

**Don Bank Museum  
6 Napier Street, North Sydney**

**Conservation Management Plan**



Prepared for:  
**North Sydney Council**  
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# Executive Summary

This report is a Conservation Management Plan (CMP) for Don Bank Museum. The CMP incorporates documentary research (Section 2) and the study of the built fabric (Section 3) to provide an understanding of its cultural significance (Sections 4 and 5) as follows:

*Don Bank is of historical, aesthetic and technical significance and exceptional rarity as a surviving Colonial period, sawn vertical slab dwelling to survive within NSW and metropolitan Sydney and is one of the oldest buildings of any kind to survive within the city of North Sydney.*

*Constructed 1835-1846, the place is associated with the early settlement of the North Shore and the place retains evidence of its earliest phases of development in the central four rooms and hall of the cottage, surviving interior finishes, joinery and the allotment boundaries, formed in the mid-1850s. Its current configuration, albeit restored and adapted, has high potential to yield important information about early building materials and techniques, particularly in its wall construction and joinery.*

*The place is of historical significance as an early, representative example of heritage conservation, as a result of sustained community action in the main by the North Shore Historical Society and notable members David Earle and Marjory Byrne, and an early example of architectural conservation and adaptive reuse dating from the time of the creation of the Burra Charter in 1979.*

*Through its associations with the North Shore Historical Society, its historical significance, its use as a house museum and community facility, and its role as a welcome oasis within the dense urban environment of North Sydney, Don Bank is held in high esteem by the local community.*

Opportunities and constraints on the treatment and use of the place are outlined in Section 6. This discusses the statutory heritage listings and their legislative requirements, the existing condition of the fabric, the requirements of the owner and the likely expectations of the public.

The CMP provides in Section 7 a clear set of policies to guide the future care of the place, derived from an understanding of the place's significance. The conservation policies address:

- treatment of the fabric
- interpretation of the place
- use of the place
- intervention in the fabric identified to be conserved
- adaptation of the fabric identified to be conserved
- additions and other new features
- conservation procedures and practices
- adoption and review of the proposed conservation policies

Not all these policies will necessarily be achievable when other external matters, for instance the owner's finances, are taken into account.

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# 1. Introduction

## 1.1. Background to the Conservation Management Plan

This report is a review and update of the *Don Bank, 6 Napier Street, North Sydney Conservation Management Plan* prepared in 2011 by City Plan Heritage.

Don Bank Museum (originally known as St. Leonards cottage) is a 19<sup>th</sup> century timber vertical boarded and batted single storey dwelling (with later alterations and additions), sited on a portion of its original allotment, within a garden setting. The place is credited as being the oldest extant timber building within the North Sydney Council local government area and one of the oldest surviving timber buildings in Sydney. In 1979-1980, Cox Tanner Pty Ltd undertook extensive restoration, reconstruction and adaptation works to convert the place into a house museum. In 2015, Geoffrey Britton Environmental Design and Heritage Consultant undertook reconstruction and adaptation works to the grounds of the place.

The place is listed as a heritage item on the NSW State Heritage Register (SHR No. 00031). See Figure 1.3 below for the curtilage plan for the State Heritage Register listing of the place.

The place is also listed on Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0926) and is located within the *Edward Street Heritage Conservation Area* (CA17).

This Conservation Management Plan (CMP) has been prepared for North Sydney Council, who owns and manages the place as a house museum. This CMP has been commissioned in order to update the previous CMP in regard to the current configuration and use of the place and in order to meet current standards for conservation management documents.

## 1.2. Definition of the Place and Features

Don Bank Museum, 6 Napier Street, North Sydney is located within the local government area of North Sydney Council, Parish of Willoughby, County of Cumberland.

The subject site is located on the western side of the Pacific Highway, within the North Sydney CBD, within what is known as the Educational Precinct. Don Bank Museum is located at the southwestern corner of Napier Street and Oak Street, with the house and gardens fronting Napier Street. The place is situated between modern high-rise development and carparks to the north, south and east, and a small enclave of single storey attached and semi-attached cottages to the west (along Oak Street). A small park is located immediately south of the place, providing pedestrian access between Napier Street and Wheeler Lane.

Located within the allotment is the House, a storage shed, driveway access from Oak Street and a landscaped garden. The real property definition of the place is Lot 9 of DP 4120. The study area for this CMP consists of the legal allotment Lot 9 of DP 4120 which, in this case, includes all the elements of the place. See Figures below.

## 1.3. Methodology

The form and methodology of this report follows the general guidelines for conservation management plans outlined in the following documents:

- *The Conservation Plan*, J. S. Kerr, Australia ICOMOS, Seventh edition, 2013
- *Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter)*, Australia ICOMOS Inc., 2013
- *Assessing Heritage Significance*, NSW Heritage, 2001
- *Conservation Management Documents*, NSW Heritage, 2002

For a flowchart of this methodology, see Appendix 1.

## 1.4. Terms

This report adheres to the use of terms as defined in the Australia ICOMOS *Burra Charter* (see Appendix 1).

**Place:** means a geographically defined area that may include elements, objects, spaces and views. Place may have tangible and intangible dimensions. The term place is defined under the *Burra Charter* and is used to refer to sites and areas of cultural significance.

### Abbreviations

c.	circa
CMP	Conservation Management Plan
Council	North Sydney Council
DP	Deposited Plan
Don Bank	Don Bank Museum
LEP	Local Environmental Plan
LGA	Local government area
LRS	Land Registry Services, NSW
LSJ	Lucas, Stapleton, Johnson & Partners Pty Ltd
ML	Mitchell Library
NLA	National Library of Australia
No.	Number
SHR	State Heritage Register
SLNSW	State Library NSW
SR	State Records

## 1.5. Exclusions

This report addresses only the European cultural significance of the place inclusive of the built structures, site and landscape features associated with the place. The ecological values of the place and the contents and movable heritage associated with the house have not been addressed as part of this report.

This report does not address the historical archaeology of the place, nor the Aboriginal archaeology and Aboriginal cultural values associated with the place.

## 1.6. Author Identification

Sean Johnson and Kate Denny of Lucas, Stapleton, Johnson & Partners prepared this report. The history portion of this report was researched and prepared by Nicholas Jackson. Unless otherwise stated, photographs are by the authors.

The images and photographs (except those of the authors) used in this report have been reproduced for this report only. Copyright continues to reside with the copyright owners and permission must be sought for their use in any other document or publication.

## 1.7. Acknowledgments

The authors wish to acknowledge the assistance of the following:

- Dr. Ian Hoskins, Council Historian, Stanton Library, North Sydney Council
- Geoffrey Britton, Environmental Design and Heritage Consultant

## 1.8. Other Reports

Don Bank has been the subject of a number of previous heritage studies which have been relied on and referred to as part of the preparation of this CMP. These include:

- *“Don Bank” the research and restoration of North Sydney’s Oldest Known Surviving House*, by Marjory Byrne, North Shore Historical Society, Wentworth Press, Marrickville, 1982.
- *Draft Conservation Management Plan of Don Bank*, 6 Napier Street, North Sydney by Design Plus Consultancy (April 2001).
- *Historical Landscape Analysis and Recommendations on Don Bank Cottage* by Mayne-Wilson & Associates (December 2007).
- *Don Bank, 6 Napier Street, North Sydney Conservation Management Plan* by City Plan Heritage (March 2011).

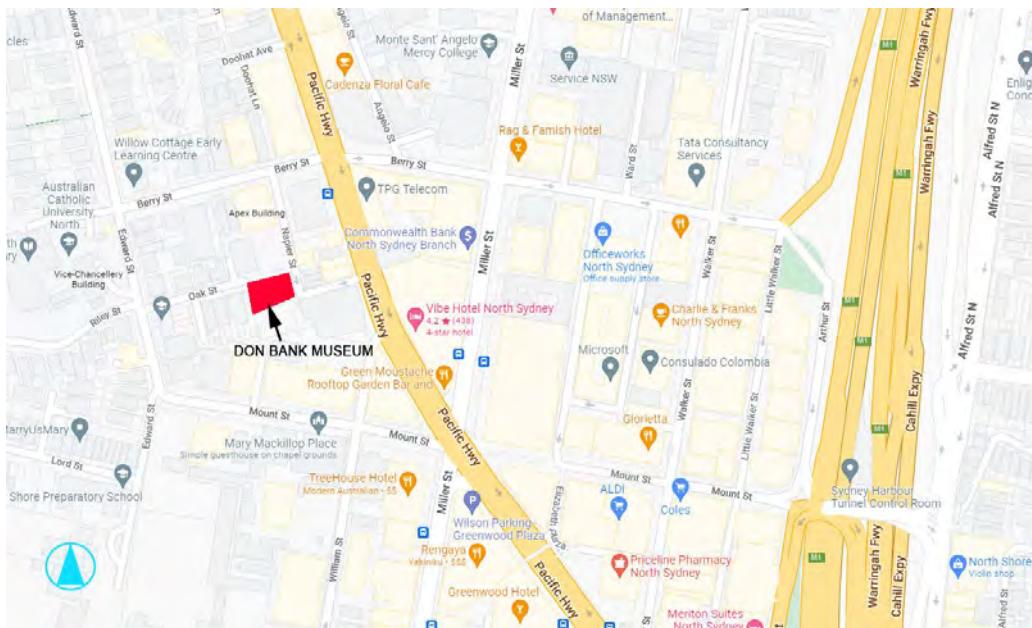


Figure 1. 1: Locality map of the North Sydney CBD showing the location of the Don Bank Museum (identified in red). Source: GoogleMaps



