Shed's interior, these roofs are supported by timber trusses, comprising top and bottom chords and intermediate diagonal struts of timber with vertical tension-rods of metal. At the Shed's perimeter walls, and at the mid-line of the building beneath the valley gutter, the ends of the roof-trusses are supported by heavy, square timber posts.

The west, north and east elevations feature continuous 1.2m-high horizontal bands of fixed windows within white-painted timber framing. Beneath this, the walls are clad with painted corrugated steel sheeting. There are two remaining of the original openings formerly occupied by timber sliding goods doors – and above one of these openings, on the Shed's west elevation, is what may be an original externally-mounted head-track. In other locations, the timber wall-framing visible from the Shed's interior clearly demonstrates the former locations of now infilled goods doors.

At the Evans Street-facing end elevation of the Goods Shed, the two gables contain tall and narrow panes of textured glass panels within white-painted timber frames, with fine louvres of timber at the apexes. The wall bases at this end of the Shed, clad in painted horizontal timber planks with small ventilation gaps, are co-located with two structural bays in which the sub-floor structure appears to also be timber. These planks themselves are not significant fabric, but their similarity to the original cladding in this area is of value in alluding to the Goods Shed's initial timber -framed sub-floor structure.

On the northern side of the internal wall that separates the office area from the majority of the Shed's volume , buffer blocks of board-marked concrete protrude above the floor of interlocking pavers.

FEATURES OF CONTRIBUTORY HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The Hobart Railway Goods Shed contains features that are of contributory cultural heritage

9	Hobart Railway Goods Shed

significance in their own right. Changes to these features may potentially impact the significant fabric of this place.

The Goods Shed contains evidence of additions and alterations made in the post World War II years up until the late 1970s. During these decades the Shed continued to be used and occupied by the Tasmanian Government Railways (TGR). Features added during those years – such as the internal concrete slab floors, and the 0.9 metre-high unpainted concrete surfaces at the bases of most of the Shed's exterior walls – remained in place until the Goods Shed left the TGR's custodianship. The transitions in flooring from concrete slabs to areas of non-significant interlocking pavers demarcate the edges of the Shed's former internal platforms , and assist in understanding how the building operated.

Other features of contributory historic cultural heritage significance at the Hobart Railway Goods Shed include:

- *the broken concrete slab-edges and stubs of former sub- floor walls that are visible at the perimeters of the Shed's north-most six structural bays; and*
- *any framing material within the mezzanine areas which demonstrates the initial construction of habitable space within the roof volumes above the Shed's south-end offices.*

FEATURES OF LOW-LEVEL AND NO HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The Hobart Railway Goods Shed contains features that are of low-level or no cultural heritage significance in their own right. Nevertheless, changes to these features may also potentially impact the significant fabric of this place.

All of the elements, features and finishes added during adaptive re-use works in the 1980s and 1990s are of low-level historic cultural heritage significance. Specific features of identified low-level historic cultural heritage significance include the:

- *wall cladding of painted corrugated steel sheeting;*
- *aluminium-framed windows of the Shed's office areas;*
- *ground-level concrete paving slabs within the Shed's north-most six structural bays; and*
- *flat-roofed amenities block, with external walls of painted brick, that adjoins the Goods Shed's east elevation.*

Historical aerial photographs indicate that the amenities block was constructed in the early 1990s.

- *Features at the Hobart Railway Goods Shed of no historic cultural heritage significance include elements, features and finishes added during adaptive re-use works in the 21st century, such as the:*
- *external access ramps and stairs, and other additions and alterations associated with the Shed's 2019-onwards use as an events space and as offices for the Macquarie Point Development Corporation ; and*
- *new, galvanised corrugated steel sheeting installed across the top of the gable roofs.*

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

The Hobart Railway Goods Shed is a notable example in Tasmania of the development of rail transport from World War I onwards and was integral to the railway system's cartage of general goods up until the 1970s.

The Goods Shed's conversion in the 1980s to a transit warehouse for road transport is illustrative of broader changes in Tasmania during the later decades of the 20th century. The Hobart Railway

9	Hobart Railway Goods Shed
Goods Shed is rare in the Tasmanian context, illustrating a historical function which is no longer practised, and is an unusually extensive building within its class of place.	
Why is it significant?: *The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995*:	
(a) Important to Tasmania's history	*The Hobart Railway Goods Shed is a notable example of the development of rail transport, and of the development of Sullivans Cove and Hobart as a centre for trade, including the export of fruit, from World War I onwards. The Goods Shed's use by the Tasmanian Government Railways was integral to the railway system's cartage of general goods up until the 1970s, which made a strong contribution to the development of the State.* *In the 1980s, the Goods Shed's conversion into a transit warehouse for road transport is illustrative of broader changes in Tasmania during the 20th century's later decades – particularly the transition of land transport away from railways to road-based networks, and the increasing dominance of shipping containers for freight. Recent use of the Goods Shed for various forms of entertainment reflects the Hobart waterfront's evolution from a working port to a precinct increasingly used for recreation.*
(b) Rare and uncommon aspects,	*As a building associated with the State's former rail transport network, the Hobart Railway Goods Shed is rare in the Tasmanian context. Within its class of place it is an unusually extensive building.* *The Goods Shed illustrates a historical function which is no longer practised. It is one of very few comparable places across Tasmania that still demonstrates evidence of the operations of the Tasmanian Government Railways during the 20th century.*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*No Data Recorded*
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*No Data Recorded*
(g) Association	*No Data Recorded*
(h) Aesthetic	*No Data Recorded*

9	Hobart Railway Goods Shed

Setting:

The Hobart Railway Goods Shed is situated about 600 metres to the north- east of the city's GPO, within the waterfront promontory known as Macquarie Point. At the time of writing in 2023: to the Goods Shed's immediate east, north and west are the extensive asphalt, concrete and gravel-paved areas of the now largely-cleared former railyards. Further to the east are the large storage buildings of Macquarie Wharf, and further to the north is the escarpment of the hill upon which are located the Cenotaph, Anzac Parade and Queen's Battery (THR 7137).

The Goods Shed's southwest-facing elevation is coincident with its cadastral parcel's Evans Street site boundary , and on the opposite side of this roadway are sited the Evans Street- facing buildings of both the UTAS Centre for the Arts, formerly part of H Jones & Co (THR 2397) and of the Henry Jones & Co IXL Jam Factory (THR 11961).

The Hobart Railway Goods Shed and the railyards which surrounded it had relationships with a range of other places nearby, including buildings and sites such as the former Hobart Railway Station (THR 2187) and the Royal Engineers building (THR 2280). Other nearby historic features – such as the Hobart Gas Works (THR 2464), the Hobart Rivulet, and the former Hunter Island and Old Wharf areas – are also closely linked to the history of this place.

Statutory and non-statutory guidelines	
Relevant Goods Shed CMP Policies	
6.6.1 Works to or around the Goods Shed that should not take place	• *Demolition of a large part of the building;* • *Substantial change to the external form inclusive of the principal roof plane of the building;* • *Relocation of the building within the Macquarie Point site or elsewhere;* • *Extensive internal lining of the structure (that is lining the whole or most of the structure to the extent that the roof trusses and wall framing are permanently obscured);* • *Subdivisions that remove the sense of scale and length of the building;* • *External additions that remove the sense of scale and form of the building; and* • *Changes that require the loss of large amounts of significant fabric.*
1 A Significant Place	*The Goods Shed is a place of State and local significance that should be retained and conserved in a manner consistent with that of comparable industrial heritage sites, with its functional integrity, form and patina maintained.*
2 Levels of Significance	*Extant fabric should be maintained and conserved in accordance with its identified level of significance. As documented in the 'Elemental Significance Analysis' section of this Conservation Management Plan.* *Elements of high cultural significance must be conserved.* *Elements of moderate cultural significance should be conserved wherever possible.* *Elements of low cultural significance may be retained, modified or removed provided a conservation benefit can be demonstrated by the action.* *Intrusive elements may be modified or removed.*
13 Approvals	*All building or works should be approved by the MPDC and comply with relevant statutory heritage management requirements.*

9	Hobart Railway Goods Shed
15 The basis for managing change	*New uses or developments must retain the core significance of the Goods Shed and demonstrate design excellence and creativity in the adaptation and reuse.*
16 Responding to the setting of the Goods Shed	*The form and scale of the Goods Shed should be retained as part of new development. The design and siting of new built form and features should be sympathetic in scale, form and materiality and be readily distinguishable from features of high significance.*
17 Changes which reduce the significance of the Goods Shed	*Changes which reduce the significance of the Goods Shed should be avoided where possible. However, some changes will be permissible where it is closely related to the activation of the building for new uses; or needed for operational necessity, condition, integrity and reasonable economic use.* *Other changes however which substantially and irrevocably diminish the significance of the place and its character should be avoided.*
19 Design uniformity for new insertions	*New insertions or subdivisions of the Goods Shed should have a consistency in their design details to maintain the strong repetitive uniformity of the interior space.*
20 Maintenance works – recladding and re-roofing	*As required, the wall and roofing material should be re-clad using vertically laid plain corrugated iron.*
21 Adaptive Re-Use	*The compatible and sympathetic re-use of the Goods Shed should take priority over construction of new built form and features. A range of adaptive re-use opportunities exist for the Goods Shed. These opportunities should creatively respond to the significance and character of the building.*
Source:	Macquarie Point Development Corporation, 'The Goods Shed Conservation Management Plan (CMP)', June 2021, V2, pp 55-62

Review of Potential Impacts

Potential Direct Impacts

- Very High potential direct impacts to heritage values, including loss of setting, context, relationship to the wharves, and the historic railway track locations

Potential Indirect Impacts

- Very High Loss of remaining ability to interpret location and function of the Railway and the relationship with the Wharf buildings and Port functions.

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

Inconsistent with the Goods Shed CMP Policies.

The retention, relocation and activation of the Goods Shed as part of the project provides an opportunity for greater public use and - with appropriate interpretation - a greater awareness of the place.

9	Hobart Railway Goods Shed

Impact Mitigation Recommendations

Specific impact mitigation measures

- Managing visual setting in new location
- Management of fabric in moving shed
- Development of Guidelines for (but not limited to):
  - PAR to best practice standards incorporating measured drawings
  - Dismantling and storage methodology
  - Reconstruction methodology
  - Interpretation
- Adaptive reuse / refit guidelines inclusive of:
  - Building services
  - Universal access
  - Relationship to ground plane
  - Interfaces with new development
  - Interpretation of the Railyards and Goods Shed
  - Replacement of materials beyond serviceable life inclusive of (but not limited to) corroded cladding, reconstruction of previous openings.
  - Tenancy fit out
  - Tenancy signage

General impact reduction mitigation measures

- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- preparation of construction management plans that protect heritage places during construction, and
- locate plant and equipment to limit visual impact;

7.1.10 Site 10: THR 2425

10	Roberts & Co. Woolstore Complex
Heritage Status	THR • THR ID 2425, Roberts & Co. Woolstore Complex *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 52, Old Woolstore (former Roberts Stewart & Co. Limited buildings). Draft Hobart Local Provisions Schedule, HOB-Table C6.1 • Reference Number HOB-C6.1.2100 Old Woolstore (former Roberts Stewart & Co, Limited buildings)
Certificate of Title (PID)	**Location Addresses**
127453/0(NA), 127453/413(1668483), 127453/218(1668483)	Strata Corporation No. 127453, "The Old Wool Store Macquarie St 7 Macquarie St 7 Macquarie St
Plan	

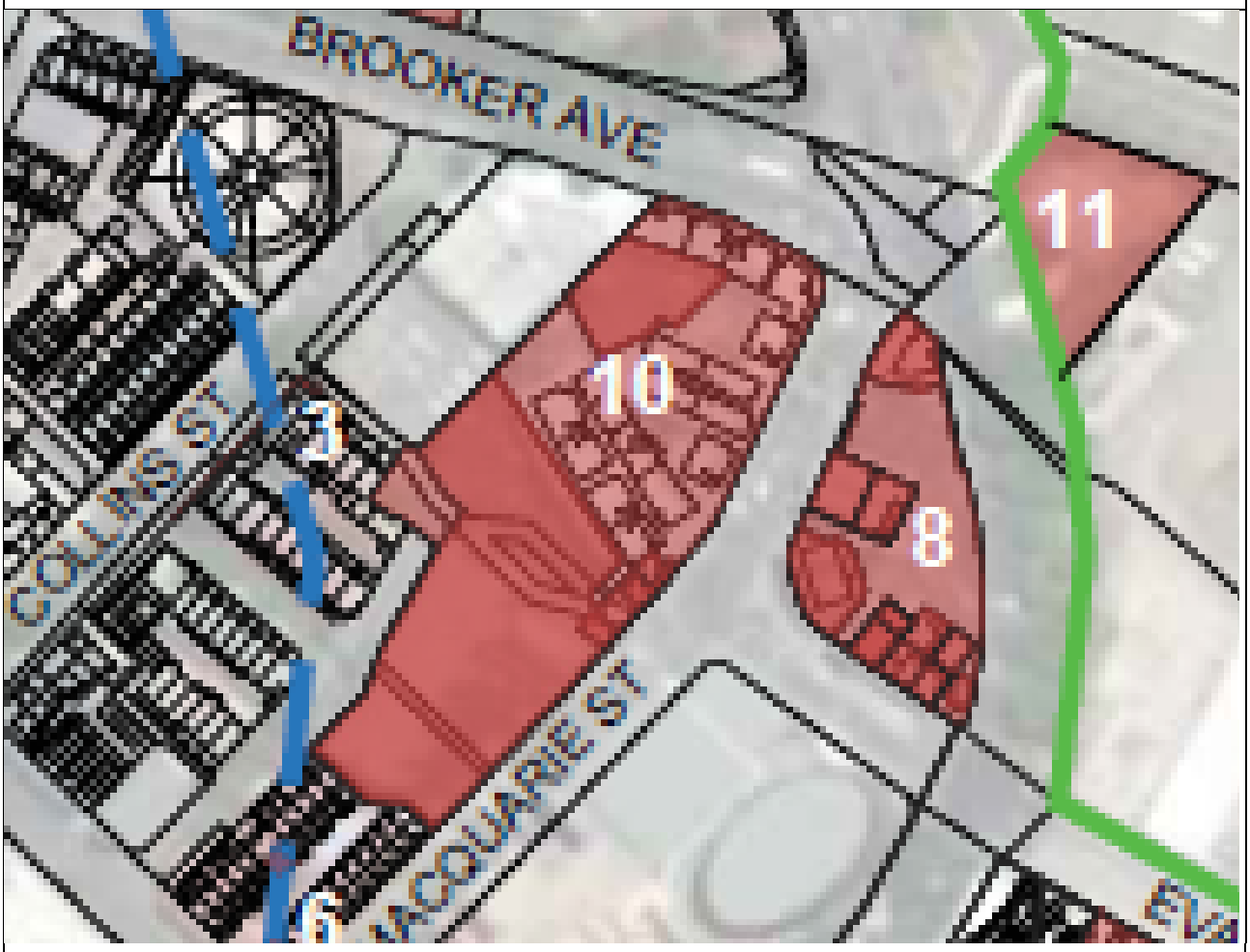


Figure 52: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

10	Roberts & Co. Woolstore Complex

Images:



Figure 53: The Tramway Hotel (left), J. Kitchen & Sons Soap and Candle Factory (centre) and Roberts & Co. wool stores (right)



Figure 54: The Roberts & Co. wool stores from the Evans and Macquarie Streets intersection.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

The wool export industry to England was established in the 1820s, and it was not long before Tasmania was also supplying stock to South Australia, Victoria, and Western Australia, to establish the wool industry there. …

The auctioneering firm of Kemp, Roberts & Co was established on 1 July 1865 by Henry Llewelyn Roberts, George Anthony Kemp, and John William Abbott. …

In 1883 Roberts & Co. held their first stock sale at their new yards at Conara, in the state's north. Their stock sales spread to surrounding districts and by 1901 Roberts & Co. were selling from locations around the state including; Bridgewater, Campania, Sorell, Bothwell, Parattah, Ross, Gretna, Port Cygnet, Huonville, Melton Mowbray, Epping, Spring Bay, Cranbrook, and Koonya. As with all businesses, Roberts & Co. suffered a down-turn during the 1890s depression. Gross earnings decreased between 1894 and 1898, but as the economy recovered and the prices of wool and stock rose, the Company continued to expand. Overseas buyers first attended Roberts & Co.'s wool sales in 1901. …

Already by 1890, it had become ' necessary to extend the business [premises] for country produce, wool, skins, etc', and the Company 'came into possession' of 2 roods and 2 perches (approximately 2476.5 m2, or just over half an acre) at the corner of Macquarie and Park Streets. It appears Roberts & Co. auctioned, and purchased, the property for £3110 on the same day. …

A substantial sandstone wall of early construction, c1825 and possibly convict built, had previously been erected on this site (and possibly formed the rear boundary of it) and is still extant at the rear of the wool store (refer to CPR, p. 2, feature G). It is indicative of a former access way, wall or building, however further research is required to ascertain exactly when it was built, by whom, and why.

Joshua Ferguson's lot was considered a 'most desirable site adjacent to the railway sheds', and upon acquisition, Roberts & Co. immediately proceeded with 'the erection of a suitable building' (Bell 1965, p. 36). There appear to have been a few delays, and the closest approximation for a date of its completion is given by a reference in a half-yearly report of February 1891, which stated that the building would be ready in the next month. … The saw-toothed roofline enhanced the amount of natural light entering the building and aided with the accurate sorting and classification of wool. …

In 1911 a scheme to improve drainage and sanitary conditions by diverting the Rivulet through to the

10	Roberts & Co. Woolstore Complex

Domain was finally underway. By 1922 the Rivulet had been diverted through tunnels, and the old creek bed through Wapping, behind the wool store and the rear of Hunter Street was filled in. Evans Street, named after Sir J.W. Evans of the Marine Board of Hobart and a former Premier, was then formed along the line of the old rivulet. …

Even before the reclamation had been completed, the Hobart City Council agreed to make the newly reclaimed land over the rivulet available to the adjoining property owners for development. … H. Jones & Co. applied in 1920, anxious to erect buildings along their new Evans Street frontage. Roberts & Co. however, did not purchase the land at the rear of their site until 1929. … Between 1929 and 1932 a two storey addition to the wool store was erected along the line of the old rivulet, adjacent to the original 1891 building. … Roberts Limited documentation states that the Collins Street end of this building (incorporated in the offices in 1959) was constructed in 1935. … Aerial photography in 1946 shows the full extent of the building along the line of the old Rivulet between Macquarie and Collins Streets, and also shows that the c1935 addition through to Collins Street was single storey. The building as a whole followed exactly the line of what was once the Hobart Rivulet.

Sometime after 1906 and before 1932 the wool store was also extended further along the Park Street frontage, following the acquisition of another lot which previously contained brick cottages and a brick house. …

With the completion of the c1930 extension over the former area of the Rivulet, Robert's & Co.'s wool store now had three vast show rooms for prospective buyers to come and inspect the wool, and large areas for receiving and sorting. …

A new wool store was built in Gormanston Road, Moonah, in 1950, and from 1952 all wool was now sorted and stored there. … The Macquarie/Park Street (Brooker Highway) premises was then used to store grain, oats, chaff and agricultural products, and was colloquially known as 'Robert's merchant store', or 'the grain store'. …

When Roberts & Co.'s old wool store was re-developed into the 'Old Woolstore Apartment Hotel' between 1995 and 1997, the adjacent buildings, J. Kitchen & Sons Soap and Candle Factory and the Red Lion Hotel (formerly the Tramway Hotel), were also incorporated into the new complex. …

During site redevelopment in the 1990s a large area of this building was assessed as unsound. It was subsequently dismantled and reconstructed, however, the facades were retained and the original roofline reinstated. The facades of this section, the rooflines and the sandstone wall at the rear are covered in this registration.

The Collins Street section was incorporated in the offices in 1959, and the central section was demolished in 1995-1996 to enable drive through access to the internal car park during re-development for the Old Woolstore Apartment Hotel Complex.

Description:

The Roberts & Co. wool stores are red-brick, sandstone and concrete Federation Warehouses constructed in 1891 and c1930. The 1891 building encompasses the two-storey section on Macquarie Street directly opposite the gasworks, and the single storey section on the corner of Macquarie Street and the Brooker Highway. The facade of the original two storey section has a sandstone base, while the parapet, cornice, and strongly emphasised piers are rendered concrete. The arches over the windows and door openings have decorative concrete rendered voussoirs interspersed with red bricks. 'Robert's & Co. Limited' lettering in relief is clearly visible in a decorative rendered concrete pediment embedded into the building at the level of the ground floor cornice.

The single storey section along Macquarie Street and the Brooker Highway is red-brick and divided into bays separated by emphasised brick piers. It also has a sandstone base, and concrete render has been used for the window sills and cornices. There are two vehicular sized openings along the

10	Roberts & Co. Woolstore Complex

section facing the Brooker Highway, but no windows. At the rear of this single storey section is an area which is now a carpark, over which original timber beams and trusses have been reconstructed. Situated in this car park is a substantial sandstone wall of early construction (c1825), possibly convict built. … The section of the wool store situated in between the stone wall and the site of Roberts Limited (on the corner of Park and Collins Streets) was erected between 1906 and 1932. …

The c1930 section of the wool stores is situated between the original 1891 facade (the section with 'Roberts & Co. Ltd' in the pediment), and the J. Kitchen & Sons building, facing southeast down Evans Street. This section has a concrete base, alternating window and door bays (three windows and two vehicular sized entrances), and the rendered concrete decorative features of the 1891 facade have been replicated. There are clear differences in the brick work at the point of convergence with the 1891 building indicative of its later construction. This building extends back from Macquarie Street at an angle skewed to the right. This is the original line of the Hobart Rivulet which flowed past the 1891 wool store along the line of Evans Street today.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: (non-statutory summary)

The buildings now encompassed within the Roberts & Co. Woolstore Complex demonstrate the growth and development of the wool industry (Roberts & Co. wool stores), the presence of soap and candle manufacturing (J. Kitchen & Sons Soap and Candle Factory), and the changing nature of the waterfront area formerly known as Wapping -Old Wharf (The Tramway Hotel). The Roberts & Co wool stores, the Tramway Hotel, and the J. Kitchen & Sons building all possess rare aspects of Tasmania's Heritage, and the site as a whole has the potential to contribute to an understanding of the former industrial and private land use in the Wapping district.

Each building within the Roberts & Co. Woolstore Complex is a representative example of its architectural type, and together, the buildings are representative of the various commercial, industrial and recreational activities which took place in the area over the course of 100 years between the 1890s and the 1990s. The Roberts & Co. wool stores have a special association with Roberts Limited (as the company is now known), a company which has made a substantial contribution to the Tasmanian economy through its national and international diversification into all areas of agricultural business. The wool stores are also associated with prominent individual members of the Roberts family who contributed to the successful running of the firm. The J Kitchen & Sons Soap and Candle Factory has a special association with the Melbourne based firm, J. Kitchen & Sons Pty Ltd, who later become part of the global company now known as Unilever Australasia.

The Roberts & Co. Woolstore Complex encompassing the Roberts & Co. wool stores, the J. Kitchen & Sons Building, and the Tramway Hotel is a unique combination of buildings with various former uses and as a result, exhibits distinct aesthetic characteristics. Further along Macquarie Street are the former Tram Depot Offices and together, the buildings form an almost unbroken line of attractive historical facades reminiscent of the industrial nature of Hobart's waterfront area, stretching the entire Macquarie Street block from Campbell Street through to the Brooker Highway.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

10	Roberts & Co. Woolstore Complex
(a) Important to Tasmania's history	*The buildings now encompassed within the Roberts & Co. Woolstore Complex demonstrate the course of Tasmanian history from the 19th century and throughout the 20th century in three distinct areas; the growth and development of the wool industry, the presence of soap and candle manufacturing, and the changing nature of the waterfront area formerly known as Wapping-Old Wharf. The Roberts & Co. wool stores demonstrate the development and growth of the wool industry from the late 19th century until the 1950s, particularly with regard to the trade and export of wool. The ongoing expansion of the site between 1891 and 1935 reflects the continually increasing demand for Tasmanian wool and the subsequent increasing size of the wool clip. Much of the state's prosperity came from the wool industry and the buildings are demonstrative of the commercial confidence placed in the industry at this time.* *As the site of one of the earliest of Wapping's original pubs, the Bridge Inn, the Tramway Hotel continued the ongoing use of the site as a place of refreshment and recreation for locals and travellers in Hobart's Old Wharf- Wapping district. It provides a historical link to an era in which the social and cultural lives of Hobart's working class revolved around public houses. As just one of two early hotels remaining in an area which was once a busy port and vibrant residential district, it also demonstrates the simultaneous decline in the population of Wapping and reduced demand for public houses in the district at around the turn of the century.* *The J. Kitchen & Sons Soap and Candle factory building demonstrates the presence of soap and candle manufacturing in Tasmania between 1932 and the 1950s. While there were once at least seven such factories around the state, this was the only site where soap and candle manufacturing were still taking place in the 1920s. J. Kitchen & Sons ensured the ongoing use of the site for this same purpose when erecting their new factory building in 1932. J. Kitchen & Sons became part of a global company, and the factory building is a physical link which represents the mass production of personal and household care products which took place in Tasmania as part of these operations until the 1950s.*
(b) Rare and uncommon aspects,	*All buildings within the Roberts & Co. Woolstore Complex possess rare aspects of Tasmania's Heritage: While there are several wool stores around Tasmania, most of which are on the Tasmanian Heritage Register, Roberts & Co.'s wool store in lower Macquarie Street is the earliest of all the known purpose built wool stores in Tasmania.* *The Tramway Hotel is just one of two remaining pubs in the Wapping-Old Wharf area still in operation today. The Hotel is a unique relic of the colourful pub scene once at the centre of a bustling port and vibrant residential district. The J. Kitchen & Sons building is the only extant soap factory known in Hobart and its erection in 1932 continued the ongoing use of the site as a place of soap and candle manufacture since the*

10	Roberts & Co. Woolstore Complex
	1820s.
(c) Contribution to understanding	*Throughout the 19th century various residential, commercial and industrial buildings existed in the area now covered by the Old Woolstore Complex. Any remaining cultural deposits beneath the site have the potential to enhance understanding of the former land use in the area in relation to; housing and working class life in the Wapping district, processes related to the early manufacture of soap and candles, processes related to brewing, the site and operations of the early slaughter house, and the original course of the Hobart Rivulet, its retaining walls and the material used for land reclamation.* *The remnant brick wall in the reception area of the Old Woolstore Apartment Hotel was most likely part of an* *early soap factory or brewery building erected between 1840 and 1870 and can potentially contribute to a clearer understanding of the evolution of industrial buildings on this site.*
(d) Class of cultural places	*Each building within the Roberts & Co. Woolstore Complex is a representative example of its type: The facades of the Roberts & Co. wool stores are representative examples of Federation Warehouses and demonstrate the key characteristics of the style including; facades emphasised by piers and the treatment of parapets and cornices, emphasised arches and stone bases, and contrasting brick and rendered elements such as the lintels, sills and arch voussoirs. The saw-toothed roofline is also a consistent feature of wool stores around the state as it enhanced the amount of sunlight entering the building and assisted with the accurate sorting and classification of wool.* *The Tramway Hotel is a modest representative example of a Federation hotel building which has undergone several alterations. Externally, the key characteristics of the style are still apparent in the placement of the windows and doors, the single and multi-paned double-hung windows, the chimneys, the brickwork and the parapet.* *The J. Kitchen & Sons building is a representative example of an Inter-War Art Deco warehouse and demonstrates the key characteristics of the style including: emphasised horizontal and vertical elements in the facade, stepped or* *'accordion' style features, a stepped skyline, and stylised lettering and ornamentation in the parapet. Together, the buildings are representative of the various commercial, industrial and recreational activities which took place in the area over the course of 100 years between the 1890s and the 1990s.*
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*No Data Recorded*
(g) Association	*The Roberts & Co. wool stores encompassed within the Roberts & Co.*

10	Roberts & Co. Woolstore Complex
	Woolstore Complex have a special association with Roberts Limited (as the company is now known). From small beginnings in 1865, Roberts & Co. 'snowballed throughout the state', diversifying nationally and internationally throughout the 20th century and making a substantial contribution to the Tasmanian economy. *By extension, the wool stores are associated with prominent members of the Roberts family including; Henry Llewelyn Roberts, Mary Roberts, Gerald Roberts, and Robert Henry Llewelyn (Harry) Roberts, who, amongst many others, were instrumental in the successful running of the firm and were well known for various activities in their own right.* *The J. Kitchen & Sons Soap and Candle Factory encompassed within the Roberts & Co. Woolstore Complex has a special association with the Melbourne based firm, J. Kitchen & Sons Pty Ltd, who specialised in the mass production of soap and candles and went on to become part of the global company now known as Unilever Australasia.*
(h) Aesthetic	*The Roberts & Co. Woolstore Complex encompassing the Roberts & Co. wool stores, the J. Kitchen & Sons Building, and the Tramway Hotel is a unique combination of buildings with various former uses and therefore exhibits distinct aesthetic characteristics. The Roberts & Co. wool stores with their saw-toothed rooflines are highly visible from Macquarie Street, the Brooker Highway, and also Evans Street. They are situated opposite buildings of a similar period and style at the gasworks, and are reminiscent of the industrial nature of Hobart's waterfront area in the 19th century.* *The J. Kitchen & Sons Building and the Tramway Hotel are mainly visible from Macquarie and Evans Streets. Situated as they are side by side with the facade of the former Tram Depot Offices further along Macquarie Street on one side, and the Roberts & Co. wool stores on the other, they form an almost unbroken line of attractive historical facades stretching from the corner of Campbell and Macquarie Streets, through to the corner of Macquarie Street and the Brooker Highway.*
Setting: *Encompassed within what is now the Old Woolstore Complex are the original Roberts & Co. wool stores, J. Kitchen & Son's soap and candle factory, and the Tramway Hotel. The wool store buildings are prominently situated on the corner of Macquarie Street and the Brooker Highway, while the J. Kitchen & Sons building and the Tramway Hotel are situated next to the wool stores, further west along Macquarie Street. The buildings are highly visible from the main thoroughfares to and from the city and make a substantial visual contribution to the historic waterfront area of Hobart.* *The convenient location in close proximity to the wharves and railway line were important factors for the establishment and commercial use of the Roberts & Co. wool store. The location next to the Hobart Rivulet (which originally flowed through the site and continued along the line of Evans Street) was also highly desirable for the establishment of the original soap and candle works (c1830s) on the site which later became occupied by the J. Kitchen & Sons soap and candle factory.*	
Statutory and non-statutory guidelines	
None known	

10	Roberts & Co. Woolstore Complex

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of Impact / effect

- Negligible effect

General cultural landscape impacts

- High

Comments

Views to the Roberts & Co. Woolstore Complex are unaffected, however the scale of the Stadium will be readily apparent to the observer within the immediate vicinity of this location.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.11 Site 11: THR 2280

11	Royal Engineers Building and Stone Post
Heritage Status	THR • THR ID 2280, Royal Engineers Building and Stone Post *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 26, Royal Engineers Building and Stone Post. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.865 Royal Engineers Building and Stone Post
Certificate of Title (PID)	**Location Addresses**
20452/2(7162950)	2 Davey St
Plan	



Figure 55: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

11	Royal Engineers Building and Stone Post

Images:



Figure 56: The Royal Engineers Building from Brooker Ave.



Figure 57:The front of the Royal Engineers Building.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

This building was the Office Headquarters of the Royal Engineers Branch of the three branch Ordnance Department of Van Diemen's Land. The building was designed and constructed under Major J.C. Victor, Royal Engineers and Director of Public Works. He was responsible for all Military, Convict and Government buildings from November 1842 to the end of December, 1848, and used this office building.

Description:

This is a two-storey stone Tudor Revival style building with projecting gables with two storey bay windows and balusters to a false terrace over iron roof. Stone carvings in gable have been lost. There is a portico and grouped 8 paned windows in bays, and 12 paned at the rear.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Statement of Significance: *(non-statutory summary)*

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*No Data Recorded*
(b) Rare and uncommon aspects,	*No Data Recorded*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*'Royal Engineers Building' is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Victorian Tudor administrative building.*
(e) Creative and technical achievement	*No Data Recorded*

11	Royal Engineers Building and Stone Post
(f) Social, cultural, or spiritual associations	*This building is of historic heritage significance because its townscape associations are regarded as important to the community's sense of place.*
(g) Association	*The Royal Engineers Building is of historic heritage significance because of its association with Major J.C. Victor, Royal Engineer and Director of Public Works, who was important in Tasmania's history.*
(h) Aesthetic	*No Data Recorded*

Setting:

This building is a significant element in the urban streetscape, having an axial alignment with Macquarie Street.

The following statement of significance was prepared by Jacob Allam Wade in 1984:

Statement of Significance:

The Royal Engineers Office is significant primarily because of its historical associations, its siting and its architectural qualities.

Historically, it is a reminder of the role played by the Royal Engineers in the development of the colony during its early years. It is highly visible because of its prominent position near the transport hub of the city and, to a lesser extent, because of its axial relationship to Macquarie Street.

In the context of Hobart, where historic buildings contribute so greatly to its character, it is fortunate that such a position is occupied by a building of historical and architectural significance. On these grounds alone, its conservation would be warranted.

Architecturally, the building is of Gothic Revival style - a style which is relatively scarce in Hobart.

Reference:

- Jacob Allam Wade, 'Royal Engineers Building Hobart, Conservation Works Phase 1', for the Department of Construction Tasmania, 1984, p 10.

Statutory and non-statutory guidelines

None known

11	Royal Engineers Building and Stone Post

Non-statutory guidelines

Curtilage

It is recommended that the surviving wall around the northern corner (rear) of the site be repaired and retained, complete with timber fence.

All carparking should be confined to the S.E. side of the site, away from the road.

Development of the site should recognise and not detract from the axial relationship of the building to Macquarie Street.

It should be noted that, although the earlier entrance gates were located on this axis, the approach to the house was oblique, via a sweeping, curved driveway.

Rather than construct a new fence to the road boundary, which is far from its historic location, perhaps a low hedge might be an appropriate way of defining the site while still leaving the building visible.

The old stone town boundary marker should be rescued from its hazardous position as soon as possible, It is located on the N.W. corner of the original site but is soon to find itself in the middle of the Davey Street extension!

This marker might well be reinstated in an appropriate position, such as on the corresponding corner of the reduced site.

Reference:

- Jacob Allam Wade, 'Royal Engineers Building Hobart, Conservation Works Phase 1', for the Department of Construction Tasmania, 1984, p 10.

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Very High impacts to proximal and distant views

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

Issue of scale - development completely dwarfs building.

Impact Mitigation Recommendations

Specific impact reduction measures

- Stadium development and masterplan are not to physical encroach on the place's listed boundary
- Scale, façade treatment, materiality, and colours need to be carefully considered, (minimised and simplified) to avoid creating a complex and contrasting setting for the Engineers building.
- Avoiding illuminated and other signage within the key view lines / cones to the place
- Landscape screening should be considered, and should comprise historic plantings

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;

11	Royal Engineers Building and Stone Post

- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction; and
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel).

7.1.12 Site 12: THR 11987

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument
Heritage Status	THR • THR ID 11987, Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument
Certificate of Title (PID)	**Location Addresses**
164058/1(3180545)	2 Davies Av, Queens Domain Davies Av, Queens Domain Upper Domain Rd, Queens Domain
Site Plan	

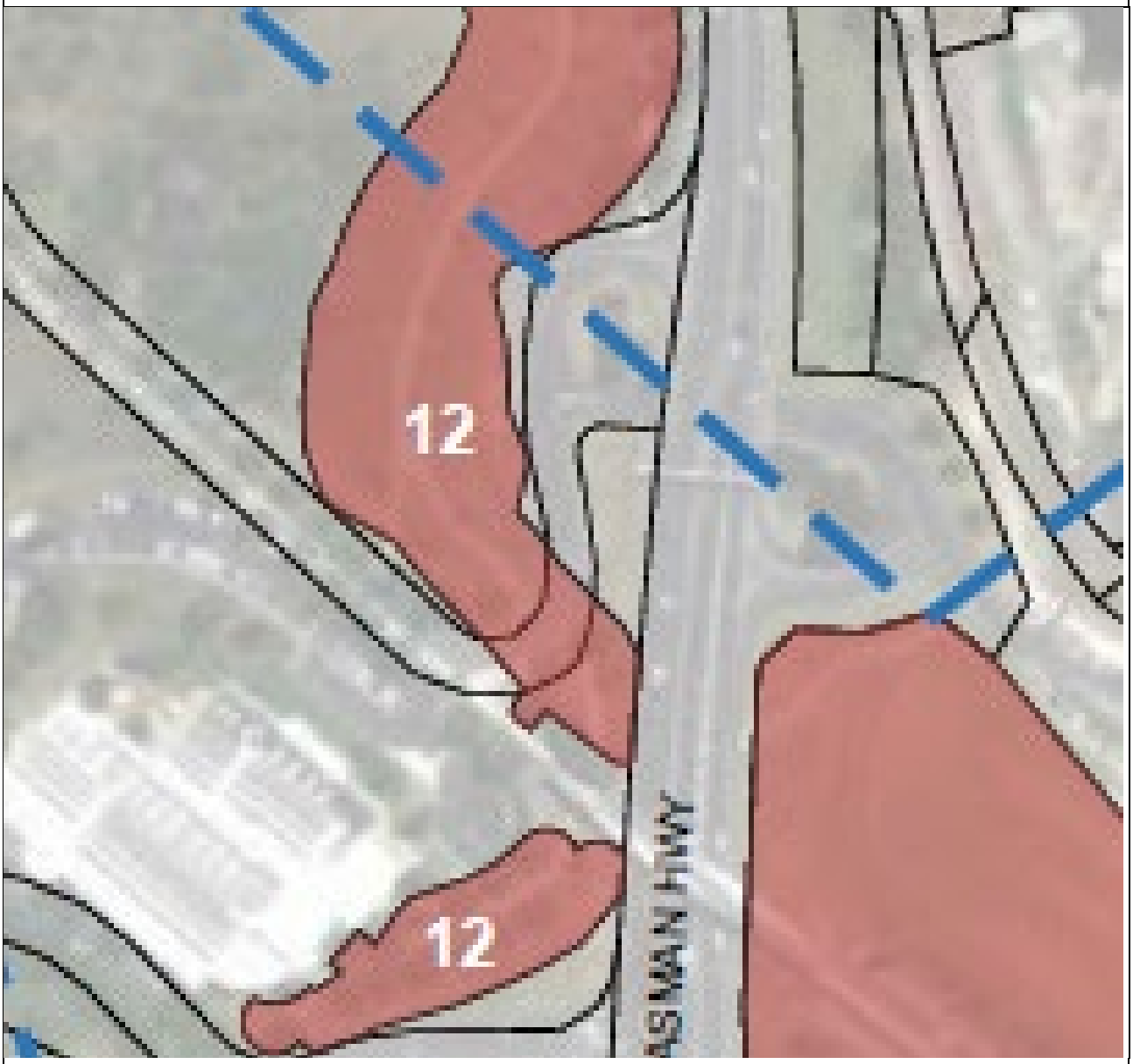


Figure 58: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

Images:



Figure 59: View along the Soldier's Memorial Avenue with the Hobart Gas Works Complex (Site 8) Chimney in the middle distance.



Figure 60: the South African (Boer) War Memorial.



Figure 61: The memorial to Sparrow Force 2/40th Infantry Battalion.



Figure 62: The sandstone drinking fountain in memory of pioneer east coast settler George Meredith

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Following Hobart Town's establishment in 1804, the open woodland to the settlement's north on the west bank of the Derwent was commonly referred to as the Government Paddock. It was set aside for public use in the early 1800s, and was used for grazing stock, and as a source of timber. …

After Queen Victoria becoming the monarch of the United Kingdom of Great Britain and Ireland in 1837, the Government Paddock came to be known as the Queen's Domain. About 600 acres (240 or so hectares) of the Queens Domain was set aside in 1860 as a Crown reserve 'for the use and recreation of the citizens of Hobart Town'. It was laid out in wide carriage drives that were utilised by fashionable Hobart society for driving and riding and began to be planted with ornamental trees. However, as a result of a deliberate policy to maintain its park-like environment, most of the Domain remained a lightly-timbered grassland. This made it amenable for public recreation. …

The Queen's Domain Vesting Act, passed in 1917, transferred management of the then remaining approximately 476 acres (about 193 hectares) of the Queens Domain from the Lands Department to the Hobart City Council. …

Development of the South African War Memorial in the Queens Domain

This monument was created to commemorate all Tasmanian soldiers who died in service or were killed in action during the South African War. Described at its inception as the 'Tasmanian Soldiers' National Memorial', the foundation stone was laid by the Duke of York and Cornwall in a public ceremony on 4 July 1901. The Duke, who later in 1910 became King George V, was visiting Australia as part of his British Empire tour to thank its Dominions for their participation in the war. …

At the time of the ceremony in Hobart, the completed form of the memorial had not yet been determined. Within a cavity in the stone were placed lists of names of soldiers in the Tasmanian contingents that had up to that point been sent to South Africa, and of the names of those who had taken part in the work of commissioning the memorial, together with copies of newspapers containing announcements of recent important events. …

Some time after the ceremonial placement of the war memorial's foundation stone , an inspection of recently-completed designs in England and Europe was undertaken by Alan Walker , the memorial committee's honorary consulting architect. Following his return, the committee announced a design competition for the completion of the Queens Domain monument. … Ten competition entries were received from England and 36 from Australia. … In August 1903 the competition's first prize was won by London-born and Royal Academy of Arts-trained painter and sculptor Benjamin Sheppard (1876–1910). …

Following his competition win, Sheppard did some preliminary work in Hobart on the memorial, then in January 1904 departed for London. He established a studio in Chelsea, where he worked on a clay model of the statue, finishing the model in July of that year. Following this, the figure's final casting in bronze was undertaken over a 13-week period by Singer and Co. of Frome in Somerset, and the resulting statue was shipped to Hobart in late 1904. Construction and carving of the pedestal's stonework – and the placement in position of the statue and bronze panels, after their arrival aboard the SS Papanni – were carried out in Hobart by contractors Rodgers & Young. …

The completed memorial was officially unveiled by Tasmania's Governor Sir Gerald Strickland, during a ceremony on 1 February 1905 before a crowd reported as containing thousands of people. Acknowledged as a sensitive piece of work and described as 'undoubtedly Sheppard's masterpiece', the memorial received generous acclaim in Britain and Australia. At Halifax in West Yorkshire a replica of the statue, atop a memorial there to soldiers from the local parish who had

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

died in the First and Second Boer Wars , was unveiled about twelve weeks earlier on 7 November 1904. …

The inception of the Soldiers Memorial Avenue in the Queens Domain

From late 1917 the Tasmanian State branch of the RSSILA (Returned Soldiers' and Sailors' Imperial League of Australia, widely known since 1965 as the RSL) lobbied in and around Hobart for an avenue of trees to commemorate the city's servicemen who died in the war. Leslie John Lipscombe, Hobart City Council's then Superintendent of City Reserves, also supported the idea. … He, and Sgt George Foster, the General Secretary of the RSSILA, played leading roles in the planning, preparation, and planting, of the Avenue. …

June and July 1918: preparation work for the Avenue

In the winter of 1918 work commenced on the Soldiers Memorial Avenue in the Queens Domain. The trees, two year-old cedars procured from Ballarat, had been obtained by Hobart City Council. It was intended that when planted each tree would be surrounded by a protective enclosure of timber pickets, upon which would be mounted a board recording the commemorated man's name and date of death.

August 1918: the Avenue's first tree-planting ceremony

Some 150 veterans marched from the Returned Soldiers' Club rooms in Elizabeth Street to attend the planting ceremony on Saturday 3rd August, with cadet companies, naval squads, and boy scouts also marching in from different points. A temporary stage draped with flags had been erected in the vicinity of the South African War Memorial … and between 8,000 and 10,000 people gathered for the occasion. … Tasmania's Lieutenant-Governor Chief Justice Sir Herbert Nicholls spoke in the Governor' s stead, and his speech was followed by one from Lieutenant- Colonel Young, president of the RSSILA.

February 1919: the Avenue's second tree-planting ceremony

A second Soldiers Memorial Avenue planting ceremony was held on Saturday 15th February 1919, with the Mercury (17 Feb 1919, p. 2) reporting a total of 99 trees planted on the day. The young trees had again been brought to Hobart from Ballarat. …

The Soldiers Memorial Avenue between the Wars and after World War II

In mid-1919 the major path up through the Avenue was constructed and gravelled as an unemployment relief project for returned and lightly-disabled soldiers.

The 'extension avenue' trees planted to the south-west of Hobart's Cenotaph

From 1919 onwards the principal focus in Hobart for memorial services held on ANZAC Day, Remembrance Day and other formal occasions was the site of the former Queen's Battery and , following its unveiling at that site in December 1925, the Cenotaph. …

In 1926 the Reserves Committee of the Hobart City Council decided that a new avenue of trees should be created to connect the Soldiers Memorial Avenue with the Cenotaph precinct. … Some 20 cedars were duly planted, on a date or dates currently not known but most likely between 1929 and 1932, to form a two-row 'extension avenue' to the south-west of the Cenotaph. … in 2021 only two of this group of trees remain, with the available evidence indicating that the others had all been removed by the early 1960s. … In 2003, separate plaques were installed alongside the two remaining trees, dedicating each to an individual Tasmanian World War I soldier to represent all who served during World War I as soldiers, sailors, airmen, munitions workers and nurses. ..

The trees' original name boards were replaced progressively from November 1931 with metal 'tablets' hung from the timber guards or from branches of the trees. …

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

The Avenue's cedar trees initially planted in 1918 and 1919 continued to be 'replaced as needed until the 1960s.' In the 1960s the last remaining timber-picket tree guards were removed, due to their poor condition and the fact that many trees had outgrown the need for them. Also during this period, missing trees were replaced with Italian cypress, a species chosen for its formality, but not in keeping with the predominant shape and colour of the Avenue's existing trees.

In August 1961 the Council announced that it intended to create a short-term garbage tip on the site, for later conversion to a 'Memorial Sports Ground'. … Council meetings with the RSL led to an agreement that replacement trees for those removed from the Avenue would be planted around the sports ground , with their original memorial plaques reinstalled, when construction was completed.

The garbage tip was duly constructed, and in the process more than 80 of the Soldiers Memorial Avenue's trees were bulldozed. After the tip closed in November 1963 the new sports ground was constructed on the former site of the tip in 1966, creating what is now the larger of the two ovals to the immediate south-east of the Cross Roads. A small stand of Avenue trees remained in place immediately alongside the Cross Roads. Despite the Council's earlier undertaking, no new commemorative trees were planted to replace the Avenue trees that had been removed.

In the 1970s or 1980s Eucalyptus globulus (Tasmanian blue gum) trees were inter-planted along the pathway – in positions between the original cedars, and in some instances as replacements of the originals in an attempt to augment failing areas of the Avenue – but many failed to thrive , being themselves not particularly well suited to the environment. …

Also in the 1980s, three sandstone plinths were installed at the Soldiers Memorial Avenue's intersection with Davies Avenue. The plinths carried large bronze tablets upon which were listed the names, ranks and dates of death of the commemorated men. A tablet on the central plinth named the commemorative planting 'Soldiers Walk , and noted that 'Each tree in this avenue was planted as a living tribute to a Tasmanian servicemen who sacrificed his life during the First World War 1914 – 1918.' By this time, a number of the individual trees' name plaques had been lost or intentionally removed. … The last eleven of the Avenue trees' individual plaques were removed for safekeeping in 2002. …

Further losses of groups of trees occurred, with about 20 in total removed during changes to the junction of Davies Avenue and the Tasman Highway in 1987 (Howard 2005b, p. 7), the construction of the Aquatic Centre in the early 1990s, … and the creation of a turning circle at the back of the TCA Ground depot. …

The restoration of the Soldiers Memorial Avenue in the 21st century

Concerned by the poor condition of the Avenue, in 2002 the Friends of Soldiers Walk (since 2006 known as Friends of Soldiers Memorial Avenue or 'FOSMA') community group formed. The group organised working bees, commencing in 2002, during which much of the vegetation inside the Avenue's footprint was removed.

The Avenue's dead trees, and those assessed by Hobart City Council's Tree Unit as 'unlikely to remain stable for at least the next 10 years', were replaced in large sections, on the basis that this would better ensure a consistent look and feel to the landscape, and would also enable more effective ongoing maintenance of the new trees. … From 2008 onwards all of the subsequent replacement plantings were young Cedrus libani (Lebanese cedar) trees, chosen by FOSMA as both 'more drought resistant' and 'in keeping with the original style and texture of the Avenue'. …

In 2008 work also commenced on the Avenue's new areas, with the construction of a pedestrian path along the eastern side of the Cross Roads ovals. Fifty two new trees and plaques were

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

dedicated there in a ceremony commemorating the Avenue's 90th anniversary on Sunday 3rd August 2008 In all, nearly 120 new trees were planted up until 2014, flanking the new paths around the Crossroads Sports Ground and the renamed Soldiers Memorial Oval.

FOSMA completed its work on the Soldiers Memorial Avenue in 2015. … The three sandstone plinths that had been installed in the 1980 s at the Avenue's intersection with Davies Avenue were removed at the commencement of the Bridge of Remembrance's 2017-to-2019 construction process. …

The 2/40th Infantry Battalion, and its monument in the Queens Domain

The 2/40th Battalion – the only World War II battalion in the Australian Imperial Force (AIF) recruited almost entirely from Tasmania ('Monument Australia' website) – was assembled at Brighton Camp in July 1940, in the aftermath of the German invasion of France. …

Of the 919 members of the Battalion, 271 died in combat or as prisoners of war. …

The monument in the Queens Domain to the officers and men of the 2/40th Battalion and attached units of Sparrow Force was unveiled on 23 February 2013. Descendants of the members of the Battalion continue to organise gatherings and ceremonies to commemorate the soldiers' experiences . When unveiled the 2/40th Infantry Battalion monument was sited 'on axis' with Anzac Parade and the Hobart Cenotaph , features that are located to its south-east on the opposite side of the Tasman Highway, but the monument was subsequently moved slightly to the north to provide space for the Bridge of Remembrance

Description:

SOLDIERS MEMORIAL AVENUE

The Soldiers Memorial Avenue contains 535 trees planted on both sides of a pedestrian pathway. It commemorates men, and one woman, Matron Jean Nellie Miles Walker of the Australian Army Nursing Service, prior to enlistment came mainly from Hobart, and during World War I were killed in military action, or died of wounds, sickness, disease or in accidents. … From its southern end at the intersection of Liverpool and Aberdeen Streets, the Avenue meanders for approximately 1.7 km in a generally north-westerly direction, before terminating in a looped path with an approximate circumference of 800 metres encircling the Crossroads Sports Ground and the Soldiers Memorial Oval.

Each tree has an accompanying bronze plaque mounted on the slightly inclined, upper surface of a low, unpainted concrete plinth. These plinths are generally situated between each tree and the Avenue's central path. The plaques include a depiction of a military shoulder patch or badge associated with the person whom the tree commemorates, with details of their name, rank, unit; date and place of death; and (if known) their pre-enlistment life and occupation, and the names of their immediate family and children.

SOUTH AFRICAN (BOER) WAR MEMORIAL

An approximately 3.7 m-high sandstone plinth featuring decorative detailing, surmounted by an approximately 2.4 m-high bronze statue of a soldier who faces Sullivans Cove. The soldier holds binoculars and has a rifle, with its barrel pointing down, slung over one shoulder. Bronze panels on two of the plinth's opposite faces incorporate raised lettering. One is a list of names of 32 Tasmanian soldiers who died in the war; and the other the names of the eight separate contingents sent from Tasmania to South Africa between October 1899 and May 1902, together with each contingent's total number of soldiers, commanding officer's name and date of departure. The two remaining faces also feature bronze panels – one depicting the figure of a soldier on a horse, and the other a troopship upon the ocean. Beneath the list of 32 dead soldiers, a granite panel set flush

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

with the plinth's base is inscribed 'This Memorial Stone Was Laid By H.R.H. The Duke Of Cornwall And York On The 4th July, 1901.'

The memorial is surrounded by a fence of black-painted decorative cast-iron. A separate bronze plaque is mounted on a low unpainted concrete plinth set in the lawn to the south-east of the memorial and outside its fence. This plaque was unveiled in 2012 to jointly commemorate Nurse Elizabeth Orr, an 'outstanding Tasmanian nurse of The Anglo-Boer War and World War I,' together with 'all those Tasmanian nurses who went to South Africa at their own expense in the Anglo-Boer War'.

2 / 40TH INFANTRY BATTALION MONUMENT

An engraved asymmetrical pillar and adjoining offset plinth , both of reconstituted sandstone, set within a rectangle-shaped bed of fine white-coloured gravel.

The monument, unveiled in 2013, commemorates the members of a World War II Australian Imperial Force battalion who were recruited almost entirely from Tasmania. These soldiers then served from early 1942 onwards within a detachment called Sparrow Force.

Buried under the monument is a scroll with the names of all of the 919 members of the battalion, of whom 271 died in combat or as prisoners of war.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: (non-statutory summary)

The Soldiers Memorial Avenue, South African (Boer) War Memorial and 2/40th Infantry Battalion monument are of historic heritage significance for their demonstration of the deeply felt impact of Tasmanian soldiers' combat deaths in overseas conflicts, and evolving community approaches towards the commemoration of war dead.

The 2002 to 2015 extensive restoration of the Avenue exemplifies late-20th and early-21st century Australian processes of reshaping the understanding of ANZAC soldiers and World War I generally.

A particularly fine and highly intact example of an early 20th century monument, the South African (Boer) War Memorial is aesthetically significant. Widely critically acclaimed at the time of its creation, this memorial has a special association with its designer and sculptor Benjamin Sheppard.

The 2/40th Infantry Battalion monument and the Soldiers Memorial Avenue are socially significant as places associated with community commemoration of the participation and deaths of Tasmanians in both World Wars.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*The Soldiers Memorial Avenue, South African (Boer) War Memorial and 2/40th Battalion Memorial demonstrate the deeply felt impact of the deaths of Tasmanian soldiers, sailors and aircrew in wars in far-away countries, and evolving community approaches towards the commemoration of war dead.* *The Soldiers Memorial Avenue is significant for its association with World War I , a conflict which from its beginning was divisive in Tasmania and Australia, and with changing attitudes and beliefs in the decades*

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument
	following the War about how Australians who die in combat overseas should be commemorated. *The Avenue's recent extensive restoration exemplifies late-20th and early-21st century processes within Australia of reshaping the public understanding of ANZAC soldiers and World War I generally.*
(b) Rare and uncommon aspects,	*The Soldiers Memorial Avenue is significant as one of few remaining comparable places within Tasmania that demonstrates the early 20th-century movement of memorialising the war service of individuals by large-scale commemorative plantings. The integrity of the Avenue is variable, with many of its remaining original trees in poor condition, and extensive planting of replacement trees has been undertaken since 2008. However, the Avenue's significance as a feature in the landscape is principally imparted by the arrangement of its 535 trees – which represent people from Hobart who died in World War I – and places of this type will periodically require replanting to maintain their symbolism.*
(c) Contribution to understanding	*No Data Recorded*
(d) Class of cultural places	*The South African (Boer) War Memorial is a particularly fine and highly intact example of the monument -type of memorial erected in cities and towns across Tasmania in the early decades of the 20th century to commemorate the deaths of local soldiers in overseas wars.*
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*The 2/40th Infantry Battalion monument is a place associated with community commemoration. It has a strong and special meaning for the family members and descendants of this Tasmanian Battalion's World War II soldiers and provides a focal point at which they regularly gather and pay their respects.* *An extensive feature within the Queen's Domain, the Soldiers Memorial Avenue is a place strongly associated with the community commemoration of World War I by many generations of Tasmanians.*
(g) Association	*The South African (Boer) War Memorial has a special association with its designer and sculptor Benjamin Sheppard, a London-born artist who lived in Tasmania from 1896 until 1904. Sheppard's mural and extensive portrait painting, and his energetic and inspiring teaching during the years in his role as art master at the Hobart Technical School , made an important contribution to art in Tasmania.*
(h) Aesthetic	*In the context of Tasmania, the South African (Boer) War Memorial encapsulates a key stage in the development of military commemorative monuments and was widely critically acclaimed in a State-wide and broader context at the time of its creation.*

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

Setting:

The Soldiers Memorial Avenue, South African (Boer) War Memorial and the 2/40th Infantry Battalion monument are located on the eastern (River Derwent-facing) side of the main north-west to south-east ridgeline of the Queen's Domain, to the immediate north-west of the centre of the City of Hobart.

The Soldiers Memorial Avenue traverses land that generally slopes downward towards the north - east.

Its Aberdeen Street end has an elevation of about 15 metres above sea level. From here, the Avenue gradually climbs to an elevation of about 90 metres above sea level at its north-west-most extent, which is at the 'Cross Roads' alongside the intersection of Clearys Gates and Upper Domain Roads.

The Queen's Domain lies on the western shore of the Derwent estuary, in an area within the contiguous region occupied by the Tasmanian Aboriginal people of what in the present day is known as the South East nation. … The open grassy woodlands of the Domain are a remnant of what was once a considerably more extensive land system comprising much of the lower Derwent valley. This landscape is a likely product of fire-management practices by Tasmanian Aboriginal people.

Relevant parts of the Soldiers Memorial Avenue Management Plan for the place are extracted below:

1.6. NATURAL VALUES

The Domain is one of only a small number of expansive remnants of grasslands and grassy woodland in Tasmania. As such, virtually the entire Domain has high intrinsic value and, therefore, conservation significance.

Soldiers Memorial Avenue is located within a Grassy White Gum (Eucalyptus viminalis) Woodland vegetation type listed as a critical priority for conservation of forest communities in Hobart.12 Located within the Soldiers Memorial Avenue "footprint" are a number of populations of rare or threatened species.13 The Kirkpatrick14 report notes:

"Significant species were recorded during this study under, or close to, thirty of the Soldiers Walk trees (Appendix). Listed species noted were Lepidium hyssopifolium (6 trees), L. pseudotasmanicum (18 trees), Scleranthus fasciculatus (2 trees), Vittadinia gracilis (2 trees) and V. muelleri (3 trees). Podolepis jaceoides, a species rare in Hobart, was noted under one tree. In addition, Diuris sulphurea, a species rare in Hobart, …

Most significant species were found under healthy cedars (Appendix), or adjacent to planted trees on shallow, rocky soil.

L. hyssopifolium is listed under the Environmental Protection and Biodiversity Conservation Act (1999) (Commonwealth). Any new action that might affect this species cannot be taken without reference to the Commonwealth. Its ecology is well-known (Kirkpatrick and Gilfedder 1998). It requires ground free of above ground competition and stock grazing, usually provided by introduced trees in parks, gardens and road sides in the world of today. All of the rare species noted under the Soldiers Walk trees are confined to places on the Domain where the growth of the tussock grasses is inhibited by root competition from trees, frequent mowing or shallow soils (Kirkpatrick 1995).

The spreading healthy, and moderately unhealthy, cedars in Soldiers Walk provide excellent habitat for these rare species because they create a wide zone of suppression. Unhealthy and dead trees do not, because they lose this zone of suppression. Eucalypts and cypresses in the plantings were rare habitats for rare species, although large unplanted native eucalypts do provide habitat for some."

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

1.7. COMMUNITY VALUES

A key element of the Avenue was, and is, the connection between individual soldiers and individual trees. The trees were planted by families and were, and in some cases still are, a focus for family commemoration. In an earlier time most residents of Hobart would have known at least one and possibly quite a few of the soldiers through work, clubs or residence.

Originally each tree had an identifying board giving details of the soldier and including the unit colour patch. In 1932, these were replaced by metal plaques, maintaining the link between soldier and tree. General attrition and then the organised removal of most of these plaques in the 1980s broke this link and effectively the trees became anonymous and exotic invaders in the Domain environment. For occasional visitors, the significance of the trees was obscured. For descendants, maintaining the connection became increasingly difficult in the face of neglect and the difficulty of recognising a single tree in a complex landscape.

Even so, many families continued to visit trees and leave tokens and flowers on ANZAC Day or other significant anniversaries. For many of the oldest with a connection to the Avenue, these simple acts are no longer possible. Many of those contacting FOSW are men and women in retirement or aged care. FOSW has been contacted by representatives of the families of 100 soldiers thus far without any calculated effort to trace descendants.

1.7.1 Friends of Soldiers Walk Inc

The formation of Friends of Soldiers Walk Inc in 2002 and the publicity generated by numerous events has captured increasing interest in the Avenue and harnessed the commitment of descendants wishing to see the Avenue restored. To date, 4 working bees and other events involving 50 people at a time have done much to improve the physical prominence of the Avenue. Descendants of over 90 servicemen have come forward to join FOSW including members from Victoria, New South Wales and the ACT. This has occurred without any concerted effort to contact descendants. FOSW has co-ordinated a considerable research effort with the support of grants from the Minister of Veterans Affairs under the Local Commemorative Activities Fund and a web site and map with the support of a Hobart City Council Bicentenary Community Grant. The Governor of Tasmania. Hs Excellency Mr Richard Butler AC, has agreed to act as patron following the death of the first patron, Mr Frank MacDonald MM.

As a result of these activities, the existence of the Avenue and its significance is better understood than has been the case for decades. The Avenue is increasingly recognised and schools in the Hobart area have begun to use the Avenue as a focus for learning about the Great War

1.8. RECREATIONAL VALUES

The Avenue forms a pedestrian spine along the southern portion of the Domain and offers unique views of the River Derwent, the central city and the Wellington Range. Soldiers Memorial Avenue functions as the Domain's central spine for passive recreational pursuits such as walking, dog walking, jogging and cycling. It is ideally located to provide pedestrian access to many of the Domain's facilities eg. The Aquatic Centre, TCA Ground, Athletic Centre, Cross Roads Ovals, Gun Powder Store, Beaumaris Zoo site, Government House and the Botanic Gardens. While less used than in the past, due to the extensive road network isolating the Domain, for many it is still Hobart's bush backyard.

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument
Statutory and non-statutory guidelines	
Relevant Soldiers Memorial Avenue Management Plan Policies	
Key Policies	**Comment**
The Domain landscape should be managed as a 'Victorian park'.	*The open 'park like' landscape which corresponds to the 19th century 'Victorian' ideal, where changing vistas through trees to distant prospects was an essential element, should be maintained.* *Soldiers Walk is a sympathetic element in the 'Victorian park' and is also related to other exotic arboreta within the Domain. Consequently, the horticultural and arboricultural requirements of exotic species associated with the 'Victorian park' landscape should be considered in conjunction with that of native species.*
There should be no further development outside currently utilised developed spaces.	*Comment: The extent of Soldiers Walk has been truncated by past development including construction of the Tasman Highway (separating the Cenotaph from the rest of the Domain), the Aquatic Centre and the Cross Roads Oval/s. This has resulted in loss of trees and dedicated spaces.*
Pedestrian access should be encouraged / reinforced. There should be no new road development on the Domain.	*Comment: Soldiers Walk is an important pedestrian corridor within the Domain.* *Maintenance of this attribute is to be actively encouraged*
Specific Policies	
Recommendation 17: Infrastructure works	*All infrastructure work within or adjacent to the Avenue footprint should only be undertaken after approval is given by the Director, Parks and Customer Services Division (in consultation with appropriate Council committees) in the case of maintenance, repairs to existing services or new services. In all instances, account should be taken of the potential impact on the trees and impact on the visual integrity of the Avenue with proposals explicitly addressing these issues*
Relevant Queens Domain CHMP Policies are extracted below	
6.1.19 Monuments	*1 All monuments on the Queens Domain not specifically covered in other policies should be retained and conserved. These include the R.D. Poulett-Harris Fountain, the Charles Meredith Fountain and the Boer War Memorial.* *2 Conservation assessments should be urgently prepared for monuments to determine immediate and long term conservation requirements.* *3 Monuments should be interpreted to reveal their cultural heritage significance.*

12	Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Low impacts to distant views from the place

Overall Magnitude of Impact / effect

- Moderate effect

General cultural landscape impacts

- Low

Comments

We recognise that the Soldiers Memorial Avenue is an actively managed landscape which is subject to succession planting. This will result in an evolving landscape as trees are replaced and mature.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.13 Site 13: THR 6648

13	Tasmanian Museum and Art Gallery Complex
Heritage Status	THR • THR ID 6648, Tasmanian Museum and Art Gallery Complex, 40 Macquarie Street & 3 Davey Street, Hobart. *Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1: • Ref No. 1, Tasmanian Museum & Art Gallery. • Ref No. 24, Former Customs House and Bond Store. • Ref No. 25, Private Secretary's Cottage. • Ref No. 59, Tasmanian Museum & Art Gallery: including all Museum buildings and former Commissariat Store. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.864 Tasmanian Museum and Art Gallery Complex
Certificate of Title (PID)	**Location Addresses**
7625329 33845/1 (7625329) 130865/1 (7236710) 178998/1 (7625329)	40 Macquarie St 40 Macquarie St 3 Davey St 40 Macquarie St
Plan	



Figure 63: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

13	Tasmanian Museum and Art Gallery Complex

Images:



Figure 64: TMAG from the Dunn Place (Street) Car Park. Former Customs House (left), Watergate Wall (centre) with former Bond Store beyond, former Commissariat Store (right).



Figure 65: View toward Project Site from the Dunn Place (Street) Car Park.

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

The Tasmanian Museum and Art Gallery complex is one of Tasmania's most historically significant sites. The TMAG is the second oldest museum in Australia, formally established in 1848 by the Royal Society of Tasmania, Australia's oldest scientific society. TMAG is the oldest publicly accessible combined museum and art gallery in Australia . Concentrated in one block between Hobart's docks and the city centre is a condensed history of the European colonisation of Tasmania not written in words but visible in bricks and mortar (Hughes et al 2007:10). The site also has significance as the traditional land of the Mouheneenner band of the South East people who had used its resources for millennia before the arrival of white settlers.

The Sullivans Cove of 1804 bears little resemblance to the current landscape. In 1804 the Hobart Rivulet flowed into the Derwent at the current location of Dunn Place, and the area was covered in dense growth of tea tree and tall gums. … Where the museum is located was a low rise covered with tall gums with a low bluff towards the water's edge, the only remnant of which is the bank on which the Private Secretary's Cottage sits. The beach curved around to the area now known as Salamanca Place. Lieutenant Governor Collins chose the site because the land was relatively flat and had ample supplies of fresh water and timber.

3.10 Dunn Place - Historical Notes

At the time of European settlement the shoreline of the Cove ran through the area now identified as Dunn Place. The cove contained topographical features that were influential in the selection of The Camp by Collins in 1804. These features included suitable anchorage for ships, a landing place, reliable water supply and resources for use as building materials. In 1810 this site became part of the original landing and delivery area for stores.

Dunn Place is situated in the Central Cove, an area that housed the port administration and historically contained a wider range of businesses than on the marginal wharves. During the 1840s the area was reclaimed as part of the Franklin Wharf Development. By 1842 the front area had been sufficiently reclaimed to allow a Merchant Store and yard to be built (possibly leased by Manning Bros), close to the present Campbell Street corner. Over the next seven years the reclamation was completed and Dunn Street was created. The allotments, which became available on the other side of the new street, were acquired by T.W. Browne and William Pender and were bounded at the rear

13	Tasmanian Museum and Art Gallery Complex

by Fisherman's Dock. Pender operated a coal yard and offices on the site. At the corner and fronting on Macquarie Street a substantial two-storey house and shop was built by John Pregnell c1870. …

In 1890-1 Fisherman's Dock was redeveloped into the present Victoria Dock, allowing the extension of Davey Street to Hunter Street and reclaiming the land formerly at the head of the old dock between Dunn and Hunter Streets. Pender's yards were resumed by the Government in 1893 and the existing structures demolished. Subsequent assessment rolls list stores on the site as being leased by a number of individuals from the Hobart City Council. By 1897 the Council had also built a weighbridge on the site. The entire site was acquired for a bus depot and all the buildings except the c1870 shop on the corner had been demolished by the late 1900s. The bus depot was removed prior to the construction of the Hotel Grand Chancellor in 1985. The new block, now bounded by an extension of Campbell Street was then redeveloped as a car park. … The Dunn Street site demonstrates distinct phases in the land reclamation, development and use of an evolving capital city of the British Colony.

The phases of historical evolution may be summarized as:

(a) 1810s-1830s - Original landing and delivery area and development of the foreshore: Site specific reclamation of land, sufficient to accommodate the all important stores of the fledging colony , later becoming part of a concerted program that established the basic form of the Central Cove (recognisable in the present) which supported a mix of waterfront commerce and industry.

(b) 1830s-1840s - Reclamation of the Central Cove: Extensive redevelopment of the buildings constructed during the 1820s and 30s, two survived until the later part of the 19th century and one almost certainly survived into the 20th century.

(c) 1858-1890 - Commercial and industrial development: This includes the construction of Dunn Street during the 1880s.

(d) 1896-1920s - The Market buildings: Store buildings to the western side of Dunn Street became an extension of the New Market site. Stores for 13-17 Davey Street were built in c1896-7.

(e) 1920s - Reconstruction: The stores, 1-8 Dunn Street, gained a new facade linking the old buildings.

(f) 1955-1985 - Central Transport Depot: The bulk of the site was cleared to make way for a bus parking area in c1955. The Health Departments Chest X-ray Clinic was on this site during the 1950s and early 1960s

Description:

The TMAG Complex can be broken into two distinct and originally independent groups of buildings; the Commissariat Complex (Commissariat Store, Bond Store, Queen's Warehouse, Custom House, Courtyard and Watergate) on the eastern side and the Museum complex (Museum Building, Private Secretary's Cottage, 1966 Building/Annexe Building) on the western side of the block. The two complexes were connected in 1986 by the construction of the Link Building. Most of the TMAG site has the potential to contain archaeological remains associated with various phases of the sites history, including deposits within sub-floor spaces, courtyard areas, undeveloped spaces between buildings and along the historic waterfront. …

2.10 Dunn Place

Dunn Place is currently utilised as a public car park. Features and deposits associated with the pre-1830 layout of the site, including elements of the original coastline and early infrastructure (such as jetties or breakwaters) survive amidst the fill imported as part of later reclamation activities. Similarly, structural evidence of walls associated with the approach to the Commissariat Store (part of the TMAG complex) extend into the site. These along with any surviving evidence of the Ordnance Stores/Treasury/Military Chest Building, the Commissariat Office and the Merchant Store are of high

13	Tasmanian Museum and Art Gallery Complex

significance for their potential to yield original information on the formative years of Hobart Town . Deposits associated with later nineteenth century developments, notably the establishment of commercial enterprises (eg New Market merchants and shopkeepers) and light industry (eg coal yard) from c1850 onwards, representing a microcosm of Central Cove functions, are expected to remain on the site. The likely presence of extensive remains associated with the complex interface between the TMAG site and the Hobart waterfront have been supported by recent archaeological investigations.

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: (non-statutory summary)

The Tasmanian Museum and Art Gallery complex (TMAG) is of national significance as one of the oldest museum and oldest art galleries in Australia and as the primary repository of Tasmanian natural and cultural material collections .

On the mouth of the Hobart Rivulet, the TMAG site incorporates buildings and archaeological material from the first years of settlement in Hobart (1804-30), providing rare and nationally significant evidence of early settlement in Australia.

TMAG is highly significant to Tasmania as a centre of early settlement activity, with many of the supplies for the new colony being brought into Hobart through the Government-owned Commissariat and Bond Stores, and from this hub at the mouth of the Rivulet the town plan of major streets was laid out and the township expanded. The site includes important evidence of the progressive development and use of the Hobart waterfront over 200 years.

TMAG includes the first permanent structure built in Hobart (Commissariat Store), the nationally-rare and highly intact Bond Store, and a number of iconic buildings on the present Hobart waterfront (Custom House and Royal Society building) that were the work of prominent early architects John Lee Archer and Henry Hunter.

TMAG has special association with the Royal Society of Tasmania, a body that was patronised by the states Governors, who established the second oldest museum in Australia, and the collections of which formed the nucleus from which the present TMAG collection has developed.

TMAG has special meaning to the Tasmanian community as a major waterfront landmark within the capital city, in its role as a State repository of Tasmanian collections, and as a place to educate the community through interaction with natural and cultural material from around the world.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*The Tasmanian Museum and Art Gallery Complex (TMAG) is of national historic cultural heritage significance because of its ability to demonstrate:* *1. … Archaeological remains of pre-1830 built structures and artefacts along the original shoreline primarily subsurface deposits in the immediate vicinity of the above buildings, within the courtyard and western side of Dunn Place carpark.* *2. … Land reclamation works the land forming Dunn Place and along the Davey Street frontage outside of the Bond Store, and subsurface*

13	Tasmanian Museum and Art Gallery Complex	
		remains of reclamation structures, eg: retaining walls and fill. *Archaeological remains of c19th built structures along the shoreline associated with early stores handling and customs activity primarily subsurface deposits in the immediate vicinity of the above buildings and across the Dunn Place carpark.* *3. … Archaeological remains of c19th wharfs, jetties and other built structures associated with early governance and maritime activity primarily subsurface deposits in the immediate vicinity of the above buildings, within the courtyard and western side of Dunn Place carpark, and along Davey Street (footpath and roadway). …*
(b)	Rare and uncommon aspects,	*The TMAG complex is of national historic cultural heritage significance because it incorporates a number of rare features:* *… 6. The archaeological potential of Dunn Place holds a rare and valuable opportunity for further research into one of the earliest settled areas in Australia, specifically into the development of Hobart waterfront.*
(c)	Contribution to understanding	*The TMAG site is of historic cultural heritage significance because it holds the potential to yield insight into early Australian settlement and the early history of Hobart. Including:* *1. The complex landscape, inclusive of the arrangement and inter-relationship of all built and natural elements, still holds clues as to the early sequencing of waterfront development and range of early waterfront activities occurring in Hobart.* *2. The potential archaeological resource relates to the full complex history of the TMAG site, and to a range of historical themes. This potential has been demonstrated by a number of archaeological investigations over recent years.* *3. In particular, sub-surface archaeological features and deposits associated with the courtyard and Dunn Place have the potential to yield evidence of:* *Early coastline and waterfront infrastructure including store houses of pivotal importance to the burgeoning settlement; c1810 modifications to the Cove shoreline to accommodate a landing and delivery area for stores (for the Commissariat and Bond Stores).* *The pattern of reclamation of the waterfront from c1830 (including details of material used as fill) and the first Merchant Store and yard (c1840) in the Central Cove. This interface is likely to contain archaeological evidence of part of the dock and any subsequent augmentation of the structure. The site offers a high archaeological potential to interpret land filling enterprises and the construction and use history of the dock edge.* *A mixture of commercial and industrial functions typical of the Central Cove c 1850-1920. …*

13	Tasmanian Museum and Art Gallery Complex
(d) Class of cultural places	*The TMAG is of historic cultural heritage significance because the complex as a whole presents examples of the principal characteristics of varying architectural styles and construction techniques over a 200 year period:* *... 6. The archaeological remains of the nineteenth century waterfront infrastructure, including pier and wharf facilities and deposits illustrate part of the material culture of late nineteenth century Sullivans Cove and Hobart.*
(e) Creative and technical achievement	*None relating to the Dunn Street carpark*
(f) Social, cultural, or spiritual associations	*None relating to the Dunn Street carpark*
(g) Association	*None relating to the Dunn Street carpark*
(h) Aesthetic	*No Data Recorded*

Setting:

The Tasmanian Museum and Art Gallery (TMAG) complex occupies a prominent waterfront site in Sullivans Cove. Situated directly opposite Constitution Dock and Mawson Place, the southern viewscape encompasses the Hobart docklands area extending from the Elizabeth Street Pier to the Hunter Street warehouses, with a distant outlook across the Derwent River to the Eastern Shore.

The complex is situated directly over the original (pre 1804) shoreline of the Cove. To the south, Davey Street and the Custom House sit on reclaimed land that for much of the c19th was the site of timber wharves. To the East, the Dunn Place carpark sits on reclaimed fill over part of the Hobart Rivulet Estuary which was the landing point for government stores into Hobart during the initial years of settlement. The only remaining evidence of the original shoreline is the embankment between the Custom House and 1966 Building/Annexe Building, atop which the Private Secretary' s Cottage is situated.

Presently, the Tasmanian Museum and Art Gallery complex is a major element within the historic streetscapes forming the Hobart CBD. The complex occupies a city block bounded on the north and south by Macquarie and Davey Streets respectively, two major arterial roads through Hobart. The complex has a strong visual presence on both streets, with the grand Victorian architecture of the Custom House on Davey Street and the Royal Society Building on Macquarie Street forming two of the major built landmarks within the CBD.

The complex is bounded on the east and west by Campbell Street and Argyle Street . The Royal Society Building and 1966 Building/Annexe Building have major frontages and entrances onto Argyle Street . The Eastern end of the complex is occupied by the open expanse of the Dunn Place carpark with its scattered tree plantings.

Dunn Place itself is a narrow laneway extending from Davey Street which separates the carpark from the main building complex and leads to the Watergate. Located in the centre of the courtyard wall that connects the Bond and Commissariat Stores, the Watergate is a major symbolic and historical entry point to the Stores buildings .

A number of historical buildings face the complex from the opposite side of Macquarie Street , including the Hope & Anchor (1807), City Hall (1915), and Montgomery's Hotel (c1924). Opposite the complex on Argyle Street are the Maritime Museum and Carnegie Gallery (comprising the former public library c1904) and the Town Hall (1866).

13	Tasmanian Museum and Art Gallery Complex

The complex is situated within an area that includes a number of complementary cultural institutions. The Federation Concert Hall, Maritime Museum and Carnegie Gallery, Mercury Print Museum, and National Archives of Australia are all located on adjoining blocks, and the Theatre Royal is two blocks distant.

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of Impact / effect

- Negligible effect

General cultural landscape impacts

- Medium

Comments

While historic views to Hunter Island no longer exist the scale of the Stadium will be readily apparent to the observer within the immediate vicinity of this location.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.14 Site 14: THR 12022

14	Victoria Dock and Constitution Dock
Heritage Status	THR • ID Number 12022 Victoria Dock and Constitution Dock, 3 Argyle Street & Lot 1 Franklin Wharf, Hobart *Sullivans Cove Planning Scheme 1997, PART E. 22, Schedule 1, Table 1,* • Ref No. 27, Victoria Dock. • Ref No. 28, Constitutions Dock (incl. Bridge & Crane). *Draft Hobart Local Provisions Schedule, HOB-Table C6.1,* • Reference Number HOB-C6.1.1308 Victoria Dock. • Reference Number HOB-C6.1.1309 'Sesquicentenary Memorial'. • Reference Number HOB-C6.1.1705 'Constitution Dock'. • Reference Number HOB-C6.1.3524 'Crane'.
Certificate of Title (PID)	**Location Addresses**
40751/1 (5654636) 170475/1 (3276280)	3 Argyle St Lot 1 Franklin Wharf
Plan	



Figure 66: Aerial image of the Study Area showing the THR State Heritage Registered Place. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0011, detail).

14	Victoria Dock and Constitution Dock

Images:



Figure 67: Constitution Dock from Davey Street towards the bridge.



Figure 68: Victoria Dock looking towards Evans Street, and Sites 1 and 7, the 'Crane' is to the left.



Figure 69: View across Victoria Dock towards Sites 1 and 7.

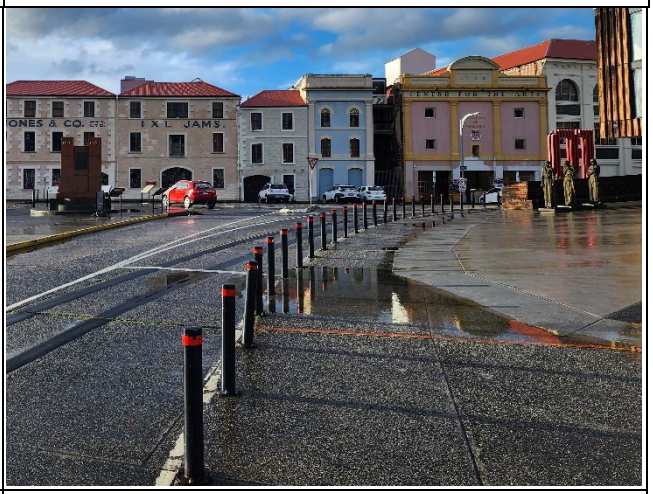


Figure 70: The 'Sesquicentenary Memorial' (left) adjacent to Victoria Dock, Sites 1 and 7 beyond).

Relevant parts of the THR Datasheet for the place are extracted below:

Summary History:

Sullivans Cove, on the western side of the Derwent estuary, was occupied by Tasmanian Aboriginal people of what, in the present day, are known as the South East nation. The Mouheneenner clan's territory encompassed Sullivans Cove.

In mid-February 1804, when Lieutenant Governor David Collins established the British settlement at the place he named Sullivans Cove, densely wooded slopes descended almost to the shore. Around the cove was a narrow beach and 'the bottom of the cove was marked by a yellow sandstone bluff'. Tasmanian historian James Boyce notes that 'the extensive tree cover, hilly terrain and generally poor soils also made the land immediately around "the camp" [as this settlement was colloquially known until the 1820s] largely unsuitable for agricultural and pastoral pursuits.' However, the availability of timber and stone in the immediate vicinity of the growing Hobart Town was also one of the major attractions of the site.

Victoria Dock and Constitution Dock are part of the incremental processes of land reclamation and port construction which took place in Sullivans Cove, to the east of the original shoreline, during the following decades of the 19th century. Shipping facilities within the cove were initially constructed by convict labour in response to burgeoning trade, and the development of the whaling, and wool, industries.

14	Victoria Dock and Constitution Dock

Maritime infrastructure first developed to the north on Hunter Island, and later its causeway, as a precinct which came to be known as the Old Wharf. In 1830 the government agreed to build additional wharf facilities on the southern side of Sullivans Cove, and the 'New Wharf' and row of sandstone warehouses that now line Salamanca Place, developed there from the 1830s onwards.

Victoria Docks

Initially the focus of the British settlement at Hobart Town was the area around the fresh -water Town or Hobart Rivulet, and the small rocky Hunter Island, on the northern side of Sullivans Cove. The island was connected to the shore by a long sand spit that at high tide was covered by water. What was to eventually become Victoria Dock was established on the south-facing side of this sand spit. In 1820-21, the replacement of the spit with a sandstone and dolerite causeway linked Hunter Island to the shore … and this created a permanently sheltered indentation with a sandy beach that abutted Macquarie Street. … The indentation at the southern side of Hunter Island and the Causeway came to be known as Fishermen's Dock, and began to be used for mooring small vessels. …

Reclamation on the Fishermen's Dock-facing side of the Hunter Island causeway proceeded in an ad hoc fashion, with odd projecting angles and squares. One such reclamation was opposite the present-day 19 Hunter Street and was undertaken in 1828 when John Walker built a steam flour mill on the site. This building later became a soap factory. Opposite present-day 31 to 35 Hunter Street was a larger reclamation which housed the Old Wharf Probation Station barracks from 1848 and the Landing Waiters office. Later in the 19th century this particular area was known by the name Miles' Wharf (Austral, Parham & Scripps 2002, p. 118).