Figure 1. 2: Aerial photograph of Don Bank Museum showing the allotment boundaries of the place. The real property definition is Lot 9 of DP 4120 Source: LRS, SixMaps

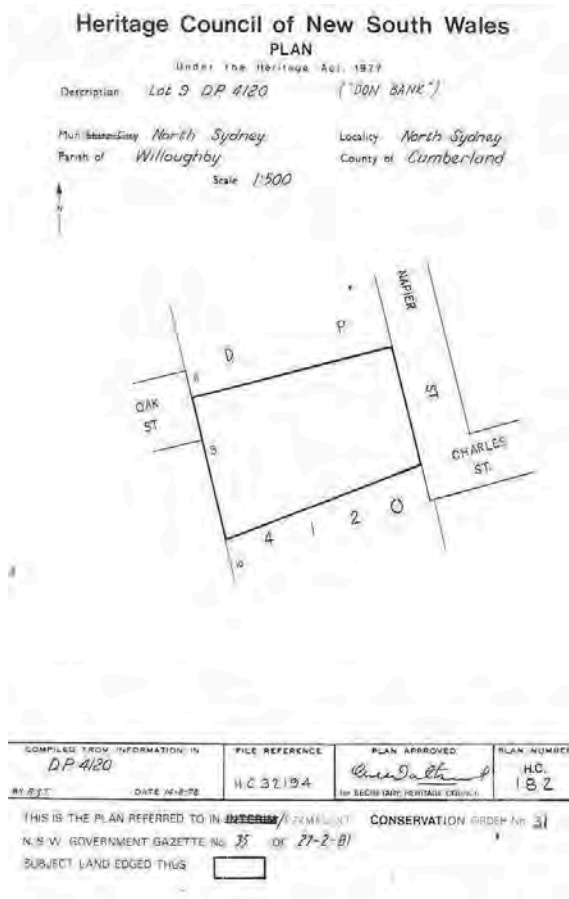


Figure 1. 3: State Heritage Register curtilage plan for Don Bank Museum (SHR 00031). Source: NSW Heritage

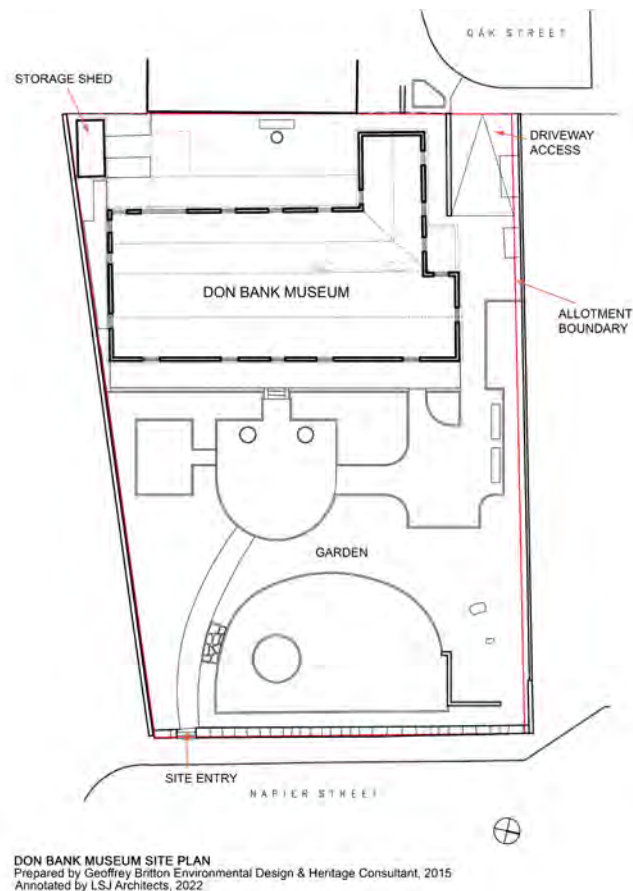


Figure 1. 4: Site plan for the Don Bank Museum showing the principal components of the place.

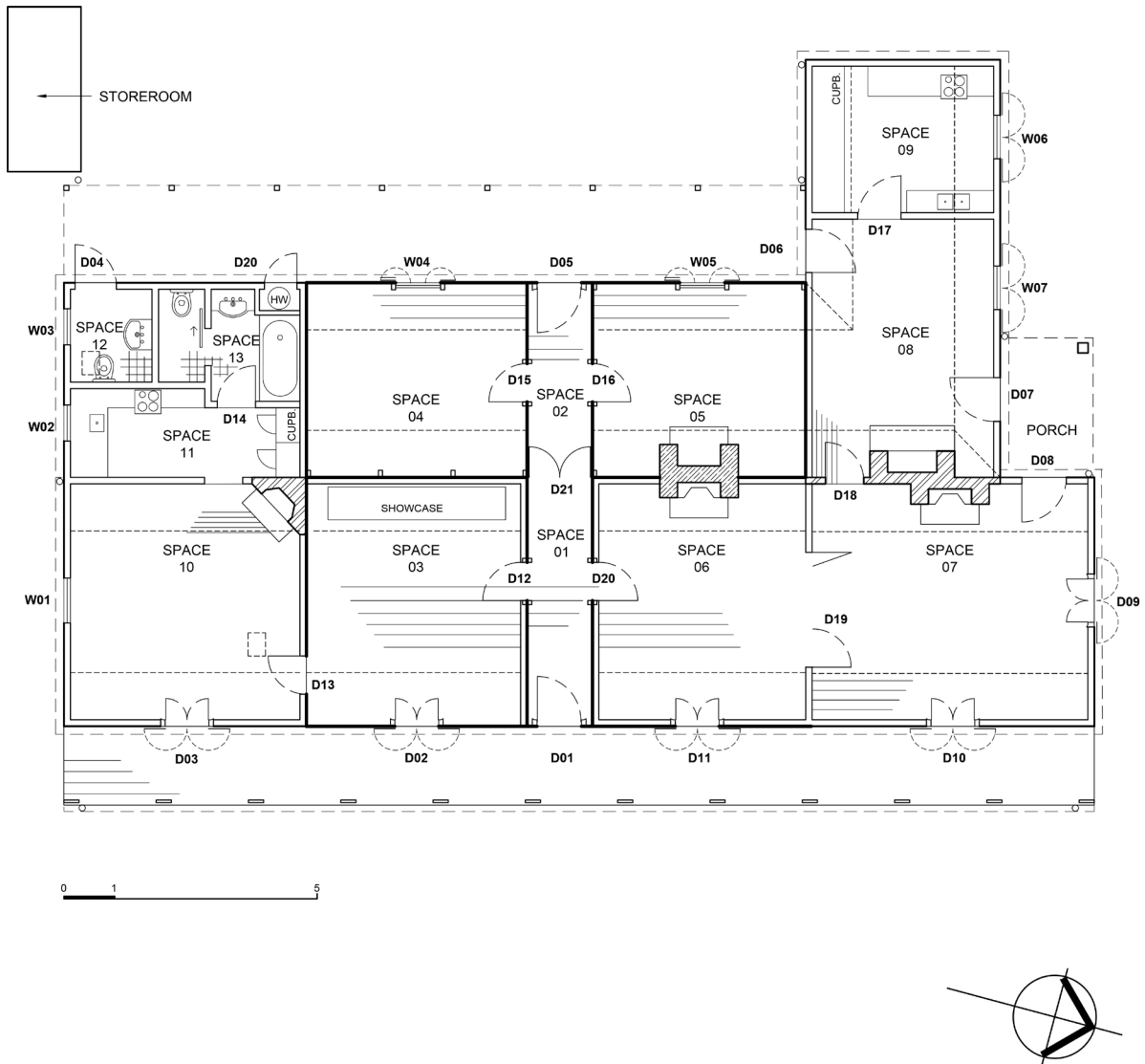


Figure 1. 5: Floor plan for the Don Bank Museum identifying space, door and window numbers. Prepared by LSJ Architects, 2022

## 2. History of the Place

### 2.1. Introduction

The following history of the development of Don Bank has been prepared by historian Nicholas Jackson from secondary sources (see footnotes and Appendix 2: Bibliography), with additional research undertaken by Kate Denny of Lucas Stapleton Johnson & Partners. The history prepared for this report has relied on the following sources:

- *Don Bank: A Report on its History and Architectural Character and Possible Restoration*, Cox Tanner Pty Ltd, 1975.
- *“Don Bank”: the research and restoration of North Sydney’s Oldest Known Surviving House*, Marjory Byrne, North Shore Historical Society, 1982.
- *Conservation Management Plan of Don Bank*, Design Plus Consultancy, 2001.
- *Don Bank Conservation Management Plan*, City Plan Heritage, 2011.