The establishment of Constitution Dock

Development of the port in the central cove area of Hobart Town depended on the convict workforce , with much of the heavy labour undertaken with wheelbarrows, picks and shovels, and black blasting powder. The reclamation work began in 1839 under the direction of Lt Governor Sir John Franklin, and involved excavating soil and rubble from nearby banks and quarries to create fingers of land out into the water. … One such projecting rubble pier, demarcating what was to become the south-western side of Constitution Dock, was completed in the early 1840s. …

An 1844 plan drawing … of reclamation in progress shows reclaimed land along the alignment of Franklin Wharf, connected to the shore by four separate east-west embankments. Together these enclosed three city-block-sized 'ponds', two of which were eventually filled with excavation spoil while the largest and northernmost of the three remained. The reclamation work stopped temporarily in the mid-1840s. Following the appointment in 1847 of Lt Governor Sir William Denison, a former military engineer who also had experience in English dockyards, work on the third pond was completed in 1850.

It was officially opened and named Constitution Dock on 3 December that year…. The dock's name commemorated the passing of the Australian Constitutions Act by the Parliament of the United Kingdom on 5 August 1850. This Act had granted the right of legislative power to the Australian colonies, and was an important step in the process of enabling self-government in the colony of Van Diemen's Land.

Constitution Dock provided safe harbour for a range of sailing craft and fishing boats, and market sheds were also erected on the dock's north-west edge. …

Additional work on Franklin Wharf in 1851 formalised the new western edge of Sullivan's Cove. As the 1850s proceeded, reclamation works and the extension of Dunn Street into the cove consolidated the area of land between Constitution and Fishermen's Docks. A patent slip (an inclined plane from the land into the water, for launching or hauling ships) was created along the new south-western edge of Fishermen's Dock. The area of land beside the slip was used for storage, and shelter sheds

14	Victoria Dock and Constitution Dock

were constructed for the fishermen using both of the docks. …

The first movable-span bridges at Constitution and Fishermen's Docks

One of the initial priorities of the Marine Board of Hobart was to have a movable-span footbridge installed across the seaway access to Constitution Dock, and this bridge was operational by the middle of 1858. … Franklin Wharf's timber decking had by now virtually enclosed the Sullivans Cove - facing side of Fishermen's Dock, but was configured to provide an opening for the ingress and egress of fishing boats. This opening between the cove and Fishermen's Dock was also crossed by a narrow movable -span footbridge which could be swung away manually when the need arose. …

… The available evidence indicates that these bridges have each been replaced a number of times.

The late-19th century conversion of Fishermen's Dock into Victoria Dock

For much of the remainder of the 19th century, the inland extent of Fishermen's Dock was the south-eastern edge of Macquarie Street. Late in 1889 the Marine Board began to plan a major scheme of improvements for this dock and its surrounding area. The buildings opposite 19 Hunter Street and 31 to 35 Hunter Street were demolished as part of the process.

Work on the improvements to Fishermen's Dock began with construction of a dam , which extended diagonally across the dock from its eastern corner towards the northern corner of Constitution Dock. The water was then pumped out of Fishermen's Dock to enable new perimeter retaining walls to be built , and piles were driven around the cove-facing entrance. Material excavated from the dock was used as fill to widen Hunter Street, and for land reclamation at the dock's Macquarie Street end to form what is in 2021 the Dunn Street car park. This in turn allowed the continuation of Davey Street through to Hunter Street. Given the new name Victoria Dock, after the colony's reigning Queen, the completed facility was handed over by its contractor on 5 November 1892.

Its improvement also completed Franklin Wharf's outer edge as a constructed shoreline across the west end of Sullivans Cove, some 100 metres beyond the original shore's position. The completion in 1901-03 of the Custom House building (now a part of the THR 6648 Tasmanian Museum and Art Gallery Complex) on the Davey Street (north-west) side of Constitution Dock further consolidated the importance to Hobart's port facilities of this area of the cove

The small crane at Constitution Dock

The hand-operated crane at the mid-point of the dock's north-eastern side was initially used at New Wharf from at least 1875 before being moved to Franklin Wharf. A photograph dated 1881 shows the crane installed on Franklin Wharf between the old Marine Board Building (THR 2370, at present day 7-9 Franklin Street) and the water. In 1890 the crane was repositioned again, this time to the north-east side of Constitution Dock where at the time of this assessment in 2021 it is still located….

Sydney to Hobart Yacht Race

Size permitting, the first of the yachts to finish the annual 628 nautical mile (1,170 km) Sydney to Hobart Yacht Race traditionally moor in Constitution Dock. First held in 1945-46 – and since that time, utilising Constitution Dock as its post-finish focus – this famous ocean race now attracts competitors from around the world. Following the start of the race in Sydney on 26 December, most of the competing yachts now cross the finish line in Hobart prior to 31 December, enabling their crews to join New Year's Eve celebrations around the docks . Two other annual ocean sailing races, which start in Melbourne and Launceston respectively, are now also arranged to finish in Hobart at the same time. Consequently, in addition to those yachts which fill Constitution Dock many others are temporarily berthed at Kings Pier Marina and other nearby locations within Sullivans Cove for several days. Each year from 27 December until 1 January the margins of Constitution Dock and Franklin Wharf are the venue for a temporary race 'village', which incorporates outdoor gathering and performance spaces, and merchandise, food and beverage stalls. …

14	Victoria Dock and Constitution Dock

Australian Wooden Boat Festival

This four-day biennial event, first held in 1994, takes place across multiple locations on the margins of Sullivans Cove. Boats participating in the festival moor within Constitution and Victoria Docks , and the aprons around the docks are used for a range of events, displays and temporary venues. The festival, timed to coincide with the Royal Hobart Regatta in early February, incorporates exhibitions and demonstrations of a wide variety of boats constructed of timber, ranging in size from canoes, kayaks and dinghies to yachts and tall ships. …

At the time of writing in 2021, the docks have distinctively separate characters – with Constitution Dock providing long-term mooring for a number of historic vessels as well as fish punts along the north-eastern wall. During the Sydney to Hobart Yacht Race, or events such as the Australian Wooden Boat Festival, the dock experiences short periods of much more intensive use, and recreational vessels tying up to the perimeter walls or being 'rafted' in groups parallel to the walls. As a result one of the visual characteristics of Constitution Dock is of an enclosed expanse of largely open water within the city that periodically fills with boats and associated activity at times of maritime-focused community events.

Leigh Woolley (2011, p. 14) has observed that the concrete aprons flanking Sullivans Cove's reclaimed areas of land provide an accessible and visually-prominent 'place of public socialization and orientation', the identity of which is now further enriched by regular events which rely on the form and structure of the place – and that 'these events contribute to the cultural life of the city [i.e. of Hobart] and the State'.

Public comments such as those reported by the Sullivans Cove Waterfront Authority (2005a & 2005b cited in AHD 2014, pp. 15-16) indicate that within unrestricted and easily- accessible areas of the cove such as Victoria and Constitution Docks, use of the water margins as a place for meeting and enjoyment – including nostalgic remembrance of activities in earlier times – is of paramount social importance to the people of Tasmania.

Relevant Sources:

- THC, THR Datasheet, THR Number 12022.

Sesquicentenary Memorial

The monument celebrates the 1804 landing of Lieutenant Colonel David Collins at Sullivan's Cove to establish the first permanent settlement in Van Diemen's Land. The 1954 celebrations of 150 years of colonial settlement in Hobart was marked by another historical event, with the royal visit of Queen Elizabeth the Second to Tasmania. On the 20th of February the memorial unveiling ceremony took place in Hunter Street with Queen Elizabeth and Prince Phillip Duke of Edinburgh in attendance, officially opened by the Queen. … Some years after the unveiling the monument was moved from its central position in Hunter Street, to the more practical position on the water side edge of the street where it remains today in a largely unaltered state.

Relevant Sources:

- Datasheet: Sesquicentenary Memorial, Hunter Street, Hobart, Reference Number HOB-C6.1.1705

Description:

Victoria Dock and Constitution Dock are two adjacent but separate areas of water. Victoria Dock, the northern of the two docks, is adjacent to Hunter Street, with Constitution Dock to the south adjacent to Argyle Street. Both docks are almost completely enclosed by reclaimed land. Their names incorporate the British English definition of the word 'dock', which refers to constructed facilities of this type. However, unlike impounded or dry docks within which water can be contained by gates or locks, the water level in both Victoria and Constitution Docks is not controlled and rises and falls with

14	Victoria Dock and Constitution Dock

the River Derwent's tidal flows.

Victoria Dock

Located at the north-western corner of Sullivans Cove, Victoria Dock has an irregular quadrilateral plan shape , and contains an area of water of approximately 1.09 hectares. Two narrow concrete piers each extend approximately 65 metres into the dock from its Davey Street (north-western) side. Victoria Dock is routinely used by fishing vessels, and access for these to and from Sullivans Cove is via an opening in the dock's Franklin Wharf (south-eastern) side that is spanned by an electrically-powered, steel-framed swing bridge [4]. Victoria Dock is also bounded by Hunter Street to the north-east, and by the reclaimed land which separates it from Constitution Dock to the south-west. The dock's Davey Street (north-west) and Hunter Street (north-east) edges are finished with round-nosed sandstone coping blocks, linked together by inset iron fillets that are visible on the blocks' top surfaces

Constitution Dock

Constitution Dock is located to the south-west of Victoria Dock, on the other side of the concrete-paved area of reclaimed land between the two. Constitution Dock has a rectangular plan shape and contains an area of water of approximately 0.72 hectares. At the time of this assessment in 2021, the dock was used for mooring restored historic yachts and other sailing boats.

Access for vessels to and from Sullivans Cove is via an opening in the dock's Franklin Wharf side, spanned by an electrically powered, steel-framed, single-leaf, bascule bridge [5]. The term 'bascule' refers to a type of movable-span bridge which in most instances uses a substantial counterweight to continuously balance a span, or 'leaf', throughout its upward swing. … The bridge at Constitution Dock has a concrete counterweight located above its deck. It is of the 'rolling- lift' type of bascule bridge and its steel-truss span is raised by a pair of large gear segments, resembling the bases of a rocking-chair, which roll along toothed horizontal tracks.

In addition to its berthed sailing vessels, a row of food shops known collectively as the 'fish punts' are moored along Constitution Dock's north-east edge. These floating shops continue a Hobart tradition of selling cooked and uncooked seafood from boats and punts moored at Constitution and Victoria Docks , and other locations along Franklin Wharf, since at least the 1950s.

Constitution Dock is also bounded on its south-west by an area of reclaimed land. This principally comprises Mawson Place, a public plaza containing seating, shade structures and a series of interpretive sign panels. Between Mawson Place and the bascule bridge is the Waterside Pavilion , a single-storey building initially constructed in the 1940s and now adaptively reused as a venue for displays, performances and functions. Mawson Place and the Waterside Pavilion building are in turn flanked to the south -west by Argyle Street.

The small crane at Constitution Dock

The hand-operated crane at the mid-point of the dock's north-eastern side was initially used at New Wharf from at least 1875 before being moved to Franklin Wharf. A photograph dated 1881 shows the crane installed on Franklin Wharf between the old Marine Board Building (THR 2370, at present day 7-9 Franklin Street) and the water. In 1890 the crane was repositioned again, this time to the north-east side of Constitution Dock where at the time of this assessment in 2021 it is still located. …

FEATURES OF CONTRIBUTORY, LOW-LEVEL OR NO HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The registered area of Victoria and Constitution Docks contains features that are of contributory , low-level or no cultural heritage significance in their own right, although changes to these features may potentially impact the significant fabric of the Docks and their surrounds.

Features of contributory historic cultural heritage significance within the area of this registration

14	Victoria Dock and Constitution Dock

include:

- *the one-storey red-brick 'Waterside Pavilion' [8] building, at the southern end of Constitution Dock's Argyle Street (south-west) edge;*
- *the one and two-storey weatherboard-clad 'Dockhead Building' [9], to the immediate south of Constitution Dock's bascule bridge; and*
- *two of the several monuments and memorials around the margins of the docks. These two have contributory significance to the history and the ongoing development of the docks, and are the*
  - *Hobart sesquicentenary monument [10], located near the eastern corner of Victoria Dock. Mounted upon a stepped circle-shaped dolerite plinth, this monument consists of slabs of Tasmanian red granite inset with sandstone bas-relief panels. It bears a bronze plaque marking the 150th anniversary of the founding of Hobart and the monument's unveiling by Queen Elizabeth II in 1954. Three additional plaques at the base of the monument were added by the Hobart Town (1804) First Settlers Association in 2004 … ; and*
  - *memorial (installed in 2020) to Tasmanian commercial fishermen who have lost their lives in fishing activities, situated near the eastern corner of Victoria Dock and to the immediate north of the dock's swing bridge. This Tasmanian Fishermen's Memorial [11] has a curved upper face of celerytop pine, with disc-shaped name plaques recessed within the timber, supported by a frame of stainless steel and powdercoat-finished aluminium perforated panels.*

Features of low-level to no historic cultural heritage significance within the area of this registration include the:

- *structures and fabric associated with individual fish punts moored in Constitution Dock;*
- *two narrow concrete piers within Victoria Dock;*
- *'Heading South' (1998) and 'Bernachi Tribute' (2002) sculpture groups by Stephen Walker, on the cove-facing side of Franklin Wharf to the immediate south of Victoria Dock's movable-span bridge;*
- *row of three bronze plaques on painted steel-pipe frames at the cove-facing side of Franklin Wharf – between the Kings Pier Marina facilities building and the Jessop & Appleby steam crane – which commemorate, from left to right*:
  - *Tasmanian World War I AIF soldiers who departed from Ocean Pier in 1914 (plaque unveiled in 2014),*
  - *women and men of the Merchant Navy who died in World War I and World War II (unveiled in 2010), and*
  - *Tasmanian casualties in the 1941 sinking of the HMAS Sydney II (unveiled in 2001);*
- *fixtures and interpretive features within the Mawson Place plaza area to the north- west of the Waterside Pavilion, between Constitution Dock and Argyle Street;*
- *two-storey restaurant and fishmongers building [12] alongside the southern corner of Victoria Dock; and*
- *laundry, toilet and shower facilities building on Franklin Wharf that is situated between the Kings Pier Marina and the two-storey restaurant and fishmongers building.*

Relevant Sources:

- THC, THR Datasheet, THR Number 12022.

14	Victoria Dock and Constitution Dock

Sesquicentenary Memorial

Located over the Franklin Wharf bridge, positioned on the waterside edge of Hunter Street sits the Sesquicentenary Memorial of Hobart. … the unveiled monument was constructed of Tasmanian Red Granite, and features sandstone carvings of the HMS Lady Nelson and the HMS Ocean.

Relevant Sources:

- Datasheet: Sesquicentenary Memorial, Hunter Street, Hobart, Reference Number HOB-C6.1.1705

Significance

Relevant parts of the THR Datasheet for the place are extracted below:

Level of Significance:	State Significant

Statement of Significance: *(non-statutory summary)*

Victoria Dock and Constitution Dock are uncommon remnants of Tasmania's mid-to-late 19th-century colonial history associated with ocean travel and trade. They are representative of a class of places that demonstrate a British tradition of the design and construction of dock facilities in a working port.

The docks are historically important as a physical link with Tasmania's long tradition of maritime enterprise. Areas of reclaimed land alongside the docks have high potential to contain archaeological material related to the evolution of Sullivans Cove and its now-demolished wharf-side structures.

Victoria Dock and Constitution Dock are aesthetically significant, possessing demonstrated community value for their aesthetic characteristics. The docks and their surrounding features possess landmark attributes and qualities acknowledged by both Tasmanians and visitors. The social associations connected with Victoria Dock and Constitution Dock have led to the wider Tasmanian community developing an attachment to this place that transcends its utility value as a port facility.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

(a) Important to Tasmania's history	*Victoria Dock and Constitution Dock are of historic heritage significance because of their ability to demonstrate the growth and development of Hobart's port facilities from the mid-19th century to the present.* *The docks are historically important as a physical link with the State's long tradition of maritime enterprise, and have strong historical connections to commercial fishing, and to the export of Tasmanian timber and fruit, particularly the shipping of fresh and processed apples.* *The docks also have a long and continuing tradition of public and visitor recreation coexisting within the facilities and features of a city-centre working port. Constitution Dock has an important association with the Sydney to Hobart Yacht Race, and since the first race in 1945-46 this dock has been used as a mooring place for competing yachts at the race's completion.*
(b) Rare and uncommon aspects,	*As adjacent and almost completely enclosed docks surrounded by reclaimed land, each with a movable-span bridge at its own narrow seaway opening, Victoria Dock and Constitution Dock are rare in Tasmania.*

14	Victoria Dock and Constitution Dock
	The two docks are uncommon remnants of Tasmania's mid-to-late 19th-century colonial history associated with ocean travel and trade. The movable-span bridges and the two 19th-century cranes at the docks are also rare in the State-wide context. Although neither of the cranes at Constitution Dock is now operational, it is unusual for examples of 19th-century equipment such as these to survive within a working port.
(c) Contribution to understanding	*Victoria Dock and Constitution Dock have the potential to provide new information regarding Tasmania's maritime history, and mid-to-late 19th century processes of port development and land reclamation in the colony. The areas of reclaimed land alongside the docks – between Victoria and Constitution docks, on the Davey Street (north-west) side and the Argyle Street (south-west) side of Constitution Dock, and the Hunter Street (north-east) side of Victoria Dock – all have high potential to contain archaeological material related to the progressive construction and evolution of Sullivans Cove, as well as the wharf-side structures which previously existed in these locations.*
(d) Class of cultural places	*Victoria Dock and Constitution Dock are particularly fine examples of small, enclosed harbours for the sheltered berthing, loading and unloading of vessels. They are representative of a class of places that demonstrate a tradition of the design and construction of dock facilities in a working port.* *Key characteristics of this class of place that are evident at Victoria and Constitution Docks include the expanses of enclosed water; surrounding reclaimed land bounded by retaining walls; narrow openings, spanned by movable-span bridges, to an adjacent navigable body of water; and dockside cranes for transfer of cargo to and from moored vessels.*
(e) Creative and technical achievement	*No Data Recorded*
(f) Social, cultural, or spiritual associations	*Victoria Dock and Constitution Dock have a strong and special association for the people of Tasmania as a place of social congregation. Alongside their operational purpose as part of a working port, the paved margins of the docks have become a social, cultural, civic and recreational space for the City of Hobart and, more broadly, the State. The docks and their surrounds are utilised for a range of regular and occasional events such as the annual Sydney to Hobart Yacht Race.* *Important to the community as a defining feature in Hobart, this place also possesses landmark attributes and qualities acknowledged by both Tasmanians and visitors. The social associations connected with Victoria Dock and Constitution Dock have led to the wider Tasmanian community developing an attachment to this place that transcends its utility value as a port facility.*
(g) Association	*No Data Recorded*

14	Victoria Dock and Constitution Dock
(h) Aesthetic	*Victoria Dock and Constitution Dock are significant landmark elements in the City of Hobart, and within a State-wide and broader context are a notable example of a working maritime precinct that is distinctive within its setting. The enclosed water bodies – and in the case of Constitution Dock, its open expanse of water – as well as their wide areas of surrounding pavement are important elements within a range of views within this area of Sullivans Cove.* *Images of the docks, especially those that include kunanyi / Mt Wellington in the distance, are highly recognisable. Such images feature regularly in promotional material for Hobart and for Tasmania generally, and are also associated with notable events including the Sydney to Hobart Yacht Race and the Australian Wooden Boat Festival. The attractive qualities of this place – which include the sensory experience of characteristic sounds and smells associated with the docks – combine to enhance its aesthetic value.*

Setting:

Victoria Dock and Constitution Dock adjoin Sullivans Cove, a well-sheltered harbour within the River Derwent which forms the eastern edge of Hobart's city centre. Sullivans Cove has a north-to-south dimension of approximately 500 metres. The Cove's southern edge is bounded by Battery Point and Salamanca Place , and its northern edge by Macquarie Point, Macquarie Wharf and Hunter Street. Part of the cove's western edge is formed by an area of reclaimed land known as Franklin Wharf, and between the northern portion of Franklin Wharf and Davey Street are the two enclosed water bodies known as Victoria and Constitution Docks . The 135-metre long Kings Pier Marina projects perpendicularly into Sullivans Cove from this portion of Franklin Wharf. At the north-west corner of the cove, Franklin Wharf abuts both Hunter Street and Macquarie Wharf.

The waterfront areas of Sullivans Cove contain a high concentration of cafes, restaurants, hotel and apartment accommodation, specialty shops and art galleries. There are many 19th and early-20th century warehouses and port-related buildings around the edges of the cove, with a particularly intact group along Hunter Street at the north-eastern edge of Victoria Dock. Collectively, these elements make the portion of Sullivans Cove around Victoria Dock and Constitution Dock an important historical precinct associated with the early European development of Hobart and Tasmania.

Relevant parts of the HOB-LPS Datasheet for the place are extracted below:

Statement of Local Historic Heritage Significance and Historic Heritage Values

Sesquicentenary Memorial

(a) Significance of the local heritage place and its historic heritage values because of its role in, representation of, or potential for contributing to the understanding of:

(i) local history;

The Sesquicentenary Memorial of Hobart was unveiled by Queen Elizabeth the Second on 20th February 1954, marking 150 years to the day that Lieutenant Colonel David Collins landed at Sullivan's Cove to establish the first permanent colonial settlement in Van Diemen's Land. The memorial is of local historic heritage significant for its representation of two significant events in Hobart's history, the 1804 settlement of Hobart, and the 1954 Royal Visit to Tasmania.

(ii) creative or technical achievements;

Not applicable

14	Victoria Dock and Constitution Dock

(iii) a class of building or place;
Not applicable
(iv) aesthetic characteristics;
Not applicable

(b) Significance of the local heritage place and its values because of its association with:
(i) a particular community or cultural group for social or spiritual reasons;
Not applicable
(ii) the life or works of a person, or group of persons, of importance to the locality or region;
Not applicable

Relevant Sources:

- Datasheet Reference Number HOB-C6.1.1705, Sesquicentenary Memorial, Hunter Street, Hobart

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Very High proximal visual impacts
- Very High impact to setting

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

None.

Impact Mitigation Recommendations

Specific impact mitigation measures

- Interpretation of connections with the Railway site by retaining and interpreting any remnant rail tracks.

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

14	Victoria Dock and Constitution Dock

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.15 Site 15: SCPS 1997 Ref. No. 126

15	Red Shed (formerly known as the ex SeaRoad shed)
Heritage Status	*Sullivans Cove Planning Scheme 1997*, PART E. 22, Schedule 1, Table 1 • Ref No. 126, Red Shed. *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.1.1203 Red Shed
Certificate of Title (PID)	**Location Addresses**
179192/3(9126826)	10 Evans St
Plan	



Figure 71: Aerial image of the Study Area showing the SCPS 1997 Place of Cultural Significance. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0012, detail).

15	Red Shed (formerly known as the ex SeaRoad shed)

Images:



Figure 72: The Red Shed, Evans Street Evans Street façade.



Figure 73: The Red Shed north elevation.

Relevant parts from the 'Built Heritage Assessment for the Macquarie Point Site' are extracted and / or summarised below

Summary History:

The building is a former goods shed, likely to date from the late nineteenth, or early twentieth century.

It did not however appear on the Macquarie Point site until the 1950s. Extensive research was undertaken to identify when the building dates from, and where it was originally located. Unfortunately, this has been far from successful. …

During the Second World War, the Boy Scouts movement collected waste paper throughout Australia for recycling in response to war time shortages of wood pulp. The practice continued into the 1950s, and in 1953 the Railways Department erected a shed for use as a waste paper depot. This shed is now known as the ex-SeaRoad building. Here, the collected paper was received and pressed into bundles, before being shipped by rail to Launceston. … Changes were made to the old shed for its use by the Scouts as a waste paper depot. …

By 1960, the continued growth in the fruit industry resulted in the building being used for the storage of apples prior to export. were required to the shed, including installing an extra entrance to allow for forklift movements within the building; extending the existing roof cover to provide protection from the weather; improving the condition of the ramp; … At this stage however, it appears that the Transport Department decided that a new timber floor should be installed, strong enough to handle the weight of the forklifts.

Later changes were made to the building with the erection of large storage facilities at its northern and western ends. … The name SeaRoad shed came from a former commercial tenant.

Relevant Sources:

- Austral Tasmania (AT), 'Built Heritage Assessment for the Macquarie Point Site', for the Macquarie Point Development Corporation, AT0174, 13 May 2015, pp 26-30.

Description:

While standard plans were developed for a range of different Tasmanian railway goods sheds, plans for only five different goods sheds have been retained in archival collections.

However, the ex-SeaRoad building differs in two key areas from the standardised plans. Firstly, its floor area of approximately 18 x 9.4 metres is almost twice as large as other generic goods sheds. Secondly, the roof trusses of the ex-SeaRoad building are constructed completely from timber. The

15	Red Shed (formerly known as the ex SeaRoad shed)

majority of the goods sheds shown on the plans use a combination of timber and iron king rods to tie the beams to the roof ridge. Of the known goods shed designs, the ex-SeaRoad building most closely resembles the 'Type G' building, in use from 1900. With a floor area of 35 feet x 22.6 feet (i.e., approximately 10.6 x 6.8 metres), the Type G was smaller than the ex-SeaRoad shed, although both designs feature all timber roof trusses of a similar (but not identical) type, and the inclusion of additional side bracing for the trusses.

Relevant Sources:

- AT, 'Built Heritage Assessment for the Macquarie Point Site', pp 26-30.

Significance	
Level of Significance:	Locally Significant
Statement of Significance: *No Statement was prepared by Austral Tasmania*	
Why is it significant?: Austral Tasmania provided the following Significance Values	
(a) Important to Tasmania's history	*The ex-SeaRoad shed has modest local significance demonstrating the movement of goods and freight in Tasmania. That significance is not related to the Hobart railyards as the building has been relocated from elsewhere. It is a larger than usual goods shed, but typical example of a smaller shed serving a local community or area.*
(b) Rare and uncommon aspects,	*The ex-SeaRoad shed is a rare and now remnant example of surviving rail structure within Tasmania. The structure itself has significance, however this does not relate to its location or setting within the Hobart railyards.*
(c) Contribution to understanding	*The ex-SeaRoad shed is an unusual goods shed with atypical detailing and design that provides information about small scale rail structures that is almost gone from Tasmania.*
(d) Class of cultural places	*The ex-SeaRoad shed demonstrates the principal characteristics of a small local goods shed building.* *It is reasonably intact and a fair example of its type.* *The principal characteristics of this type of building are:* • *Its form and surviving detail including use of materials; and* • *Its historical function.*
(e) Creative and technical achievement	*The ex-SeaRoad shed does not satisfy this criterion.*
(f) Social, cultural or spiritual associations	*… it is unlikely that the Goods Shed or Ex-SeaRoad Shed would satisfy this criterion at either State or local levels.*
(g) Association	*The ex-SeaRoad shed does not satisfy this criterion.*
(h) Aesthetic	*The ex-SeaRoad shed does not satisfy this criterion.*

15	Red Shed (formerly known as the ex SeaRoad shed)

Setting and Context

The two sheds are the last surviving historic built elements remaining of the Hobart rail yards. Despite any significance the buildings may have, their setting and context has over time been removed. Rail uses ceased operating from the Macquarie Point railyards in June 2014, and with the proposed redevelopment of the site, the two buildings will no longer form part of a rail complex.

Both buildings have a relationship to the Evans Street edge but apart from this they now are located within a largely open and cleared site. The sheds are located to the rear of former IXL Jones complex and University of Tasmania School of Art. Evans Street is presently used to provide access to the Macquarie Point wharves and as a through road, however this is likely to change as the area is developed.

The main goods shed is a large and dominant structure in the area and divides the Macquarie Point site into an east and west area. The smaller shed is located on the southern edge of the site. There is no significant relationship between the two sheds. The ex-SeaRoad shed was added to the site relatively late in its use as railyards and had uses that were peripheral to the function of the goods yard. There appears to be no connection or spatial relationship between the two buildings that is of importance.

Relevant Sources:

- AT, 'Built Heritage Assessment for the Macquarie Point Site', pp 26-30.

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Very High - loss of building if demolished, possibly very high / high through dismantling and relocation if not undertaken sensitively.
- Potential for archaeological impacts to be assessed by others

Potential indirect Impacts

- Very High - loss of setting and context
- Very High - loss of remaining ability to interpret the location and function of the Railway, relationship to the wharves and Port functions, and the historic railway track locations

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

We understand there is a proposal for dismantling and relocation of the Red Shed. There is currently insufficient information to determine if this action will result in an adverse impact or to what degree.

Impact Mitigation Recommendations

Specific impact reduction measures

- Prepare a Conservation Management Plan for the Red Shed prior to any action for dismantling and relocation.
- Dismantling and storage not recommended unless a new location and function is identified and deemed suitable and a methodology for dismantling and storage developed which will ensure integrity and condition.
- Managing visual setting in any new location

15	Red Shed (formerly known as the ex SeaRoad shed)

- Management of fabric in moving shed
- Development of Guidelines for (but not limited to):
  - PAR to best practice standards incorporating measured drawings
  - Dismantling and storage methodology
  - Reconstruction methodology
  - Interpretation
- Adaptive reuse / refit guidelines inclusive of:
  - Building services
  - Universal access
  - Relationship to ground plane
  - Interfaces with new development
  - Interpretation - shed and railway?
  - Relationship with former rail lines?
  - Replacement of materials beyond serviceable life inclusive of (but not limited to) corroded cladding, reconstruction of previous openings.
  - Tenancy fit out, in the event that the place be let.
  - Tenancy signage

7.1.16 Site 16: Activity Area 1.0 Inner City Residential (Wapping)

16	1.0	Inner City Residential (Wapping) Activity Area
Heritage Status		SCPS 1997 Activity Area
Certificate of Title (PID)		**Location Addresses**
N/A		N/A
Plan		

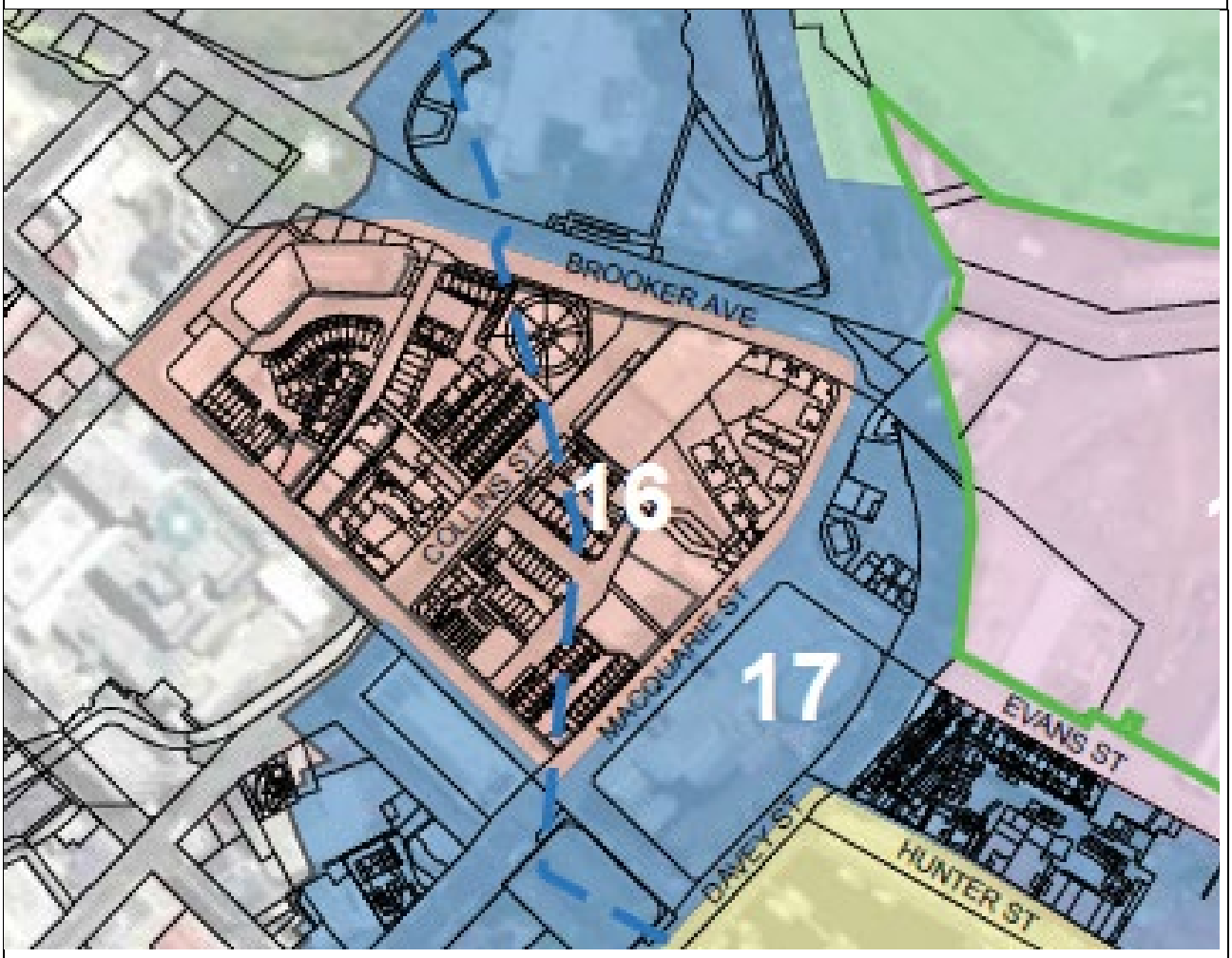


Figure 74: Aerial image of the Study Area showing the SCPS 1997 Activity Area. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0014, detail).

16	1.0	Inner City Residential (Wapping) Activity Area

Images:



Figure 75: Collins Street near Campbell Street intersection.



Figure 76: Creswell's Row



Figure 77: The Theatre Royal on Campbell Street



Figure 78: St Davids Church on Campbell Street between Collins Street and Creswell Row.

Relevant parts from the SCPS 1997 Section 15 are extracted below:

Summary History:

A residential and industrial area of small cottages and various industries, more recently used as a bus depot.

General Characteristics of the Activity Area:

Little survives that is recognisably 'historic'. Exceptions to this include St David's Church, Theatre Royal Hotel, Theatre Royal and the Woolstore tourist apartments (formerly known as the Roberts building) which have recently been recycled as tourist apartments.

Significance

Relevant parts from the SCPS 1997 Section 15 are extracted below:

Level of Significance:	Local Significance

15.5.3 Statement of Desired Future Character

…The architecture of buildings should be of the highest quality and modern in approach, but at the same time incorporate some interpretation of the history of the area as appropriate. …

New development should incorporate historical cues, however historical mimicry should be avoided. Existing structures, structural elements and sites identified in this Plan as having historical and

16	1.0	Inner City Residential (Wapping) Activity Area
archaeological interest shall be managed so as to conserve their cultural significance in accordance with the guidelines wherever practicable.		
Statutory and non-statutory guidelines		
None known		
Review of Potential Impacts		
Potential Direct Impacts • Imperceptible / None **Potential indirect Impacts** • Imperceptible / None **Overall Magnitude of Impact / effect** • Negligible effect **General cultural landscape impacts** • Low		
Comments None		
Impact Mitigation Recommendations		
• None.		

7.1.17 Site 17: Activity Area 2.0 Sullivans Cove Mixed Use

17	2.0	Sullivans Cove Mixed Use Activity Area
Heritage Status		SCPS 1997 Activity Area
Certificate of Title (PID)		**Location Addresses**
N/A		N/A
Site Plan		

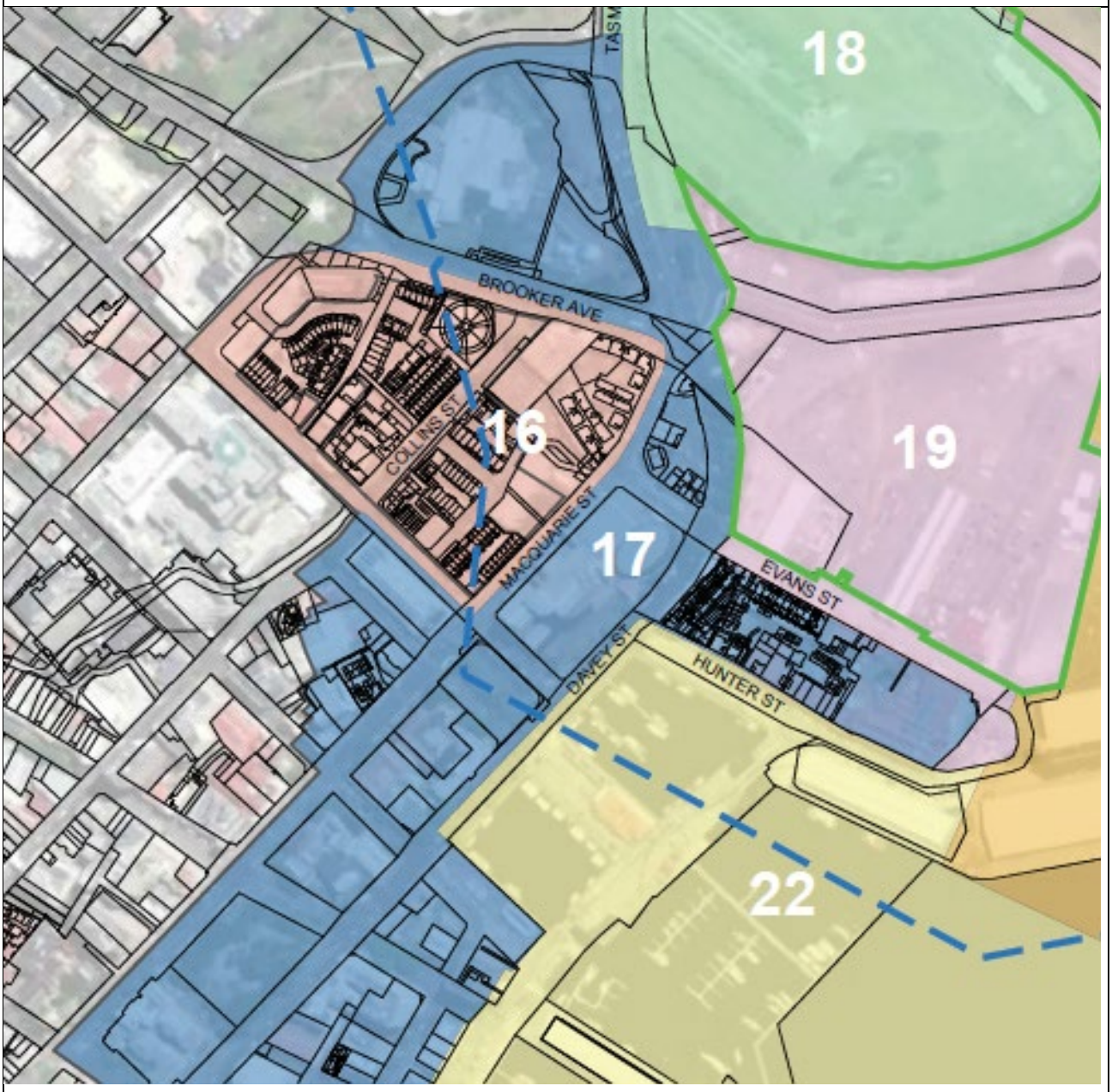


Figure 79: Aerial image of the Study Area showing the SCPS 1997 Activity Area. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0014, detail).

17	2.0	Sullivans Cove Mixed Use Activity Area

Images:



Figure 80: View northeast along Macquarie Street from Elizabeth Street



Figure 81: View northeast along Macquarie Street from opposite TMAG



Figure 82: View northeast along Davey Street from Elizabeth Street at Franklin Square.



Figure 83: View northeast along Davey Street from Harrington Street.

Relevant parts from the SCPS 1997 Section 16 are extracted below:

Summary History:

Not available

General Characteristics of the Activity Area:

There are many buildings, objects and spaces of cultural heritage in this Activity Area, including the Salamanca Place buildings, Parliament House and other governmental and institutional buildings.

Significance

Level of Significance:	Local Significance

Statutory and non-statutory guidelines

None known

17	2.0 Sullivans Cove Mixed Use Activity Area

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Very High visual impacts to direct views over Sullivans Cove towards Macquarie Point
- Very High visual impacts to views from Franklin Square (THR listed) towards Macquarie Point from Davey and Elizabeth Streets corner
- Very High visual impacts to views from Argyle Street side of Constitution Dock over Sullivans Cove towards Macquarie Point
- Very High visual impacts to views from Castray Esplanade with Salamanca Place intersection
- Very High visual impacts to views from Prince's Park (elevated sections) towards the Cenotaph

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

Visual impacts through this Activity Area will be variable ranging from Imperceptible/None to Very High.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.18 Site 18: Activity Area 2.1 Domain Open Space

18	2.1	Domain Open Space Activity Area
Heritage Status		SCPS 1997 Activity Area **Overlaps with:** THR • THR ID 11987 'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument' (Site 12) *Draft Hobart Local Provisions Schedule,* HOB-Table C6.3 • Reference Number HOB-C6.3.7 'Southern Queens Domain', (Site 24) • Reference Number HOB- C6.1.10 Hobart Rivulet (Site 25) **Contains:** THR • THR ID 7137 'Cenotaph, Anzac Parade, and Queen's Battery' (Site 2)
Certificate of Title (PID)		**Location Addresses**
N/A		N/A
Site Plan		

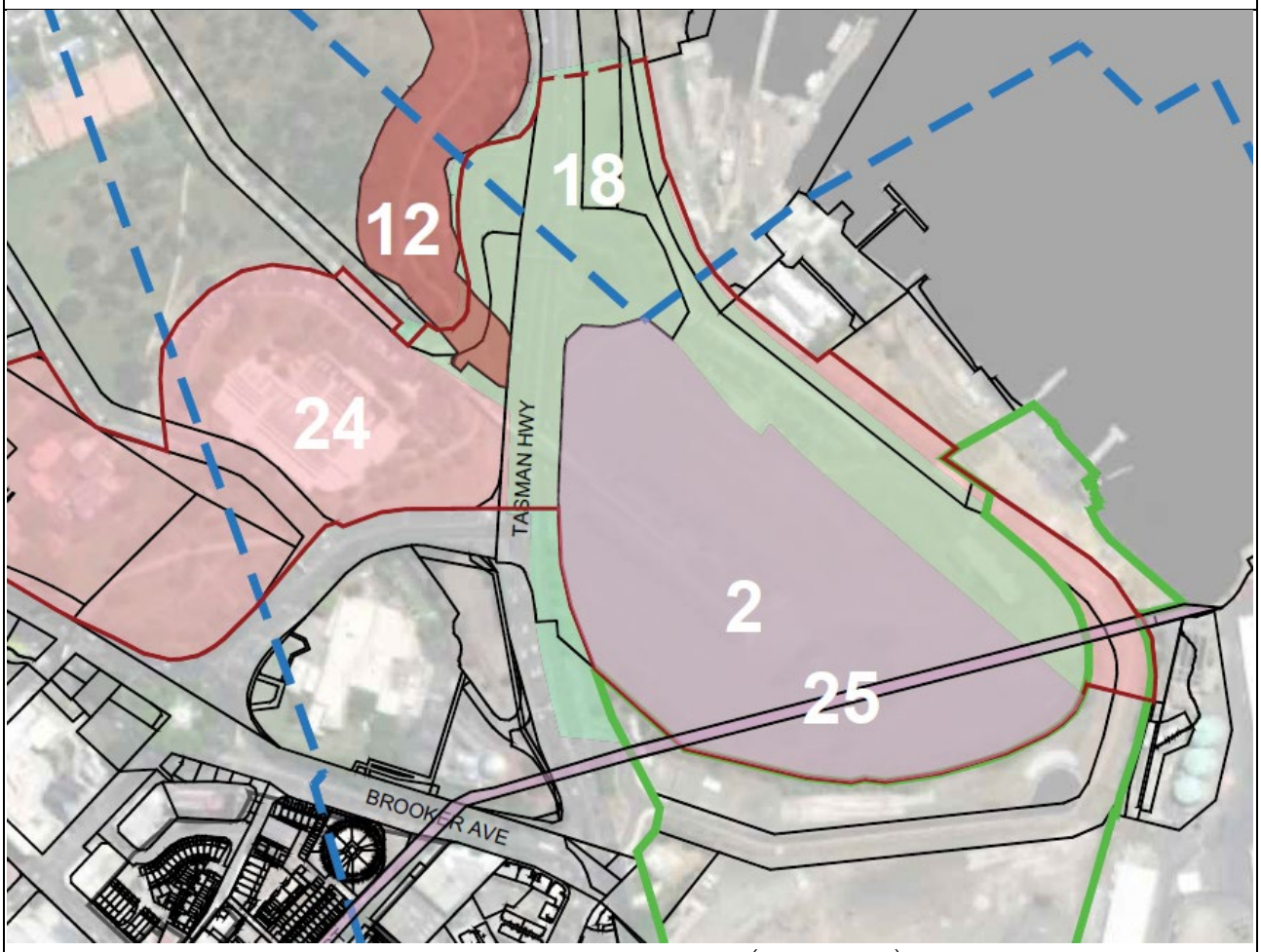


Figure 84: Aerial image of the Study Area showing the SCPS 1997 Activity Area (shaded green) showing the overlaps with State Heritage Places (shaded dark red), Draft HOB-LPS Local Places (shaded translucent pink) and Draft HOB-LPS Local Historic Landscape Precincts (outlined in red, shaded pink). Approximate Site boundary outlined in green, 200m offset outlined in blue dashes. (Source: ListMaps, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0017, detail).

18	2.1	Domain Open Space Activity Area

Images:



Figure 85: View south from Cenotaph Avenue carpark (left) and Anzac Parade (right).



Figure 86: View north from the John Colvin Stand over the bicycle path and former Railway tracks.



Figure 87: View north from near the John Calvin Stand.



Figure 88: View towards the University Rose Gardens.

Summary History

Relevant parts from the THR Datasheet, THR Number 7137 are extracted below:

The Cenotaph was completed by 1925 to a design by local Hobart architects Hutchison and Walker. The site however, has a long history relating to the early settlement and defence of Hobart Town.

Early History

In January 1806 Leonard Fosbrook, the Assistant Commissary, was granted 14 acres on the southern side of the area now known as Macquarie Point, and George Guest was granted the remaining allotment of 24 acres. The land was cleared of vegetation and cultivated. Fosbrook built a small cottage and a number of outbuildings on the site.

During the early 1800s the point was known as Fosbrook's Point, but by 1811 Lachlan Macquarie .. renamed it Macquarie Point. Macquarie also selected Fosbrook's grant as 'the place most eligible and best suited for building the Government House on' a commanding site where the Cenotaph now stands. By 1821 the Government had acquired both Fosbrook's and Guest's grants for that purpose. However, Government House was later built in 1858, at another site north of Macquarie Point.

Cenotaph

Following World War One a small temporary wooden memorial was built on the Domain behind the Queen's Battery in 1919. However, planning for a permanent memorial began in the immediate post-war period. Macquarie Point was only one of several sites under consideration. In August 1922 a public meeting unanimously resolved to place a memorial at the Queen's Battery site. The site had from time to time been associated with many of the soldiers' functions. It was there that the 12th Battalion and the 40th Battalion said farewell on their way to active service during World War One, and it was where Anzac services had been held since 1919. Previous to this, there had been some negotiations between the Federal authorities and the State Governments over the transfer of the old battery site for use as an ornamental garden.

In October 1922 a competition was announced for the design of the cenotaph, and three weeks later a campaign to raise money to pay for the memorial began. £400 was raised by public subscription, and the remaining cost of the Cenotaph was covered by a loan from Hobart City Council. The successful 'competitor' was to receive £175. In March 1923 the successful applicants, 'Messrs, Hutchison and Walker, architects, of Hobart', were announced. …

In July 1925 the memorial was completed by builder Mr GB Edwards of Armadale, Victoria at a price of £5600. The Cenotaph was officially unveiled in December 1925: 'In the presence of over 9000 people, including members of the Federal Parliament and both Houses of the State Parliament, leaders of the Army, the Navy, the pulpit, and representatives of every branch of the community'. …

In 2003 two triangular shaped rammed earth and glass structures were constructed at the southern end of Anzac Parade flanking the Avenue, as a memorial to Tasmania's Victoria Cross recipients. The rammed earth walls were formed by soil taken from the birthplace of all Tasmania's thirteen Victoria Cross recipients, as well as soil from the battlefield where they earned their Victoria Cross. The two structures are memorials to Trooper John Hutton Bisdee and Lieutenant Guy George Edgerton Wylly who fought in the Second Boer War; and, Corporal Walter Ernest Brown, Captain Percy Herbert Cherry, Sergeant John James Dwyer, Lieutenant Alfred Edward Gaby, Lance Corporal Bernard Sidney Gordon, Sergeant Stanley Robert McDougall, Captain James Ernest Newland, Sergeant Lewis McGee, Captain Henry William Murray, Sergeant Percy Clyde Stratton and Sergeant John Woods Whittle who fought in World War One.

The Cenotaph functions as a community space for recreation and leisure. For example in June 2013 the Cenotaph was the location several events that formed part of the inaugural Dark MOFO winter festival, established by David Walsh's Museum of Old and New Art (MONA).

Anzac Parade and the Cenotaph have been the main site in Hobart for Anzac Day, Remembrance Day, and other memorial services, since 1919. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the Cenotaph retains significance and relevance a century after World War One began.

Relevant Sources:

- THC, THR Datasheet, THR Number 7137.

Relevant parts of the Queens Domain CHMP for the place are extracted below:

The eleven major phases of activity which contributed to the evolution of the entire landscape and its various smaller discrete units are:

- *the open pre-colonial woodland almost certainly created by Aboriginal firestick farming*
- *the early colonial clearing at Pavilion Point and Macquarie Point …*
- *the appropriation of the open southern Domain for military and ceremonial purposes*
- *the development of pathways and carriage drives allowing both rich and poor to enjoy the Arcadian idyll offered by a large parkland close to the town centre*

18	2.1	Domain Open Space Activity Area

- *the late nineteenth century management practices to develop a contrived yet apparently natural and picturesque park conforming to an imported Victorian Park ideal. This includes broad scale landscaping and planting of exotic trees as specimens and in copses, avenues, pinetums, and arboreta*
- *the creation of recreational and sporting facilities*
- *the development of lineal transport networks which were initially embraced but which later proved to degrade the overall park landscape and amenity*

The most visible phase in the evolution of the Domain's cultural landscape was the late nineteenth century creation of a picturesque park inspired by the Victorian park ideal.

Relevant Sources:

- Austral Archaeology, 'Queens Domain Cultural Heritage Management Plan' (QD CHMP), for Hobart City Council, December 2002, pp 6-7.

On Sunday 31 March 2019 the new Bridge of Remembrance was officially opened. It provides pedestrian access across the Tasman Highway (site signage observation).

Description

Relevant parts from the THR Datasheet for the place, (THR Number 7137) are extracted below:

The registered site includes several features and structures, including the sub-surface remains of the Queen's Battery, the grassed and paved area flanked by conifers known as Anzac Parade, which extends approximately 200 metres to the Victoria Cross Memorials standing on either side of Anzac Parade, and the centrally placed Cenotaph.

The Hobart Rivulet tunnel cuts through the southern end of the site, directly below the Cenotaph and the subsurface remains of the Queen's Battery.

Anzac Parade (c1925)

Anzac Parade extends off Cenotaph Avenue, and is formed by a pair of broad pathways, with manicured lawns in the centre, which ceremonially lead towards the Cenotaph. Anzac Parade is flanked by rows of conifers of varying sizes and extensive lawn areas to each side. There are several evenly spaced lamp posts on each side of Anzac Parade.

Victoria Cross Memorial (2003)

In 2003 two triangular shaped rammed earth and glass structures were placed at the southern end of Anzac Parade, flanking the Avenue, as a memorial to Tasmania's Victoria Cross recipients.

Cenotaph (1925)

The Cenotaph, which stands 22.85 metres high, is a tall four sided obelisk made from unpolished light grey granite. The obelisk is tapered with chamfered edges, and is crowned with a pyramidal cap. At the top of the obelisk, on each face, are Latin crosses formed by an opening in the stone work and glazed with red opaque glass. The crosses are illuminated from the inside. There are only three war memorials in Tasmania that have this feature, George Town, Smithton, and Hobart. The base of the obelisk gradually steps out to form large panels on each side. There are bronze fluted panels on each face of the plinth and six rosettes each side of the obelisk base. Groups of three bronze flag holders sit on the south, east and west faces of the plinth. On each of the four faces is one of the crests of the four service organisations, the Royal Australian Air Force, Royal Australian Navy, Australian Commonwealth Military Forces and the Royal Australian Army Nursing Corps (added in 1991). On the north face a bronze laurel wreath sits atop a plaque with The Great War, 1914-1919, 1939-1945, with 'Lest We Forget' below in bronze capital lettering. Despite being originally designed as a memorial to Tasmanians who died in World War One , the Cenotaph was intended to

18	2.1	Domain Open Space Activity Area

be altered to commemorate those who died in subsequent conflicts. The base of the northern face of the obelisk lists conflicts in which Australia has been involved since the World Wars ; The Korean War, The Malayan Emergency, The Indonesian Confrontation, The Vietnam War/Peacekeeping Operations – in bronze capital lettering. Subsequent conflicts were added to the eastern elevation, also in bronze capital lettering – The Gulf War, Afghanistan, Iraq. Inside the monument is a zinc casket containing the names of 522 Tasmanian soldiers who died in World War One and copies of newspapers from the time.

The obelisk is positioned atop two blue stone steps which sit on a quatrefoil shaped plinth, a later addition to the structure, which form curved sets of steps. The quatrefoil-shaped plinth is surrounded by a square paved area with sections of grass with capped concrete bollards at each corner which hide the flood lights. There is a rectangular concrete podium with three narrow steps on the north-west corner of the larger plinth, and flag poles on the north-east and north-west corners. The plinth sits within an almost circular grassed area, cut into a quadrant by paved pathways (see map overlay and aerial photograph). A paved pathway extends around the outside of the grassed quadrant, and two mature poplar trees sit outside the pathway, flanking the Cenotaph. Another two mature poplar trees flank the main pathway to the Cenotaph from Anzac Parade. A large and irregularly shaped paved area is in front, and to the sides, of the Cenotaph.

Relevant Sources:

- THC, THR Datasheet, THR Number 7137.

Relevant parts of the Queens Domain CHMP for the place are extracted below:

Southern Queens Domain

The Southern Queens Domain contains a large area of open space and a variety of uses including recreational facilities, the Regatta Grounds, the Cenotaph, the Philip Smith Centre, and Domain House.

Relevant Sources:

- HOB-LPS, HOB-Table C6.3, HOB-C6.3.5

Significance

Level of Significance:	**Local Significance** as being within part of the 'Southern Queens Domain' **State Significance** for the portion containing THR 7173, 'Cenotaph, Anzac Parade and Queens Battery'

Relevant parts from the THR Datasheet for the place, (THR Number 7137) are extracted below:

Statement of Significance:

The Cenotaph has historic cultural heritage values because it is a prominent landmark within Hobart. The site has strong and special meaning to Tasmania, as the site of Anzac, Remembrance and other memorial services since 1919. As the principal war memorial in Tasmania, the Cenotaph reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the relevance of sites such as the Cenotaph, and smaller local memorials, retains significance and relevance, a century after World War One began. The Cenotaph was designed by prominent Tasmanian architects Hutchison and Walker.

Cenotaph

(a) Important to Tasmania's history	*The Cenotaph represents the continuing military function of the site and the tradition of memorialising those who died in conflict through*

18	2.1 Domain Open Space Activity Area
	monuments and sacred sites. As the principal war memorial in Tasmania, the Cenotaph reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war.
(f) Social, cultural or spiritual associations	*The Cenotaph is a prominent landmark within Hobart, commanding a number of important sight lines throughout the city. The site has strong and special meaning to Tasmania as the site of Anzac, Remembrance, ceremonial services and other events since 1919. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased , ensuring that the relevance of sites such as the Cenotaph, and smaller local memorials, retain significance and relevance, a century after World War One began.*
(g) Association	*The Cenotaph was designed by prominent Tasmanian architects Hutchison and Walker . The partnership of Hutchison and Walker produced a number of key Inter-War Arts and Crafts buildings in Hobart, including Markree, on Hampden Road, Battery Point (THR11837), 'The Elms' at 452 Elizabeth Street, North Hobart (THR 145) and buildings at the Friends School, including the portico and Hodgkin Hall (THR 2810).*

Relevant parts from the SCPS 1997 cl.18.1 are extracted below:

General Characteristics of the Activity Area:

The Domain is a highly significant cultural landscape to Tasmania's community. This significance is based on the importance of the memorial sites, the range and nature of historic sites and the contribution it makes to the sense of place of Hobart. …

In 1996 the 'Queens Domain Management Plan' was prepared and adopted by the Planning Authority. This management plan established the following visions statement for the Domain:

"The Queens Domain shall be a park of the people which celebrates and protects its significant natural landscape and rich cultural history whilst providing for the education, recreation, health and enjoyment of its visitors."

Whilst this plan related to the entire Queens Domain Area (extending beyond the boundaries of the Activity Area), it is an important management tool for activities. This management plan will be used as the basis for management of activities within this Activity Area.

Relevant parts from the Draft HOB-LPS HOB-Table C6.3 are extracted below:

Statement of Local Historic Heritage Significance/ Historic Heritage Values

Southern Queens Domain

The Precinct is identified as having local historic heritage significance because of the collective heritage value of individual elements and features, both natural and constructed, as a group for their landscape value. Its local historic heritage significance and values stem from the following:

1. *It has intrinsic value as a large area of cleared open space, once contiguous to the northern part of the Queens Domain, but with an evolved history of quite different use to the northern end;*
2. *Its history as Hobart's "commons" – a meeting place for all people and its association with military, government, civic, recreational and festival events;*
3. *Its sense of openness and wide panoramic and prospect views outwards in all directions lends*

18	2.1 Domain Open Space Activity Area

a special spacious quality to this place which is rare in capital cities;

4. *The formal, ordered and symmetrical ceremonial avenue of trees, memorials and open walkways with few intrusive elements; and*
5. *Historic sites and remnant historic features relating to the themes and functions of civic spaces, engineering, industry, recreation, Victorian Park movement, education and defence.*

Statutory and non-statutory guidelines

Relevant clauses from SCPS 1997 section 17 are extracted below:

17.2 Objectives and Performance Criteria for Activities

Objectives	Performance Criteria
(a) To protect and enhance the intrinsic and cultural values of the Domain.	• *Activities must not adversely impact on the cultural heritage and aesthetic values of the area.* • *Activities must be compatible with these values, and where possible reinforce and enhance these values.*
(b) To maintain and encourage informal recreation and tourism uses related to the area's intrinsic and cultural value,	• *Use and development with the potential to adversely impact on the area's intrinsic and cultural values, and the related informal recreation and tourism uses (as identified in the 1996 Queens Domain Management Plan) will be discouraged.*
(d) To protect and improve views to and from the Activity Area.	• *Use and development of land must not adversely impact upon the views to and from the Activity Area.*
(f) To minimise the impacts of vehicle traffic and parking on the special qualities of the area	• *Management of traffic and parking must be in accordance with the recommendations of the 1996 Queens Domain Management Plan.*

17.3 Use of Land

17.3.1 'Exempt' Uses	*The following uses are 'exempt' from requiring a permit:* • *Passive Recreation* *(Note: The development of land associated with these uses may require a permit)*	
17.3.2 'Permitted' Uses	*The following are 'permitted' (s.58 of the Land Use Planning and Approvals Act 1993) uses:*	
	Use	***'Deemed to Comply' Provision***
	Market *Community Centre"*	*nil*
17.3.3 'Discretionary' Uses	*The following are 'discretionary' (s.57 of the Land Use Planning and Approvals Act 1993) uses:*	
	Use	***'Deemed to Comply' Provision***

18	2.1 Domain Open Space Activity Area		
		Minor Sport and Recreation Car Park	*Must meet the objectives and performance criteria of the Activity Area to the satisfaction of the Planning Authority. Otherwise 'prohibited'.*
17.3.4 'Prohibited' Uses		*All other uses not specified in Clauses 17.3.1, 17.3.2 or 17.3.3.*	
17.4 Development of Land			
17.4.2 All development of land must satisfy:		• *The provisions of the Queens Domain Management Plan 1996;* • *The relevant provisions contained within the schedules of this Scheme.*	
Relevant parts from the Draft HOB-LPS HOB datasheet no. HOB-C62.2 are extracted below			
Design Criteria / Conservation Policy			
1. Elements which contribute to the open space character should be retained. *2. New buildings, works, extensions, structures, statues, monuments or plantings should not obscure or dominate vistas in any direction, alter symmetry or vary established, ordered patterns within the dominant northwest/southeast avenue and linear arrangements of the Cenotaph and forecourt.* *3. Elements that do not contribute to and/or detract from the heritage values of the precinct may be removed* *4. Alterations and additions to buildings or features within the landscape precinct should not dominate, detract from or interrupt the openness, cleared open space and wide panoramic values and dominant linear patterns.* *5. New buildings, extensions, structures or plantings should not significantly obscure, dominate or detract from the heritage values of heritage buildings and/or local heritage places.* *6. Fences and gates should be modest and visually subservient and not detract from the precinct values in form, scale, height and materials and relate to and respond to heritage buildings and/or local heritage places.* *7. Established and/or significant planted gardens, hedges, vegetation communities, visually prominent trees, groupings and avenues should be retained as is.* *8. The existing alignment and width of historic carriage drives and the road network should be retained with limited further expansion.* *9. Local heritage places and places of archaeological potential should be protected and conserved in accordance with relevant policies.* *10. Existing structured recreation facilities including carparking should be retained with limited further expansion.* *11. Building and works to heritage buildings and local heritage places should be in accordance with a conservation strategy of a Conservation Management Plan.* *12. Existing pedestrian access and pathways should be reinforced and remain dominant.* *13. All new development should enhance the overall significance of the Domain.*			
Relevant Policies from the Queens Domain CHMP are extracted below			
2.1.1 Key Policies		*1 Management of the Domain should take a holistic view of the entire reserve (incorporating all tenures) and its context within Hobart.* *2 The principle and guiding use of the Domain should be for public passive recreation around the private grounds of Government House.*	

18	2.1	Domain Open Space Activity Area
		4 The Domain landscape should be managed as a Victorian Park. *5 There should be no further alienation of the Domain.* *6 There should be no further development outside currently utilised developed spaces.* *7 The design of any new development within currently utilised, developed, spaces should not obscure existing viewfields to and from the Domain or assume prominence on the ridgeline.* *8 Identified significant built heritage should be conserved in its existing form (or as set out in specific conservation plans or recommendations arising from this study).* *9 Pedestrian access should be encouraged/reinforced. There should be no new road development on the Domain.*
5.2.3 The Southern Domain		*1 Encourage activities that are consistent with the traditional use of the space as a 'commons'; a pedestrian dominated space for all citizens.* *4 Prohibit uses that further intensify, segregate and fragment the large open space of the southern Domain.*
6.1.1 Cenotaph & Queens Battery		*1 The Cenotaph & Queens Battery remnants should be retained and conserved.* *2 The Cenotaph & Queens Battery should be managed in accordance with the recommendations outlined in the **2001 conservation assessment**.* *3 The Cenotaph & Queens Battery should be interpreted to reveal their cultural heritage significance.*
6.1.2 John Colvin Stand		*1 The original fabric of the John Colvin Stand should be retained and conserved.* *2 The John Colvin Stand could be returned to its original form if required and appropriate after preparation of a conservation assessment.* *3 The Regatta Grounds, including the John Colvin Stand should be interpreted to reveal the significance of the Hobart Regatta to the State's history.*
6.1.3 Hobart Rivulet Domain Diversion Tunnel		*1 The Hobart Rivulet Domain Diversion Tunnel should be retained as a functional utility and conserved.* *2 A conservation assessment should be prepared for the Hobart Rivulet Domain Diversion Tunnel. Any developments proposed for the Cenotaph, lower Collins Street, Hobart Port access areas should be assessed for their capacity to affect the structural integrity of the tunnel. In particular the effects of vibration should be evaluated.*
Review of Potential Impacts		
Potential Direct Impacts • Low potential direct impacts to heritage values from vibrations during construction • Potential for Archaeological impacts assessed by others **Potential indirect Impacts** • Medium potential indirect impacts to heritage values • Medium visual impacts		

18	2.1	Domain Open Space Activity Area

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- High

Comments

Inconsistent with the SCPS 1997 cl.17.2 Objectives and Performance Criteria for Activities
Inconsistent with the Draft HOB-LPS Design Criteria / Conservation Policies above, particularly 2, 4, 5, 10, 12, 13.
Inconsistent with the Policies from the Queens Domain CHMP above, particularly Key policies 5, 6, 7, and 9, 5.2.3 The Southern Domain policies 1 and 4.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.19 Site 19: Activity Area 3.0 Sullivans Cove 'Gateway'

19	3.0 Sullivans Cove 'Gateway' Activity Area
Heritage Status	SCPS 1997 Activity Area
Certificate of Title (PID)	**Location Addresses**
N/A	N/A
Plan	

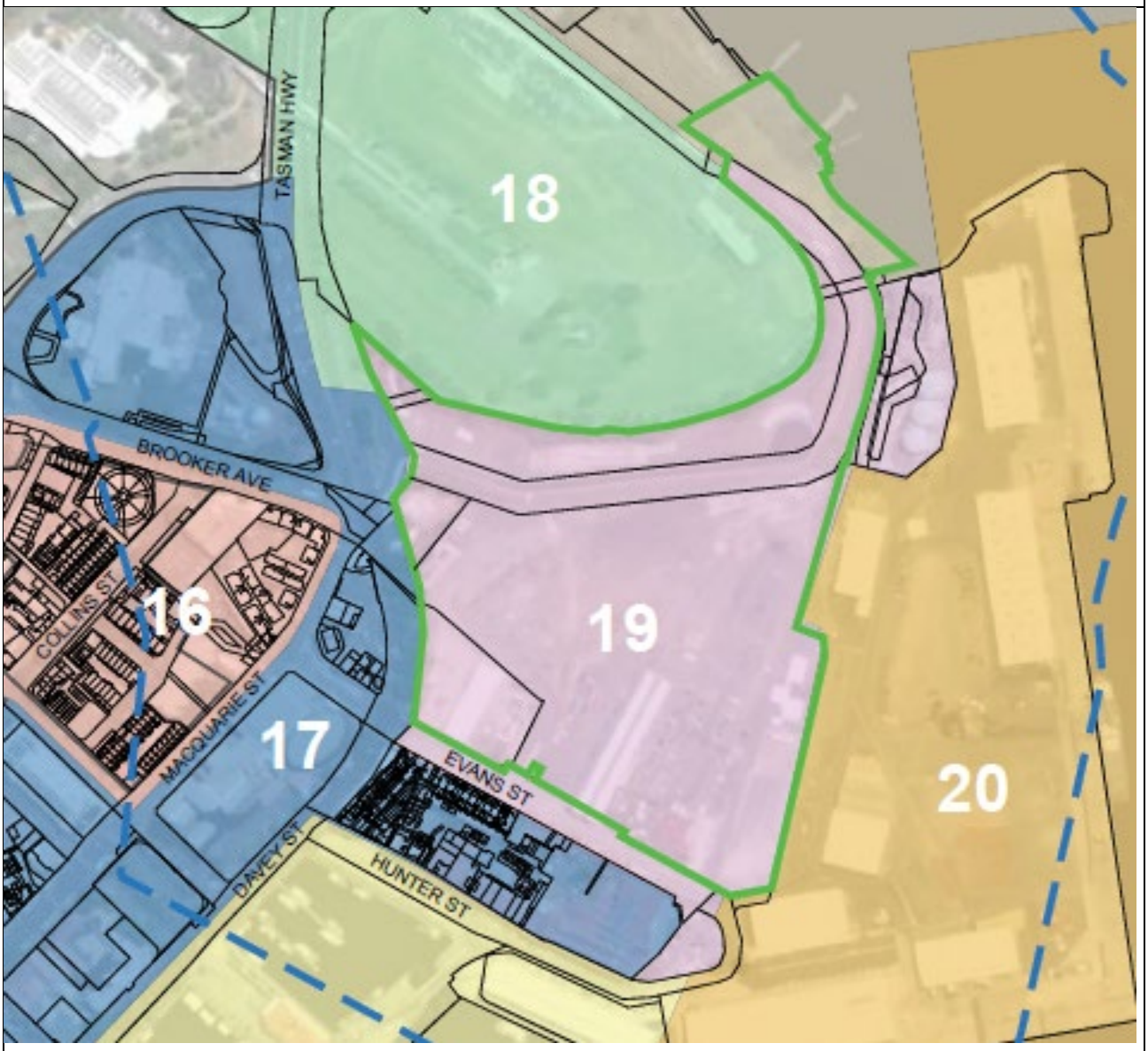


Figure 89: Aerial image of the Study Area showing the SCPS 1997 Activity Area. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0014, detail).

19	3.0	Sullivans Cove 'Gateway' Activity Area

Images:



Figure 90: View to Site 19 from the stairs over the Hobart Rivulet to the Peace Prominade.



Figure 91: View from the former shared path on the north side of the Macquarie Point.



Figure 92: View from the carpark behind the Goods Shed.



Figure 93: View from the Cenotaph, the Site visible between the trees.

Relevant parts from the SCPS 1997 Section 18 are extracted below:

Summary History:

Vacated Railway Goods Yard and land previously used by a range of industrial and warehousing operations including cold storage.

Relevant Sources:

- SCPS 1997, 18 Activity Area 3.0 Sullivans Cove 'Gateway', pp 50.

Relevant parts from the SCPS 1997 Section 32 are extracted below:

General Characteristics of the Activity Area:

Activity Area 3.0 includes the recently vacated Railway Goods Yard and land previously used by a range of industrial and warehousing operations including cold storage.

The Macquarie Point Development Corporation has responsibility for the remediation and redevelopment of most of the land within this Activity Area. Under the Macquarie Point Development Corporation Act 2012 the Corporation is required to plan, facilitate and manage the redevelopment of the site so as to ensure that it:

(i) is redeveloped as a vibrant and active area, with a mix of uses, that connects with and complements adjacent areas within Hobart;

19	3.0 Sullivans Cove 'Gateway' Activity Area

(ii) encourages inner-city living;
(iii) is redeveloped so as to deliver sustainable social and economic benefits to Hobart; and
(iv) is redeveloped in accordance with sound planning, urban design and environmental principles;

Desired Future Character Statements

Development of Activity Area 3.0 will:

32.3.1 Re-engage with its history by revealing layers of the changing nature of Macquarie Point over time through expression of the topography, natural shoreline, Round House, Goods Shed, Royal Engineers Building and Red Shed.

32.3.2 Respect the setting and appreciation of the cultural heritage significance of the Royal Engineers Building.

32.3.3 Not adversely impact on the cultural heritage and reverential ambience of the Hobart Cenotaph and its surrounds.

32.3.4 Acknowledge the footprint of the former railway Round House as shown on Figure 32.3 and the associated Table 32.3.

32.3.5 Protect the operation of the Port of Hobart for the benefit of the local, regional, state and national economy by:

- *Providing a buffer of non-sensitive uses in the buildings along the port interface to avoid constraints on the working port;*
- *Separating and treating sensitive uses so as not to be vulnerable to noise, air, vibration and lighting impacts;*
- *Incorporating appropriate design responses to avoid conflict between mixed-use, pedestrian and industrial vehicular traffic associated with the Port of Hobart along Evans Street;*
- *Complying with relevant safety and hazard distances as specified in relevant Australian standards; and*
- *Preserving the future connection to the Port of Hobart from the North by the Regatta Grounds.*

32.3.6 Provide for recreation and associated uses in designated open spaces as shown on Figure 32.3 and the associated Table 32.3.

32.3.7 Require the bulk, siting and height of buildings to be sympathetic to the natural topography of the headland, amphitheatre, and escarpment surrounding the Cenotaph and to reinforce the natural shoreline with freestanding buildings viewed in the round on the Cove Floor.

32.3.8 Not unreasonably impact on important views, including the following shown on Figure 32.2:

- *From the Cenotaph toward the mouth of the Derwent River, including the flat river plane that extends to the horizon;*
- *From the Cenotaph to the horizon of the natural amphitheatre, including the Wellington Range descending to the Mount Nelson ridge, then to Porter Hill and down to the water plane at Long Point, Lower Sandy Bay;*
- *From the Cenotaph to St George's Church;*
- *From the Cenotaph to the Parliament House forecourt along Morrison Street;*
- *The views across the Cove toward the Cenotaph, including from Macquarie Street, the forecourt of the Princes Wharf No. 1 Shed; the Paddock between Princes Wharf No. 1 Shed and the Institute for Marine and Antarctic Studies (IMAS), Runnymede Street and the open space at the eastern end of the IMAS building;*
- *The view of the sunrise from the grounds of the Cenotaph on Anzac Day;*
- *To and from Sullivans Cove and the Derwent River aligning NE/SW;*

19	3.0 Sullivans Cove 'Gateway' Activity Area

- *From the Royal Engineers Building to Kangaroo Bay;*
- *Along the Key Public Space;*
- *To and from the Key Public Space and Cove Floor to the Cenotaph; and*
- *To and from Davey Street and the entry to the Key Public Space.*

32.3.9 Require the design and appearance of roofs to provide interest when viewed from the elevated areas of the Cenotaph and Domain through measures that may include incorporation of rooftop gardens or articulated roof forms that serve a purpose such as daylighting of internal areas.

32.3.10 Establish and reinforce a well-defined built edge to Evans Street, set back to highlight the Goods Shed as a public entry point to the site.

32.3.11 Include a network of connections through and around the site as shown on Figure 32.3 and the associated Table 32.3, including a series of:

- *Primary shared street spaces extending north from Evans Street and east from Tasman Highway*
- *towards the centre of the site; and*
- *Smaller and more intimate secondary spaces that provide permeability across the site. Their position can be adjusted to suit the preferred building form, siting and lot size/s.*

32.3.12 Include a direct pedestrian link between the Key Public Space and Cenotaph that traverses the escarpment

32.3.13 Include a gateway building in area D shown on Figure 32.3 that provides interest and maintains view lines at ground level to the Key Public Space from Davey Street and forms the southern edge of the central Key Public Space; and

32.3.14 Developments for sensitive uses are to be adequately designed and constructed to protect residential amenity and reduce the potential for land use conflict that may compromise the use of Macquarie Point as a major public event space.

Relevant Sources:

- SCPS 1997, 18 Activity Area 3.0 Sullivans Cove 'Gateway', pp 50-51.

Significance	
Level of Significance:	Local Significance

Statutory and non-statutory guidelines

Relevant parts from the SCPS 1997 Section 18 are extracted below:

18.2 Objectives for Activities

The objectives for use and development in Activity Area 3.0 are represented as Desired Future Character Statements in clause 32.3 of the 'Macquarie Point Site Development Plan' under Part F of the Scheme.

19	3.0	Sullivans Cove 'Gateway' Activity Area

Relevant parts from the SCPS 1997 Section 32 Macquarie Point Site Development Plan are extracted below:

32.1 Purpose of the Site Development Plan

32.1.1 To implement the Macquarie Point Strategic Framework and Masterplan 2017-2030.

32.1.2 To provide for Macquarie Point's redevelopment:

(a) as a vibrant and active area, with a mix of uses, that connects with and complements adjacent areas within Hobart;

(b) to encourage inner city living;

(c) to deliver sustainable social and economic benefits to Hobart;

(d) in accordance with sound planning, urban design and environmental principles; and

(e) to protect the operation of the Port of Hobart for the benefit of the local, regional, state and national economy.

Review of Potential Impacts

Potential Direct Impacts

- Very High - loss of remaining heritage buildings, being the Goods Shed and Red Shed
- Potential for archaeological impacts to be assessed by others

Potential indirect Impacts

- Very High - loss of setting and context

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

Inconsistent with the objectives for use and development in Activity Area 3.0 as represented in the Desired Future Character Statements in clause 32.3 of the 'Macquarie Point Site Development Plan' under Part F of the Scheme.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.

19	3.0 Sullivans Cove 'Gateway' Activity Area
	• drawn and photographic recording of impacted heritage places prior to construction preparation commencing; • preparation of construction management plans that protect heritage places during construction; • use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and • locate plant and equipment to limit visual impact;

7.1.20 Site 20: Activity Area 4.1 'Macquarie Point Wharf'

20	4.1 'Macquarie Point Wharf' Activity Area
Heritage Status	SCPS 1997 Activity Area
Certificate of Title (PID)	**Location Addresses**
N/A	N/A
Plan	

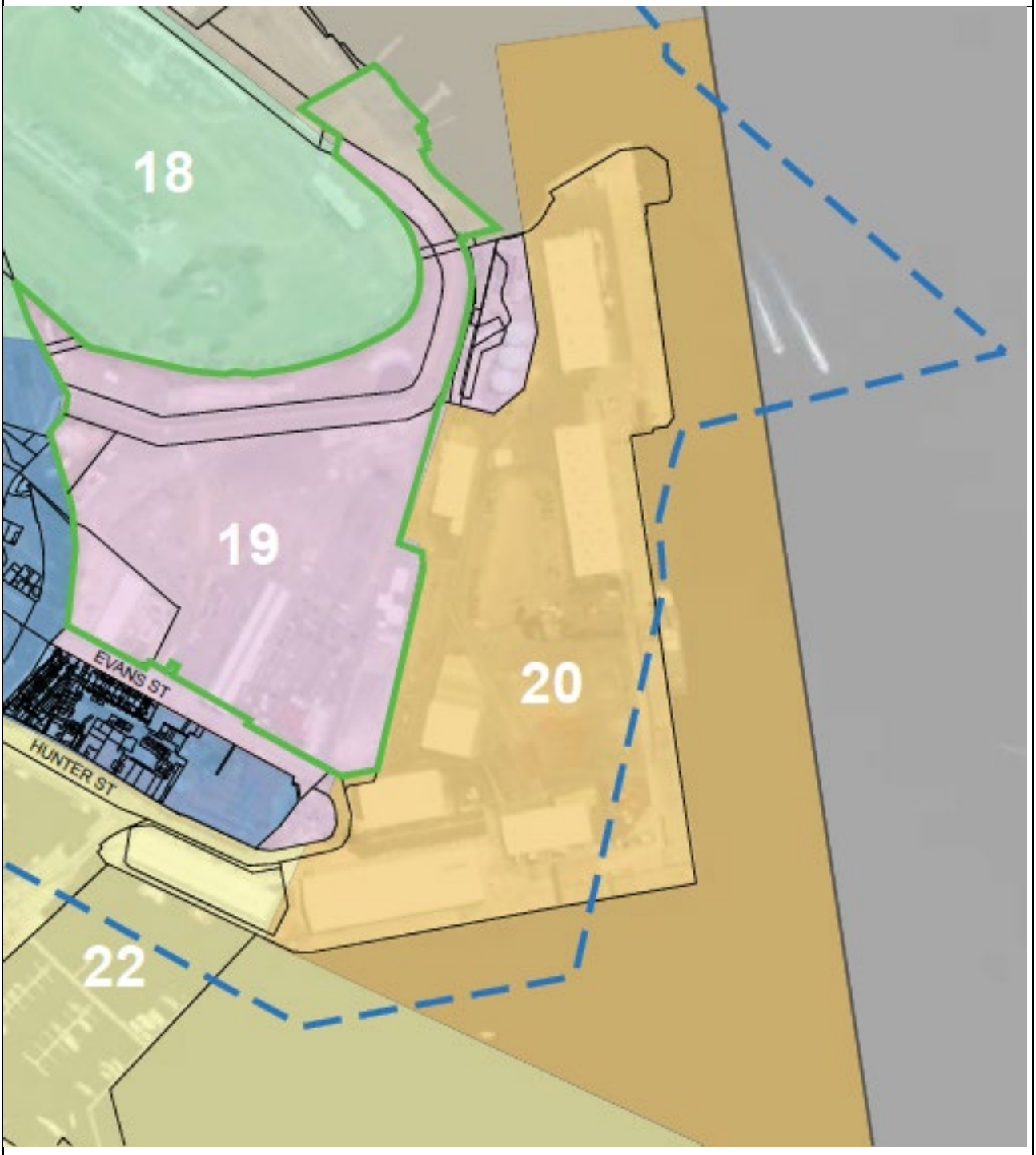


Figure 94: Aerial image of the Study Area showing the SCPS 1997 Activity Area. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0014, detail).

20	4.1	'Macquarie Point Wharf' Activity Area

Images:

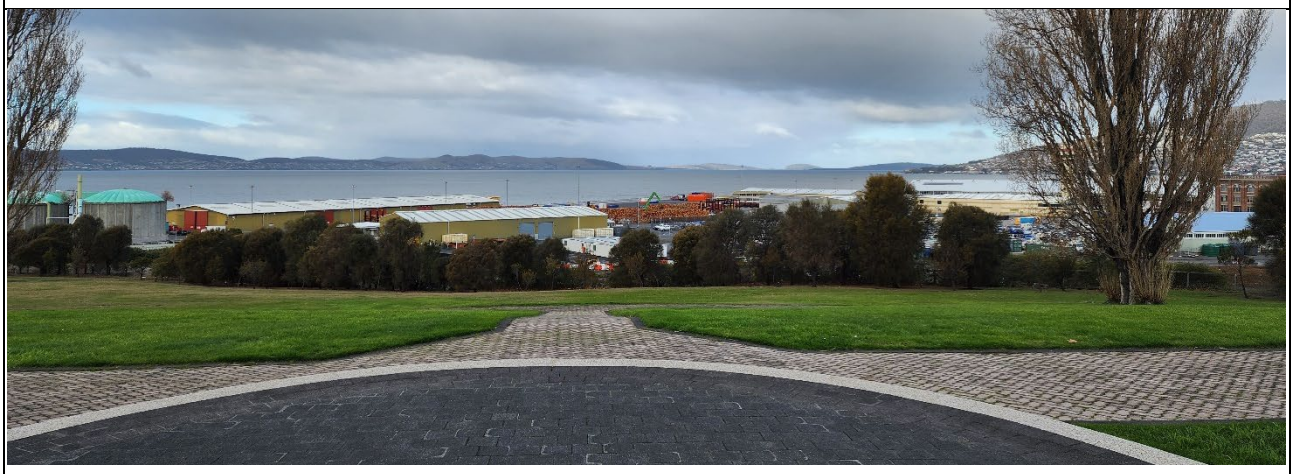


Figure 95: View of Site 20 from the Cenotaph, the Harbour Master's tower is behind the tree to the right.

Relevant parts from the SCPS 1997 Section 19 are extracted below:

Summary History:

Not available

General Characteristics of the Activity Area:

The Port of Hobart is a natural deep water port which offers safe all weather access, served by both road and rail linkages. It is a significant economic asset to both Hobart and Tasmania. The development and protection of this asset is a primary planning objective of this Scheme. …

The Port of Hobart is also a significant cultural and community icon in Tasmania. The 'working port' is an attraction to Tasmanians and tourists alike. The character of the Port is constantly changing as Navy ships, cruise liners, cargo ships and the Antarctic supply ship, Aurora Australis come and go. Additionally, the Port is a base for a number of fishing fleet and a range of other maritime activities.

The ability to observe port operations, as well as public access to sections of the port facilities are unique features of the Port of Hobart.

Relevant Sources:

- SCPS 1997, 19 Activity Area 4.1 'Macquarie Point Wharf' Activity Area, pp 53-55.

Significance

Level of Significance:	Local Significance

Statutory and non-statutory guidelines

None known

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of Impact / effect

- Negligible effect

General cultural landscape impacts

- Negligible effect

20	4.1	'Macquarie Point Wharf' Activity Area

Comments

The Port of Hobart's status as a "significant cultural and community icon in Tasmania" is not impacted.