### 2.2. Development of North Sydney

The North Sydney Local Government Area is within the Country of the Gamaragal (or Cammeraygal) peoples. This Conservation Management Plan documents the European occupation of the site only, and the heritage significance of the place in this context. This does not therefore represent a complete history of the place or represent the perspectives of Gamaragal (or Cammeraygal) Traditional Owners in relation to the colonial impacts on this site. Consultation with Traditional Owners and other Aboriginal stakeholders is required before Aboriginal Cultural Heritage that may be associated with this place can be recorded.

#### 2.2.1. Land Grants

Non-indigenous settlement of NSW commenced in 1788 with the arrival of the First Fleet of convicts and colonisation of the area followed with the making of land grants. On the northern shore of Port Jackson commenced in 1794 and were intended to establish small farms to be worked by former soldiers to help feed the colonists. These grants of the 1790s were in the neighbourhood of present-day Artarmon.

In 1800 the area of Kirribilli was granted to Robert Ryan in a parcel of 120 acres, which came into the possession of Robert Campbell. To its north was James Milson’s grant of 50 acres made in 1824. At Blues Point, William (Billy) Blue, a former convict of Jamaican decent, was granted 80 acres in 1817, and to the north of this was Thomas Walker’s 39 acres granted in 1832. These grants were relatively modest in size and were dwarfed by the large acreage grants made to Captain John Piper (700 acres) and gifted to his son-in-law Alfred Thrupp in 1816 to the east, and Edward Wollstonecraft’s 524 acres made in 1819 to the west. (Refer to Figure 2.1.)

Between Thrupp and Wollstonecraft's lands was the government township of St Leonard's, which today broadly equates with the North Sydney CBD. While the town with its allotments were available for sale after gazettal in October 1838,<sup>1</sup> proposals for the township had been under consideration from the late 1820s.<sup>2</sup>

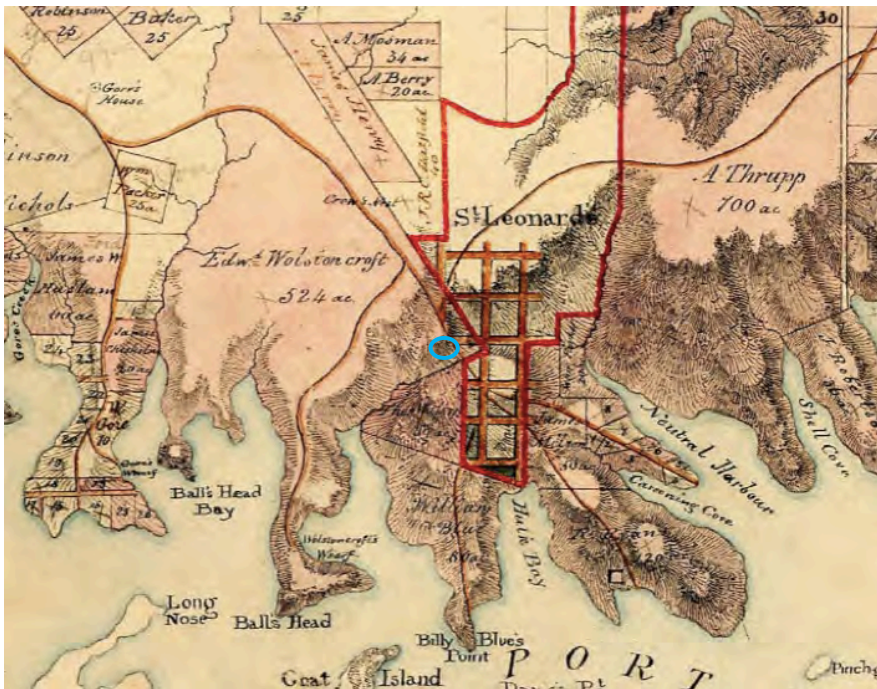


Figure 2. 1: Detail of an early (1830s) edition of the map of the parish of Willoughby within which is located North Sydney. It recorded the smaller land grants fringing the harbour shore and large grants made to Wollstonecraft (Wollstonecraft) and Thrupp. Don Bank is located within Wollstonecraft's grant of 1819 (approximate location is circled in blue). At the centre is the government township of St Leonard's gazetted in 1838, which today comprises much of the North Sydney CBD. Source: State Archives NSW (MAP 6205)

The attempts at farming in the district were doomed to fail owing to the poor fertility of the soil, however the opportunities offered by the extensive frontage to the harbour inclusive of sheltered bays were soon realised by the grantees and later owners.

The first church on the lower north shore was St Thomas's Anglican Church, consecrated in 1846 following three years of building as the foundation stone was laid in 1843 (it was rebuilt in 1877). The graveyard beside it (now St Thomas's Rest Park) was opened in 1845 with its two acres having been gifted by Alexander Berry at the time of the death of his wife, Elizabeth.

### 2.2.2. Suburban Context

In 1856 the Colony was granted self-rule and following this, in 1858, local communities could apply for incorporation to levy rates to pay for municipal services such as roads. Initially, the area east of Walker Street, North Sydney to Cremorne was incorporated as East St Leonard's Borough in 1860. Elsewhere was administered by St Leonard's Borough from 1867 inclusive of Mosman prior to 1893. The exception was the very small Victoria Borough administering the area between Mount Street and Blues Point from 1871. These local administrations were rationalised in 1890 in the forming of North Sydney Municipal Council.

Prior to the opening of the Sydney Harbour Bridge in 1932 travel to North Sydney from Sydney was hindered by the necessity of punt and ferry crossings. Billy Blue (died 1834) had introduced his ferry service in 1807 with the northern terminus being Blues Point. From there a road (Blues Point Road)

<sup>1</sup> NSW Government Gazette, 22/8/1838, p.819

<sup>2</sup> Byrne, Marjory, "Don Bank": the research and restoration of North Sydney's oldest known surviving house, North Shore Historical Society, 1982, p.7 (Byrne 1982)



crossed the peninsula northward to Wollstonecraft's grant. This service ceased in 1842 and was replaced by a steam ferry, but that traced basically Blue's route. The steam ferry service to Milsons Point commenced in 1861 and with it a road approach into North Sydney from the south-east developed. When the first government tram was opened in 1886 it serviced the area between Milsons Point and Ridge Street, and when the North Shore railway was completed in 1893 serving the emerging communities north to Hornsby its terminus was at Milsons Point.

The opening of the Sydney Harbour Bridge also resulted in changes to the nineteenth century network of roads. Initially this was the re-modelled and widened Lane Cove Road that became the Pacific Highway (under development from the late 1920s), which also incorporated a new section of road between Miller and Blue-streets in the 1930s. These road works had a very destructive impact on the townscape dating from the nineteenth and early twentieth centuries.

Prior to the 1960s North Sydney comprised a small business centre surrounded by residential development. North Sydney as a nearby extension of the Sydney CBD was facilitated by piecemeal planning regulations originating from the North Sydney Planning Scheme drafted in 1954.<sup>3</sup>

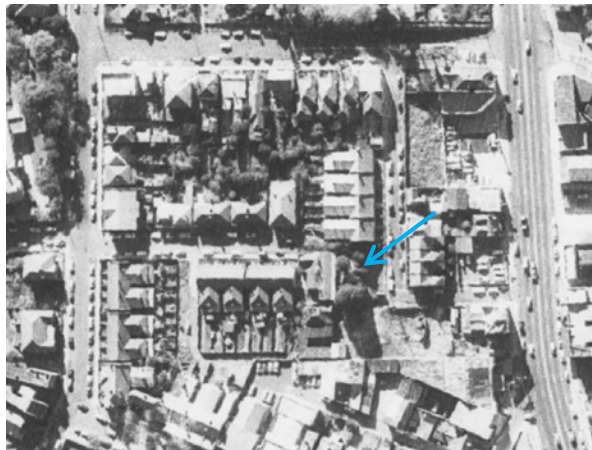


Figure 2. 2: Detail of aerial photography of North Sydney dated 1961 of the area bounded by the Pacific Highway, Berry Street, and Edward Street. This area was subdivided into villa allotments by Alexander Berry in 1853. The built environment surrounding Don Bank (indicated with an arrow) up to the early 1970s was low-scale and predominantly residential in use. Source: NSW Spatial Services

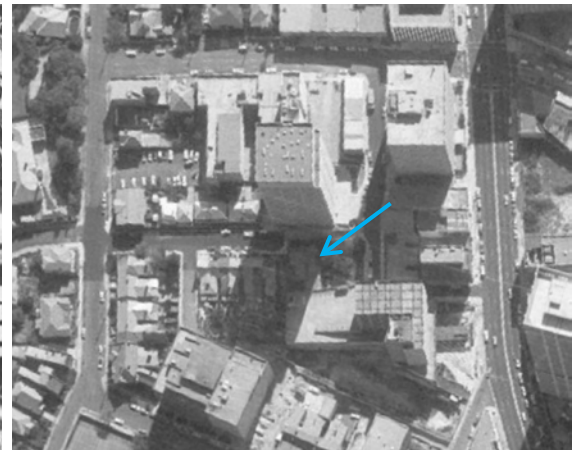


Figure 2. 3: Detail of aerial photography dated 1978 of the same area. The location of Don Bank surrounded by large scale buildings is indicated with an arrow. Source: NSW Spatial Services

<sup>3</sup> Park, Margaret, *Designs on a Landscape: a history of planning in North Sydney*, North Sydney Council, Halstead, nd



Figure 2. 4: The MLC building at North Sydney probably about the time of its completion in 1957. Don Bank (indicated by an arrow) is visible in this photograph. Source: State Library of NSW (c111380006)

### 2.2.3. Wollstonecraft’s Crow’s Nest

Don Bank in Napier Street is located within the land grant of 524 acres made to Edward Wollstonecraft in 1825, but this grant recognised a prior promise made by Governor Macquarie in about 1819. The grant was called Crow’s Nest Farm.

Wollstonecraft (1783-1832) arrived in the colony in 1819 and his business partner Alexander Berry arrived very shortly after. While Berry soon returned to England, Wollstonecraft worked to develop his business in the colony, and in the 1820s he was a central figure in the commercial world of Sydney as director of two banks, and part proprietor of stores in George Street. Within the north shore grant he built a cottage called Crow’s Nest in about 1821 in the vicinity of present-day Shirley Road and Sinclair Street, Wollstonecraft (demolished in 1905).



Figure 2. 5: Wollstonecraft’s Crow’s Nest Cottage, built in about 1821 and photographed here in the 1880s. Source: State Library of NSW (SPF/387)

Alexander Berry (1781-1873) returned to Sydney in 1821, and from this time Berry and Wollstonecraft developed a large estate of 10,000 acres (growing to 40,000 acres by 1863) beside the Shoalhaven River that was called Coolangatta. The old growth forests of cedar and blue gum were cleared, and the cut timber shipped to Sydney. The cleared land was developed for a variety of agricultural pursuits such as growing maize, tobacco, wheat, barley and potatoes, and stocking pigs and cattle, all worked by convict labour.

Wollstonecraft died at Crow's Nest Farm in December 1832. Wollstonecraft never married and his property passed to his sister Elizabeth (1782-1845) who had married Alexander Berry in 1827. In 1833 Berry solicited the first government survey of the Wollstonecraft land grant.<sup>4</sup>

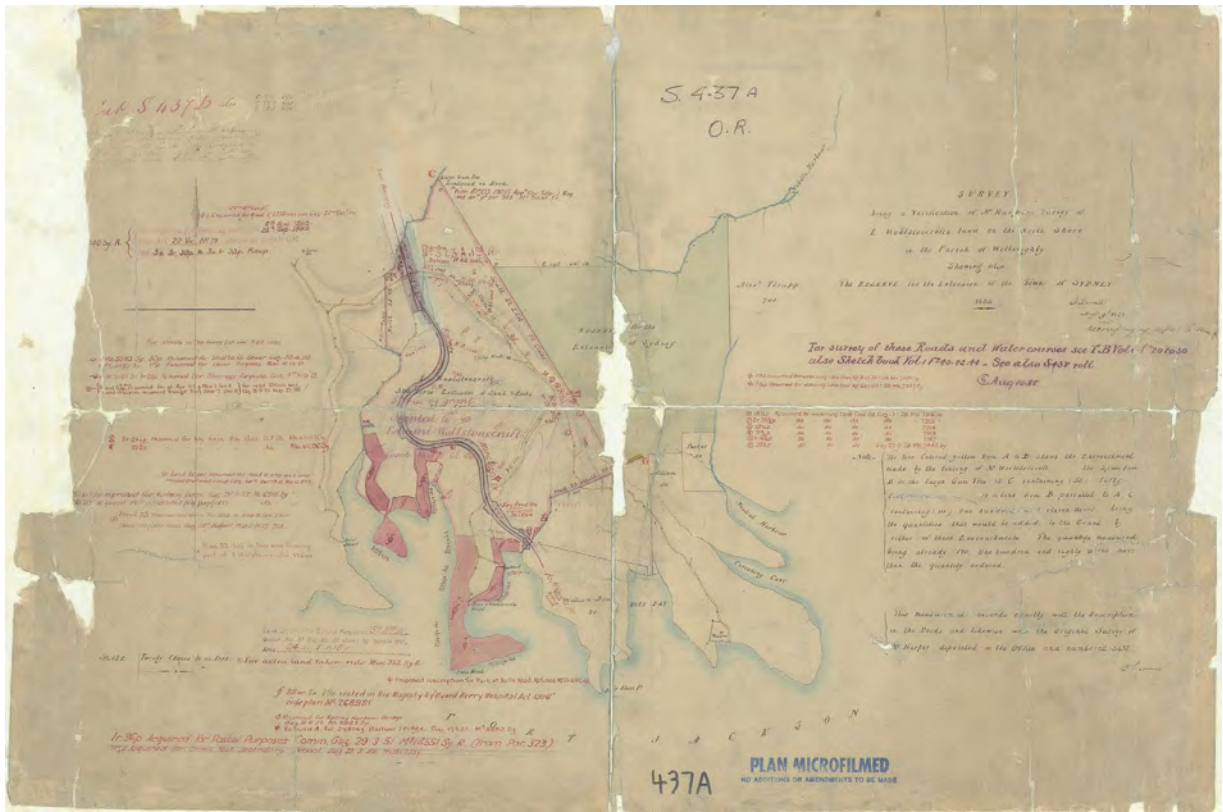


Figure 2. 6: Survey of Wollstonecraft's land prepared in 1833 by James Larmer, with later annotations from the 1920s (red text). Source: NSW Land Registry Services (Crown Plan S.437a)

After Wollstonecraft's death Crow's Nest Farm was managed by an employee, while Berry concentrated on the Coolangatta Estate. From about 1836 Alexander was joined by his brother David (1792-1889) in managing Coolangatta, and David in effect became the owner.



Figure 2. 7: Watercolour painting of Crow's Nest House, by Conrad Martens, dated 1858. Source: SLM, Caroline Simpson Library, Record No. 30933

By 1840 Alexander and Elizabeth had returned to the north shore and occupied Brisbane House above Lavender Bay leased from James Milson while a new house within Crow's Nest Farm was being built. That house, Crow's Nest House (demolished in about 1930), was not completed until 1850 to the south of the original Crow's Nest cottage towards Bay Road, and long after the death of Mrs. Elizabeth Berry in 1845. Elizabeth was the rightful owner of Crow's Nest Farm and following her death the estate was divided between Berry and Elizabeth's brother John, who died soon after in 1847.

<sup>4</sup> Crown Plan S.437

From this time to his death in 1873 Berry resided at Crow's Nest House. David Berry also acquired some of the estate at Crow's Nest and the whole of the Coolangatta Estate. After David died, the bulk of the Crow's Nest Estate was passed to Berry's estate manager, Sir John Hay (1840-1909), and after his death to his widow Lady Jessie Sinclair (1845-1930) who died at Crow's Nest House.

#### 2.2.4. Subdivision of the Crow's Nest Estate

Piecemeal subdivision of the southern fringe of Crow's Nest Farm commenced in the late 1830s and this was contemporary with the opening of the government township of St Leonard's in 1838. For example, to the west of Edward Street is Rockleigh Grange (now the Australian Catholic University), which was established by the purchase in October 1838 of around five acres of Berry's estate<sup>5</sup> by barrister William Carter (later the Registrar General of the Colony of NSW) on behalf of his daughter, Jane, who had married the artist Conrad Martens in 1837.