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.21 Site 21: Activity Area 4.2 Regatta Point

21	4.2 Regatta Point Activity Area
Heritage Status	SCPS 1997 Activity Area Within: *Draft Hobart Local Provisions Schedule,* HOB-Table C6.3, Reference Number HOB-C6.3.6 'Queens Domain Foreshore'
Certificate of Title (PID)	**Location Addresses**
N/A	N/A
Plan	



Figure 96: Aerial image of the Study Area showing the SCPS 1997 Activity Area. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0014, detail).

21	4.2	Regatta Point Activity Area

Images:



Figure 97: The John Colvin Stand



Figure 98: HMAS Huon and the Railway Tracks



Figure 99: The Race Box with the Cattle Jetties / Baths beyond



Figure 100: The Coastguard Shed



Figure 101: The Slipyards



Figure 102: The Slipyards

Relevant parts from the SCPS 1997 Section 20 are extracted below:

Summary History:

Domain Slipyards

The first ships were built on the Domain foreshore in the 1830s and the slip constructed in the 1850s. A number of structures and buildings in the slipyard date from at least the 1890s. These include the

21	4.2	Regatta Point Activity Area

cottage and the long vertical board storage sheds. The slipyards have been used to service fishing vessels, trans Derwent ferries and, in the late nineteenth century, ships in Hobart's whaling fleet.[1]

HMAS Huon

Tasmania's only naval drill hall was built at Macquarie Point in 1912-13 following the introduction of compulsory military training after Federation. Buildings were added to the site in the 1920s. In 1942 it was named HMAS Huon, although after World War II naval activity at the base abated. In 1994 the base and its vessel, the HMAS Argent were both decommissioned.[1]

Cattle Jetties

Large abattoirs were established at Mac Point in 1858 and two purpose-built jetties were constructed on the Regatta grounds for the landing of animals. The jetties were replaced in 1887 with dolerite structures. These were constructed as piers extending into the Derwent with timber deck extensions. In addition to landing animals, the jetties were also frequently used by visiting naval squadrons and were renamed the Naval Jetties in 1905. One of the jetties was upgraded and renamed the Naval Pier. During the Second World War the jetties were temporarily incorporated into the adjacent HMAS Huon training site. These jetties were located to the south west of those existing, and the area has since been subsumed by land reclamation.[1] *The historic jetties are now within reclaimed land with a sealed surface. There is visible surface evidence of the southernmost jetty - the dolerite retaining walls on the water side, with highly eroded sandstone capping stones. It is likely that evidence of the jetties remains intact as* ***subsurface features****.*

Baths and Boatsheds

The Domain foreshore was a popular recreational site in the nineteenth century with rowing clubs and swimming baths. The baths, which served both a recreational and a hygienic purpose, continued to operate until the Olympic Pool was opened in the Hollow in 1958. The twin jetties, known as the cattle jetties, were first built in the 1850s and for many years were used to unload cattle being transported to the former abattoirs on Macquarie Point.[1]

John Colvin Stand

The John Colvin Stand was erected in 1919-21.[1]

Hobart Rivulet Domain Diversion Tunnel

The Hobart Rivulet Domain diversion tunnel was constructed between c.1915 and c.1918/1922.. It re-directed the flow of the rivulet from the earlier 'Gasworks Straits' diversion (roughly under Evans Street). It is presently linked to the part of the earlier 1825 diversion known as the 'New Cut' which followed Collins Street. The project, jointly undertaken by the City Council, the Marine Board and the Tasmanian Government, was a major engineering feat involving cutting a tunnel 24 feet wide by 14 feet high through rock to the outfall at Macquarie Point.[1]

Regatta

The Royal Hobart Regatta has been held almost every year since Sir John Franklin founded it at Pavilion Point in 1838. One of Hobart's major festivals, Regattas have also seen the clash of democratic ideals and elitist politics. It has been held at Macquarie Point since 1856 when the Governor demanded its removal from Pavilion Point.[1]

Infrastructure located on the Crown land related to the Regatta includes terraced seating and a viewing pavilion.[2]

Relevant Sources:

1. Austral Archaeology Pty Ltd, 'Queens Domaine Cultural heritage Management Plan', for Hobart City Council, December 2002.
2. James Puustinen, 'Minute to the Program Manager, Capital Works Regatta Point – Preliminary Historic Heritage Advice', 28/06/2023.

21	4.2	Regatta Point Activity Area

Description:

Domain Slipyards

The Domain slipyards comprises several structures including three slips, a reclaimed wharf area, a residence (c1890 weatherboard cottage), rows of timber storage buildings (timber frame and vertical

boarding with cover strips, or weatherboard and a gabled corrugated iron roof), two boatsheds (including one used by the sea scouts) and miscellaneous small items.

HMAS Huon

A one to three storey complex of weatherboard and brick buildings with a variety of corrugated iron roof forms including a gabled roof with timber screen projecting to the river. There is an upper storey verandah with timber balustrading. There are boatsheds on the river front and potentially historic plantings within the grounds.

John Colvin Stand

A brick grandstand with a low pitched metal roof supported by steel rafters on timber posts and featuring wooden seating. The original 1919 stand was extended at both ends in the c1960s at which time the original roofline was also altered from a steep pitched roof to a shallower pitch.

Hobart Rivulet Domain Diversion Tunnel

The tunnel directs the flow of water from the Hobart Rivulet underground from a twin culvert in *Campbell Street, down lower Collins Street under the cenotaph hill to an outfall adjoining the north western boundary of the Port at Macquarie Point.*

Coast Guard Shed Macquarie Point

A small weatherboard structure fronting the water with a corrugated iron half gabled roof. Apart from a small addition for toilets at the northern end and apparent alterations to its windows the building is reasonably intact. It is built into the cut embankment created for the construction of the bathing sheds and facilities.

Relevant Sources:

- Austral Archaeology Pty Ltd, 'Queens Domaine Cultural heritage Management Plan', for Hobart City Council, December 2002.

General Characteristics of the Activity Area:

This Activity Area includes the HMAS Huon site, slip-yards and the Regatta Grounds. This area is highly visible across the Derwent Estuary and is the main gateway to Sullivans Cove and Central Hobart

The area is a highly significant cultural landscape based on its importance to the Tasmanian community's continuing maintenance, the historic buildings of HMAS Huon and the cultural significance of the Regatta Grounds.

In 1996 the 'Queens Domain Management Plan' was prepared and adopted by the Planning Authority. Regatta Point Activity Area forms part of the area covered by this management plan.

This management plan established the following visions statement for the Domain:

"The Queens Domain shall be a park of the people which celebrates and protects its significant natural landscape and rich cultural history whilst providing for the education, recreation health and enjoyment of its visitors."

Whilst this plan related to the entire Queens Domain Area (extending beyond the boundaries of the Activity Area), it must be considered when making decision on activities within this area.

21	4.2 Regatta Point Activity Area

Relevant Sources:

- SCPS 1997, 20 Activity Area 4.2 'Regatta Point', pp 56-59.

Significance

Level of Significance:	Local Significance, part of the Queen's Domain.

Relevant parts from the Draft HOB-LPS HOB-Table C6.3 are extracted below:

Statement of Local Historic Heritage Significance/ Historic Heritage Values

Queens Domain Foreshore

The Precinct is identified as having local historic heritage significance because of the collective heritage value of individual elements and features, both natural and constructed, as a group for their landscape value. Its local historic heritage significance and values stem from the following:

1. *The long vistas of open, unbuilt natural spaces, looking from the River Derwent, rising westwards towards the Royal Tasmanian Botanical Gardens, Government House, Domain Hill, Knocklofty and Mount Wellington;*
2. *The contribution of the shoreline landscape to providing an interconnecting landscape link to the other areas of naturalness on the Queens Domain dominated by vegetation, river edge and topographical form; and*
3. *Historic sites and remnant historic features relating to the themes of recreation, transport, maritime industry, defence.*

Relevant parts from the Queens Domain CHMP are extracted below:

Domain Slipyards

The site is of high significance. The residence, storage sheds, boatsheds and slipways all contribute to the site and individually have high heritage value.

Criterion A	*The Domain slip is of cultural heritage significance as it demonstrates the development of shipbuilding on Hobart's waterfront in the mid to late nineteenth century and has important links to the whaling industry. existing nineteenth century structures demonstrate the layout and workings of a c1900 slipyard.*
Criterion B	*The Domain slip is of cultural heritage significance as it is a rare example of a largely intact c1900 slipyard.*
Criterion C	*The Domain slip is of cultural heritage significance as it has the potential to yield information about the workings of late nineteenth century slipyards.*
Criterion D	*The Domain slip is of cultural heritage significance as it demonstrates the principal characteristics of nineteenth century slipyards.*
Level of Significance	*State*
Source	*Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 63-65.*
John Colvin Stand	
Criterion A	*The John Colvin Stand has cultural heritage significance as it demonstrates the evolution of the Regatta as an important event in Hobart's cultural life.*
Criterion D	*The John Colvin Stand has cultural heritage significance as it demonstrates the principal characteristics of an interwar public sporting spectator facility.*

21	4.2	Regatta Point Activity Area
Criterion F		*The John Colvin Stand has cultural heritage significance as it social value as the venue of a major Hobart sporting and cultural event since 1919.*
Criterion G		*The John Colvin Stand has cultural heritage significance for its association with the Hobart Regatta which has been held since 1838.*
Curtilage & Significant Views		*The curtilage includes viewsheds both to and from the structure.*
Level of Significance		*State*
Source		*Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 71-72.*
HMAS Huon		
Criterion A		*The former HMAS Huon Naval Depot is of historic heritage significance for the important role it has played in the development of Tasmania's defence system.*
Criterion D		*The former HMAS Huon Naval Depot is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Federation period naval base.*
Curtilage & Significant Views		*The curtilage includes to views to it from the River Derwent and from the Queens Domain.*
Level of Significance		*State*
Source		*Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 73-74.*
Coast Guard Shed Macquarie Point		
Criterion A		*The coast guard shed is of cultural heritage significance as it demonstrates the development of recreational structures on the Domain waterfront in the early twentieth century.*
Criterion D		*The coast guard shed is of cultural heritage significance as it demonstrates the principal characteristics of early twentieth century waterfront structures.*
Level of Significance		*Local*
Source		*Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, p 67.*
Hobart Rivulet Domain Diversion Tunnel		
Criterion A		*The Hobart Rivulet Domain Diversion Tunnel is of high historic heritage significance for its association with the development of essential urban infrastructure, the history of the Hobart Rivulet and the pattern of development in the city of Hobart in general.*
Criterion D		*The Hobart Rivulet Domain Diversion Tunnel is of high historic heritage significance because of its ability to demonstrate the principal characteristics of early 20th century subterranean engineering works*

21	4.2	Regatta Point Activity Area
		resulting in a major piece of city infrastructure.
Level of Significance		*State*
Source		*Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 87-88.*

Statutory and non-statutory guidelines

Relevant parts of the SCPS 1997 are extracted below:

20.2 Objectives and Performance Criteria for Activities

Primary Objective (a) *To provide for port facilities for ships, shipping and incidental uses taking into account the cultural and visual aspects of the areas as a main road entry to the City of Hobart, the need to accommodate appropriate public access, water-based activities and Regattas.*	***Performance Criteria*** • *The use and development of the area for ships, shipping and incidental uses may be supported only if the use and development, including the development of structures (wharves, piers, moorings etc) is in keeping with the existing character, scale and context of the existing built and spatial form of the area.* • *Such use and development must also demonstrate its compatibility with the following:* - *Cultural heritage of the area* - *Landscape and aesthetic values of the area.* - *Visual identity of the area, as viewed from other parts of the Cove Planning Area, and across the Derwent Estuary.* - *Existing and potential water based activities.* - *The objectives and recommendations of the Queens Domain Management Plan (1996) must also be taken into consideration in determining the appropriateness of such use.*
Supporting Objectives (b) *To conserve and enhance the cultural heritage values of the area, including building, spaces, cultural events (eg. Regatta Day) and archaeological heritage.*	***Performance Criteria*** • *All use and development must be compatible with, conserve, and where possible, enhance the cultural heritage of the area.* • *Where possible, use and development must incorporate appropriate interpretation of such heritage.* • *Activities in the area must not restrict or adversely impact upon culturally important events in the area.*

Relevant Draft HOB-LPS Design Criteria/Conservation Policies are extracted below

6.1.24 Design Criteria/Conservation Policy	1. *The open, unbuilt natural and vegetated spaces and river edge character should be retained.* 2. *Vegetation rehabilitation should use appropriate native vegetation.* 3. *New buildings, extensions, structures or plantings should not obscure long vistas in any direction or be individually prominent.* 4. *Elements that do not contribute to and/or detract from the heritage values of the precinct may be removed.* 5. *Alterations and additions to buildings, structures or features within the*

21	4.2 Regatta Point Activity Area	
		landscape precinct should not result in intensification of use or fragmentation of the foreshore. *6. New buildings, extensions, structures or plantings should be compatible with or visually subservient and not obscure any heritage building and/or local heritage place when viewed from any road, the river or public open space.* *7. Fences and gates should be appropriate in form, scale, height and materials and relate to existing foreshore elements and the setting.* *8. Established and/or significant planted gardens, hedges, vegetation communities, visually prominent trees and groupings should be retained.* *9. The alignment and width of linear transport elements should be retained.* *10. Existing structured recreation facilities including carparking should be retained with limited further expansion.* *11. Local heritage places and places of archaeological potential should be protected and conserved in accordance with relevant policies.* *12. Pedestrian access and pathways should be reinforced.* *13. All new development should enhance the overall significance of the Domain.*
Relevant Queens Domain CHMP Policies are extracted below		
5.2.1 Queens Domain Foreshore		*1 No further intensification of use or fragmentation should occur along the Queens Domain foreshore.* *2 The natural geometry of the foreshore should be (i) preserved and (ii) rehabilitated where appropriate, using locally provenanced indigenous shrubs and small trees.* *Note; The foreshore is an area of high Aboriginal cultural sensitivity (refer to Figure 2), consequently, any plans to rehabilitate selected areas should be discussed at an early stage with the Aboriginal Heritage Section of the Tasmanian Heritage Office and with the Tasmanian Aboriginal Land Council.*
6.1.2 John Colvin Stand		*1 The original fabric of the John Colvin Stand should be retained and conserved.* *2 The John Colvin Stand could be returned to its original form if required and appropriate after preparation of a conservation assessment.* *3 The Regatta Grounds, including the John Colvin Stand should be interpreted to reveal the significance of the Hobart Regatta to the State's history.*
6.1.3 Hobart Rivulet Domain Diversion Tunnel		*1 The Hobart Rivulet Domain Diversion Tunnel should be retained as a functional utility and conserved.* *2 A conservation assessment should be prepared for the Hobart Rivulet Domain Diversion Tunnel. Any developments proposed for the Cenotaph, lower Collins Street, Hobart Port access areas should be assessed for their capacity to affect the structural integrity of the tunnel. In particular the effects of vibration should be evaluated.*
6.1.4 Cattle Jetties &		*1 The cattle wharf remnants and sandstone edging should be retained and conserved in any reworking of the waterfront.*

21	4.2 Regatta Point Activity Area	
Site of Baths		*2 A conservation assessment should be prepared for the cattle wharf and other historic fabric on the foreshore at Macquarie Point.* *3 Other finishes, wall constructions are more recent and may be removed.*
6.1.5 HMAS Huon		*1 HMAS Huon should be retained and conserved.* *2 New uses for HMAS Huon should retain a water focus.* *3 The site should be managed in accordance with the recommendations of the Australian Construction Services conservation plan.*[53]
6.1.6 Domain Slips		*1. The slipway should be retained in use and conserved.* *2. Early buildings including the residence, storage buildings, two timber boatsheds should be conserved and used. If necessary the long storage building could be separated from the operation of the area and linked with other Domain uses if this facilitates its conservation.* *3. Further research should be undertaken on this site and a conservation assessment prepared.*
6.1.23 Coast Guard Shed		*1 The Coast Guard Shed should be retained and conserved.* *2 The Coast Guard Shed should be retained in its open setting addressing the river foreshore.* *3 The Coast Guard Shed should continue to be used for water-based activities.* *4 A conservation assessment should be prepared for the Coast Guard Shed to determine conservation requirements.*
Review of Potential Impacts		
Potential Direct Impacts • Very High impact from proposed road access and bus parking areas • Very High impact on connectivity with the River Derwent • Very High impact from potential removal of remnant railway tracks • Potential for Archaeological impacts assessed by others **Potential indirect Impacts** • Medium increasing to Very High during the continued, historic use of the regatta grounds and associated historic features. **Overall Magnitude of Impact / effect** • Major effect **General cultural landscape impacts** • Very High		
Comments Inconsistent with the SCPS 1997 cl.20.2 Objectives and Performance Criteria for Activities Inconsistent with the Draft HOB-LPS Design Criteria/Conservation Policies Inconsistent with the Queens Domain CHMP policies 5.2.1; 6.1.3		

53 This plan was unavailable at the time of authorship.

21	4.2	Regatta Point Activity Area

Impact Mitigation Recommendations

Specific impact reduction mitigation measures

- Develop a management strategy to mitigate clashes between stadium events and major and operational activities with the continued historic use of the regatta grounds and associated historic features.

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.22 Site 22: Activity Area 4.3 Sullivans Cove 'Working Port'

22	4.3 Sullivans Cove Working Port Activity Area
Heritage Status	SCPS 1997 Activity Area
Certificate of Title (PID)	**Location Addresses**
N/A	N/A

Plan

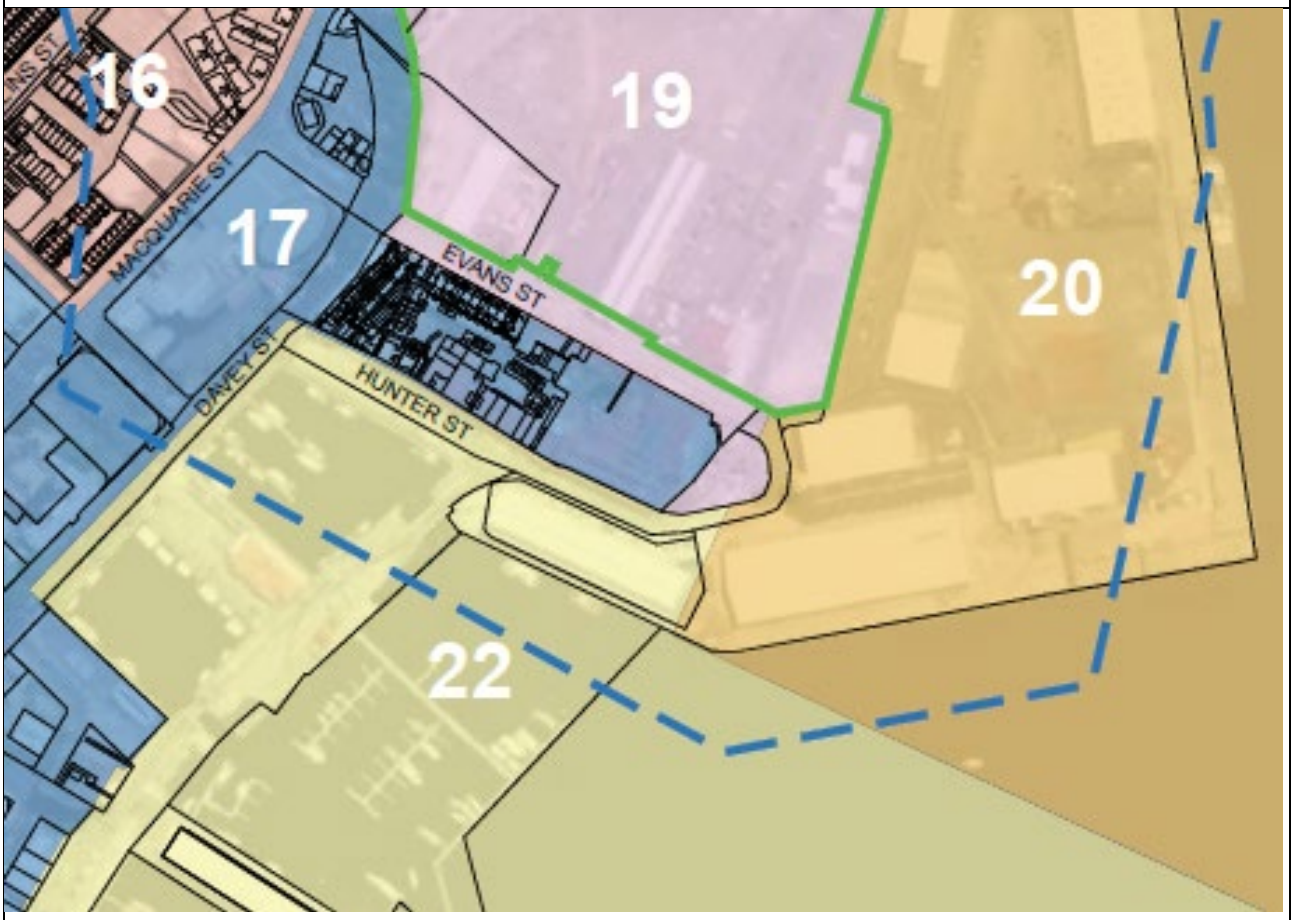


Figure 103: Aerial image of the Study Area showing the SCPS 1997 Activity Area. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0014, detail).

Images:



Figure 104: Constitution Dock from Davey Street towards the bridge.



Figure 105: Victoria Dock looking towards Evans Street, and Sites 1 and 7, the 'Crane' is to the left.

22	4.3	Sullivans Cove Working Port Activity Area



Figure 106: View across Victoria Dock towards Sites 1 and 7.

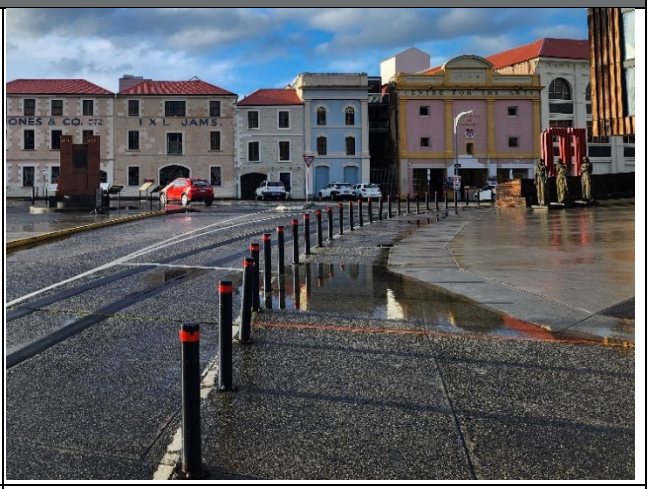


Figure 107: The 'Sesquicentenary Memorial' (left) adjacent to Victoria Dock, Sites 1 and 7 beyond).

Relevant parts from the SCPS 1997 Section 20 are extracted below:

Summary History:

None available

General Characteristics of the Activity Area:

This area contains the operational port of Hobart with cargo handling, fishing industry, cruise liners, ferries, recreational boating, world class yachting events and other maritime activities.

Relevant Sources:

- SCPS 1997, 21 Activity Area 4.3 'Regatta Point', pp 60-62.

Significance

Level of Significance:	Local

Statutory and non-statutory guidelines

Relevant parts from the SCPS 1997 Section 20 are extracted below:

21.2 Objectives and Performance Criteria for Activities

Objectives	*Performance Criteria*
(a) To protect and promote public awareness of Sullivans Cove as a unique example of an historic Australian waterfront.	• *New use and development must demonstrate that it will provide a positive contribution to the character and vitality of the Cove's historic waterfront environs.* • *New activities must relate to, or at least be complementary to the traditional waterfront port activities of the Cove.*
(f) To ensure that development in the area respects the cultural heritage and built form of the Cove Floor.	• *All new development must be sympathetic to the low scale bulk and height characteristics of the Cove Floor.* • *All new development must respect the cultural heritage of buildings, structures and spaces in the Cove.*

22	4.3 Sullivans Cove Working Port Activity Area

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Very High visual impacts from locations within Sullivans Cove and from the Derwent River

Overall Magnitude of Impact / effect

- Major effect

General cultural landscape impacts

- Very High

Comments

Inconsistent with the SCPS 1997 cl.21.2 Objectives and Performance Criteria for Activities

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction; and
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel).

7.1.23 Site 23: 'The Glebe' Heritage Precinct

23	'The Glebe' Heritage Precinct
Heritage Status	*Hobart Interim Planning Scheme 2015,* Part E, Table E13.2 • Ref No. G1 'The Glebe' *Draft Hobart Local Provisions Schedule,* HOB-Table C6.1 • Reference Number HOB-C6.2.2 'The Glebe' *Draft Hobart Local Provisions Schedule,* HOB-Table C6.3 • Reference Number HOB-C6.3.7 'Southern Queens Domain'
Certificate of Title (PID)	**Location Addresses**
N/A	N/A
Plan	

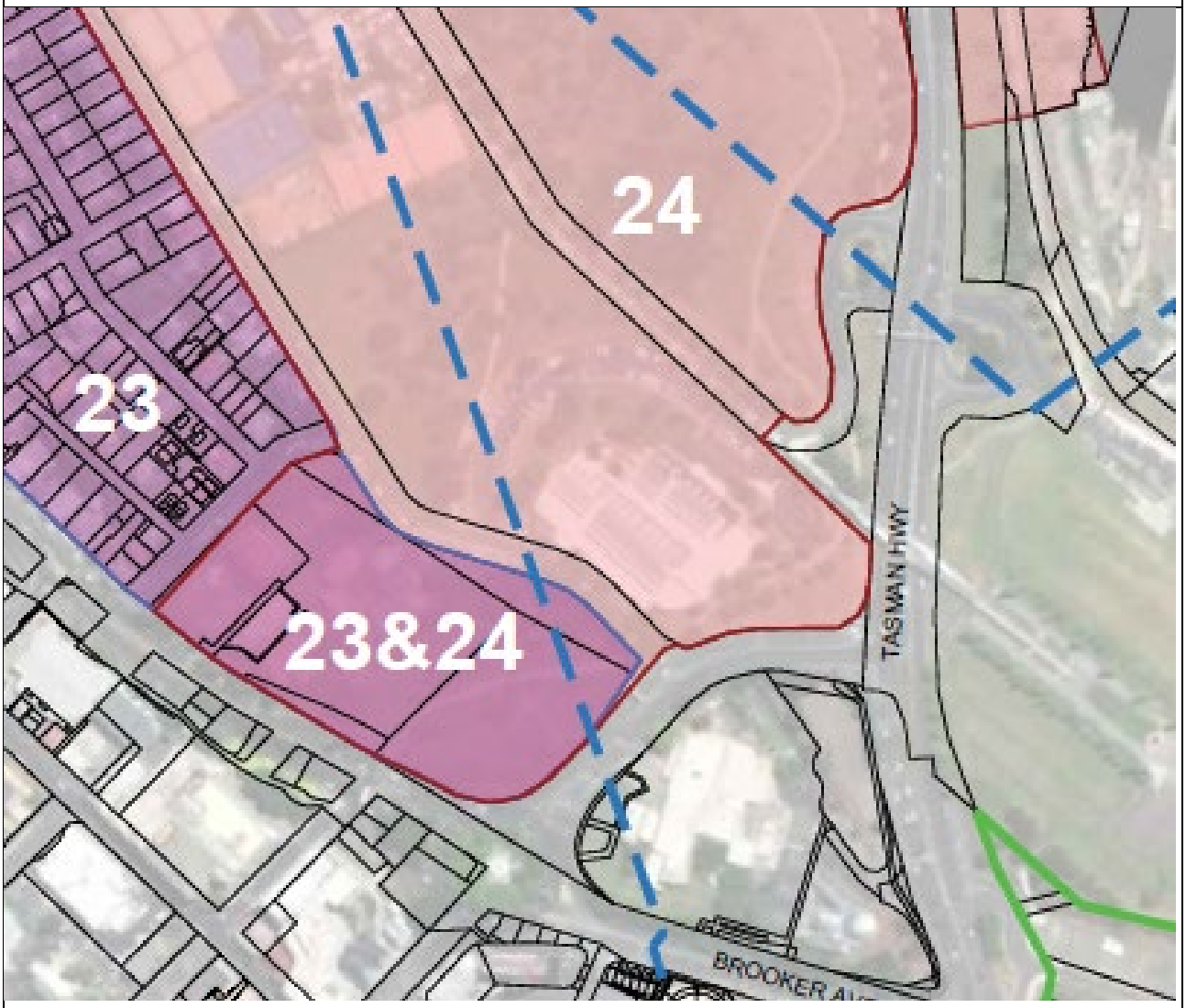


Figure 108: Aerial image of the Study Area showing the Local Activity Area. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0015, detail).

23	'The Glebe' Heritage Precinct

Images:



Figure 109: View from the Philip Smith Building to the University Rose Gardens.

Relevant parts from the Draft HOB-LPS HOB datasheet Reference No. HOB-C62.2 are extracted below

Summary History:

Many cities have a Glebe, the historic model of a Glebe was formed when land was granted to churches for the purposes of establishing religion in the colonies.

The Hobart Glebe comprised of three distinct sections of granted land to three churches. The Anglican Church developed houses in the 1880s, The Presbyterian Church developed houses in the 1890s, and The Roman Catholic Church developed houses much later in the 1940s and 50s. During the 1960s Glebe was considered one of the poorest areas of Hobart, this was principally due to the leasehold nature of properties. The churches owned the properties and leased them out to tenants for 99 years from the 1880s, as the terms of the leases got shorter the occupants did not want to spend money on maintaining properties and as a result the standard of housing within the area greatly declined. The regeneration of Glebe began in the early 1980s as 99 year leases ended and building sold off, with new owners renovating properties.

Relevant Sources:

- City of Hobart, 'City of Hobart Local Heritage Precincts, Description, Statement of Local Historic Heritage Significance and Design Criteria / Conservation Policy' January 2019.

Description:

Glebe is a historic Hobart suburb containing many well-preserved primarily weatherboard buildings.

Relevant Sources:

- City of Hobart, 'City of Hobart Local Heritage Precincts, Description, Statement of Local Historic Heritage Significance and Design Criteria / Conservation Policy' January 2019.

Precinct character and features:

Streetscape and townscape

Design and topography

Sitting below the Queens Domain, this parcel of south westerly sloping land contains a highly consistent streetscape of early inner city residential buildings built along steeply rising streets. The area exhibits a contained residential character, confined by Brooker Highway to the south, and the Domain open space to the north. The precinct is an important residential landmark that forms an edge to the inner city area. The steep streets and terrace dwellings provide high levels of

23	'The Glebe' Heritage Precinct

articulation. The overriding elements of streetscape character are the topography, orientation, and sitting of buildings along the hillside. Immediately to the south east of the residential area lies the Old University buildings and grounds. The character of this area of the precinct is one of major institutional sandstone and brick gothic revival buildings set in a park-like landscape. The site slopes steeply down to the Tasman Highway.

Vegetation

The residential area of the precinct sits beneath the leafy backdrop of the Queens Domain. Vegetation and open space forms a large part of the south eastern side of the precinct this includes The University Rose Gardens which provides a well maintained and landscaped public garden, whilst also acting as a pedestrian thoroughfare from Glebe into the city. Many residences feature well established gardens, and street trees are planted along Davenport, Shoobridge, Bayley, Lillie, and Service Street.

Views and vistas

There are fine views available from the precinct over the city and vistas down the steeply sloping streets. Staggered housing profiles, and roof forms create distinctive views from both within the precinct and externally, as the precinct creates views with its hillside housing being visible from the Hobart CBD and parts of North Hobart.

Relevant Sources:

- City of Hobart, 'City of Hobart Local Heritage Precincts, Description, Statement of Local Historic Heritage Significance and Design Criteria / Conservation Policy' January 2019.

Significance	
Level of Significance:	Local Significance

Relevant parts from the HIPS 2015, Table E13.2, Ref. No. G1 'The Glebe' are extracted below:

Statement of Local Historic Heritage Significance and Historic Heritage Values

This precinct is significant for reasons including:

1. *It demonstrates the three distinct sections of land granted to church groups which were leased and developed initially, in the 1880s and 1890s by the Anglican and Presbyterian Churches.*
2. *It contains the largest collection of weatherboard Victorian and Federation houses in Hobart.*
3. *The individual residential buildings and elements contribute to a coherent precinct highly visible throughout Hobart.*
4. *The garden settings of properties and parkland spaces are important and reinforce the precincts connection to the Queens Domain.*
5. *The large number of landmark residential and institutional buildings that are of historic and architectural merit.*
6. *The original and/or significant external detailing, finishes and materials demonstrating a high degree of integrity with a homogenous historic character.*

Relevant Sources:

- HIPS 2015, Table E13.2, Ref. No. G1 'The Glebe'.

Relevant parts from the Draft HOB-LPS HOB datasheet Reference No. HOB-C62.2 are extracted below

Statement of Local Historic Heritage Significance

Significance because of the collective heritage value of individual places as a group for their streetscape or townscape values and the precinct's role in, representation of, or potential for contributing to the understanding of:

23	'The Glebe' Heritage Precinct

For contributing to the understanding of local history:

- *For demonstrating the three distinct sections of land granted to church groups which were leased and initially developed, in the 1880s and 1890s by the Anglican and Presbyterian Churches.*

For the representation of aesthetic characteristics:

- *The individual residential buildings, heritage, and contributory elements create a coherent precinct that is highly visible throughout Hobart.*
- *The primarily timber weatherboard residences with consistent original external detailing, finishes, and materials, create a distinctive visual impression and dramatic streetscape qualities.*
- *The garden settings of properties, and parkland spaces boarding on the precinct are a significant aesthetic features and reinforce the areas connection to the Queens Domain.*

For the representation of a class of building or place:

- *The precinct contains one of the largest collections of timber weatherboard Victorian and Federation houses in Hobart.*
- *The fine collection of late nineteenth century period through to Inter-War period substantial houses that form a coherent and largely intact streetscape that demonstrates the key design features, styles and forms of the time.*
- *The precinct holds a large number of highly intact residential and institutional buildings that are of both historic and architectural merit.*

For the association with a particular community or cultural group for social or spiritual reasons:

- *The area has social significance to the local and broader community due to the location of Domain House within the precinct.*
- *The area has social and spiritual significance to the local and broader community due to the location of the Former Trinity Rectory within the precinct.*

Relevant Sources:

- City of Hobart, 'City of Hobart Local Heritage Precincts, Description, Statement of Local Historic Heritage Significance and Design Criteria / Conservation Policy' January 2019.

Relevant parts from the Queens Domain CHMP are extracted below:

Philip Smith Building	
Criterion A	*The Philip Smith Building is of high historic heritage significance for its historical and social associations with the development of teacher training in Tasmania.*
Criterion D	*The Philip Smith Building is of high historic heritage significance because of its ability to demonstrate the principal characteristics of a Federation Gothic public building designed with progressivist ideals.*
Criterion F	*The Philip Smith Building is of high historic heritage significance because it has important community associations derived from its eighty years as an educational institution.*
Criterion G	*The Philip Smith Building is of high historic heritage significance because of its associations with the prominent early twentieth century progressivist architect, Rudolph Koch.*
Significant Views	*Views to it from the city and the Domain.*

23	'The Glebe' Heritage Precinct
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 77-78.
Domain House	
Criterion A	*Domain House is of high historic heritage significance as it has been of central importance in the development of education in Tasmania since 1850. In particular it is significant as the first site of the University of Tasmania.*
Criterion D	*Domain House is of high historic heritage significance as it demonstrates the principal characteristics of an Old Colonial Gothic Picturesque educational building.*
Criterion E	*Domain House is of high historic heritage significance as it is a fine example of mid nineteenth century educational architecture.*
Criterion F	*Domain House is of high historic heritage significance as it has important community associations derived from its 150 year history as an educational institution.*
Significant Views	*Views to it from the city and the Domain.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 75-76.
Statutory and non-statutory guidelines	
Relevant Queens Domain CHMP Policies are extracted below	
5.2.3 The Southern Domain	*1 Encourage activities that are consistent with the traditional use of the space as a 'commons'; a pedestrian dominated space for all citizens.* *2 The link between the Domain at the end of Davies Avenue and the Soldiers Walk should be reconnected to the Cenotaph and Macquarie Point. This should be achieved by lowering the Tasman Highway through this area and providing a broad landscaped overbridge that recovers the physical and visual connection of these two ceremonial areas. In the short term the visual connection of the two areas should be recovered by the continuation of the Davies Avenue alignment (without cars) to the edge of the Highway to reinstate the relationship of the memorials to the road edge and the reinstatement of the commencement of the Soldiers Walk with changed alignment to recover the original alignment and a change of material in the road surface to give pedestrians priority.* *3 Retain and conserve the National Rose Society Garden (University Rose Garden).* *4 Prohibit uses that further intensify, segregate and fragment the large open space of the southern Domain.* *5 Monitor the condition of all memorials/monuments and carry out maintenance and any other requisite works in line with the principles of the Australia ICOMOS Burra Charter, 1999.*

23	'The Glebe' Heritage Precinct
6.1.17 Philip Smith Building	*1 The Philip Smith Building should be retained and conserved.* *2 The Philip Smith Building should be managed in accordance with the recommendations of the 1996 conservation plan.*
6.1.18 Domain House	*1 Domain House should be retained and conserved.* *2 The existing 1993 conservation plan for Domain House should be urgently reviewed and updated.*

Review of Potential Impacts

Potential Direct Impacts

- Imperceptible / None

Potential indirect Impacts

- Imperceptible / None

Overall Magnitude of Impact / effect

- Negligible effect

General cultural landscape impacts

- Medium

Comments

None

Impact Mitigation Recommendations

General impact reduction mitigation measures

- minimising overall height where practicable;
- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.24 Site 24: Queens Domain Cultural Landscapes HIPS 2015 Ref No. 5, HOB-C6.3.5-7

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes
Heritage Status	*Hobart Interim Planning Scheme 2015,* Part E, Table E13.3 • Ref No. 5 'Middle Queens Domain' *Draft Hobart Local Provisions Schedule,* HOB-Table C6.3: • Reference Number HOB-C6.3.5 'Middle Queens Domain' • Reference Number HOB-C6.3.6 'Queens Domain Foreshore' • Reference Number HOB-C6.3.7 'Southern Queens Domain'
Certificate of Title (PID)	**Location Addresses**
N/A	N/A
Plan	

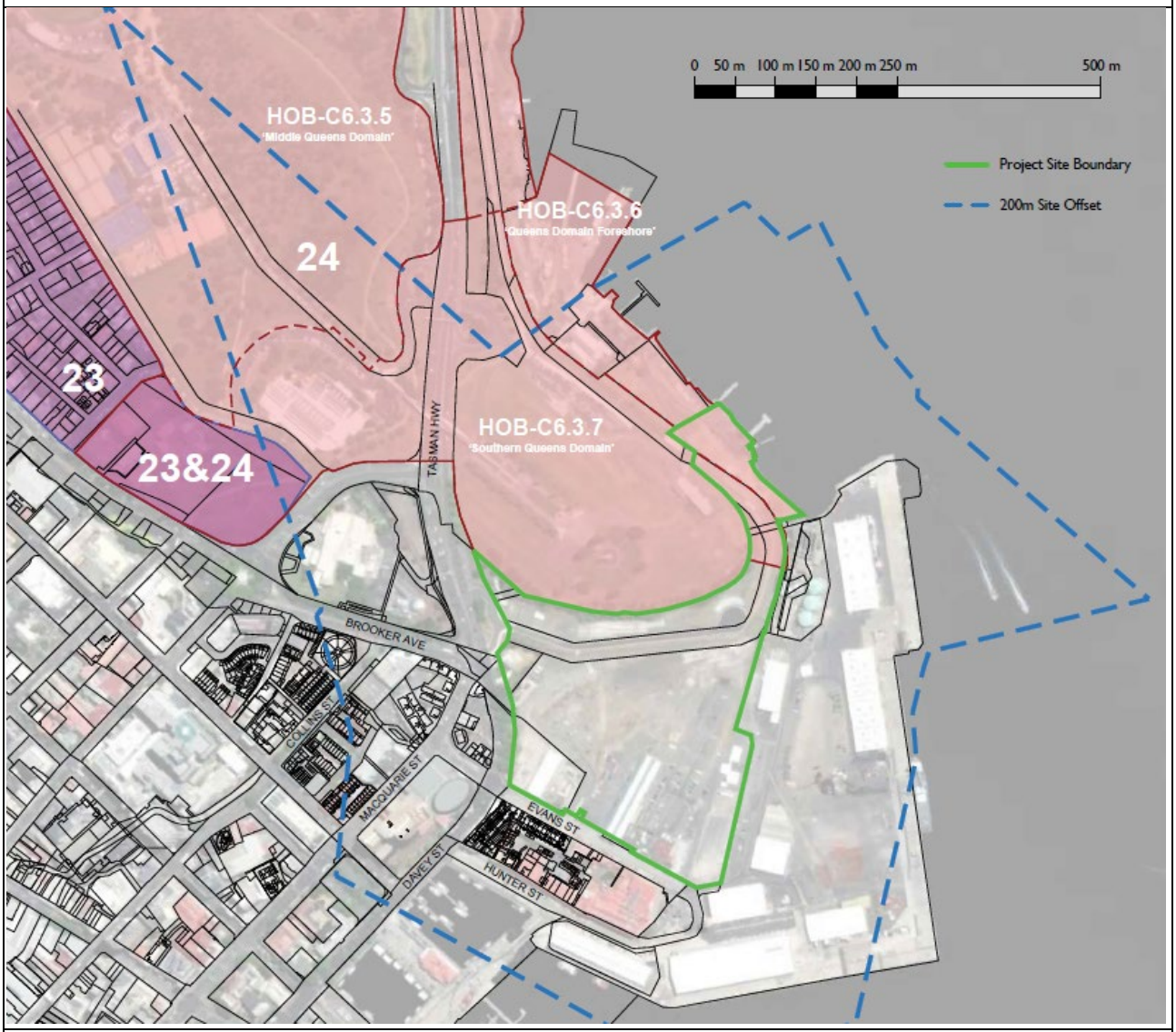


Figure 110: Aerial image of the Study Area showing the Cultural Landscape. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0016, detail).

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes

Images:



Figure 111: View south from Cenotaph Avenue carpark (left) and Anzac Parade (right) within HOB-C6.3.7.



Figure 112: View north from near the John Calvin Stand within HOB-C6.3.7.



Figure 113: View from the Philip Smith Building to the University Rose Gardens within HOB-C6.3.5.



Figure 114: View of the Cenotaph (1925) and Victoria Cross Memorial (2003) from Anzac Parade (c1925) within HOB-C6.3.7.



Figure 115: The John Colvin Stand within HOB-C6.3.6.



Figure 116: HMAS Huon and the Railway Tracks within HOB-C6.3.6.

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes



Figure 117: The Race Box with the Cattle Jetties / Baths beyond within HOB-C6.3.6.

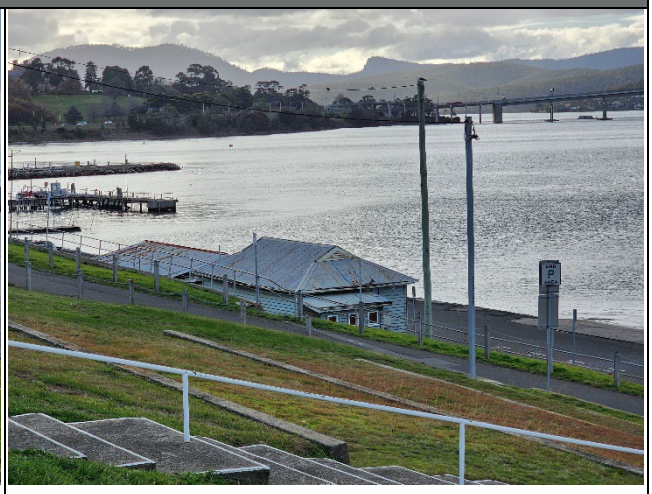


Figure 118: The Coastguard Shed within HOB-C6.3.6.



Figure 119: The Slipyards within HOB-C6.3.6.



Figure 120: The Slipyards within HOB-C6.3.6.

Summary History:

Relevant parts from the Queens Domain CHMP are extracted below:

The eleven major phases of activity which contributed to the evolution of the entire landscape and its various smaller discrete units are:

- *the open pre-colonial woodland almost certainly created by Aboriginal firestick farming*
- *the early colonial clearing at Pavilion Point and Macquarie Point*
- *the open grazed woodland of the Government Paddock, ostensibly for the Governor's private pleasure and profit but really for the entire populace to enjoy*
- *the development of quarries from the 1820s for excavating building stone and road building gravel*
- *strip development along the foreshore*
- *the development of more formal garden patterns at the Royal Tasmanian Botanical Gardens and, later, Government House*
- *the appropriation of the open southern Domain for military and ceremonial purposes*
- *the development of pathways and carriage drives allowing both rich and poor to enjoy the Arcadian idyll offered by a large parkland close to the town centre*
- *the late nineteenth century management practices to develop a contrived yet apparently*

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes

- *natural and picturesque park conforming to an imported Victorian Park ideal. This includes broad scale landscaping and planting of exotic trees as specimens and in copses, avenues, pinetums, and arboreta*
- *the creation of recreational and sporting facilities*
- *the development of lineal transport networks which were initially embraced but which later proved to degrade the overall park landscape and amenity*

The most visible phase in the evolution of the Domain's cultural landscape was the late nineteenth century creation of a picturesque park inspired by the Victorian park ideal.

Relevant Sources:

- Austral Archaeology, 'Queens Domain Cultural Heritage Management Plan' (QD CHMP), for Hobart City Council, December 2002, pp 6-7.

Description:

Relevant parts from the HIPS 2015, Table E13.3 are extracted below:

Middle Queens Domain

The Middle Queens Domain consists of a designed park landscape located at the southern end of the Queens Domain.

Relevant Sources:

- HIPS 2015, Table E13.3, Ref No. 5

Relevant parts from the Draft HOB-LPS, HOB-Table C6.3 are extracted below:

Queens Domain Foreshore

The Queens Domain Foreshore landscape extends from Macquarie Point along the edge of the River Derwent to Cornelian Bay. It consists of a woodland landscape much like the upper Queen's Domain but of low shoreline topographic form and also contains maritime facilities.

Southern Queens Domain

The Southern Queens Domain contains a large area of open space and a variety of uses including recreational facilities, the Regatta Grounds, the Cenotaph, the Philip Smith Centre, and Domain House.

Relevant Sources:

- Draft HOB-LPS, HOB-Table C6.3, HOB-C6.3.5

Relevant parts from the Queens Domain CHMP are extracted below:

Upper Domain

— the Park landscape area of the Domain. Originally the "natural" landscape constituted the entire study area but is confined for the purposes of this study to the northern area and other pocket areas includes all sections not included on the foreshore or in the southern Domain.

Relevant Sources:

- Austral Archaeology, 'Queens Domain Cultural Heritage Management Plan' (QD CHMP), for Hobart City Council, December 2002, pp 6-7.

Significance	
Level of Significance:	Local Significance

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes

Statement of Local Historic Heritage Significance and Historic Heritage Values

Relevant parts from the HIPS 2015, Table E13.3 are extracted below:

Middle Queens Domain

The Middle Queens Domain consists of a designed park landscape located at the southern end of the Queens Domain. Its landscape significance stems from the following:

1. *The features of a designed landscape due to early plantings of exotic species;*
2. *The historic botany; species have been planted over the years to beautify the landscape and/or commemorate particular events;*
3. *The variety in vegetation species and patterns found in different parts of the landscape;*
4. *The presence of many mature conifer trees, some of which are highly unusual in Tasmania, even rare in Australia;*
5. *The aesthetic pattern of mature coniferous vegetation combined in juxtaposition with exotic deciduous trees such as elms, ash or oaks demonstrating a favoured nineteenth century garden pattern which helped highlight effects of the picturesque and the gardenesque;*
6. *The links to the Royal Tasmanian Botanical Gardens as most exotic trees planted were most likely sourced from the Royal Society's Garden in either late nineteenth or early twentieth centuries;*
7. *The vegetation cover with spacing and mix of mature trees and the wider open spaces between;*
8. *The picturesque park-like historic characteristics of the woodland as determined by nineteenth century landscape ideals;*
9. *The historic curving, winding, and narrow carriage drives;*
10. *Its' important and significant contribution to Australia's garden history and to the history of Australian domain spaces through its exotic tree collection and exotic minor landscape patterns.*

Relevant parts from the Draft HOB-LPS, HOB-Table C6.3 are extracted below:

Middle Queens Domain

The Draft HOB-LPS, HOB-Table C6.3 includes all of the above for the Middle Queens Domain, and adds the following:

11. *Historic sites and remnant historic features relating to the themes of recreation, industry, convict history, defence, and Victorian Park movement. (HOB-LPS, HOB-Table C6.3, HOB-C6.3.5)*

Queens Domain Foreshore

The Precinct is identified as having local historic heritage significance because of the collective heritage value of individual elements and features, both natural and constructed, as a group for their landscape value. Its local historic heritage significance and values stem from the following:

1. *The long vistas of open, unbuilt natural spaces, looking from the River Derwent, rising westwards towards the Royal Tasmanian Botanical Gardens, Government House, Domain Hill, Knocklofty and Mount Wellington;*
2. *The contribution of the shoreline landscape to providing an interconnecting landscape link to the other areas of naturalness on the Queens Domain dominated by vegetation, river edge and topographical form; and*
3. *Historic sites and remnant historic features relating to the themes of recreation, transport, maritime industry, defence.*

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes

Southern Queens Domain

The Precinct is identified as having local historic heritage significance because of the collective heritage value of individual elements and features, both natural and constructed, as a group for their landscape value. Its local historic heritage significance and values stem from the following:

1. *It has intrinsic value as a large area of cleared open space, once contiguous to the northern part of the Queens Domain, but with an evolved history of quite different use to the northern end;*
2. *Its history as Hobart's "commons" – a meeting place for all people and its association with military, government, civic, recreational and festival events; and*
3. *Its sense of openness and wide panoramic and prospect views outwards in all directions lends a special spacious quality to this place which is rare in capital cities.*
4. *The formal, ordered and symmetrical ceremonial avenue of trees, memorials and open walkways with few intrusive elements.*
5. Historic sites and remnant historic features relating to the themes and functions of civic spaces, engineering, industry, recreation, Victorian Park movement, education and defence.

Relevant parts of the Queens Domain CHMP are extracted below

Tasmanian Cricket Association Ground	
Criterion A	*The TCA Ground is of cultural heritage significance because it demonstrates the development of major sporting facilities in Tasmania in the late nineteenth century.* *The ground is significant as it demonstrates the evolution of representative cricket in Tasmania from 1882 to the 1980s*
Criterion B	*The TCA Ground is of cultural heritage significance as it is a rare intact example of a major Victorian/Federation sportsground.*
Criterion D	*The TCA Ground is of cultural heritage significance as it contains a very good group of Victorian/Federation recreation buildings and demonstrates the principal characteristics of a late Victorian sportsground.*
Criterion F	*The TCA Ground is of cultural heritage significance as it has social significance for several generations of Tasmanian sports people and spectators.*
Criterion G	*The TCA Ground is of cultural heritage significance as it has a special association with the Tasmanian Cricket Association and the development of the sport with in the state.*
Curtilage / Significant Views	*The curtilage of the ground extends beyond its boundaries to the historical and visual setting within the Domain.*
Level of Significance	*National*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 49-51.

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes
Domain Slipyards *The site is of high significance. The residence, storage sheds, boatsheds and slipways all contribute to the site and individually have high heritage value.*	
Criterion A	*The Domain slip is of cultural heritage significance as it demonstrates the development of shipbuilding on Hobart's waterfront in the mid to late nineteenth century and has important links to the whaling industry. existing nineteenth century structures demonstrate the layout and workings of a c1900 slipyard.*
Criterion B	*The Domain slip is of cultural heritage significance as it is a rare example of a largely intact c1900 slipyard.*
Criterion C	*The Domain slip is of cultural heritage significance as it has the potential to yield information about the workings of late nineteenth century slipyards.*
Criterion D	*The Domain slip is of cultural heritage significance as it demonstrates the principal characteristics of nineteenth century slipyards.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 63-65.
John Colvin Stand	
Criterion A	*The John Colvin Stand has cultural heritage significance as it demonstrates the evolution of the Regatta as an important event in Hobart's cultural life.*
Criterion D	*The John Colvin Stand has cultural heritage significance as it demonstrates the principal characteristics of an interwar public sporting spectator facility.*
Criterion F	*The John Colvin Stand has cultural heritage significance as it social value as the venue of a major Hobart sporting and cultural event since 1919.*
Criterion G	*The John Colvin Stand has cultural heritage significance for its association with the Hobart Regatta which has been held since 1838.*
Curtilage & Significant Views	*The curtilage includes viewsheds both to and from the structure.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 71-72.
HMAS Huon	
Criterion A	*The former HMAS Huon Naval Depot is of historic heritage significance for the important role it has played in the development of Tasmania's defence system.*
Criterion D	*The former HMAS Huon Naval Depot is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Federation period naval base.*

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes
Curtilage & Significant Views	*The curtilage includes to views to it from the River Derwent and from the Queens Domain..*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 73-74.
Coast Guard Shed Macquarie Point	
Criterion A	*The coast guard shed is of cultural heritage significance as it demonstrates the development of recreational structures on the Domain waterfront in the early twentieth century.*
Criterion D	*The coast guard shed is of cultural heritage significance as it demonstrates the principal characteristics of early twentieth century waterfront structures.*
Level of Significance	*Local*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, p 67.
Hobart Rivulet Domain Diversion Tunnel	
Criterion A	*The Hobart Rivulet Domain Diversion Tunnel is of high historic heritage significance for its association with the development of essential urban infrastructure, the history of the Hobart Rivulet and the pattern of development in the city of Hobart in general.*
Criterion D	*The Hobart Rivulet Domain Diversion Tunnel is of high historic heritage significance because of its ability to demonstrate the principal characteristics of early 20th century subterranean engineering works resulting in a major piece of city infrastructure.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 87-88.
Cenotaph	
Criterion A	*The Cenotaph is of cultural heritage significance as it demonstrates the impact on Tasmanian society and history of major armed conflicts, particularly World War 1. The Cenotaph is of cultural heritage significance as it demonstrates the past importance of the Domain as a ceremonial space.*
Criterion D	*The Cenotaph is of cultural heritage significance as it demonstrates the principal characteristics of Interwar war memorials.*
Criterion F	*The Cenotaph is of cultural heritage significance because of its cultural and spiritual associations with the entire community. It demonstrates community responses to severe loss of life in armed conflicts.*
Criterion G	*The Cenotaph is of cultural heritage significance because of its associations with the prominent early twentieth century Hobart architectural firm, Hutchinson & Walker.*

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes
Curtilage	*The site is on the top of a small hill which gives the monument landmark value. The site is bounded by and has been eroded by the construction of the Tasman Highway and the railway cuttings near the water. The monument should be linked physically or visually to the main Domain area.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 57-58.
Domain Quarries Various (Quarry c1848)	
Criterion A	*Collectively the Domain quarries are of cultural heritage significance for their ability to demonstrate the exploitation of natural resources for public works.*
Criterion D	*The Domain quarries exhibit a range of characteristics that are demonstrative of the exploitation of resources for public works projects. The scale of exploitation is also indicative of advances in technology over time.*
Level of Significance	*'The Hollow' quarry - State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 85-86.
Boer War Memorial	
Criterion A	*The Boer War Memorial is of cultural heritage significance as it demonstrates the impact of the Boer War, the first major foreign conflict at which Tasmanians fought, on Tasmanian society.* *The Boer War Memorial is of cultural heritage significance as it demonstrates the past importance of the Domain as a ceremonial space.*
Criterion B	*The Boer War Memorial is of cultural heritage significance as it is a rare Tasmanian example of a memorial to Boer War veterans.*
Criterion D	*The Boer War Memorial is of cultural heritage significance as it demonstrates the principal characteristics of early twentieth century war memorials.*
Criterion F	*The Boer War Memorial is of cultural heritage significance because of its cultural and spiritual associations with the entire community. It demonstrates community responses to severe loss of life in armed conflicts.*
Curtilage & Significant Views	*The curtilage is in two parts—the immediate surrounding area requires an area extending from the Tasman Highway to adjacent developments to allow the memorial to be experienced in some remnant landscape setting. The broader view shed allows the structure to be seen against the backdrop of the Domain. The memorial should not be relocated even though its setting has been compromised.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 59-60.
Philip Smith Building	
Criterion A	*The Philip Smith Building is of high historic heritage significance for its*

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes
	historical and social associations with the development of teacher training in Tasmania.
Criterion D	*The Philip Smith Building is of high historic heritage significance because of its ability to demonstrate the principal characteristics of a Federation Gothic public building designed with progressivist ideals.*
Criterion F	*The Philip Smith Building is of high historic heritage significance because it has important community associations derived from its eighty years as an educational institution.*
Criterion G	*The Philip Smith Building is of high historic heritage significance because of its associations with the prominent early twentieth century progressivist architect, Rudolph Koch.*
Curtilage & Significant Views	*The curtilage extends beyond its boundaries to include views to it from the city and the Domain.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 77-78.
Domain House	
Criterion A	*Domain House is of high historic heritage significance as it has been of central importance in the development of education in Tasmania since 1850. In particular it is significant as the first site of the University of Tasmania.*
Criterion D	*Domain House is of high historic heritage significance as it demonstrates the principal characteristics of an Old Colonial Gothic Picturesque educational building.*
Criterion E	*Domain House is of high historic heritage significance as it is a fine example of mid nineteenth century educational architecture.*
Criterion F	*Domain House is of high historic heritage significance as it has important community associations derived from its 150 year history as an educational institution.*
Significant Views	*The curtilage extends beyond its boundaries to include views to it from the city and the Domain.*
Level of Significance	*State*
Source	Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002, pp 75-76.
Statutory and non-statutory guidelines	
Relevant parts from the Draft HOB-LPS, HOB-Table C6.3 are extracted below:	
Design Criteria / Conservation Policy	
Queens Domain Foreshore	
1. The open, unbuilt natural and vegetated spaces and river edge character should be retained.	
2. Vegetation rehabilitation should use appropriate native vegetation.	
3. New buildings, extensions, structures or plantings should not obscure long vistas in any direction	

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes	
or be individually prominent. *4. Elements that do not contribute to and/or detract from the heritage values of the precinct may be removed.* *5. Alterations and additions to buildings, structures or features within the landscape precinct should not result in intensification of use or fragmentation of the foreshore.* *6. New buildings, extensions, structures or plantings should be compatible with or visually subservient and not obscure any heritage building and/or local heritage place when viewed from any road, the river or public open space.* *9. The alignment and width of linear transport elements should be retained.* *10. Existing structured recreation facilities including carparking should be retained with limited further expansion.* *11. Local heritage places and places of archaeological potential should be protected and conserved in accordance with relevant policies.* *12. Pedestrian access and pathways should be reinforced.* *13. All new development should enhance the overall significance of the Domain.*		
Relevant Queens Domain CHMP Policies are extracted below		
5.2.1 Queens Domain Foreshore	*1*	*No further intensification of use or fragmentation should occur along the Queens Domain foreshore.* *2 The natural geometry of the foreshore should be (i) preserved and (ii) rehabilitated where appropriate, using locally provenanced indigenous shrubs and small trees.* *Note; The foreshore is an area of high Aboriginal cultural sensitivity (refer to Figure 2), consequently, any plans to rehabilitate selected areas should be discussed at an early stage with the Aboriginal Heritage Section of the Tasmanian Heritage Office and with the Tasmanian Aboriginal Land Council.*
5.2.3 The Southern Domain	*1*	*Encourage activities that are consistent with the traditional use of the space as a 'commons'; a pedestrian dominated space for all citizens.* *4 Prohibit uses that further intensify, segregate and fragment the large open space of the southern Domain.*
6.1.1 Cenotaph & Queens Battery	*1*	*The Cenotaph & Queens Battery remnants should be retained and conserved.* *2 The Cenotaph & Queens Battery should be managed in accordance with the recommendations outlined in the 2001 conservation assessment.*[54] *3 The Cenotaph & Queens Battery should be interpreted to reveal their cultural heritage significance.*
6.1.2 John Colvin Stand	*1*	*The original fabric of the John Colvin Stand should be retained and conserved.* *2 The John Colvin Stand could be returned to its original form if required and appropriate after preparation of a conservation assessment.* *3 The Regatta Grounds, including the John Colvin Stand should be interpreted to reveal the significance of the Hobart Regatta to the State's history.*
6.1.3 Hobart Rivulet	*1*	*The Hobart Rivulet Domain Diversion Tunnel should be retained as a*

54 This plan was unavailable at the time of authorship

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes
Domain Diversion Tunnel	*functional utility, and conserved.* *2 A conservation assessment should be prepared for the Hobart Rivulet Domain Diversion Tunnel. Any developments proposed for the Cenotaph, lower Collins Street, Hobart Port access areas should be assessed for their capacity to affect the structural integrity of the tunnel. In particular the effects of vibration should be evaluated.*
6.1.4 Cattle Jetties & Site of Baths	*1 The cattle wharf remnants and sandstone edging should be retained and conserved in any reworking of the waterfront.* *2 A conservation assessment should be prepared for the cattle wharf and other historic fabric on the foreshore at Macquarie Point.* *3 Other finishes, wall constructions are more recent and may be removed.*
6.1.5 HMAS Huon	*1 HMAS Huon should be retained and conserved.* *2 New uses for HMAS Huon should retain a water focus.* *3 The site should be managed in accordance with the recommendations of the Australian Construction Services conservation plan.*[55]
6.1.6 Domain Slips	*1. The slipway should be retained in use and conserved.* *2. Early buildings including the residence, storage buildings, two timber boatsheds should be conserved and used. If necessary the long storage building could be separated from the operation of the area and linked with other Domain uses if this facilitates its conservation.* *3. Further research should be undertaken on this site and a conservation assessment prepared.*
6.1.7 TCA Ground	*None relevant.*
6.1.17 Philip Smith Building	*1 The Philip Smith Building should be retained and conserved.* *2 The Philip Smith Building should be managed in accordance with the recommendations of the 1996 conservation plan.*[56]
6.1.18 Domain House	*1 Domain House should be retained and conserved.* *2 The existing 1993 conservation plan for Domain House*[57] *should be urgently reviewed and updated.*
6.1.19 Monuments	*1 All monuments on the Queens Domain not specifically covered in other policies should be retained and conserved. These include the R.D. Poulett-Harris Fountain, the Charles Meredith Fountain and the Boer War Memorial.* *2 Conservation assessments should be urgently prepared for monuments to determine immediate and long term conservation requirements.* *3 Monuments should be interpreted to reveal their cultural heritage significance.*
6.1.22 Quarries	*1 Proposals for developments within quarries should be individually assessed to determine conservation requirements.*
6.1.23 Coast Guard Shed	*1 The Coast Guard Shed should be retained and conserved.* *2 The Coast Guard Shed should be retained in its open setting addressing the river foreshore.*

55 This plan was unavailable at the time of authorship
56 This plan was unavailable at the time of authorship
57 This plan was unavailable at the time of authorship

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes
	3 *The Coast Guard Shed should continue to be used for water-based activities.* 4 *A conservation assessment should be prepared for the Coast Guard Shed to determine conservation requirements.*
Review of Potential Impacts	
Middle Queens Domain **Potential Direct Impacts** • Imperceptible / None **Potential Indirect Impacts** • Low impacts to distant views from the place **General cultural landscape impacts** • Low **Overall Magnitude of Impact / effect** • Minor effect	
Queens Domain Foreshore **Potential Direct Impacts** • Very High impact from proposed road access and bus parking areas • Potential for Archaeological impacts assessed by others • Medium to heritage values from vibrations **Potential indirect Impacts** • Medium increasing to Very High during the continued, historic use of the regatta grounds and associated historic features. **General cultural landscape impacts** • Very High **Overall Magnitude of Impact / effect** • Major effect	
Southern Queens Domain **Potential Direct Impacts** • Imperceptible / None **Potential indirect Impacts** • High impact to views from the Derwent River • Very High impact to the setting of the place (views will be dominated by the stadium) **Overall Magnitude of Impact / effect** • Major effect **General cultural landscape impacts** • Very High	
Comments Inconsistent with the Draft HOB-LPS Design Criteria/Conservation Policies Inconsistent with the Queens Domain CHMP policies 5.2.1, 1; 5.2.3, 1 & 4; 6.1.3;	
Impact Mitigation Recommendations	
General impact reduction mitigation measures • minimising overall height where practicable;	

24	'Middle Queens Domain', 'Queens Domain Foreshore' and 'Southern Queens Domain' Cultural Landscapes

- simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye;
- minimising depth and number of structural members to the greatest possible extent to provide greater transparency;
- maximising transparency of cladding materials;
- careful detailing of both internal and external lighting;
- design the perimeter of the stadium to minimise visual bulk;
- utilise visually recessive materials;
- avoid highly reflective glazing and other surfaces;
- avoid strong, contrasting colours and complex material palettes;
- design and locate signage so that it does not compete the with historic context of the site;

General impact offset mitigation measures

- a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project.
- drawn and photographic recording of impacted heritage places prior to construction preparation commencing;
- preparation of construction management plans that protect heritage places during construction;
- use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and
- locate plant and equipment to limit visual impact;

7.1.25 Site 25: Hobart Rivulet Draft HOB-LPS HOB-C6.1.10

25	Hobart Rivulet
Heritage Status	*Draft Hobart Local Provisions Schedule,* HOB-Table C6.1, Reference Number HOB-C6.1.10
Certificate of Title (PID)	**Location Addresses**
N/A	Component Streets: Argyle Street; Barrack Street; Collins Street; Elizabeth Street; Harrington Street; Murray Street; Liverpool Street; Victoria Street.
Plan	



Figure 121: Aerial image of the Study Area showing the Draft HOB-LPS Local Heritage Places. Approximate Project Site boundary outlined in green, and approximate Study Area (200m Project Site boundary offset) outlined in blue dashes (Source: Listmap, overlaid by Purcell, drawing number 243280-PUR-XX-SL-DR-A-0013, detail).

Relevant parts of the HOB-LPS Datasheet for the place are extracted below:

Summary History:

The Hobart Rivulet was once the life blood of the early settlement of Hobart with the history of the rivulet reflecting the development of the city. The rivulet was not only a primary source of drinking water for Hobart's population but was also a significant source of energy for early industries. Early industries around Molle Street and upper Collins Street included Walkers Brewery and Flour Mill,

25	Hobart Rivulet

Johnstone Brothers Woollen Factory, and a number of other small factories, distilleries, and government flour and timber mills were established along this section of the rivulet. The first bridges over the rivulet were of basic timber construction, Wellington Bridge in Elizabeth Street is thought to have been the first substantial structure to negotiate the rivulet built in 1816. Construction began on brick and stone bridges in the 1820s across Argyle Street, Campbell Street, and Murray Street.

The working-class area of Wapping which was centred around lower Collins, Campbell, and Hunter Streets developed around the rivulet with a number of industries such as the gas works, abattoirs, fish markets, and a soap factory were located in the area. The industrial activity and population growth prompted the rivulet become rapidly polluted, and typhoid epidemics during the 1880s and 1890s prompted local government to improve the quality of the Rivulet by attempting to restrict industrial contamination, and enclosing the waterway beneath the city. Floods are frequent on the rivulet and some major floods, such as those in 1854, 1872, and 1960, severely damaged parts of the city.

Relevant Sources:

- Draft Hobart Local Provisions Schedule, Appendix D –New heritage places datasheets, C6.1.10 'Hobart Rivulet'

Description:

The rivulet maintains a subtle presence as it winds its way beneath the city. However there are small sections of the rivulet that remain open and can be viewed from street level. These include the bridge on Molle Street next to the Johnstone Brothers Woollen Factory; the opening on Collins Street backing onto the former Tepid Baths and former Walkers Brewery and Flour Mill; the Barrack Street Bridge where the rivulet flows between Collins and Liverpool Streets; a small bridge in front of a public toilet complex in Harrington Street; an opening at the Wellington Bridge in Elizabeth Street Mall; and the final opening within the CBD is visible on the corner of Collins and Campbell Street outside the Royal Hobart Hospital in the Wapping district. The rivulet runs a curving course flowing easterly from Molle Street downwards through the CBD, flowing under the Cenotaph on the Domain, and eventually terminating into the River Derwent.

Many buildings back onto the rivulet, but their frontages address the street rather than the rivulet. Some buildings are constructed over the top of the rivulet, one example is the Cat and Fiddle Arcade's Murray Street entrance.

Relevant Sources:

- Draft Hobart Local Provisions Schedule, Appendix D –New heritage places datasheets, C6.1.10 'Hobart Rivulet'

Significance	
Level of Significance:	Local Significance
Statement of Local Historic Heritage Significance and Historic Heritage Values	
Relevant parts from the Draft HOB-LPS Datasheet are extracted below:	
(a) Significance of the local heritage place and its historic heritage values because of its role in, representation of, or potential for	*(i) local history;* *The numerous remaining buildings, complexes, intact infrastructure, and archaeological features which demonstrate the importance and contribute to the understanding of the Rivulet in the development of early Hobart industrial activity and settlement.* *For the representation of diverse historical themes, and a wide variety of significant elements and physical features including bridges, walling, and tunnels.*

25	Hobart Rivulet
contributing to the understanding of:	*(iii) a class of building or place;* *The significant former industrial complexes The Johnstone Brothers Woollen Factory, and Walkers Brewery and Flour Mill demonstrate the development of early Hobart industrial activity.* *(iv) aesthetic characteristics;* *The contribution of the Rivulet to the aesthetic and visual qualities through its urban setting and the historic structures along its length.*
Relevant parts from the Queens Domain CHMP are extracted below:	
Hobart Rivulet Domain Diversion Tunnel	
Criterion A	The Hobart Rivulet Domain Diversion Tunnel is of high historic heritage significance for its association with the development of essential urban infrastructure, the history of the Hobart Rivulet and the pattern of development in the city of Hobart in general.
Criterion D	The Hobart Rivulet Domain Diversion Tunnel is of high historic heritage significance because of its ability to demonstrate the principal characteristics of early 20th century subterranean engineering works resulting in a major piece of city infrastructure.
Level of Significance	State
Statutory and non-statutory guidelines	
Relevant Policies from the Queens Domain CHMP are extracted below:	
6.1.3 Hobart Rivulet Domain Diversion Tunnel	1 The Hobart Rivulet Domain Diversion Tunnel should be retained as a functional utility, and conserved. 2 A conservation assessment should be prepared for the Hobart Rivulet Domain Diversion Tunnel. Any developments proposed for the Cenotaph, lower Collins Street, Hobart Port access areas should be assessed for their capacity to affect the structural integrity of the tunnel. In particular the effects of vibration should be evaluated.
Review of Potential Impacts	
Potential Direct Impacts • Medium potential direct impacts to heritage values from vibrations during construction • Potential for Archaeological impacts assessed by others under Section 5.4 of the Final Guidelines **Potential indirect Impacts** • Imperceptible / None **Overall Magnitude of Impact / effect** • Minor effect **General cultural landscape impacts** • Imperceptible / None	
Comments None	

25	Hobart Rivulet
Impact Mitigation Recommendations	
General impact reduction mitigation measures • minimising overall height where practicable; • simplifying the visual articulation of the dome's spring point to avoid unnecessary complexity that would draw the eye; • minimising depth and number of structural members to the greatest possible extent to provide greater transparency; • maximising transparency of cladding materials; • careful detailing of both internal and external lighting; • design the perimeter of the stadium to minimise visual bulk; • utilise visually recessive materials; • avoid highly reflective glazing and other surfaces; • avoid strong, contrasting colours and complex material palettes; • design and locate signage so that it does not compete the with historic context of the site; **General impact offset mitigation measures** • a program of interpretation of heritage places (and indigenous values) within the boundary and immediate surroundings of the Proposed Project. • drawn and photographic recording of impacted heritage places prior to construction preparation commencing; • preparation of construction management plans that protect heritage places during construction; • use of vibration monitoring on nearby unreinforced masonry heritage buildings or features (such as the Hobart Rivulet diversion tunnel); and • locate plant and equipment to limit visual impact;	

8.0 SOURCES

Austral Archaeology Pty Ltd, 'Queens Domaine Cultural Heritage Management Plan', for Hobart City Council, December 2002

Austral Tasmania, 'Built Heritage Assessment for the Macquarie Point Site', for the Macquarie Point Development Corporation, AT0174, 13 May 2015.

Austral Tasmania, 'Macquarie Point Development Project Historical Summary', for the Department of Economic Development, Tourism and the Arts, 15 January 2013, pp 4-5

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City of Hobart, 'City of Hobart Local Heritage Precincts, Description, Statement of Local Historic Heritage Significance and Design Criteria / Conservation Policy' January 2019.

Department of Natural Resources and Environment Tasmania, 'Assessing Historic Heritage Significance', Version 6, October 2021.

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Bolt, F., 'James Meehan's survey of Hobart Town in 1811'. Papers and Proceedings of the Royal Society of Tasmania, 1981, Vol 115, pp. 5-18, doi: https://doi.org/10.26749/rstpp.115.5.

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Risby, B., 'A Site Development Plan for Macquarie Point', for Macquarie Point Development Corporation, April 2024.

SLR Consulting Australia, 'Visual Impact Assessment Report Macquarie Point Multipurpose Stadium' for Macquarie Point Development Corporation, 14 June 2024, R 1, v1.0.

Tasmanian Planning Commission, 'Macquarie Point Multipurpose Stadium Guidelines' [website], last updated 23/02/2024.

Tasmanian Planning Commission, 'Guidelines Macquarie Point Multipurpose Stadium Project of State Significance', for the Macquarie Point Multipurpose Stadium project of State significance, 16 February 2024.

The Burra Charter. Australia ICOMOS Charter for Places of Cultural Significance, 2013.

9.0 APPENDICES

Appendix A THR Datasheets

Site No.	Name	THR Number	Boundary
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'.	2397	Whole of Title
2	'Cenotaph, Anzac Parade and Queen's Battery'	7137	CPR9854
3	'Former HCC / City Motors Garage - façade'	2253	CPR11235
4	'Former HMAS Huon Naval Depot (Huon Quays)'.	2932	Whole of Title
5	'Former Hobart Railway Station'	2187	Whole of Title
6	'Former MTT Offices'	2498	Whole of Title
7	'Henry Jones & Co. IXL Jam Factory'	11961	CPR9953
8	'Hobart Gas Works complex (incl. chimney)'	2464	Whole of Title
9	'Hobart Railway Goods Shed'	10995	CPR11428
10	'Hunter, Evans, Davey Street - Subsurface remains including Hunter Island, Causeway, Old Wharf Probation Station & Reclaimed Land'	10350	CPR9952
11	'Roberts & Co. Woolstore Complex'	2425	Whole of Title
12	'Royal Engineers Building and Stone Post'	2280	Whole of Title
13	'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument'	11987	CPR11087
14	'Tasmanian Museum and Art Gallery Complex	6648	CPR8131
15	'Victoria Dock and Constitution Dock'	12022	CPR11092

Tasmanian Heritage Register Datasheet

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Former Hobart Railway Station**
Status: Permanently Registered
Tier: State

THR ID Number: **2187**
Municipality: Hobart City Council
Boundary: Whole of Title

Location Addresses	Title References	Property Id
1-7 LIVERPOOL ST, HOBART 7000 TAS	141191/1	2295092



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Statement of Significance: (non-statutory summary)

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

The former Hobart Railway Station (ABC Complex) is of high historic cultural heritage significance for its historical and social associations with the development of transportation and communication in Tasmania .

b) The place possesses uncommon or rare aspects of Tasmania's history.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

e) The place is important in demonstrating a high degree of creative or technical achievement.

Tasmanian Heritage Register Datasheet

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Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Former HCC / City Motors Garage - facade**
THR ID Number: **2253**
Status: Permanently Registered
Municipality: Hobart City Council
Tier: State
Boundary: CPR11235

Location Addresses	Title References	Property Id
8 COLLINS ST, HOBART 7000 TAS	139566/10	2684397
16 COLLINS ST, HOBART 7000 TAS	139566/9	2684389
TERMINUS ROW, HOBART 7000 TAS	135126/2	
COLLINS ST, HOBART 7000 TAS	29801/3	
COLLINS ST, HOBART 7000 TAS	29801/2	
RAGGED LANE, HOBART 7000 TAS		



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Statement of Significance: (non-statutory summary)

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

This site is of heritage significance because it demonstrates Municipal improvements to lower Collins Street in the 1920s following realignment of the Hobart Rivulet.

b) The place possesses uncommon or rare aspects of Tasmania's history.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

e) The place is important in demonstrating a high degree of creative or technical achievement.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

The City Motors Garage facade is of historic heritage significance because its townscape and historical associations are regarded as important to the community's sense of place.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

h) The place is important in exhibiting particular aesthetic characteristics.

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

The wall is of streetscape value and is recognised as contributing to the street edge of lower Collins Street.

Description:

This single storey brick facade has three painted arches contrasting with the brick walling. There are three large roller doors (capped by the three arches) and eight blind windows.

History:

Built by the HCC as a Municipal Garage in the 1920s.

Tasmanian Heritage Register Datasheet

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Royal Engineers Building and Stone Post**
THR ID Number: **2280**
Status: Permanently Registered
Municipality: Hobart City Council
Tier: State
Boundary: Whole of Title

Location Addresses	Title References	Property Id
2 DAVEY ST, HOBART 7000 TAS	20452/2	7162950



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Statement of Significance: (non-statutory summary)

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) **The place is important to the course or pattern of Tasmania's history.**

b) **The place possesses uncommon or rare aspects of Tasmania's history.**

c) **The place has the potential to yield information that will contribute to an understanding of Tasmania's history.**

d) **The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.**

'Royal Engineers Building' is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Victorian Tudor administrative building.

e) **The place is important in demonstrating a high degree of creative or technical achievement.**

f) **The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.**

This building is of historic heritage significance because its townscape associations are regarded as important to the community's sense of place.

g) **The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.**

The Royal Engineers Building is of historic heritage significance because of its association with Major J.C. Victor, Royal Engineer and Director of Public Works, who was important in Tasmania's history.

h) **The place is important in exhibiting particular aesthetic characteristics.**

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

This building is a significant element in the urban streetscape, having an axial alignment with Macquarie Street.

Description:

This is a two storey stone Tudoresque building with projecting gables with two storey bay windows and balusters to a false terrace over iron roof. Stone carvings in gable have been lost. There is a portico and grouped 8 paned windows in bays, and 12 paned at the rear.

History:

This building was the Office Headquarters of the Royal Engineers Branch of the three branch Ordnance Department of Van Diemen's Land. The building was designed and constructed under Major J.C. Victor, Royal Engineers and Director of Public Works. He was responsible for all Military, Convict and Government buildings from November, 1842 to the end of December, 1848, and used this office building.

Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)**

THR ID Number: **2397**

Status: Permanently Registered

Tier: State
State

Municipality: Hobart City Council

Boundary: Whole of Title

Location Addresses	Title References	Property Id
41 HUNTER ST, HOBART 7000 TAS	138719/1	7366558
HUNTER ST, HOBART 7000 TAS	209143/1	N/A



Former Ice Works (No. 35) and Cool Store (UTAS)
DPIPWE 2013



Aerial View of Jones & Co. 1952
TAHO



Timber beams and posts within c1920 Warehouse
DPIPWE 2013



Steam Packet Tavern next to Read and Bethune Store
TAHO



Doorway through 1911 wall to 1926 extension
DPIPWE 2013



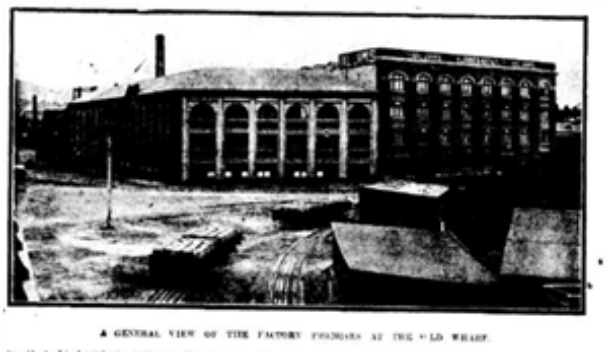
The four storey c1920 Warehouse
DPIPWE 2013



c1920 Warehouse and Evans Street facades
DPIPWE 2013



1911 Reinforced Concrete Warehouse
DPIPWE 2002



The 1911 and c1920 Warehouses in 1922



HENRY H. JONES AND COMPANY'S NEW WAREHOUSE.

Plans for Jones' new Warehouse in 1910



Steam Packet between Cool Store & 1911 Warehouse
TAHO



Interior 1911 Warehouse: former tin conveyor
DPIPWE 2013

Statement of Significance: (non-statutory summary)

Number 41 Hunter Street (the former Cool Store and Warehouses) is of historic cultural heritage significance as it demonstrates the development of trade and industry on Hobart's waterfront from the early 20th century. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises. The former Cool Store and 1911 Warehouse replaced earlier structures on the site, and the 1911 and c1920 Warehouses are situated on reclaimed land. Along with the rest of the former factory site, the three Warehouses at Number 41 Hunter Street are of high archaeological significance and could potentially yield information which will assist in understanding the various phases of land reclamation, the mercantile history of the Hunter Street wharf and the operations undertaken whilst in use as a jam factory.

The three Warehouses of Number 41 Hunter Street reflect the emergence and growth of jam manufacturing in Tasmania from the mid to late 19th century and the expansion of Henry Jones & Co. which resulted in the acquisition of the entire block from Hunter and Evans Streets through to Macquarie Street by 1939. The Cool Store demonstrates that refrigeration and cooling technology was being used in Tasmania at the turn of the century, and the purpose built multi-storey 1911 and c1920 Warehouses reflect the characteristically enterprising way in which H. Jones & Co. adopted the most modern construction methods in order to improve and expand the business. The Warehouses at 41 Hunter Street are an excellent example of the creative and adaptive re-use of historical buildings.

The extensive site of the Henry Jones & Co. IXL Jam Factory is rare as the only site of this kind in Tasmania and is valued for its substantial contribution to the historic waterfront area of Hobart. Each individual building is a representative example of its type and the three buildings which form Number 41 Hunter Street are all variations of the Federation Warehouse style. The 1911 Warehouse is rare as an early example of a reinforced concrete building in Tasmania, and demonstrates a high degree of technical achievement in its early use of such a revolutionary' building technique. The c1920 warehouse is a rare example of an architectural style more commonly used in New South Wales, and the internal remaining features of the Warehouses are representative of the technology used in the large scale processing of fruit.

Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business with which many have a personal connection. The site is valued for its association with well known colonial merchants Walter Angus Bethune and George Frederick Read, who established the first warehouse on Hunter Street in 1824. The site also has a particular association with businessmen and entrepreneurs, Henry Jones and Achalen Williscroft Palfreyman. The H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was a subsidiary of the larger Henry Jones Co-operative Pty Ltd which was a considerable industrial and economic power with many varied business interests both within Australia and overseas. The H. Jones & Co. IXL Jam Factory at Hobart's wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

Number 41 Hunter Street (the former Cool Store and Warehouses) demonstrates the development of trade and industry on Hobart's waterfront throughout the 19th and 20th centuries. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises. The Cool Store and 1911 Warehouses replaced earlier buildings on the site, the earliest of which was the first warehouse to be erected on Hunter Street in 1824 by merchants Read and Bethune. Both the 1911 and c1920 Warehouses are situated on reclaimed land, and the site reflects harbourside development which was taking place throughout Australia in the first 150 years of European colonisation.