Carter transferred the property to his daughter, and Martens subsequently designed the sandstone cottage Rockleigh Grange in the Gothic Revival style that was erected in 1843.

Nearby was The Priory established by engineer George Barney (1792-1862) within 1&1/2 acres of Berry's land purchased in 1843,<sup>6</sup> and the house was completed by the following year.

A structured subdivision of the area east of Edward Street to and along Lane Cove Road (Pacific Highway) was undertaken by Berry in 1853 to form 41 villa allotments.<sup>7</sup> Similarly, the area to the west of Priory Road and to Woolcott Street was subdivided by Berry in this period (sometime between 1853-1859) to form 57 allotments (see Figure 2.8).<sup>8</sup>



Figure 2. 8: Detail of a commercial map of St Leonard's Borough compiled by surveyors Higinbotham and Robinson and published in 1889. Don Bank is located within a subdivision undertaken by Alexander Berry in 1853, to the south of Crow's Nest House (the second house constructed for Crow's Nest Farm). (The location of Don Bank is indicated with an arrow, although the house is not shown on the map.) Source: State Library of NSW (Z/M4 811.141/1889/3)

<sup>5</sup> Old System Conveyance Book 2 No. 956

<sup>6</sup> Old System Conveyance Book 6 No. 135

<sup>7</sup> Advertising, *Sydney Morning Herald*, 21/7/1853, p.7

State Library of NSW - North Sydney subdivision plan no. 185

<sup>8</sup> Crown Plan 19-1634

## 2.3. The History of Don Bank

Much of our knowledge concerning Don Bank is derived from historical research undertaken by Marjory Byrne and presented in her publication “*Don Bank*”: *the research and restoration of North Sydney’s Oldest Known Surviving House*, published in 1982 by the local historical society that did so much to preserve the place.

### 2.3.1. Dating the House

Byrne identified that the house was named St Leonard’s Cottage in earlier times and postulated a construction date of the early 1820s. The basis for the 1820s date rested on two assumptions, these being:<sup>9</sup>

#### 1. Building Materials

An account of building materials being sent to Crow’s Nest Farm from Coolangatta in 1823 for the building of a “new house”. On this account the original portion of Don Bank was built of cedar sent up from Coolangatta.<sup>10</sup>

...Mr Mitchell was asked to sketch on paper “what flooring boards, battening, scantling, planks, beams and knees, were expended for the use of the new house and shed, barge and for other purposes, so that he may debit and credit respectively”.

Adjacent to this is written the as follows

3,756 feet	scantling
84 feet	4”planking
124 feet	3” planking
664 feet	battens
910 feet	battens
600 feet	feather edge boards
828 feet	flooring boards
40 feet	4” plank-Pearce
672 feet	flooring boards. <sup>43</sup>

Figure 2. 9: Summary statement of Berry’s accounts of materials being supplied to Crows Nest Farm in 1823. Source: ‘Conservation Management Plan of Don Bank ..’ Prepared by Design Plus Consultancy, April 2001

#### 2. Government Surveys

The government survey of Crow’s Nest Farm undertaken in 1833 (see Figure 2.10) showing what appears to be a dwelling in the vicinity of present-day Don Bank. Further analysis of this survey concludes this “dwelling” was a later notation for a plan reference number made by the Lands Department in 1928 for the widening of the highway in the vicinity of Angelo Street, located to the north of Napier Street and Don Bank.



Figure 2. 10: Detail of the government survey of Wollstonecraft’s grant dated 1833, with later, twentieth century annotations (red text). It recorded a number of notations on the east side of the road that became Lane Cove Road and later the Pacific Highway. The notation 6 (circled in blue) refers to a Lands Department plan (7418.3000) dated 1928 prepared for the resumption of land between the Pacific Highway and Angelo Street. This notation was mistaken in the 1970s for a dwelling. The approximate location of Don Bank is indicated with a blue square located south of a fence line to the south of later annotation. Source: NSW Land Registry Services (Crown Plan S.437b)

<sup>9</sup> Byrne 1982, p.7

<sup>10</sup> Byrne 1982, p.5

Government surveyors returned to the north shore over 1837 and 1838 to layout the new township. These surveys were detailed in their depiction of the roads and topography the surveyors encountered, and they also recorded any dwellings in the vicinity of the new reserve. None of these surveys recorded development in the vicinity of Don Bank.



Figure 2. 11: Plan of the Government Reserve at the North Shire by Surveyor G Ogilvie, dated 1837. This survey recorded dwellings to the west of the new township. No development noted in the area of Don Bank (indicated with a circle). Source: NSW Land Registry Services (CP S.1015 (also SRNSW Map 5607)



Figure 2. 12: Design plan of St Leonard's by Deputy Surveyor General Perry, dated November 1838. This survey recorded dwellings to the west and east of the new township. No development noted in the area of Don Bank (indicated with a circle). Source: NSW Land Registry Services (CP S.1015b (also SRNSW Map 5609)



Figure 2. 13: Plan of St Leonard's submitted for approval by Deputy Surveyor General Perry, dated June 1838. This survey recorded dwellings to the west of the new township. No development is noted in the area of Don Bank (indicated with a circle). Source: NSW Land Registry Services (CP S.1015a (also SRNSW Map 5608)

### 2.3.2. “St Leonard’s Cottage”

The house name “St Leonard’s Cottage” began to appear in the historical record in the mid 1840s. The name undoubtedly was derived from the new government township gazetted in 1838.<sup>11</sup> *Low’s Directory* for 1847 listed the occupant of St Leonard’s Cottage as Richard Peek (1815?-1888?), a wholesale grocer. Peek was the tenant of the cottage by 1846 when it was offered for lease and when owned by Alexander Berry. The letting notice published in 1846 noted a ‘very large garden .... also a vineyard of 3 acres, and the use of a 50 acre paddock’.<sup>12</sup>

Figure 2. 14: This letting notice was published in November 1846 for St Leonard’s Cottage then being leased by Richard Peek. The vineyard of three acres indicates the cottage was set in a semi-rural context originally. The reference to a paddock of 50 acres should be considered to be part of Berry’s Crow’s Nest. Source: Sydney Morning Herald, 13/11/1846, p.3

**ST. LEONARD'S COTTAGE, North Shore, near the Church, now in the occupation of Mr. R. Peek. This cottage is within ten minutes' walk of the Ferry, at Blue Point; there is a very large garden, in excellent order, also a vineyard of 3 acres and the use of a 50-acre paddock.**

If St Leonard’s Cottage is a mid 1840s development its contemporaries were Rockleigh Grange (1843), The Priory (1844), Crow’s Nest House (under construction), and the first St Thomas’ Church (from 1843). Also, in 1842 the steam ferry service to Blue’s Point commenced, and the Union Hotel on Lane Cove Road was first licensed in 1846 by Patrick Beirne (1816-1846) after he had purchased the land in 1844 from Berry for 70 pounds.<sup>13</sup>



Figure 2. 15: 1842 painting of Sydney from St Leonards by Conrad Martens. Source: SLNSW, V\* / Sp Coll / Martens / 3

<sup>11</sup> Byrne 1982, p.7

<sup>12</sup> Advertising, *Sydney Morning Herald*, 13/11/1846, p.3

<sup>13</sup> Old System Conveyance Book 7 No. 7

The subdivision undertaken by Berry in 1853 included allotments later associated with St Leonard’s Cottage, these being Lots 20 to 24, which collectively comprised an area of around 2&1/4 acres, with the location of the cottage being within Lot 23 (see Figure 2.17).<sup>14</sup> Berry’s subdivision comprised a total of 41 allotments that was advertised in 1853 as ‘forming an extension of the township of St Leonard’s’ and they were bounded in part by the east side of Lane Cove Road (Pacific Highway), and from Bay Street to across Berry Street (see Figure 2.17).<sup>15</sup> The average area of the allotments was 1/4 acre.<sup>16</sup>



Figure 2. 16: This detail of a plan of St Leonard’s township was published in 1859. It recorded Berry’s subdivision of 1853 in the area bounded by Lane Cove Road (Pacific Highway, Berry Street and Edward Street). The original Berry subdivision layout was recorded with the exception of Mrs Carr’s later, 1856, re-subdivision that also formed Napier Street. Source: State Library of NSW (Z/M2 811.141/1859/2)

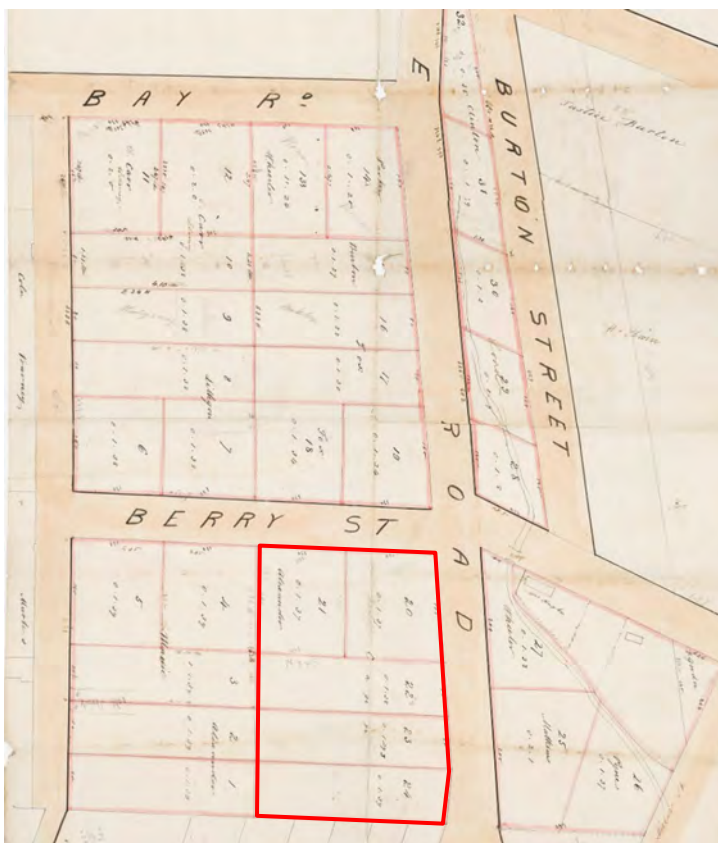


Figure 2. 17: Detail of the plan of Alexander Berry’s land release of 1853 forming 41 allotments. The area outlined in red for this report comprised Lots 20-24 purchased by William Carr. The plan did not record any built development within the vicinity of present-day Don Bank, although other buildings were recorded. The area to the east of these allotments was the government township of St Leonard’s (across Lane Cove Road). Source: State Library of NSW (North Sydney subdivision plan no. 185)

<sup>14</sup> Byrne 1982, p.10

<sup>15</sup> State Library of NSW - North Sydney subdivision plan no. 185

<sup>16</sup> Advertising, *Sydney Morning Herald*, 21/7/1853, p.7



Lots 20-24 were sold by Berry to solicitor William Carr (1803-1854) in July 1853 for 333 pounds.<sup>17</sup> Carr died in March 1854 at his home Waverton before the conveyance was registered, which occurred in March 1855 in the name of his widow, Charlotte (died 1885).<sup>18</sup> Mrs. Carr returned to her native St Andrews, Scotland, in about 1867 and left her affairs in Sydney to the management of Richard Holdsworth and Francis Lord.

Carr's purchase in 1853 probably included St Leonard's Cottage, although no mention of any built improvements was given in the sales notice.<sup>19</sup> Certainly by the following year a dwelling with that name existed for Mrs. Carr attempted to sell it in November 1854 (and some months before her legal ownership was registered).

The published sale notices provided most of the information known about the cottage inclusive of its furnishings, fittings, outbuildings and garden setting. St Leonards' Cottage was advertised as a 'handsome villa residence' possessing four rooms and entrance hall, store, kitchen and servant's room, two iron clad outbuildings, and 'grounds in front of the cottage .. tastefully laid out and planted with the choicest fruit trees and shrubs.'<sup>20</sup>

The sales notice mentioned the cottage had 'been intended as a residence for the present proprietor'. That this proprietor was Mrs. Carr is affirmed by a sales notice of the same date for Mrs. Carr's surplus furniture at 'her residence, St Leonard's Cottage'.<sup>21</sup>

**SURPLUS FURNITURE, &c.**

**M**R. RISHWORTH has received instructions from Mrs. Carr to sell by public auction, at her residence, St. Leonards Cottage, North Shore, on **TUESDAY, the 21st November, at 11 o'clock,**

A quantity of surplus furniture, &c., comprising—

- Tables
- Chairs
- Bedding
- Carpets
- Tinware
- Glassware
- Crockery
- Kitchen utensils
- Sundries, &c., &c.

Terms, cash. **33 6**

Figure 2. 18: The sales notice published in late 1854 for Mrs Carr's furniture in St Leonard's Cottage. Source: Empire, 20/11/1854, p.7

**SALES BY AUCTION.**

**NORTH SHORE.**

**ST. LEONARDS COTTAGE AND GROUND.**  
 3 ALLOTMENTS fronting the LANE COVE ROAD, at the junction of WILLIAM-STREET.  
 3 ALLOTMENTS fronting Charles-street.

Title unexceptionable.

**M**ORT AND CO. have been instructed by the Proprietor, to sell by public auction, at the Rooms, Pitt-street, at 11 o'clock,

ON FRIDAY, 3rd NOVEMBER,

the following freehold properties, at

**THE NORTH SHORE.**

**ST. LEONARDS COTTAGE AND GROUND.**

The Cottage contains front verandah, entrance hall, and four comfortable rooms, the drawing room being fitted with register stove. All the rooms are papered, and the cottage is beautifully finished, having been intended as a residence for the present proprietor. Detached, but almost adjoining the cottage, are two iron buildings containing extra bedroom, store, kitchen, and servant's room. The Grounds in front of the cottage are tastefully laid out, and planted with the choicest fruit trees and shrubs. There is a Well of Excellent Water in the garden, and the whole is enclosed with a close paling fence.

St. Leonards Cottage is really a pretty villa, occupying an elevated and beautiful site, and commanding picturesque views of the waters of Port Jackson and its numerous bays and headlands. Having been intended as a residence for the present proprietor, it has been finished with every regard to comfort. The value of property at St. Leonards and the North Shore is fully attested by the prices which it readily commands in the market, and as the shares in the

**NORTH SHORE BRIDGE COMPANY** have been all taken up, the communication with Sydney will be ere long made complete, and tend much to enhance the value of all property on that side of the water. St. Leonards Cottage may be recommended with confidence to the notice of any one requiring

**A DELIGHTFUL PRIVATE RESIDENCE,** combining all the conveniences of the town with the quiet and salubrity of

**A MARINE VILLA.**

After the above will be sold

3 ALLOTMENTS fronting the LANE COVE ROAD, at the junction of William-street.  
 3 ALLOTMENTS fronting CHARLES-STREET; and  
 1 ALLOTMENT fronting NAPIER-STREET.

These are some of the most valuable allotments in the

**TOWN OF ST. LEONARDS,**

whether from their elevated and beautiful position, viewed as

**SITES FOR PRIVATE RESIDENCES,** or from their central situation as suitable for

**BUSINESS PURPOSES,**

and they are well worthy the attention of any one desirous of acquiring property in that favourite locality.

Plan on view at the Rooms.  
 Terms at sale. **1986**

Figure 2. 19: The sales notice published in late 1854 for Mrs Carr's St Leonard's Cottage. Source: Sydney Morning Herald, 19/10/1854, p.8

<sup>17</sup> Old System Conveyance Book 37 No. 358

<sup>18</sup> Old System Conveyance Book 37 No. 358

<sup>19</sup> Advertising, *Sydney Morning Herald*, 21/7/1853, p.7

<sup>20</sup> Advertising, *Sydney Morning Herald*, 19/10/1854, p.8

<sup>21</sup> Advertising, *Empire*, 20/11/1854, p.7

Mrs Carr's intention in 1854 was to both sell the cottage and subdivide the grounds into ten allotments, with the cottage being Lot 1. This subdivision formed (at least on plan) the southern length of Napier and Charles-streets.<sup>22</sup> The plan of this subdivision probably recorded the area of the garden associated with the cottage situated between it and Lane Cove Road (Pacific Highway), and possibly the Charles Street alignment was the entry drive at this time.

The location of the cottage within this subdivision is curious in there being no area of substance to its rear (west), and the deep set back from Napier Street. The set back from the street can be accounted for by the need for an orderly subdivision. With the other, given the letting notice published in 1846 stated St Leonard's Cottage came with a 'very large garden' and there was a vineyard of 3&1/2 acres nearby, perhaps the cottage was originally situated within a land holding that extended west to Edward Street.