Number 41 Hunter Street (the former Cool Store and Warehouses) demonstrates the emergence and growth of jam manufacturing in Tasmania from the mid to late 19th century. The business had been established by George Peacock in the late 1850s, moving to Hunter Street in 1869. The factory was taken over by a partnership headed by Henry Jones in 1889, and the company expanded rapidly. The Cool Store, established by the Tasmanian Refrigeration Company, was purchased by H. Jones & Co. in 1907, and the Warehouses were purpose built by H. Jones & Co. in 1911 and c1920. By 1939 Henry Jones & Co. had undergone several changes in corporate structure and consolidated its hold on the entire block from Hunter and Evans Streets through to Macquarie Street.

Number 41 Hunter Street (the former Cool Store and Warehouses) also demonstrates the changing technology which enabled large scale fruit processing and mass production of goods for consumption at home and overseas. H. Jones & Co. continually expanded and improved its premises, and by the 1920s IXL jam was being sold around the world. The purpose built multi-storey 1911 and c1920 Warehouses reflect the company's use of modern technology both in building construction and to expand its operations. The situation of the Factory in close proximity to the Railway Terminus and wharves facilitated the delivery and transport of goods locally, nationally and internationally, and reflects H. Jones & Co.'s substantial contribution to the prosperity and productivity of the state.

b) The place possesses uncommon or rare aspects of Tasmania's history.

The Henry Jones & Co. IXL Jam Factory was the largest and most successful jam manufacturing business in Tasmania and the remaining factory buildings form the only complex of its type in the state. The remaining buildings of the Henry Jones & Co. IXL Jam Factory are also rare as a group of in-tact Old Colonial Georgian, Victorian and Federation merchant warehouses, several of which date from the earliest period of trade and settlement on the Hunter Street wharf.

The reinforced concrete construction of the 1911 Warehouse is rare as an early example of this building method in Tasmania, and was the first of its kind in Hobart. The c1920 warehouse is a rare example of this style of Federation Warehouse which was commonly built in Sydney, but is considered unusual in other cities.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

Number 41 Hunter Street (the former Cool Store and Warehouses) is considered to be of high archaeological significance. The Cool Store and 1911 Warehouses replaced earlier buildings on the site, the earliest of which was the first warehouse to be erected on Hunter Street in 1824 by merchants Read and Bethune. The 1911 and c1920 Warehouses are situated on reclaimed land and the site could potentially yield information which will assist in understanding the various phases of land reclamation, the civil engineering processes used to enclose and later divert the Hobart Rivulet, the mercantile history of the Hunter Street wharf and also the industrial operations undertaken whilst in use as a jam factory.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

The former Cool Store and Warehouses at Number 41 Hunter Street are representative examples of harbourside Federation Warehouses built in the early 20th century. The 1911 Warehouse is a representative example of an early reinforced concrete warehouse, and the c1920 Warehouse is a particularly fine example of a Federation Warehouse, displaying all key characteristics of the style. While none of the refrigeration equipment remains within the Cool Store, the building is a representative example of the style of building erected for cool storage facilities at the turn of the century. All three buildings were once part of H. Jones & Co. IXL Jam Factory and the internal remaining features of the Warehouses are representative of the technology used in the large scale processing of fruit.

e) The place is important in demonstrating a high degree of creative or technical achievement.

The 1911 Warehouse demonstrates a high degree of technical achievement in its early use of reinforced concrete construction. It was considered a 'revolutionary' building technique in 1911 and was distinct from any other building in Hobart upon completion.
The Warehouses at Number 41 Hunter Street are excellent examples of the creative and adaptive re-use of historical buildings. The redevelopment for the UTAS Centre for the Arts has ensured the site will remain both occupied and highly valued well into the future for its successful integration of past and present.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

The Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business, with many in the state having family or personal connections to those formerly involved with the company's Hunter Street operations. The IXL brand was recognised around the world. It became an Australian cultural icon and was a symbol of Tasmania's ability to supply a world market.

All remaining buildings of the Henry Jones & Co. IXL Jam Factory are highly valued by the community for their substantial contribution to the historic waterfront of Hobart.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

The site of Number 41 Hunter Street has a special association with well known colonial merchants Walter Angus Bethune and George Frederick Read, who established the first warehouse on Hunter Street in 1824. Read was reputedly the son of the then Prince of Wales (later George IV), who went to sea at an early age. He became a prominent Tasmanian, owning properties throughout the colonies and was a director of the Bank of Van Diemen's Land.

The former Cool Store and Warehouses at Number 41 Hunter Street were part of the Henry Jones & Co. IXL Jam Factory and therefore have a special association with businessmen and entrepreneurs, Henry Jones and Achalen Williscroft Palfreyman. (Sir) Henry Jones was the driving force behind the company's success and expansion. He was a leading Australian businessman and financier and personally provided exceptional support for the war effort for which he was knighted in 1919. Palfreyman was also a successful businessman in his own right and was chairman of H. Jones & Co. Pty Ltd. from 1926 until 1965.

As its leading subsidiary, the H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was particularly associated with the larger Henry Jones Co-operative Pty Ltd. The Company was a considerable industrial and economic power which owned and controlled major timber and hop industries, as well as fruit production and processing, overseas shipping lines, coal mining, sawmilling, ship building, ship owning, stevedoring, and flour milling. The Company also had fruit processing factories in Adelaide, Sydney, Melbourne and Dunedin, and invested in many other businesses and enterprises in Australia and overseas in England, South Africa, South East Asia and the Middle East. The H. Jones & Co. IXL Jam Factory at Hobart's wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.

h) The place is important in exhibiting particular aesthetic characteristics.

No Data Recorded

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

The three Federation Warehouses at 41 Hunter Street are situated at the eastern (river) end of Hunter and Evans Streets, adjacent to the existing Macquarie Wharf, Hobart. The site commands views of Mount Wellington and the Derwent River and is highly visible from the waterfront. The Warehouses join the eastern end of the row of Colonial Georgian and Victorian Warehouses on Hunter Street, and are connected by red brick facades to the former Engineering Workshops on Evans Street. The site of Number 41 was once part of the Henry Jones & Co. IXL Jam Factory which covered the entire block from Hunter and Evans streets through to Macquarie Streets. The three Federation Warehouses of Number 41 Hunter Street are key historic and visual elements of the Sullivan's Cove waterfront. Hunter Street was established following the completion of the causeway connecting Hunter Island with the mainland in 1821. Following the construction of warehouses on Salamanca Place from the 1830s onwards, Hunter Street became known as the 'Old Wharf', and Salamanca Place as the 'New Wharf'. The site of Number 41 Hunter Street is only partially situated on the former Hunter Island. The 1911 and c1920s warehouses are situated entirely on reclaimed land.

Description:

Description: Number 41 Hunter Street encompasses the former Cool Store (previously Number 37 Hunter Street), the 1911 reinforced concrete three storey warehouse and the c1920 four storey warehouse at the eastern end of Hunter and Evans Streets.

The Cool Store: The former Cool Store is a three storey Federation Warehouse constructed in 1903. The three bays of the façade are defined by columns which extend from the ground floor to just beneath the parapet, and there are stringcourses below the first floor and above the second floor levels. The first floor has three small windows and the second floor has two (no window in the central bay at this level). The date of construction, 1903, is detailed in the parapet. There is an open walkway through the central ground floor bay of the building which displays original timber posts and beams. The walkway leads to a courtyard at the rear and provides access to the UTAS Centre for the Arts.

The Cool Store is on the site of the first warehouse on Hunter Island built by Walter Angus Bethune in partnership with G. F. Read in 1824, and is of high archaeological potential.

The Warehouses:

The three storey Federation warehouse situated at the eastern end of Hunter Street was constructed by William A. Seabrook for H. Jones & Co in 1911, in the then 'revolutionary' reinforced concrete (Ward 2006, p. 38). It has a rectangular façade, numerous repetitive bays, emphasized arches and a parapet over the entrance way. On the western side of the building, the panels between the windows have been fitted with blue glazed tiles and the paintwork is stone coloured. The three bays closest to the former Cool Store (previously Number 37) were added following the demolition of the Steam Packet Tavern in 1926 (Ward 2006, pp. 38-39). Differences in façade alignment and roofing are evident in these last three bays of the warehouse adjacent to the Cool Store. The 1911 Warehouse is situated entirely on land reclaimed off the eastern shore of Hunter Island and is of high archaeological potential.

The four storey Federation warehouse at the eastern end of Evans Street, adjoining the 1911 reinforced concrete warehouse at the rear, was constructed between 1919 and 1922, following the diversion of the Hobart Rivulet which led to further land reclamation and the formation of Evans Street. The building is not yet present in an image of Hunter Street dated between 1911 and 1919 in Ward 2006 (p. 39), but there is a photograph of the completed building in *The Mercury*, 14 January 1922 (p. 11). It is a four-storey timber beam and post structure constructed from unseasoned hardwood and enclosed by a rectangular masonry and brickwork facade. It has numerous repetitive bays and a parapet which has 'IXL Jams, H. Jones & Co Ltd' still clearly visible. This warehouse is used as an exemplar of its style in Apperly, Irving & Reynolds (1989, pp. 130-131) as it displays all of the characteristics of a typical Federation warehouse including; good brickwork, rock faced sandstone base, lintels, sills and arched voussoirs, emphatic vertical brick piers terminating in strong arches at the top and horizontal spandrels accentuated between piers. This warehouse is a rare example of this style of Federation Warehouse which was commonly built in Sydney, but is considered unusual in other cities (Apperly, Irving & Reynolds (1989, p. 131). The c1920 Warehouse is situated entirely on land reclaimed off the eastern shore of Hunter Island and is of high archaeological potential.

The three and four storey warehouses were the general 'Storage and Packing Departments' of the H. Jones & Co. IXL Jam Factory (H. Jones & Co. 1924). Their waterfront location was logistically ideal: On one side was the terminus for the Derwent Valley and Main Lines which transported fruit and timber directly to the factory door, and on the other side were the wharves where the river steamers carrying produce from the Derwent, Huon and Channel ports would berth. The majority of overseas steamers would berth just nearby at Ocean Pier (later Macquarie Wharf). Goods for local distribution and national and international export could therefore be loaded just several minutes after leaving the factory doors (*The Mercury*, 14 January 1922, p. 11).

Both warehouses experienced structural difficulties. The 1911 warehouse was not sufficiently reinforced internally and 'costly wooden reinforcing on all piers in the warehouse' had to be undertaken in subsequent years (Ward 2006, p.

38). Many of the columns within the c1920 warehouse also moved out of plumb due to excessive loading. To contain the movement of the floors, raking shores (supporting leaning timbers) were installed in about 1940 and again in about 1955 (Timber Building in Australia, 2013).

Sympathetic redevelopment between 1983-1985 for the UTAS Centre for the Arts ensured most of the interior features of the warehouses were retained, including almost all of the timber structural framing (posts, beams and floors), several pieces of machinery and several iron doorways. The heavy timber elements and machinery are featured throughout the interior (Timber Building in Australia, 2013). Various alterations and upgrades to enhance the existing building and address age related issues have also been undertaken since the 1980s (Pitt & Sherry 2011, THC File 069669). There are currently (in 2013) repairs and reconstructions occurring at the rear of the UTAS site involving the former cooling tower and supporting timber trusses over the open yard.

Related Places: THR #5887 - Zero Davey Archaeological Site; THR #10350 - Hunter Street and Wharf area Sub-Surface Archaeology; THR #11961 H. Jones & Co. IXL Jam Factory.

History:

Hunter Street's First Warehouse - Read and Bethune

The site of the former Cool Store (previously Number 37) was the first to be built on following the completion of the causeway connecting Hunter Island with the mainland in 1821. The land was granted to Walter Angus Bethune, who constructed an impressive three storey stone warehouse in partnership with George Frederick Read (*Colonial Times and Tasmanian Advertiser*, 21 July 1826, p. 4). It was completed in 1824 and came to be known as the 'Rocks warehouse', as it was built on the eastern rocky end of Hunter Island (Hudspeth & Scripps 1988, p. 37; edge of building visible next to Steam Packet Tavern in TAHO image NS10131299). Bethune also had a number of other properties, both in the city and country, and was a partner in whaling with well known sea captain, James Kelly (Hudspeth & Scripps 1988, p. 37). G. F. Read is reputed to have been the son of the then Prince of Wales (later George IV) and Maria Fitzherbert. Apparently, their secret marriage was annulled when George was eight years old and he then took the name of his nanny (a Mrs Read) and went to sea at 11 years of age (Lester 2012, p. 42). He was an adventurous sailor and later traded in vessels between Hobart, Sydney, Calcutta and China, first visiting Tasmania in 1808 (Hudspeth & Scripps 1988, p. 43; Lester 2012, p. 42).

In 1818 G. F. Read transferred his business from Sydney to Hobart, formed alliances with merchants of the Old Wharf and was involved in trading, whaling and sealing. Notable sea captains James Kelly and William Bunster also sailed for him at one time (Hudspeth & Scripps 1988, p. 44). In the same year he was granted land in the Derwent Valley which he developed into the estate, *Redlands* (THR #1276). Read was also granted an allotment on the Wharf, but in 1826 he stated that he had given it up in order to build the 'Rocks warehouse', in partnership with Walter Angus Bethune (*Colonial Times and Tasmanian Advertiser*, 21 July 1826, p. 4). Bethune's allotment was meant to have been the last available building space on the wharf, as the rocky eastern end had been set aside by the Colonial Administration for a battery (*Colonial Times and Tasmanian Advertiser*, 21 July 1826, p. 4). Read and Bethune obtained an agreement to this affect, and therefore constructed their warehouse with windows and access ways on both frontages; seawards and facing the cove (Hudspeth et al., 1988, 9; *Colonial Times and Tasmanian Advertiser*, 21 July 1826, p. 4; see TAHO image 17AUTAS001124068008). It appears Bethune entered into another partnership with John Grant soon after the warehouse was completed. Numerous newspaper references indicate that the firm 'Bethune and Grant' operated from Bethune's premises on the Wharf from 1825 and appears to have traded mostly in general goods (*Colonial Times and Tasmanian Advertiser,* 25 May 1827, p. 4; 20 January 1826, p. 1; *Hobart Town Gazette*, 28 January 1825, p. 3). Grant passed away in January 1826 and the Rocks warehouse was now in Bethune's sole possession (*Colonial Times and Tasmanian Advertiser*, 21 July 1826, p. 4; 6 January 1826, p. 3).

In July 1826 a dispute arose regarding the area previously reserved for a battery (now the site of the 1911 warehouses). It appears the agreement between Read and Bethune and the Government that 'no private individual should receive a location outside of their building' had not been officially recorded, and James Grant (John Grant's brother) was insisting that he was 'to receive the rock in question' (*Colonial Times and Tasmanian Advertiser,* 21 July 1826, p. 4; 18 August 1826, pp. 2-3). The site was granted, much to Bethune's disgust, but as a concession, a space of 16 feet was to be left between Bethune's store and any new building (Hudspeth et al. 1988, pp. 9-10). This may explain later images showing a space between the Steam Packet Tavern and Bethune's warehouse (see TAHO image NS10131622). By December 1826, both the 'Read and Bethune' and 'Bethune and Grant' firms had ceased operation and Bethune was experiencing financial difficulties (*Hobart Town Gazette*, 23 December 1826, p. 2). He handed outstanding accounts owed to the firms to his solicitor for recovery, and sold the Rock's warehouse to John Lord in 1827 (Hudspeth et al. 1988, p. 10). In 1830 Bethune left Hobart to live in Ouse (Hudspeth & Scripps 1988, p. 43).

The Rocks warehouse occupied only a portion of the available area, and the intervening space between this warehouse and Number 33 (Bunster's Store) was filled up by 1837 with another warehouse for G. F. Read (the site of Number 35; See individual building history for Number 35 under THR #11961). Over the years Read obtained

substantial land grants, built the warehouse on the site of Number 35, re-acquired the Rocks warehouse he had built with Bethune, and acquired another warehouse at Salamanca Place (Hudspeth & Scripps 1988, pp. 37, 43-44, 67). He owned many properties in Tasmania, Sydney and Victoria and was a director of the Bank of Van Diemen's Land (Lester 2012, p. 42). According to Sprent's map, by the 1840s Read also owned several lots on the section of Hunter Street now situated between Davey and Macquarie Streets. Upon his death in 1860, the Old Wharf properties and others were transferred to his eldest daughter, and later to a younger daughter, Sarah Aubrey Smith, both of whom were from his first marriage (Hudspeth & Scripps 1988, p. 44). According to Sprent's map, Sarah Aubrey already owned the warehouses on the site now 35 and 37 Hunter Street by the 1840s (between Bunster's store and Peter Murdoch's allotment at the eastern end of the Wharf). Sarah Aubrey was possibly named after Sir John Aubrey, Lord of the English Treasury, who had guided G. F. Read whilst he was a young seaman with the East India Company (Lester 2012, p. 42).

The 1840s

By the 1840s a substantial amount of land reclamation had occurred around the Rocks area and there were several warehouses, dwellings, sheds and yards on the eastern section of the Old Wharf as well as a jetty off the north east shore (Sprent; Hudspeth & Scripps 1988, p. 60; Austral Archaeology & Scripps 2000, p. 135). Land opposite the Hunter Street warehouses was also reclaimed, and the Old Wharf Probation Station and the Landing Waiter's Office were situated opposite the Read and Bethune warehouse (Austral Archaeology & Scripps 2000, p. 137; see also THR #10350). At the time of Sprent's map the eastern area of the Old Wharf (where the 1911 warehouses are) was under the ownership of Peter Murdoch, and by 1854 a portion of the Old Wharf belonged to Mr McNaughten, who requested, and was granted, 'permission to carry out the Wharf on his property a few yards further south, into deeper water for the accommodation of the Steamer 'Monarch', and other river boats' (Sprent). It was therefore this section of the Old Wharf which accommodated the large steamers which came into Port. As reclamation progressed, building extended in the form of wooden sheds, but the area was less developed than the rest of the Old Wharf (Austral Archaeology 2000, p. 135). There were also a number of substantial stone warehouses opposite the present Number 41 including the T.A Reynolds & Co. two storey stone building (opposite the Steam Packet Tavern), and a three storey building at the end of the wharf facing towards town, the use and date of construction of which is uncertain (Allport Library and Museum of Fine Arts: AUTAS001124067315). By the late 19th century the area was known as Miles Wharf. All buildings opposite the present Number 41 were demolished during the reconstruction of Fisherman's Dock in the 1890s to create the present Victoria Dock (Austral Archaeology & Scripps 2000, p. 137).

The Steam Packet Tavern

The Steam Packet Tavern operated in various locations in the area from 1846-47 until 1926. Between 1846 and the 1860s, it seems the Steam Packet Tavern operated from Number 31 which was previously the Commercial Inn and sometimes simultaneously, the Shades Tavern, operating with separate licenses, yet in the same building (Forward Viney Woollan (FVW) et al. 1992, section 3, p. 5; Hudspeth et al. 1988, p. 113). The licensee of the Shades, W. G. Beaumont, had relocated to premises further along the Old Wharf next to the warehouse at Number 17-19 in the mid 1830s, and from 1846 John Battersby was the licensee of the Steam Packet Tavern at Number 31 (FVW et al. 1992, section 3, p. 6; see also see also image 41, Hudspeth et al. 1988, p. 125). A dispute with his landlord, Bunster, resulted in Battersby's relocation to another premises on the Old Wharf, on the site of the present Number 41 Hunter Street (next to the Read and Bethune Warehouse at Number 37) (FVW et al. 1992, section 3, pp. 6-7). The date of this dispute and Battersby's relocation is unclear, but it most likely occurred in the 1850s. The name of Steam Packet Tavern was retained by Number 31 until 1862 when the then owner William Green tried to sell (FVW et al. 1992, section 3, p. 7). It must have then been transferred to Battersby's premises next the Read and Bethune Warehouse at the eastern end of the Old Wharf (see TAHO image NS10131299). According to pictorial evidence, for at least the later years of its operation, the Steam Packet Tavern was situated next to the Read and Bethune warehouse (FVW 1992, section 3, p. 7; TAHO NS10131622; C*yclopedia of Tasmania* 1900, p. 357, Steam Packet Tavern, original Rocks warehouse and G. F. Reads warehouse clearly shown).

The Tasmanian Refrigeration Company: Ice Works and Cool Store

Read and Bethune's Rock's warehouse was demolished in 1903 to make way for the Tasmanian Refrigeration Company's Cool Store (Hudspeth & Scripps 1988, p. 67). At the same time, Read's former warehouse next door was extensively altered and re-faced to house their new Ice Works (McGowan 1989, p. 29; see individual building history for Number 35, THR #11961). The architect was William Panton who also designed the ice works in Launceston, and both Numbers 35 and 37 now had matching facades (Scripps 1997, p. 37; Austral Archaeology & Scripps 2000, p. 133).

In 1903, *The Tasmanian Mail* reported that the Tasmanian Refrigeration Company's business was 'now in full swing at their newly erected and extensive premises in Hunter Street' (*The Tasmanian Mail*, 6 June 1903, p. 25). The invention and use of refrigeration technology in the 19th century was a crucial factor in the development and success of

Australia's export trade, and by 1903 refrigeration was a well established and widespread technology in Australia (McGowan 1989, p. 27-28, 35). At this time there was one other major ice works in operation in the Hobart area, the Hobart Freezing Co., established in 1897 by Mr Frederick Pender. While both companies adopted the 'ammonia compression, direct expansion' systems, Pender's pre-dated Tasmanian Refrigeration Company's business by several years and was described in the *Cyclopedia of Tasmania* (1900, p. 318) as the 'only works of the kind in Southern Tasmania'.

George Peacock and the Hunter Street Jam Factory

Peacock began business in Hobart as a jam manufacturer in the 1850s, moving from his original premises in Watchorn Street to Warwick Street, then to Murray Street, where he remained until the move to Hunter Street in 1869 (Scripps 1997, p. 29). Peacock purchased the two 'Bunster' properties at Numbers 31 and 33 Hunter Street in 1869, and lived at Number 33 (Hudspeth & Scripps 1988, pp. 51, 53). He bought the former Hewitt warehouse at Number 27 in 1879, followed by Number 29 in 1882 (FVW 1991, pp. 6, 8) . By 1890 he was also occupying G. F. Read's warehouse on the site of Number 35, which later became the Ice House (Hudspeth & Scripps 1988, p. 63). Peacock ran into financial difficulties in the late 1880s, and in 1889 the firm was saved by the establishment of a new partnership between his son, Earnest Peacock, and two of his long term employees, Henry Jones and Achalen Williscroft Palfreyman (Brown 1991, p. 26).

Henry Jones

Henry Jones (1862-1926) was just 12 years old when he became an employee with Peacock in 1874 (Reynolds 1989, *Australian Dictionary of Biography*). Beginning by pasting labels on jam tins, he assiduously worked his way up, becoming factory manager following the departure of Peacock's nephew in 1885 (Hudspeth & Scripps 1988, p. 53). With Jones at the helm the firm slowly recovered and became the most famous and successful of Tasmania's jam manufacturing businesses, dominating the trade throughout the state (Hudspeth et al. 1988, p. 59). Between 1891 and 1900 Henry Jones lived in Bunster's House at Number 33 Old Wharf, as George Peacock had done before him, and in 1900 he and his family moved to *Glenora* (THR #2799), a large two storey residence in North Hobart (Hudspeth & Scripps 1988, p. 53; Brown 1991, pp. 27, 37-39). This was possibly at the instigation of his wife Alice who found the factory too confining, and the busy wharf area with the surrounding deep waters no place to bring up children (Brown 1991, p. 37). Jones was an energetic and optimistic entrepreneur, investing personally in other business opportunities in Tasmania and overseas, and becoming a leading Australian financier. He provided exceptional support for the war effort and was knighted in 1919 (For further information on Jones refer to Reynolds' entry in the *Australian Dictionary of Biography*; and Brown 1991, *I Excel: The life and times of Henry Jones*).

Achalen Williscroft Palfreyman

Palfreyman (1875-1967) was another employee of Peacock's. He was an office boy by the time he was 14, and when the chance of a partnership arose he persuaded his father to invest £500 to make him an equal partner (Cooper 1988, *ADB*). He was regarded as a 'business prodigy' who had an 'uncanny mastery of book-keeping' (Cooper 1988, *ADB*). He took care of the firm's day-to-day affairs, later joining George Peacock's son, William, in Sydney in a firm which became the Australasian Jam Co. Pty Ltd. Like Jones he invested in business opportunities elsewhere in Australia and overseas, and was appointed chairman of H. Jones & Co. Pty Ltd following Jones' death in 1926, retaining the position until 1965 (Cooper 1988, *ADB*). Beginning with Jones and continuing under Palfreyman's guidance, the co-operative's activities broadened to cover the growing, processing and exporting of fruit, sawmilling, hops and vegetable growing, cattle and sheep raising, flour milling, insurance, shipping and broadcasting (Cooper 1988, *ADB*). Upon his death in 1967 he is believed to have been one of Australia's wealthiest men.

The Rise of H. Jones & Co.

The partnership H. Jones & Co. took over the Hunter Street factory between 1889 and 1891, which by now encompassed Numbers 27-33 and the occupation of G. F. Read's c1837 warehouse at Number 35 (Hudspeth & Scripps 1988, p. 63). The actual dates and sequence of events is still unclear, but it is known that Jones, Palfreyman and E. Peacock took over the actual management of the factory in 1889, although it still traded as 'George Peacock & Sons' until 1892, with G. Peacock giving the new partnership time to buy him out (Brown 1991, pp. 26-27). H. Jones & Co. adopted the brand name 'IXL' by 1895, using it on all the factory's products and in all advertising and labels (Brown 1991, p. 36). It was literally a play on the words 'I excel', as according to Jones, 'I excel in all products I make, it is my motto' (Brown 1991, p. 36). Despite the severe depression of the 1890s, the jam industry experienced a revival. By 1895 the IXL output was double what it had been the previous year (Scripps 1997, p. 32). The Hobart partnership was replaced in 1903 by a limited liability company, H. Jones & Co. Pty Ltd, which had additional partners with expertise in negotiating the new federal tariffs and regulations (Hudspeth & Scripps 1988, p. 53; Cooper 1988, *ADB*). Outgrowing its corporate structure once again, the Henry Jones Co-operative Ltd was floated as a public company in 1910, and the group organization eventually extended to America, South Africa, New Zealand and every Australian

State. By 1920 the company also had branches in England and India and IXL jam was sold all over the world (Hudpeth & Scripps 1988, p. 54). Henry Jones & Co. Hobart was a leading subsidiary of the larger Henry Jones Co-operative Ltd (Hudspeth & Scripps 1988, p. 54).

H. Jones & Co. purchase the Ice Works and Cool Store

In 1907 Henry Jones & Co. bought out the Tasmanian Refrigeration Co. Ltd, thereby adding the Ice Works and Cool Store to their factory (Brown 1991, p. 78). The Ice Works building at Number 35 contained nine rooms, seven of which were insulated, and six of which had refrigerant piping lining the walls and/or ceiling (McGowan 1989, p. 35). This represented approximately 1/20th of the volume of the facility and was mostly for cold storage (McGowan 1989, p. 35). The discrepancy between the total refrigerated area of this building compared to that represented by *The Mercury* on 28 January, 1922, suggests that most of the cold storage facilities were located elsewhere in the complex, possibly at the Cool Store at Number 37 (McGowan 1989, p. 35). However, there is evidence that most, if not all, of the firm's ice making took place in Number 35 (McGowan 1989, p. 35). In total, the Ice Works and Cool Storage facilities of Jones & Co. consisted of 22 rooms, providing more than 450 000 cubic ft (12 747 m3) of space (*The Mercury*, 28 January 1922, p. 11).

A range of goods were kept in the Cool Store including meat, poultry, fruit, hops, fish, butter and eggs (McGowan 1989, p. 29). The firm also supplied ice to the public, and the Ice Works and Cool Store were occasionally leased out. Whilst under the ownership of the Tasmanian Refrigeration Company, the premises were leased to Messrs Rudden and Tonkin who traded a variety of meat and specialized in rabbit (Scripps 1997, p. 37). In 1915 the site was leased to John Paterson of Sydney 'for the purpose of freezing and storing rabbits and hares', and locals may also have stored their catches here (Hudspeth & Scripps 1988, p. 68). In later years the Ice Works and Cool Store were used for the storage of hops, and at least part of the premises was permanently leased to Casimatays and Botwells, fishmongers (Hudspeth & Scripps 1988, p. 76; *The Advocate*, 8 March 1940, p. 11).

The H. Jones & Co. Ice Works and Cool Store were important components of the industrial and commercial development of Hobart. Its remains were representative of refrigeration technology and equipment found throughout Australia in the early 20th century (McGowan 1989, p. 36). Unfortunately, the conservation status of early ice works and ice making equipment in Australia is very poor. As of 1989, there were no ice works preserved, recognized, or listed on any heritage register in Australia, and no museum had a collection of old equipment (McGowan 1989, p. 35). For a brief period in the late 19th century Australia was a world leader in refrigeration technology, and the Ice Works and Cool Store represent Jones' involvement in this process (Hudspeth & Scripps, 1988, 68; McGowan 1989, p. 27).

Refer to McGowan 1989 (see reference list) for more information on the significance of cold storage in Australia's industrial history, the Ice Works at Number 35 Hunter Street, and the processes involved in ice making.

The 'Revolutionary New Warehouses' 1911

H. Jones & Co. continued to expand their Old Wharf premises in both directions along Hunter Street, and in 1907, at the same time as the purchase of the Tasmanian Refrigeration Company's buildings, all remaining buildings and warehouses at the eastern end of Hunter Street were acquired (Ward 2006, p. 38). This included the old warehouses which had been occupied by A. G Webster & Sons who had relocated there in 1900 following the sale of Numbers 23 and 25 Hunter Street to Jones & Co. (which Webster's had previously been leasing from John Murdoch & Sons) (Ward 2006, p. 38; see TAHO image NS10131622). In 1911, the warehouses on the eastern end of the Old Wharf were demolished and replaced by the extensive 'revolutionary' reinforced concrete warehouse constructed by William A. Seabrook (Ward 2006, p. 38). The warehouse was linked by a conveyor belt to the complex of factories behind the Hunter Street facades, and the large windows were designed to maximize natural light in the building (Hudspeth & Scripps 1988, p. 69). The new warehouse was possibly the largest of its kind in Australia at that time and the construction techniques attracted a great deal of admiration (Hudspeth & Scripps 1988, p. 69). The building was described in the *Daily Post* as 'unlike any building in Hobart, ... instead of being brick and stone, (it) is composed of concrete' (Ward 2006, p. 38).

Reinforced Concrete Construction – the Broader Context

H. Jones & Co. were reknown for keeping up with the latest technologiocal improvements in order to maintain maximum efficiency, adopting the most up-to-date methods and equipment from Britain and America as soon as it was available (*The Mercury*, 14 January 1922, p. 11). It appears they were no different when it came to keeping up with world trends in construction. Reinforced concrete was first developed for use in construction of large scale buildings in America the mid 1880s by Ernest L. Ransome. One of the first reinforced concrete warehouses was the Kelly and Jones Factory in Greensburg in 1903-1904, and the first concrete skyscraper was built in Cincinnati in 1904, based on a variation of the system developed by Ransom (Shaeffer 1992). Australia began experimenting with reinforced concrete in major engineering works from the 1890s, primarily using the 'Monier system', and its use in inner city

buildings occurred after the turn of the century (Lewis n.d, p. 7.05.4). The Lands and Survey Offices in Queensland is considered to be the first reinforced concrete building in Australia (1902-3), and Melbourne's first inner city building of reinforced concrete was the Bank Place Chambers, commissioned in 1904 and completed in 1905-5 (Lewis n.d, pp. 7.05.4-7.05.5, &.05.9). The Bank Place Chambers was constructed by the Reinforced Concrete & Monier Pipe Construction Company, which had been established by John Monash (Lewis n.d, p. 7.05.4-7.05.5; Serle 1986, ADB). Monash also introduced reinforced concrete to South Australia in 1904, erecting the first reinforced concrete commercial building in Adelaide in 1907-1908 (Lewis n.d, p. 7.05.8).

Henry Jones & Co. were obviously impressed with the use of reinforced concrete, and with 'characteristic enterprise ... adopted the material for their new warehouse' (*The Mercury*, 17 September 1910, p. 7). It was designed and constructed by the Tasmanian Concrete Company and the elevation and architectural features were prepared by Mr D. G. Salier (*The Mercury*, 17 September 1910, p. 7). Salier was also involved in the design of the Hobart Fire Station (not a reinforced concrete structure) in conjunction with partners Glaskin and Rickards (*The Mercury*, 11 June 1926, p. 5). Other early reinforced concrete buildings in Tasmania include the extensions to P. O. Fysh & Co.'s factory in Charles Street, Launceston (*The Examiner*, 10 November 1910, p. 4), and the new head office of the Mutual Fire Insurance Building in St John Street, Launceston (*The Examiner*, 7 October 1915, p. 7). The latter was hailed as an 'architectural triumph' and was designed by Alexander North with Ricards and Haywards. North had previously used various forms of reinforced concrete in churches, such as St John's in Launceston (Maidment 1988, *ADB*). It appears most capital cities had reinforced concrete buildings well before Sydney, where restrictions delayed its use until 1919 (Lewis n.d. p. 7.05.8).

Demolition of the Steam Packet Tavern and Extensions

Shortly after Jones & Co.'s purchase of the warehouses at the eastern end of Hunter Street, in 1908 the company also purchased the Steam Packet Tavern (Brown 1991, p. 78). The Tavern continued to operate at least until 1916, under Licensee Charles Pregnall (*The Mercury*, 11 November 1916, p. 5). It was now situated in between the Cool Store and the new reinforced concrete warehouse (see TAHO image 17AUTAS001125640433w800). According to former H. Jones & Co. employees, Bill and Alf Males (interviewed in 1959), the Steam Packet Tavern was frequented not only by them and their colleagues, but also by seadogs, whalers and assorted tough characters (Hudspeth & Scripps 1988, pp. 64-65). To the inevitable disappointment of H. Jones & Co.'s employees, the Steam Packet Tavern was demolished in the early 1920s. The 1911 warehouse was then extended across the site of the Steam Packet Tavern to the wall of the Cool Store (Number 37) (see image of factory in H. Jones & Co. 1924). Differences in façade alignment and roofing are evident in these last three bays of Number 41 which are adjacent to the former Cool Store.

H. Jones & Co. continued expanding without let-up and were quick to take up the opportunity of more land at the rear of the complex following the diversion of the Hobart Rivulet to the Domain. The scheme had originally been proposed in the 1890s to improve Hobart's drainage and sanitary conditions and was finally underway by 1911. In 1920 H. Jones & Co. requested and was granted land which was previously adjacent to the Rivulet (Vincent 1995, p. 40), and by 1922 the four storey brick Federation Warehouse at the eastern end of Evans Street, adjacent to the reinforced concrete warehouse, had been constructed. It is a four-storey timber post and beam structure of unseasoned hardwood and enclosed by a rectangular masonry and brickwork facade. It has numerous repetitive bays and is emphasized by a parapet with 'IXL Jams, H. Jones & Co Ltd'. This style of Federation Warehouse was commonly built in Sydney, but is considered unusual in other cities (Apperly, Irving & Reynolds 1989, p. 131). Once again, the 'characteristic enterprise' of H. Jones & Co. is reflected in its adoption of construction methods not commonly used in Tasmania. The Evans Street Engineering Workshop was also constructed between 1921 and 1922, and the facades along Evans Street which connect the Engineering Workshop with the c1920 four storey warehouse appear to have been completed by 1923. The new road, 'Evans Street', opened to the public in 1925.

Structural Issues with the Warehouses

Many years later, A.W. Palfreyman (chairman of H. Jones & Co from 1926-1965) commented regarding the 1911 warehouse that insufficient reinforcing of the building (internally) resulted in the 'costly wooden reinforcing on all piers' (Ward 2006, p. 38). The c1920 warehouse also experienced structural difficulties and had to have raking shores (supporting leaning timbers) installed in about 1940 and again in about 1955 in an effort to contain the movement of the floors (Timber Building in Australia, 2013). Tins of jam were stacked to the ceiling, and the loads often exceeded the weight bearing capacity of the original frame (Timber Building in Australia, 2013). Intermediate columns were also installed on the upper floors and were supported by an additional set of knee braces on the ground floor columns. Excessive loading and the uneven seasoning of the timber also resulted in many columns moving out of plumb, and a lack of bracing has resulted in the first floor columns leaning to the west while those between the first and second floors lean to the east (Timber Building in Australia, 2013).

Rationalisation and Re-use

Henry Jones & Co. consolidated its hold on the entire block within Hunter, Evans and Macquarie streets by 1939 and from 1900 until the 1970s, Henry Jones IXL Co-operative Ltd was a considerable industrial and economic power. It owned and controlled major timber and hop industries as well as fruit production and processing, it held the agencies for almost half of the overseas shipping lines, ventured into coal mining, sawmilling, ship building, ship owning, stevedoring, and flour milling, and invested in many other businesses and enterprises in Australia and overseas in England, South Africa, South East Asia and the Middle East (Hudspeth & Scripps 1988, pp. 47, 86). It was considered a 'steady old-fashioned family type of company', known for years as the 'Daddy of the ten-percenters', as ten percent was the limit of the dividend regardless of profit (Hudspeth & Scripps 1988, p. 86). This created the financial strength for the company to fund further ventures from its own reserves (Hudspeth & Scripps 1988, p. 86). For all Tasmanians, the H. Jones & Co. IXL Factory on the Old Wharf represented more than just a famous local brand which provided employment and had become a household name in Australia. It showed that Tasmania, small as it was, had 'developed an industry which is supplying a world market ... the extent and scope of which the average Tasmanian does not even dream of' (*The Mercury*, 14 January 1922, p. 11).

In 1972 however, Henry Jones & Co. Ltd considered itself ready to be taken over. The company had become inefficient, and by 1973 the Henry Jones empire was a subsidiary of the giant Elders, thereafter named Elders IXL (Hudspeth & Scripps 1988, p. 86). As part of rationalisation, the entire site was sold to the Government in 1977. The Cool Store and Warehouses lay vacant for several years, before being refurbished in 1983-1985 to house the University of Tasmania's Centre for the Arts. The buildings were successfully adapted for re-use and many interior features of the warehouses were retained including machinery parts, iron doorways, and the timber posts, beams and floors.

For a more detailed history of H. Jones & Co. refer to H. Jones & Co. IXL Jam Factory, THR #11961. See also Brown 1991; Hudspeth & Scripps 1988; and Scripps 1997.

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Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Roberts & Co. Woolstore Complex**
THR ID Number: **2425**

Status: Permanently Registered
Municipality: Hobart City Council

Tier: State
State
Boundary: Whole of Title

Location Addresses	Title References	Property Id
STRATA CORPORATION NO. 127453, "THE OLD WOOL STORE Macquarie ST, Hobart 7000 TAS	127453/0	
7 MACQUARIE ST, HOBART 7000 TAS	127453/413	1668483
7 MACQUARIE ST, HOBART 7000 TAS	127453/218	1668483



Tramway Hotel (now Stockman's Restaurant)
DPIPWE 2014



J. Kitchen & Sons Soap and Candle Factory
DPIPWE 2014



Roberts & Co. wool stores from Evans/Macquarie St
DPIPWE



Roberts & Co. c1920s two storey facade
DPIPWE 2014



Roberts & Co. 1891 main two storey facade
DPIPWE 2014



Aerial view of lower Macquarie Street c1950
TAHO



Aerial view of Roberts & Co. wool store 1946



Roberts & Co. wool stores c1970s (produce dept.)
Roberts Limited



Roberts & Co. wool store c1970s (produce dept.)
Roberts Limited



Aerial view of Roberts & Co. 1932
TAHO



R. Miller Soap and Candle Factory c1888
W. L. Crowther Library



Interior of Roberts & Co. wool store, late 1890s
Roberts Limited

Statement of Significance: (non-statutory summary)

The buildings now encompassed within the Roberts & Co. Woolstore Complex demonstrate the growth and development of the wool industry (Roberts & Co. wool stores), the presence of soap and candle manufacturing (J. Kitchen & Sons Soap and Candle Factory), and the changing nature of the waterfront area formerly known as Wapping-Old Wharf (The Tramway Hotel). The Roberts & Co wool stores, the Tramway Hotel, and the J. Kitchen & Sons building all possess rare aspects of Tasmania's Heritage, and the site as a whole has the potential to contribute to an understanding of the former industrial and private land use in the Wapping district.

Each building within the Roberts & Co. Woolstore Complex is a representative example of its architectural type, and together, the buildings are representative of the various commercial, industrial and recreational activities which took place in the area over the course of 100 years between the 1890s and the 1990s. The Roberts & Co. wool stores have a special association with Roberts Limited (as the company is now known), a company which has made a substantial contribution to the Tasmanian economy through its national and international diversification into all areas of agricultural business. The wool stores are also associated with prominent individual members of the Roberts family who contributed to the successful running of the firm. The J Kitchen & Sons Soap and Candle Factory has a special association with the Melbourne based firm, J. Kitchen & Sons Pty Ltd, who later become part of the global company now known as Unilever Australasia.

The Roberts & Co. Woolstore Complex encompassing the Roberts & Co. wool stores, the J. Kitchen & Sons Building, and the Tramway Hotel is a unique combination of buildings with various former uses and as a result, exhibits distinct aesthetic characteristics. Further along Macquarie Street are the former Tram Depot Offices and together, the buildings form an almost unbroken line of attractive historical facades reminiscent of the industrial nature of Hobart's waterfront area, stretching the entire Macquarie Street block from Campbell Street through to the Brooker Highway.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania’s history.

The buildings now encompassed within the Roberts & Co. Woolstore Complex demonstrate the course of Tasmanian history from the 19th century and throughout the 20th century in three distinct areas; the growth and development of the wool industry, the presence of soap and candle manufacturing, and the changing nature of the waterfront area formerly known as Wapping-Old Wharf. The Roberts & Co. wool stores demonstrate the development and growth of the wool industry from the late 19th century until the 1950s, particularly with regard to the trade and export of wool. The ongoing expansion of the site between 1891 and 1935 reflects the continually increasing demand for Tasmanian wool and the subsequent increasing size of the wool clip. Much of the state's prosperity came from the wool industry and the buildings are demonstrative of the commercial confidence placed in the industry at this time.
As the site of one of the earliest of Wapping's original pubs, the Bridge Inn, the Tramway Hotel continued the ongoing use of the site as a place of refreshment and recreation for locals and travellers in Hobart's Old Wharf-Wapping district. It provides a historical link to an era in which the social and cultural lives of Hobart's working class revolved around public houses. As just one of two early hotels remaining in an area which was once a busy port and vibrant residential district, it also demonstrates the simultaneous decline in the population of Wapping and reduced demand for public houses in the district at around the turn of the century.
The J. Kitchen & Sons Soap and Candle factory building demonstrates the presence of soap and candle manufacturing in Tasmania between 1932 and the 1950s. While there were once at least seven such factories around the state, this was the only site where soap and candle manufacturing was still taking place in the 1920s. J. Kitchen & Sons ensured the ongoing use of the site for this same purpose when erecting their new factory building in 1932. J.

Kitchen & Sons became part of a global company, and the factory building is a physical link which represents the mass production of personal and household care products which took place in Tasmania as part of these operations until the 1950s.

b) The place possesses uncommon or rare aspects of Tasmania's history.

All buildings within the Roberts & Co. Woolstore Complex possess rare aspects of Tasmania's Heritage: While there are several wool stores around Tasmania, most of which are on the Tasmanian Heritage Register, Roberts & Co.'s wool store in lower Macquarie Street is the earliest of all the known purpose built wool stores in Tasmania.
The Tramway Hotel is just one of two remaining pubs in the Wapping-Old Wharf area still in operation today. The Hotel is a unique relic of the colourful pub scene once at the centre of a bustling port and vibrant residential district.
The J. Kitchen & Sons building is the only extant soap factory known in Hobart and its erection in 1932 continued the ongoing use of the site as a place of soap and candle manufacture since the 1820s.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

Throughout the 19th century various residential, commercial and industrial buildings existed in the area now covered by the Old Woolstore Complex. Any remaining cultural deposits beneath the site have the potential to enhance understanding of the formerland use in the area in relation to; housing and working class life in the Wapping district, processes related to the early manufacture of soap and candles, processes related to brewing, the site and operations of the early slaughter house, and the original course of the Hobart Rivulet, its retaining walls and the material used for land reclamation.
The remnant brick wall in the reception area of the Old Woolstore Apartment Hotel was most likely part of an early soap factory or brewery building erected between 1840 and 1870, and can potentially contribute to a clearer understanding of the evolution of industrial buildings on this site.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

Each building within the Roberts & Co. Woolstore Complex is a representative example of its type: The facades of the Roberts & Co. wool stores are representative examples of Federation Warehouses and demonstrate the key characteristics of the style including; facades emphasised by piers and the treatment of parapets and cornices, emphasised arches and stone bases, and contrasting brick and rendered elements such as the lintels, sills and arch voussoirs. The saw-toothed roofline is also a consistent feature of wool stores around the state as it enhanced the amount of sunlight entering the building and assisted with the accurate sorting and classification of wool.
The Tramway Hotel is a modest representative example of a Federation hotel building which has undergone several alterations. Externally, the key characteristics of the style are still apparent in the placement of the windows and doors, the single and multi-paned double-hung windows, the chimneys, the brickwork and the parapet.
The J. Kitchen & Sons building is a representative example of an Inter-War Art Deco warehouse and demonstrates the key characteristics of the style including: emphasised horizontal and vertical elements in the facade, stepped or 'accordion' style features, a stepped skyline, and stylised lettering and ornamentation in the parapet. Together, the buildings are representative of the various commercial, industrial and recreational activities which took place in the area over the course of 100 years between the 1890s and the 1990s.

e) The place is important in demonstrating a high degree of creative or technical achievement.

No Data Recorded

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

No Data Recorded

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

The Roberts & Co. wool stores encompassed within the Roberts & Co. Woolstore Complex have a special association with Roberts Limited (as the company is now known). From small beginnings in 1865, Roberts & Co. 'snowballed throughout the state', diversifying nationally and internationally throughout the 20th century and making a substantial contribution to the Tasmanian economy.
By extension, the wool stores are associated with prominent members of the Roberts family including; Henry Llewelyn Roberts, Mary Roberts, Gerald Roberts, and Robert Henry Llewelyn (Harry) Roberts, who, amongst many others, were instrumental in the successful running of the firm and were well known for various activities in their own right.
The J. Kitchen & Sons Soap and Candle Factory encompassed within the Roberts & Co. Woolstore Complex has a special association with the Melbourne based firm, J. Kitchen & Sons Pty Ltd, who specialised in the mass production of soap and candles and went on to become part of the global company now known as Unilever Australasia.

h) The place is important in exhibiting particular aesthetic characteristics.

The Roberts & Co. Woolstore Complex encompassing the Roberts & Co. wool stores, the J. Kitchen & Sons Building, and the Tramway Hotel is a unique combination of buildings with various former uses and therefore exhibits distinct aesthetic characteristics. The Roberts & Co. wool stores with their saw-toothed rooflines are highly visible from Macquarie Street, the Brooker Highway, and also Evans Street. They are situated opposite buildings of a similar period and style at the gasworks, and are reminiscent of the industrial nature of Hobart's waterfront area in the 19th century.
The J. Kitchen & Sons Building and the Tramway Hotel are mainly visible from Macquarie and Evans Streets. Situated as they are side by side with the facade of the former Tram Depot Offices further along Macquarie Street on one side , and the Roberts & Co. wool stores on the other, they form an almost unbroken line of attractive historical facades stretching from the corner of Campbell and Macquarie Streets, through to the corner of Maquarie Street and the Brooker Highway.

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

Encompassed within what is now the Old Woolstore Complex are the original Roberts & Co. wool stores, J. Kitchen & Son's soap and candle factory, and the Tramway Hotel. The wool store buildings are prominently situated on the corner of Macquarie Street and the Brooker Highway, while the J. Kitchen & Sons building and the Tramway Hotel are situated next to the wool stores, further west along Macquarie Street. The buildings are highly visible from the main thoroughfares to and from the city and make a substantial visual contribution to the historic waterfront area of Hobart.

The convenient location in close proximity to the wharves and railway line were important factors for the establishment and commercial use of the Roberts & Co. wool store. The location next to the Hobart Rivulet (which originally flowed through the site and continued along the line of Evans Street) was also highly desirable for the establishment of the original soap and candle works (c1830s) on the site which later became occupied by the J. Kitchen & Sons soap and candle factory.

Description:

The Roberts & Co. wool stores are red-brick, sandstone and concrete Federation Warehouses constructed in 1891 and c1930. **The 1891 building** encompasses the two storey section on Macquarie Street, directly opposite the gasworks, and the single storey section on the corner of Macquarie Street and the Brooker Highway (Refer to attached **CPR, p. 2: Buildings B and C**). The facade of the original two storey section has a sandstone base, while the parapet, cornice, and strongly emphasised piers are rendered concrete. The arches over the windows and door openings have decorative concrete rendered voussoirs interspersed with red-bricks. 'Robert's & Co. Limited' is clearly visible as lettering in relief in a decorative rendered concrete pediment embedded into the building at the level of the ground floor cornice.

The single storey section along Macquarie Street and the Brooker Highway is red-brick and divided into bays separated by emphasised brick piers. It also has a sandstone base, and concrete render has been used for the window sills and cornices. There are two vehicular sized openings along the section facing the Brooker Highway, but no windows. At the rear of this single storey section is an area which is now a carpark, over which original timber beams and trusses have been reconstructed. Situated in this car park is a substantial sandstone wall of early construction (c1825), possibly convict built. It may have formed a wall along a former street or access way, or enclosed the slaughter yards which were in the area in the 1840s (see Sprent's Map c 1842; the access way is indicated on Walch's Map of Hobart c1905). The section of the wool store situated in between the stone wall and the

site of Roberts Limited (on the corner of Park and Collins Streets) was erected between 1906 and 1932 (Roberts & Co. site plan 1906).

During site redevelopment in the 1990s a large area of this building was assessed as unsound. It was subsequently dismantled and reconstructed, however, the facades were retained and the original roofline reinstated. The facades of this section, the rooflines and the sandstone wall at the rear are covered in this registration (Refer to attached CPR, p. 2: Buildings B and C. The sandstone wall is Feature G).

The c1930 section of the wool stores is situated between the original 1891 facade (the section with 'Roberts & Co. Ltd' in the pediment), and the J. Kitchen & Sons building, facing southeast down Evans Street (refer to attached **CPR, p. 2, Building A**). This section has a concrete base, alternating window and door bays (three windows and two vehicular sized entrances), and the rendered concrete decorative features of the 1891 facade have been replicated. There are clear differences in the brick work at the point of convergence with the 1891 building indicative of its later construction. This building extends back from Macquarie Street at an angle skewed to the right. This is the original line of the Hobart Rivulet which flowed past the 1891 wool store along the line of Evans Street today. Between 1911 and 1920 the Rivulet was filled in and diverted, and the newly reclaimed land was made available for development. The two storey Macquarie Street section was built first, between 1929 and 1932, and by 1935 a single storey section was added through to Collins Street, covering the entire area which had once been the Rivulet.

The Collins Street section was incorporated in the offices in 1959, and the central section was demolished in 1995-1996 to enable drive through access to the internal car park during re-development for the Old Woolstore Apartment Hotel Complex. The interior was substantially altered at this time, however the facades were retained and the original roofline reinstated. The facades, roofline and exterior walls of this building are covered by this registration (refer to attached CPR, p. 2, Building A).

The Tramway Hotel: This is a red brick Federation building constructed in 1908 (refer to **CPR, p. 2, Building D**). The facade is rendered and on the ground floor, facing the street, are three doorways and one window. The first floor has four double-hung windows with single-paned lower and multi-paned upper sashes and there is a parapet above. The chimneys, windows and door openings match an image dated from 1908 which shows the Tramway Hotel with a federation style facade (Dennison 2008, p. 125). It is clear that this is the building still extant today, however several decorative features from the facade have been removed including the cornice, pediment on the parapet, and verandah. The hotel underwent substantial internal alterations in the 1940s, the 1970s, and internal and external alterations in the 1990s (THR 15-16-42).

The first building on this site was a cottage erected in c.1813 which became the Bridge Inn in 1845. It was demolished in 1908 and the hotel, then the Tramway, was rebuilt. The subsurface material beneath the present building (and at the rear where earlier buildings existed until the 1990s) may contain cultural deposits relating to this earlier period (refer to CPR, p. 1). This registration covers the entire former Tramway Hotel (refer to CPR, p. 2, Building D), including all remaining interior fabric from the Tramway period, and the Edwardian fireplace and surrounds using bevelled glass which is believed to be from the early Metropolitan period (1922-1975). This is in accordance with the Exclusion Agreement for this property between Mr Don Neil and the Tasmanian Heritage Council dated 8 February 1999 (THR 06-27-50), which is superseded by this revised registration.

J. Kitchen & Sons Soap and Candle Factory: This is a reinforced concrete Inter-War Art Deco building erected in 1932 (refer to **CPR, p.2, Building F**). It is divided into three bays; a wide central bay and two narrow ones either side. The ground floor of the central bay provides pedestrian and vehicle access through to The Woolstore complex . The windows are all 12 paned, with two larger 20 paned windows in the central bay of the first floor. The parapet above has a stepped skyline and 'J. Kitchen & Sons Pty Ltd' is visible in relief and there are lines of decorative floral emblems in the narrow bays either side and also in relief in the parapet. The building has strongly emphasised vertical and horizontal features and 'accordion' style steps in the facade above and below the windows. The facades of this building are covered by this registration.

In the reception area of the Old Woolstore Apartment Hotel Complex is a remnant brick wall (refer to **CPR, p. 2, Feature E**. This formed part of an earlier soap factory or brewery building which was most likely erected between the 1840s and 1870s when the site underwent a series of successive changes in ownership and usage (Young 2014, p. 29). The remnant wall is covered by this registration.

Archaeological Potential:
In addition to the above ground areas indicated in these descriptions, the entire sub-surface area of the Roberts & Co. Woolstore is covered by this registration. Refer to attached CPR, p. 1, for an indicative plan of earlier buildings and structures on site that are considered to have archaeological potential.

Comparative Analysis:

Wool Stores: There are several former purpose built wool stores around the state, all of which demonstrate the importance of the wool industry to the Tasmanian economy in the early to mid 20th century; Alfred Harrap & Sons built a new wool store on the corner of Cimitiere & Tamar Streets in Launceston in 1931 (THR #4085); Wilcox and Mofflin built a federation style wool store on the corner of St John and Cimitiere Streets, Launceston, in 1903 (THR 4547); The Woolgrowers' Headquarters (1904), in Cimitiere Street, Launceston was also a warehouse used for storing and classing wool (THR #11040); The Tasmanian Woolgrowers' Agency (established in 1886) erected a new headquarters and wool store at 31-35 St John Street in 1923 (THR 11576). The only other known purpose built wool store from this early period in Hobart was erected by Websters in Liverpool Street in 1908 (THR #2410). There were also two wool stores erected in 1928 in Lindsay Street, Launceston. They are not on the Tasmanian Heritage Register and one has recently been demolished.

Built in 1891, Roberts & Co.'s wool store in lower Macquarie Street is the earliest of all known extant purpose built wool stores around the state, and therefore the only one known to demonstrate the growing importance of the wool industry in Tasmania in the late 19th century.

The Tramway Hotel: There are many hotels and former public houses on the THR. The Tramway Hotel is unique as one of two remaining infamous public houses of Wapping, still in operation today (the other is the Theatre Royal Hotel which was rebuilt in 1904). There have been buildings on this site since the early 1800s and the Bridge Inn, one of the earliest pubs in the Wapping-Old Wharf district, was established on this site and in operation between 1845-c1895.

Soap and Candle Factory: There were seven major soap and candle factories in Tasmania in the 19th century; several in Launceston, at least one in Spreyton, and several in Hobart (*The Mercury*, 17 February 1923, p. 11). There were also numerous smaller soap making operations such as those at Scottsdale and Bruny Island (image of Maryvale Soap Works in *Weekly Courier*, 29 December 1921; Roberts Salt and Soap Factory Site, North Bruny, THR #8763). By the 1920s R. Miller & Sons was the only factory still operating in Tasmania, and the J. Kitchen & Sons building (a later building on this same site) is the only extant soap factory building in Hobart.

History:

Roberts & Co. Wool Store

Establishment of Sheep Farming

Sheep were among the first animals to arrive in Van Diemen's Land with the Europeans and small flocks were kept from as early as 1803 (Taylor 2005, p. 329). These flocks were primarily for consumption, and the wool, when shorn, was generally left 'to rot in heaps outside the stock yards' (Bell 1965, p. 19). With the arrival of the first free settlers in the 1820s came pastoralists with farming and animal husbandry expertise. Encouraged by Governors Davey and Sorell, free settlers took up land according to their skills and moved into lush pastures outside the main settlements. British Breed and Merino sheep were imported from England and Saxony respectively, and over time, the size, body shape and wool density of the local flocks improved significantly (Bell 1965, p. 15).

Exports and Auctioneers

The wool export industry to England was established in the 1820s, and it was not long before Tasmania was also supplying stock to South Australia, Victoria and Western Australia to establish the wool industry there (Taylor 2005, p. 329). As a result of the 'intelligent production and export of wool and wheat' and to a lesser extent, whale and seal oil, hides, skins and wattle bark, by 1850 Hobart was rivalling Sydney as the commercial centre of Australia (Bell 1965, p. 1).

Most farmers were relatively isolated and required assistance to sell their produce, and auctioneering firms sprang up in the major population centres. Auctioneers had existed in small numbers since the colony was established, but as farming and agriculture grew, so too did firms and entrepreneurs to manage the sale of estates, livestock, produce and various other property. Estate sales were held either onsite or at the auctioneers premises (or 'mart'), while stock sales were held in country areas throughout Tasmania. Produce on the other hand, including skins and wool, was often carted to a central storage facility owned by the firm to be auctioned in the cities. The first periodical auction sales of wool began in December 1871 (Bell 1965, p. 69). They were held by leading Hobart auctioneers at A. G. Webster's premises on the Old Wharf (at this time A. G. Webster occupied 23 and 25 Hunter Street, see THR #11965), and Isaac Wright's premises on the New Wharf (Salamanca). Among them were wool sales held by the relatively new but successful firm, Roberts & Co.

Roberts & Co - The Founders

The auctioneering firm of Kemp, Roberts & Co was established on 1 July, 1865 by Henry Llewelyn Roberts, George Anthony Kemp, and John William Abbott. All three had experience in sales and auctioneering and had previously been

associated with the prominent firm, Brent & Westbrook (Bell 1965, p. 25). In 1848, Brent & Westbrook had taken over the most successful auctioneering business in the colony, Thomas Yardley Lowes, established in 1832 (Bell 1965, p. 25). Abbott had worked with Thomas Yardley Lowes from the age of 15, and travelled around the country attending sales. He later joined Brent & Westbrook, then became a partner in Kemp, Roberts & Co. in 1865. He remained as a director until 1891 when he resigned to pursue other business interests with a new firm, Westbrook, Abbott & Co (Bell 1965, p. 25).

Prior to his partnership with Roberts and Abbott, George Kemp was already in the business of holding 'periodical sales', and was also working in an administrative capacity for Brent & Westbrook (Bell 1965, p. 28). As the son of one of the most prosperous land owners in the colony (the famous but sometimes notorious Anthony Fenn Kemp), and a successful business man in his own right, George Kemp was invaluable to the establishment of the firm with his business and personal connections. Although he was only with the partnership long enough to get the firm established, leaving in 1866, he continued in association with them for livestock (Bell 1965, p. 51). When he died in 1888 at the age of 82, he was the oldest and most well known Tasmanian born man in the colony (George was born at the short-lived York Town settlement) (*The Mercury*, 2 August 1888, p. 2).

Following Kemp's departure the firm was known as Roberts & Co., under Henry Roberts as managing director. In 1888 the company sold out to the limited liability company, Robert's & Co. Ltd, which had 29 share holders in all (Bell 1965, p. 36). The Company was the sixth to be registered under the Companies Act of 1869. Roberts was managing director until 1911, and remained a director up until his death in 1919 (Bell 1965, p. 29). Roberts and his wife Mary built 'Beaumaris', a Victorian Gothic mansion in Sandy Bay (c1890, THR #1965). Mary had a skill and passion for animal care and was particularly interested in birds and native Tasmanian fauna (Guiler 1988, *Australian Dictionary of Biography*). In the surrounding gardens she established the Beaumaris Zoo, which opened to the public in 1895. Mary is most well known for hand-raising Thylacines (Tasmanian Tigers), and was the first to breed Tasmanian Devils in captivity. Upon her death in 1921, the Zoo was presented to the Hobart City Council and relocated to the Queen's Domain (Guiler 1988, *ADB*).

Business Growth

Despite there being plenty of competition early on, Roberts & Co. 'snowballed throughout Tasmania' (Bell 1965, p. 35). The Company originally leased premises near the corner of Collins and Murray Streets (formerly occupied by Brent & Westbrook), and announced on 3 July, 1865, that their Murray Street mart was 'open for the reception of goods' (Bell 1965, p. 28). They held auctions around Tasmania for various goods and produce, and in 1871 they became involved in the state's first periodical auction sales of wool. Early advertisements demonstrate the diversity of the sales conducted by Roberts & Co: 'Messers Roberts & Co., on the premises, Forcett, at 11 o'clock stock, grain, farming implements, furniture &c. At the New Wharf, at 11 o'clock, rivercraft Jubilee and a pine boat' (*The Mercury*, 13 June 1867, p. 2). Another, several years later, reads: 'Roberts & Co: at mart, at 3 o'clock sharp, cab, horses and harness; at Railway Sheds at 11.30, hay; at Webster's Grain Warehouse, grain, hay etc; and at Slaughter Yards, fat sheep and cattle' (*The Mercury*, 24 August 1882, p. 2).

In 1883 Roberts & Co. held their first stock sale at their new yards at Conara, in the state's north (Bell 1965, p. 33). Their stock sales spread to surrounding districts and by 1901 Roberts & Co. were selling from locations around the state including; Bridgewater, Campania, Sorell, Bothwell, Parattah, Ross, Gretna, Port Cygnet, Huonville, Melton Mowbray, Epping, Spring Bay, Cranbrook, and Koonya (Bell 1965, p. 34). As with all businesses, Roberts & Co. suffered a down-turn during the 1890s depression. Gross earnings decreased between 1894 and 1898, but as the economy recovered and the prices of wool and stock rose, the Company continued to expand. Overseas buyers first attended Roberts & Co.'s wool sales in 1901 (Bell 1965, p. 71).

The Woolstore

Already by 1890, it had become ' necessary to extend the business [premises] for country produce, wool, skins, etc', and the Company 'came into possession' of 2 roods and 2 perches (approximately 2476.5 m2, or just over half an acre) at the corner of Macquarie and Park Streets (Bell 1965, p. 43). It appears Roberts & Co. auctioned and purchased the property on the same day for £3110 (*The Mercury*, 14 April 1890, p. 2). According to a painting of the area by Evans in 1820, there had been several early dwellings in the area (Allport Library and Museum of Fine Arts AUTAS001125294900), and according to Sprent's map, slaughter yards had also been situated at the rear of the site in the 1840s, prior to their relocation closer to the waterfront. By the 1850s the site was owned by Joshua Ferguson and encompassed a house called Prospect Cottage, stock pens, another slaughter house, and an orchard (Young

2014, p. 31; DO 5/18 and 5/19/1). A substantial sandstone wall of early construction, c1825 and possibly convict built, had previously been erected on this site (and possibly formed the rear boundary of it) and is still extant at the rear of the wool store (refer to CPR, p. 2, feature G). It is indicative of a former access way, wall or building, however further research is required to ascertain exactly when it was built, by whom, and why.

Joshua Ferguson's lot was considered a 'most desirable site adjacent to the railway sheds', and upon acquisition, Roberts & Co. immediately proceeded with 'the erection of a suitable building' (Bell 1965, p. 36). There appear to have been a few delays, and the closest approximation for a date of its completion is given by a reference in a half-yearly report of February 1891, which stated that the building would be ready in the next month (Bell 1965, pp. 36, 39). An image dated 'late 1890s' shows the Wool Store interior stocked to capacity with bales of pressed wool bursting at the seams, and men working hard to stack and sort the deliveries (Bell 1965, p. 39). The saw-toothed roofline enhanced the amount of natural light entering the building and aided with the accurate sorting and classification of wool (Verb Comm: Alistair Calvert, State Wool Manager - Roberts Limited, 7 March 2014).

Additions to the Wool Store c1929-1935

The Hobart Rivulet originally flowed past the rear of the wool store, carrying all the filth and industrial refuse of Hobart. With the exception of periodical flooding, inundating the surrounding areas with putrid water, there was rarely enough water to flush the refuse to the sea. The resulting accumulation of offensive material in the stretch of rivulet near the waterfront gave the area a particularly noxious reputation (Hudspeth et al. 1988, p. 32). In 1911 a scheme to improve drainage and sanitary conditions by diverting the Rivulet through to the Domain was finally underway. By 1922 the Rivulet had been diverted through tunnels, and the old creek bed through Wapping, behind the wool store and the rear of Hunter Street was filled in. Evans Street, named after Sir J.W. Evans of the Marine Board of Hobart and a former Premier, was then formed along the line of the old rivulet (Vincent 1995, pp. 39- 40).

Even before the reclamation had been completed, the Hobart City Council agreed to make the newly reclaimed land over the rivulet available to the adjoining property owners for development (Vincent 1995, pp. 39-40). H. Jones & Co. applied in 1920, anxious to erect buildings along their new Evans Street frontage. Roberts & Co. however, did not purchase the land at the rear of their site until 1929 (DO: Mems 18-143 and 18/144). Between 1929 and 1932 a two storey addition to the wool store was erected along the line of the old rivulet, adjacent to the original 1891 building. This explains the skewed angle of this section of the wool store from Macquarie Street. Aerial photography from 1932 shows that the new building extended half way through to Collins Street, and Roberts Limited documentation states that the Collins Street end of this building (incorporated in the offices in 1959) was constructed in 1935 (Kirby 2008, p. 540; Roberts Limited 2012). Aerial photography in 1946 shows the full extent of the building along the line of the old Rivulet between Macquarie and Collins Streets, and also shows that the c1935 addition through to Collins Street was single storey. The building as a whole followed exactly the line of what was once the Hobart Rivulet.

Sometime after 1906 and before 1932 the wool store was also extended further along the Park Street frontage, following the acquisition of another lot which previously contained brick cottages and a brick house (Roberts & Co. site plan 1906). (Houses further along Park Street and on the Collins Street corner were acquired and demolished in the late 1950s when the site was extended again. See para 'Move to new Offices - Corner of Park and Collins Streets').

With the completion of the c1930 extension over the former area of the Rivulet, Robert's & Co.'s wool store now had three vast show rooms for prospective buyers to come and inspect the wool, and large areas for receiving and sorting. According to contemporary photographs (in Roberts Limited Head Office Reception), the c1930 warehouse was also used to store grain. Lots purchased at auction were then shipped from the wharves or transported by railway, both of which were conveniently situated nearby.

Other Premises of Roberts & Co.

In February 1900 Roberts & Co. had purchased their Murray Street mart, including the building next door on the corner of Collins Street and Murray, and rebuilt the entire premises (Bell 1965, p. 38) (THR #2535, # 8211, #8210). The Company also had premises in Lower Murray Street with frontages on Davey, Murray and Despard Streets, and a right-of-way leading from Davey Street to the wharves (Bell 1965, p. 32).

The produce market of Roberts & Co. was originally conducted at the City market, the large stores in Market Street which extended from Macquarie Street to Collins Street (the site of the City Hall). It was known as 'the Exhibition Building' and was a thriving centre for trade of all kinds of produce, but in 1909 the building was devastated by fire (*The Mercury*, 5 November 1909, p. 5). Roberts & Co. leased the whole of the eastern wing and lost all of their stock stored

at the premises, valued at £3000 (Bell 1965, p. 32). From this time onwards, the whole of the Company's weekly produce sales were held at the Lower Murray Street premises. According to one oral history account, Roberts & Co. also held sales of farm produce, skins and hides at their wool store (Bell 1965, p. 31).

Roberts & Co. throughout the 20th Century

From the early 1900s, through both World Wars and into the 1950s, Roberts & Co.'s profits increased annually. High prices for stock and wool are considered the main contributing factor in the Company's success, although good business acumen obviously played a part (Bell 1965, p. 41). In 1955 Gerald Roberts (youngest child of Henry and Mary Roberts, a director of Roberts & Co. from 1908 and chairman of directors from 1932) negotiated the successful merger with Allan Stewart Pty Ltd, wool brokers and stock auctioneers of Launceston (Guiler 1988, *ADB*). Allan Stewart Pty Ltd was the largest wool broker in Tasmania and the firm also had valuable stud and stock connections . It was originally run as a subsidiary company, but the two were merged in 1957 to become Roberts, Stewart & Co. (Bell 1965, pp. 42-43). The Burnie-based Farmers' Co-operative Auctioneers was also incorporated into the Company that same year (Guiler 1988, *ADB*).

New Wool Stores

A new wool store was built in Gormanston Road, Moonah, in 1950, and from 1952 all wool was now sorted and stored there (see image in Bell 1965, p. 40). The Macquarie/Park Street (Brooker Highway) premises was then used to store grain, oats, chaff and agricultural products, and was colloquially known as 'Robert's merchant store', or 'the grain store' (Roberts, Stewart & Co 1962, p. 1; Verb Comm: Alistair Calvert, State Wool Manager - Roberts Limited, 7 March 2014). A c1970s photo shows that at this time the single storey section was the 'Produce Department'. The old wool lift was still used to hoist various products to the second floor. In order to cope with the increasing wool clip, additions were made to the Gormanston Road store in the late 1950s, and another large wool store was built at Kings Meadows (Bell 1965, p. 43).

Move to New Offices - Corner of Park and Collins Streets

Gerald's son, Robert Henry Llewelyn Roberts became managing director of Roberts, Stewart & Co. in 1955, and in 1958 the Company relocated their head office in Hobart to new premises in lower Collins St, at the rear of the wool store (then being used as a grain store). The existing residential properties on Park Street and the corner of Park and Collins were acquired when they became vacant, and were subsequently demolished to make way for the new offices (Roberts Stewart & Co. 1959). At this time the front section of the building at 2 Collins Street (the c1935 Collins Street extension of the wool store) was also completely reconstructed for conversion and inclusion into the new office and showroom development (Roberts Limited 2012; see also Roberts, Stewart & Co. 1957). The first floor of the new building were the Roberts, Stewart & Co. offices, and the ground floor was the Massey Ferguson showroom for whom Roberts, Stewart & Co were the State Distributors (Bell 1965, pp. 43-44). (These premises, now 2-6 Collins Street, are still occupied by Roberts Limited in 2014).

Roberts Limited

Over the years the company continued to grow and diversify into wool and livestock agency, seed production and cleaning, rural finance and insurance, real estate agency and property management, and irrigation and water trading (Roberts Limited 2008). From 1986 the Company has been known as Roberts Limited and in 2003 it became part of the Australian agribusiness firm 'Ruralco'. In 2014, Roberts Limited has 380 staff and 15 rural supplies stores across Tasmania (Verb Comm: Alistair Calvert, State Wool Manager - Roberts Limited, 16 April 2014). The company has made a significant contribution to the economic prosperity of the state through its involvement with growth of the wool industry and diversification into all areas of agricultural business. Roberts & Co. continued to use the grain store for storage, carparking, and even the odd lunch time employee cricket match, until it was sold to Orpin Pty Ltd and Mr Don Neil in November 1995 (Roberts Limited 2012). Sympathetic redevelopment of the former wool store buildings has ensured that 'The Old Woolstore Apartment Hotel' complex is extremely popular with visitors seeking historic waterfront accommodation in Hobart.

The Old Woolstore Apartment Hotel

When Roberts & Co.'s old wool store was re-developed into the 'Old Woolstore Apartment Hotel' between 1995 and 1997, the adjacent buildings, J. Kitchen & Sons Soap and Candle Factory and the Red Lion Hotel (formerly the

Tramway Hotel), were also incorporated into the new complex. Here are their stories:

History: The Tramway Hotel

Hobart's Pubs

The history of Hobart is truly enriched by the colourful and occasionally lurid contribution made by the many pubs, inns, taverns and hotels scattered throughout its environs. In the 19th century, the working classes depended on these establishments for their business, social and recreational interactions, and public houses played a vital role in providing refreshment and accommodation for travellers and locals alike. For a relatively small town, Hobart had rather a large number of these establishments. In 1840 there were 136 public houses, inns, taverns and hotels in Hobart Town and the surrounding districts, and by 1860 this figure had risen to 195 (Hudspeth et al, 1988, p. 111). A survey of Hobart's public houses in 1854 found 'good' and 'bad' establishments in all districts (a 'good' pub being one with no gambling and no recorded breach of the licensing laws) (Hudspeth et al, 1988, p. 112). Despite this, all pubs situated in the Wapping-Old Wharf district had a particularly unsavoury reputation.

Wapping-Old Wharf

The Wapping-Old Wharf district ran from Hunter Street (Old Wharf) through to lower Collins and Sackville Streets. Throughout the 1840s and 1850s the area was gradually in-filled with irregular laneways and tenement housing, and became home to a large proportion of Hobart's working class (Hudspeth et al. 1988, p. 35). Due to over-crowding, nearby industries including tanneries and slaughter yards, its location next to the outfall of Hobart's common sewer (otherwise known as the Rivulet) and continual exposure to flooding, Wapping was generally considered an extremely unattractive place to live. The area's reputation was in no way improved by the many pub-related incidents which were widely and eagerly reported in the local newspapers (Hudspeth et al. 1988, p. 112). In reality the district may have had a similar proportion of drink related incidents as the rest of the town, but drunken brawls, illegal trading, prohibition orders against spouses, deaths by misadventure, and even murder, were simply too depraved and entertaining not to report. By 1855 there were 15 public houses in the Wapping-Old Wharf district (Hudspeth et al. 1988, p. 113).

The Bridge Inn

William Creswell established the Bridge Inn in lower Macquarie Street in 1845 (on the site of the Tramway Hotel). The building had originally been a house, erected in 1813 by William French, and by 1843 the land and buildings had been granted to Thomas Reynolds (Young 2014, p. 14). Creswell purchased the lot from Reynolds in 1845 and took the name for his new Inn from the bridge over the Hobart Rivulet which was situated just nearby (Young 2014, pp. 14-15). Despite the odd clash with the law, William and his wife Maria became prominent publicans in the Wapping area. They owned the Bridge Inn from its establishment in 1845 until 1890, and held the license intermittently until the 1880s (Hudspeth et al. 1988, p. 120). By the 1870s the Creswells had erected a row of wooden tenements on the neighbouring block (7-9 Macquarie Street) which became known as Creswell's Row (Young 2014, p. 17), and they also owned the Terminus Hotel on lower Collins Street from the mid 1870s until 1890 (Hudspeth et al. 1988, p. 118; Sale of the Bridge Inn and the Terminus in *The Mercury*, 14 April 1890, p. 2). As with most pubs, ownership of the Bridge Inn was fairly stable, while licensees changed on a regular basis. Many licensees only stayed at the same premises for an average of two to five years, and between 1840-1920 the major public houses in Wapping had a total of 170 licences between them (Hudspeth et al. 1988, p. 119).

Entertainment

In addition to the locals, the Wapping-Old Wharf pubs also catered for a substantial passing trade of day labourers, travellers and visiting seamen, and the Bridge Inn was known as a 'resort of fishermen and butchers' (Hudspeth et al. 1988, p. 118). The publican generally chose the types of entertainment on offer, and any sporting, recreational or other personal interests tended to influence the type of clientele the place attracted (Hudspeth et al. 1988, p. 118). The upper classes disdained most entertainments offered in public houses, as they usually included forms of gambling such as billiards, skittles, bowls, dice, ninepins and cards, or rough and barbaric behaviour such as boxing, wrestling, bull baiting, dog fighting and cock-fighting (Hudspeth et al. 1988, p. 124). Wapping was considered 'unfit for any respectable person to traverse after dark', yet strangely enough, any 'genteel respectable' out for a 'fly-around' tended to made a bee-line for the area (Hudspeth et al. 1988, p. 116). According to a contemporary columnist, the more vice, misery and prostitution that existed, the better it was for trade in the public houses (Hudspeth et al, 1988, p. 116).

The Hobart Electric Tramway Company

In 1893 the Hobart Electric Tramway Company established their depot in lower Macquarie Street, next door to the Bridge Inn, and trams exited from there onto Macquarie Street (see Walch's Map c1905, and Council of Tramway Museums of Australia (COTMA) 1996, p. 98). This area was densely populated, and it is highly likely that residences were cleared in order to make way for the large new workshops and power generation station required to service and power the tram cars (*Launceston Examiner*, 17 January 1894, p. 6). In such a convenient location it also very likely that the Bridge Inn was frequented regularly by Tramway Company employees. In 1910, the Hobart Electric Tramway Company obtained another premises on the corner of Campbell and Macquarie Streets, which at that time consisted of large timber sheds, brick dwellings and other buildings (Bell 1965, p. 84). The existing buildings, including private residences, were demolished to make way for the new Tramway Depot Offices (Dennison 2008, p. 124). The building was complete in 1914 and by this time the Hobart Electric Tramway Company had been taken over by the Hobart City Council.

From the Bridge Inn to the Tramway Hotel

The Bridge Inn was sold by Creswells Estate to a Mr William Mead in April 1890 for £2000, and in October of that year Mead applied to have George Creswell's licence (William Creswell's son) transferred to himself as the owner (*The Mercury*, 14 April 1890, p. 2; 29 October 1890, p. 3). This was the beginning of a bitter dispute over the right of possession of the Bridge Inn between Mead and Creswell. After several court appearances and many broken doors and windows, it appears the dispute was settled by December of that year. Creswell's next application for his licence renewal was denied and Mead finally convinced the courts to grant it to him as the proprietor (*The Mercury*, 2 December 1890, p. 4).

Mead held the licence until 1893, by which time James Boag & Son of the Esk Brewery in Launceston had an interest in the Bridge Inn and advertised a 10 year lease on the premises which included all furniture, goodwill, stock, bar fittings and two cottages at the rear (*The Mercury*, 20 January 1893, p. 3). It appears the offer was originally taken up by a Mr James Burns, and in April 1893 the licence was transferred from Mead to Burns. Mead still owned the hotel in partnership with his daughter, Amy Forbes, who was the wife of a licensed victualler, Henry Blair Forbes (Young 2014, p. 42). Several years later, in 1896, Burns re-named the establishment 'the Tramway Hotel', obviously using the Hobart Electric Tramway (HET) Company's depot next door as inspiration (*The Mercury*, 8 April 1893, p. 4; 7 November 1895, p. 4).

In true Wapping pub style, the Tramway Hotel changed licensees several times in the next few years; from February 1896 until 1898 it was John M. Flanagan, it then transferred to Mr Henry Nathaniel Symmons until 1901, and from then until 1912 it was held by Amy's husband, Henry Blair Forbes (*The Mercury*, issues between 1896 and 1912). In 1908 the hotel was completely rebuilt and the virtues of 'Forbes's Tramway Hotel', including modern conveniences and a first class billiard room, were proudly advertised (*The Mercury*, 2 January 1908, p. 1). By 1916 the licence was held by a Mrs Heatly, who became the subject of a Royal Commission for encouraging prostitutes to use her premises (Hobart City Council 2004). Possibly as the result of negative publicity, Amy Forbes sold the Tramway Hotel that year.

The Tramway Hotel- A Survivor and a Reminder

Following a fire on the Old Wharf in 1890 and the gradual acquisition of Wapping for industrial development, the population of the area declined. This, in combination with fierce competition (mainly from the Cascade Brewery monopoly), reduced the importance of Wapping pubs as centres for social life and working class culture, and most were forced out of business. By 1922 the Tramway and the Theatre Royal Hotel were the only two public houses left in the Wapping-Old Wharf area (Hudspeth et al. 1988, p. 111). In that year the Tramway underwent another name change to 'the Metropolitan', and it changed again in 1975 to 'the Red Lion' (Dennison 2008, p. 125). It remained under this name until being incorporated into the Old Woolstore Apartment Hotel as the Stockman's Restaurant, as part of redevelopment in the late 1990s. As just one of two remaining original pubs in the Wapping-Old Wharf area still in operation, the former Tramway Hotel is a unique relic of the colourful pub scene once at the centre of a bustling port and vibrant residential district.

History: J. Kitchen & Sons Soap and Candle Factory

Early use of the Site

J. Kitchen & Sons Soap and Candle Factory was built in 1932, but soap and candle manufacturing had been taking

place on this site (between the Bridge Inn and the Rivulet) from as early as the 1830s. Robert Arthur Roberts was the first to establish a soap factory here in 1835 (Young 2014, p. 19). Roberts had previously established a soap factory on Bruny Island in 1824 (THR #8763), but relocated to Hobart in 1825, operating in various locations before moving to lower Macquarie Street (Young 2014, pp. 19-20). The factory was short-lived however, and by the 1840s it became a brewery, owned by Frederick Maning and leased by Henry Elliss (Young 2014, pp. 20-21). Maning also purchased the neighbouring triangluar shaped block between the brewery and the rivulet, which had previously been owned by the Scrimger's and encompassed the Highlander Inn (Young 2014, p. 22).

Elliss ran the brewery in the former soap works until 1855, but by the late 1850s the site was again operating as a soap factory, this time under John Barclay McLaren (Young 2014, pp. 23-24). McLaren had previously worked at Richard Cleburn's soapworks on the Old Wharf. He leased the factory in lower Macquarie Street until around 1870 when he purchased it, but he was soon out of business and the site lay unused for several years (Young 2014, pp. 23, 25). In 1874 W. P. Green purchased the former Highlander block following its sale by Maning's trustees, and in 1876 he also purchased the soap factory site when it was being sold by McLaren's creditors (Young 2014, p. 25). A Mr Henry Simpson then leased the soap factory between 1878 and 1883 (Young 2014, pp. 25-26). Several years later, in 1886, both of Green's blocks were purchased by the very successful Launceston based soap and candle manufacturer, Richard Miller (Young 2014, p. 28). R. Miller & Co. extended to own four of the seven soap and candle making factories in Tasmania; two in Launceston, one in Spreyton, and the lower Macquarie Street premises in Hobart, next to the Rivulet (*The Mercury*, 17 February 1923, p. 11). R. Miller & Co. erected their new factory building alongside the old one in 1887 (see image W. L. Crowther Library, R. Miller soap and candle manufacturers 1888; and Walch's Map c 1905).

A Noxious Trade

Soap making had the dubious reputation as one of the most noxious trades to be carried out in the city. There were two main processes involved; the mechanical separation of tallow from the rough fatty matter, and 'saponification', the chemical break up of cells within the tallow (*The Mercury*, 17 February 1923, p. 11). It was the first of these processes which generally produced the most offensive odours, but according to Mr E. Miller, manager of the factory in 1923, this was a thing of the past. R. Miller & Co had employed the most 'modern methods' to render fat from the tallow, and only used fresh meat obtained from butchers, hotels and farmers (*The Mercury*, 17 February 1923, p. 11). By this time the factory was no longer making tallow candles, only paraffin candles from slabs of paraffin imported from America. By the 1920s, as a result of fierce competition from mainland manufacturers following Federation, R. Miller & Co.'s soap and candle factory in Hobart was the only one remaining in the state (*The Mercury*, 17 February 1923, p. 11).

From J. Kitchen & Sons to Unilever Australasia

In 1924 R. Miller & Co. sold out to Melbourne based soap and candle manufacturers J. Kitchen & Sons Pty Ltd, who erected their new Inter-War Art Deco style building on the site in 1932 (*The Mercury*, 11 October 1932, p. 10). It appears the c1880s timber and iron building was retained, as it was reported to have suffered severe fire damage in 1941 (*The Advocate*, 1 August 1941, p. 5; see image W. L. Crowther Library, R. Miller soap and candle manufacturers 1888). Thanks to the services of the Hobart Fire Brigade, the fire was prevented from spreading to Roberts & Co.'s wool store next door.

J. Kitchen & Sons main premises were located at Port Melbourne. The factory was also an Inter-War Art Deco building, and the entire premises covered 117 acres and employed about 1,400 people (Australian National University (ANU) Archives 2012). J. Kitchen and Sons merged with several other companies in 1924 and formed the Australian Producers Co-Partnership Ltd (renamed Associated Enterprises Pty Ltd in 1932). In 1944 the partnership was renamed again to Lever Associated Enterprises Pty Ltd (LAEP), and a period of rationalisation and diversification then followed (ANU Archives 2012). From 1948 production at the Kitchen & Sons factory in Brisbane was wound down and, in August 1954, the J. Kitchen & Sons factory building in Macquarie Street was sold to their neighbour, Roberts & Co. (CT 320/93).

In 1956 Unilever (Australia) Pty Ltd (UAPL) became the holding company for all the partnership's Australian interests (ANU Archives 2012). Rationalisation continued and in 1962 Unilever's two major Australian soap marketing companies, J Kitchen & Sons Pty Ltd of Melbourne and Lever Brothers Pty Ltd of Sydney amalgamated to form Lever & Kitchen Pty Ltd (ANU Archives 2012). In 1989 Lever & Kitchen joined Rexona Pty Ltd, creating L&K: Rexona. Today the company is called Unilever Australasia, a global company with over 400 brands, and more than 174 000 employees (Encyclopedia of Australian Science 2010; Unilever 2014).

Further Reading and Research

After acquiring the J. Kitchen & Son's factory building in 1954, it is unclear exactly what Roberts & Co. used it for. It

appears they initially leased the building, as according to plans for proposed workshop extensions dated 1960, 15 Macquarie Street was occupied by 'Messers Taubmans' at this time.

For more information on the processes involved in the production of soap, refer to *The Mercury*, 17 February 1923, p. 11. For more information on the Miller family in Tasmania, refer to J. Miller 2005, *Cleanliness is next to Godliness: the Story of Richard and Alice Miller and their Descendants*, Sandy Bay, Tasmania. For more information on candle and soap making in Launceston refer to M. Morris-Nunn and C. B. Tassell, *Launceston's Industrial Heritage: A Survey*, 1982, pp. 132-137.

For a more detailed history of the entire site, refer to Young, D 2014, *The Old Woolstore Apartment Hotel: A History*, unpublished history commissioned by the Old Woolstore Apartment Hotel, Hobart.

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TAHO: Walch's Map of Hobart showing tram lines, to New Town, Sandy Bay, Cascades, with useful information for visitors (c1905); Aerial photograph of Hobart 1952, PH3014436.
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THR 15-16-42: Tasmanian Heritage Register property file, 'Former Tramway Hotel (Red Lion).
Unilever 2014, *Introduction to Unilever*, accessed 20 March 2014:
http://www.unilever.com/aboutus/introductiontounilever/
Vincent, R 1995, *19A to 25 & 35 Hunter Street: Conservation Plan*, Cultural Resource Management, Hobart.

Young, D 2014, *The Old Woolstore Apartment Hotel: A History*, unpublished history commissioned by the Old Woolstore Apartment Hotel, Hobart.

Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Hobart Gas Works complex (incl. chimney)**
THR ID Number: **2464**
Status: Permanently Registered
Municipality: Hobart City Council
Tier: State
Boundary: Whole of Title

Location Addresses	Title References	Property Id
2 MACQUARIE ST, HOBART 7000 TAS	117066/0	
UNIT 8 2 MACQUARIE ST, HOBART 7000 TAS	117066/8	1607250
UNIT 9 2 MACQUARIE ST, HOBART 7000 TAS	117066/9	1607269
UNIT 10-12 2 MACQUARIE ST, HOBART 7000 TAS	117066/11	1607277
UNIT 10-12 2 MACQUARIE ST, HOBART 7000 TAS	117066/10	1607277
UNIT 10-12 2 MACQUARIE ST, HOBART 7000 TAS	117066/12	1607277
UNIT 14 2 MACQUARIE ST, HOBART 7000 TAS	117066/14	1607314
2 MACQUARIE ST, HOBART 7000 TAS	117066/1	1998140
2 MACQUARIE ST, HOBART 7000 TAS	117066/3	1998140
2 MACQUARIE ST, HOBART 7000 TAS	117066/6	1998140
2 MACQUARIE ST, HOBART 7000 TAS	117066/4	1998140
2 MACQUARIE ST, HOBART 7000 TAS	117066/7	1998140
2 MACQUARIE ST, HOBART 7000 TAS	117066/5	1998140
2 MACQUARIE ST, HOBART 7000 TAS	117066/2	1998140



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Statement of Significance: (non-statutory summary)

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

The Hobart Gasworks site is of high historic cultural heritage significance as a place that has featured importantly in the development of private enterprise, energy production and the HEC in Hobart and Tasmania.

b) The place possesses uncommon or rare aspects of Tasmania's history.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

The Hobart Gasworks site is of historic heritage significance as a representative of an early industrial site.

e) The place is important in demonstrating a high degree of creative or technical achievement.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

h) The place is important in exhibiting particular aesthetic characteristics.

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This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

An important focal site on the entry to the city from the eastern shore and Airport .

Description:

A collection of industrial buildings including an administration building and chimney .

History:

The site was originally the site of the Hobart Gas Company which was formed at a public meeting in 1854. In 1898 the site provided the first electricity for Hobart. In 1914 the electricity section of the HGC was taken over by the newly formed Hydro Electric Commission.

Tasmanian Heritage Register Datasheet

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Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Former MTT Offices**
Status: Permanently Registered
Tier: State

THR ID Number: **2498**
Municipality: Hobart City Council
Boundary: Whole of Title

Location Addresses	Title References	Property Id
19 MACQUARIE ST, HOBART 7000 TAS	138012/1	2136868



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Statement of Significance: (non-statutory summary)

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

55 Macquarie Streeet is of historic cultural heritage significance because of its ability to demonstrate the development of the transport system in Tasmania.

b) The place possesses uncommon or rare aspects of Tasmania's history.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

55 Macquarie Street is of historic heritage significance because of its ability to demonstrate the principal characteristics of a brick and stuccoed Federation Warehouse Style commercial building.

e) The place is important in demonstrating a high degree of creative or technical achievement.

f) **The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.**

This building is of historic heritage significance because its townscape associations are regarded as important to the community's sense of place.

g) **The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.**

h) **The place is important in exhibiting particular aesthetic characteristics.**

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Setting:

This building is a significant element in the urban streetscape.

Description:

It is a large brick and stucco office building of 1 - 2 storeys with symmetrical facade. There are prominent pilasters and parapet, as well as semi-arched windows on the upper storey, and an elaborately detailed archway over the door. The building is chamfered at the corner.

History:

former MTT offices

Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

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Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Former HMAS Huon Naval Depot (Huon Quays)**

THR ID Number: **2932**

Status: Permanently Registered

Municipality: Hobart City Council

Tier: State

Boundary: Whole of Title

Location Addresses	Title References	Property Id
13 MCVILLY DR, QUEENS DOMAIN 7000 TAS	134036/1	1979820
17 MCVILLY DR, QUEENS DOMAIN 7000 TAS	134036/2	1979839



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Statement of Significance: (non-statutory summary)

No Statement is provided for places listed prior to 2007

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

HMAS Huon Naval Depot is of historic heritage significance for the important role it has played in the development of Tasmania's defence system.

b) The place possesses uncommon or rare aspects of Tasmania's history.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

HMAS Huon Naval Depot is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Federation period naval base.

e) The place is important in demonstrating a high degree of creative or technical achievement.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

HMAS Huon Naval Depot is of historic heritage significance because its landmark associations are regarded as important to the community's sense of place.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

h) The place is important in exhibiting particular aesthetic characteristics.

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Setting:

No Data Recorded

Description:

It is a 1 - 3 storey complex of buildings. There are a variety of roof forms including a gable roof with timber infill (displaying a Federation era influence). There is also an upper storey balcony with timber balustrading which is characteristic of the Federation era.

History:

The Naval Depot includes the Drill Hall and attached residence which were purpose built in 1914 as the first buildings constructed in Australia to service the newly formed Australian Navy .

Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

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Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Tasmanian Museum and Art Gallery Complex**
THR ID Number: **6648**

Status: Permanently Registered
Municipality: Hobart City Council

Tier: State
State
Boundary: CPR8131

Location Addresses	Title References	Property Id
40 MACQUARIE ST, HOBART 7000 TAS	33845/1	7625329
3 DAVEY ST, HOBART 7000 TAS	130865/1	7236710
40 MACQUARIE ST, HOBART 7000 TAS	178998/1	7625329
40 MACQUARIE ST, HOBART 7000 TAS		7625329


Bond Store, view from Dunn Place
DEPHA


Commissariat Store, courtyard facade
DEPHA


Private Secretary's Cottage
DEPHA


Custom House, side from Dunn Place
DEPHA



Private Secretary's Cottage, side
DEPHA



1966 Building/Annexe Building, Argyle Street
DEPHA



Commissariat Store - Dunn Place Facade
DEPHA



Link Building
DEPHA

Royal Society Building
DEPHA





Royal Society Building, Macquarie Street, phases 1
DEPHA



Royal Society Building – corner of Macquarie & Ar
DEPHA



Bond Store, courtyard facade
DEPHA



Bond Store, hydraulic lift
DEPHA



Commissariat Issuing Store
DEPHA



Queen's Warehouse
DEPHA



Queen's Warehouse, courtyard facade
DEPHA



Watergate and courtyard, internal
DEPHA



1966 Building/Annexe Building , Argyle Street
DEPHA



1966 Building/Annexe Building from Mawson Place
DEPHA



Custom House, interior, first floor
DEPHA



Custom House from Constitution Dock
DEPHA



Watergate and courtyard
DEPHA



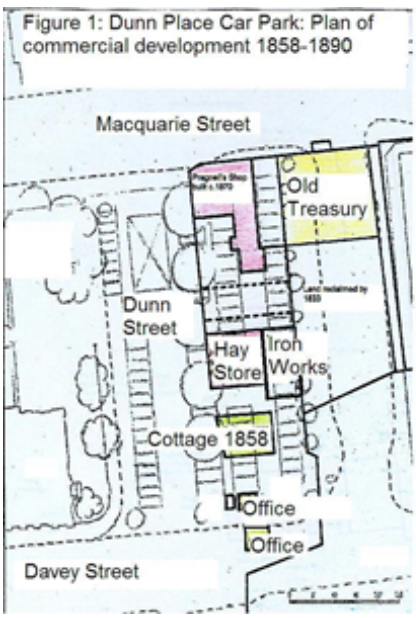
Link Building interior
DEPHA



Dunn Place
DEPHA



Dunn Place
DEPHA



Dunn Place, plan of Commercial Development
DEPHA



Untitled
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Royal Society Building 1902
Tasmanian Museum and Art Gallery



The Royal Society Museum, c. 1866
Tasmanian Museum and Art Gallery



The Wharves Hobart looking north west, 1890s
Tasmanian Museum and Art Gallery



Private Secretary's Cottage, early 20th century
Tasmanian Museum and Art Gallery

Statement of Significance: (non-statutory summary)

The Tasmanian Museum and Art Gallery complex (TMAG) is of national significance as one of the oldest museum and oldest art galleries in Australia and as the primary repository of Tasmanian natural and cultural material collections .

On the mouth of the Hobart Rivulet, the TMAG site incorporates buildings and archaeological material from the first years of settlement in Hobart (1804-30), providing rare and nationally significant evidence of early settlement in Australia .

TMAG is highly significant to Tasmania as a centre of early settlement activity , with many of the supplies for the new colony being brought into Hobart through the Government-owned Commissariat and Bond Stores, and from this hub at the mouth of the Rivulet the town plan of major streets was laid out and the township expanded. The site includes important evidence of the progressive development and use of the Hobart waterfront over 200 years.

TMAG includes the first permanent structure built in Hobart (Commissariat Store), the nationally-rare and highly intact Bond Store, and a number of iconic buildings on the present Hobart waterfront (Custom House and Royal Society building) that were the work of prominent early architects John Lee Archer and Henry Hunter .

TMAG has special association with the Royal Society of Tasmania , a body that was patronised by the states Governors, who established the second oldest museum in Australia , and the collections of which formed the nucleus from which the present TMAG collection has developed.

TMAG has special meaning to the Tasmanian community as a major waterfront landmark within the capital city , in its role as a State repository of Tasmanian collections , and as a place to educate the community through interaction with natural and cultural material from around the world.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

The Tasmanian Museum and Art Gallery Complex (TMAG) is of national historic cultural heritage significance because of its ability to demonstrate:
1. the earliest period of European settlement in Australia (pre-1830) through the presence of buildings and archaeological material dating from the first 20 years of Hobart one of the earliest townships in Australia (following Sydney/Parramatta). Associated fabric includes:
Commissariat Store (1808-10)
Private Secretary's Residence (c1813-14)
Bond Store (1823-26)
Archaeological remains of pre-1830 built structures and artefacts along the original shoreline primarily subsurface deposits in the immediate vicinity of the above buildings, within the courtyard and western side of Dunn Place carpark.
2. key aspects of the establishment and development of an early major/capital city within Australia through evidence of progressive land reclamations and civic buildings being developed on the site; the influence of the early buildings in defining the alignment of major streets and ultimately the town grid for Hobart; and the shift of government activity on the waterfront from the military control of supplies to the government regulation of commercial goods, to being a cultural and educational institution. Associated fabric includes:
Commissariat Store (1808-10)
Private Secretary's Cottage (c1813-14)
Bond Store (1823-26)
Queen's Warehouse (1869-70) and Watergate (1826/1870)
Royal Society Building (1863) and phases of extension (1889, 1902)
Custom House (1902)
Land reclamation works the land forming Dunn Place and along the Davey Street frontage outside of the Bond Store, and subsurface remains of reclamation structures, eg: retaining walls and fill.
Archaeological remains of c19th built structures along the shoreline associated with early stores handling and customs activity primarily subsurface deposits in the immediate vicinity of the above buildings and across the Dunn Place carpark.
3. the evolution of maritime infrastructure, mercantile supply and customs practices within Australia over 150 years following initial settlement through the presence of several layers of building and archaeological material demonstrating the earliest stage of military-controlled supply of stores to the settlement, followed by government regulation and taxing of commercially imported goods (customs). Associated fabric includes:
Commissariat Store (1808-10)
Bond Store (1823-26)
Queen's Warehouse (1869-70) and Watergate (1826/1870)
Custom House (1902)
Archaeological remains of c19th wharfs, jetties and other built structures associated with early governance and maritime activity primarily subsurface deposits in the immediate vicinity of the above buildings, within the courtyard and western side of Dunn Place carpark, and along Davey Street (footpath and roadway).
4. the evolution of social attitudes toward cultural heritage collections within Australia through the establishment of the Royal Society and the formation of the second oldest museum in Australia; the subsequent consolidation, development and continuous use of the site as a museum and art gallery for over 140 years; the current status of the complex as the oldest public museum and art gallery combination in Australia; and the recognition of the museum as a repository for cultural and natural material from Tasmania and provider of educational experiences . Associated fabric includes:
Royal Society Building (1863) and phases of extension (1889, 1902) as a purpose built museum.
Major adaptive redevelopment for museum use of the Commissariat Store (1808-10), Private Secretary's Residence (c1813-14), Bond Store (1823-26), Queen's Warehouse (1869-70), the Watergate (1826/1870), Custom House (1902).
Modern infill development of the 1966 Building/Annexe Building and the Link Building (1986).
the TMAG collections housed and exhibited within the complex (refer explanatory note at start of this section).

b) The place possesses uncommon or rare aspects of Tasmania’s history.

The TMAG complex is of national historic cultural heritage significance because it incorporates a number of rare features:
1.The Commissariat Store (1808-10) was the first permanent structure built in Hobart Town.
2.The Bond Store (1823-26) is an outstanding and nationally-rare example of an intact early bonded warehouse.
3.The hydraulic lift installed in 1900 to the exterior of the Bond Store is believed to be the oldest working lift in Australia.
4.The TMAG is the second oldest museum in Australia, formally established in 1848 by Australia's oldest scientific society, the Royal Society of Tasmania. TMAG is also the oldest publicly accessible combined museum and art gallery in Australia.
5.The TMAG holds an exceptional collection that has many objects considered to be unique and nationally significant (refer note at end of this section).
6.The archaeological potential of Dunn Place holds a rare and valuable opportunity for further research into one of the earliest settled areas in Australia, specifically into the development of Hobart waterfront.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania’s history.

The TMAG site is of historic cultural heritage significance because it holds the potential to yield insight into early Australian settlement and the early history of Hobart. Including:
1.The complex landscape, inclusive of the arrangement and inter-relationship of all built and natural elements, still holds clues as to the early sequencing of waterfront development and range of early waterfront activities occurring in Hobart .
2.The potential archaeological resource relates to the full complex history of the TMAG site , and to a range of historical themes. This potential has been demonstrated by a number of archaeological investigations over recent years.
3.In particular, sub-surface archaeological features and deposits associated with the courtyard and Dunn Place have the potential to yield evidence of:
Early coastline and waterfront infrastructure including store houses of pivotal importance to the burgeoning settlement; c1810 modifications to the Cove shoreline to accommodate a landing and delivery area for stores (for the Commissariat and Bond Stores).
The pattern of reclamation of the waterfront from c1830 (including details of material used as fill) and the first Merchant Store and yard (c1840) in the Central Cove. This interface is likely to contain archaeological evidence of part of the dock and any subsequent augmentation of the structure. The site offers a high archaeological potential to interpret land filling enterprises and the construction and use history of the dock edge.
A mixture of commercial and industrial functions typical of the Central Cove c 1850-1920.
4.The TMAG collections hold enormous potential for historical, cultural and scientific research into Tasmania's natural and cultural heritage (refer explanatory note at end of this section).

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania’s history.

The TMAG is of historic cultural heritage significance because the complex as a whole presents examples of the principal characteristics of varying architectural styles and construction techniques over a 200 year period:
1.The Private Secretary's Cottage is a fine example of a Old Colonial Georgian domestic building, demonstrating a range of characteristics and being predominantly intact.
2.The Commissariat Store, the Bond Store and the Queen's Warehouse demonstrate the characteristics of two storey Colonial warehouses, the Bond Store being a particularly fine and intact example whilst the Commissariat Store and Queen's Warehouse are just fair examples - having both been subject to a considerable range of internal and external modifications.
3.The Royal Society building is an outstanding example of Victorian Museum buildings, demonstrating a range of characteristics and being predominantly intact.
4.The Custom House is an outstanding example of a Federation Academic Classical style (Baroque Revival) commercial building, demonstrating a range of characteristics and being predominantly intact.
5.The 1966 Building/Annexe Building and 1986 Link Building demonstrate reasonable examples of post war architectural design and construction within the Tasmanian context.
6.The archaeological remains of the nineteenth century waterfront infrastructure, including pier and wharf facilities and deposits illustrate part of the material culture of late nineteenth century Sullivans Cove and Hobart.

e) The place is important in demonstrating a high degree of creative or technical achievement.

The TMAG complex is of historic cultural heritage significance because it demonstrates a number of acknowledged creative, technical features including:
1.The elaborate cast iron and steel truss roof supports of the courtyard gallery within the third phase of the Royal Society Building, designed by Department of Public Works Architect Orlando Baker. The roof system was designed to remove the need for internal supports and columns within the gallery. The roof has survived but was covered with a false ceiling in the 1960s.
2.The Federation Academic Classical facade of Custom House designed by Baker and Shield features both elaborate and symbolic carvings created by Hobart born sculptor Charles Watson. The figures hold prominent positioning and symbolically represent Britannia, Justice, Plenty and Industry. The Custom House architecture has been claimed to herald the federation of Australia and promote the new Commonwealth with the deliberate concealment of the austere Bond Store, thus symbolising the end of the Colonial era in Tasmania.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

The TMAG complex is of historic cultural heritage significance because it is a community space that is dedicated to public enjoyment and education. The purpose and function of the museum is to collect, conserve, present and promote objects and artefacts that are significant to Tasmania's pre-settlement heritage, white settlement, and the development and advancement of Hobart and Tasmania over the past two centuries.
The complex stands as a prominent landmark and defining element of the Hobart waterfront. Whilst the warehouses of Hunter Street and Salamanca Place effectively form the sides of Sullivans Cove, the TMAG complex forms a significant part of the head which links the two sides.
TMAG serves as a symbol of culture, charged with the dual role of education and a repository for natural and cultural material. The TMAG is an integral part of the cultural centre and wider community of Hobart.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

The TMAG complex is of historic cultural heritage significance because of its involvement with significant individuals and organisations in Hobart and Tasmania.
The Royal Society of Tasmania established the museum in 1848 and moved to the current site in 1863, which has gradually expanded occupation of the complex to include the entire site. The Royal Society is associated with notable figures in Tasmanian history including:
Sir John Eardley-Wilmot, Lieutenant-Governor of Van Diemen's Land 1843-46, who established the Royal Society.
Lieutenant-Governor Sir John and Lady Franklin, who were involved in setting up the Tasmanian Natural History Society, precursor to the Royal Society (Parrot 2005:145).
Alexander Morton (1854-1907), prominent in both the Royal Society and the museum, where he served as curator and director for over 23 years (1884-1907).
A number of other prominent Tasmanians associated with the development and expansion of the museum and its collections, including CE Lord (1889-1933) and Sir James W Agnew (1815-1901).
The present-day TMAG organisation is significant to Tasmania as the custodian of one of the most significant collections and historical sites within Australia.
Major buildings in the TMAG complex were designed by distinguished State architects. Colonial architect John Lee Archer (1791-1852) converted the Private Secretary's Cottage into a private residence. Henry Hunter (1832-1892) designed the original plans for the Royal Society Museum building, which were implemented in phases and altered by Department of Public Works Architect Orlando Baker. Baker in collaboration with JG Shield, designed Custom House (1901).

h) The place is important in exhibiting particular aesthetic characteristics.

No Data Recorded

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Setting:

The Tasmanian Museum and Art Gallery (TMAG) complex occupies a prominent waterfront site in Sullivans Cove. Situated directly opposite Constitution Dock and Mawson Place, the southern viewscape encompasses the Hobart docklands area extending from the Elizabeth Street Pier to the Hunter Street warehouses, with a distant outlook across the Derwent River to the Eastern Shore.

The complex is situated directly over the original (pre 1804) shoreline of the Cove. To the south, Davey Street and the Custom House sit on reclaimed land that for much of the c19th was the site of timber wharves. To the East, the Dunn Place carpark sits on reclaimed fill over part of the Hobart Rivulet Estuary which was the landing point for government stores into Hobart during the initial years of settlement. The only remaining evidence of the original shoreline is the embankment between the Custom House and 1966 Building/Annexe Building, atop which the Private Secretary' s Cottage is situated.

Presently, the Tasmanian Museum and Art Gallery complex is a major element within the historic streetscapes forming the Hobart CBD. The complex occupies a city block bounded on the north and south by Macquarie and Davey Streets respectively, two major arterial roads through Hobart. The complex has a strong visual presence on both streets, with the grand Victorian architecture of the Custom House on Davey Street and the Royal Society Building on Macquarie Street forming two of the major built landmarks within the CBD.

The complex is bounded on the east and west by Campbell Street and Argyle Street. The Royal Society Building and 1966 Building/Annexe Building have major frontages and entrances onto Argyle Street. The Eastern end of the complex is occupied by the open expanse of the Dunn Place carpark with its scattered tree plantings.

Dunn Place itself is a narrow laneway extending from Davey Street which separates the carpark from the main building complex and leads to the Watergate. Located in the centre of the courtyard wall that connects the Bond and Commissariat Stores, the Watergate is a major symbolic and historical entry point to the Stores buildings.

A number of historical buildings face the complex from the opposite side of Macquarie Street, including the Hope & Anchor (1807), City Hall (1915), and Montgomery's Hotel (c1924). Opposite the complex on Argyle Street are the Maritime Museum and Carnegie Gallery (comprising the former public library c1904) and the Town Hall (1866).

The complex is situated within an area that includes a number of complementary cultural institutions. The Federation Concert Hall, Maritime Museum and Carnegie Gallery, Mercury Print Museum, and National Archives of Australia are all located on adjoining blocks, and the Theatre Royal is two blocks distant.

Description:

The TMAG Complex can be broken into two distinct and originally independent groups of buildings; the Commissariat Complex (Commissariat Store, Bond Store, Queen's Warehouse, Custom House, Courtyard and Watergate) on the eastern side and the Museum complex (Museum Building, Private Secretary's Cottage, 1966 Building/Annexe Building) on the western side of the block. The two complexes were connected in 1986 by the construction of the Link Building. Most of the TMAG site has the potential to contain archaeological remains associated with various phases of the sites history, including deposits within sub-floor spaces, courtyard areas, undeveloped spaces between buildings and along the historic waterfront.

2.1 Commissariat Store (1808-10)

The Commissariat Store has undergone considerable alteration and repair, both internally and externally. Very little of the original Commissariat building can be seen.

The Commissariat Store is a simple two-storey rendered building with a hipped roof. The walls and pitch of the roof were lowered in 1867 to align with the Queen's Warehouse built in that year. Originally the roof was shingled, but has since been replaced with terra cotta tiles. The facade and sides of the Store are faced with decorative render. The ground floor features banded rustication and vermiculated treatment of windows and corner piers, similar to the original museum building. The upper and lower floors are separated with a simple string course. Lines scored into the render are suggestive of blocks of stone. Simple projecting rusticated piers feature at the corners.

The window and door openings and alignments have varied over 200 years. Currently on the lower level of the Macquarie Street facade are 4 large window openings and a central doorway that feature the arched head of the original windows. In the late 19th century windows were added to the upper floor. Facing Macquarie Street are twelve small windows, five groupings of two and singles at the ends. On the sides are two windows on each level. On the lower level of the Courtyard facade is a central multi-paned double door and a single door close to the junction with the Queen's Warehouse. The upper level features four windows. A wide verandah connects the courtyard side of the Commissariat Store and the Queen's Warehouse. The northern end of the verandah has been enclosed and includes a staircase and amenities.

Originally the store had an earth floor. The current floorboards date from the late 19th century. Recent renovations have opened up the lower floor. The upper floor has a modern floor structure supported on what appear to be recycled timber beams from an early period, and is partitioned into offices and studios (Hughes 2007:13).

2.2 Bond Store (1823-26)

The Bond Store is a functional brick three-storey building with a basement. The original fabric of the store is relatively intact and the structure has remained largely unaltered. The waterside facade was covered by Custom House in 1901, wrapping around the front and sides of the store. The Bond Store can be accessed through the courtyard and internally from the first floor of Custom House.

The lower ground floor is constructed from solid stone, the first, second and third floors from red brick. There is evidence of the original render still visible on lower part of the courtyard facade. The courtyard walls feature small and regularly spaced windows and centrally placed doors on each level accessed by the hydraulic lift (c1900). The window spaces are covered with painted timber louvres. The hipped roof was originally shingled, but is now covered with slate tiles. A hydraulic lift dating from 1900 is fixed to the internal wall of the courtyard.

Internally the frame of the store is constructed from large roughly dressed posts and beams. On the basement, ground and first floor levels, rows of posts support the upper floors. Centrally placed single posts correspond to the doors. Beams carried on the posts run into the walls and are supported by timber plates embedded in the brickwork. Continuous timber plates embedded in the brickwork below the windows on the interior serve both as sills and horizontal ties for the walls. Shorter lengths above the windows serve as interior lintels. An elaborate jointed structure of massive beams, posts and brackets support the roof. Minor alterations have been made to reinforce the timber frame. Graffiti dating from the early twentieth century is still evident on the walls of the ground and first floors , recording names of many former workers (Hughes 2007:16).

2.3 Courtyard & Watergate (1870)

The courtyard is enclosed by a high red brick and stone wall with a central large arched entrance and gates with flanking arched doorways. The central entrance form appears to be truncated, and may originally have been several courses taller with an ornamental capping. The section of the wall featuring the arch and doorways is constructed from stone, a painted brick wall extends to the corner of the Commissariat Store, and the section of the wall that butts up to the corner of the Bond Store is of red brick in English bond. There is evidence of original brick partitioning on internal side of the wall. On the exterior of the brick wall, sandstone voussoirs (wedge shaped stone blocks or bricks that make up the curve of an arch) are visible just above ground level.

The courtyard is surfaced with pale gravel. Centrally placed black rubber matting runs from the gate to the central doors of the Queen's Warehouse that gives access to the Children's Discovery Space, Courtyard Cafe and the museum foyer.

2.4 Queen's Warehouse (1869-70)

The Queen's Warehouse is a simple structure, in keeping with the functional architecture of the site. The structure is a two storey brick and stone warehouse, with a modern (c1980) concrete floor at ground level. The original timber truss roof structure is clad in modern terra cotta roofing tiles. The roof of the Queen' s Warehouse butts into the walls of the taller Bond Store and is amalgamated into the roof structure of the Commissariat Store. The Link Building is connected to the rear wall. The rear wall is in part made from the original sandstone wall of the Commissariat Complex and c1869 brickwork of the warehouse. The wall facing into the courtyard has a sandstone base with brickwork above (Freeman 1995:33). The external wall is faced with painted render. On the lower level is a centrally placed double door with side panels. Double doors are also located at the ends of the verandah. Along the upper level

are eight evenly spaced six-paned windows. A wide verandah connects the courtyard side of the Commissariat Store and the Queen's Warehouse. Decking under the verandah has been built up above ground level. Massive shutters on each of the double doors are folded back and fixed into position by the height of the decking. The Queen' s Warehouse has been significantly altered internally with a series of renovations and office refits . The lower level gives public access to the museum foyer.

2.5 Custom House (1902)

The Custom House facade was designed by the Department of Public Works architects Orlando Baker and JG Shield in the Baroque Revival style. The structure is one room and a corridor deep, wrapping around the front and sides of the Bond Store, concealing it from public view on Macquarie Street. The structure is characterised by sculptural massing and a crowning dome over the central grand staircase.

Custom House features a central pavilion flanked by symmetrical wings and narrower symmetrical pavilions at each end. The pavilions are defined by rusticated piers rising above the buildings main entablature, terminating in heavily projecting capping cornices. The centre of the facade has a projected portico over the main entrance. The entrance is framed by groupings of piers and detached columns, supporting a heavy entablature with slave figures either side of the arched opening bent under the weight of the pediment above. The British Coat of Arms features on the pediment. On the piers above the pediment there are two seated female figures, Britannia and Justice. Behind the sculptures the facade rises and is capped by a second pediment framed by piers and finials. The dome is located behind. Banded rustication runs across the facade. Hobart sculptor Charles Watson carved all the statues on Custom House.

Contrasting coloured sandstone is used to articulate the elements of the facade. The darker yellow stone was used as the base element from which the decorative elements project or recede. The Macquarie Street facade features pale sandstone architraves and columns either side of the windows.

The facades at either end differ from the main facade. At the Dunn Place end a large triangular pediment has the building date 1902. The female figure of Plenty represented with a cornucopia sits above. At the other end the pediment features an early version of the Australian Coat of Arms. The pediment above is dominated by a male figure of Industry, a shearer with shears in hand and a bale of wool by his side (Hughes 2007:23).

Internally Custom House underwent massive renovations and restoration works during the mid 1990s.

2.6 Private Secretary's Cottage (1813-15)

The Private Secretary's Cottage is wedged into the very centre of the TMAG complex, and has no street presence and has undergone a series of unsympathetic alterations. When the 1901 wing of the Royal Society building was built, the eastern wall of the cottage was taken down and realigned to make way for the new building. Street frontage was further obscured when construction of the Annexe Building commenced in 1964. Construction of the 1966 Building/Annexe Building also required the demolition of the front verandah and replacement by a small skillion porch. During the early 1980s timber buildings to the rear of the Cottage were demolished and in 1985 the cottage was further hemmed in by the construction of the new entry (Link Building) between the Royal Society Building and the Queen's Warehouse.

The cottage is a simple Colonial Georgian residential structure with a gabled roof. During the 1980s the roofing was replaced with shingles, the front windows reinstated to original form and the verandah reinstated. The facade features a centrally placed front door with rectangular fanlight, flanked by windows with timber shutters. The exterior of the cottage features classically inspired detail, including simple panelled architraves, minimal cornices and bargeboards with filigree pointed arches in Gothic style.

Internally a narrow hall has two main rooms either side of a staircase and two dormer bedrooms on the upper level. The hall leads past the stairs to a rear skillion that originally contained the kitchen and pantry. The two principal ground floor rooms feature dado panelling and wooden mantle pieces (Hughes 2007:24).

2.7 Royal Society Building

Phase 1 (1863)
The two storey masonry structure is composed of two main masses, a shorter block at the corner of Argyle and Macquarie Streets, and a larger block, slightly recessed, containing the large galleries along Macquarie Street. Designed by Henry Hunter, the Royal Society Buildings are constructed in Classical tradition and style.

Articulation and decoration of the facade features two types of sandstone, a finely textured pale grey stone for the ornamental detail and a coarser textured and more yellow coloured stone for the walls. The lighter stone was quarried at Bellerive. General walling stone was from the Waterworks Quarry in South Hobart (Hughes 2007:27).

The original entrance foyer with staircase is accessed from Argyle Street. The entrance is defined by shallow projections over two levels. At ground level, an arched doorway is framed by vermiculated blocks and flanked by plain Tuscan columns. Above the windows of the Macquarie Street end are segmental pediments supported by ornate brackets. Different decorative treatments were used to articulate the two levels of the building, with heavier treatment on the lower level, and lighter treatment of the upper level. The lower level is defined by banded rustication, the use of vermiculated treatment of the quoins at the corners and of the voussoirs of the windows and doors. Arched ground floor windows of the main gallery along Macquarie Street alternate between round and flat headed windows with flat cornices supported by carved brackets. The corner blocks have heavier decoration with vermiculated quoins and stepped voussoirs. The levels are separated by a continuous string course.

The upper floor treatment is lighter and simplified with plain ashlar walls and bevelled quoins at the corners. The windows are rectangular with the architrave resting on a projecting stone course running above the string course. Above the windows flat cornices feature finely moulded detail. A hipped gable roof is concealed behind a low parapet.

The Argyle Street doors lead into a small entrance hall and staircase/double-storey space. The stair case rises to a landing above the foyer, returning to the first floor to give access to the upper galleries. The Royal Society meeting room and entrance hall are the only rooms with decorative cornices. The galleries have minimal wooden moulding at the junction of wall and ceiling (Hughes 2007:27).

Phase 2 (1889)
The exterior treatment of the second phase of the Royal Society Building conforms exactly to the gallery running along Macquarie Street. The Argyle Street wing has five evenly spaced windows on both levels. In the area between the original building and the street was originally a picket fence. In the same space of the second wing is a sunken paved area for a new basement level due to the fall of the land towards the waterfront. The basement level features heavily rusticated walls and smaller arched windows. A stone and cast iron fence mark the boundary. The end of the second phase was finished in plain stone, suggesting that a further addition in this direction was intended. A prominent exposed chimney shaft ran to its full height.

The second phase of the Royal Society building added two new galleries. Minor variations have been made to the interior.

Phase 3 (1902)
The third phase building phase added three galleries, forming right angles to 1863 building along Macquarie Street. The addition projects slightly forward to align with the corner of the 1863 building, presenting a symmetrical facade. The upper floor windows facing Macquarie Street are covered and feature substitute niches, conforming to Hunter's original decorative treatment. The side of the building facing the Queen's Warehouse is constructed in red brick. The lower floor gallery has an ornate pressed metal ceiling and large arched windows along two sides. The upper gallery has ornate ceiling roses that once disguised a mechanical ventilation system (Hughes 30:2007).

The third building phase created a u shape, with a courtyard. A third gallery, 19.5 by 17 metres, was created by filling in the courtyard. The roof is supported by an elaborate cast iron and truss roof system. The roof was covered over in the 1960s by false work and a new ceiling.

2.8. 1966 Building/Annexe Building

The 1966 Building/Annexe Building is a concrete framed structure featuring concrete walls and lift shaft. Externally the building mass is subtlety broken up by the vertical and horizontal gridwork of the concrete frame. Pale ochre clay bricks serve as infill between the concrete frame. The building features limited window areas. Small window openings facing Davey Street supply lighting to the emergency stair well, basement workshop areas, and two larger window openings provide the only outlook from the internal gallery to Constitution Dock below.

The 1966 Building/Annexe Building complements the neighbouring museum buildings by restricting the height and bulk to a similar scale. The use of colours, material and textures complement the original buildings. The Argyle Street facade of the 1966 Building maintains alignment with the Royal Society Building. The glazed atrium contains the

public staircase, and forms the connection to the Royal Society Building. The atrium forms a transparent void between the differing building styles of the Royal Society and 1966 Buildings, an approach that was replicated with the later Link Building. A suspended concrete butterfly roof projects beyond the glazed wall, providing cover to the entry doors. The former entry features broad steps that incorporate a pram ramp.

The landscape forecourt and natural decline of the landscape along Argyle Street towards the waterfront provide the basement with natural lighting. The roof parapet line is in keeping with the dominant building height set by the Royal Society building. In recent years there has been some deterioration of the concrete frame and brick infill facade of the building, and the inability to move large objects into the gallery resulted in a new external opening being created at first floor level in the rear wall.

2.9. Link Building (1986)

The current entrance to the Tasmanian Museum and Art Gallery uses glass as a contrasting element to the masonry buildings surrounding. The entrance features a high gabled roof with exposed beams. Large concrete columns support the roof structure with glass walls at the front and rear.

The tiled entry area features wide stairs that lead up to a large landing and display area. Access to the galleries is through a doorway at the far right end of the Link Building. An entry and stairs to the left gives staff access to the upper levels of the Commissariat Complex, the Bond Store and Custom House. The lower level of the foyer gives ramp and stair access to bathrooms and locker room. A door way at the end of the ramp gives access to the Children's Discovery Space and the Courtyard Cafe within the lower level of the Queen's Warehouse.

2.10 Dunn Place

Dunn Place is currently utilised as a public car park. Features and deposits associated with the pre-1830 layout of the site, including elements of the original coastline and early infrastructure (such as jetties or breakwaters) survive amidst the fill imported as part of later reclamation activities. Similarly, structural evidence of walls associated with the approach to the Commissariat Store (part of the TMAG complex) extend into the site. These along with any surviving evidence of the Ordnance Stores/Treasury/Military Chest Building, the Commissariat Office and the Merchant Store are of high significance for their potential to yield original information on the formative years of Hobart Town. Deposits associated with later nineteenth century developments, notably the establishment of commercial enterprises (eg New Market merchants and shopkeepers) and light industry (eg coal yard) from c1850 onwards, representing a microcosm of Central Cove functions, are expected to remain on the site (Austral Archaeology March 2002:11). The likely presence of extensive remains associated with the complex interface between the TMAG site and the Hobart waterfront have been supported by recent archaeological investigations (McConnell, November 2007:106).

NOTE ON THE HERITAGE SIGNIFICANCE AND MANAGEMENT OF THE TMAG COLLECTIONS:

The natural and cultural material collections of the Tasmanian Museum and Art Gallery are of national heritage significance in their own right. Their accommodation and exhibition within the TMAG complex enhances the heritage value of the place contributions which are noted in the above assessment.

However, it should be noted that the collections are managed under the *Tasmanian Museum Act 1950* and are not regulated or managed in accordance with any provisions of the *Historic Cultural Heritage Act 1995*.

History:

The Tasmanian Museum and Art Gallery complex is one of Tasmania's most historically significant sites. The TMAG is the second oldest museum in Australia, formally established in 1848 by the Royal Society of Tasmania, Australia's oldest scientific society. TMAG is the oldest publicly accessible combined museum and art gallery in Australia. Concentrated in one block between Hobart's docks and the city centre is a condensed history of the European colonisation of Tasmania not written in words but visible in bricks and mortar (Hughes et al 2007:10). The site also has significance as the traditional land of the Mouheneenner band of the South East people who had used its resources for millennia before the arrival of white settlers.

The complex has been witness to a changing landscape; the beaches and forests of the early years of the nineteenth century progressively giving way to the roads, docks and buildings we see today. Its multiple layers, from the archaeological deposits uncovered in Dunn Place (September 2007) to the purpose built modern additions, demonstrate important themes in the development of Hobart and the life of its citizens. Such themes include the establishment and administration of the new colony; the foreshore reclamation for the port of Hobart; the use of convict labour in huge civil construction projects; the adaptation and reuse of public buildings over time; the

development of the social interest in science and history; and ultimately the establishment and expansion of the State's museum and art collections along with the buildings to house and exhibit them.

It was in this area that Lieutenant Governor Collins established his camp, naming it Sullivans Cove, after Mr John Sullivan then Under Secretary for the Colonies. Within the complex is reputedly the location of Tasmania's first permanent European settlement, which expanded from the site to become the city of Hobart (Ibid).

The Sullivans Cove of 1804 bears little resemblance to the current landscape. The Hobart Rivulet flowed into the Derwent at the current location of Dunn Place, and the area was covered in dense growth of tea tree and tall gums. The site of the Old Wharf on Hunter Street was once an island connected to the land by a sand spit at low tide. Where the museum is located was a low rise covered with tall gums with a low bluff towards the waters edge , the only remnant of which is the bank on which the Private Secretary's Cottage sits. The beach curved around to the area now known as Salamanca Place. Collins chose the site because the land was relatively flat and had ample supplies of fresh water and timber (Ibid).

3.1 Commissariat Store (1808-1810) Historical Notes

Hobart Town began as a penal settlement with food and goods supplied mainly from London and issued by local authorities. As provisions for the new settlement were in such short supply, Governor Collins built the first store for provisions on Hunter Island where they could be securely guarded (Hudspeth 1987:1). The structure was a temporary weatherboard and thatch building that served until the construction of the Commissariat Store. The Commissariat Store was built to provide a secure and dry place for the storage of the infant colony' s valuable foodstuff and supplies (Freeman 1993:9).

Construction of the two-storey brick warehouse began in 1808 on a site situated above a low sea cliff that ran along the edge of the cove. Building the store close to the waterfront meant that provisions were only carried a short distance. The upper floor was used as a storage loft and the lower floor functioned as the provision store (Ibid p. 11).

The Commissariat Stores location and orientation is visible on Meehan' s Plan of Hobart Town (1811) and was used to set the alignment of Macquarie Street. An image taken in 1858 shows a simple two-storey structure constructed from stuccoed handmade bricks and a shingled roof (Hughes 2007:13). The original roof pitch was conspicuously higher than the current roof.

The Commissariat Store played a vital role in the colony's fledgling economy as a focal point and a distributing point (Freeman 1993:11). Yet as the foreshore was pushed out by landfill and new docks were constructed the Commissariat Stores relevance to the port diminished (Hughes 2007:14). The Commissariat Store has undergone extensive repairs and alterations, both internally and externally over the past 200 years.

3.2 Bond Store (1823-1826) Historical Notes

Within two decades the colony outgrew the Commissariat Store, and plans were made for a second government store. The building of the second Commissariat Store in 1823 allowed for storage and the walling of a secure compound between the buildings (Freeman 1993:48). During the 1820s a number of other buildings and improvements were made, and the Commissariat Store became part of a complex of buildings which included the Bond Store, the Water Gate and Courtyard.

The Bond Store was built in alignment with the Commissariat Store. The area in between the stores was enclosed by a timber shed on the western side constructed in 1829, later replaced by the Queen' s Warehouse in 1869. On the eastern side, the buildings were linked by the gateway known as the Watergate (Freeman 1993:13) first constructed in 1826, but reconstructed in 1870. The Commissariat complex is shown on Scott's Survey (1824) of Sullivans Cove.

Construction of a new four level brick Bond Store began in 1823. The new store was situated on the seaward side of the Commissariat Issuing Store. The level and fall of the ground meant that the lower level was exposed on the waterfront side, but completely underground on the opposite side (Hughes 2007:16). The lower level was not accessible from the waterfront side and was used for bonded goods such as tobacco and spirits. The Bond Store derives its name from its original function - during the nineteenth century goods were held by the Government in bond, until tax was paid on the item. The three levels above the basement were used for storing dry goods, mainly grain.

The Bond Store continued to function as a bonded warehouse after Federation when the Commonwealth Government acquired control of the complex. However with the public front of the store covered by Custom House (completed in

1902), the building could only be accessed from the courtyard. Graffiti by workers dating from the early twentieth century is evident in the ground and first floor of the store.

In 1900 a hydraulic lift was installed on the internal wall of the courtyard. It is powered by water pressure from the town water supply. The lift was restored between 1982 and 1988 by the Lift Manufacturers Association of Australia, to mark the Australian Bicentenary. It is believed to be the oldest working lift in the country.

The Tasmanian Government purchased the Commissariat Complex in 1977 and made the buildings available to the museum.

The lower level of the Bond Store is now completely underground due to gradual infill and reclamation of land in the cove area. Unlike the Commissariat Store, the Bond Store is relatively intact and remains one of the earliest surviving buildings of this type.

3.3 The Watergate & Courtyard (1870) Historical Notes

In 1826 a brick and stone wall that connected the Bond Store and Commissariat Store and enclosed the courtyard area was constructed. The entrance became known as the Watergate because in 1826 it looked towards the Hobart Rivulet inlet and the causeway to Hunter Island. The entrance was demolished and replaced with the current structure in 1870.

3.4 Queen's Warehouse (1869-1870) Historical Notes

Despite the storage capacity of the Commissariat and Bond Stores, by 1829 it was realised that more storage was needed. Colonial Architect JL Archer (1791-1852) wrote to Gov. Arthur that [a]n enclosed shed may be built in the Commissariat Yard, as shown in the accompanying sketch (AOT, CSO1/117/2925 May 1829 in Freeman 1995:9). Within a month the single storey timber and brick shed was completed, however Sprent's Hobart Survey shows that by 1854 the timber shed had been demolished (Freeman 1995:17).

The late 1860s saw the transition from British Imperial administration to Colonial ownership. With the transition of administration also came considerable physical change, particularly within the Commissariat Complex. The Colonial Government began the process of overhauling the decrepit Commissariat and Bond Stores (Ibid). In 1869 the Director of Public Works called for tenders for the alterations and erection of an additional store of two floors , length 99 feet, width 26 feet, height 23 feet, with a verandah (Freeman 1995:57).

The Queen's Warehouse was constructed on the site of the 1829 wooden shed on the western side of the Commissariat Complex. It was a simple structure that was in keeping with the functional architecture of the early colony and complex. The warehouse butted up to the two extant Store (Freeman 1995:19) and the roof was amalgamated into the new and lowered roof of the Commissariat Store (Freeman 1993:56). The walls of the store were also lowered.

The Queen's Warehouse continued to serve in its bonded store function until the early twentieth century . The Queen's Warehouse may have been used for private storage (Freeman 1995:23). Freeman notes that little change occurred to the Queen's Warehouse until 1957 when it was converted for use as office accommodation , and a large timber building was added to the courtyard side of the store. During the same year upstairs windows were punched into the long walls of the building. The historic fabric of both the Commissariat Issuing Store and the Queen' s Warehouse were unsympathetically altered during this period. When the State Government purchased the complex in 1977 it was primarily acquired to provide additional space for the TMAG . The temporary structures in the courtyard were demolished. The years 1977 to 1980 saw a process of modernisation and restoration of earlier warehouse elements (Ibid).

3.5 Private Secretary's Cottage (c1813-1814) Historical Notes

The Private Secretary's Cottage is wedged into the very centre of the TMAG complex . It is the second oldest building in the complex, and may have originally been an outbuilding for the Commissariat Store. Freeman and Collett date the commencement of building some time between 1813 and 1815.

The cottage has passed through a number of owners and various uses. In 1828-9 John Lee Archer converted the building (Hughes 2007:24) into a residence for W.T. Parramore, Private Secretary to Lt Governor Arthur (Freeman

1992:7). The cottage continued to function as the residence of the Private Secretary until Government House was constructed in the Domain in 1857 (Freeman 1992:12).

The cottage continued to be used as a residence and office, firstly for the Director of Public Works, then for the Curator of the museum (Ibid) that had opened in 1863. By the 1890s the cottage was well established as the museum caretakers' cottage. Images dating from c1890 show that the cottage was effectively hemmed in on three sides and by the remaining original Cove escarpment on the south-east (Freeman 1992:19). Throughout the nineteenth century few changes were made to the cottage, and it was allowed to deteriorate significantly. Realignment and demolition of the north-east wall of the cottage in 1901 allowed for the third phase of the construction of the Royal Society museum building.

The cottage underwent substantial alterations during the twentieth century. Up to the 1950s the cottage remained the caretakers' residence, after which it was used as museum offices and storage.

The historic value of the cottage as a survivor of Hobart's semi-rural colonial landscape was recognised in the 1980s (Hughes 2007:25), when restoration works reinstated aspects of its original form and style, including shingles, window frames and verandah. The cottage displays one of the only exposed representations of Hobart's original roofing material.

3.6 Royal Society Building - Historical Notes

Phase One (1863)
The Royal Society of Van Diemen's Land was formed in 1843, the first to be established outside the United Kingdom and the oldest scientific society in Australia and New Zealand. The Royal Society was set up by Sir John Eardley-Wilmot Lieutenant-Governor of Van Diemen's Land between 1843 and 1846, at the recommendation of Sir John Franklin. During their time in Van Diemen's Land (1837-1843) Sir John and Lady Franklin promoted cultural pursuits, including setting up the Tasmanian Natural History Society, precursor to the Royal Society (Parrot 2005:145).

The Royal Society developed its own library and natural history collection in Hobart. Between 1848 and 1852 the Society was provided with rooms in the Legislative Council suite of Custom House (now Parliament House). In 1852 the Royal Society relocated to rented quarters in Harrington Street.

Throughout the 1850s the society sought a grant of land from the Government to build a museum. A site on the corner of Macquarie and Argyle Streets was provided to the Society in 1860. 1800 pounds was raised in subscriptions which supplemented the Government grant of 3000 pounds. Henry Hunter's (1832-92) design was accepted in 1861. The first phase of the design was a two-storey building in the Renaissance Revival style. Builders Seabrook & Son won the contract at a cost of 3580 pounds (Freeman 1993:60). The foundation stone was laid on 17 August 1861 and was largely completed by early 1863. The building provided the Society with three exhibition galleries and a combined library and meeting room (Hughes 2007:3).

A prominent figure associated with the Royal Society and the museum was Alexander Morton (1854-1907), who served as curator and also director of the museum for 23 years (1884-1907). Under Mortons direction the collection expanded significantly and the museum buildings trebled in size. A number of other prominent Tasmanians are associated with the development and expansion of the museum and its collections, including CE Lord (1889-1933) and Sir James W Agnew (1815-1901).

Phases Two (1889) & Three (1902)
The later stages of the nineteenth century saw expansion of the collections and also the museum building, which trebled in size (Hughes 2007:3). Subsequent phases of additions were consistent with the original Hunter plans for the site. The second phase of the museum building fronting Argyle Street was commenced with the cornerstone being laid on 23 December 1886. The second phase included a basement store, museum space and temporary art gallery. At this time, the museum became the Tasmanian Museum and Art Gallery.

The museum's third building phase added three galleries. Work commenced in January 1901 and was completed in January 1902. Hunter's plans were adapted by Orlando Baker, architect for the Department of Public Works. The symmetrical facade of the museum building was maintained. The two storey addition comprised of 2 large rooms running 8 metres along the Macquarie Street frontage with 28 metres running back from the street, resulting in a U shaped complex.

A third gallery was formed with the enclosure of the court between the two wings (GR43). Baker introduced advanced

steel working and structural design in the new buildings including the elaborate exposed cast iron and steel truss system roof. The room was lit by a central lantern and skylights. The roof was covered over in the 1960s by false work and a new ceiling. Originally the gallery was used as a trophy room, but was later converted to the Zoological Gallery (Freeman 1993:68).

Appointed in 1861, George Whiting was the first curator of the Museum. Whiting was followed by Thomas Roblin in 1862, who served for 21 years. Alexander Morton succeeded Roblin in 1884, serving as Curator and later as Director for 23 years. In 1885 the Museum and Botanical Gardens were transferred from the control of the Royal Society to the Tasmanian Government. The management responsibilities were passed to a Board of Trustees endowed out of public funds (Freeman 1993:61).

3.7 Custom House (1902) Historical Notes

Through the mid nineteenth century increased mercantile activity and the growing self sufficiency of the colony saw the governments role shift from being a supplier of goods and materials to a Customs role of controlling and taxing commercial imports (Hughes 2007:21). The original Custom House (now Parliament House) was completed in 1840. The building also accommodated the new colonial legislature. Towards the end of the nineteenth century however, it was realised that Parliament required the use of the entire building and Customs would have to be housed elsewhere.

In 1890 the location and alignment of Davey Street was formalised and land reclamation commenced. This provided land for public buildings between the Commissariat complex and the new waterfront. Upon Federation in 1901 ownership was passed to the Commonwealth Government, and construction of the new Customs House commenced. Department of Public Works architects Orlando Baker and JG Shield designed the building to wrap around the front of the Bond Store. This effectively screened the facade from the waterfront (Hughes 2007:22) symbolising the end of the colonial era.

The Custom House building was completed in 1903. The *Tasmanian Mail* reported that it formed a striking feature in what may be termed the front view of the city. Its contiguity to the wharves will prove an essential convenience to the mercantile and shipping sections of the community (Freeman 1994:28).

The Australian Customs Service vacated Customs House in December 1990 and negotiations commenced for possible future uses of the building. Extensive renovations commenced during 1995 and the TMAG administration moved into the building by the end of that year.

3.8 1966 Building/Annexe Building - Historical Notes

Further expansion and development of the museum complex stagnated until the 1960s. The additions were designed in 1963, by the Department of Public Works under Chief Architect C.D. Rose, and construction was completed in 1966. The building was designed as a gallery for contemporary art and museum display adjoining the Royal Society building in Argyle Street.

The architecture of the 1966 Building/Annexe Building reflects the functionality and frugality of the post war (WW2) period, when International Modernism dominated style and design.

The design of the building departed from the highly ornamental style of the Royal Society and Custom House. The building maintains a sympathetic scale and reflects the functional requirements of its intended use, with large open planned floors and limited window areas that allow flexible display space serviced by controllable artificial lighting (Johnston, 2007). The new building provided the museum with eight new galleries. The lower level originally housed staff laboratories, workshops and studios. A glass atrium links the original museum buildings and the 1966 Building, and was the public entrance to the museum from 1966 to 1986.

3.9 Link Building (1986) Historical Notes

The latest building in the complex is the Link Building, built in 1986 to connect the two distinct complexes on the site. The Link Building sits in between the 1901 museum building and the Queen's Warehouse. Opened in 1987, the Link Building provided a new entry and foyer for the museum, uniting the two complexes into a single organisation. Some exhibition space on the large landing is used for temporary displays by TMAG to emphasise exhibitions and new acquisitions.

3.10 Dunn Place - Historical Notes

At the time of European settlement the shoreline of the Cove ran through the area now identified as Dunn Place. The cove contained topographical features that were influential in the selection of The Camp by Collins in 1804. These features included suitable anchorage for ships, a landing place, reliable water supply and resources for use as building materials. In 1810 this site became part of the original landing and delivery area for stores.

Dunn Place is situated in the Central Cove, an area that housed the port administration and historically contained a wider range of businesses than on the marginal wharves. During the 1840s the area was reclaimed as part of the Franklin Wharf Development. By 1842 the front area had been sufficiently reclaimed to allow a Merchant Store and yard to be built (possibly leased by Manning Bros), close to the present Campbell Street corner. Over the next seven years the reclamation was completed and Dunn Street was created. The allotments, which became available on the other side of the new street, were acquired by T.W. Browne and William Pender and were bounded at the rear by Fisherman's Dock. Pender operated a coal yard and offices on the site. At the corner and fronting on Macquarie Street a substantial two-storey house and shop was built by John Pregnell c1870 (Austral Archaeology July 2003:10). In 1890-1 Fisherman's Dock was redeveloped into the present Victoria Dock, allowing the extension of Davey Street to Hunter Street and reclaiming the land formerly at the head of the old dock between Dunn and Hunter Streets. Pender's yards were resumed by the Government in 1893 and the existing structures demolished. Subsequent assessment rolls list stores on the site as being leased by a number of individuals from the Hobart City Council. By 1897 the Council had also built a weighbridge on the site. The entire site was acquired for a bus depot and all the buildings except the c1870 shop on the corner had been demolished by the late 1900s. The bus depot was removed prior to the construction of the Hotel Grand Chancellor in 1985. The new block, now bounded by an extension of Campbell Street was then redeveloped as a car park (Austral Archaeology July 2003:101). The Dunn Street site demonstrates distinct phases in the land reclamation, development and use of an evolving capital city of the British Colony.

The phases of historical evolution may be summarized as:
(a) 1810s-1830s - Original landing and delivery area and development of the foreshore: Site specific reclamation of land, sufficient to accommodate the all important stores of the fledging colony, later becoming part of a concerted program that established the basic form of the Central Cove (recognisable in the present) which supported a mix of waterfront commerce and industry.
(b) 1830s-1840s - Reclamation of the Central Cove: Extensive redevelopment of the buildings constructed during the 1820s and 30s, two survived until the later part of the 19th century and one almost certainly survived into the 20th century.
(c) 1858-1890 - Commercial and industrial development: This includes the construction of Dunn Street during the 1880s.
(d) 1896-1920s - The Market buildings: Store buildings to the western side of Dunn Street became an extension of the New Market site. Stores for 13-17 Davey Street were built in c1896-7.
(e) 1920s - Reconstruction: The stores, 1-8 Dunn Street, gained a new facade linking the old buildings.
(f) 1955-1985 - Central Transport Depot: The bulk of the site was cleared to make way for a bus parking area in c1955. The Health Departments Chest X-ray Clinic was on this site during the 1950s and early 1960s (Austral Archaeology March 2002:2, 10).

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Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Cenotaph, Anzac Parade and Queen's Battery**
THR ID Number: **7137**

Status: Permanently Registered
Municipality: Hobart City Council

Tier: State
State
Boundary: CPR9854

Location Addresses	Title References	Property Id
20 McVilly DR, Queens Domain 7000 TAS	135056/4	2835597



Accepted design of the Cenotaph
Hutchison and Walker, Mercury 23 March 1923 p10



Aerial view of the Cenotaph, Anzac Parade and Quee
Google Earth 2013



Anzac Parade and the Cenotaph
DPIPWE June 2013



One of the Victoria Cross Memorials
DPIPWE June 2013



Area behind the Cenotaph, site of the battery
DPIPWE June 2013



Detail of bollards and podium
DPIPWE June 2013



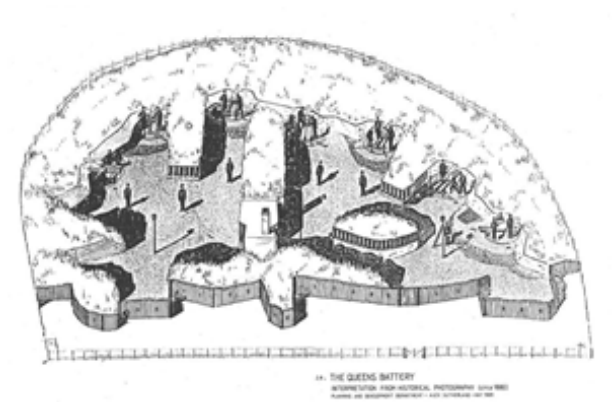
Northern face of the Cenotaph
DPIPWE June 2013



Overlay of the Queen's Battery and the Cenotaph
McIlroy 1989 p131



Queen"s Battery and environs 1890s
Hobart City Council from Scripps 1989



Queen's Battery, interpretation from photography
Scripps 1989



Queen's Battery c1880
TAHO

Statement of Significance: (non-statutory summary)

The Cenotaph has historic cultural heritage values because it is a prominent landmark within Hobart. The site has strong and special meaning to Tasmania, as the site of Anzac, Remembrance and other memorial services since 1919. As the principal war memorial in Tasmania, the Cenotaph reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the relevance of sites such as the Cenotaph, and smaller local memorials, retains significance and relevance, a century after World War One began. The Cenotaph was designed by prominent Tasmanian architects Hutchison and Walker.

The Queen's Battery demonstrates the evolution of the Derwent Defence Network from the time of first settlement into the 20th century, and demonstrates the changing developments in military technology throughout this period. The site of the Queen's Battery has significant subsurface archaeological remains which could enhance understanding of Tasmania's military history. The subsurface material of the Queen's Battery is a rare surviving example of military infrastructure in Tasmania during the 19th century.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

The Queen's Battery demonstrates the evolution of the Derwent Defence Network from the time of first settlement into the 20th century, and demonstrates the changing developments in military technology throughout this period. As part of the Derwent defence network, the Battery reflects contemporary perceptions of threat to the colony, and the manner in which these were responded to by the colonial administration, the Tasmanian Government, and the Federal Government respectively.
The Cenotaph represents the continuing military function of the site and the tradition of memorialising those who died in conflict through monuments and sacred sites. As the principal war memorial in Tasmania, the Cenotaph reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war.

b) The place possesses uncommon or rare aspects of Tasmania's history.

The subsurface material of the Queen's Battery is a rare surviving example of military infrastructure in Tasmania during the 19th century. The remains of the hot shot oven are believed to be unique in Australia and significant at a national level.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

The site of the Queen's Battery has significant subsurface remains which could enhance understanding of Tasmania's military history. The subsurface foundations have remained largely undisturbed since the building was dismantled.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

No Data Recorded

e) The place is important in demonstrating a high degree of creative or technical achievement.

No Data Recorded

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

The Cenotaph is a prominent landmark within Hobart, commanding a number of important sight lines throughout the city. The site has strong and special meaning to Tasmania as the site of Anzac, Remembrance, ceremonial services and other events since 1919. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the relevance of sites such as the Cenotaph, and smaller local memorials, retain significance and relevance, a century after World War One began.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

The Cenotaph was designed by prominent Tasmanian architects Hutchison and Walker. The partnership of Hutchison and Walker produced a number of key Inter-War Arts and Crafts buildings in Hobart, including Markree, on Hampden Road, Battery Point (THR11837), 'The Elms' at 452 Elizabeth Street, North Hobart (THR 145) and buildings at the Friends School, including the portico and Hodgkin Hall (THR 2810).

h) The place is important in exhibiting particular aesthetic characteristics.

No Data Recorded

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

The Cenotaph, Anzac Parade and Queen's Battery are prominently located on a rise north east of the central business district of Hobart, close to the banks of the River Derwent. The Cenotaph is visible from many points within the city. Important sight lines include: the view down Anzac Parade, views from the eastern shore and River Derwent, and the view directly down Macquarie Street.
The Cenotaph and Anzac Parade align with the southern end of the Soldiers Memorial Avenue which extends north-west across the Queens Domain.
The Tasman Highway runs along the western side of the site, and to the eastern side are the Regatta grounds and Former HMAS Huon Naval Depot (THR2932), both located along the foreshore area.
To the north-west of the Cenotaph is the Boer War Memorial, a bronze statue of a soldier mounted on a sandstone column, a sandstone drinking fountain dedicated to the memory of pioneer east coast settler George Meredith (see THR11942), a memorial to Sparrow Force 2/40th Battalion, and the commencement of the Soldier's Walk - all located on the opposite side of the Tasman Highway. Directly behind the group of memorials is the Queen's Domain. The wider site of the Queen's Domain holds a number of significant sites including Domain House (THR2077), Philip Smith Education Centre (THR2112), Government House Estate (THR2926), Gunpowder Magazine and Old Guard House (THR2920), Royal Tasmanian Botanical Gardens (THR2927) and the former Beaumaris Zoo.
To the south of the Cenotaph is the built-up industrial area of Macquarie Wharf.

Description:

The registered site includes a number of features and structures, including the sub- surface remains of the Queen's Battery, the grassed and paved area flanked by conifers known as Anzac Parade, which extends approximately 200 metres to the Victoria Cross Memorials standing on either side of Anzac Parade, and the centrally placed Cenotaph. The Hobart Rivulet tunnel cuts through the southern end of the site, directly below the Cenotaph and the subsurface remains of the Queen's Battery (see overlay).

Anzac Parade (c1925)
Anzac Parade extends off Cenotaph Avenue, and is formed by a pair of broad pathways, with manicured lawns in the centre, which ceremonially lead towards the Cenotaph. Anzac Parade is flanked by rows of conifers of varying sizes and extensive lawn areas to each side. There are a number of evenly spaced lamp posts on each side of Anzac Parade.

Victoria Cross Memorial (2003)
In 2003 two triangular shaped rammed earth and glass structures were placed at the southern end of Anzac Parade, flanking the Avenue, as a memorial to Tasmania's Victoria Cross recipients.

Cenotaph (1925)
The Cenotaph, which stands 22.85 metres high, is a tall four sided obelisk made from unpolished light grey granite. The obelisk is tapered with chamfered edges, and is crowned with a pyramidal cap. At the top of the obelisk, on each face, are Latin crosses formed by an opening in the stone work and glazed with red opaque glass. The crosses are illuminated from the inside. There are only three war memorials in Tasmania that have this feature, George Town, Smithton and Hobart (pers comm., P Cox 30 Sept 2012, T Gunn).
The base of the obelisk gradually steps out to form large panels on each side. There are bronze fluted panels on each

face of the plinth and six rosettes each side of the obelisk base. Groups of three bronze flag holders sit on the south, east and west faces of the plinth. On each of the four faces is one of the crests of the four service organisations, the Royal Australian Air Force, Royal Australian Navy, Australian Commonwealth Military Forces and the Royal Australian Army Nursing Corps (added in 1991). On the north face a bronze laurel wreath sits atop a plaque with The Great War, 1914-1919, 1939-1945, with Lest We Forget below - in bronze capital lettering.
Despite being originally designed as a memorial to Tasmanians who died in World War One, the Cenotaph was intended to be altered to commemorate those who died in subsequent conflicts. The base of the northern face of the obelisk lists conflicts in which Australia has been involved since the World Wars; The Korean War, The Malayan Emergency, The Indonesian Confrontation, The Vietnam War/Peacekeeping Operations – in bronze capital lettering. Subsequent conflicts were added to the eastern elevation, also in bronze capital lettering – The Gulf War, Afganistan, Iraq. Inside the monument is a zinc casket containing the names of 522 Tasmanian soldiers who died in World War One and copies of newspapers from the time.
The obelisk is positioned atop two blue stone steps which sit on a quatrefoil shaped plinth, a later addition to the structure, which form curved sets of steps. The quatrefoil-shaped plinth is surrounded by a square paved area with sections of grass with capped concrete bollards at each corner which hide the flood lights. There is a rectangular concrete podium with three narrow steps on the north-west corner of the larger plinth, and flag poles on the north-east and north-west corners. The plinth sits within an almost circular grassed area, cut into a quadrant by paved pathways (see map overlay and aerial photograph). A paved pathway extends around the outside of the grassed quadrant, and two mature poplar trees sit outside the pathway, flanking the Cenotaph. Another two mature poplar trees flank the main pathway to the Cenotaph from Anzac Parade. A large and irregularly shaped paved area is located in front and to the sides of the Cenotaph.

Queen's Battery (1841-1924)
Substantial sub-surface remains of the Queen's Battery were uncovered in 1989, including the hot shot oven and stoker's room, brick walls that form the perimeter fence and back wall, and in situ chevaux de frise (see McIlroy, J. 'Queen's and Alexandra gun batteries: archaeological excavation', Unpublished Report, Parks and Recreation Dept, 1989).
Plans show that the Cenotaph was placed directly on top of the remains of the Queens Battery (see overlay and plans in image library).

History:

(History is largely taken from Scripps, L. 'Queen's Battery & Alexandra Battery', Parks and Recreation Department, City of Hobart. Unpublished Report, June 1989).

The Cenotaph was completed by 1925 to a design created by local Hobart architects Hutchison and Walker. The site however, has a long history relating to the early settlement and defence of Hobart Town.

Early History
In January 1806 Leonard Fosbrook, the Assistant Commissary, was granted 14 acres on the southern side of the area now known as Macquarie Point, and George Guest was granted the remaining allotment of 24 acres (HRA III 1 p568 in Scripps 1989:5). The land was cleared of vegetation and cultivated. Fosbrook built a small cottage and a number of outbuildings on the site.
During the early 1800s the point was known as Fosbrook's Point, but by 1811 Lachlan Macquarie, with his predilection for naming geographical features after himself, renamed it Macquarie Point. Macquarie also selected Fosbrook's grant as 'the place most eligible and best suited for building the Government House on' – a commanding site where the Cenotaph now stands. By 1821 the Government had acquired both Fosbrook's and Guest's grants for that purpose, however, Government House was later built in 1858, at another site north of Macquarie Point (Scripps 1989:5).
During the 1820s a lumber yard was established on Macquarie Point (*Hobart Town Almanac 1831* p79). The site was also used for other purposes; 'on this Point the troops are reviewed on field days and some of the inhabitants of the town occasionally recreate themselves at the fame of cricket and other outdoor amusements' (*Hobart Town Almanac 1829*).

Early Defence Systems
As Hobart was so remote, colonists often felt vulnerable and at risk of attack from Britain's adversaries, who throughout the 19th century were primarily France and Russia respectively (Scripps 1989:1). Hobart's earliest defence system consisted of infantry men and a number of ship guns placed on the beach below Government House (now Franklin Square THR2333) in 1804. However, it was soon realized that by the time an enemy vessel had come within range, it would have been too late to save the town (Scripps 1989:3). Despite this, it was not until 1817 that a new battery (Mulgrave Battery) at Knopwood's Point (now Battery Point) was constructed, at the request of the new Lieutenant-Governor, William Sorell (Lennox 2011:40). The guns were moved from Government House to the new battery, but unfortunately, they were just as ineffectual there as their previous location. The Mulgrave Battery was described as 'a poor pitiful mud fort with half a dozen old honeycombed guns' which were harmless but 'made a great noise on the King's Birthday and on one or two other public occasions' (Scripps 1989:4). Although fully manned, in 1819 the Mulgrave Battery even failed to notice the *Young Lachlan* leaving the harbor from Macquarie Point, where it

had been stolen by 13 convicts (Lennox 2011:40).

Foundations of the Derwent Defence Network

Commissioner Bigge arrived in the colony in 1820, and both he and Governor Sorell felt it necessary to have two well placed batteries, as this would enable an attacking vessel to be caught in the cross fire (Scripps 1989:4). Plans were shelved until 1835 when Major Kelsall arrived in the Colony to take command of the Royal Engineers. He was appalled to find such a thriving town virtually defenceless and immediately set to work, drawing up plans for five heavily armed batteries which would command the entire anchorage of the town (Scripps 1989:8). The chosen sites were: Sandy Bay (later to become Alexandra Battery), Mulgrave Point (a site just behind Mulgrave Battery, later to become the Prince of Wales Battery, now Princes Park), Macquarie Point (later to become Queen's Battery), Kangaroo Bluff, and Bellerive Point on the eastern shore. Although he did not address how these batteries were to be manned, Kelsall's plans for a mutually supporting battery system laid the foundations of the future Derwent Defence Network (Scripps 1989:8-11).

However, it would be 50 years before the network of batteries first envisaged by Kelsall would be completed, and 25 years before Queen's Battery at Macquarie Point, named after Queen Victoria, was operational (Lennox 2011:41).

Queen's Battery

Governor Arthur successfully lobbied for more soldiers to be stationed in Van Diemen's Land as a result of the Black Wars (Lennox 2011:49), yet it was Arthur's successor, Sir John Franklin, who finally forwarded Kelsall's recommendations to the Colonial Office in 1838 (Scripps 1989:11).

Construction of the Queen's Battery commenced in c1841. However, the early 1840s were a time of depression in the colony, and a lack of funding from the Colonial Office led to delays in the completion of Queen's Battery. Other batteries proposed by Major Kelsall were not constructed at this time. There was also the problem of manning the batteries, there still being no artillerymen in the colony (Scripps 1989:13).

With neither funds nor support from the Colonial Office, development of the Derwent defence network was stalled (Scripps 1989:13). By 1849 the Imperial Government was anxious to transfer defence responsibilities, in particular the cost, to the colonies, and 'anything other than a basic defence force was to be maintained by the local government' (Scripps 1989:19).

With the outbreak of Crimean War in 1854, the first of the Russian war scares, Governor Denison drew the Legislative Council's attention to the reasonable possibility of invasion, occupation, destruction of shipping in Hobart's ports. The unprotected state of Hobart town was a matter of 'general notoriety', and it was recommended that £1000 be expended to improve the situation. Along with purchasing steamers, raising a body of artillerymen and erecting signal stations, several batteries were also to be erected (Scripps 1989:15).

As part of this process the breastwork and excavation of the Queen's Battery was completed by a working party from the 99th Regiment, however, no guns were installed. By July of 1854, however, the urgency to improve defences appears to have evaporated (Scripps 1989:17). In 1855 'the new batteries have been named as follows – Queen's battery at Macquarie Point; Price Albert's Battery, by the Flagstaff; and the Denison battery, by government house' (*Examiner* 17 May 1855 p2).

During the 1860s the decision was made to complete the Queen's Battery. The Battery was to be strengthened with iron plates and a Martin's shot furnace (hot shot oven) was to be installed (HA 1863 No 48). The Queen's Battery was completed in 1866 (Hudspeth 1987:265) however, work had still not begun on the Kangaroo Bluff Battery (THR972) on the eastern shore, or Alexandra Battery (THR2626) at Sandy Bay.

During the 1870s the Queen's Battery was the only effective battery in Hobart, but could not repel an attack without assistance, and the colony was relying heavily on volunteers now that the imperial forces had left (Scripps 1989:27).

A Turning Point

When Governor Frederick Weld and Sir William Drummond Jervois of the Royal Engineers, and Defence Advisor to the Australian Colonies, both arrived in the colony in 1877, the system of defence finally improved. Jervois and his assistant Lt. Colonel Peter Scratchley played vital roles in the organisation of the defences of the colonies, including Tasmania.

Jervois recommended that a number of batteries located close to Hobart, including Prince of Wales, could be dispensed with because their positions would draw fire onto the town. However, the site of Queen's Battery, Alexandra Battery and Kangaroo Bluff Battery met with his approval (Scripps 1989:28-29). Alexandra Battery and Kangaroo Bluff Battery were both completed in 1885 (Lennox 2011:41).

In 1880 a secret Royal Commission was supplied a description of the Queen's Battery, illustrating the alterations that had been affected at the site, 'An old battery, remodelled and thoroughly repaired and new fitted. It is self-defensible, surrounded by a ditch, Chevaux de frise and loop-holed stockade. It is composed of earthwork with masonry revetements. The parapet is 32 feet thick. It has good central magazine, lobby and making up room and two central stores and recess. It also has an ammunition store, lobby fitted for side arms etc and a small sleeping room for a portion of the gun detachment on each flank, there are four shell recesses in the traverses between the guns (see plans and images, TAHO CSD 10/76/1941 in Scripps 1989:34).

Dismantling and Change of Use

By the late 1880s Queen's Battery was described as a 'retired work' retained principally to guard the torpedo defences for the River Derwent. However, the Battery was altered on the left flank to provide housing for a searchlight engine according to Jervois' plans. The light was, with the searchlights at Alexandra Battery, designed to light up the whole river from Sandy Bay to the city in case of a night time attack (Scripps 1989:26).
Scripps notes that it is ironic that just as the Derwent defences network was nearing completion during the late nineteenth century, the Colonial Defence Committee issued a memorandum stating 'The distance of the Tasmanian ports from any practicable hostile base is so great that moderate measures of defence, combined with a high standard of organisation for war, are alone required'. The Committee determined that Tasmania's isolation was more likely to be a protection than a danger (HA 1890 No 158 in Scripps 1989:42).
With Federation in 1901 defence became a national matter. The batteries were in an 'unsatisfactory state' at this time (Scripps 1989:44). At the time of the Federal take-over Queen's Battery was largely obsolete, and the Commonwealth authorities seem to have done little but routine maintenance. However, the time gun was still fired from the Battery every day, Monday to Saturday at 1 o'clock, a tradition which continued until 1923. The fate of the guns from the Queen's Battery is unknown (Scripps 1989:45).
During World War One, the Royal Australian Garrison Artillery manned all batteries around Hobart including Fort Nelson, Queen's Battery, Alexandra Battery and Kangaroo Bluff, in preparation for a potential German invasion (Lennox 2011:134).

Cenotaph
Following World War One a small temporary wooden memorial was built on the Domain behind the Queen's Battery in 1919 (see images), however, planning for a permanent memorial began in the immediate post-war period. Macquarie Point was only one of a number of sites under consideration. Blundstone's Flat on the Domain and Franklin Square were among the other sites discussed, although the latter was seen as the most realistic alternative to the battery site. The main objection to Franklin Square was its proximity to a public convenience (Scripps 1989:46).
In August 1922 a public meeting unanimously resolved to place a memorial at the Queen's Battery site (Scripps 1989:46). The site had from time to time been associated with many of the soldiers' functions. It was there that the 12th Battalion and the 40th Battalion said farewell on their way to active service during World War One, and it was where Anzac services had been held since 1919 (*Mercury* 23 August 1922 pp.7, 8). Previous to this there had been some negotiations between the Federal authorities and the State Government over the transfer of the old battery site for use as an ornamental garden (Scripps 1989:46).
In October 1922 a competition was announced for the design of the cenotaph, and three weeks later a campaign to raise money to pay for the memorial began. £400 was raised by public subscription, and the remaining cost of the Cenotaph was covered by a loan from Hobart City Council (Scripps 1989:47). The successful 'competitor' was to receive £175 (*Mercury* 4 October 1922 p8, see article for full details). In March 1923 the successful applicants, 'Messrs, Hutchison and Walker, architects, of Hobart', were announced (*Mercury* 23 March 1923 p10, see article for full details on the winning design).
Before construction could begin, the sunken battery had to be filled in and the site made level. The project provided temporary employment for a number of returned soldiers. However, during the early 1920s the site was inhabited by a number of homeless families who had pitched tents and weatherboard shanties against the battery fence. Attempts to evict the 'Domain dwellers' brought condemnation from the press and the public, as during this period Hobart was suffering a severe housing shortage. One family lived at the site for almost four years (MCC 16/129/20 Hobart City Council Minutes in Scripps 1989:48).
Despite this situation, works to level the site continued. Archaeological excavations carried out in May 1989 indicate that some structures were demolished during the process of levelling. The hot shot oven was retained in situ after a number of representations were made to Hobart City Council. By 1929, however, the context of the structure was misunderstood and it was described as 'a small isolated building, of no very prepossessing appearance, several feet below the ground level of the present lawns' (*Mercury* 7 June 1929). The hot shot oven was demolished during the 1940s when the area immediately around the cenotaph was landscaped (Scripps 1989:49).
In July 1925 the memorial was completed by builder Mr GB Edwards of Armadale, Victoria at a price of £5600 (*Mercury* 16 July 1925 p8). The Cenotaph was officially unveiled in December 1925: 'In the presence of over 9000 people, including members of the Federal Parliament and both Houses of the State Parliament, leaders of the Army, the Navy, the pulpit, and representatives of every branch of the community' (*Mercury* 14 December 1925 p5).
An article in the *Mercury* noted that the 'memorial itself, which has already become familiar to citizens of Hobart, occupies a conspicuous position on the Queen's Domain, almost in line with Macquarie-street, and visible from most parts of the city.' Decoration of the obelisk was noted, drawing attention to a 'representation of a native laurel wreath, cut in bronze, and placed close to the base of the obelisk, was modelled by Miss Elizabeth Conlon, one of Mr Dechaineaux's most prominent pupils in the modelling class at the Technical School ... ' (*Mercury* 14 December 1925 p5, see this article for a full account and description).
A 1946 aerial photograph of the area shows a number of zig-zag lines on the slope below the Cenotaph. These lines are typical of the slit trenches built as air-raid shelters during the Second World War. The trenches were constructed in early 1942 as part of the general escalation of defences following Japan's entry into the war. These trenches were built to accommodate the 750 employees of the Henry Jones & Co jam factory on Old Wharf, with factory owners being responsible for ensuring that their employees could reach a shelter within seven minutes of a warning (CB 27/15

Civil Defence Legion Papers in Scripps 1989:49).
In 2003 two triangular shaped rammed earth and glass structures were placed at the southern end of Anzac Parade, flanking the Avenue, as a memorial to Tasmania's Victoria Cross recipients. The rammed earth walls were formed by soil taken from the birthplace of all Tasmania's thirteen Victoria Cross recipients, as well as soil from the battlefield where they earned their Victoria Cross. The two structures are memorials to Trooper John Hutton Bisdee and Lieutenant Guy George Edgerton Wylly who fought in the Second Boer War, and Corporal Walter Ernest Brown, Captain Percy Herbert Cherry, Sergeant John James Dwyer, Lieutenant Alfred Edward Gaby, Lance Corporal Bernard Sidney Gordon, Sergeant Stanley Robert McDougall, Captain James Ernest Newland, Sergeant Lewis McGee, Captain Henry William Murray, Sergeant Percy Clyde Stratton and Sergeant John Woods Whittle who fought in World War One.
The Cenotaph functions as a community space for recreation and leisure. For example in June 2013 the Cenotaph was the location a number of events that formed part of the inaugural Dark Mofo winter festival, established by David Walsh's Museum of Old and New Art (MONA).
Anzac Parade and the Cenotaph have served as the main site in Hobart for Anzac Day, Remembrance Day and other memorial services since 1919. During the late twentieth and early twenty-first centuries attendance at memorial services throughout Tasmania and Australia has increased, ensuring that the relevance of sites such as the Cenotaph, and smaller local memorials, retain significance and relevance, a century after World War One began.

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ATTACHMENT A

Comparative analysis of State War Memorials:

There are many war memorials, of varying form and structure, throughout Australia. Each state has a principal war memorial located within its capital city, that is registered on the corresponding State heritage register: the Shrine of Remembrance, Melbourne (1923-1934), Anzac War Memorial, Sydney (1930-1934), the Shrine of Remembrance at ANZAC Square, Brisbane (1928), the National War Memorial, Adelaide (1931), the State War Memorial Cenotaph, Perth (1928-1929) and the Darwin Cenotaph, Darwin (1920-21). The Australian War Memorial in Canberra (1919-1941) is listed on the Commonwealth Heritage List (Place ID. 105469) and the National Heritage List (Place ID. 105889).

The majority of these war memorials are formed by large structures with internal crypts. The memorials in Darwin and Perth, similarly to Hobart, feature masonry obelisks. Darwin Cenotaph is formed by a 5.5 metre marble column atop a square plinth. The State War Memorial Cenotaph at Perth sits at the top of Kings Park escarpment. The principal feature of the memorial is an 18 metre stone obelisk that sits atop a crypt.

ATTACHMENT B

Comparative Analysis of Batteries:

There are several military batteries listed on the Australian Heritage Register including: Fort Denison in Sydney Harbour, NSW (1841-1857), Admiralty House including Garden and Fortifications at Kirribilli, NSW (Barracks and Battery est 1857-59), Bare Island Fort, NSW (1885), the Australian Anti-Aircraft Battery in QLD (1942), Albany Forts, WA (1893), and the Army Magazine buildings at Irwin Barracks at Karrakatta, WA (1898).