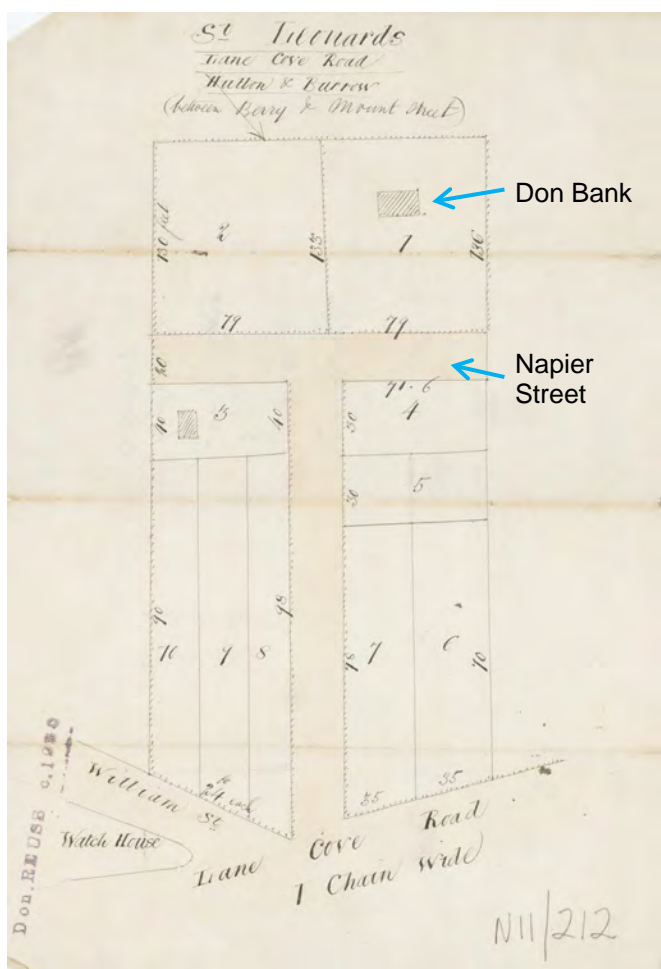


Figure 2. 20: The undated, probably 1854, plan of the subdivision of St Leonard's Cottage to form 10 lots with the cottage being within Lot 1, and another structure diagonally opposite within Lot 3. The unnamed streets are Charles, and the southern length of Napier. This subdivision was not implemented and substituted by another in 1856. Source: State Library of NSW (North Sydney subdivision plan no.212)

Shortly after, in 1856, another subdivision was implemented taking in Carr's additional land to the north to Berry Street, which comprised 19 allotments<sup>23</sup> with the cottage now being Lot 17. Sales of these allotments commenced in 1856 with most of the allotments being sold in and after 1867 when Mrs. Carr had returned to Scotland. The subdivision plan was registered quite late, in 1870, as Roll Plan 469 (DP 192268). The sales are itemised below (refer to Figure 2.21 for location of individual allotments):

<sup>22</sup> Advertising, *Empire*, 3/11/1854, p.7

<sup>23</sup> Roll Plan 469 (Deposited Plan 192268)

Date	Purchaser, occupation and cost	Lot	Deed Reference
1856	William Eaton, stonemason, 100 pounds	3 & 4	55-626
1857	Andrew Eaton, stonemason, 100 pounds	5	57-152
1865	Henry Acey Stephenson, builder, 154 pounds	1 & 2 & 19	Book 128-707
1867	James White, saddler, 33 pounds	6	Book 105-916
1867	Jane Scott, widow, 66 pounds	7 & 8	Book 106-198
1867	Jeremiah Crowley, teacher, 33 pounds	9	Book 106-522
1870	James Francis Wilkie, stone mason, 49 pounds	10 & 11 (northern half)	Book 119-249
1871	John Ray, quarryman, 41 pounds	10 & 11 (southern half)	Book 124-442
1876	Richard Yeomans, solicitor, 500 pounds	12 to 18	Book 157-83

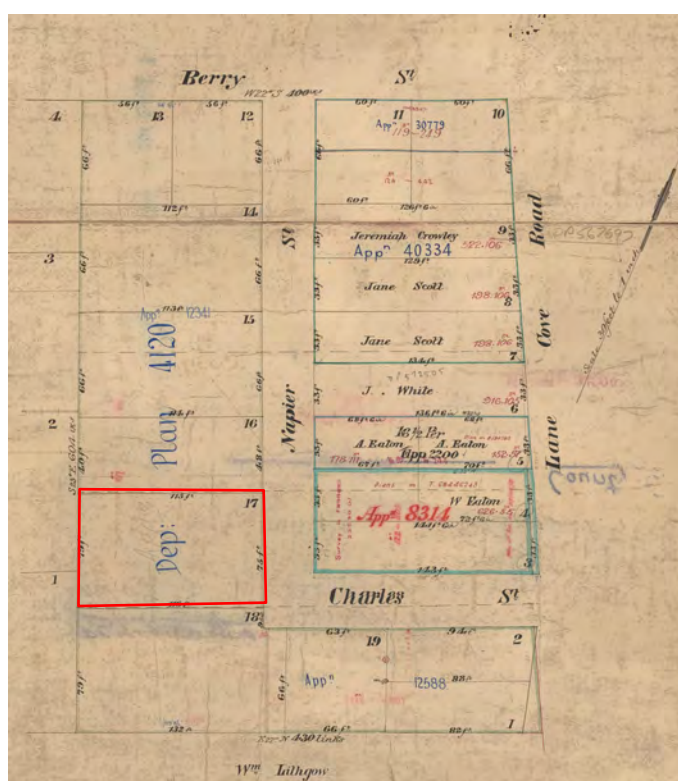


Figure 2. 21: The registered plan of Mrs Carr's subdivision of the Berry allotments. The date on this plan is obliterated but probably it is the survey undertaken by AS Huntley in 1870 referred to Old System Conveyance Book 122 No. 803. In this subdivision Don Bank was located on Lot 17 (outlined in red). Mrs Carr continued to own the cottage until 1876. From the time of subdivision in 1856 to 1903 the historical land holding associated with Don Bank comprised Lots 12 to 18 providing frontages to Berry and Napier-streets. Source: NSW Land Registry Services (Roll Plan 469 (DP 192268))

Marjory Byrne's research (1982) cited a subdivision plan held by the State Library, which now seems to be lost, that recorded the cottage on Lot 17 with the notation '4 room house. 6 rooms now', which suggests the cottage was enlarged from the four rooms in to six rooms in c1856 (refer to Figure 2.22).<sup>24</sup> The survey plan also recorded the cottage compound was fenced and this fence encroached onto the area of Napier Street prior to implementation of the subdivision. Within Lot 19 was another building and near it a well, both possibly formerly part of the St Leonard's Cottage compound. Both the building on Lot 19 and the well were recorded as extant in a survey of 1890.

<sup>24</sup> Byrne 1982, p.14

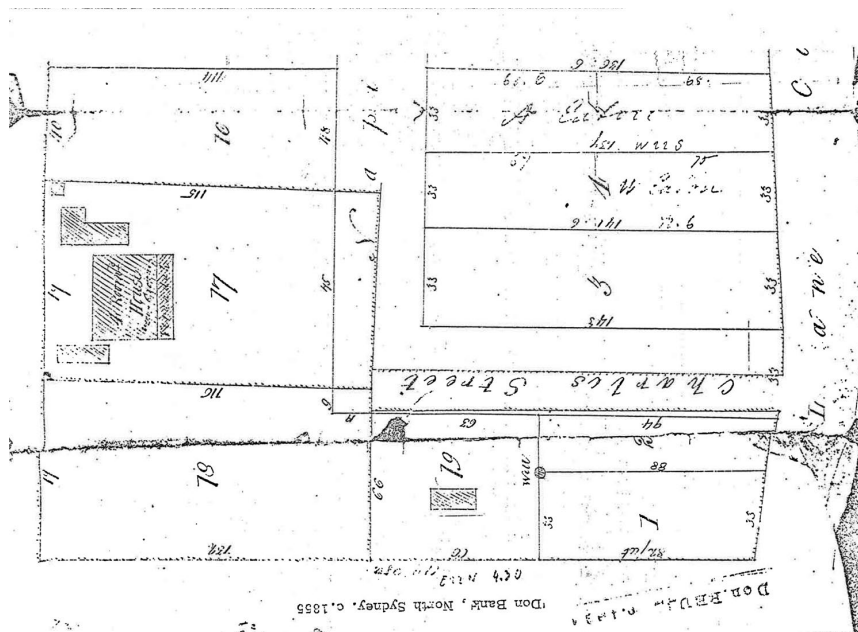


Figure 2. 22: This survey was probably undertaken in 1856 as it locates Don Bank (then St Leonard’s Cottage) on Lot 17. It is the earliest record of the building footprint of Don Bank and its outbuildings, inclusive of a detached kitchen wing on the north side. The plan has the notation ‘4 room house. 6 rooms now’. Image orientated for reproduction. Source: Reproduced in Byrne 1982