There are also several sites associated with coastal defence on State Registers including: Magazine Island and Kissing Point in Townsville, Qld (1891); Fort Gellibrand (1855-60), Port Fairy Fort (1886-87) and Portland Batteries (1889-90) in Victoria; Ben Buckler Gun Battery, North Bondi (1893), the Middle Head-Georges Heights defence site (1801 - 1942) and Fort Scratchly (1882), all in NSW; and the Gun Batteries at Garden Island, WA (WWII).

There are seven battery sites in Tasmania, six of which are listed on the THR:

Mulgrave Battery (at Battery Point, formerly Knopwood's Point) **THR 1653**: First constructed 1818, expanded and renamed the Prince of Wales Battery in 1841-42. Another smaller battery was built behind in 1854 in response to the Crimean War, this was named the Albert Battery. The Prince of Wales and Albert Batteries were dismantled in 1880 and stone from the site was re-used at Alexandra Battery. The following year the battery reserve was offered to the Hobart City Council for public recreation uses, formally opening in 1882 as Princes Park.

Queens Battery (Macquarie Point) **THR 2922**: Constructed in 1841-42, strengthened in the 1860s and completed by 1866. In use but with heavy out-dated guns at the time of Federation, which were subsequently distributed to parks and reserves around the state. The Time Gun continued to fire on site until 1923 and is now at Kangaroo Bluff Battery. A wooden war memorial was erected on the site in 1919 and in 1926 the Cenotaph was erected.

Kangaroo Bluff Battery (Bellerive) **THR 972**: Construction began in 1878 and was completed in 1885. The Battery was manned during WWI and in use until the 1920s. It has since been used by the community as a park.

Alexandra Battery (Sandy Bay) **THR 2626**: Construction began in 1871 but was halted and recommenced in 1878. Work was completed in 1885. It was outdated by the time of WWI, but was manned throughout and used as a military training camp up until WWII. Ownership transferred to Hobart City Council in 1962 and it was opened as a public park in 1964.

Fort Nelson (Mount Nelson) **THR 8721**:Constructed in 1909, in use throughout both WWI and WWII. Under private ownership since 1949 when it was purchased from the Commonwealth Government. It now forms part of the Porter Hill reserve (Managed by the Hobart City Council).

Fort Direction (at South Arm): Constructed in 1939, in use for the duration of WWII. Currently property of Commonwealth Government and not listed on the THR.

Fort Pierson (at Piersons Point, Tinderbox Road) **THR 8310**: Construction completed in 1941, in use for the duration of WWII, dismantled in 1945. Developed as a recreation reserve in 1973 and renamed Oxley Lookout.

Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Hobart Railway Goods Shed**
Status: Provisionally Registered
Tier: State
State

THR ID Number: **10995**
Municipality: Hobart City Council
Boundary: CPR11428

Location Addresses	Title References	Property Id
10 EVANS ST, Hobart 7000 TAS	45404/1	9126826
10 EVANS ST, HOBART 7000 TAS	179192/3	9126826



Hobart Railway Goods Shed from south-east on Evans Street.
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Hobart Railway Goods Shed from north-west.
© DNRET Aug 2023



The sole remaining externally-mounted head-track at a former sliding goods door opening.
© DNRET Aug 2023



Perimeter walls' alternating braced and unbraced bays indicate the former locations of goods doors.
© DNRET Aug 2023



The remnant buffer blocks of board-marked concrete.
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Broken concrete slab-edges and stubs of former sub-floor walls within the Shed's northern end.
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Paving changes from concrete slabs to segmental pavers at the edges of former loading platforms.
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Looking southward within the Goods Shed.
© DNRET Aug 2023



Hobart Railway Goods Shed from the west.
© DNRET Aug 2023



1915: 'IMPROVEMENTS AT HOBART RAILWAY STATION. New Goods Shed.'
Weekly Courier, 23 December 1915, p.23



between 1915 and mid-1920s: the 'Gasworks Straits', with Railway Goods Shed at left.
Tasmanian Archives item number NS1231/1/19



1920s: looking across railyard, with the Goods Shed's inward (east-facing) side at left.
Source: arhsnsw.com.au – and Melanie Dennis



undated but between 1924 and mid-1930s: the long roofs of the Goods Shed are visible at upper right.
Tasmanian Archives item number NS892/1/64



c1930: Hobart Railway Station (THR 2187) at bottom left, with Round House and Goods Shed top left.
UTAS S&RC Dennison slide collection



1968: the northern end of the Goods Shed.
Tasmanian Archives item number P2121/1/4 – p. 5



1968: the Goods Shed's east elevation, viewed from Evans Street.
Tasmanian Archives item number P2121/1/4 – p. 4

Statement of Significance: (non-statutory summary)

The Hobart Railway Goods Shed is a notable example in Tasmania of the development of rail transport from World War I onwards, and was integral to the railway system's cartage of general goods up until the 1970s.
The Goods Shed building's conversion in the 1980s to a transit warehouse for road transport is illustrative of broader changes in Tasmania during the later decades of the 20th century. The Hobart Railway Goods Shed is rare in the Tasmanian context, illustrating a historical function which is no longer practised, and it is an unusually extensive building within its class of place.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

The Hobart Railway Goods Shed is a notable example of the development of rail transport, and of the development of Sullivans Cove and Hobart as a centre for trade, including the export of fruit, from World War I onwards. The Goods Shed's use by the Tasmanian Government Railways was integral to the railway system's cartage of general goods up until the 1970s, which made a strong contribution to the development of the State.
In the 1980s, the Goods Shed's conversion into a transit warehouse for road transport is illustrative of broader changes in Tasmania during the 20th century's later decades – particularly the transition of land transport away from railways to road-based networks, and the increasing dominance of shipping containers for freight. Recent use of the Goods Shed for various forms of entertainment reflects the Hobart waterfront's evolution from a working port to a precinct increasingly used for recreation.

b) The place possesses uncommon or rare aspects of Tasmania's history.

As a building associated with the State's former rail transport network, the Hobart Railway Goods Shed is rare in the Tasmanian context. Within its class of place it is an unusually extensive building.
The Goods Shed illustrates a historical function which is no longer practised. It is one of very few comparable places across Tasmania that still demonstrates evidence of the operations of the Tasmanian Government Railways during the 20th century.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

No data recorded.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

No data recorded.

e) The place is important in demonstrating a high degree of creative or technical achievement.

No data recorded.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

No data recorded.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

No data recorded.

h) The place is important in exhibiting particular aesthetic characteristics.

No data recorded.

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

The Hobart Railway Goods Shed is situated about 600 metres to the north-east of the city's GPO, within the waterfront promontory known as Macquarie Point. At the time of writing in 2023: to the Goods Shed's immediate east, north and west are the extensive asphalt, concrete and gravel-paved areas of the now largely-cleared former railyards. Further to the east are the large storage buildings of Macquarie Wharf, and further to the north is the escarpment of the hill upon which are located the Cenotaph, Anzac Parade and Queen's Battery (THR 7137).
The Goods Shed's southwest-facing elevation is coincident with its cadastral parcel's Evans Street site boundary, and on the opposite side of this roadway are sited the Evans Street-facing buildings of both the UTAS Centre for the Arts, formerly part of H Jones & Co (THR 2397) and of the Henry Jones & Co IXL Jam Factory (THR 11961).

The Hobart Railway Goods Shed and the railyards which surrounded it had relationships with a range of other places nearby, including buildings and sites such as the former Hobart Railway Station (THR 2187) and the Royal Engineers building (THR 2280). Other nearby historic features – such as the Hobart Gas Works (THR 2464), the Hobart Rivulet, and the former Hunter Island and Old Wharf areas – are also closely linked to the history of this place.

Description:

With a timber-framed structure – and walls and roof clad mostly in painted corrugated steel sheeting – the Hobart Railway Goods Shed is a single-storey building of rectangular plan-shape, approximately 115 metres long and 24 metres wide.

FEATURES OF HIGH HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The Goods Shed's roof is a pair of side-by-side gabled volumes, with ridges and a central valley-gutter parallel to the long sides. Open to view from much of the Shed's interior, these roofs are supported by timber trusses, comprising top and bottom chords and intermediate diagonal struts of timber with vertical tension-rods of metal. At the Shed's perimeter walls, and at the mid-line of the building beneath the valley gutter, the ends of the roof-trusses are supported by heavy, square timber posts.

The west, north and east elevations feature continuous 1.2m-high horizontal bands of fixed windows within white-painted timber framing. Beneath this, the walls are clad with painted corrugated steel sheeting. There are two remaining of the original openings formerly occupied by timber sliding goods doors – and above one of these openings, on the Shed's west elevation, is what may be an original externally-mounted head-track. In other locations, the timber wall-framing visible from the Shed's interior clearly demonstrates the former locations of now infilled goods doors.

At the Evans Street-facing end elevation of the Goods Shed, the two gables contain tall and narrow panes of textured glass panels within white-painted timber frames, with fine louvres of timber at the apexes. The wall bases at this end of the Shed, clad in painted horizontal timber planks with small ventilation gaps, are co-located with two structural bays in which the sub-floor structure appears to also be timber. These planks themselves are not significant fabric, but their similarity to the original cladding in this area is of value in alluding to the Goods Shed's initial timber-framed sub-floor structure.

On the northern side of the internal wall that separates the office area from the majority of the Shed's volume, buffer blocks of board-marked concrete protrude above the floor of interlocking pavers.

FEATURES OF CONTRIBUTORY HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The Hobart Railway Goods Shed contains features that are of **contributory** cultural heritage significance in their own right. Changes to these features may potentially impact the significant fabric of this place.

The Goods Shed contains evidence of additions and alterations made in the post World War II years up until the late 1970s. During these decades the Shed continued to be used and occupied by the Tasmanian Government Railways (TGR). Features added during those years – such as the internal concrete slab floors, and the 0.9 metre-high unpainted concrete surfaces at the bases of most of the Shed's exterior walls – remained in place until the Goods Shed left the TGR's custodianship. The transitions in flooring from concrete slabs to areas of non-significant interlocking pavers demarcate the edges of the Shed's former internal platforms, and assist in understanding how the building operated.

Other features of contributory historic cultural heritage significance at the Hobart Railway Goods Shed include:
• the broken concrete slab-edges and stubs of former sub-floor walls that are visible at the perimeters of the Shed's north-most six structural bays; and
• any framing material within the mezzanine areas which demonstrates the initial construction of habitable space within the roof volumes above the Shed's south-end offices.

FEATURES OF LOW-LEVEL AND NO HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The Hobart Railway Goods Shed contains features that are of low-level or no cultural heritage significance in their own right. Nevertheless, changes to these features may also potentially impact the significant fabric of this place.

All of the elements, features and finishes added during adaptive re-use works in the 1980s and 1990s are of **low-level** historic cultural heritage significance. Specific features of identified low-level historic cultural heritage significance include the:
• wall cladding of painted corrugated steel sheeting;
• aluminium-framed windows of the Shed's office areas;
• ground-level concrete paving slabs within the Shed's north-most six structural bays; and
• flat-roofed amenities block, with external walls of painted brick, that adjoins the Goods Shed's east elevation. Historical aerial photographs indicate that the amenities block was constructed in the early 1990s.

Features at the Hobart Railway Goods Shed of **no** historic cultural heritage significance include elements, features and finishes added during adaptive re-use works in the 21st century, such as the:
• external access ramps and stairs, and other additions and alterations associated with the Shed's 2019-onwards use

as an events space and as offices for the Macquarie Point Development Corporation; and
• new, galvanised corrugated steel sheeting installed across the top of the gable roofs.

History:

Macquarie Point, on the western side of the Derwent estuary, is within the contiguous region formerly occupied by Tasmanian Aboriginal people of what in the present day are known as the South East nation (Boyce 2010, p. 32; Ryan 2012, pp. 17, 39-41).

In mid-February 1804, Lieutenant-Governor David Collins established the British settlement of Hobart Town, alongside the bay to which he gave the name Sullivans Cove. In the centre of the cove was a small island, which the settlers named Hunter's Island. Connected to the shore by a broad sand bar, the island protected the mouth of a stream which came to be known as the Hobart Town Rivulet. A second stream, later to be known as the Domain Rivulet (and also the Park Street Creek) also emptied into this flat and marshy area (WHG 1994, pp. 3, 4).

A rocky reef extended northwards from the mouth of the rivulets to a promontory with a small hill at its centre. In the 1810s this promontory was named Macquarie Point. Over the next two-and-a-half decades the sand bar and Hunter's Island disappeared under extensive land reclamation (WHG 1994, pp. 4 and 8).

Uses of the area during the period of Colonial consolidation
In the early 1820s the Colonial Government began to acquire land at Macquarie Point (Terry 1999, p. 7). The government stockyards were established there, and shortly afterwards the settlement's Public Slaughterhouse was constructed nearby, sited beside the Domain Rivulet (WHG 1994, pp. 29-30, 32). In 1825 the natural course of the Hobart Town Rivulet was diverted to flow into the Domain Rivulet along a channel, constructed using convict labour, named the 'New Cut'. The combined streams then emptied into the cove alongside the causeway that by this time linked Hunter Island to the adjacent shore (Freeman 2001, p.13).

In the mid-19th century, the area around the mouth of the Rivulets had come to be viewed as best suited for commercial and industrial development. The Hobart Gas Company, upon which construction work began in 1856, was the first of such major developments. By 1858 the gas it generated was being distributed to nearby hotels, shops and other larger institutions, as well as supplying some 220 street lights in Hobart Town (Austral Tasmania 2013, p. 22).

Also in 1858, the government constructed new and larger slaughterhouses at Macquarie Point (WHG 1994, pp. 30 & 32) with surrounding expansive stock and sale yards sited on areas of further reclaimed land alongside Macquarie Point and the mouth of the Rivulets (Austral Tasmania 2013, pp. 24, 25).

1870s and 1880s: the Hobart terminus of the Tasmanian Main Line Railway
During the 1850s there had been much talk in Tasmania about building a railway line from Hobart to Launceston. Eventually in March 1872, an English company – the Tasmanian Main Line Railway (TMLR) Company – signed a contract with the Colonial Government to build the line (Reynolds 2012, pp. 194-195; Walters 2022a, p. 6).

The first through passenger service from Hobart to Launceston operated on the occasion of the line's 1st November 1876 official opening. The TMLR Company began utilising the 1840s-constructed Royal Engineers building (THR 2280), close to the Hobart terminus, as its headquarters (Walters 2022a, p.7).

In the 1880s further works were undertaken to retain and channel the nearby Hobart Rivulet, with the portion of it along the Gas Company site's southern edge becoming known as the 'Gasworks Straits' (Austral Tasmania 2013, pp. 23).

1890 onwards: the Tasmanian Government Railways at Hobart
In 1885, the colony's railway operations began to be referred to collectively as the Tasmanian Government Railways, and were more familiarly thereafter known as the 'TGR' (see Rae & Coen 2021, p. 23; Walters 2022a, p. 7). In late 1890 the government took over the TMLR Company, and from that time until 1978 managed and operated most of Tasmania's railway network (Reynolds 2012, p. 195; Walters 2022b, p. 14).

The process of land reclamation alongside Macquarie Point continued. A seawall of stone built out into the Derwent enclosed a large area that became the City of Hobart's refuse tip. This was largely filled by 1904, and the Hobart Railway Goods Shed would in the next decade be built on this fill (AHI 2021, p. 31; Austral Tasmania 2013, p. 25 and 43; MPDC 2021, p. 10). By 1906, with the construction of new slaughter yards further upriver at Derwent Park well advanced, the State Government turned its attention to a major reorganisation of Hobart's railyards.

During the prior decades portions of Macquarie Point had, in addition to the slaughter yards and the municipal refuse tip, been the site of a drill yard for volunteer forces and of the Metropolitan Drainage Scheme's septic tanks (Austral Tasmania 2015, p.11). Following the relocation of slaughtering operations to Derwent Park in 1909 (WHG 1994, p. 30), the government determined that the Macquarie Point areas occupied by the septic tanks, municipal tip and now-redundant slaughter yards would become Hobart's expanded railway goods yard, containing a new large Goods

Shed building. A separate new Round House for locomotives would also be built nearby, on the former drill yard site. Construction of these new rail facilities commenced in late 1911, as part of broader expansion plans for Hobart's waterfront. An intended parallel outcome of this scheme was connecting the rail network directly with Sullivans Cove to service interstate and international export markets, and this would involve the construction of new pier and wharf facilities within the cove by the Hobart Marine Board (Austral Tasmania 2015, pp. 11, 12).

1914 to 1915: construction of the Hobart Railway Goods Shed

The 300-foot (approximately 91 metre) long, timber-framed Goods Shed building was sited at the southern boundary of the expanded railyards. Clad and roofed with short sheets of corrugated iron, it was constructed on timber pile footings (NAA P1330, 810, cited in Austral Tasmania 2015, pp. 16-18).

Two rail lines entered the Goods Shed through large rectangular openings in its northern end. Within the Shed, a row of timber columns between these lines supported a central valley between the roof's parallel pair of gables. Abutting the Shed's northern end were two outdoor timber-framed loading platforms with flanking sidings.

The Shed contained two platforms, with frames and decking of timber – one for outward transport of goods from the railyards to elsewhere, and the other for inward. Large sliding timber doors on the Shed's west and east elevations served a series of loading docks on each side. Every second door opened onto a loading dock that had a large recess within the adjacent platform, and these recessed docks allowed carts and lorries to manoeuvre into the shed. The twin gabled roofs contained rows of skylights, with four above each of the structural bays that contained the recessed loading docks.

Two structural bays at the Shed's southern end contained a dedicated office area, accommodating the inward and outward clerks, porters and goods agent (NAA P1330, 810, cited in Austral Tasmania 2015, pp. 16-18). For the first decade or so following its construction, the southern end of the Goods Shed faced a narrow laneway between it and the Gasworks Straits. At the centre of the Shed's southern elevation, an entry stair and corridor provided direct access from this laneway to the offices and internal platforms.

The railyards reorganisation works also included, between the new goods yards and the existing station building, construction of a 41-road locomotive Round House with electric-powered central turntable (Walters 2022a, p.11). Hobart's new rail and coal yards, and the Round House, were completed by June 1915 (Austral Tasmania 2015, p.18), followed by the Goods Shed in December (*Examiner* 24 Dec 1915, p. 8).

The new railyards and Goods Shed handled a wide variety of products from all over Tasmania – including the export of fruit – and from 1922 onwards both the raw materials to and the finished chocolate from the Cadbury chocolate factory at the northern Hobart suburb of Claremont (*Mercury* 3 March 1923, p. 11).

A distinctive feature of the Hobart railyards was its produce auctions. This practice had originated under the TMLR Company and it continued following the network's acquisition by the government. Originally envisaged as a way of bringing farmers into direct contact with consumers, and by default, popularising the use of the railways, it involved auctioneers selling chaff, potatoes and other produce straight from the rail trucks every morning at 10.00 o'clock. At the time, Sydney was reputedly the only other Australian capital city to conduct auctions within its railyards in this manner (*Mercury* 18 April 1916, p. 4).

Hobart Rivulet diverted again, and the creation of Evans Street

In 1911 another new project to further divert the Hobart Rivulet had been announced – a joint effort by the City Council, the Hobart Marine Board and the State Government. The work was carried out in three consecutive stages. The first stage, construction of a tunnel under Macquarie Point to an outflow point near the junction of the Regatta Grounds and Macquarie Point was completed in 1916. The second stage – a tunnel under the railyards – was begun soon afterwards, and was finished in 1918.

The third and final stage then began. This involved the construction of twin culverts to carry the waters of the Rivulet under a new proposed roadway in lower Collins Street to Campbell Street, where they emerged once more. The work in Collins Street was finally completed in 1924. This project also involved filling in a substantial portion of the Gasworks Straits to form a new road for better land access to the southern areas and shoreline of Macquarie Point (Hudspeth & Scripps 1987, pp. 305-306) and after its completion in about 1928 this newly-made road was given the name Evans Street (HW&CL 1928, p. 62). The substantial improvement in vehicular access to the Hobart Railway Goods Shed contributed to its operation from this time onward.

mid to late 1940s: Goods Shed extension and improvements

Across a period of time between late 1946 and mid-1949, substantive alterations and additions were made to the Hobart Goods Shed. These included:

- placing reinforced concrete strip-footings and walls beneath the shed's platforms and external walls;

- adding six new structural bays to the shed's northern end, increasing its length by 72 feet (22 metres);
- dismantling and rebuilding the outdoor loading platforms at the shed's north; and
- rearranging the main office facilities, including the provision of two toilets in the area formerly occupied by the south-side entry stair and corridor (TA: TC10/1/10430).

Areas of the Goods Shed's timber floor were reported to be 'somewhat uneven and rough' after the footing replacement work was completed. In August 1948, following a request by the Executive of the Australian Railways Union, the District Engineer within the Transport Department's Railway Branch advised that these areas had been satisfactorily rounded off with an adze (TA: TC10/1/10430).

Further changes in the post-War decades

From the late 1950s and throughout the 1960s, a series of alterations were made to the office areas within the Goods Shed. These included the addition of mezzanine rooms within the volume of the west-side gabled roof in the mid-1960s (TA: P1332/1/783; P1332/1/824; P1332/1/829). Nevertheless, photographs of the Goods Shed's exterior taken in the late 1960s indicate there had been little change to the building's external appearance since 1915. The available evidence also indicates that at some point between 1963 and 1983 the timber decking and sub-floor framing of the Shed's internal platforms were replaced by concrete slabs. At a later time, in the northern 1946-to-1949-built portion of the building, this concrete floor was then broken up and removed, and concrete-slab paving installed at ground level.

Railway goods traffic had increased greatly through the post-War boom, but by the 1960s road transport was making its presence felt and by 1970 passenger trains had become economically unviable in Tasmania (Anchen 2020, p. 8). In 1978 the Federally-funded and operated Australian National Railways assumed control of the TGR. From late July that year Tasmania became the only Australian state or territory served by rail but not also hosting regularly-scheduled rail passenger services. The *Transport Act 1978* abolished the former TGR, effective 1st November 1978 (Walters 2022b, p. 14).

Across the State, most railway station buildings, housing, and sheds were removed or sold (Clements 2017). This process also occurred at the Hobart railyards during the 1980s, with the removal of the majority of the rail buildings, including the locomotive Round House (*Mercury* 23 Nov 1983, p. 1; Rae & Coen 2021, p. 97, 167-168). Hobart's Goods Shed, however, was retained.

1980s: the Goods Shed's reconfiguration for road transport use

Tasmania's railways quickly transitioned from operating as a common carrier that transported 'general goods' to concentrating instead on containers and bulk commodities – in particular, minerals, woodchip logs, cement, sulphuric acid, superphosphate, paper, coal and liquid clay. By the mid-1980s on 'Tasrail', as the system was by that time known, freight tonnage had reached record levels – but the carrying of goods that required a goods shed had drastically declined (Anchen 2020, pp. 8-9; Rae & Coen 2021, pp. 90, 93-94).

At about this time, the Hobart Railway Goods Shed was converted into a transit warehouse for road transport use. Most of the loading bay openings were filled in, with a few others replaced by roller shutters. The building's exterior was reclad in pre-painted corrugated steel sheeting and, on the Evans Street frontage, new aluminium-framed windows were installed (Austral Tasmania 2015, p.23).

Other substantive changes were made to the Goods Shed's interior. The pit between the platforms was filled with sand and re-surfaced with concrete pavers. Most of the recessed loading docks on the former platforms were filled with concrete slabs. The office partitions at the Shed's southern end were again reorganised, and the office area expanded northwards into the former goods-handling area (TA: AE417/8/475).

Analysis of historical aerial photos indicates that the brick-walled, flat-roofed addition at the midpoint of the Goods Shed's eastern elevation was built slightly later, in the early 1990s.

Occupation and use in the 21st century

In 2009 works began on constructing a road-and-rail interchange and freight-distribution hub for southern Tasmania at Brighton, about 20 km to the north-west of Hobart. Operations at the Macquarie Point railway goods yard ceased and were relocated to Brighton in 2014 (Harris 2021, p. 15).

In the late 2010s, the office areas of the Hobart Railway Goods Shed were again renovated, and new toilet facilities were installed in the 1990s brick extension on the Shed's eastern side. From 2019, personnel from the Macquarie Point Development Corporation (the 'MPDC') have occupied the offices in the Shed. The MPDC, established in 2013, is charged with the remediation and redevelopment of the old railyards site.

In recent years the Goods Shed has also been adapted for use in a range of community events including concerts, art

exhibitions, theatre performances, and product launches. In 2021 the MPDC issued a Request for Proposals seeking venue management and commercial lessors (MPDC 2021, p. 28). The Hobart Railway Goods Shed, together with the 1870s-built former Hobart Railway Station (THR 2187) building, about 500 metres to the Goods Shed's north-west – and which at the time of preparing this datasheet in 2023 is part of the ABC Broadcast Centre – are the only substantive purpose-built remnants of the formerly extensive Hobart terminus and railyards complex.

COMPARATIVE ANALYSIS:

In Australia, railways historically have existed for two reasons: to connect hinterland areas with major existing seaports, and to create a suburban network. To service these railways, station buildings were constructed. Railway stations comprised, at a general minimum, a platform with or without covered shelter, a ticket office and stationmaster's offices. Depending on the size of a town, extra facilities might include a booking hall, waiting and luggage rooms, rest rooms, tea rooms, and a stationmaster's residence – with railyards, signal boxes and goods sheds often forming part of the complex – and then in larger cities, offices, function rooms, and multiple platforms (Goad 2012a, p. 581). Warehouse and store buildings located close to harbours or waterways also formed a key component of infrastructure (Goad 2012b, p. 658).

Railways required buildings – sometimes, particularly large ones – to store goods that they carried. From the first, the majority of such railway buildings in Tasmania were built of timber and roofed and clad with heavy-gauge corrugated iron which was left unpainted. Larger goods sheds had doors at the end through which the goods wagons were shunted to be loaded and unloaded, one or more platforms from end to end, and outside loading stages at the same level. On the rail side, the floor level was suitable to the rolling stock, and the exterior ground surfaces were graded to facilitate loading via carts and lorries (Ratcliff 2015, p. 1997).

The Hobart Railway Goods Shed retains its external form, principal structural elements of timber, and much of its timber-framed bands of high windows. It is a now rare example of its class of place. As noted by Eric Ratcliff (2015, p. 2000), with the exception of Probation Stations of the later convict era, no category of Tasmanian buildings constructed in the 19th century has suffered so much alteration and destruction as those belonging to the railways.

Railway sheds and workshop buildings

Buildings within the Launceston Railway Workshops (THR 4400) complex at Invermay – including the c1870s Carpenters' Group, 1911 Tramsheds, 1911 Blacksmith Shop, and portions of the 1930s Sheet, Panel and Wheel Shop Group – demonstrate some characteristic features of Tasmania's larger shed and workshop buildings. The 1923 Stones Building, also part of this complex, was one of the largest reinforced concrete buildings in Australia at the time of its construction (Walters 2022a, p.13). Also within this precinct was a large goods shed. Prior to its demolition in 1991, that shed's remnants were documented in photographs and measured drawings (see TA: P1332/1/1478 to P1332/1/1489 inclusive; and P1332/1/1512) by architecture students from the University of Tasmania.

Some smaller examples of railway buildings used for similar purposes also remain in Tasmania, including the
- corrugated-iron clad Railway Carriage Shed (THR 5363) at Sorell;
- Railway Shed (nomination: THR 8767) at Melton Mowbray, still standing on its original site within what is reported to be the much-altered remains of a former railway yard;
- stand-alone shed alongside Bromley Street within the Regatta Point Station, Engine Shed and Steam Crane (THR 10127) complex at Strahan; and
- repurposed railway shed within 'Bonaventure' (THR 9930) at Flowerdale.

Other early 20th-century single-storey warehouse and storage buildings

Further to the south within Sullivans Cove, the Elizabeth Street Wharf and the Princes Wharf No.1 Shed are buildings of similar form and scale to the Hobart Railway Goods Shed, although at the time of preparing this datasheet in 2023 neither are listed in the Tasmanian Heritage Register.

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  - Drawing No 129083 - A1 (dated '21·12·83') 'Goods Shed Extent of Work';
  - Drawing No 129083 - A2 (dated '21·12·83') 'Goods Shed Details';
  - Drawing No 129083 - A3 (dated '21·12·83') 'Goods Shed Details'; and
- JMG Consulting Engineers: Hammond Palmer Transport P/L relocation, Contract C 'Office Upgrading':
  - Drawing No 129083 / C1 (dated '27·1·84') 'Office Upgrading – Plan';

- Drawing No 129083 / C2 (dated '27·1·84') 'Office Upgrading – Elevations';
- Drawing No 129083 / C3 (dated '27·1·84') 'Office Upgrading – Details';
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Tasmanian Archives item number P1332/1/824: (dated '17·6·64'), PLAN 2023183 B/C/19 Locomotives, Hobart General - Proposed new layout of Goods Shed offices [plan and elevation].

Tasmanian Archives item number P1332/1/829: (dated '11·3·69'), PLAN 2023188 B/C/24 Locomotives, Hobart General - Proposed ladies toilet for Goods Shed offices [plan].

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• drawing ('checked 12·8·46'): Drg No WW B/3/C/h'/–/8, Hobart alterations to Goods Shed, Transport Department Tasmania, Railway Branch;
• letter, 9 Sep 1946: General Superintendent of Transportation and Chief Civil Engineer to General Manager Hobart;
• extract from minutes of 1 July 1948 conference with Australian Railways Union representatives;
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Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Henry Jones & Co. IXL Jam Factory**
THR ID Number: **11961**
Status: Permanently Registered
Municipality: Hobart City Council
Tier: State
Boundary: CPR9953

Location Addresses	Title References	Property Id
5 Evans ST, Hobart 7000 TAS	41734/1	7162993
17 Hunter ST, Hobart 7000 TAS	139031/1	2181423
UNIT 22 19 HUNTER ST, HOBART 7000 TAS	139031/22	2548774
UNIT 31 19 HUNTER ST, HOBART 7000 TAS	139031/31	2548782
UNIT 50 19A HUNTER ST, HOBART 7000 TAS	143505/50	2729591
UNIT 60 19A HUNTER ST, HOBART 7000 TAS	143505/60	2729612
UNIT 61 19A HUNTER ST, HOBART 7000 TAS	143505/61	2808230
UNIT 62 19A HUNTER ST, HOBART 7000 TAS	143505/62	2972436
UNIT 63 19A HUNTER ST, HOBART 7000 TAS	143505/63	2972444
UNIT 191 19A HUNTER ST, HOBART 7000 TAS	143505/191	2922252
UNIT 210 3 EVANS ST, HOBART 7000 TAS	143505/210	2685322
UNIT 211 3 EVANS ST, HOBART 7000 TAS	143505/211	2685330
UNIT 212 3 EVANS ST, HOBART 7000 TAS	143505/212	2685349
25 Hunter ST, Hobart 7000 TAS	143505/1	3055162
27 Hunter ST, Hobart 7000 TAS	143505/4	2605206
29 Hunter ST, Hobart 7000 TAS	143505/5	2605214
31 Hunter ST, Hobart 7000 TAS	143505/6	2605222
33 Hunter ST, Hobart 7000 TAS	143505/7	2605230
27A Hunter ST, Hobart 7000 TAS	143505/10	2685234
27B Hunter ST, Hobart 7000 TAS	143505/11	2685242
UNIT 21 19A HUNTER ST, HOBART 7000 TAS	143505/21	2922180
UNIT 232 19A HUNTER ST, HOBART 7000 TAS	143505/232	2922236
UNIT 233 19A HUNTER ST, HOBART 7000 TAS	143505/233	2922244
N/A Hunter ST, Hobart 7000 TAS	143505/0	N/A
Unit 21 19 Hunter ST, Hobart 7000 TAS	139031/21	2548766
Unit 100 35 Hunter ST, Hobart 7000 TAS	143505/100	2922199
25 Hunter ST, Hobart 7000 TAS	143505/231	3055162
Unit 12 19 Hunter ST, Hobart 7000 TAS	139031/12	2548758
17-19 Hunter ST, Hobart 7000 TAS	139031/0	N/A
Unit 210 3 Evans ST, Hobart 7000 TAS	143505/210	2685322
Unit 51 19A Hunter ST, Hobart 7000 TAS	143505/51	2729604
Unit 11 19 Hunter ST, Hobart 7000 TAS	139031/11	2548731



Number 19a Hunter Street
DPIPWE 2013



Henry Jones Art Hotel, Numbers 23-25 Hunter St
DPIPWE 2013



Numbers 27-35 Hunter Street
DPIPWE 2013



Aerial View of Jones & Co. 1952
TAHO



Drunken Admiral, 17-19 Hunter Street
DPIPWE 2013



Evans Street Facades
DPIPWE 2013



Jones & Co. Advertisement (c1903-1911)
TAHO


Interior 23, former Jones & Co Offices
DPIPWE 2013



Peacock's Plum Jam Ad (No.s 27-31)
c1882-1885



Retlas Foundry Facade, 5 Evans Street
DPIPWE 2013


Sir Henry Jones
Stonnington History Centre


The Old Wharf c 1890
W L Crowther Library

Statement of Significance: (non-statutory summary)

Henry Jones & Co. IXL Jam Factory is of historic cultural heritage significance as it demonstrates the development of trade and industry on Hobart's waterfront throughout the 19th and 20th centuries. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises. Several of the earliest warehouses on Hunter Street were later incorporated into the H. Jones & Co. IXL Jam Factory and the site is of high archaeological significance. It could potentially yield information which will assist in understanding the various phases of land use and reclamation, the mercantile history of Hobart's Hunter Street wharf area and the operations undertaken whilst in use as a jam factory.

Henry Jones & Co. IXL Jam Factory demonstrates the evolution of jam manufacturing in Tasmania from the mid to late 19th century, and the changing technology which enabled large scale fruit processing and mass production of goods for home and overseas consumption. The extensive site of Jones & Co. IXL Jam Factory is rare as the only site of this kind in Tasmania. Each individual building is a representative example of its architectural type and is valued for its substantial contribution to the historic waterfront area of Hobart. Since re-development into the Henry Jones IXL Art Hotel, the site has been recognised as an outstanding example of creative and adaptive re-use of historical buildings in Tasmania

Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business with which many have a personal connection. The site is valued for its association with well known colonial merchants William Bunster, Thomas Hewitt, John Murdoch and A. G. Webster, and jam manufacturing entrepreneurs George Peacock, Achalen Williscroft Palfreyman and Henry Jones. The H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was a subsidiary of the larger Henry Jones Co-operative Pty Ltd which was a considerable industrial and economic power with many varied business interests both within Australia and overseas. The H. Jones & Co. IXL Jam Factory at Hobart's wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

Henry Jones & Co. IXL Jam Factory demonstrates the development of trade and industry on Hobart's waterfront throughout the 19th and 20th centuries. Hunter Island was the centre of colonial trade and shipping from the time of earliest settlement, and Hunter Street subsequently became the focus of the town's commercial and industrial enterprises with coopers, sailmakers, ship and boat builders, licensed victuallers, shops and taverns operating in the area. The history of each individual building demonstrates the evolution of the Hunter Street wharf from the 1820s until becoming part of Henry Jones & Co. IXL Jam Factory.

Henry Jones & Co. IXL Jam Factory demonstrates the emergence and growth of jam manufacturing in Tasmania from the mid to late 19th century. George Peacock was among the first to establish a jam manufacturing business in Hobart in the late 1850s, acquiring Numbers 27-33 Hunter Street between 1869 and 1882. These four buildings encompassed the factory taken over by H. Jones & Co. in 1889, and the company expanded rapidly. It outlasted all competitors and was the only jam manufacturing business to survive World War I. By 1939 H. Jones & Co. had undergone several changes in corporate structure and consolidated its hold on the entire block from Hunter and Evans Streets through to Macquarie Street.

Henry Jones & Co. IXL Jam Factory also demonstrates the changing technology which enabled large scale fruit processing and mass production of goods for consumption at home and overseas. The company continually expanded and improved its premises, and by the 1920s IXL jam was being sold around the world. Its situation in close proximity to the Railway Terminus and wharves facilitated the delivery and transport of goods locally, nationally and internationally, and reflects H. Jones & Co.'s substantial contribution to the prosperity and productivity of the state.

b) The place possesses uncommon or rare aspects of Tasmania's history.

Henry Jones & Co. IXL Jam Factory was the largest and most successful jam manufacturing business in Tasmania and the remaining factory buildings form the only complex of its type in the state.

The remaining buildings of the Henry Jones & Co. IXL Jam Factory are also rare as a group of intact Old Colonial Georgian, Victorian and Federation merchant warehouses, several of which date from the earliest period of trade and settlement on the Hunter Street wharf.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

Henry Jones & Co. IXL Jam Factory retains significant archaeological potential and many of the former factory buildings are situated on reclaimed land. The site could potentially yield information which will assist in understanding the various phases of land reclamation, the civil engineering processes used to enclose and later divert the Hobart Rivulet, the mercantile history of the Hunter Street wharf and also the industrial operations undertaken whilst in use as a jam factory.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

Each individual building formerly part of Henry Jones & Co. IXL Jam Factory is a representative example of its type. Numbers 17-19, 19a, 23, 25 and 33 are Old Colonial Georgian Warehouses, Numbers 27-31 are Victorian Georgian Warehouses and Number 35 has a Federation facade. Number 21 was the last to be added to the Hunter Street frontage in 1919 and combines Georgian and Federation elements, whilst the 1921-1922 Evans Street Warehouses demonstrate elements of Inter-War Chicagoesque. Together the buildings form a representative example of waterfront warehouses constructed over the course of a century between 1825 and 1922.

The Henry Jones & Co. IXL Jam Factory is representative of the emergence of jam manufacturing as a trade in Tasmania in the mid to late nineteenth century, and demonstrates the technology used in the large scale processing of fruit. While none of the refrigeration equipment remains within the Ice Works (Number 35), the building is a representative example of the style of building erected for ice making and cool storage facilities at the turn of the century. Similarly, none of the engineering equipment remains from the Evans Street Workshops, however the remaining facade is a representative example of the type of building used to house the most modern engineering equipment of the time.

e) The place is important in demonstrating a high degree of creative or technical achievement.

The redevelopment of Henry Jones & Co. IXL Jam Factory into the Henry Jones IXL Art Hotel in 2004-2005 has been recognised as an outstanding example of creative and adaptive re-use of historical buildings in Tasmania. The successful combination of modern and historical structures has ensured the site will remain highly valued by both Tasmanians and visitors well into the future.

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

Henry Jones & Co. IXL Jam Factory has special meaning to the community as a formerly Tasmanian owned and operated iconic business, with many in the state having family or personal connections to those formerly involved with the company's operations at the Hunter Street premises. The IXL brand was recognised around the world, becoming an Australian cultural icon and a symbol of Tasmania's ability to supply a world market.

The remaining buildings of Henry Jones & Co. IXL Jam Factory are valued by the community for their substantial contribution to the historic waterfront of Hobart.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

The buildings once part of Henry Jones & Co. IXL Jam Factory have a special association with well known colonial merchants William Bunster, Thomas Hewitt, John Murdoch and A. G. Webster, and jam manufacturing entrepreneurs George Peacock, Henry Jones and Achalen Williscroft Palfreyman. (Sir) Henry Jones was the driving force behind the company's success and expansion. He was a leading Australian businessman and financier and personally provided exceptional support for the war effort for which he was knighted in 1919. Palfreyman was also a successful businessman in his own right and was chairman of H. Jones & Co. Pty Ltd. from 1926 until 1965.

As its leading subsidiary, the H. Jones & Co. IXL Jam Factory on the Hunter Street wharf was particularly associated with the larger Henry Jones Co-operative Pty Ltd. The Company was a considerable industrial and economic power which owned and controlled major timber and hop industries, as well as fruit production and processing, overseas shipping lines, coal mining, sawmilling, ship building, ship owning, stevedoring, and flour milling. The Company also had fruit processing factories in Adelaide, Sydney, Melbourne and Dunedin and invested in many other businesses and enterprises in Australia and overseas in England, South Africa, South East Asia and the Middle East. The H. Jones & Co. IXL Jam Factory at the Hunter Street wharf made a substantial contribution to the productivity of the state and reflects the forward thinking and progressive nature of the larger Henry Jones Co-operative Pty Ltd.

h) The place is important in exhibiting particular aesthetic characteristics.

No Data Recorded

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

Henry Jones & Co. IXL Jam Factory is situated on the north side of Sullivan's Cove adjacent to Victoria Dock and Macquarie Wharf. The site commands views of Mount Wellington and the Derwent River and is highly visible from the waterfront. Hunter Street was established following the completion of the causeway connecting Hunter Island with the mainland in 1821. Following the construction of warehouses on Salamanca Place from the 1830s onwards, the waterfront section of Hunter Street became known as the 'Old Wharf', and Salamanca Place as the 'New Wharf'. The Old Colonial Georgian, Victorian and Federation Warehouses along Hunter and Evans Streets are key historic and visual elements of Hobart's waterfront.

Description:

The Old Colonial Georgian, Victorian and Federation Warehouses along Hunter and Evans Streets were constructed between 1825 and 1923. Henry Jones & Co. IXL Jam Factory consolidated its hold on the entire block from Hunter and Evans Streets through to Macquarie Street between 1889 and 1939. This registration covers all existing buildings and spaces previously associated with Henry Jones & Co. IXL Jam Factory: 17-19 Hunter Street (the Drunken Admiral), 19a-35 Hunter Street (now the Henry Jones Art Hotel), the IXL Atrium and IXL Courtyard, the facades of the Evans Street Engineering Workshops (3 Evans Street) and the facade of the former Retlas Foundry (5 Evans Street). This registration also covers the cultural deposits beneath the entire site. Refer to CPRs for above ground historical elements and subsurface cultural deposits covered by this registration.

The former Cool Store (1903), the three storey reinforced concrete warehouse (1911) and the four storey brick and stone warehouse (c1920) at the eastern, river end of Hunter and Evans Streets form a separate entry on the Tasmanian Heritage Register: THR #2397, Number 41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.).

Historical features covered by this registration:

17-19 Hunter Street (The Drunken Admiral): A three storey Old Colonial Georgian Warehouse constructed in 1825 and completed in 1826. The fourth storey loft was added to the western end in the 1880s. Between 1893 and 1923 it functioned as a flour mill. The building was acquired by H. Jones & Co. in 1923.

19A-35 Hunter Street, which encompasses: 19A Hunter Street: A three storey Old Colonial Georgian Warehouse constructed in 1882. It is situated in the IXL Courtyard behind Number 17-19 and is accessed through the passage at Number 21. The building was acquired by H. Jones & Co. in 1923.

IXL Courtyard: This area has had several stages of building within it and is of high archaeological significance.

21 Hunter Street: This section of Hunter Street has been a right-of-way since the 1820s. The site was acquired by H. Jones & Co. in 1919 and the infill building with the passage below was constructed that same year.

23 Hunter Street: A two storey Old Colonial Georgian Warehouse constructed in 1860. It is the second building on this site, the first was constructed in 1827. The warehouse was acquired by H. Jones & Co. in 1900.

25 Hunter Street: Originally a two storey Old Colonial Georgian Warehouse constructed in 1831 and acquired by H. Jones & Co. in 1900. The third storey was added in 1922 along with an additional fourth storey at the rear with a

lantern roof.

27 Hunter Street: A three storey Victorian Georgian Warehouse constructed in 1831. This building was acquired by G. Peacock in 1879 and was part of his original jam factory established in Hunter Street. It was acquired by H. Jones & Co. in 1889.

29 Hunter Street: A three storey Victorian Georgian Warehouse constructed in 1882. It is the second building on this site, the first was constructed in 1828. This building was acquired by G. Peacock in 1882 and was part of his original jam factory established in Hunter Street. It was acquired by H. Jones & Co. in 1889.

31 Hunter Street: A three storey Victorian Georgian Warehouse constructed between 1869 and 1872. It is the second building on this site, the first was constructed in 1825. The third storey was added in 1882 at the same time as the construction of Number 29. This building was acquired by G. Peacock in 1869 and was part of his original jam factory established in Hunter Street. It was acquired by H. Jones & Co. in 1889.

33 Hunter Street: An Old Colonial Georgian Warehouse and dwelling constructed in 1825. Known as 'Bunster's Store', this is the oldest remaining warehouse of the Hunter Street row. This building was acquired by G. Peacock in 1869 and was part of his original jam factory established in Hunter Street. It was acquired by H. Jones & Co. in 1889.

35 Hunter Street: G. F. Read's original 1837 warehouse on this site was altered and refaced in 1903 and became the Ice Works. The building behind the facade was demolished in 1986. This registration covers the 1903 facade, part of the remaining 1837 east wall, and 'Ice Works lane', situated between the former Ice Works at Number 35 and the former Cool Store at Number 37 (now UTAS Centre for the Arts).

IXL Atrium: This area has had several stages of building within it and contained the annex structures constructed behind Numbers 27-31 between 1885 and 1920. Only the annexe at the rear of Number 33 remains and is now also part of the IXL Atrium.

Evans Street Engineering Workshops (3 Evans Street): The Engineering Workshops were constructed between 1921-1922. Only the Chicagoesque facade remains. This site has had several stages of building on and around it and once bordered the Hobart Rivulet.

Former Retlas Foundry (5 Evans Street): The two storey facade which connects the Evans Street Workshops with the c1920s Warehouse at the eastern end of Evans Street was erected between 1920 and 1923 following further land reclamation. The third storey of the facade and the three storey workshop behind it were constructed between the 1960s and 1970s. It was originally part of H. Jones & Co. before becoming the Retlas Foundry.
Cultural deposits beneath the entire site of Henry Jones IXL Jam Factory are also covered in this registration. Refer to CPRs for above ground historical elements and subsurface cultural deposits. Refer to **Appendix A** for individual building descriptions, images and timelines.

Modern building elements not covered by this registration:

Redevelopment of the H. Jones & Co. IXL Factory site in 2004 included the construction of modern apartments which do not form part of this registration. These include: the IXL Apartments above the facades of the former Evans Street Workshops (at the rear of the site) and the new apartments at the rear of the IXL Atrium. Interior works within these apartments do not require a Works Approval, however, significant changes to all external facades across the entire site will require a Works Approval.

H. Jones & Co. site description - 1924:

The following excerpt is a site overview of H. Jones & Co. IXL Jam Factory as described by the Company in 1924. This was accompanied by a panorama image of the factory site which at this time extended from Number 17-19 Hunter Street (the Drunken Admiral), to the three and four storey warehouses which are now part of Number 41. The relevant buildings have been inserted in brackets:

*The factory buildings cover three and a half acres of land and there are upwards of twelve acres of floor space; the Dining and Dressing room are situated in the high building on the left (*Drunken Admiral*), next are the General Offices (*Numbers 21-23*), Factory and Tin Making Plant with the Receiving and Weighing room (*Numbers 25-33*), Fruit Preparation and Boiling Rooms at the rear; then in order come the Cool Stores for fruit and hops etc., with a capacity of over half a million cubic feet (*Numbers 35 and 37, the Ice Works and Cool Store*). The general Storage and Packing Departments are located in the large pile of buildings on the right (*the 1911 reinforced concrete warehouse and the c1920 four storey warehouse, now part of Number 41*). There is also an extensive Repair and Fitting Shop in which the bulk of the machinery used in the production of the millions of tins turned out every year are designed,*

*constructed and repaired (*Evans Street Workshops*)* (H. Jones & Co. 1924).

The waterfront location of the Factory was logistically ideal: On one side was the terminus for the Derwent Valley and Main Lines which transported fruit and timber directly to the factory door, and on the other side were the wharves where the river steamers carrying produce from the Derwent, Huon and Channel ports would berth. The majority of overseas steamers would also berth just nearby at Ocean Pier (later Macquarie Wharf). Goods for local distribution and national and international export could therefore be loaded just several minutes after leaving the factory doors (*The Mercury*, 14 January 1922, p. 11).

Related Places: THR #5887 - Zero Davey Archaeological Site; THR #10350 - Hunter Street and Wharf area Sub-Surface Archaeology; THR #2397 - 41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.).

History:

The Formation of Hunter Street

Hunter Island was originally connected to the mainland by a narrow spit which was inundated at high tide, cutting the island off from the mainland. The site was therefore both highly visible yet easily defended, and proved to be the most suitable place for landing and storing goods for the new settlement (Hudspeth et al. 1988, pp. 4-5). Hunter Island was also an ideal situation to erect a flagstaff to signal ship movements, and gallows to warn any potential discontents arriving in the colony (Hudspeth et al. 1988, p. 6). When the new commissariat building in Macquarie Street became available (c 1808-1810), the store huts were demolished and Hunter Island continued to serve as a landing place.

Initially, there were heavy restrictions on trade and shipping, and activity within the port was minimal. These were lifted in 1813 and the port facilities required significant improvements in order to accommodate the rising number of visiting merchant vessels (Hudspeth et al. 1988, p. 7). The first major development began in 1820 with the construction of the causeway connecting Hunter Island with the mainland (Hudspeth et al. 1988, p. 7). The road along the causeway continued on to the island and formed Hunter Street. Lots were then marked out along its northern side, while the southern side was reserved for a wharf. Hobart Town's merchants were quick to seize the opportunity, and lots were taken up from 1822 (Hudspeth et al. 1988, p. 7). Among those who developed commercial premises in the next few years were Walter Angus Bethune, George Frederick Read, Nathaniel Thornton, Captain William Bunster, James Grant, Captain William Wilson, Anthony F. Kemp, the Leith Australian Company, and Thomas Hewitt.

The First Warehouses

Any construction along Hunter Street first required considerable land reclamation into the waters off the northern side . The first warehouse to be constructed was by Walter Angus Bethune and George Frederick Read in 1824, on Bethune's allotment on the eastern seaward side of the island (the site of the former Cool Store at Number 37). This became known as the 'Rocks' warehouse, being situated almost on the rocks and furthest away from the shore. The next were constructed in 1825 by William Bunster at Numbers 31 and 33 (Number 33 is the oldest surviving building along Hunter Street today), and following these were the Leith Australian Company's store at Number 17-19 (the Drunken Admiral), and A.F Kemp's store on the site of the present Number 23, both in 1825-26. By 1828 Bunster had also built a warehouse at Number 29 (originally granted to Stalker and Walkinshaw, acquired by Bunster following Stalker's death in 1823), and another at Number 25 by 1831. Number 27 had been originally granted to James Grant, but was purchased by Thomas Hewitt in 1828. He constructed the warehouse here by 1831 (building still extant), and by 1837 the site of Number 35 was filled up by another warehouse for Bethune's partner, George Frederick Read. Thus by the late 1830s almost the entire Hunter Street frontage was built up, and the original Hunter Island was no longer discernable (refer to individual building histories under 'Related Documents' for detailed information on each building and its owners/occupants).

Ongoing Land Reclamation 1830-1850

Hobart Town developed rapidly throughout the 1830s boom period. It was a prosperous whaling port and ambitious plans were drawn up for the waterfront (Vincent 1995, p. 27). Land reclamation continued behind the warehouses already on Hunter Street, and in 1836 the proprietors all wrote to the Lt Governor asking permission to reclaim land to the boundary of the Hobart rivulet, which originally followed the line of Evans Street (Austral Archaeology 2007, p. 6). The sand flats at the rear of their buildings were inundated twice daily with the tides, and several buildings had already experienced structural difficulties from saltwater damage. For example, in 1830 Number 17- 19 (The Drunken Admiral) was being used as an Ordnance Store, and it had begun to sink under the weight of the stored goods. To counter this, buttresses were built on both the water frontages of the building and a new wall was erected to reinforce the existing rear wall (Hudspeth & Scripps 1988, p. 27). Furthermore, since the area was the outfall of Hobart's Rivulet the flats

were continually inundated with ‘dead animals and various kinds of filth’ (Hudspeth et al. 1988, p. 29). In 1840 *the Colonial Times* described the area as ‘a large pestiferous swamp, extending from the lower end of Macquarie Street, nearly to the cove’ and it was recommended the area be filled up (*The Colonial Times*, 28 April 1840, p. 7).

Once the Rivulet boundary had been marked by the Surveyor General, reserving 20 metres for the channel, the Lt Governor approved the plan for reclamation provided it was done at the owner’s expense (Hudspeth et al. 1988, p. 26). Most owners did not take advantage of this immediately, and land to the Rivulet was not fully reclaimed until the 1850s. The new boundary line for the Rivulet was marked out in 1852 as part of Governor Denison’s plans to complete the land reclamation, and it was then that Fisherman’s Dock (later renamed Victoria Dock) was created on the southern side of Hunter Street (Austral Archaeology 2007, p. 6). Excavated material was carted through the passage at Number 21 to the rear of the warehouses to be used for reclamation (Austral Archaeology 2007, p. 6). By 1857 the land behind Kemps store at Number 23 had been fully reclaimed, and there were several small buildings of unknown function behind the present Drunken Admiral (Austral Archaeology 2007, p. 7). It appears that between the rest of the Hunter Street warehouses and the wall which bordered the old Hobart Rivulet were stables, ancillary sheds and stores of various form and function, none of which survive today.

Changing Nature of the Old Wharf, 1830-1850

Between 1830 and 1850 a wide range of businesses operated from the Old Wharf. John Walker's steam mill was established by 1830 opposite the Ordnance Store at Number 17-19, and in 1834 the *Van Diemen’s Land Annual* listed merchants, coopers, sailmakers, licenced victuallers, ship and boat builders and a mathematical instrument maker (Hudspeth et al. 1988, pp. 14-15). Such a list demonstrates the diversification of trades occurring at this time. Merchants were well represented, as were a growing number of maritime craft industries (Hudspeth et al. 1988, p. 14). There was a high turnover of businesses in the area; just one name in the 1834 *Annual* overlaps with earlier ones, and the 1834 list only slightly overlaps with the 1841 and 1847 *Annuals* (Hudspeth et al. 1988, pp. 14-15). While some enterprises may have ceased on the death, incapacity or migration of the principals, the fate of others no doubt reflected the fluctuations in the colony’s economy (Hudspeth et al. 1988, p. 15).

The early 1840s was a time of depression and several Old Wharf merchants had been forced to declare bankruptcy (Hudspeth et al. 1988, p. 15). Walker's Steam mill only operated until 1836, possibly as it was just too expensive to run (Cassidy & Preston 2000, p. 42). By 1847 there were three corn dealers, four taverns (Steam Packet Tavern, Fisherman’s Arms, Commercial Inn/Shades Tavern, Sailor’s Return) and Richard Cleburn’s soapworks operating in the former steam mill opposite the Ordnance Store at Number 17-19 (see TAHO images in Related Documents Individual History for Number 17-19 Hunter Street). Maritime industries had lessened in importance and of the traditional craftsman, only a cooper and a wheelwright remained (Hudspeth et al. 1988, p. 15). By 1858 Tasmania was again experiencing economic difficulties; inflation was high, local demand was in decline, and many left the state to seek a better future in the Victorian and Californian Goldfields (Felton 2005, p. 50). At the same time, demand for Tasmanian exports in other Australian colonies declined, and by 1865 timber, whale oil and wheat exports had collapsed. In addition to this, Victoria adopted a 'protective trade' policy, raising tariffs on colonial trade in 1866 (Felton 2005, p. 50). Of all the colonies, Tasmania relied most heavily on its exports to Victoria and suffered a severe and prolonged economic downturn as a result.

The 1860s

By the 1860s, the value of properties on Hunter Street had fallen and there is every indication that the buildings had become shabby and run down. Number 17-19 (The Drunken Admiral) had been left in a dreadful state following its use as a depot and temporary accommodation for military pensioners and required extensive renovations in the 1850s (Hudspeth & Scripps 1988, p. 29). The former Kemp Store at Number 23 was demolished and replaced in 1860 by its new owner John Murdoch, and when aspiring jam manufacturer, George Peacock, acquired Numbers 31 and 33 in 1869, Number 31 was also demolished and replaced (Vincent 1995, p. 31; Forward Viney Woollan et al. 1992, p. 11).

John Murdoch and Hunter Street

John Murdoch had arrived in Hobart Town with his family in 1822 at the age of eight. His father was James Murdoch (1785 – 1848), a well known farmer and physician (Rand 1967, *Australian Dictionary of Biography*). A relative, Peter Murdoch, was a land commissioner and later owned an area of reclaimed land at the end of the Old Wharf (at the site of Number 41, UTAS Arts Building today) (Hudspeth & Scripps 1988, p. 43; See also Sprent’s Map). John Murdoch established his corn chandling business at Number 23 in the 1840s, and in 1858 he moved next door to the former Ordnance Store at Number 17-19 (The Drunken Admiral) (*The Mercury*, 3 April 1917, p. 6; Hudspeth & Scripps 1988, p. 31). He also purchased Number 23 in 1858, demolishing it and erecting a new building on the site which he leased to A.G. Webster & Son from 1860 (Vincent 1995, p. 28). By the end of the decade he purchased Number 25, also leasing it to A.G. Webster & Son (Vincent 1995, p. 34). Thus by 1870 John Murdoch owned Numbers 17-25, almost one third of the Hunter Street frontage.

In 1872 John Murdoch brought his eldest son James into the firm as a partner, and the firm was then known as John Murdoch & Son (*The Mercury*, 1 January 1872, p. 1; *The Mercury*, 3 April 1917, p. 6). John Murdoch became a prominent figure, playing a significant role in public affairs and was an alderman on the Hobart City Council between 1858 and 1864 (Rand 1967, *Australian Dictionary of Biography*). He was described as 'an excellent business man' and following his death in 1878, his son James acquired the business, the Hunter Street properties, and his brother John Hugh Germain Murdoch (J. H. G Murdoch) as a new partner (*The Mercury,* 18 February 1878, p. 3; *The Mercury*, 3 April 1917, p. 6). In 1900 the firm also acquired the right of way at Number 21 (Vincent, 1995, 30).

There are discrepancies in how the firm was referred to following the new partnership, with some referring to it as Murdoch Brothers (Hudspeth & Scripps 1988, p. 32; Davies, 1997), however in all contemporary newspaper accounts the firm continued to be referred to as John Murdoch & Son, not changing their name until merging with Gibsons in 1917 (*The Mercury*, 3 April 1917, p. 6; See also *The Mercury*, 3 February 1874, p. 2; *The Mercury*, 17 February 1875, p. 2; *The Mercury*, 23 October 1884, p. 2; *The Launceston Examiner*, 21 February 1893, p. 4; *The Mercury*, 12 July 1900, p. 3; *The Examiner*, 9 October 1903, p. 5; *The Examiner*, 11 September 1914, p. 6). The firm was then known as Gibson and Murdoch Ltd, with their head office in Morrison Street.

From the late 1850s John Murdoch, and later John Murdoch & Son, ran their business from the warehouse at Number 17-19. From 1840 until 1892 they were purely flour and grain merchants, with the flour mill being established in 1893 (*The Mercury*, 3 April 1917, p. 6). Numbers 23 and 25 continued to be leased to A.G. Webster & Son until 1900, when they were sold to Henry Jones (Hudspeth & Scripps 1988, p. 68; Vincent 1995, pp. 32, 34). A. G. Webster & Son then relocated to several old warehouses at the eastern, river end, of the Old Wharf (Ward 2006, p. 38; see TAHO image NS10131622). The right of way at Number 21 and the warehouse at Number 17-19 were sold to H. Jones & Co in 1919 and 1923 respectively, ending the Murdoch's role in the history of Hunter Street (Hudspeth & Scripps 1988, p. 32).

George Peacock and Competitors

Peacock had begun making jam in a small way during the 1850s, and was later described as 'one of the pioneers of the fruit-preserving industry in Tasmania, if not in the Australian colonies' (Scripps 1997, p. 29). A major impetus for the rising demand in food stuff was the Victorian Gold Rush in the 1850s, with a number of local manufacturers shipping jam and preserves to the gold fields (Scripps 1997, p. 29). Two firms established at this time lasted more than 30 years; George Peacock and H. C. Peak. Peak claimed his was the first large jam manufactory in Hobart Town. It was established in 1858 behind his residence *Ranelagh*, in Davey Street, and continued there until the 1890s (Scripps 1997, p. 29).

Peacock's original premises were in Watchorn Street, but as a result of his success he relocated to larger premises in Warwick Street (Scripps 1997, p. 29). From there he relocated again to a factory at 9 Murray Street, where he remained until the move to Hunter Street in 1869 (Scripps 1997, p. 30). His manufacturing operations here were a little more sophisticated than those of his competitors, who by this time were Johnson Brothers, of 53 Salamanca Place, and Charles Eagle Knight, of Campbell Street (Scripps 1997, p. 30). There were a number of smaller jam manufacturers in Hobart in the early 1870s, and Tasmanian jam had such a good reputation that many mainland manufacturers pretended their inferior products were Tasmanian (Scripps 1997, p. 29). At this time the Tasmanian jam industry was dominated by Hobart-based firms, but none were more successful than George Peacock.

Peacock's Hunter Street Operations

Peacock purchased the two 'Bunster' properties at Numbers 31 and 33 Hunter Street in 1869, living in Number 33 (Hudspeth & Scripps 1988, pp. 51, 53; Brown 1991, p. 27). A description of the factory as it appeared in 1873 suggests there were no internal walls on the ground floor of Number 31, 'The premises are of stone, large and commodious, while anyone standing in the middle of the ground floor can see almost the whole of the work that is going on' (*The Mercury*, 13 January 1873, p. 3). Fruit was mainly supplied to the factory from Huon, Franklin and Port Huon, although some was obtained from areas around town (*The Mercury*, 13 January 1873, p. 3). There were seven double-cased copper pans capable of boiling approximately 150 pounds (70 kgs) of fruit each. Once the fruit was cooled and tinned, the tops were soldered on and the tins washed (*The Mercury*, 13 January 1873, p. 3). At this time there were approximately 60 men and boys working at the factory, and 50 were employed all year round (*The Mercury*, 13 January 1873, p. 3).

Peacock bought the former Hewitt warehouse at Number 27 in 1879, followed by Number 29 in 1882 (Forward Viney Woollan 1991, pp. 6, 8) . By 1890 he was also occupying the site of Number 35, later to become the Ice House (Hudspeth & Scripps 1988, p. 63). His operations took advantage of the 'most improved appliances' and the factory's three floors were connected by a hydraulic lift (Scripps 1997, p. 30). Fruit was boiled and pulp reduced on the ground floor, it was packed and stored on the second floor, and tins were made on the third floor. The whole process was

considerably mechanized, yet at this stage only a small part of the factory's operations were devoted to the production of jam (Scripps 1997, p. 30). In order to avoid the export duty which had been imposed on jam in 1868, most of the fruit going into the factory was processed into pulp which was then exported and made into jam at Peacock's other factories in Sydney, Melbourne and Dunedin (Scripps 1997, p. 30).

Enclosing the Rivulet Channel – 1882

Shortly after his purchase of Numbers 31 and 33, Peacock wrote to the mayor of Hobart proposing that a new retaining wall be built to contain the Hobart rivulet as it constantly deposited 'offensive soil' at the rear of his property (Austral Archaeology 2007, pp. 7-8). There were also abundant reports from local residents and the Public Health department regarding the 'disgraceful state' of the rivulet, which carried all the filth of Hobart Town, including dead animals, sewerage, and industry refuse such as waste from slaughterhouses and tanneries (Hudspeth et al. 1988, p. 66). The stream rarely had enough water to carry its load through to the sea, and the polluted contents usually ended up being deposited in the Wapping-Old Wharf vicinity (Hudspeth et al. 1988, p. 32). The rivulet's unsanitary condition affected all Wapping's inhabitants and was the main reason for the areas unsavory reputation (Hudspeth et al. 1988, pp. 32-33). The dual problem of flooding and pollution led to major works to improve the rivulet being underway by 1880. The channel was diverted, excavated and re-lined with rubble and cement foundations, and timber retaining walls were constructed on each side (Austral Archaeology 2007, p. 8). The work was completed in 1882 by contractor William Andrews (Austral Archaeology 2007, p. 8). Following the upgrades to the rivulet, more substantial structures were built behind the warehouses of Hunter Street. It was hoped that these and other measures would also help to prevent the flooding of Wapping which occurred periodically, swamping the area under putrid water, however in 1885, there were still 'several floods of great severity' (Hudspeth et al. 1988, p. 69). This was followed closely by a typhoid epidemic in 1887 and another in 1891. Hobart's sanitary problem would not be resolved for another 20 years.

A New Partnership Saves Peacock

By the 1880s, Victoria's excessive export tariffs on Tasmanian products, along with the success of its own products, led to jam exports dropping substantially. Sugar and fruit could be purchased at a lower cost in Victoria, and Tasmania simply could not compete (Scripps 1997, p. 31). The amount of jam produced decreased markedly and jam manufacturers met with the Treasurer to try and promote their interests on the mainland (Scripps 1997, p. 31). Unfortunately for Peacock, at a time when he could least afford further difficulties, his jam allegedly poisoned a Melbourne family of six (Hudspeth & Scripps 1988, p. 52). Just as Peacock was descending into debt, his nephew and foreman, W. D. Peacock, left in 1885 to open a jam factory on the New Wharf at Salamanca (Scripps 1997, p. 32). He proved extremely competitive, using new machinery and technology, and Peacock could not keep up. His firm faced foreclosure at the bank, but was saved by the establishment of a new partnership between his son, Earnest Peacock, and two of his long term employees, Henry Jones and Achalen Williscroft Palfreyman.

Henry Jones

Henry Jones (1862-1926) was just 12 years old when he became an employee with Peacock in 1874 (Reynolds 1989, *Australian Dictionary of Biography*). Beginning by pasting labels on jam tins, he assiduously worked his way up, becoming factory manager following the departure of Peacock's nephew in 1885 (Hudspeth & Scripps 1988, p. 53). With Jones at the helm the firm slowly recovered and became the most famous and successful of Tasmania's jam manufacturing businesses, dominating the trade throughout the state (Hudspeth et al. 1988, p. 59). Between 1891 and 1900 Henry Jones lived in Bunster's House at Number 33 Old Wharf, as George Peacock had done before him, and in 1900 he and his family (wife Alice and 12 children) moved to *Glenora* (THR #2799), a large two storey residence in North Hobart (Hudspeth & Scripps 1988, p. 53; Brown 1991, pp. 27, 37-39). This was possibly at the instigation of Alice who found the factory too confining, and the busy wharf area with the surrounding deep waters no place to bring up children (Brown 1991, p. 37). Jones was an energetic and optimistic entrepreneur, investing personally in other business opportunities in Tasmania and overseas, and becoming a leading Australian financier. He provided exceptional support for the war effort and was knighted in 1919 (For further information on Jones refer to Reynolds entry in the *Australian Dictionary of Biography*; and Brown 1991, *I Excel: The life and times of Henry Jones*).

Achalen Williscroft Palfreyman

Palfreyman (1875-1967) was another employee of Peacock's. He was an office boy by the time he was 14, and when the chance of a partnership arose he persuaded his father to invest £500 to make him an equal partner (Cooper 1988, *ADB*). He was regarded as a 'business prodigy' who had an 'uncanny mastery of book-keeping' (Cooper 1988, *ADB*). He took care of the firm's day-to-day affairs, later also joining George Peacock's son, William, in Sydney in a firm which became the Australasian Jam Co. Pty Ltd. Like Jones he invested in business opportunities elsewhere in Australia and overseas, and was appointed chairman of H. Jones & Co. Pty Ltd following Jones' death in 1926, retaining the position until 1965 (Cooper 1988, *ADB*). Beginning with Jones and continuing under Palfreyman's guidance, the co-operative's activities broadened to cover the growing, processing and exporting of fruit, sawmilling,

hops and vegetable growing, cattle and sheep raising, flour milling, insurance, shipping and broadcasting (Cooper 1988, *ADB*). Upon his death in 1967 he is believed to have been one of Australia's wealthiest men.

The Rise of H. Jones & Co – IXL Jams

The partnership H. Jones & Co. took over the Hunter Street factory between 1889 and 1891, which by now encompassed Numbers 27-33 and the occupation of G. F. Read's c1837 warehouse at Number 35 (Hudspeth & Scripps 1988, p. 63). The actual dates and sequence of events is still unclear, but it is known that Jones, Palfreyman and E. Peacock took over the actual management of the factory in 1889, although it still traded as 'George Peacock & Sons' until 1892, with G. Peacock giving the new partnership time to buy him out (Brown 1991, pp. 26-27). Peacock's jam factories on the mainland also came into the Jones company as a result of the partnership (Hudspeth & Scripps 1988, p. 54). H. Jones & Co. adopted the brand name 'IXL' by 1895, using it on all the factory's products and in all advertising and labels (Brown 1991, p. 36). It was literally a play on the words 'I excel', as according to Jones, 'I excel in all products I make, it is my motto' (Brown 1991, p. 36).

Despite the severe depression of the 1890s, the jam industry experienced a revival. By 1895 the IXL output was double what it had been the previous year, however the plant equipment at the Hunter Street factory still had not been updated (Scripps 1997, p. 32). The local press compared it unfavourably with W.D. Peacock's top-notch premises at Salamanca (Scripps 1997, p. 33), but in 1898 H. Jones & Co renovated and extended their Old Wharf premises, obtaining contracts to ship jam to the Boer War in the same year (Hudspeth & Scripps 1988, p. 53). New brick buildings were erected behind the original stone warehouses, and by 1900 the entire premises were of three stories with frontage of 300 ft (91 m) along Hunter Street and 290 ft (88 m) towards the rivulet behind (*Cyclopedia of Tasmania* 1900, p. 356). New machinery included a boiler erected by Kennedy & Sons of Salamanca Place, and there were 17 large copper boilers in the boiling room where the jam was made (*Cyclopedia of Tasmania* 1900, p. 356). Sheets of tin were imported from England to be cut and stamped in the factory, and the company used no fewer than 2 000 000 tins each season (*Cyclopedia of Tasmania* 1900, pp. 356-358). At this time the factory employed between 150-350 hands, depending on the time of year (*Cyclopedia of Tasmania* 1900, p. 358). The firm was also canning tomatos, manufacturing the timber cases used to export fruit, and had a branch at Franklin. They became the largest exporters of apples and pears to London and the largest exporters of hops from Tasmania, with 80 percent of the state's crop passing through its hands (*The Mercury*, 14 January 1922, p. 11). Such was the success of H. Jones & Co. that by the turn of the century it was even becoming known in Africa, India and parts of the East (*Cyclopedia of Tasmania* 1900, p. 358).

The Hobart partnership was replaced in 1903 by a limited liability company, H. Jones & Co. Pty Ltd, which had additional partners with expertise in negotiating the new federal tariffs and regulations (Scripps 1988, p. 53; Cooper 1988, *ADB*). Due to extensive expansion both within Australia and overseas, the company again 'outgrew its corporate structure' (Brown 1991, p. 78). In November 1909 Jones proposed a Melbourne-based holding company be formed to take over the activities of the Old Wharf factory, the Darlington and Newtown factories in Sydney, along with their interests in Melbourne, South Africa, England, and all their subsidiaries (Brown 1991, p. 79). Apart from the financial advantages of developing a co-operative, Jones believed it would bring the growers and merchants into the company as shareholders, enabling them to have a greater say in its operations (Brown 1991, p. 79). The Henry Jones Co-operative Ltd was floated as a public company in 1910, and the group organization eventually extended to America, South Africa, New Zealand and every Australian State. By 1920 the Company also had branches in England and India and IXL jam was sold all over the world (*The Mercury*, 14 January 1922, p. 11). The Henry Jones Co-operative Ltd received criticism for being monopolistic, but through public subscription it ensured its operating policies could not be considered harmful to the consuming public (Cooper 1988, *ADB*; Brown 1991, p. 79). Henry Jones & Co. Hobart was a leading subsidiary of the larger Henry Jones Co-operative Ltd (Hudspeth & Scripps 1988, p. 54).

Expanding the Hunter Street Premises

H. Jones & Co. continued to expand their Old Wharf premises in both directions. The warehouses at 23 and 25 Hunter Street, owned by J. Murdoch & Son and leased to A. G. Webster & Son, were purchased in 1900 and converted into offices (Hudspeth & Scripps 1988, p. 68). In 1907 the company bought out the Tasmanian Refrigeration Co Ltd, giving H. Jones & Co another property on the Old Wharf which adjoined the factory, consisting of an Ice Works (G. F. Read's c1837 warehouse extensively altered and re-faced, see individual site history of Number 35 under 'Related Documents') and Cool Store which had been erected in 1903 (on the site of Read and Bethune's 'Rock's warehouse, refer to THR #2397) (Brown 1991, p. 78). Following H. Jones & Co's purchase of Number 23 and 25 in 1900, A. & G. Webster relocated to several old warehouses near the end of Hunter Street (see TAHO image NS10131622). These were also acquired by Jones and demolished in 1907 to make way for the 'revolutionary reinforced concrete' building, constructed in 1911 by William A. Seabrook (Ward 2006, p. 38). H. Jones & Co had purchased the Steam Packet Tavern at the eastern end of the Old Wharf in 1908 (Brown 1991, p. 78), and it appears it continued to operate under Licensee Charles Pregnall at least until 1916 (*The Mercury*, 11 November 1916, p. 5). To the disappointment of H.

Jones & Co.'s employees, the Tavern was demolished in 1926 and the reinforced concrete warehouse was then extended across that site, joining the Cool Store at Number 37 (Ward 2006, pp. 38-39). For more information on this eastern section of the Old Wharf refer to THR #2397, 41 Hunter Street (UTAS Centre for the Arts).

Rivulet Diversion and Evans Street Buildings

The diversion of the Hobart Rivulet to the Domain was finally underway by 1911. Originally proposed in the 1890s, the scheme would mean improved drainage and sanitary conditions for the people of Hobart, along with clear access to the Marine Board's land reclamation at Macquarie Point (Hudspeth et al. 1988, p. 135). The Rivulet was diverted through tunnels under the Domain, and the old creek bed behind Hunter Street was filled in. A new roadway was constructed following the line of the old Rivulet and Gasworks Lane, from behind the H. Jones & Co to Macquarie Point. By 1922 H. Jones & Co. had erected the four storey brick and sandstone warehouse on the north eastern corner of the site (adjacent to the three storey reinforced concrete warehouse), and the 'Chicagoesque' facades and engineering workshops along their new street frontage (Hudspeth & Scripps 1988, p. 69; Vincent 1995, pp. 39-40; *The Mercury*, 14 January 1922, p. 11). The new road, Evans Street, opened to the public in 1925 (Vincent 1995, pp. 39-40). In *The Mercury*, 14 January 1922 (p. 11), the engineering workshops were described as 'one of the best equipped in Tasmania'. All repairs to the factory's machinery, including the engines of the fleet of trading ships, were carried out here, as was the manufacture of canning equipment and other specialized machinery as required (*Industrial Tasmania* 1922, p. 38). There was a blacksmith's forge and carpenter's shop within the workshop, and machinery for the Co-operatives three factories in Melbourne, three factories in Sydney and one factory in Adelaide was also made on site (*The Mercury*, 21 January 1922, p. 11; Vincent 1995, pp. 39-40).

Outlasting their Competitors

At the turn of the century there were more than half a dozen jam manufacturers in Hobart, all scattered about the waterfront. Henry Jones & Co dominated Hunter Street, but in addition to W.D. Peacock at Salamanca, there were the Johnson Brothers, F.W. Moore and Co, Taylor Brothers, Weddon's Fruit and Vegetable Preserving Works on Castray Esplanade, Wilson, William & Co. in Hobart Market Place, and the Wright Bros in Park Street (Scripps 1997, p. 34). By 1915 there were still five jam manufacturers listed in the Government statistics, but only H. Jones & Co survived through to the 1920s. This may have been partly due to Jones' contract with the British War Office to supply jam to the troops throughout WWI (Hudspeth & Scripps 1988, p. 55). By 1922 the company employed upwards of 1100 hands at the height of the season, processed up to 200 tonnes of fresh fruit per day and produced 1000 cases of canned fruits per day. The company had subsidiary plants for pulping fresh fruit in all the major fruit growing districts including New Norfolk, Franklin, Huonville and Port Cygnet (*The Mercury*, 14 January 1922, p. 11). The Henry Jones Co-operative Ltd. also took over W.D. Peacock's business at Salamanca Place in the 1920s (THR #1944) (Scripps 1997, p. 33).

H. Jones & Co. were determined to keep up with latest technologiocal improvements in order to maintain maximum efficiency and adopted the most up-to-date methods and equipment from Britain and America as soon as it was available (*The Mercury*, 14 January 1922, p. 11). The stoning and filling machines are good examples of their use of the latest labour saving machinery. The apricot stoning machine could stone 560 apricots per minute, while the 'fastest girl could do no more than 23-25' (*Industrial Tasmania* 1922 p. 41). The fine hand cut fruit was canned, while the machine stoned fruit was broken up in the process and only used for jam. Six filling machines were located in the filling department, each of which could fill 74 tins per minute and collectively, 26 640 an hour which equalled over 200 000 per eight hour working day (*Industrial Tasmania* 1922, p. 40). Much of the company's success can be explained by this readiness to modernise and progressively update machinery and practices. Such forward thinking is what enabled H. Jones & Co. to diversify and essentially become self-contained. 'Everything required by the company was produced by it'; from the timber for the packing cases, orchards and hopfields for fresh produce, shipping for transport, coalmining for fuel and engineering equipment to manufacture the specialist machinery used in the factory (Hudspeth & Scripps 1988, p. 48). Success was also partly due to Jones' business methods. He was a self-made man and wanted people to feel as if they were working for themselves, as well as for him. Jones therefore preferred rewards for effort rather than fixing a standard wage, which in his eyes removed any incentive to work hard, essentially destroying workers' ambition and initiative (Brown 1991, p. 73).

Final Acquisitions

In 1919 Henry Jones & Co. acquired the right-of-way at Number 21, and employed the Seabrook Brothers to build a small office extension between Number 17-19 (the Drunken Admiral), and Number 23. A passage way through to the courtyard was retained below the new building at Number 21. The Company next acquired the warehouse at Number 17-19 in 1923, and it was used as a 'Welfare Building' with dining rooms and staff facilities (Hudspeth & Scripps 1988, pp. 32, 69). With the purchase of the Gas Holder site from the Hobart Gas Company in 1939, H. Jones & Co. consolidated its hold on the area. The entire block within Hunter, Evans and Macquarie streets was now wholly owned and operated by the Henry Jones Co-operative Ltd. The Gas Holder was decommissioned, demolished, and new

engineering workshops built on the site in 1939 (Austral Archaeology 2003, p. 7; see also aerial image TAHO PH3014436, Hobart, 1952). The Henry Jones Co-operative Ltd was a major supplier of food stuffs to the armed forces in both World Wars, and also manufactured armaments in the new 1939 workshops (Hudspeth & Scripps 1988, pp . 55, 74-75).

Working for Henry Jones

H. Jones & Co. certainly helped many families to make a living, particularly those in nearby Wapping who relied on seasonal work to make ends meet. The locals referred to the Old Wharf factory as the 'College', as 'what you didn't learn at school you soon learnt at Jones' (Hudspeth et al. 1988, p. 197). Every morning during the fruit season, December to March, mobs of 50 or so men and women would gather, waiting for the time keeper to come and select the workers needed for the day (Hudspeth et al. 1988, p. 197). At the height of the season H. Jones & Co. employed at least 400 people. In boom years this increased to over 1000, but in the winter months only 100 employees were required (Hudspeth et al. 1988, p. 198). Disputes over pay and conditions also occurred. Despite H. Jones & Co. voluntarily paying above award rates, in 1907 the Royal Commission on Wages found them inadequate, as Jones' system docked one quarter of a days' pay from any workers who arrived late (*Industrial Tasmania* 1922, pp. 42-43). The sanitary facilities were criticized, as were the long working hours for women. Jones distrusted outside regulation of wages and working conditions, and resisted all inroads by unions for as long as he could (Hudspeth & Scripps 1988, p. 48). His system of piecework rates both ensured maximal production and a high return for wages paid, and generally reduced the risk of co-operative action amongst the workers (Hudspeth et al. 1988, p. 199-200). This did occasionally take place throughout IXL factories however, when 200 men out of the 600 men, boys and women who split apricots at the Old Wharf factory demanded higher rates in 1925 (*The Mercury*, 14 February 1925, p. 9). In the same year, 300 girls at the IXL Broken Hill Fruit Preserving Factory also ceased work and demanded fixed weekly wages (*The Barrier Miner*, 11 February 1925, p. 3).

While some believed Henry Jones was intolerant, working his employees like slaves, he was generally a kind and compassionate employer, bestowing favours on his workers in 'typically paternalistic fashion' (Hudspeth & Scripps 1988, p. 81). Despite 'little annoyances', the relations between the employees and management were 'most cordial', and shop committees (mediators between employees and management) were simply not required (*Industrial Tasmania* 1922, p. 43). There were strong family connections within the Jones workforce, with some workers being the second or third generation in their family to be employed there (Hudspeth & Scripps 1988, p. 81). While casual labourers relied on seasonal piecework, the permanent workers could reasonably expect to remain there all their lives (Hudspeth & Scripps 1988, p. 81). For all Tasmanians, the H. Jones & Co. IXL Factory on the Old Wharf represented more than just a famous local brand which provided employment and had become a household name in Australia. It showed that Tasmania, small as it was, had 'developed an industry which is supplying a world market ... the extent and scope of which the average Tasmanian does not even dream of' (*The Mercury*, 14 January 1922, p. 11). (For more information on factory processes such as fruit preparation, can filling, boiling, tin making, engineering, refrigeration, ice making and case making, refer to Hudspeth & Scripps 1988, pp. 71-78; and *Industrial Tasmania* 1922, pp. 26-43).

Rationalization and Closure

From 1900 until the 1970s, Henry Jones IXL Co-operative Ltd was a considerable industrial and economic power. It owned and controlled major timber and hop industries as well as fruit production and processing, holding the agencies for almost half of the overseas shipping lines, venturing into coal mining, sawmilling, ship building, ship owning, stevedoring, and flour milling, and investing in many other businesses and enterprises in Australia and overseas in England, South Africa, South East Asia and the Middle East (Hudspeth & Scripps 1988, pp. 47, 86). It was considered a 'steady old-fashioned family type of company', known for years as the 'Daddy of the ten-percenters', as ten percent was the limit of the dividend regardless of profit (Hudspeth & Scripps 1988, p. 86). This created the financial strength for the company to fund further ventures from its own reserves (Hudspeth & Scripps 1988, p. 86). In 1972 however, Henry Jones & Co. Ltd considered itself ready to be taken over. The company had become inefficient, and by 1973 the Henry Jones empire was a subsidiary of the giant Elders, thereafter named Elders IXL (Hudspeth & Scripps 1988, p. 86). Peacock's factory at Salamanca was closed, and shortly after the Old Wharf premises were up for sale. The Government purchased Peacocks factory in Salamanca, and due to the vast number of Tasmanian's with a connection to the factory, was also persuaded to purchase the Old Wharf buildings (Hudspeth & Scripps 1988, pp. 86-87). Between 1981-82 the infill structures at the rear of the Hunter Street facades were demolished, as was all but the façade of the Ice House at Number 35 in 1986 (Davies 1997; Vincent 1995, pp. 36, 38; McGowan 1989, p. 27).

Redevelopment

All buildings formerly within the Henry Jones Complex have been re-used or re-developed. The Macquarie Street end of the 1939 workshops were demolished by 1987 to make way for the Grand Chancellor Hotel and Davey Street extension (See aerial image TAHO PH3014436, Hobart, 1952 and Hudspeth et al. 1988, pp. 220-223). The 1939

workshops on the site of Zero Davey remained, and were occupied by Dockside Fitness from 1980 until their closure and demolition in 2003 when the new apartments of Zero Davey were constructed (Hudspeth & Scripps 1988, p. 47; Austral Archaeology 2003, p. 3; Refer to THR #5887). For a period in the 1980s, Numbers 23-25 Hunter Street housed the Tasmanian Fisheries Development Authority. Since 1986 Numbers 37 and 41 (the Cool Store and 1911 and c1920s Warehouses) have been occupied by the UTAS Centre for the Arts (THR #2397). Number 17-19 Hunter Street has been privately owned and operated as the Drunken Admiral Restaurant since 1978. Number 5 Evans Street was also privately owned and operated as the Retlas Foundry until 2008 when it was purchased by VOS Construction. It was sold in 2009 and the Foundry was closed, however the Retlas manager, Clinton Crook, retained the name Retlas and continues to make plaques on site (Australian Foundry Institute, 2009).The rest of the warehouses at Numbers 27-35 fell into disrepair until the Tasmanian Government ran a competition for redevelopment proposals for the site. The winning submission was from architects Morris Nunn and Associates (Circa Morris Nunn Architects, 2012).

The Henry Jones complex was considered an 'urban site without parallel in the state', and its re-development won four of the seven key award categories at the 2005 Tasmanian Architecture Awards (Australian Institute of Architects, 2012). In contrast to earlier unsympathetic development of Hobart's waterfront, such as the 'enormous alien bulk' of the Grand Chancellor building (Hudspeth et al. 1988, pp. 222-223), the adaptive re-use of the Henry Jones IXL Jam Factory has been hailed as an exemplary combination of past and present; 'Heritage beams, columns, claddings, linings, and remnants of wallpapers and graffiti are exposed and expressed, their patina left intact, rich with the evidence of almost 200 years of wear and tear ... the new work is minimalist, clean and contemporary, inserted into the old so as not to compromise the significance of individual spaces' (The Australian Institute of Architects 2012). What was once wholly owned by Henry Jones & Co is now a popular 'Art Hotel' with accommodation, shops, galleries, cafés and various other small businesses, attracting locals and tourists alike. The former Henry Jones IXL Jam Factory has become a major drawcard for Hobart's waterfront, once again.

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Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

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Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument**

THR ID Number: **11987**

Status: Permanently Registered

Tier: State

Municipality: Hobart City Council

Boundary: CPR11087

Location Addresses	Title References	Property Id
2 DAVIES AV, QUEENS DOMAIN 7000 TAS	164058/1	3180545
DAVIES AV, QUEENS DOMAIN 7000 TAS		
UPPER DOMAIN RD, QUEENS DOMAIN 7000 TAS		



Soldiers Memorial Avenue: Portion 1

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South African (Boer) War Memorial at right

© DPIPWE



2/40th Infantry Battalion monument

© DPIPWE



Soldiers Memorial Avenue: Portion 2

© DPIPWE



Well-developed Avenue trees in Portion 2

© DPIPWE



Soldiers Memorial Avenue: Portion 3

© DPIPWE



The Avenue's trees have bronze plaques atop concrete plinths
© DPIPWE



23 Feb 2020: 2/40th Infantry Battalion monument



'Preparing for tree planting'
(Weekly Courier, 1 Aug 1918, p.19)



'Tree planted in memory of Pte. Walter A. Hurst, of the 12th Battalion'
(Tasmanian Mail, 20 Feb 1919, p.18)



September 1919
(Tasmanian Mail, 25 Sep 1919, p.20)



Regatta Day 1962. Cars are parked between the trees of the Soldiers Memorial Avenue.



1999: as the 'Soldiers Walk', with Tasmanian blue gums planted between the cedars
(TAHO NS5101/1/50)



2014: the 2/40th Infantry Battalion monument in its original position
© Andrew Price

Statement of Significance: (non-statutory summary)

The Soldiers Memorial Avenue, South African (Boer) War Memorial and 2/40th Infantry Battalion monument are of historic heritage significance for their demonstration of the deeply felt impact of Tasmanian soldiers' combat deaths in overseas conflicts, and evolving community approaches towards the commemoration of war dead.
The 2002 to 2015 extensive restoration of the Avenue exemplifies late-20th and early-21st century Australian processes of reshaping the understanding of ANZAC soldiers and World War I generally.

A particularly fine and highly intact example of an early 20th century monument, the South African (Boer) War Memorial is aesthetically significant. Widely critically acclaimed at the time of its creation, this memorial has a special association with its designer and sculptor Benjamin Sheppard.

The 2/40th Infantry Battalion monument and the Soldiers Memorial Avenue are socially significant as places associated with community commemoration of the participation and deaths of Tasmanians in both World Wars.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

The Soldiers Memorial Avenue, South African (Boer) War Memorial and 2/40th Battalion Memorial demonstrate the deeply felt impact of the deaths of Tasmanian soldiers, sailors and aircrew in wars in far-away countries, and evolving community approaches towards the commemoration of war dead.

The Soldiers Memorial Avenue is significant for its association with World War I, a conflict which from its beginning was divisive in Tasmania and Australia, and with changing attitudes and beliefs in the decades following the War about how Australians who die in combat overseas should be commemorated.

The Avenue's recent extensive restoration exemplifies late-20th and early-21st century processes within Australia of reshaping the public understanding of ANZAC soldiers and World War I generally.

b) The place possesses uncommon or rare aspects of Tasmania's history.

The Soldiers Memorial Avenue is significant as one of few remaining comparable places within Tasmania that demonstrates the early 20th-century movement of memorialising the war service of individuals by large-scale commemorative plantings. The integrity of the Avenue is variable, with many of its remaining original trees in poor condition, and extensive planting of replacement trees has been undertaken since 2008. However, the Avenue's significance as a feature in the landscape is principally imparted by the arrangement of its 535 trees – which represent people from Hobart who died in World War I – and places of this type will periodically require replanting to maintain their symbolism.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

No Data Recorded

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

The South African (Boer) War Memorial is a particularly fine and highly intact example of the monument-type of memorial erected in cities and towns across Tasmania in the early decades of the 20th century to commemorate the deaths of local soldiers in overseas wars.

e) The place is important in demonstrating a high degree of creative or technical achievement.

No Data Recorded

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

The 2/40th Infantry Battalion monument is a place associated with community commemoration. It has a strong and special meaning for the family members and descendants of this Tasmanian Battalion's World War II soldiers, and provides a focal point at which they regularly gather and pay their respects.

An extensive feature within the Queen's Domain, the Soldiers Memorial Avenue is a place strongly associated with the community commemoration of World War I by many generations of Tasmanians.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

The South African (Boer) War Memorial has a special association with its designer and sculptor Benjamin Sheppard, a London-born artist who lived in Tasmania from 1896 until 1904. Sheppard's mural and extensive portrait painting, and his energetic and inspiring teaching during the years in his role as art master at the Hobart Technical School, made an important contribution to art in Tasmania.

h) The place is important in exhibiting particular aesthetic characteristics.

In the context of Tasmania, the South African (Boer) War Memorial encapsulates a key stage in the development of military commemorative monuments, and was widely critically acclaimed in a State-wide and broader context at the time of its creation.

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

The Soldiers Memorial Avenue, South African (Boer) War Memorial and the 2/40th Infantry Battalion monument are located on the eastern (River Derwent-facing) side of the main north-west to south-east ridgeline of the Queen's Domain, to the immediate north-west of the centre of the City of Hobart.
The Soldiers Memorial Avenue traverses land that generally slopes downward towards the north-east.
Its Aberdeen Street end has an elevation of about 15 metres above sea level. From here, the Avenue gradually climbs to an elevation of about 90 metres above sea level at its north-west-most extent, which is at the 'Cross Roads' alongside the intersection of Clearys Gates and Upper Domain Roads.

The Queen's Domain lies on the western shore of the Derwent estuary, in an area within the contiguous region occupied by the Tasmanian Aboriginal people of what in the present day is known as the South East nation (Ryan 2012, pp. 39-41). The open grassy woodlands of the Domain are a remnant of what was once a considerably more extensive land system comprising much of the lower Derwent valley. This landscape is a likely product of fire-management practices by Tasmanian Aboriginal people (de Gryse 1996, p. 19).

Description:

SOLDIERS MEMORIAL AVENUE

The Soldiers Memorial Avenue contains 535 trees planted on both sides of a pedestrian pathway. It commemorates men – and one woman, Matron Jean Nellie Miles Walker of the Australian Army Nursing Service – who prior to enlistment came mainly from Hobart, and during World War I were killed in military action, or died of wounds, sickness, disease or in accidents (SMA website, 'Facts'). From its southern end at the intersection of Liverpool and Aberdeen Streets, the Avenue meanders for approximately 1.7 km in a generally north-westerly direction, before terminating in a looped path with an approximate circumference of 800 metres encircling the Crossroads Sports Ground and the Soldiers Memorial Oval.

Each tree has an accompanying bronze plaque mounted on the slightly-inclined upper surface of a low, unpainted concrete plinth. These plinths are generally situated between each tree and the Avenue's central path. The plaques include a depiction of a military shoulder patch or badge associated with the person whom the tree commemorates, together with details of their name, rank and unit; date and place of death; and (if known) their pre-enlistment life and occupation, and the names of their immediate family and children.

At the time of this assessment in early 2021, the Avenue consists of trees planted within three phases:
- the August 1918 and February 1919 initial ceremonial plantings of *Cedrus deodara* (deodar or 'Himalayan' cedar), *Cedrus atlantica* 'Glauca' (blue Atlas cedar) and *Cedrus atlantica* (Atlas cedar) trees – and in the following decades, replantings of these when they failed;
- the replacement during the 1960s of missing cedars with *Cupressus sempervirens* (Italian cypress); and
- the 2008 and onwards plantings of young *Cedrus libani* (Lebanese cedar) trees as part of the Avenue's restoration.

The Avenue also comprises three distinctly different portions, and these contain different mixtures of the main planting phases.

Portion 1: Aberdeen Street to Davies Avenue

The Soldiers Memorial Avenue begins to the immediate north-east of the intersection of Aberdeen and Liverpool Streets. Ascending the hill close to the south-eastern side of the Doone Kennedy Hobart Aquatic Centre, the central pedestrian path in this portion of the Avenue is 2.0 m-wide and of exposed-aggregate concrete. The path climbs in a generally north-easterly direction for approximately 200 metres, passing beneath the north-western end of the adjacent Bridge of Remembrance before terminating at Davies Avenue. The nineteen trees in this portion of the Avenue are set out in two rows, one to each side of the path, surrounded by areas of regularly and closely-mown lawn. Of the nineteen trees in Portion 1, only three are Lebanese cedars planted since 2008 to replace failed original trees.

Other nearby features which are situated outside the registered area and do not form part of this Registration include the:
- Charles Meredith Drinking Fountain, a squared sandstone obelisk;
- Bridge of Remembrance, a pedestrian bridge over the adjacent Tasman Highway; and
- five mature and large deodar cedars – three of which flank the north-east side of the Bridge of Remembrance, and two its south-west side.

Portion 2: Davies Avenue to the southeast embankment of the Soldiers Memorial Oval

From its junction with Davies Street, the Soldiers Memorial Avenue proceeds for approximately 1.5 km in a generally north-westerly direction until it meets the base of the embankment at the south-eastern corner of the Soldiers Memorial Oval. Much of this portion is through grassy areas within white gum woodland, and here for the most part the Avenue takes the form of an approximately 50 m-wide corridor of slashed or mown grass with a central 3.5 m-wide gravelled pedestrian path.

The Avenue's plantings in this portion mostly comprise an inner pair of parallel rows of trees, each about 5 m from the central pathway's edges, flanked by an outer pair of rows each of which is in turn about 15 m away from its adjacent inner row. Within each of these four rows, the Avenue trees are planted approximately 15 m apart. The undulating nature of the topography constrains views along the Avenue to a maximum distance of a few hundred metres in either direction, while simultaneously the relatively consistent cross-fall to the north-east reveals continuously-changing vistas to the River Derwent and the hills on the river's eastern shore.

Of the total 393 trees that comprise Portion 2 of the Avenue, 223 are Lebanese cedars planted since 2008 within

ceremonies organised by the community group the Friends of Soldiers Memorial Avenue ('FOSMA'). These young plantings are particularly prevalent within the two 'uphill' rows of trees in the part of Portion 2 between the TCA Ground and the Avenue's Portion 1, and also within each of the two outer rows of trees in the part of Potion 2 on the northern side of the TCA Ground i.e. between the Ground and the embankment of the Soldiers Memorial Oval.

For a length of approximately 100 m where it passes between the Victoria Gunpowder Magazine (THR 2921) to the north and the Tasmanian Cricket Association ('TCA') Ground to the south, the Avenue consists of only two rows of trees – one to each of the sides of its central path. Twenty or so of the Avenue's trees in this vicinity are large and well-developed as a consequence of rainwater run-off from the carefully-tended TCA Ground.

Portion 3: Soldiers Memorial Oval and Crossroads Sports Ground

The northern-most portion of the Soldiers Memorial Avenue comprises an approximately 800 m-long gravelled pedestrian path around the perimeter of two side-by-side sporting ovals – the Crossroads Sports Ground, and to its immediate north-east the much larger Soldiers Memorial Oval. A stair positioned to the latter oval's south-east, on axis with the north-west end of the Avenue's Portion 2, links that portion with Portion 3's looped path around the ovals.

The set-out of the majority of the 123 trees in Portion 3 of the Avenue, similar to those in Portion 1, is in two rows, with one row to each side of the path. In each of two specific locations on the loop – one at its junction with that leading from the stair, and another on its opposite side, adjacent to the intersection of Clearys Gates and Upper Domain Roads ('the Crossroads') – groups of trees are planted in positions which form short outer rows. In a few other locations on the loop, the two-row configuration is interrupted by short sections which contain trees on only one or the other side of the path.

114 of the 123 trees within Portion 3 of the Avenue have been planted since 2008, within ceremonies organised by FOSMA. The ID numbers of 25 of these newly-planted trees have 'H' prefixes to indicate that they commemorate people who were not among those listed in early 20th-century records of the Avenue or shown on the c.1930s map of its trees and the men for which they were planted. During its work on the Avenue, FOSMA sourced these people's names from the Hobart Town Hall Honour Board and determined that trees should be added for them (FOSMA 2015, 'Planting' section; Howard 2005a, p.101; SMA website, 'About').

In addition to these 114, nine mature trees remain at the corner of the looped path closest to the Crossroads. Six of the nine appear to be remnants of the commemorative cedars either planted in 1919 or replaced in subsequent decades. The other three, which are Italian cypresses, are like those of the same species elsewhere in the Avenue believed to be 1960s-planted replacements of the original cedar trees.

Other nearby features which are situated outside the registered area and do not form part of this Registration include the:
- two *Sequoiadendron giganteum* (giant redwood, sometimes known as Sierra redwood) trees to the immediate north of the Portion 3 loop's north-west corner, on either side of the road to the Coastal Wireless Station's junction with the Crossroads;
- William Keith Eltham pavilion, a small amenities building between the two ovals;
- Legacy Park and children's Nature Playground, including the commemorative 'Field of Poppies' sculpture; and
- amenities building which flanks the south-west edge of Legacy Park. At its north-west end this building incorporates a series of large interpretive display panels, which include explanations of the Park's commemoration of 'the Centenary of ANZAC 2014-2018' and a brief history of the Soldiers Memorial Avenue's 1918-19 creation and 21st-century refurbishment.

The differing planting dates and species of the trees within the Soldiers Memorial Avenue

The range of 'different forms, structures, colours and growth habits' of the Soldiers Memorial Avenue's trees – and the consequence that it 'lacks a defined form or cohesive unifying structure' – was noted by Gwenda Sheridan in her *Queens Domain Hobart: Historical Landscape Assessment Report* (1999, p. 26), and still holds true. With the exception of some of the trees alongside the Aquatic Centre and those to the immediate north of the TCA Ground, the Avenue's originally-planted cedars have failed to reach anything like their expected mature form. The available evidence suggests a range of possible reasons for this, including natural variations in the shallow soils over the dolerite outcrop within this area of the Queens Domain, which leads to the fast drainage of rainwater; and a documented uneven history of irrigation of the trees since the early 1920s (FOSMA 2007, p. 80; HCC 2004, p. 18; Howard 2005b, p. 1). Consequently, the Avenue's appearance is not consistent with what could be expected of a commemorative planting of its age and size.

At the time of Heritage Tasmania's assessment in early 2021, the tree species and phases of planting – within the combined Portions 1, 2 and 3 of the Soldiers Memorial Avenue – can be summarised as follows:

• 535 – total number of trees; with

• 179 – Atlas, deodar and blue Atlas cedars planted in 1918-19, or re-planted in later decades (33.4% of the total number of trees);

• 16 – Italian cypresses planted in the 1960s (3.0% of the total number of trees); and

• 340 – cedars planted by FOSMA since 2005 (63.6% of the total number of trees).

To the east of the Aquatic Centre, as the pedestrian path within Portion 1 of the Soldiers Memorial Avenue turns northwards, it passes two other features with commemorative military associations:

SOUTH AFRICAN (BOER) WAR MEMORIAL

An approximately 3.7 m-high sandstone plinth featuring decorative detailing, surmounted by an approximately 2.4 m-high bronze statue of a soldier who faces Sullivans Cove. The soldier holds binoculars and has a rifle, with its barrel pointing down, slung over one shoulder. Bronze panels on two of the plinth's opposite faces incorporate raised lettering. One is a list of names of 32 Tasmanian soldiers who died in the war; and the other the names of the eight separate contingents sent from Tasmania to South Africa between October 1899 and May 1902, together with each contingent's total number of soldiers, commanding officer's name and date of departure. The two remaining faces also feature bronze panels – one depicting the figure of a soldier on a horse, and the other a troopship upon the ocean. Beneath the list of 32 dead soldiers, a granite panel set flush with the plinth's base is inscribed 'This Memorial Stone Was Laid By H.R.H. The Duke Of Cornwall And York On The 4th July, 1901.'

The memorial is surrounded by a fence of black-painted decorative cast-iron. A separate bronze plaque is mounted on a low unpainted concrete plinth set in the lawn to the south-east of the memorial and outside its fence. This plaque was unveiled in 2012 to jointly commemorate Nurse Elizabeth Orr, an 'outstanding Tasmanian nurse of The Anglo-Boer War and World War I,' together with 'all those Tasmanian nurses who went to South Africa at their own expense in the Anglo-Boer War'.

2 / 40TH INFANTRY BATTALION MONUMENT

An engraved asymmetrical pillar and adjoining offset plinth, both of reconstituted sandstone, set within a rectangle-shaped bed of fine white-coloured gravel.

The monument, unveiled in 2013, commemorates the members of a World War II Australian Imperial Force battalion who were recruited almost entirely from Tasmania. These soldiers then served from early 1942 onwards within a detachment called Sparrow Force.

Buried under the monument is a scroll with the names of all of the 919 members of the battalion, of whom 271 died in combat or as prisoners of war ('Monument Australia' website).

History:

Following Hobart Town's establishment in 1804, the open woodland to the settlement's north on the west bank of the Derwent was commonly referred to as the Government Paddock. A buffer zone between the infant township and the bush, the area was set aside for public use in the early 1800s, and was used for grazing stock and as a source of timber (Terry 1999, pp. 7, 9).

After Queen Victoria becoming the monarch of the United Kingdom of Great Britain and Ireland in 1837, the Government Paddock came to be known as the Queen's Domain. About 600 acres (240 or so hectares) of the Queens Domain was set aside in 1860 as a Crown reserve 'for the use and recreation of the citizens of Hobart Town'. It was laid out in wide carriage drives that were utilised by fashionable Hobart society for driving and riding, and began to be planted with ornamental trees. However, as a result of a deliberate policy to maintain its park-like environment, most of the Domain remained a lightly-timbered grassland. This made it amenable for public recreation (Sheridan 1999, pp. 15-16, 18, 21; Terry 1999, pp. 13, 14, 20-22).

The Queen's Domain Vesting Act, passed in 1917, transferred management of the then remaining approximately 476 acres (about 193 hectares) of the Queens Domain from the Lands Department to the Hobart City Council (de Gryse 1996, p. 3; SMA website, 'Queens Domain').

Tasmania and the South African (Boer) War

Towards the end of the 19th century, an escalating conflict between the British Empire and the 'Boer' (descendants of Dutch and other early European colonists) republics of southern Africa led to the outbreak of a war which lasted from 11 October 1899 until 31 May 1902. Known in the present-day as the South African War, the conflict has in the past often been referred to as the Boer War, and also as the Second Boer War and the Anglo-Boer War. In a show of support for the Empire, the governments of Canada, New Zealand, Natal, Cape Colony and the six separate colonies in Australia all offered to send soldiers to the conflict. After the six Australian colonies formed the Commonwealth of Australia in 1901, the new Australian Government also sent 'Commonwealth' contingents to the war. The pre- and post-federation official Australian contingents contained a total of approximately 10,000 soldiers – the often-cited figure of 16,500 apparently double-counts the thousands of men who enlisted twice – and a further 7,000 Australian men served with other colonial or so-called 'irregular' units (Wilcox 2001, pp. 8, 9).

The Tasmanian government initially offered a small contingent of 80 soldiers to fight in South Africa. In the following months and years, strong resistance from the Boer forces led to further recruiting in the Australian colonies. Altogether approximately 860 Tasmanians fought in South Africa, with each of the several contingents that left the State officially farewelled and every returning group feted when it arrived home (Henning 2017b; Reynolds 2012, p. 222). The currently available evidence suggests that a total of 43 Tasmanian soldiers – 35 from the contingents that were officially despatched from Tasmania, and another eight who served outside those contingents – died in the South African War (Watson 2019, pp. 15, 53, 62-63). Records indicate that a total of approximately 500 Australian soldiers died during the conflict, and that disease was the cause of about half of this total (Wilcox 2001, p. 9).

At the beginning of the South African War, hundreds of women from the Australian colonies, trained and untrained, offered to nurse in South Africa. The various colonial authorities responded differently, with four of the colonies – New South Wales, Victoria, South Australia and Western Australia – sending groups of nurses with some form of War Office approval or support. The Tasmanian government refused to send any nurses at all, despite receiving 'numerous offers and pleas',

> including one on behalf of the nurses at the Launceston General Hospital, expressing disappointment at the decision not to send nurses, and requesting that the matter be reconsidered (Bassett 1988, pp. 3-4).

However, several nurses from Tasmania paid their own fares to South Africa and found employment there, as did some from other colonies. Collectively, these nurses' involvement in the war began a tradition of Australian military nursing that continued to grow during the 20th century, and also had ramifications for civilian nursing in Australia. Attracted to war service by the promise of order and discipline, and 'partly because they saw it as a channel for improving the status of nursing in general', South African war service also raised nurses' own standing among their colleagues. For instance, the Tasmanian Returned Army Sisters' Association – under the leadership of Elizabeth Orr (1860-1945), who had nursed with British forces in the South African War and later in World War I – worked with 'some success' to pursue preferential employment for returned nurses (Bassett 1988, pp. 7-8; Macintyre 2005).

Development of the South African War Memorial in the Queens Domain

This monument was created to commemorate all Tasmanian soldiers who died in service or were killed in action during the South African War. Described at its inception as the 'Tasmanian Soldiers' National Memorial', its foundation stone was laid by the Duke of York and Cornwall in a public ceremony on 4 July 1901. The Duke, who later in 1910 became King George V, was visiting Australia as part of his tour of the British Empire to thank its Dominions for their participation in the war.

At the time of the ceremony in Hobart, the completed form of the memorial had not yet been determined. Within a cavity in the stone were placed lists of names of soldiers in the Tasmanian contingents that had up to that point been sent to South Africa, and of the names of those who had taken part in the work of commissioning the memorial, together with copies of newspapers containing announcements of recent important events (*Mercury* 5 July 1901, p. 3).

Some time after the ceremonial placement of the war memorial's foundation stone, an inspection of recently-completed designs in England and Europe was undertaken by Alan Walker, the memorial committee's honorary consulting architect. Following his return, the committee announced a design competition for the completion of the Queens Domain monument (*Mercury* 1 Feb 1905, p. 6). Ten competition entries were received from England and 36 from Australia (*Mercury* 14 Dec 1925, p. 5). In August 1903 the competition's first prize was won by London-born and Royal Academy of Arts-trained painter and sculptor Benjamin Sheppard (1876–1910).

Benjamin Sheppard and the completion of the South African War Memorial

An energetic and inspiring teacher who was in 1900 appointed art master at the Hobart Technical School, Sheppard had worked prolifically on a range of commissions since his 1896 arrival in Tasmania. In 1898, within the 1888 wing of St Mary's College (THR 3306) in Hobart, he painted a small mural depicting 'Christ Blessing the Children'. This led to his work on two large murals on the north-west wall of the sanctuary of St Joseph's Church (THR 107) in Hobart – which although painted over in the late 1930s, were discovered in 2003 to still be intact underneath layers of previously-applied wall paint (AoH website).

Portraits completed by Benjamin Sheppard include Tasmanian premiers Sir Phillip Fysh and Sir Neil Elliott Lewis, as well as sixty portrait-supplements for the Launceston *Weekly Courier*. A much-admired large painting, 'The Return of Colonel Cameron and the first Tasmanian Contingent sent to the Anglo-Boer War', took Sheppard 18 months to complete. Among Sheppard's students at the Hobart Technical School were Mildred Lovett (1880–1955) and Florence Rodway (1881–1971), who also became well-regarded Tasmanian artists (Backhouse 1988; Backhouse & Kolenberg 1986; Ewins 1988).

Following his competition win, Sheppard did some preliminary work in Hobart on the memorial, then in January 1904 departed for London. He established a studio in Chelsea, where he worked on a clay model of the statue, finishing the model in July of that year. Following this, the figure's final casting in bronze was undertaken over a 13-week period by Singer and Co. of Frome in Somerset, and the resulting statue was shipped to Hobart in late 1904. Construction and carving of the pedestal's stonework – and the placement in position of the statue and bronze panels, after their arrival aboard the *SS Papanni* – were carried out in Hobart by contractors Rodgers & Young (*Tasmanian News* 1st Dec 1904, p. 4; *Mercury* 1st Feb 1905, p. 6).

The completed memorial was officially unveiled by Tasmania's Governor Sir Gerald Strickland, before a crowd reported as containing thousands of people, during a ceremony on 1 February 1905 (*Mercury* 14 Dec 1925, p.5). Acknowledged as a sensitive piece of work and described as 'undoubtedly Sheppard's masterpiece', the memorial received generous acclaim in Britain and Australia. At Halifax in West Yorkshire a replica of the statue, atop a memorial there to soldiers from the local parish who had died in the First and Second Boer Wars, was unveiled about twelve weeks earlier on 7 November 1904 (Ewins 1988; and 'War Memorials Online' website).

In 1905, joined in London by his family, Sheppard enjoyed recognition, with portrait commissions, work exhibited in the Royal Academy of Arts, and election to the Society of British Sculptors. In mid-1906 he contracted tuberculosis. After a year in sanatoriums, he went to South Africa where by 1909, working and exhibiting again, he achieved considerable acclaim. Then his health failed rapidly, and on 18 March 1910 he died at Cape Town, widely mourned and eulogized (Ewins 1988; *Mercury* 22 March 1910, p. 5).

Late 19th and 20th-century evolution and civic uses of the southern part of the Domain

By as early as 1885, the area of the Domain in the vicinity of the Charles Meredith Drinking Fountain had been a focal point for intersecting roads and paths of travel. Macquarie and Liverpool Streets, the newly constructed Davies Avenue to the Tasmanian Cricket Association (TCA) Ground, the carriage drives that traversed the Domain, and the road to the Battery, Patent Slip and Regatta Grounds all converged nearby. Gwenda Sheridan (1999, p. 66) notes that this may have suggested the intersection as a suitable location for the South African War Memorial, and later also for one end of the Soldiers Memorial Avenue.

However, from the middle decades of the 20th century, in a process that began with constructing the major road to the floating Hobart Bridge in 1943 and later the Hobart Olympic Pool in 1958, the land surrounding the Charles Meredith Drinking Fountain and South African War memorials was incrementally given over to infrastructure and recreational uses. Subsequent widening of this major road, initially associated with the opening of the Tasman Bridge in 1964 and then again in the late 1980s – together with the 1995 construction of the Hobart Aquatic Centre – led to these monuments' isolation within a parcel of land that was surrounded by car-parking areas and busy roads (Sheridan 1999, p. 67; Terry 1999, p. 78).

The inception of the Soldiers Memorial Avenue in the Queens Domain

From late 1917 the Tasmanian State branch of the RSSILA (the Returned Soldiers' and Sailors' Imperial League of Australia, widely known since 1965 as the RSL) had lobbied in and around Hobart for the creation of an avenue of trees to commemorate those of the city's servicemen who had died in the war. Leslie John Lipscombe, Hobart City Council's then Superintendent of City Reserves, also supported the idea. He and Sgt George Foster, the General Secretary of the RSSILA, played leading roles in the planning, preparation and planting of the Avenue (Howard 2005b, p. 2).

At the time of the Avenue's creation in 1918, the Hobart City and New Town Councils provided trees to residents of the municipalities of Hobart and New Town whose relatives had died during military service in the War, on the condition

that the dead serviceman's next-of-kin or other relative be residing within their municipal areas at that time (Howard 2005b, p. 4; SMA website, 'About'). The war's impact on parts of these communities was intense. Where the suburbs of North Hobart and West Hobart abut, for instance, eighteen men died who had formerly lived within 100 metres of the intersection of three small suburban streets – eight men from Arthur Street, five from Mary Street and five from Little Arthur Street. Adrian Howard (2005b, p. 4) suggests that patterns of deaths such as these, repeated in neighbourhoods across the city, represented concentrations of grief and loss at levels unprecedented in Hobart's history.

Among the dead commemorated on the Avenue are four accountants, four solicitors, eight teachers, nine butchers, eleven 'PMG' (i.e. Post Master-General's Department) employees and fifty-two building tradesmen. As Howard (2005b, pp. 4, 5) observes, the distribution of the range of occupations and workplaces of soldiers, sailors and airmen from Hobart who died overseas provides some context to the vitriolic debates about conscription and the series of swiftly-changing re-alignments within Australian politics during the years of World War I.

June and July 1918: preparation work for the Avenue

In the winter of 1918 work commenced on preparing the Soldiers Memorial Avenue in the Queens Domain. The trees, two year-old cedars procured from Ballarat, had been obtained by Hobart City Council (*Mercury* 22 June 1918, p. 6). It was intended that when planted each tree would be surrounded by a protective enclosure of timber pickets, upon which would be mounted a board recording the commemorated man's name and date of death (*Mercury* 5 Aug 1918, p. 2).

Digging and preparations for the tree-planting ceremony took place principally during the afternoons of six consecutive Saturdays – the 22nd and 29th of June, followed by the 6th, 13th, 20th and 27th of July. Newspaper accounts provide colourful descriptions of the volunteer workforce and the often unfavourable weather in which they laboured. Although reports of some of the Saturdays noted a 'lack of volunteers' and of progress (see for instance *Mercury* 24 June 1918, p. 7; and 22 July, p. 7), other days appear to have been better attended, with the *Mercury* (1 July 1918, p. 4) estimating the gathering on the 29th of June at 'between 6,000 and 7,000 persons'. The work was undertaken by a broad mixture of demobilised and currently-enlisted soldiers; civilian family members and friends of soldiers who had been killed in the War; individual professional and commercial workers from the city; and contingents of employees from a number of large public and private organisations (in addition to the references already cited, see also the *Daily Post* 25 June 1918, p. 4; and *Mercury* 8 July 1918, p. 2).

August 1918: the Avenue's first tree-planting ceremony

Some 150 veterans marched from the Returned Soldiers' Club rooms in Elizabeth Street to attend the planting ceremony on Saturday 3rd August, with cadet companies, naval squads, and boy scouts also marching in from different points. A temporary stage draped with flags had been erected in the vicinity of the South African War Memorial (*The World,* 5 Aug 1918, p. 2), and between 8,000 and 10,000 people gathered for the occasion (Howard 2005b, p. 3). It had been intended that Sir Francis Newdegate, the State Governor, would deliver an address from the temporary stage, but he suffered an accidental fall from his horse while riding along the Avenue earlier in the day (*Mercury* 5 Aug 1918, p. 4). Tasmania's Lieutenant-Governor Chief Justice Sir Herbert Nicholls spoke in the Governor's stead, and his speech was followed by one from Lieutenant-Colonel Young, president of the RSSILA (*Mercury* 5 Aug 1918, p. 2).

The 'first tree at the head of the Avenue' was planted by Lady Doris Blackwood – the niece of Lady Helen Munro-Ferguson, the Governor-General's wife, and like Lady Munro-Ferguson a member of the British nobility – who from early in 1914 lived in Australia for a period of about five years. Following this, 'each group acted on its own initiative, and there was no progressive planting', with a total of 420 trees reported as having been planted on the day (Cunneen 2014, p. 4; *Mercury* 5 August 1918, p. 2).

The impacts of World War I on the broader Tasmanian community

Although Australia's entry into World War I was initially met with strong support from Tasmania, this unity dissolved into divisiveness as the war dragged on and the numbers of dead mounted (Henning 2005, p. 136).

Of the Tasmanian men who enlisted during the War, approximately two thirds did so in its first two years. After this initial rush of volunteers, which far exceeded the State's quota, recruitment figures declined.

The high number of casualties within Australian units and battalions led to an incessant need for new recruits, and intensified emerging perceptions regarding which portions of the population were bearing the heaviest War burdens (Henning 2005, p. 137).

The costs to Tasmania of its contribution to the war were high. 15,485 men from the State had enlisted, and about 80 Tasmanian nurses had served during the conflict. More than half of the State's approximately 13,000 soldiers who had experienced combat while overseas sustained injuries, with 2432 dying as a result. Many more of those 13,000 returned to Tasmania broken in health, physically and mentally (Henning 2005, p. 137).

February 1919: the Avenue's second tree-planting ceremony

A second Soldiers Memorial Avenue planting ceremony was held on Saturday 15th February 1919, with the *Mercury* (17 Feb 1919, p. 2) reporting a total of 99 trees planted on the day. The young trees had again been brought to Hobart from Ballarat (*Mercury* 14 Feb 1919, p. 2). While not estimating of the number of people at this ceremony, the *Mercury* (17 Feb 1919, p. 2) did note that 'the attendance was not as large as on the first occasion'. This time the Governor and Lady Newdegate were able to attend, and at the ceremony's commencement each planted a tree at the city end of the Avenue, near the railway station. At the time of this assessment in 2021 these two trees no longer exist. Following a speech by the Governor,

> the tree planters then went up over the hill to the portion of the avenue opposite Government House, where 100 cedars within new guards awaited them. Little family groups gathered round these, and packed the earth about the young trees (*Mercury*, 17 Feb 1919, p. 2).

The 'extension avenue' trees planted to the south-west of Hobart's Cenotaph

From 1919 onwards the principal focus in Hobart for memorial services held on ANZAC Day, Remembrance Day and other formal occasions was the site of the former Queen's Battery and, following its unveiling at that site in December 1925, the Cenotaph (both of which are within THR 7137 at the time of this assessment in 2021). In 1926 the Reserves Committee of the Hobart City Council decided that a new avenue of trees should be created to connect the Soldiers Memorial Avenue with the Cenotaph precinct (Howard 2005a, p. 97; *Mercury* 13 July 1926, p.8). Some 20 cedars were duly planted, on a date or dates currently not known but most likely between 1929 and 1932, to form a two-row 'extension avenue' to the south-west of the Cenotaph. At the time of this assessment in 2021 only two of this group of trees remain, with the available evidence indicating that the others had all been removed by the early 1960s (see for instance Anchen 2016, p. 94; and Sheridan 1999, p. 108). In 2003, separate plaques were installed alongside the two remaining trees, dedicating each to an individual Tasmanian World War I soldier to represent all who served during World War I as soldiers, sailors, airmen, munitions workers and nurses.

The Soldiers Memorial Avenue between the Wars and after World War II

In mid-1919 the major path up through the Avenue was constructed and gravelled as an unemployment relief project for returned and lightly-disabled soldiers (Howard 2005a, p.103; and 2005b, p. 5).

As early as 1921 the Hobart City Council's Reserves Committee heard reports regarding the poor condition of trees within the Avenue (Adrian Howard, pers. comm. 11 June 2021; see also *Mercury* 28 June 1921, p. 3; and 20 July 1921, p.8), and from 1927 onwards the lack of maintenance appears to have become particularly conspicuous. The *Mercury* published many letters and reports lamenting this, with some referring to the Avenue's state as 'disgraceful' (29 January 1927, p.11) and 'deplorable' (27 May 1927, p.5).

The trees' original name boards were replaced progressively from November 1931 with metal 'tablets' hung from the timber guards or from branches of the trees. Between April and October in 1933 the Hobart Sub-branch of the RSSILA organised a series of Saturday afternoon working bees, installing 'rockeries' (*Mercury* 9 June 1933, p. 8), 'cultivating the ground around the trees' and generally attempting to 'improve the appearance of the avenue' (*Mercury* 6 July 1933, p.6 and 20 July 1933, p.5).

Following World War II, the Avenue received progressively less attention. Howard (2005a, p. 104) suggests that reasons for this neglect may include the gradual decline of the commemorated soldiers' Battalion associations, with few veterans of World War I still active; and also that with the passing of years, no longer were there relatives of the War's dead or returned soldiers at Hobart City Council. Another likely factor was an ongoing decline across Australia in community enthusiasm for ANZAC commemoration during the post-WWII decades leading up to the 1980s, which historian Carolyn Holbrook (2017, p. 49) notes appears to have been associated with shifting broader societal attitudes to such issues as race, gender and militarism.

Adrian Howard (2005a, p. 104; and 2005b, p. 6) has noted that the Avenue's cedar trees initially planted in 1918 and 1919 continued to be 'replaced as needed until the 1960s.' In the 1960s the last remaining timber-picket tree guards were removed due both to their poor condition and the fact that many trees had outgrown the need for them. Also during this period, missing trees were replaced with Italian cypress, a species chosen for its formality but not in keeping with the predominant shape and colour of the Avenue's trees (SMA website, 'History' page).

1950s and 60s: removal of Avenue trees for a temporary tip and a new sports oval

In 1955, the fast-growing Hobart High School began negotiations with the Education Department for the creation of a new oval near the Cross Roads. Options, including access rights and sharing the cost, continued to be discussed in the years that followed. From mid-1960 Hobart City Council's Reserves Committee and the RSL reviewed alternative layouts and worked towards an agreement on removing some of the Avenue's trees. In August 1961 the Council announced that it intended to create a short-term garbage tip on the site, for later conversion to a 'Memorial Sports Ground' (FOSMA Inc Newsletter 37, pp. 6-7). Council meetings with the RSL led to an agreement that replacement trees for those removed from the Avenue would be planted around the sports ground, with their original memorial plaques reinstalled, when construction was completed.

The garbage tip was duly constructed, and in the process more than 80 of the Soldiers Memorial Avenue's trees were bulldozed. After the tip closed in November 1963 the new sports ground was constructed on the former site of the tip in 1966, creating what is now the larger of the two ovals to the immediate south-east of the Cross Roads (FOSMA Inc Newsletter 37, pp. 6-7; Howard 2005a, p. 105). A small stand of Avenue trees remained in place immediately alongside the Cross Roads. Despite the Council's earlier undertaking, no new commemorative trees were planted to replace the Avenue trees that had been removed.

From the 1970s until the early 2000s

Anecdotal evidence and aerial photography suggests that the Avenue was regularly slashed and mown until at least 1983. In the 1970s or 1980s *Eucalyptus globulus* (Tasmanian blue gum) trees were inter-planted along the pathway – in positions between the original cedars, and in some instances as replacements of the originals in an attempt to augment failing areas of the Avenue – but many failed to thrive, being themselves not particularly well suited to the environment (HCC 2004, p. 21).

Also in the 1980s, three sandstone plinths were installed at the Soldiers Memorial Avenue's intersection with Davies Avenue. The plinths carried large bronze tablets upon which were listed the names, ranks and dates of death of the commemorated men. A tablet on the central plinth named the commemorative planting 'Soldiers Walk', and noted that 'Each tree in this avenue was planted as a living tribute to a Tasmanian servicemen who sacrificed his life during the First World War 1914 – 1918.' By this time, a number of the individual trees' name plaques had been lost or intentionally removed (HCC 2004, p. 21; Howard 2005a, p. 101). The last eleven of the Avenue trees' individual plaques were removed for safekeeping in 2002 (FOSMA 2007, p. 80).

Further losses of groups of trees occurred, with about 20 in total removed during changes to the junction of Davies Avenue and the Tasman Highway in 1987 (Howard 2005b, p. 7), the construction of the Aquatic Centre in the early 1990s (SMA website, 'History'), and the creation of a turning circle at the back of the TCA Ground depot (HCC 2004, p. 14).

As the Avenue's surrounds changed from the open grassland of its early years to more scrubby grassland filled with wattles, blue gums and prickly box, areas of its cedar trees were obscured. In dry summers the wattles also outcompeted some of the cedars for rainwater (Howard 2005b, p. 8).

The restoration of the Soldiers Memorial Avenue in the 21st century

In 2002 Hobart City Council completed a comprehensive assessment of the Avenue's trees. This recorded a total of 336 cedars, of which 307 were in a condition described as either 'poor' or 'needs replacing'.
In addition to the 336 cedars were

- 23 of the Italian cypresses that had been planted in the 1960s to replace missing cedars; and

- a further 129 of the previously-noted Tasmanian blue gums, most of which were sited between the original plantings but with 'a small number' instead planted in the positions formerly occupied by failed cedars (HCC 2004, pp. 20-21).

Concerned by the poor condition of the Avenue, in 2002 the Friends of Soldiers Walk (since 2006 known as Friends of Soldiers Memorial Avenue or 'FOSMA') community group formed. The group organised working bees, commencing in 2002, during which much of the vegetation inside the Avenue's footprint was removed. In following years, the group undertook its work in alignment with a *Management Plan* for the Avenue that was issued by Hobart City Council in May 2004, with the Council contributing replacement trees and specialist landscaping expertise (see also additional detail within FOSW Inc Newsletter 20, p. 1; FOSMA Inc Newsletter 40, p. 4; and FOSMA 2015, 'History' section, paragraphs 4 & 6).

The Avenue's dead trees, and those assessed by Hobart City Council's Tree Unit as 'unlikely to remain stable for at least the next 10 years', were replaced in large sections, on the basis that this would better ensure a consistent look and feel to the landscape, and would also enable more effective ongoing maintenance of the new trees (FOSMA Inc Newsletter 43, p. 3). From 2008 onwards all of the subsequent replacement plantings were young *Cedrus libani* (Lebanese cedar) trees, chosen by FOSMA as both 'more drought resistant' and 'in keeping with the original style and texture of the Avenue' (Howard 2005b, p. 9).

In 2008 work also commenced on the Avenue's new areas, with the construction of a pedestrian path along the eastern side of the Cross Roads ovals. Fifty two new trees and plaques were dedicated there in a ceremony commemorating the Avenue's 90th anniversary on Sunday 3rd August 2008 (FOSMA Inc Newsletter 40, p. 3). In all, up until 2014, nearly 120 new trees were planted flanking the new paths around the Crossroads Sports Ground and the renamed Soldiers Memorial Oval.

FOSMA completed its work on the Soldiers Memorial Avenue in 2015 (John Wadsley, pers. comm. 23 Aug 2017). The three sandstone plinths that had been installed in the 1980s at the Avenue's intersection with Davies Avenue were removed at the commencement of the Bridge of Remembrance's 2017-to-2019 construction process (John Wadsley, pers. comm. 29 January 2020).

On Friday 3rd August 2018, a FOSMA-organised event took place at the Soldiers Memorial Oval to celebrate the centenary of the Avenue's first plantings. A 'commemorative tree', albeit not a replacement for one that had formerly commemorated an individual serviceman, was planted to the north-west of Avenue tree No. H1 during this ceremony (SMA website, 'News'; John Wadsley, pers. comm. 21 May and 2 June 2021).

Hobart's Avenue in the context of the rejuvenation of other World War I commemorative places in Australia

The historian Frank Bongiorno (2017, pp. 112-113, and 115-116) notes that from the 1980s, as the number of surviving Australian World War I servicemen dwindled, broader national trends in collective memory, popular culture and media coverage had an increasing impact on public interest in – and the discussion and resurgence of – ANZAC commemoration. Beginning in 1996-97, the Commonwealth government initiated what became a regularly-expanding series of projects, grants and community awareness campaigns to encourage the identification and preservation of military memorials, medals and memorabilia (Holbrook 2017, pp.59-60; Lake 2010, pp. 142-143).

The completion of FOSMA's work on the Soldiers Memorial Avenue in Hobart coincided with many other projects that were also undertaken at places of military commemoration around Australia in association with the centenary of World War I. This process saw an estimated total sum of approximately $600 million spent on a wide range of Australian World War I commemorative projects across the States and Territories, as well as in New Zealand and northern France. A large proportion of that money funded construction and restoration works, such as renovating the galleries at the Australian War Memorial, together with the refurbishment of existing and creation of new monuments and memorial avenues in cities, suburbs and towns, and – for a cost of approximately $100 million – the new Sir John Monash Centre at Villers-Bretonneux. Much of this commemorative activity focussed attention on and celebrated soldiers, sailors and airmen who had been killed in combat during World War I (Fathi 2019; Stephens 2017, p. 125; Tate 2019).

The 2/40th Infantry Battalion, and its monument in the Queens Domain

The 2/40th Battalion – the only World War II battalion in the Australian Imperial Force (AIF) recruited almost entirely from Tasmania ('Monument Australia' website) – was assembled at Brighton Camp in July 1940, in the aftermath of the German invasion of France. The Battalion was stationed in the Northern Territory from April 1941 onwards. After simultaneous attacks by Japan throughout the Asia-Pacific Region on 7 and 8 December 1941 (including that on Pearl Harbour in Hawaii) the 2/40th and other associated units, now collectively named Sparrow Force, were rushed to support an RAAF base near Kuoepang in Dutch Timor. Following the Japanese landings there on the morning of 20 February 1942, the 2/40th Battalion fought its way inland for four days through a succession of positions held by Japanese paratroops, until surrendering to the overwhelming numbers of the main invasion force on 23 February (AWM website; Henning 2017a).

The bulk of the Battalion became prisoners of war. After internment for about six months in Timor, the 2/40th was progressively split up and spread through prison camps. In early January 1943, about 450 of its men were sent to Singapore, mostly to construct the Burma-Thailand railway, and then on to Japan to work in coal mines. Of the 919 members of the Battalion, 271 died in combat or as prisoners of war (AWM website). Eighty seven of those who died after their capture were killed on 24 June 1944 when the unmarked prisoner transport ship *Tamahoke Maru* was torpedoed by the *USS Tang*, an American submarine. By the war's end in 1945 there were sizeable groups of 2/40th survivors in Java, Japan, Thailand, Singapore and Sumatra, and smaller numbers in Saigon, Borneo, the Celebes and

Manchuria (Beavis & Dunlevie 2017; Henning 2017a).

The soldiers of the Battalion made up a significant proportion of Tasmanian prisoners-of-war and about a third of Tasmanian AIF casualties in World War II. The 2/40th Battalion Association remained active in Tasmania for over forty years, maintaining a tradition of annual reunions as close as possible to 23 February, the date of the battalion's capture on Timor, and providing a support network for veterans and their wives (Henning 2017a).

The monument in the Queens Domain to the officers and men of the 2/40th Battalion and attached units of Sparrow Force was unveiled on 23 February 2013. Descendants of the members of the Battalion continue to organise gatherings and ceremonies to commemorate the soldiers' experiences. When unveiled the 2/40th Infantry Battalion monument was sited 'on axis' with Anzac Parade and the Hobart Cenotaph, features that are located to its south-east on the opposite side of the Tasman Highway, but the monument was subsequently moved slightly to the north to provide space for the Bridge of Remembrance.

At the time of this assessment in 2021 the achievements of the 2/40th Battalion are formally recognised and commemorated by at least six other memorials across Tasmania.

COMPARATIVE ANALYSIS:

War memorials and monuments

Most of the monuments and memorials in Tasmania, as elsewhere in Australia, commemorate those who served in, and those who lost their lives in, overseas wars (Lake 2005, p. 465). War memorials can act as commemorative symbols of the human cost of war, and as substitute graves which allow a connection to the final, and sometimes unknown, resting places of those who died in wars (Larsson & Butler 2011, pp. 17, 68).

Throughout Tasmania, most war memorials are located in prominent locations within towns and cities, enabling them to serve as the focal point of Anzac and Remembrance Day ceremonies. The siting of war memorials, often within civic precincts, forms part of their historical and enduring social significance in local communities. The land and space which surround war memorials are also often part of their important social symbolism. Some monuments have therefore been situated with consideration given to views and focal points. In recent decades, a number of such war memorials have been moved due to the requirements of road construction and other civic development works.

Monuments to those who took part in the 1899-1902 conflict in South Africa were erected in many Tasmanian towns, and where this was not possible framed photographs of local men were instead hung in town halls (Reynolds 2012, p.222). In Australia, statues were a popular type of South African war memorial (Larsson & Butler 2011, p. 20), and are often of a type that has been described by historian Ken Inglis (2008, p. 50):

> The effigy was not of an officer, or of any individual, but of a type: history at least had delivered to monument-makers in Australia a local hero, the citizen as soldier.

Generally, statues incorporated in Australian military monuments represent a soldier looking straight ahead or down. Most statues were carved in stone, using either local or overseas (often Italian) stone. They were set on pedestals or other elaborate masonry structures, such as classically-inspired columnar forms. Another variation to the more common soldier statue was that of a figure of a woman. Such figures were generally idealised depictions of femininity – taking a wide range of forms, such as Britannia, Peace, or Justice – and rarely depicted actual individuals (Larsson & Butler 2011, p. 20). Inglis (2008, p. 56) notes that the singular female figure holding a shield and a wreath atop Launceston's Boer War Memorial within the City Park Complex (THR 11799), although unlabeled, was identified in an 'official description' as 'representing Australia'. This Launceston memorial, unveiled on 20 February 1904, is a multi-sided stone obelisk. The four niches around the memorial's centre section, each covered by a cupola, contain statues of slouch-hatted soldiers – two of these hold rifles, one holds a bugle and one holds a sword.

As in the rest of Australia, Tasmanian war memorials commemorating those lost in World War I are the most numerous and bear the longest lists of names. They provide evidence of the terrible cost of that war for small communities, and a reminder that some families lost several sons and some towns the majority of their young men (Lake 2005, p. 465).

Few statues depicting soldiers appear to have been erected as monuments after World War II or in commemoration of the numerous overseas conflicts in which Australians participated later in the 20th and 21st centuries. One reason for this was an increasing societal expectation that memorials be expressive of utility rather than monumentality in commemorating those who had died in wars, and Larsson & Butler (2011, pp. 20 & 29) have noted that

> after the Second World War many communities preferred to construct utilitarian buildings as war memorials rather than symbolic monuments.

Memorial Avenues and Avenues of Honour

A few of the war memorials in Australia to those who served in the South African War included plantings. Most of these were individual or pairs of trees, although a small number were avenues. From 1915 onwards – and particularly during 1918 and 1919 – many communities around Australia, Tasmania included, planted what came to be described as 'soldiers' avenues', 'avenues of honour' and 'memorial avenues'. The idea of trees as a living memorial gained favour, perceived both as a symbol of hope for the future and something tangible with which civilians and communities – including women and children – could become personally involved. The resulting avenues acknowledged the men and women who had enlisted for service, and commemorated those who had died, in World War I (Read 2020, pp. 4-5; Taffe 2018, pp. 62-64, 132-133, and Appendices 1 and 2).

Michael Taffe (2018, pp. 6, 40, 64 & 77) notes that from mid-1917 onwards, reports of the Victorian city of Ballarat's substantial avenue of honour appeared in newspapers around the country, including in Hobart – and that Ballarat's example was a strong influence on the creation of this form of memorial in many other places across Australia. In Tasmania, the initiative for local avenues came from a variety of organisations: sometimes the local council, more often the local tourism or progress association and often a special local committee. The Tasmanian Branch of the RSSILA (Returned Soldiers' and Sailors' Imperial League of Australia) may also have promoted the memorial avenues movement generally around the State (Wadsley 2012, p. 13).

There was great variation across Tasmania in terms of the placement of commemorative Avenue plantings. Some were created along roadways (such as at Dysart, Kempton, Beaconsfield and Burnie), either flanking the entrances to towns along the main highway, or inside towns flanking the main road, or as was the case at Beaconsfield and Scottsdale along secondary roads which led to other nearby towns. Others were planted in parks and public open space, as was the case with the Soldiers' Memorial Avenue within the Queen's Domain, and in reserves such as those at Westbury and Ringarooma, the recreation ground at Bracknell, and the river foreshore at Huonville. Some were placed within school grounds (as was the case at Alonnah, Woodbridge and Railton) or associated with the paths approaching churches (as at Avoca and Gretna).

In Tasmania, many of the former 70 or so known South African War and World War I memorial avenues have disappeared altogether, and it appears that there are no surviving trees within at least half of the recorded former avenues (Adrian Howard, pers. comm. cited in Wadsley 2012, p. 25; Read 2020, pp. 79-87). Others have lost so many of their trees – as a consequence of road works, other development around them, routine maintenance or simply lack of care – they can no longer be identified as commemorative plantings in the broader landscape.

At some Tasmanian places highway bypasses have allowed the preservation of avenues, as for instance at the Memorial Avenue (THR 10344) in Kempton, and that at Melton Mowbray. However, the present-day state of such avenues is still often at best incomplete (Wadsley 2012, p. 25).

In some recent cases former avenues and plantings have been re-commemorated by new plantings in nearby locations, as at Nubeena in 2010. There are also instances of the stumps of trees being repurposed as carved timber sculptures, as is the case with the former World War I memorial plantings at Legerwood, and the row of trees beside the river in Huonville that was originally planted to commemorate the end of the siege of Ladysmith in the South African War. At the Port Arthur Historic Site (THR 6), an avenue has been rejuvenated by the replacement of the aging trees with new trees of the same species.

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Tasmanian Heritage Register Datasheet

Tasmanian Heritage Council

134 Macquarie Street (GPO Box 618)
Hobart Tasmania 7001
Phone: 1300 850 332 (local call cost)
Email: enquiries@heritage.tas.gov.au
Web: www.heritage.tas.gov.au

Name: **Victoria Dock and Constitution Dock**
THR ID Number: **12022**
Status: Permanently Registered
Municipality: Hobart City Council
Tier: State
Boundary: CPR11092

Location Addresses	Title References	Property Id
3 ARGYLE ST, HOBART 7000 TAS	40751/1	5654636
Lot 1 FRANKLIN WHRF, HOBART 7000 TAS	170475/1	3276280



Victoria Dock at left, Constitution Dock at right
© DNRET 2021



Jessop and Appleby steam crane
© DNRET



Hand-operated crane
© DNRET 2018



Bascule bridge at Constitution Dock
© DNRET 2021



Swing bridge at Victoria Dock

© DNRET 2020



Feb 2019: Australian Wooden Boat Festival

© DNRET 2019



31 Dec 2019: Sydney to Hobart Race yachts

© DNRET 2019



Waterside Pavilion building

© DNRET 2020



Dockhead Building

© DNRET 2020



Hobart sesquicentenary monument

© DNRET 2020



© DNRET 2020



c.1890-91: Fishermen's Dock during its conversion to Victoria Dock
(TAHO: NS1013/1/1240)



c.1903: hand-operated crane, Constitution Dock



1913: looking west across Constitution Dock, with steam crane at left
(Tasmanian Mail, 28 August 1913, p.24)



Victoria Dock, with barges and a large steamer. The Couta Shed is visible at left



c.1950s: customers alongside a fish punt at Victoria Dock

Statement of Significance: (non-statutory summary)

Victoria Dock and Constitution Dock are uncommon remnants of Tasmania's mid-to-late 19th-century colonial history associated with ocean travel and trade. They are representative of a class of places that demonstrate a British tradition of the design and construction of dock facilities in a working port.

The docks are historically important as a physical link with Tasmania's long tradition of maritime enterprise. Areas of reclaimed land alongside the docks have high potential to contain archaeological material related to the evolution of Sullivans Cove and its now-demolished wharf-side structures.

Victoria Dock and Constitution Dock are aesthetically significant, possessing demonstrated community value for their aesthetic characteristics. The docks and their surrounding features possess landmark attributes and qualities acknowledged by both Tasmanians and visitors. The social associations connected with Victoria Dock and Constitution Dock have led to the wider Tasmanian community developing an attachment to this place that transcends its utility value as a port facility.

Why is it significant?:

The Heritage Council may enter a place in the Heritage Register if it meets one or more of the following criteria from the Historic Cultural Heritage Act 1995:

a) The place is important to the course or pattern of Tasmania's history.

Victoria Dock and Constitution Dock are of historic heritage significance because of their ability to demonstrate the growth and development of Hobart's port facilities from the mid-19th century to the present.

The docks are historically important as a physical link with the State's long tradition of maritime enterprise, and have strong historical connections to commercial fishing, and to the export of Tasmanian timber and fruit, particularly the shipping of fresh and processed apples.

The docks also have a long and continuing tradition of public and visitor recreation coexisting within the facilities and features of a city-centre working port. Constitution Dock has an important association with the Sydney to Hobart Yacht Race, and since the first race in 1945-46 this dock has been used as a mooring place for competing yachts at the race's completion.

b) The place possesses uncommon or rare aspects of Tasmania's history.

As adjacent and almost completely enclosed docks surrounded by reclaimed land, each with a movable-span bridge at its own narrow seaway opening, Victoria Dock and Constitution Dock are rare in Tasmania.

The two docks are uncommon remnants of Tasmania's mid-to-late 19th-century colonial history associated with ocean travel and trade. The movable-span bridges and the two 19th-century cranes at the docks are also rare in the State-wide context. Although neither of the cranes at Constitution Dock is now operational, it is unusual for examples of 19th-century equipment such as these to survive within a working port.

c) The place has the potential to yield information that will contribute to an understanding of Tasmania's history.

Victoria Dock and Constitution Dock have the potential to provide new information with regard to Tasmania's maritime history, and mid-to-late 19th century processes of port development and land reclamation in the colony. The areas of reclaimed land alongside the docks – between Victoria and Constitution docks, on the Davey Street (north-west) side and the Argyle Street (south-west) side of Constitution Dock, and the Hunter Street (north-east) side of Victoria Dock – all have high potential to contain archaeological material related to the progressive construction and evolution of Sullivans Cove, as well as the wharf-side structures which previously existed in these locations.

d) The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.

Victoria Dock and Constitution Dock are particularly fine examples of small enclosed harbours for the sheltered berthing, loading and unloading of vessels. They are representative of a class of places that demonstrate a tradition of the design and construction of dock facilities in a working port.

Key characteristics of this class of place that are evident at Victoria and Constitution Docks include the expanses of enclosed water; surrounding reclaimed land bounded by retaining walls; narrow openings, spanned by movable-span bridges, to an adjacent navigable body of water; and dockside cranes for transfer of cargo to and from moored vessels.

e) The place is important in demonstrating a high degree of creative or technical achievement.

No Data Recorded

f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

Victoria Dock and Constitution Dock have a strong and special association for the people of Tasmania as a place of social congregation. Alongside their operational purpose as part of a working port, the paved margins of the docks have become a social, cultural, civic and recreational space for the City of Hobart and, more broadly, the State. The docks and their surrounds are utilised for a range of regular and occasional events such as the annual Sydney to Hobart Yacht Race.

Important to the community as a defining feature in Hobart, this place also possesses landmark attributes and qualities acknowledged by both Tasmanians and visitors. The social associations connected with Victoria Dock and Constitution Dock have led to the wider Tasmanian community developing an attachment to this place that transcends its utility value as a port facility.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

No Data Recorded

h) The place is important in exhibiting particular aesthetic characteristics.

Victoria Dock and Constitution Dock are significant landmark elements in the City of Hobart, and within a State-wide and broader context are a notable example of a working maritime precinct that is distinctive within its setting. The enclosed water bodies – and in the case of Constitution Dock, its open expanse of water – as well as their wide areas of surrounding pavement are important elements within a range of views within this area of Sullivans Cove.

Images of the docks, especially those that include kunanyi / Mt Wellington in the distance, are highly recognisable. Such images feature regularly in promotional material for Hobart and for Tasmania generally, and are also associated with notable events including the Sydney to Hobart Yacht Race and the Australian Wooden Boat Festival. The attractive qualities of this place – which include the sensory experience of characteristic sounds and smells associated with the docks – combine to enhance its aesthetic value.

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

Victoria Dock and Constitution Dock adjoin Sullivans Cove, a well-sheltered harbour within the River Derwent which forms the eastern edge of Hobart's city centre. Sullivans Cove has a north-to-south dimension of approximately 500 metres. The Cove's southern edge is bounded by Battery Point and Salamanca Place, and its northern edge by Macquarie Point, Macquarie Wharf and Hunter Street. Part of the cove's western edge is formed by an area of reclaimed land known as Franklin Wharf, and between the northern portion of Franklin Wharf and Davey Street are the two enclosed water bodies known as Victoria and Constitution Docks. The 135-metre long Kings Pier Marina projects perpendicularly into Sullivans Cove from this portion of Franklin Wharf. At the north-west corner of the cove, Franklin Wharf abuts both Hunter Street and Macquarie Wharf.

The waterfront areas of Sullivans Cove contain a high concentration of cafes, restaurants, hotel and apartment accommodation, specialty shops and art galleries. There are many 19th and early-20th century warehouses and port-related buildings around the edges of the cove, with a particularly intact group along Hunter Street at the north-eastern edge of Victoria Dock. Collectively, these elements make the portion of Sullivans Cove around Victoria Dock and Constitution Dock an important historical precinct associated with the early European development of

Hobart and Tasmania.

Description:

Victoria Dock and Constitution Dock are two adjacent but separate areas of water. **Victoria Dock [feature number 1 on the Boundary Plan drawing]**, the northern of the two docks, is adjacent to Hunter Street, with **Constitution Dock [2]** to the south adjacent to Argyle Street. Both docks are almost completely enclosed by reclaimed land. Their names incorporate the British English definition of the word 'dock', which refers to constructed facilities of this type. However, unlike impounded or dry docks within which water can be contained by gates or locks, the water level in both Victoria and Constitution Docks is not controlled, and rises and falls with the River Derwent's tidal flows.

The Sullivans Cove (southeast)-facing side of both of the docks is defined by **Franklin Wharf [3]**, a mostly flat and concrete-paved spit of reclaimed land. Each dock has a narrow opening in its Franklin Wharf side, and these openings link the docks to the cove and the river, allowing the docks to be used for the mooring, loading and unloading of ships and boats. The openings are crossed by movable-span bridges. At the opposite, north-west side of both docks is Davey Street, a main thoroughfare for motor traffic in Hobart's city centre.

The deck surfaces surrounding the docks are mostly of unpainted concrete – although other materials are used in a few locations, including timber decking and asphalt pavement. The latter is of particular note where it is now used as a finish within the narrow footprint of the now-disused railway tracks that traverse Franklin Wharf between the two docks' movable-span bridges. These train track remnants within the concrete decks and the bridges continue to demonstrate the past connections between Franklin Wharf, its former finger pier structures and Hobart's railyards at Macquarie Point.

Separating the two docks between Franklin Wharf and Davey Street is a flat, approximately 45 metre-wide concrete-paved area. Along each of the parallel and 100-or-so metre long dock-side edges of this area, a zone about 6 metres wide is set aside for pedestrian access. A large two-storey building containing restaurants, an oyster bar and a fishmongers faces Victoria Dock across the southern end of the pedestrian accessway on that side. The remainder of the 45 metre-wide area is utilised for car-parking and for motor vehicle access between Davey Street and Franklin Wharf.

The two docks have differently configured edges. Along three of Constitution Dock's four sides there is a two-riser step down from the surrounding margins to the dock edge, whereas around all four sides of Victoria Dock there are no steps within the paved margins and dock edges.

A variety of materials are visible within the docks' vertical wall-faces, between the edges of their decks and the water surface below, and these include
- board-marked in-situ concrete, around much of Constitution Dock above rubble-coursed dolerite;
- concrete blockwork, also above rubble-coursed dolerite;
- concrete pile wharf structures;
- precast horizontal concrete planks behind concrete pilasters;
- stone boulders;
- steel sheet piling; and
- vertical timber buffer-planks, alongside the bridge openings.

Fenders of chamfered timber, spaced approximately 3 metres apart, are fixed vertically to the wall faces around much of the perimeter of both of the docks.

VICTORIA DOCK
Located at the north-western corner of Sullivans Cove, Victoria Dock has an irregular quadrilateral plan shape, and contains an area of water of approximately 1.09 hectares. Two narrow concrete piers each extend approximately 65 metres into the dock from its Davey Street (north-western) side. Victoria Dock is routinely used by fishing vessels, and access for these to and from Sullivans Cove is via an opening in the dock's Franklin Wharf (south-eastern) side that is spanned by an electrically-powered, steel-framed **swing bridge [4]**. Victoria Dock is also bounded by Hunter Street to the north-east, and by the reclaimed land which separates it from Constitution Dock to the south-west. The dock's Davey Street (north-west) and Hunter Street (north-east) edges are finished with round-nosed sandstone coping blocks, linked together by inset iron fillets that are visible on the blocks' top surfaces.

CONSTITUTION DOCK
Constitution Dock is located to the south-west of Victoria Dock, on the other side of the concrete-paved area of reclaimed land between the two. Constitution Dock has a rectangular plan shape, and contains an area of water of approximately 0.72 hectares. At the time of this assessment in 2021, the dock is used for mooring restored historic yachts and other sailing boats. Although they contribute to the perceptual experience of this place, these vessels are not included in this entry in the Tasmanian Heritage Register.

Access for vessels to and from Sullivans Cove is via an opening in the dock's Franklin Wharf side that is spanned by an electrically-powered, steel-framed single-leaf **bascule bridge [5].** The term 'bascule' refers to a type of movable-span bridge which in most instances uses a substantial counterweight to continuously balance a span, or 'leaf', throughout its upward swing (Berger, Healy & Tilley 2015b, pp. 3, 7 & 13). The bridge at Constitution Dock has a concrete counterweight located above its deck. It is of the 'rolling-lift' type of bascule bridge (Koglin 2003, pp. 46-47) and its steel-truss span is raised by a pair of large gear segments, resembling the bases of a rocking-chair, which roll along toothed horizontal tracks.

In addition to its berthed sailing vessels, a row of food shops known collectively as the 'fish punts' are moored along Constitution Dock's north-east edge. These floating shops continue a Hobart tradition of selling cooked and uncooked seafood from boats and punts moored at Constitution and Victoria Docks, and other locations along Franklin Wharf, since at least the 1950s.

Constitution Dock is also bounded on its south-west by an area of reclaimed land. This principally comprises Mawson Place, a public plaza containing seating, shade structures and a series of interpretive sign panels. Between Mawson Place and the bascule bridge is the Waterside Pavilion, a single-storey building initially constructed in the 1940s and now adaptively reused as a venue for displays, performances and functions. Mawson Place and the Waterside Pavilion building are in turn flanked to the south-west by Argyle Street.

Two decommissioned cranes are located alongside Constitution Dock. The smaller of the two, a **hand- operated crane [6]**, is situated at the mid-point of the dock's north-east side. Its rotating gears and lifting sheave have been padlocked to prevent their operation. The hand-operated crane is mounted on a grey-painted concrete base, which stands about 2.8 metres above the paving level at the edge of the dock. The larger crane, situated on Franklin Wharf to the immediate east of the bascule bridge, is a former travelling **steam-driven crane [7]** which is now supported on large timber blocks beneath each of its four bogies.

ARCHAEOLOGICAL POTENTIAL

Victoria Dock and Constitution Dock and their surrounding margins have the potential to provide information which could contribute to a better understanding of the early settlement of Hobart, land reclamation by its convict workforce, and early shipping and maritime activities alongside the town environment. In addition to the areas within the docks themselves, high archaeological potential is associated with the reclaimed land

- between Victoria and Constitution docks,
- on the Davey Street (north-west) side and the Argyle Street (south-west) side of Constitution Dock, and
- along the Hunter Street (north-east) side of Victoria Dock.

The high potential of these areas to contain archaeological material related to the progressive construction and evolution of Sullivans Cove, as well as the wharf-side structures which previously existed in these locations, is noted in a number of documents including those prepared by Hobart City Council (2021, p. 77 and Figure 5a); Austral Archaeology Pty Ltd, David Parham and Lindy Scripps (2002, pp. 103, 118-119, 122 and the 'Archaeological Zone Map'); and Anne McConnell (2009, pp. 11-12).

FEATURES OF CONTRIBUTORY, LOW-LEVEL OR NO HISTORIC CULTURAL HERITAGE SIGNIFICANCE

The registered area of Victoria and Constitution Docks contains features that are of contributory, low-level or no cultural heritage significance in their own right, although changes to these features may potentially impact the significant fabric of the Docks and their surrounds.

Features of contributory historic cultural heritage significance within the area of this registration include:

• the one-storey red-brick **'Waterside Pavilion' [8]** building, at the southern end of Constitution Dock's Argyle Street (south-west) edge;

• the one and two-storey weatherboard-clad **'Dockhead Building' [9]**, to the immediate south of Constitution Dock's bascule bridge; and

• two of the several monuments and memorials around the margins of the docks. These two have contributory significance to the history and the ongoing development of the docks, and are the

- **Hobart sesquicentenary monument [10]**, located near the eastern corner of Victoria Dock. Mounted upon a stepped circle-shaped dolerite plinth, this monument consists of slabs of Tasmanian red granite inset with sandstone bas-relief panels. It bears a bronze plaque marking the 150th anniversary of the founding of Hobart and the monument's unveiling by Queen Elizabeth II in 1954. Three additional plaques at the base of the monument were added by the Hobart Town (1804)

First Settlers Association in 2004 (*Mercury* 19 Feb 1954, p. 8; also see FSA and M.A. websites for more information);
and
- memorial (installed in 2020) to Tasmanian commercial fishermen who have lost their lives in fishing activities, situated near the eastern corner of Victoria Dock and to the immediate north of the dock's swing bridge. This **Tasmanian Fishermen's Memorial [11]** has a curved upper face of celerytop pine, with disc-shaped name plaques recessed within the timber, supported by a frame of stainless steel and powdercoat-finished aluminium perforated panels (TSIC website).

Features of low-level to no historic cultural heritage significance within the area of this registration include the:

• structures and fabric associated with individual fish punts moored in Constitution Dock;

• two narrow concrete piers within Victoria Dock;

• 'Heading South' (1998) and 'Bernachi Tribute' (2002) sculpture groups by Stephen Walker, on the cove-facing side of Franklin Wharf to the immediate south of Victoria Dock's movable-span bridge;

• row of three bronze plaques on painted steel-pipe frames at the cove-facing side of Franklin Wharf – between the Kings Pier Marina facilities building and the Jessop & Appleby steam crane – which commemorate, from left to right:
- Tasmanian World War I AIF soldiers who departed from Ocean Pier in 1914 (plaque unveiled in 2014),
- women and men of the Merchant Navy who died in World War I and World War II (unveiled in 2010),
and
- Tasmanian casualties in the 1941 sinking of the *HMAS Sydney II* (unveiled in 2001);

• fixtures and interpretive features within the Mawson Place plaza area to the north-west of the Waterside Pavilion, between Constitution Dock and Argyle Street;

• two-storey **restaurant and fishmongers building [12]** alongside the southern corner of Victoria Dock;

and

• laundry, toilet and shower facilities building on Franklin Wharf that is situated between the Kings Pier Marina and the two-storey restaurant and fishmongers building.

History:

Sullivans Cove, on the western side of the Derwent estuary, is within the contiguous region occupied by Tasmanian Aboriginal people of what in the present day are known as the South East nation. Early encounters between Aborigines and the European settlers at the Derwent may have involved members of the Nuenonne clan, whose home territory was Bruny Island, rather than the Mouheneenner clan, whose territory encompassed Sullivans Cove (Boyce 2010, p. 32; Hudspeth & Scripps 1987, p. 9; Ryan 2012, pp. 17, 39-41).

In mid-February 1804, when Lieutenant Governor David Collins established the British settlement at the place to which he gave the name Sullivans Cove, densely wooded slopes descended almost to the shore. Around the cove was a narrow beach and 'the bottom of the cove was marked by a yellow sandstone bluff' (Walker 1889, p. 63). Tasmanian historian James Boyce (2010, p.30) notes that 'the extensive tree cover, hilly terrain and generally poor soils also made the land immediately around "the camp" [as this settlement was colloquially known until the 1820s] largely unsuitable for agricultural and pastoral pursuits.' However, the availability of timber and stone in the immediate vicinity of the growing Hobart Town was also one of the major attractions of the site (Hudspeth & Scripps 1987, pp. 7, 193).

Victoria Dock and Constitution Dock are part of the incremental processes of land reclamation and port construction which took place in Sullivans Cove, to the east of the original shoreline, during the following decades of the 19th century. Shipping facilities within the cove were initially constructed by convict labour in response to burgeoning trade and the development of the whaling and wool industries.

Maritime infrastructure first developed to the north on Hunter Island, and later its Causeway, in a precinct which came to be known as the Old Wharf. In 1830 the government agreed to build additional wharf facilities on the southern side of Sullivans Cove, and the 'New Wharf' and row of sandstone warehouses that now line Salamanca Place developed there from the 1830s onwards.

Victoria Dock's beginnings as 'Fishermen's Dock'
Initially the focus of the British settlement at Hobart Town was the area around the fresh-water Town or Hobart Rivulet, and the small rocky Hunter Island, on the northern side of Sullivans Cove. The island was connected to the shore by a long sand spit that at high tide was covered by water. What was to eventually become Victoria Dock was

established on the south-facing side of this sand spit. In 1820-21, the replacement of the spit with a sandstone and dolerite causeway linked Hunter Island to the shore (see THR 10350 'Hunter, Evans, Davey Street – Subsurface remains including Hunter Island, Causeway, Old Wharf Probation Station & Reclaimed Land'), and this created a permanently sheltered indentation with a sandy beach that abutted Macquarie Street (Hudspeth & Scripps 2000, p. 4; McConnell 2009, p. 4). During 1825-26 the colonial authorities diverted the course of the Rivulet to flow into Sullivans Cove on the northern side of Hunter Island and the Causeway. Also around this time, the low bluff to the immediate west of what is now Constitution Dock was modified slightly for the 1823-26 construction of the Bond Store (McConnell 2009, p. 3), a building which in the present day forms part of the Tasmanian Museum and Art Gallery Complex (THR 6648). The indentation at the southern side of Hunter Island and the Causeway came to be known as Fishermen's Dock, and began to be used for mooring small vessels (Hudspeth & Scripps 1988, p. 20; Wolfe 1985, p. 39).

Reclamation on the Fishermen's Dock-facing side of the Hunter Island causeway proceeded in an ad hoc fashion, with odd projecting angles and squares. One such reclamation was opposite the present-day 19 Hunter Street and was undertaken in 1828 when John Walker built a steam flour mill on the site. This building later became a soap factory. Opposite present-day 31 to 35 Hunter Street was a larger reclamation which housed the Old Wharf Probation Station barracks from 1848 and the Landing Waiters office. Later in the 19th century this particular area was known by the name Miles' Wharf (Austral, Parham & Scripps 2002, p. 118).

The establishment of Constitution Dock

From the 1830s as Hobart Town grew rapidly, its burgeoning maritime trade exerted increasing pressure on the growing city's port facilities. This growth in trading activity prompted the progressive reclamation of land along the shoreline of Sullivans Cove between Murray and Dunn Streets, and some of the city streets – including Argyle Street – were extended south-eastwards onto the reclaimed land (Hudspeth & Scripps 1987, pp. 245, 264; McConnell 2009, pp. 3 & 4).

Development of the port in the central cove area of Hobart Town depended on the convict workforce, with much of the heavy labour undertaken with wheelbarrows, picks and shovels, and black blasting powder. The reclamation work began in 1839 under the direction of Lt Governor Sir John Franklin, and involved excavating soil and rubble from nearby banks and quarries to create fingers of land out into the water (Hudspeth & Scripps 2000, pp. 5, 7). One such projecting rubble pier, demarcating what was to become the south-western side of Constitution Dock, was completed in the early 1840s (TAHO AF394/1/171).

An 1844 plan drawing (TAHO PWD266/1/780) of reclamation in progress shows reclaimed land along the alignment of Franklin Wharf, connected to the shore by four separate east-west embankments. Together these enclosed three city-block-sized 'ponds', two of which were eventually filled with excavation spoil while the largest and northernmost of the three remained. The reclamation work stopped temporarily in the mid-1840s. Following the appointment in 1847 of Lt Governor Sir William Denison, a former military engineer who also had experience in English dockyards, work on the third pond was completed in 1850.

It was officially opened and named Constitution Dock on 3 December that year (McConnell 2009, p. 3; Hudspeth & Scripps 2000, p. 7; Solomon 1976, p. 79; Wolfe 1985, p. 39). The dock's name commemorated the passing of the *Australian Constitutions Act* by the Parliament of the United Kingdom on 5 August 1850. This Act had granted the right of legislative power to the Australian colonies, and was an important step in the process of enabling self-government in the colony of Van Diemen's Land.

Constitution Dock provided safe harbour for a range of sailing craft and fishing boats, and market sheds were also erected on the dock's north-west edge (Hudspeth & Scripps 1987, p. 245; TAHO PWD266/1/784).

Changes during the 1850s

Additional work on Franklin Wharf in 1851 formalised the new western edge of Sullivan's Cove. As the 1850s proceeded, reclamation works and the extension of Dunn Street into the cove consolidated the area of land between Constitution and Fishermen's Docks. A patent slip (an inclined plane from the land into the water, for launching or hauling ships) was created along the new south-western edge of Fishermen's Dock. The area of land beside the slip was used for storage, and shelter sheds were constructed for the fishermen using both of the docks (Austral, Parham & Scripps 2002, p. 122; McConnell 2009, p. 4; TAHO PWD266/1/784 and PWD266/1/786).

Before the advent of Tasmanian self-government in 1856, the ports of Hobart and Launceston were administered by colonial officials, the Port Officers. These officers' duties included the policing of smuggling and escaped convicts. In 1858 Tasmania adopted a guild system for the development and management of these ports, to be run by boards elected by shippers and owners of vessels. The resulting Hobart and Launceston-based 'Marine Boards', which operated with minimal Government oversight, had jurisdiction over the island's coastline, although the Marine Board of Hobart had the additional responsibility of controlling all of the colony's lighthouses until Federation (Hudspeth 2017;

Hudspeth & Scripps 1987, pp. 70-71; Hudspeth & Scripps 2000, pp. 8-11, 25-29).

The first movable-span bridges at Constitution and Fishermen's Docks
One of the initial priorities of the Marine Board of Hobart was to have a movable-span footbridge installed across the seaway access to Constitution Dock, and this bridge was operational by the middle of 1858 (Hudspeth & Scripps 2000, p.43). Franklin Wharf's timber decking had by now virtually enclosed the Sullivans Cove-facing side of Fishermen's Dock, but was configured to provide an opening for the ingress and egress of fishing boats. This opening between the cove and Fishermen's Dock was also crossed by a narrow movable-span footbridge which could be swung away manually when the need arose (Hudspeth & Scripps 1987, p. 258; Hudspeth & Scripps 1988, p. 20; TAHO NS1013/1/584). By this time, small piers projected further south-eastward from Franklin Wharf into Sullivans Cove. These heralded the next stage of the port's development, which until the mid-20th century would see the construction and extension of a series of finger piers outward from Franklin Wharf to exploit the deeper water within the cove (Hudspeth & Scripps 2000, p. 43).

The late-19th century conversion of Fishermen's Dock into Victoria Dock
For much of the remainder of the 19th century, the inland extent of Fishermen's Dock was the south-eastern edge of Macquarie Street. Late in 1889 the Marine Board began to plan a major scheme of improvements for this dock and its surrounding area. The buildings opposite 19 Hunter Street and 31 to 35 Hunter Street were demolished as part of the process.

Work on the improvements to Fishermen's Dock began with construction of a dam, which extended diagonally across the dock from its eastern corner towards the northern corner of Constitution Dock. The water was then pumped out of Fishermen's Dock to enable new perimeter retaining walls to be built, and piles were driven around the cove-facing entrance. Material excavated from the dock was used as fill to widen Hunter Street, and for land reclamation at the dock's Macquarie Street end to form what is in 2021 the Dunn Street car park. This in turn allowed the continuation of Davey Street through to Hunter Street. Given the new name Victoria Dock, after the colony's reigning Queen, the completed facility was handed over by its contractor on 5 November 1892 (Austral, Parham & Scripps 2002, p. 118; Hudspeth & Scripps 2000, p. 140; Wolfe 1985, p. 41).

Now deep enough to admit coastal steamers, Victoria Dock also continued to provide safe harbour for a range of smaller sailing craft and fishing boats. Its improvement also completed Franklin Wharf's outer edge as a constructed shoreline across the west end of Sullivans Cove, some 100 metres beyond the original shore's position. The completion in 1901-03 of the Custom House building (now a part of the THR 6648 Tasmanian Museum and Art Gallery Complex) on the Davey Street (north-west) side of Constitution Dock further consolidated the importance to Hobart's port facilities of this area of the cove (McConnell 2009, p. 4; Hudspeth & Scripps 1987, p. 279; *Mercury* 29 January 1892, p. 2).

Water-based trade out of Hobart in the 19th and early 20th centuries
Hobart is situated within a large expanse of sheltered waterways, along which timber mills and farms flourished during the 19th century. However, much of the hinterland flanking those waterways was steep and hilly, and thus poorly suited to transport by bullock or horse teams. The Port of Hobart became the home of a large fleet of small sail traders – which freighted primary produce, timber and firewood from these mills and farms to Hobart, and backloaded with a lesser amount of manufactured goods. Well-suited to operating in the local area, this distinct type of sailing vessel – centre-board boats of up to about 80 feet in length, with shallow draft – were on the mainland usually called 'trading ketches', or simply ketches, but commonly known in southern Tasmania as 'barges'. Many of these vessels, especially those of smaller size, unloaded in Hobart at Victoria and Constitution Docks (Kerr 1987, pp. 3, 6, 85, 105).

In the late 1800s the land around the waterfront of Sullivans Cove was dominated by timber yards. Timber was freighted from various sawmills to Hobart for the construction of buildings, but more was brought in for transfer to schooners and steamships that were heading to mainland ports or overseas. By 1890 Constitution Dock was used principally by river steamers and barges transporting timber to Hobart from the mills of the Huon region. At this time, timber was commonly stored around the docks while awaiting loading or transhipment (Kerr 1987, p. 107; Hudspeth & Scripps 2000, p. 138). During the early to mid-1900s the fruit industry – and in particular the shipping of fresh and processed apples – became a dominant activity at the Port of Hobart. Apples from across the State were exported from the piers and wharves of Sullivans Cove, although these primarily served the Huon, Channel, Tasman Peninsula, Derwent and Bagdad fruit-growing districts (McConnell & Servant 1999, p. 340 and Appendix 1's 'Hobart' p. 1).

Development of piers alongside and within the docks
Finger piers extending eastwards from Franklin Wharf into Sullivans Cove continued to be constructed, altered and lengthened during the years of the late 19th and early 20th century. The piers became essential to accommodate large sailing ships, whose visits peaked in the 1870s and 1880s, and from the late 1800s onwards went on to serve the large steam-powered ships which were increasingly used in international trade (Hudspeth & Scripps 1987, pp. 274, 279).

The completion of Alexandra Pier (which was renamed Queen's Pier in 1910) in time to be operational for the 1902 fruit season had also required the entrance-way through Franklin Wharf to Victoria Dock, and that Dock's first swing bridge, to be relocated northwards by 45 feet (about 14 metres). In 1904 there were eight major finger piers along Franklin Wharf, and by 1916 there were nine. As the oldest and deteriorating finger piers began to be demolished from the 1920s onwards, improvements to the port continued to be made by the Marine Board. From the 1930s these included the progressive replacement by concrete of the timber decking on sections of Franklin Wharf and around the central cove area (McConnell 2009, p. 4; Hudspeth & Scripps 1987, p. 297; Hudspeth & Scripps 2000, p. 205). During 1965, to provide accommodation for an additional 25 small vessels, the Board also constructed two narrow concrete piers extending into Victoria Dock from its Davey Street (north-west) side (EHC 2004; Hudspeth & Scripps 2000, p. 269).

The docks' two movable-span bridges

To provide access for boats and ships, the openings that link Victoria Dock and Constitution Dock with Sullivans Cove have since the early decades of each of the docks' operation been fitted with movable-span bridges. The available evidence indicates that these bridges have each been replaced a number of times.

Following the conversion of Fishermen's Dock into Victoria Dock, the latter's first swing bridge, built by 'Messrs. Knight and Co. of Launceston' and described by the *Mercury* (29 January 1892, p. 2) as 'a massive piece of ironwork', was designed to be strong enough to carry heavy locomotives. The available evidence indicates that by 1921, railway tracks had been laid across the dock's bridge, linking Kings Pier to Hobart's railway station and yards on the edge of the Domain (Hudspeth & Scripps 2000, p. 165). A number of proposals to add motors to this manually-operated single-lane swing bridge were deferred due to the cost involved until 1940, when tenders were finally let to convert it to electric operation (Hudspeth & Scripps 1987, p. 297). At the time of this assessment in 2021, Victoria Dock's movable-span bridge is the two-lane structure designed and installed by the Marine Board of Hobart in 1960. Like that of its narrower 1890s-built predecessor, the present-day bridge's deck swings horizontally to allow boats to enter and leave. This bridge's running gear was replaced in 1976 (EHC 2004; Hudspeth & Scripps 2000, p. 305).

In May 1934, to replace the narrow timber swing bridge then in place at Constitution Dock, the Marine Board approved plans for an electrically-operated movable-span bridge with a high-mounted concrete counterweight. This steel-framed 'single-leaf bascule' bridge would provide unlimited vertical clearance for boat traffic entering and leaving the dock (EHC 2004; Hudspeth & Scripps 2000, p. 206).

The bascule bridge was an integral part of the Marine Board's planned rail connection to the recently completed reinforced-concrete Elizabeth Street Pier. With tracks in its deck to facilitate direct transfers from train to ship, the bridge's structure provided clearances for rail traffic matching those within the Rhyndaston Tunnel on the main railway line between Hobart and Launceston. Construction of the bridge began in 1935 and at the time of its completion in 1937, Constitution Dock's was the first electrically-operated bascule bridge in Australia. However, its braking mechanism and motor required some 18 months of adjustment before the bridge was finally in full working order. Alterations undertaken during this period of further work included the pouring of a second concrete counter-weight (EHC 2004; Hudspeth & Scripps 2000, p. 206; MBoH 1936, p. 4, 1937, p. 4, and 1938, p. 4; *Mercury*, 28 July 1937, p. 3; *Port News*, 1991).

Marked for replacement by a new two-lane structure in the late 1980s, the cause of Constitution Dock's bascule bridge was taken up by urban conservationists who argued that it should be retained. In May 1990 the deteriorating bridge could no longer properly operate, and the Marine Board undertook repair and restoration work. The steel fabrication was done in the Marine Board's workshops and the site work completed by Marine Board staff. The railway lines in the bridge deck were retained, and a second side-mounted pedestrian walkway added. (EHC 2004; Hudspeth & Scripps 2000, p. 351; *Port News*, 1991).

The small crane at Constitution Dock

The hand-operated crane at the mid-point of the dock's north-eastern side was initially used at New Wharf from at least 1875 before being moved to Franklin Wharf. A photograph dated 1881 shows the crane installed on Franklin Wharf between the old Marine Board Building (THR 2370, at present day 7-9 Franklin Street) and the water. In 1890 the crane was repositioned again, this time to the north-east side of Constitution Dock where at the time of this assessment in 2021 it is still located (Hudspeth & Parnell nd; McLaren 2003).

At the time of this assessment in 2021, the hand-operated crane is mounted on a concrete base tower which the available evidence indicates was purpose-built for it in the 1950s (Hudspeth & Parnell nd). The crane appears in many historical photographs, with a 1903 example believed to show it being used to move 30-metre-long blue gum poles prior to their shipping to England for the construction of Dover Pier (Sprod 1977, photograph 76). In the early years of the 21st century, the crane was still in use, assisting repair and maintenance work on small craft temporarily moored in the dock (EHC 2004).

The travelling steam crane at Constitution Dock

During the later decades of the 19th century, Hobart's need for a heavy-lift crane to unship bulky loads became pressing. In 1897, after more than 12 years' deliberation, the Marine Board placed an order for a travelling steam-powered crane with a lifting capacity of 25 tons. Manufactured in England by Jessop & Appleby, a merger of Appleby Brothers and J. Jessop & Son of Leicester, the steam crane arrived in Hobart in May 1899 (EHC 2004; GGtBIA and HCS websites; Ward 2011, p. 1).

Following its initial placement on a temporary stage near the Franklin Wharf entrance to Constitution Dock, the rail-mounted steam crane operated in a number of locations on the Sullivans Cove finger piers – commencing at the Dunn Street Pier, which the *Mercury* (20 January 1900, p. 2) reported 'had to be specially strengthened to carry the crane'. With a self-weight of 85 tons, and restricted for a time by the strength of the piles under the Dunn Street Pier to a 30-metre length of rail at its city end, the crane was largely used to load apples. On occasion, however, its full capacity was utilised – as in June 1947 when the steam crane was used to remove a 21 tonne (i.e. about 23.2 ton) boiler from the ferry *Cartela*. After the Dunn Street Pier was replaced by Kings Pier in 1910, the crane was able to travel along the full extent of that new pier's side, although it appears to have mostly been parked at the city end and used periodically for repair work. The date until which the steam crane remained in service is not clear, with differing accounts indicating that it ceased operation at some point between the late 1950s and 1969 (EHC 2004; Hudspeth & Parnell n.d.) – although in 1957 the Marine Board of Hobart reported that it had been fitted with 'a second-hand boiler in good condition', which was expected to extend 'the life of the crane for a considerable period' (MBoH 1957, p.5).

Buildings on the docks' margins

Historic photographs indicate that many storage and shelter sheds were built and demolished on an ad hoc basis at the margins of both Fishermen's and Constitution Docks from the 1860s and 70s onwards. However, along Victoria and Constitution Docks' north-west side and margins the Docks' proximity to and close relationships with first the Bond Store and then the Custom House resulted in minimal industry-related infrastructure being constructed there (McConnell 2009, p. 4).

Following the reconstruction of Fishermen's Dock to become Victoria Dock, a long weatherboard-clad shed (known as the 'Couta Shed') was built in the early 1910s parallel to the dock's south-west edge. In 1951 a large building to house the Port of Hobart's fruit inspection depot was constructed alongside and to the immediate south-west of the Couta Shed. Apples heading for export via ships berthed at the finger piers beyond Franklin Wharf passed through this depot, which was able to accommodate six lorries simultaneously. The fruit inspection depot remained in use until 1980. Following its demolition a car parking area and two-storey restaurant and fishmongers building were constructed there, opening in 1987. Established by husband and wife George and Jill Mure, this 'Fish Centre' at the docks was a continuation of George's deep-sea fishing activity and the couple's work together as fine seafood restaurateurs. Their Hobart-based involvement in these fields of endeavour commenced in the 1970s, which in the context of the island State was early for each. Mures Tasmania is still owned and operated by members of the Mure family (AFT website; Austral, Parham & Scripps 2002, p. 142; Dyson & McShane 2017; Hammond 1996, p. 17; Hudspeth & Scripps 1987, p. 299; MBoH 1951, p. 6, and 1987, p. 5; R&C 2015; Solomon 1976, p. 197).

Waterside Pavilion building

The Deputy Harbour Master's office and a number of small sheds were situated along the Argyle Street (south-west) side of Constitution Dock in the early decades of the 20th century (see TAHO AF394/1/133; and P1330/1/11458). A single-storey brick building for waterside workers was built close to the Dock edge in this location in the early 1940s. It was 'considerably extended' in the 1950s and a first aid depot, which later became an ambulance station, was added to its south-eastern end. In the early 1980s the building was renovated to contain offices (Austral, Parham & Scripps 2002, p. 103). As part of the refurbishment of the area in the early 2000s, which included the creation and development of the adjacent Mawson Place, the 1950s-and-later additions and alterations to this building were removed. The restored 1940s portions were then adapted by the City of Hobart to become what is now known as the Waterside Pavilion.

Dockhead Building

Sited to the immediate south of Constitution Dock's bascule bridge – and designed to contain 'the master station of the wharf patrolmen's clock recorder and fire alarm system' – the weatherboard-clad timber Dockhead Building was constructed in 1951 to also

> house the Deputy and Assistant Harbour Masters and other Officers of the Harbour Master's Department, in addition to providing accommodation for the Auxiliary Fire Brigade and motor vehicles (MBoH 1951, p. 6).

The Dockhead Building became the home of Hobart's 'Port Control' – Marine Board of Hobart personnel with responsibilities that included using the Board's Very High Frequency radio network to coordinate the movements of large and small vessels, within the River Derwent and the D'Entrecasteaux Channel, as they approached and departed

the Port of Hobart – until 1987, when Port Control moved into the newly- constructed 37 metre-high tower at Macquarie Wharf (MBoH 1971, n.p.; and 1988, n.p.). The Dockhead Building continued to serve the Marine Board for a time as office accommodation before being leased by C H Smith Marine and operating as a ship chandlery. In 2009, Pennicott Wilderness Journeys bought C H Smith Marine and undertook some renovation works to the Dockhead Building. Since then, Pennicott Wilderness Journeys has used the building as its administration centre, retail outlet and base for cruises from Hobart.

Sydney to Hobart Yacht Race
Size permitting, the first of the yachts to finish the annual 628 nautical mile (1,170 km) Sydney to Hobart Yacht Race traditionally moor in Constitution Dock. First held in 1945-46 – and since that time, utilising Constitution Dock as its post-finish focus – this famous ocean race now attracts competitors from around the world. Following the start of the race in Sydney on 26 December, most of the competing yachts now cross the finish line in Hobart prior to 31 December, enabling their crews to join New Year's Eve celebrations around the docks. Two other annual ocean sailing races, which start in Melbourne and Launceston respectively, are now also arranged to finish in Hobart at the same time. Consequently, in addition to those yachts which fill Constitution Dock many others are temporarily berthed at Kings Pier Marina and other nearby locations within Sullivans Cove for several days. Each year from 27 December until 1 January the margins of Constitution Dock and Franklin Wharf are the venue for a temporary race 'village', which incorporates outdoor gathering and performance spaces, and merchandise, food and beverage stalls (AHD 2014, p. 26; DoS website; MBoH 1972, n.p.; Mundle 2019, pp. 74 & 106; Woolley 2011, p. 13).

Australian Wooden Boat Festival
This four-day biennial event, first held in 1994, takes place across multiple locations on the margins of Sullivans Cove. Boats participating in the festival moor within Constitution and Victoria Docks, and the aprons around the docks are used for a range of events, displays and temporary venues. The festival, timed to coincide with the Royal Hobart Regatta in early February, incorporates exhibitions and demonstrations of a wide variety of boats constructed of timber, ranging in size from canoes, kayaks and dinghies to yachts and tall ships (AWBF website, 'History' and 'What's On' pages; MSB-AWBF 2019, pp. 30-31).

Evolving uses of the docks from the late 20th century
Historically the use of both Victoria Dock and Constitution Dock has been as temporary mooring for working and recreational vessels tying up to the perimeter walls or being 'rafted' in groups parallel to these walls. During the later decades of the 20th century, the advent of roll-on roll-off vessels and the development of containerised maritime transport led to the focus of Hobart's commercial port activity and the import and export of goods moving from Sullivans Cove to Macquarie Point. Commercial fishing boats continued to use Victoria Dock, while there was a gradual reorientation of the use of Constitution Dock and the surrounds of both docks towards public recreation and civic space (AHD 2014, pp. 8, 27; Hudspeth 2017).

At the time of writing in 2021, the docks have distinctively separate characters – with Constitution Dock providing long-term mooring for a number of historic vessels as well as fish punts along the north-eastern wall. During the Sydney to Hobart Yacht Race, or events such as the Australian Wooden Boat Festival, the dock experiences short periods of much more intensive use, and recreational vessels tying up to the perimeter walls or being 'rafted' in groups parallel to the walls. As a result one of the visual characteristics of Constitution Dock is of an enclosed expanse of largely open water within the city that periodically fills with boats and associated activity at times of maritime-focused community events.

Leigh Woolley (2011, p. 14) has observed that the concrete aprons flanking Sullivans Cove's reclaimed areas of land provide an accessible and visually-prominent 'place of public socialization and orientation', the identity of which is now further enriched by regular events which rely on the form and structure of the place – and that 'these events contribute to the cultural life of the city [i.e. of Hobart] and the State'.
Public comments such as those reported by the Sullivans Cove Waterfront Authority (2005a & 2005b cited in AHD 2014, pp. 15-16) indicate that within unrestricted and easily-accessible areas of the cove such as Victoria and Constitution Docks, use of the water margins as a place for meeting and enjoyment – including nostalgic remembrance of activities in earlier times – is of paramount social importance to the people of Tasmania.

COMPARATIVE ANALYSIS:

Docks and other semi-enclosed berthing facilities
The British English definition of the word 'dock' specifically refers to 'an enclosed harbour for the loading, unloading and repair of ships' (Australian Oxford Dictionary 1999, cited in AHD 2014, p. 8). Such a dock may be created by building its enclosing materials into an existing natural water body, or by excavation within what would otherwise be dry land. Victoria Dock and Constitution Dock, in which the water level rises and falls with the tides, follow an established British design tradition of small docks accessed by narrow seaway openings. These factors have led to the two Hobart docks' history of use by smaller vessels such as coastal traders, fishing boats and yachts (AHD 2014,

pp. 8-9).

There are few other structures in Tasmania which are comparable to Victoria and Constitution Docks.

A small enclosed dock existed during the middle decades of the 19th century at Port Arthur, in front of the Commissariat (see TAHO AB713/1/11657, and AF397/1/4). This dock was constructed as a boat basin during the 1830s and modified in the following decades. Damaged and destroyed by storms in 1879 and 1880, the dock was subsequently removed (Brand Papers, Vol. 4, p. 345; PAHSMA Map HM290/1459).

In the present day, although not technically 'docks', small areas of water are partially enclosed by combinations of wharves, piers and breakwaters at a number of locations in Tasmania, including:

• the Inspection Head Wharf at Beauty Point on kanamaluka / River Tamar, which was initially constructed in 1937 (*Mercury* 5 June 1937, p. 9, c. 3), extended during the mid-1950s (see for instance *Examiner* 19 Nov 1954, p. 9), and now comprises adjoining piers which flank three sides of an approximately 1.0-hectare area of water alongside the shore;

• at three of the separate berths within the Bell Bay industrial centre and port, situated on the opposite side of kanamaluka / River Tamar to the immediate north-east of Beauty Point; and

• Stanley Wharf in the State's north-west, where two concrete wharf-edges and two rubble-mound breakwaters flank an approximately 1.1-hectare area of water.

Movable-span bridges
Usually found in flat terrain where the cost of building graded approaches to provide a high-level crossing is prohibitive, movable-span bridges are used to allow access for waterborne, rail, land vehicle or pedestrian traffic. They are used across stretches of navigable water, as at Victoria and Constitution Docks, where the absence of a bridge – or the use of a fixed bridge – would impede the passage of one or more of these forms of traffic. Movable-span bridges are designed to have two alternative positions, and can be moved back and forth between those positions in a controlled manner (Marchant n.d.). There are many types of movable- span bridges, although past and extant examples of any sort are uncommon in the Tasmanian context.

The Bridgewater Bridge (THR 618), approximately 20 km north-west of Hobart, incorporates an excellent example of a **vertical-lift** movable-span. Completed in 1946, the steel truss bridge and adjoining causeway carry the Midland Highway and the (at the time of this assessment in 2021) non-operational Hobart Railway Line across the River Derwent. A portion of the bridge's deck is lifted by counterweighted steel cables mounted on towers, raising and lowering vertically while remaining parallel with the adjacent fixed spans (Cooper 2018, pp. 3-4). Hobart's now-dismantled floating bridge – spanning between Pavilion Point on the western shore of the River Derwent and Montagu Point on the eastern shore, about 2 km north of Hobart's city centre – also incorporated a large vertical-lift section near its western end to allow the passage of shipping. First opened to vehicular and pedestrian traffic in 1943, the floating bridge was decommissioned in 1964 following the Tasman Bridge's completion (Cole 2014, pp. 12-13; Cox 1971, pp. 205, 212-215).

Bridges with a lifting span that pivots about a horizontal axis are generally called **bascule bridges**, and the movable deck sections or spans of bascule bridges are often referred to as 'leafs' (Koglin 2003, p.33). The first bridge over the Huon River at Huonville, some 30 km to the south-west of Hobart, was completed in 1876. Constructed of timber with blackwood arches, the bridge incorporated a lifting span at its southern side to allow all types of vessels to proceed upstream. This bridge was replaced in 1926, and once again in 1959 when the extant steel and concrete structure was completed, although neither of these replacement structures included movable spans (Coen 2017, p.89; Martin 2017; *SMH* 2004).

A **swing bridge** opens by pivoting in a horizontal plane around a vertical axis, usually swinging through a 90° arc, on a bearing mounted upon a 'pivot pier' (Koglin 2003, p.81). At the small fishing village of Dunalley, about 40 km east of Hobart, an electrically-operated swing bridge installed in 1965 provides vehicular and pedestrian access across the western end of the 895 metre-long Denison Canal. This bridge replaced a steel and timber hand-operated swing bridge that had been completed in August 1903, ahead of the canal's official opening in October 1905 (Clarke 2008, pp. 12-13, 17 & 23; Clements 2017).

At Bridgewater, two earlier structures in the same location as the present-day Bridgewater Bridge (THR 618) had also utilised swing spans to allow the passage of sailing and steam vessels on the River Derwent. The first of these, a rail bridge completed in 1874, incorporated a swing span operated by hand winches. A parallel bridge, also incorporating a swing span, commenced operation in 1893. This second swing bridge initially carried road traffic only, but following alterations that were completed in 1908 it also carried rail traffic until 1946 when the vertical-lift bridge was completed.

During the following four years, the 1874 and 1893 bridges were progressively demolished. The riveted steel, concrete-filled caisson and turntable that supported the 1893 bridge's swing span is still visible in 2021 at the time of this assessment (Cooper 2018, pp. 2-3; GHD 2010, pp. 22-25).

Cranes

Since the 1830s and up until the present day, large and small cranes have been employed at Tasmanian ports for the movement of goods. In 1830 for instance, in his account of places for landing passengers and goods at Old Wharf in Hobart Town, Captain T. Betts (cited in McLaren 2004, p.25) noted the crane 'for hoisting heavy goods out of the boats' at 'the point of the Jetty'. See also for example records of cranes at Port Arthur (TAHO AB713/1/11657), and the 1856 description of Hobart's port and harbour by H B Stoney (cited in Solomon 1967, p. 60) which noted that its 'commodious cranes and deep wharves afford every facility to lading and unlading merchandise.' However, the retention of the two intact 19th-century cranes at Constitution Dock is unusual in the context of Tasmania. The UK-based Historical Crane Society's historian Bruce Ward (2011, p.2) suggested that following the mid-1970s scrapping of three similar cranes used as port coalers at Westport in New Zealand, the Jessop & Appleby steam crane at Constitution Dock was the last of its type in the world.

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f) The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.

This building is of historic heritage significance because its townscape associations are regarded as important to the community's sense of place.

g) The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.

h) The place is important in exhibiting particular aesthetic characteristics.

Heritage approval is required for work that will result in changes to the nature or appearance of the fabric of a Heritage place, both internal and external.
Please refer to the Heritage Council's Works Guidelines (www.heritage.tas.gov.au) for information about the level of approval required and appropriate outcomes.
Heritage Advisors are also available to answer questions and provide guidance on enquiries@heritage.tas.gov.au or Tel 1300850332

This data sheet is intended to provide sufficient information and justification for listing the place on the Heritage Register. Under the legislation, only one of the criteria needs to be met. The data sheet is not intended to be a comprehensive inventory of the heritage values of the place, there may be other heritage values of interest to the Heritage Council not currently acknowledged.

Setting:

A prominent building in a nodal position close to a major intersection . This building is a significant element in the urban streetscape.

Description:

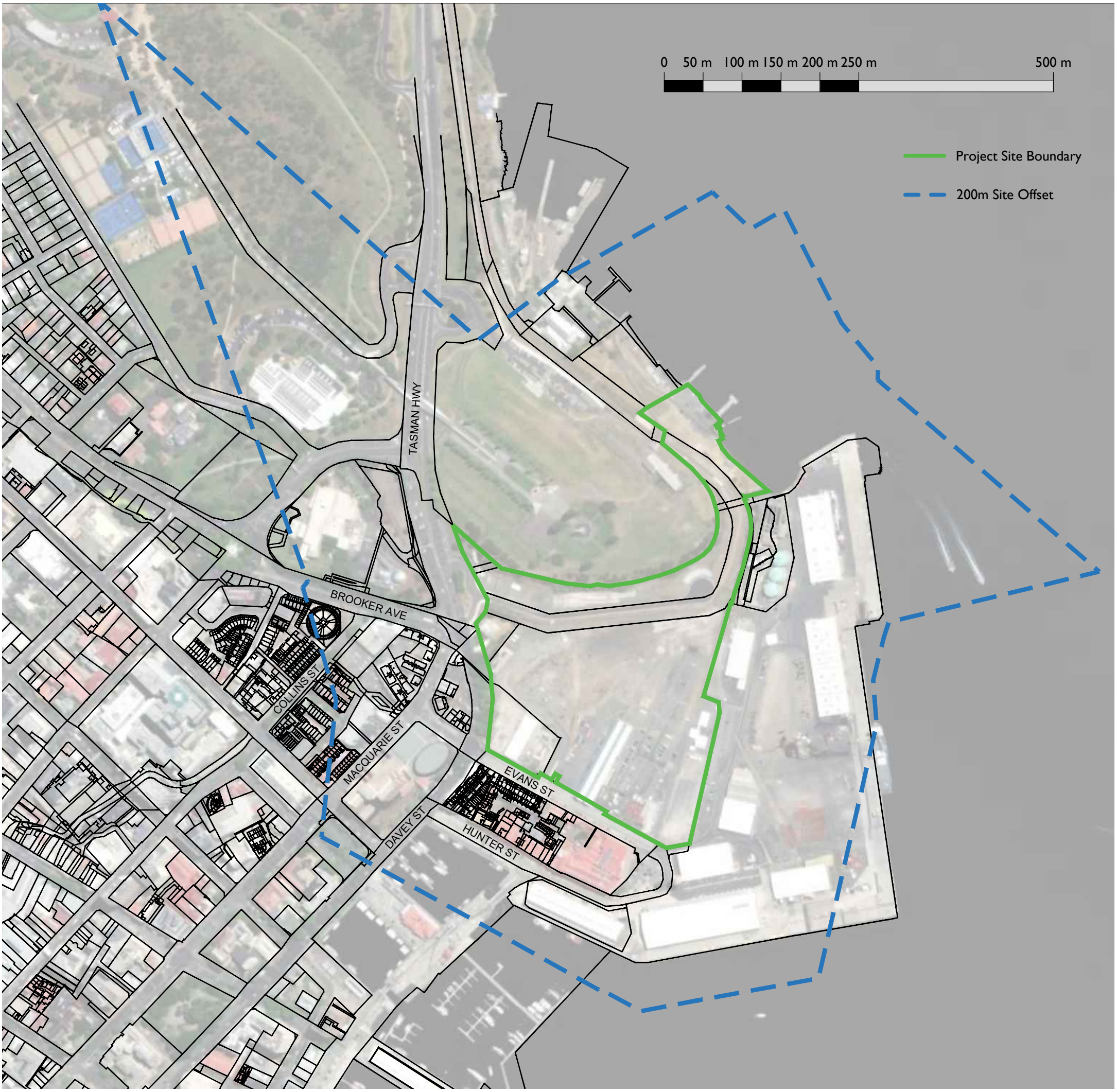
A two storey sandstone building with rough stone quoins and a breakfront section facing the street . The building was the original Hobart Railway station and is now part of the Australian Broadcasting Corporation .

History:

Constructed in c.1876 as the Hobart Railway Terminus.

Appendix B Study Area Plans

Drawing No.	Drawing Title
243280-PUR-XX-SL-DR-A-0010	Study Area
243280-PUR-XX-SL-DR-A-0011	THR State Heritage Registered Places
243280-PUR-XX-SL-DR-A-0012	SCPS 1997 Listed Places of Cultural Significance
243280-PUR-XX-SL-DR-A-0013	Draft HOB-LPS Listed Local Heritage Places
243280-PUR-XX-SL-DR-A-0014	SCPS 1997 Activity Areas
243280-PUR-XX-SL-DR-A-0015	HIPS 2015 Listed Heritage Precincts and Cultural Landscape Precincts
243280-PUR-XX-SL-DR-A-0016	Draft HOB-LPS Local Heritage Precincts & Local Historic Landscape Precincts
243280-PUR-XX-SL-DR-A-0017	Activity Area 2.1 Site Plan



Notes:

Drawings are based on survey data and may not accurately represent what is physically present.

Do not scale from this drawing. All dimensions are to be verified on site before proceeding with the work.

All dimensions are in millimeters unless noted otherwise.

Purcell shall be notified in writing of any discrepancies.

N

REV	DATE	BY	CHK	DESCRIPTION
P2	06.06.24	HJ	LBS	Issue for Information
P1	24.05.24	HJ	LBS	Issue for Information

CLIENT
MPDC

JOB NUMBER
243280

PROJECT
Macquarie Point Stadium

TITLE
Study Area

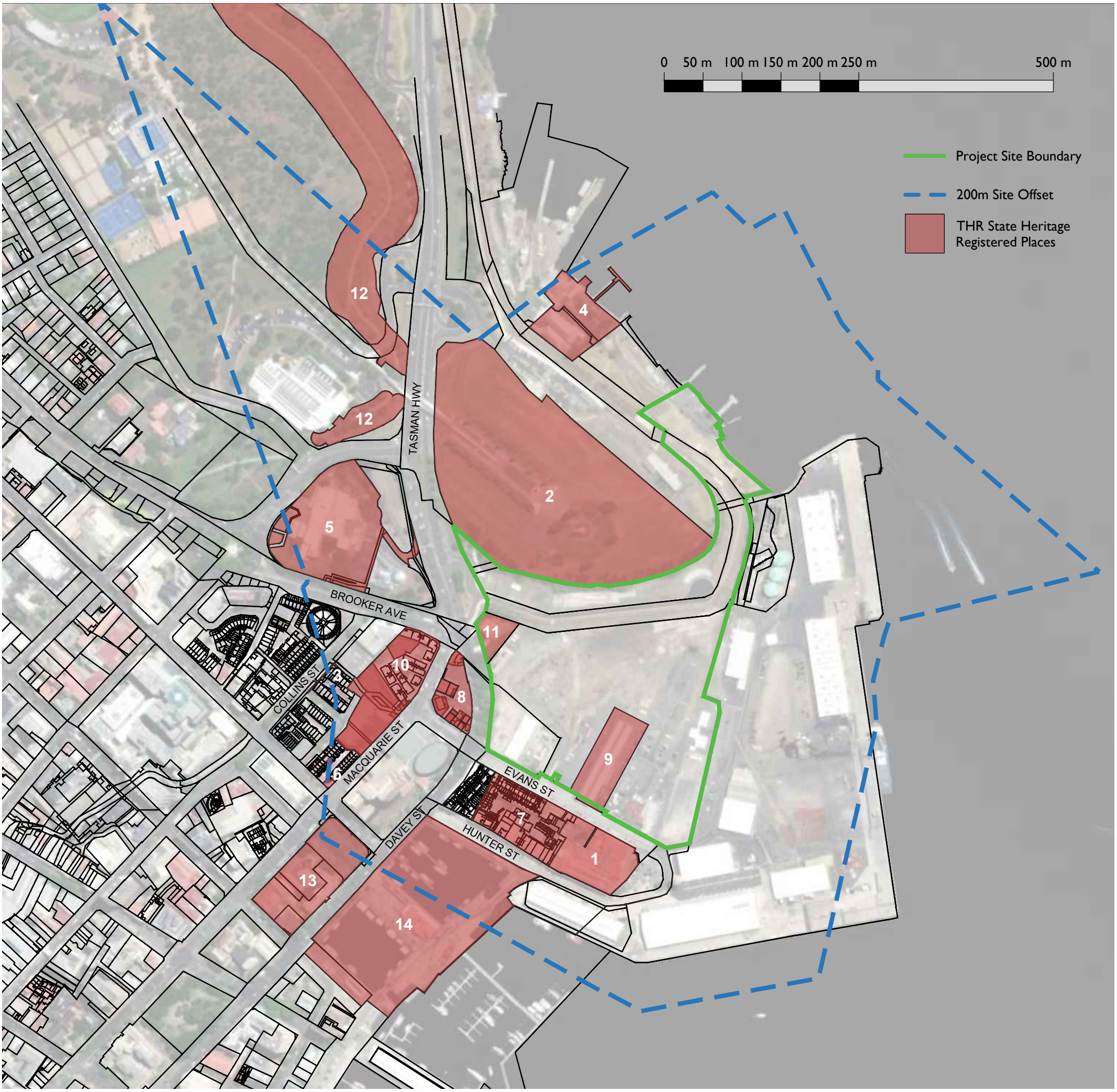
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JOB NUMBER
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PROJECT
Macquarie Point Stadium

TITLE
THR State Heritage Registered Places

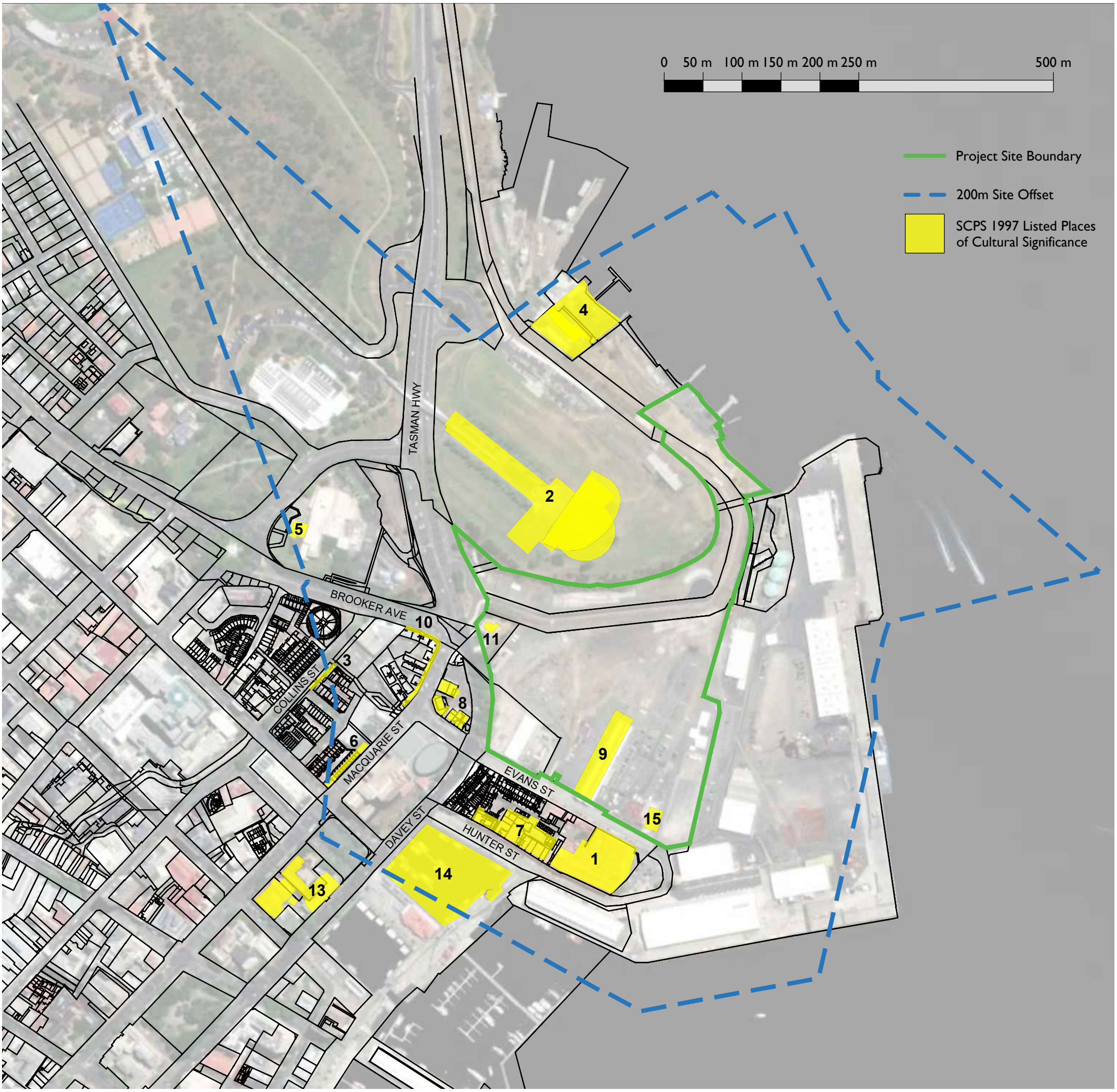
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P1	24.05.24	HJ	LBS	Issue for Information

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PROJECT
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TITLE
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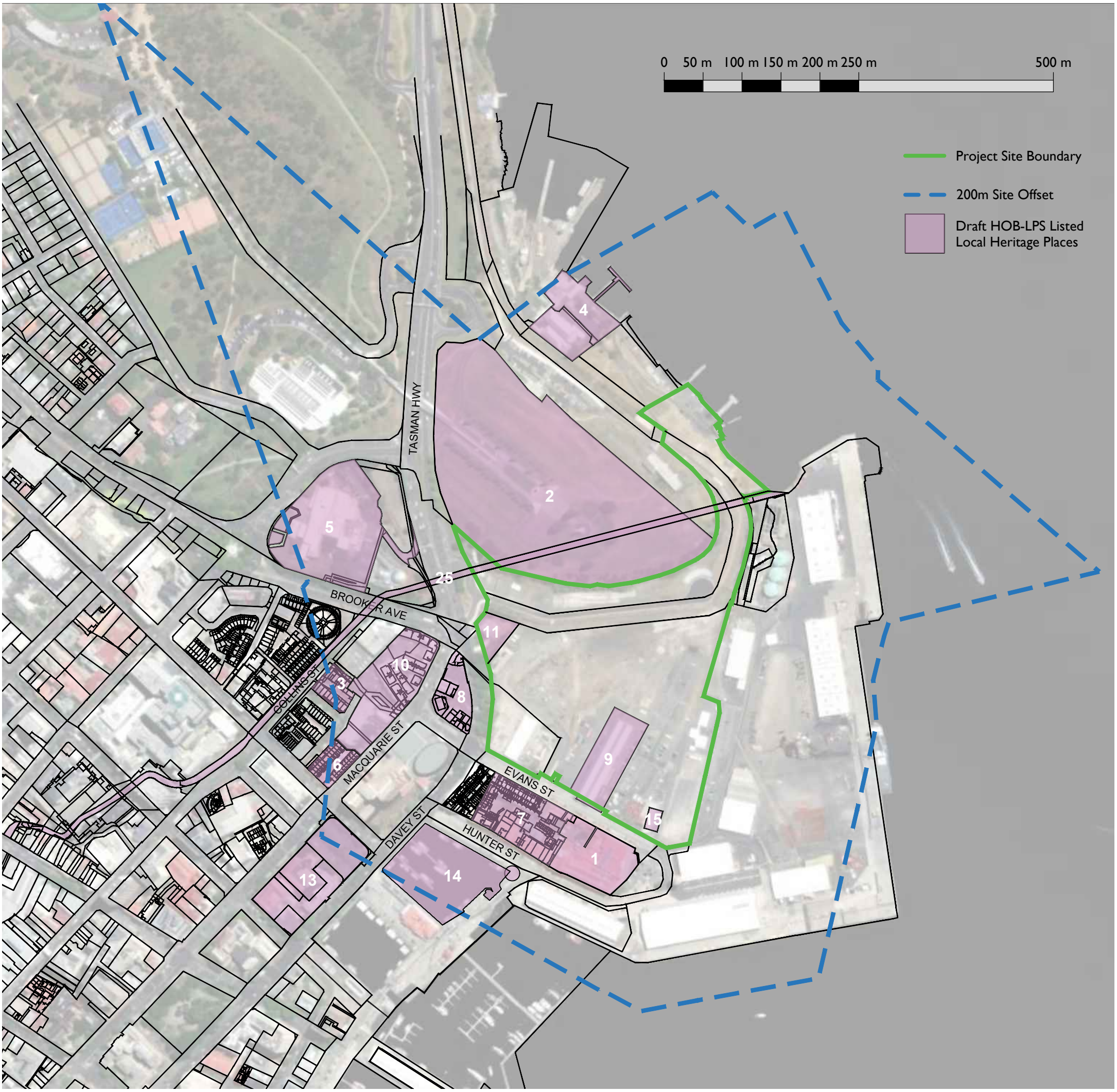
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JOB NUMBER
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PROJECT
Macquarie Point Stadium

TITLE
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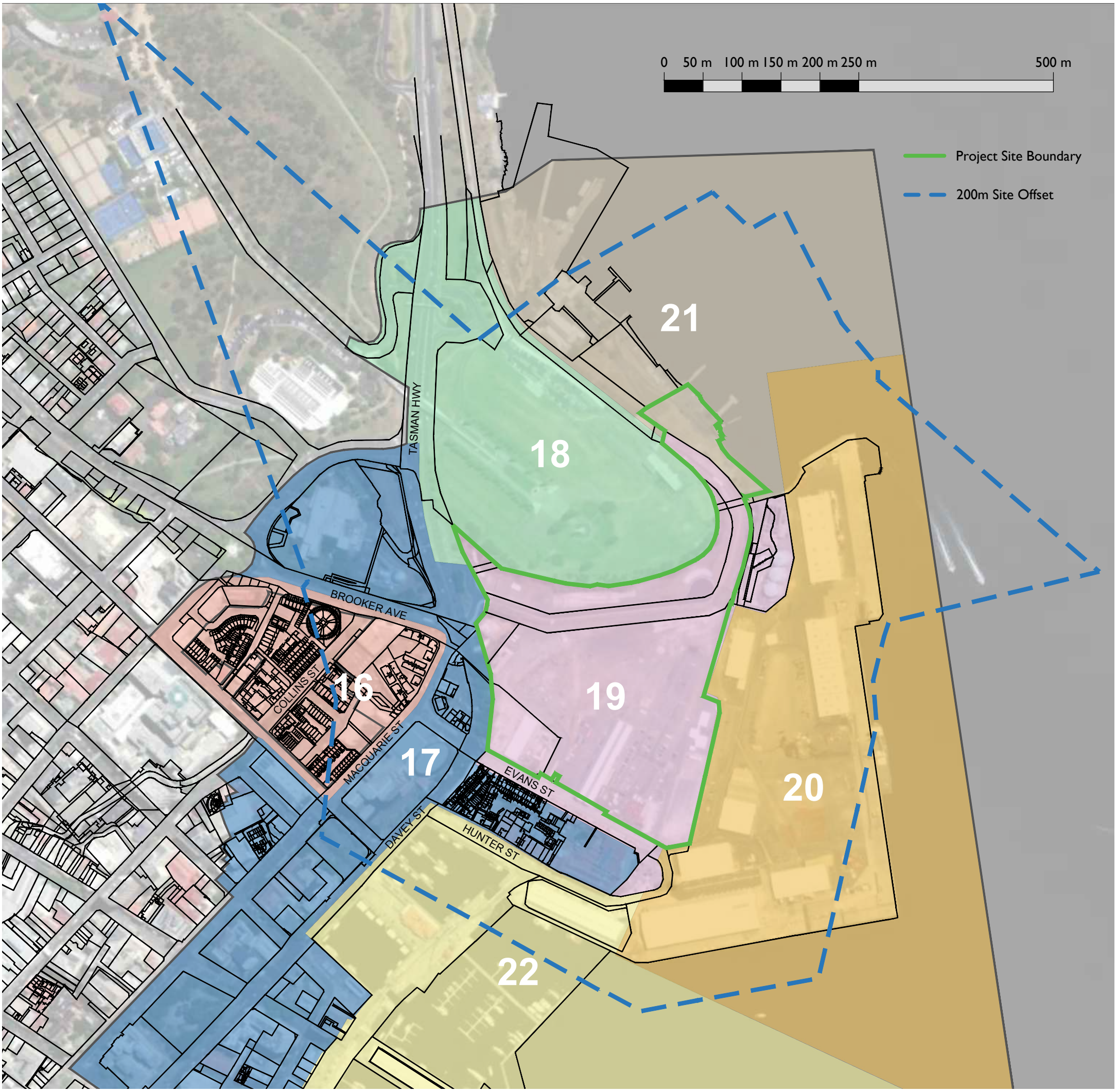
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CLIENT
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JOB NUMBER
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PROJECT
Macquarie Point Stadium

TITLE
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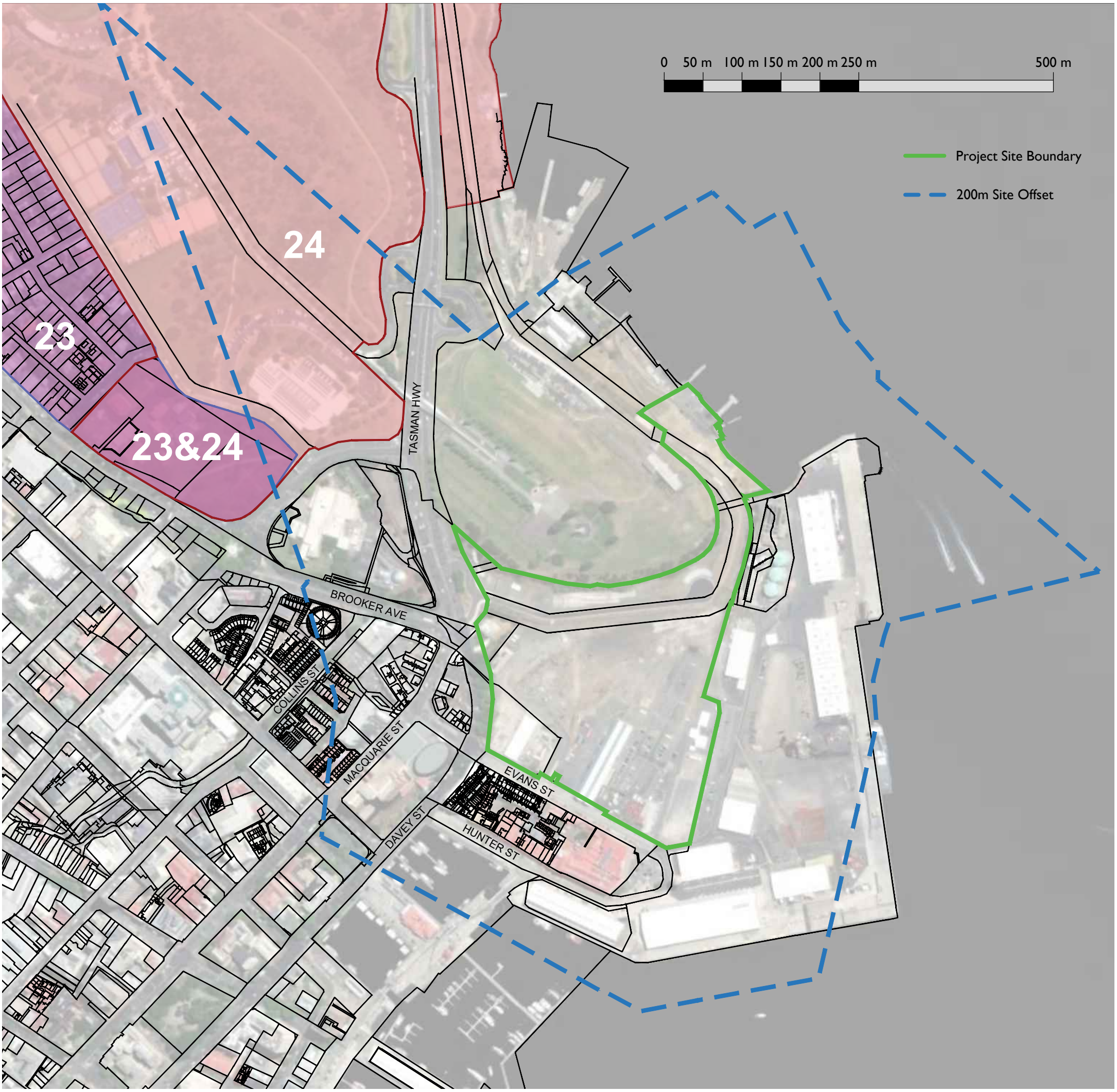
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P1	24.05.24	HJ	LBS	Issue for Information

CLIENT
MPDC

JOB NUMBER
243280

PROJECT
Macquarie Point Stadium

TITLE
HIPS 2015 Listed Heritage Precincts and Cultural Landscape Precincts

SIZE A3P

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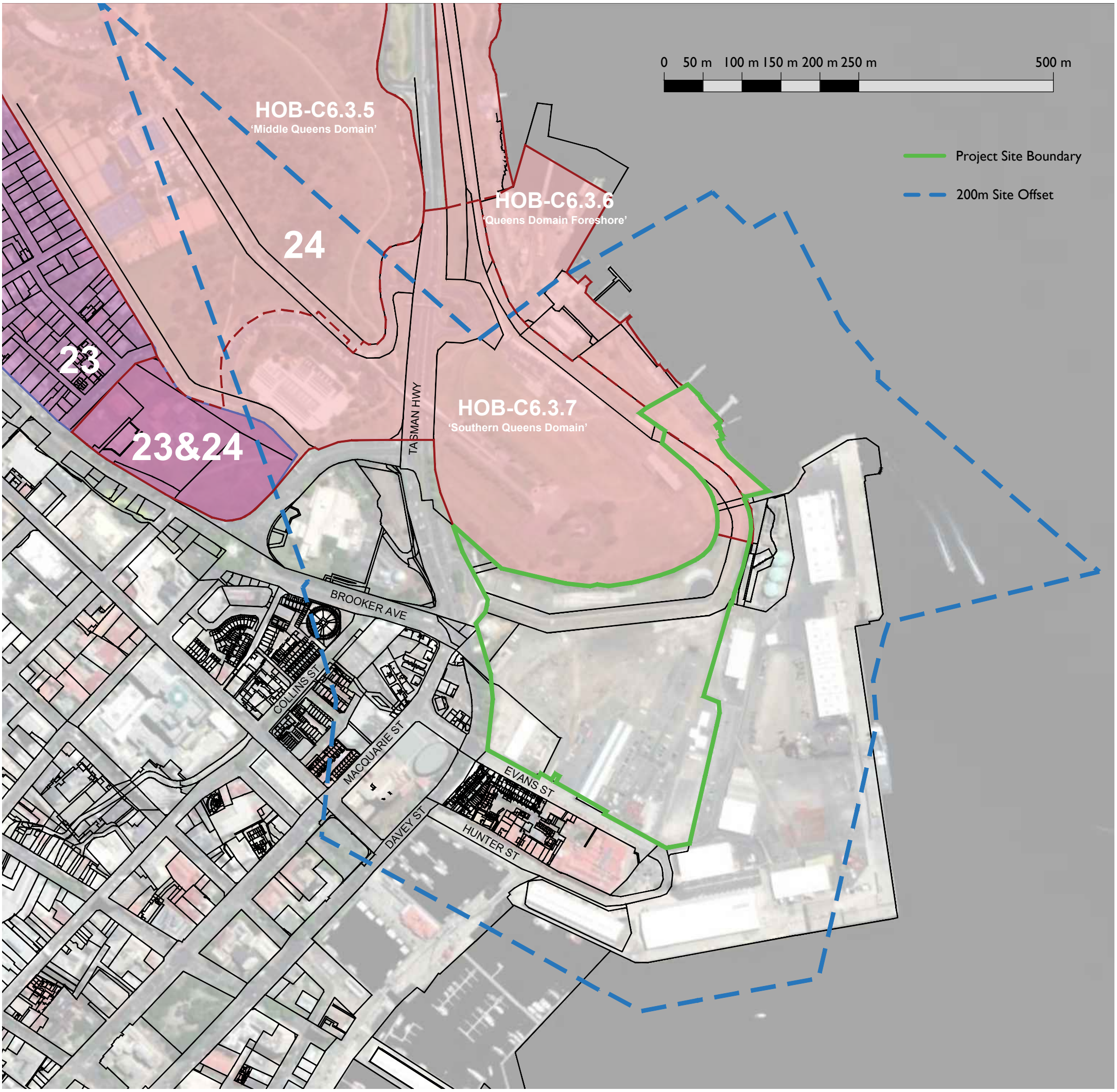
REV **P1**

SUITABILITY/REASON FOR ISSUE **Issue for Information**

DRAWING NUMBER
243280-PUR-XX-SL-DR-A-0015

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Notes:

Drawings are based on survey data and may not accurately represent what is physically present.

Do not scale from this drawing. All dimensions are to be verified on site before proceeding with the work.

All dimensions are in millimeters unless noted otherwise.

Purcell shall be notified in writing of any discrepancies.

N

REV	DATE	BY	CHK	DESCRIPTION
P4	28.08.24	HJ	LBS	Issue for Information
P3	26.06.24	HJ	LBS	Issue for Information
P2	06.06.24	HJ	LBS	Issue for Information
P1	24.05.24	HJ	LBS	Issue for Information

CLIENT
MPDC

JOB NUMBER
243280

PROJECT
Macquarie Point Stadium

TITLE
Draft HOB-LPS Local Heritage Precincts & Local Historic Landscape Precincts

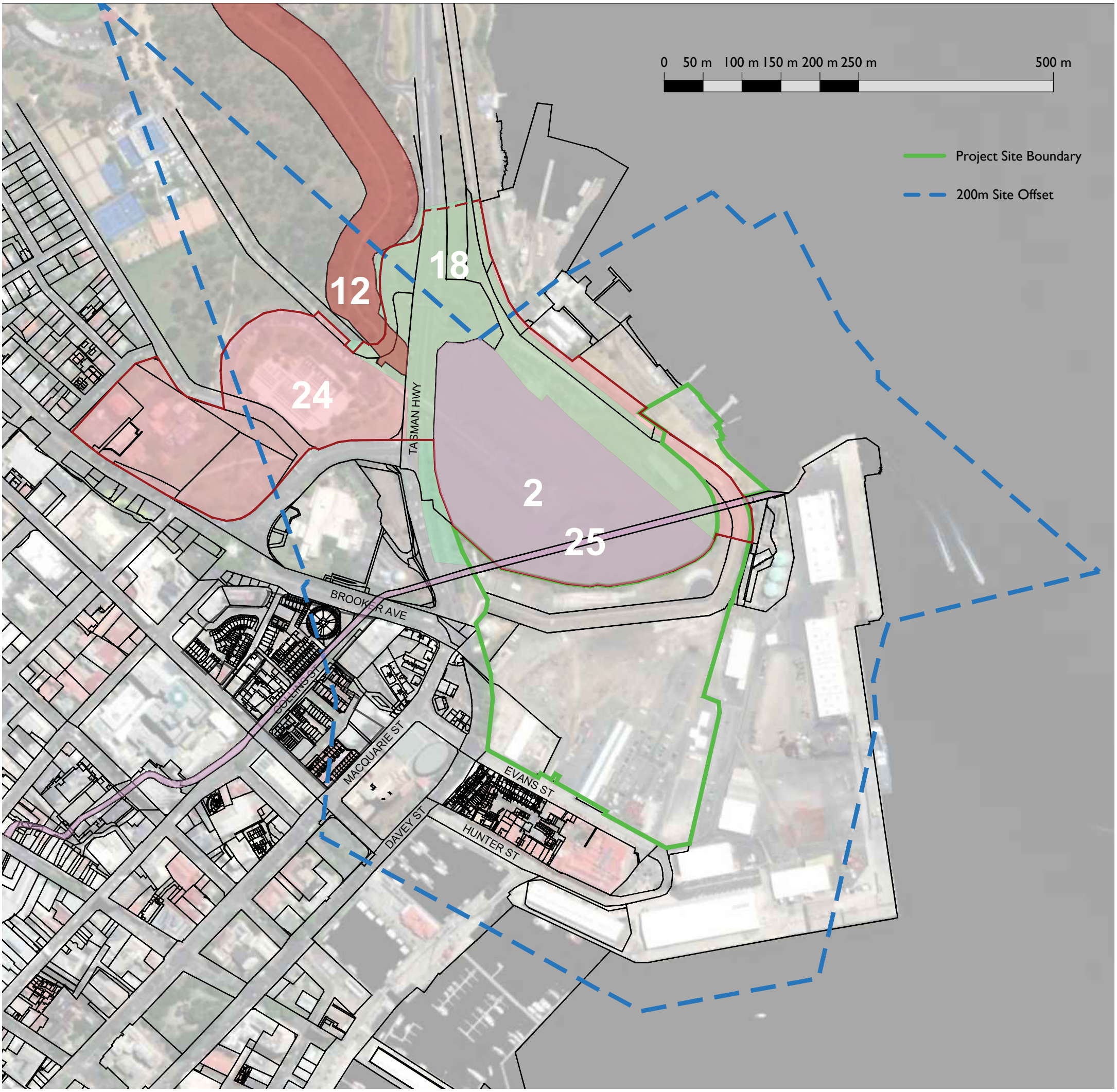
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REV **P4**
SUITABILITY/REASON FOR ISSUE **Issue for Information**

DRAWING NUMBER
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Notes:

Drawings are based on survey data and may not accurately represent what is physically present.

Do not scale from this drawing. All dimensions are to be verified on site before proceeding with the work.

All dimensions are in millimeters unless noted otherwise.

Purcell shall be notified in writing of any discrepancies.

N

REV	DATE	BY	CHK	DESCRIPTION
P1	26.06.24	HJ	LBS	Issue for Information

CLIENT
MPDC

JOB NUMBER
243280

PROJECT
Macquarie Point Stadium

TITLE
Activity Area 2.1 Site Plan

SIZE A3P

SCALE 1:5000

REV **P1**

SUITABILITY/REASON FOR ISSUE **Issue for Information**

DRAWING NUMBER
243280-PUR-XX-SL-DR-A-0017

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Appendix C Proposed Project Documentation

The following project documentation formed the basis of this Assessment

Cox Architecture, Cumulus, Realm Studios, SLR	Macquarie Point Multipurpose Stadium Project of State Significance: Urban Design Framework		Draft-v3	5 July 2024
SLR	Visual Impact Assessment Report – Macquarie Point Multipurpose Stadium		3.0	9 July 2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A00-0001	MPS-COX-DR-01-A00-0001	1	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A11-0000	MPS-COX-DR-01-A11-0000	1	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A11-1000	MPS-COX-DR-01-A11-1000	1	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A11-2000	MPS-COX-DR-01-A11-2000	4	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A15-1000	MPS-COX-DR-01-A15-1000	1	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A20-0000	MPS-COX-DR-01-A20-0000	4	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A20-0001	MPS-COX-DR-01-A20-0001	4	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A20-0002	MPS-COX-DR-01-A20-0002	4	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A20-0003	MPS-COX-DR-01-A20-0003	4	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A20-0004	MPS-COX-DR-01-A20-0004	4	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A20-0005	MPS-COX-DR-01-A20-0005	4	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A20-0006	MPS-COX-DR-01-A20-0006	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A30-0001	MPS-COX-DR-01-A30-0001	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A30-0002	MPS-COX-DR-01-A30-0002	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A30-0003	MPS-COX-DR-01-A30-0003	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A40-0001	MPS-COX-DR-01-A40-0001	3	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A40-0002	MPS-COX-DR-01-A40-0002	2	28/06/2024

Cox Architecture, Cumulus	MPS-COX-DR-01-A40-0003	MPS-COX-DR-01-A40-0003	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A40-0004	MPS-COX-DR-01-A40-0004	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A40-0005	MPS-COX-DR-01-A40-0005	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A40-0006	MPS-COX-DR-01-A40-0006	2	28/06/2024
Cox Architecture, Cumulus	MPS-COX-DR-01-A80-0001	MPS-COX-DR-01-A80-0001	1	28/06/2024

Appendix D Curriculum Vitaes

Curriculum Vitae for Jim Gard'ner

BArch (Hons), BBSc, GradDip (Conservation), GradCert (Visual Arts), RAIA, M.ICOMOS

Name and address of expert

James (Jim) Maitland Gard'ner, Director of GJM Heritage located at Level 4, 182 Victoria Parade, East Melbourne, Victoria 3002

Expert's qualifications and experience

I hold a Bachelor of Building Science and a first-class honours degree in Architecture from Victoria University of Wellington (New Zealand), a post graduate diploma in building conservation from the Architectural Association of London and a graduate certificate in visual arts from Harvard University. I am registered with the Architects' Registration Board of Victoria (16044) and am a member of the Australian Institute of Architects, the Victorian Planning & Environmental Law Association, Australia ICOMOS and DOCOMOMO Australia.

I have practiced as an architect on heritage buildings and new design projects in Australia, New Zealand and the United Kingdom, and have specialised in heritage conservation since 1997. As a Historic Buildings Architect at English Heritage, I provided technical and regulatory advice on a diverse range of heritage places including Stonehenge, Bolsover Castle, Derbyshire and the Wellington Arch in London. At the National Trust of Australia (Victoria) I led the classification of heritage places on the National Trust Register and the development of responses to heritage and planning permit applications.

In my role as the Director, Strategy and Policy and then as the Executive Director at Heritage Victoria I developed and implemented heritage policy and guidance to assist in the interpretation of the provisions of the *Heritage Act 1995* (Vic). I previously Chaired the Royal Exhibition Building and Carlton Gardens World Heritage Steering Committee and have been a member of the Heritage Chairs and Officials of Australia and New Zealand. From 2012-15 I held the position of Executive Director, Statutory Planning and Heritage in the Victorian State Government where I administered the *Environment Effects Act 1978* (Vic) and advised the Minister for Planning on planning scheme amendments and permit decision making under the *Planning and Environment Act 1987* (Vic).

As an independent heritage consultant, I advise on the heritage assessment of, and management and works to, heritage places including private dwellings, places of worship, institutional and commercial buildings, and industrial properties. I advise local and State Governments on statutory planning approvals and strategic planning matters related to heritage and have undertaken place-specific assessments as well as heritage studies for broader areas and precincts. I have prepared numerous Heritage Impact Statements detailing the impact of proposed works upon places included on both the Victorian Heritage Register and the Heritage Overlay, and have provided independent peer review of development proposals on behalf of local planning authorities.

I have provided expert evidence to the Victorian Civil and Administrative Tribunal, Planning Panels Victoria, Environmental Effects Inquiries, the Independent Planning Commissioner (New Zealand) and the Heritage Council of Victoria under the instruction of private property owners, developers, local and State governments.

Education		
Graduate Certificate (Visual Arts)	Harvard University, Cambridge, Massachusetts	2018
Ancient Monument Consolidation	West Dean College, Sussex, UK	2002
Graduate Diploma in Building Conservation	The Architectural Association School of Architecture, London	2001
RIBA Part 3 Professional Practice	London South Bank University, London	1999
Repair of Old Buildings Course	Society for the Protection of Ancient Buildings, London	1998
Bachelor of Architecture (Hons 1)	Victoria University of Wellington, New Zealand	1992
Bachelor of Building Science	Victoria University of Wellington, New Zealand	1990

Professional Registrations and Memberships	
Member	Australian Institute of Architects
Registered Architect (Victoria)	Architects Registration Board of Victoria (membership number 16044)
Member	Australia ICOMOS
Member	Victorian Planning and Environmental Law Association
Member	DOCOMOMO Australia

Positions

Director	GJM Heritage	2015 - present
Heritage Technical Expert	City of Melbourne Design Review Panel	2022 - present
Secretary / Management Committee Member	Open House Melbourne	2015-2016
Executive Director, Statutory Planning and Heritage	State Government of Victoria	2012-2015
Chair	Royal Exhibition Building and Carlton Gardens World Heritage Management Plan Steering Committee	2009-2012
Executive Director	Heritage Victoria	2009-2012
Director, Strategy and Policy	Heritage Victoria	2005-2009
Conservation Manager	National Trust of Australia (Victoria)	2003-2005
Historic Buildings Architect	English Heritage, United Kingdom	1998-2003
Project Architect	Lewis & Hickey, UK; Athfield Architects, NZ; Peter Beaven, Architect, NZ; Structon Group, NZ	1992-1998

Selected Publications and Conference Papers

J. Gard'ner, 'Balancing Public Good: Major Infrastructure Projects and the Burra Charter', conference paper, ICOMOS General Assembly Scientific Symposium, Sydney, September 2023.

J. Gard'ner, 'Heritage and Sustainability: the Heritage Chairs and Officials of Australia and New Zealand response', symposium paper, Melbourne University, October 2013.

J. Gard'ner, 'Christchurch: the post earthquake dilemma – Rebuild or work with ruins?', conference paper, Copland Foundation Conference – Future Approaches to Historic Houses, their Gardens and Collections, November 2012.

J. Gard'ner, 'The Heritage Victoria Perspective', Architect Victoria, Australian Institute of Architects, Autumn 2010.

'A Future for the Past? Integrating Sustainability and Heritage', Green Building and Design Conference 2010, Melbourne.

J. Gard'ner, 'Victoria's Historic Heritage: where have we been, where are we now, and where to from here?', La Trobe University Symposium, Melbourne, November 2010.

J. Gard'ner, 'Preparing the Conservation Plan' in M. Forsyth (ed), Historic Building Conservation, Donhead, London, 2007.

J. Gard'ner, 'The National Trust (but not as you know it)', Context [journal of the Institute of Historic Building Conservation], No. 87, November 2004, pp. 18-21.

English Heritage, Easy Access to Historic Buildings, revised edition, English Heritage, London, July 2004 [contributor].

J. Gard'ner, 'Heritage Protection and Social Inclusion: A Case Study from the Bangladeshi Community of East London', International Journal of Heritage Studies, Vol. 10, No. 1, March 2004, pp. 75-92.

J. Gard'ner, 'Informed conservation: principles and practice', Context [journal of the Institute of Historic Building Conservation], No. 78, March 2003, pp. 35-36.

J. Gard'ner, Adopting Cultural Diversity: How cultural diversity can be incorporated in the protection of England's built heritage, Architectural Association of London, 2001 [unpublished thesis].

D. Kernohan, Wellington's Old Buildings: a photographic guide to old buildings in central Wellington, Victoria University Press, Wellington, 1994 [researcher]

Various articles in Architect Victoria, Revue (journal of the Victorian Planning and Environmental Law Association) and Planning News (journal of the Planning Institute of Australia [Victoria and Tasmanian]).

Curriculum Vitae for Lucy Burke-Smith

B.Sc (Architecture) BArch (Hons1), GradDip (Heritage Conservation), RAIA

Name and address of expert

Lucy Burke-Smith, Associate Partner with Purcell Architecture Australia located at Ground Floor, 183 Macquarie Street, Hobart Tasmania 7000

Expert's qualifications and experience

I hold a Bachelor of Science and a first-class honours degree in Architecture from Newcastle University (Australia), and a graduate diploma in heritage conservation from the University of Sydney (Australia). I am registered with the Architects' Registration Board's of Tasmania and New South Wales and am a member of the Australian Institute of Architects.

I have specialised in heritage conservation as a graduate of architecture and later an architect since 2003. As Conservation Manager Port Arthur Historic Sites Management Authority, I provided technical and regulatory advice on three of the 11 properties forming the Australian Convict Sites World Heritage Listing. At the Sydney Harbour Foreshore Authority (SHFA) I was responsible for the determination of applications under delegation from the Heritage Council (NSW) together with technical and statutory advice with respect to the management of the State Government's heritage Asset Portfolio and responsibilities under the *Heritage Act 1977* (NSW).

As an independent heritage consultant, I advise on the heritage assessment of, and management and works to, heritage places including private dwellings, places of worship, institutional and commercial buildings, and industrial properties. I have prepared numerous Heritage Impact Statements detailing the impact of proposed works upon places included on the National Heritage List, Victorian, Tasmanian and New South Wales Heritage Registers and Local Historic Cultural Heritage Lists (or relevant equivalent) and have provided independent peer review of development proposals on behalf of local planning authorities.

I am a Chapter Councillor of the Australian Institute of Architects (Tasmanian Chapter) and have been Jury Chair and Jury member for the Australian Institute of Architects Awards (Tasmanian Chapter).

I have provided expert evidence to the Tasmanian Civil and Administrative Tribunal under the instruction of private property owners and local government.

Education		
Conservation of Historic Concrete	West Dean College, Sussex, UK	2024
Architectural Professional Practice	Architects Accreditation Council Australia	2009
Graduate Certificate Heritage Conservation	University of Sydney, Australia	2009
Bachelor of Architecture (Hons 1)	University of Newcastle, Australia	2002
Bachelor of Science (Architecture)	University of Newcastle, Australia	1999

Professional Registrations and Memberships	
Member	Australian Institute of Architects
Registered Architect (Tasmania)	Architects Registration Board of Tasmania (membership number 898 CBOS: CC6606)

Positions		
Trustee Director	Purcell	2022 - present
Chapter Councillor	Australian Institute of Architects (Tasmania)	2022 - present
Jury Member	Australian Institute of Architects Awards (Tasmania)	2022
Jury Chair	Australian Institute of Architects Awards (Tasmania)	2020
Competition Advisor	Cascade Female Factory International Design Competition	2017-2018
Conservation Manager	Port Arthur Historic Sites Management Authority	2013-2017
Heritage Architect	Sydney Harbour Foreshore Authority	2006-2013
Heritage Specialist	NSW Government Architects Office	2004-2006
Assessment Officer	Office of Environment and Heritage (NSW)	2003-2004

Selected Publications and Conference Papers

Co-existence of cultural heritage values, Ground Matters Australasian Student Conference, June 2024

Port Arthur Penitentiary Project, Australia ICOMOS 'Fabric' Conference Paper, January 2015

Various articles in Bulletin (journal of the Australian Institute of Architects (NSW))

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388 George Street,
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ARN NSW 11029

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MEMORANDUM

To	Macquarie Point Development Corporation
From	Lucy Burke-Smith, Partner, Purcell Architecture Australia Jim Gard'ner, Director, GJM Heritage
Date	17 February 2025

MACQUARIE POINT MULTIPURPOSE STADIUM – PROJECT OF STATE SIGNIFICANCE: RFI RESPONSE

We write in response to Request for Further Information, received from the Planning Commission 19 November 2024 (DOC/24/14508), with regard to the Macquarie Point Multipurpose Stadium (MPMS) – Project of State Significance (PoSS). In particular we outline our response to the following points, as included within the RFI Appendix 1 – Scope of project and requested further information:

Cultural heritage and values

RFI Response – Item 20:

- *Further evidence/analysis on, and visualisations showing, specific effects of the project (including its use) on individual places of historic heritage cultural significance (section 5.3 of the Guidelines).*

With reference to section 5.3 of the Guidelines reporting is *to assess the effect of the proposed project on the historic cultural heritage characteristics, values and significance.*[1] Specifically:

- *the degree to which the proposed project complements and contributes to or detracts from the values of places or precincts of historic cultural heritage significance;*

- *the effect of the use, location, bulk, form and appearance of the proposed project on the values of places or precincts of historic cultural heritage significance;*[2]

Executive Summary

In response to RFI 20, "*Further evidence/analysis on, and visualisations showing, specific effects of the project (including its use) on individual places of historic heritage cultural significance (section 5.3 of the Guidelines)*" we have undertaken a further visual impact analysis with regard to SLR's additional visualisations, the results of which are explained in Table B.4.2"

In addition, we enclose a correction to Figure 14 on page 41 of the Heritage Impact Assessment (Appendix L) to include the number notations that are referenced in the caption.

1 PoSS MPMS Final Guidelines 16 February 2024, s.5.3.1, p.14
2 PoSS MPMS Final Guidelines 16 February 2024, s.5.3.2, p.14

Document Date: 17 February 2025
File Location & Name: /243280/Shared Documents/00 Documentation/REPORTS/00-Stadium Project/243280-MPMS-RFI Response_Rev 01 20200217.docx

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Nominated Architect: Lucy Burke-Smith
TAS 898 CC6606

Overview and methodology

The Heritage Impact Assessment (HIA), Appendix L, outlines our assessment, based on material available at the time of drafting. This response provides our assessment of any increase or decrease in the effect of the proposal on the historic cultural heritage of the places and precincts identified within the HIA, and summarised within Table 13[3]. It is based on additional visualisations contained within the visualisation package prepared by SLR, Issue 01, dated 17 February 2025. It is to be noted that our assessment is limited to those images that illustrate the impact on heritage places, precincts and areas.

This response has been prepared by Lucy Burke-Smith, Parter, Purcell Architecture Australia, and Jim Gard'ner, director GJM Heritage, who also authored the HIA. It applies the Framework for impact assessment, as outlined within Section 4 of the HIA, including the following matrix[4] where the magnitude of impact is compared to the value of the heritage place. This determines a value for the effect of the Proposed Project on the place as shown below.

		Value of place		
		State	**Local**	**Activity Area**
Magnitude of impact	**Very High**	Major effect	Major effect	Major effect
	High	Major effect	Major effect	Moderate effect
	Medium	Major effect	Moderate effect	Minor effect
	Low	Moderate effect	Minor effect	Negligible effect
	Negligible / neutral impact	Negligible effect	Negligible effect	Negligible effect

This assessment also applies the definitions for magnitude of Change as outlined within Table 4 of the HIA, and reproduced below:

Magnitude of Change	Definition
Very High	*Substantial and Permanent Change* • *Demolition of all or a substantial part of the heritage place* • *Major alterations, additions or other modifications that adversely impacts the cultural heritage significance of the place* • *Significant change in the setting, significant views to or from the place* • *Obstruction of a significant part of or primary elements of the view.* • *Overwhelming loss of key features or introduction of additional features in the view, resulting in the character of the view or landscape to fundamentally change.* • *Views to key landscape features are significantly impacted, affected or diminished.* • *Visual contrast of any new feature(s) in the view such that the nature of the view or local character is changed.* • *Substantial change to the landscape due to loss of and/ or change to elements, features or characteristics of the landscape, creating an overall worsening of landscape quality.*
High	*The development severely erodes the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)*

3 Appendix L HIA, August 2024, Purcell & GJM, Section 6.1, Table 13, p.56
4 Appendix L HIA, August 2024, Purcell & GJM, Section 4.3, p.51

	Considerable Change (SLR MacPoint VA) • *Demolition of a substantial part of significant heritage fabric* • *Alterations, additions or other modifications that adversely impacts the cultural heritage significance of the place* • *Change in view, affecting part of the view continuously visible for a moderate duration or obstructing a substantial part or important elements of the view.* • *Loss of key features or introduction of additional features in the view, resulting in the character of the view or landscape to change.* • *Views to key landscape features are impacted, affected or diminished.* • *Visual contrast of any new feature(s) in the view that represents change but character remains the same.* • *Visual amenity of local residents or sensitive receivers is impacted or diminished.* • *Change to the landscape due to loss of and/ or change to elements, features or characteristics of the landscape, creating a worsening of landscape quality of specific elements.*
Medium	*The development erodes to a clearly discernible extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)* *Moderate Change* • *Demolition of heritage fabric* • *Minor alterations, additions or other modifications that adversely impacts the cultural heritage significance of the place* • *Perceptible change impacting parts of the view or a moderate change across a specific area.* • *Minor Loss of key features or introduction of additional features in the view, resulting in a minor change to the overall character view.* • *Visually contrast with existing site and surrounding features but the character of the view does not fundamentally change* • *Views to key landscapes partially obstructed but views remain intact.*
Low	*The development erodes to a minor extent the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)* *Minimal Change* *Demolition of non-significant fabric* *Alterations, additions or other modifications that do not adversely impact the cultural heritage significance of the place* • *Minor change to the landscape or views.* • *Temporary or reversible impact.* • *Existing elements are retained as the dominant within the view and built form/ development is either well integrated within it or does not significantly diminish them.* • *Minimal contrast of any new elements such that the nature of the view or local character remains relatively unchanged.* • *Little permanent change or no fundamental change to local character*
Imperceptible / None	*The development does not affect the heritage values of the heritage assets in the view, or the view as a whole, or the ability to appreciate those values. (EH)* *Barely perceptible change* • *Physical impacts on the heritage place limited to non-contributory fabric* • *No memorable or rarely perceptible change to local character or key views*

For the purpose of this RFI response the column assessing Direct Impacts has been removed from Table 13, enabling a focus on visual, or Indirect Impacts, being the matter of this RFI. Indirect Impacts are noted within the HIA as including, amongst other examples *changes to the setting of a place, or changes to*

public views to or from a place.[5] The HIA also references the following definition from the *Guidelines for Landscape and Visual Impact Assessment*[6]

> ***Indirect effects*** *Effects that result indirectly from the proposed project as a consequence of the direct effects, often occurring away from the Site, or as a result of a sequence of interrelationships or a complex pathway. They may be separated by distance or in rime from the source of the effects.*

RFI Response – Item 20: Further analysis on specific effects of the project on individual places of historic heritage cultural significance

The following table is an amended extract from the HIA at Appendix L. As outlined within the above methodology is removes the column assessing direct impacts, and represents the initial assessment within greyed boxes, with the assessment, subject of this RFI unshaded.

Site No.	Name	Significance Level	Indirect Impacts	Indirect Impacts RFI Assessment	Overall Magnitude	Overall Magnitude RFI Assessment	Cultural Landscape impacts	Cultural Landscape RFI Assessment
1	'41 Hunter Street (UTAS Centre for the Arts, formerly part of H. Jones & Co.)'	State Local	Very High	SLR Viewpoints 12, 13, 15 & 17 Very High	Major effect	SLR Viewpoints 12, 13, 15 & 17 Major effect	Very High	SLR Viewpoints 12, 13, 15, 17 Very High
2	'Cenotaph, Anzac Parade and Queen's Battery'	State Local	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relating to the relevant views of the place identified within HIA Section 7.1.2	Major effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relating to the relevant views of the place identified within HIA Section 7.1.2	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relating to the relevant views of the place identified within HIA Section 7.1.2
3	'Former HCC / City Motors Garage - façade'	State Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Low	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
4	'Former HMAS Huon Naval Depot (Huon Quays)'	State Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Low	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site

5 Appendix L HIA, August 2024, Purcell & GJM, Section 6.1, p.1

6 Landscape Institute (LI) and Institute of Environmental Management & Assessment (IEMA), Guidelines for Landscape and Visual Impact Assessment (GLVIA), Third Edition, Routledge, 2013, pp 155-158.

Site No.	Name	Significance Level	Indirect Impacts	Indirect Impacts RFI Assessment	Overall Magnitude	Overall Magnitude RFI Assessment	Cultural Landscape impacts	Cultural Landscape RFI Assessment
5	'Former Hobart Railway Station'	State Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
6	'Former MTT Offices'	State Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Low	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
7	'Henry Jones & Co. IXL Jam Factory'	State Local	Very High	SLR Viewpoints 12, 15 & 16 Very High	Major effect	SLR Viewpoints 12, 15 & 16 Major effect	Very High	SLR Viewpoints 12, 15 & 16 Very High
8	'Hobart Gas Works complex (incl. chimney)'	State Local	Medium	SLR Viewpoints 18 & 19 Medium	Moderate effect	SLR Viewpoints 10 & 11 Moderate effect	High	SLR Viewpoints 18 & 19 High
9	'Hobart Railway Goods Shed'	State Local	Very High	Building relocated - not shown in visualisations	Major effect	Building relocated - not shown in visualisations	Very High	Building relocated - not shown in visualisations
10	'Roberts & Co. Woolstore Complex'	State Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
11	'Royal Engineers Building and Stone Post'	State Local	Very High	SLR Viewpoints 20 & 21 Viewpoint 20 shows Very High impact whereas Viewpoint 21 shows Imperceivable impact	Major effect	SLR Viewpoints 20 & 21 Viewpoint 20 shows Very High impact whereas Viewpoint 21 shows Imperceivable impact	Very High	SLR Viewpoints 20 & 21 Very High
12	'Soldiers Memorial Avenue, South African (Boer) War Memorial, and 2/40th Infantry Battalion monument'	State	Low	SLR Viewpoint 22 Low	Moderate effect	SLR Viewpoint 22 Moderate effect	Low	SLR Viewpoint 22 Low

Site No.	Name	Significance Level	Indirect Impacts	Indirect Impacts RFI Assessment	Overall Magnitude	Overall Magnitude RFI Assessment	Cultural Landscape impacts	Cultural Landscape RFI Assessment
13	'Tasmanian Museum and Art Gallery Complex'	State Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Medium	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
14	'Victoria Dock and Constitution Dock'	State Local	Very High	SLR Viewpoints 12, 13 & 15 Very High	Major effect	SLR Viewpoints 12, 13 & 15 Major effect	Very High	SLR Viewpoints 12, 13 & 15 Very High
15	'Red Shed'	Local	Very High	Building relocated - not shown in visualisations	Major effect	Building relocated - not shown in visualisations	Very High	Building relocated - not shown in visualisations
16	1.0 Inner City Residential (Wapping)	Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Low	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
17	2.0 Sullivans Cove Mixed Use	Local	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Major effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
18	2.1 Domain Open Space	Local	Medium	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Major effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site

Site No.	Name	Significance Level	Indirect Impacts	Indirect Impacts RFI Assessment	Overall Magnitude	Overall Magnitude RFI Assessment	Cultural Landscape impacts	Cultural Landscape RFI Assessment
19	3.0 Sullivans Cove 'Gateway'	Local	Very High	SLR Viewpoints 17, 19 & 21 show proximate gateway views. The impacts from these differ from the more distant gateways shown in the HIA inventory datasheet Site No, 19. Viewpoint 17 shows a High impact whereas Viewpoint 19 shows a Low impact and Viewpoint 21 a Imperceivable impact.	Major effect	SLR Viewpoints 17, 19 & 21 show proximate gateway views. The impacts from these differ from the more distant gateways shown in the HIA inventory datasheet Site No, 19. Viewpoint 17 demonstrates a Major effect whereas Viewpoint 19 demonstrates a Moderate effect impact and Viewpoint 21 a Negligible effect.	Very High	SLR Viewpoints 17, 19 & 21 Very High
20	4.1 Macquarie Point Wharf	Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
21	4.2 Regatta Point	Local	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Major effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
22	4.3 Sullivans Cove 'Working Port'	Local	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Major effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site

Site No.	Name	Significance Level	Indirect Impacts	Indirect Impacts RFI Assessment	Overall Magnitude	Overall Magnitude RFI Assessment	Cultural Landscape impacts	Cultural Landscape RFI Assessment
23	'The Glebe'	Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Negligible effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Medium	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
24	'Middle Queens Domain'	Local	Low	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Minor effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Low	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
	'Queens Domain Foreshore'	Local	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Major effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
	'Southern Queens Domain'	Local	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Major effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Very High	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site
25	Hobart Rivulet	Local	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Minor effect	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site	Imperceptible / None	No additional visualisations within SLR, Issue 01, dated 11 February 2025 relevant to the site

Conclusion

An assessment of the additional visualisations has not changed the preliminary assessment outlined within our HIA that reads:

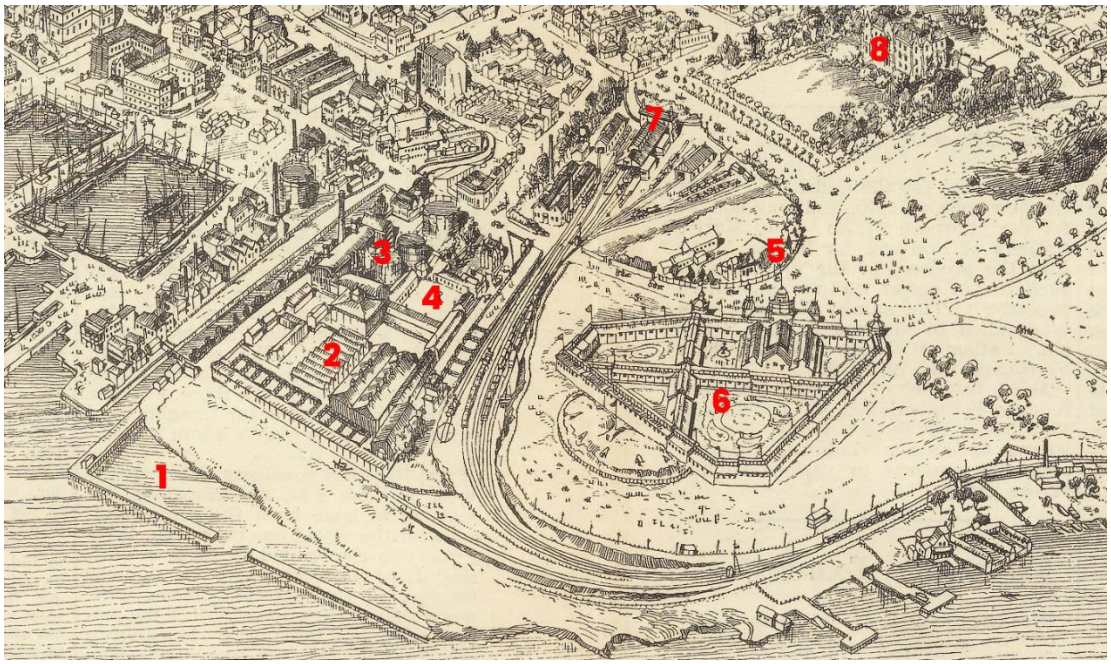
> *…there are a range of heritage impacts from Imperceptible / None to Very High across the Study Area. The impacts identified above cannot be avoided and mitigation measures will not fully ameliorate these impacts to historic cultural heritage significance of the affected sites.*[7]

7 Appendix L HIA, August 2024, Purcell & GJM, Section 6.1, p.58

RFI Response – D. Unintentional Errors Additional Information

The following image is provided in response to the following observation of the Commission:

> *Figure 14 on page 41 of the Heritage Impact Assessment (Appendix L) does not include on the plan the number notations that are referenced in the caption.*[8]



Revised Figure 14: 1 - Seawall and basin; 2 - Slaughter Yards; 3 - Gasworks and Gasworks Straits; 4 - Drill Yard; 5 - Former Royal Engineer's Quarters; 6 - Exhibition Buildings and grounds; 7 - Hobart Railway Station; 8 -University; (Source: 'A bird's-eye view of Hobart, Tasmania', [Sydney]: Australian Town and Country Journal, 1894, TAHO, SD_ILS: 920758, detail).

8 TPC Letter Response, Item 75, November 2024.