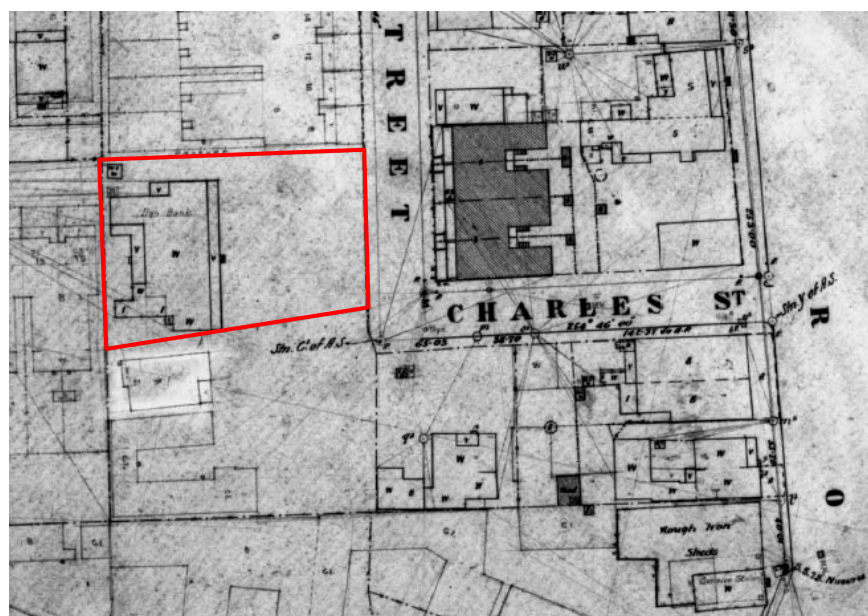


Figure 2. 23: Detail Series plan dated 1892 of Don Bank (outlined) and surrounds. Source: Sydney Water, North Shore, Sheet 27

The cottage and a land holding comprising Lots 12-18 was not sold until 1876 (by Mrs. Carr’s attorney).<sup>25</sup> In the intervening years St Leonard’s Cottage was let, with the first tenant being John Lindsay from perhaps 1855 to 1856,<sup>26</sup> and then Robert Thomson and his wife Sarah (born Murphy, married in 1854) from 1856 to 1863. By 1865 the tenant was George Spaight and his wife Mary,<sup>27</sup> and also in 1865 and into 1866 it was tenanted by William and John Muston. From 1866 to 1869 it was Charles Mark Palmer, and in 1870 it was Captain F. Hixson. In the early 1870s the tenants were H.P. Williams to 1874 and then Mrs. Allen.<sup>28</sup> The earliest available council rate assessment (for 1869) occurred in this phase and it recorded the cottage had eight rooms, was of timber construction and had a shingle roof.<sup>29</sup>

<sup>25</sup> Old System Conveyance Book 157 No. 83

<sup>26</sup> Advertising, *Sydney Morning Herald*, 1/3/1856, p.1

<sup>27</sup> Family Notices, *Sydney Morning Herald*, 6/6/1865, p.1

<sup>28</sup> Byrne 1982, pp. 51-52

<sup>29</sup> Byrne 1982, p.51

Where it can be determined the tenants were people of status in society holding positions of responsibility and authority. Robert Thomson was an accountant. Charles Mark Palmer (1830-1916) was an employee of the Bank of NSW (now Westpac) from 1859, and its secretary from 1868 to his retirement in 1907. His own home was Kedron (demolished) at the corner of McLaren and Walker-streets, North Sydney, where he died in 1916.<sup>30</sup> Captain Francis Hixson (1833-1909) had a career in the Royal Navy prior to being appointed the Superintendent of Pilots and Lighthouses for NSW in 1862. When the Marine Board was incorporated in 1871 Hixson was appointed its first president.<sup>31</sup>

The purchaser of St Leonard's Cottage in 1876 was solicitor Richard Yeomans (1836-1920) who paid 500 pounds for the cottage and around one acre of land (being Lots 12 to 18 of Carr's 1856 subdivision).<sup>32</sup> This same property was sold later in 1876 to Benjamin Jenkins for 800 pounds.<sup>33</sup>

### 2.3.3. Benjamin Jenkins and Don Bank

Jenkins (1830-1901) was a merchant seaman, and he and his wife Eleanor Margaret (1838-1880, born Skillicorn), married in 1867, and occupied the cottage until their deaths. Born in Wales, Jenkins settled in Sydney in the early 1850s, and often mastered ships plying between NSW and New Zealand. Captain Jenkins was a member of the NSW Marine Board from 1877, an alderman of St Leonard's Borough and also served as mayor from 1886 to 1889. During this period, he earned a living as a marine surveyor.<sup>34</sup>

Alterations to Don Bank seem to have been undertaken by Jenkins in about 1894 inclusive of the fitting of corrugated iron sheeting over the in-situ shingles.<sup>35</sup> Prior to this, by 1893 the cottage was assessed in an insurance policy issued by the Bank of NSW as possessing a shingle roof. In another insurance policy commencing in 189(not stated) and ending in 1901 the building fabric was assessed as "walls of wood, partitions, linings and ceilings lath and plastered, roofed with iron over shingles".<sup>36</sup>

By a survey of 1890, the cottage sat alone within a property comprising around 1&1/4 acres with no outbuildings such as garden pavilion or stables. Presumably the area to the north was the garden, but any evidence for this was removed after subdivision in 1903 by the housing built very soon after. By 1903 an outbuilding to the south had been built, which probably was the stables.<sup>37</sup> This southern area was depicted as planted with trees in a photograph of 1904.<sup>38</sup> The survey of 1892 (Figure 2.24) recorded an iron clad addition on the south side of the cottage, which was removed sometime prior to the next available survey made in 1930 (Figure 2.25).

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<sup>30</sup> 'Death of Mr CP Palmer', *Daily Telegraph*, 1/5/1916, p.6

<sup>31</sup> 'Captain Hixson, Late RN', *Sydney Morning Herald*, 3/3/1909, p.8

<sup>32</sup> Old System Conveyance Book 157 No. 83

<sup>33</sup> Old System Conveyance Book 158 No. 586

<sup>34</sup> 'Death of Captain Jenkins', *Sydney Morning Herald*, 6/7/1901, p.14

<sup>35</sup> Byrne 1982, p.53

<sup>36</sup> Byrne, Marjory, 'Archival Research on Don Bank ..', 1980 Appendix A (Byrne 1980)

<sup>37</sup> Deposited Plan 4120

<sup>38</sup> State Library of NSW - XV1A/N.SYD/10

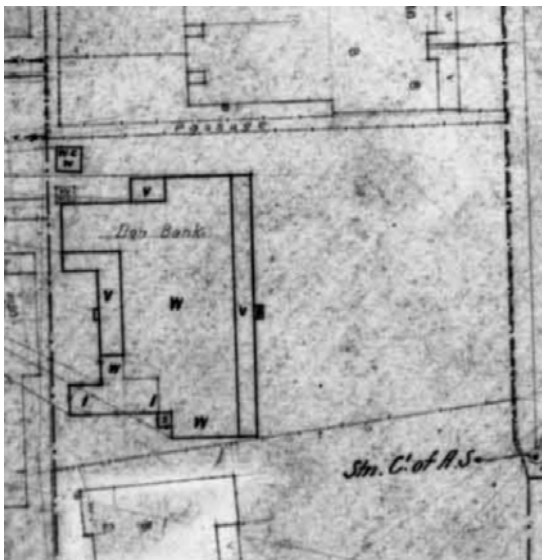


Figure 2. 24: Detail of Sydney Water's North Sydney Sheet 27 dated 1892. This survey recorded the building footprint of Don Bank in 1890. The house name was noted as such, but this was a later annotation. It recorded an attached iron south wing, and the outside lavatory at the north-west corner, all later removed. Source: Sydney Water Archives (PWDS1544-S844)

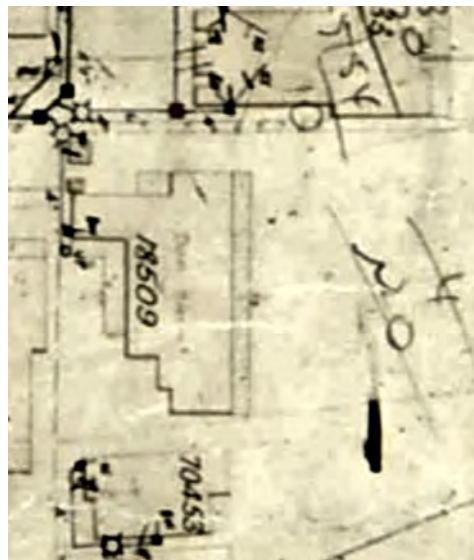


Figure 2. 25: Detail of North Sydney Sheet 27, not dated but probably 1930. This revision of the survey of 1892 noted the removal of the attached iron south room. Service lines for the bathroom and kitchen, and the outside lavatory are shown. Source: Sydney Water Archives (BLKWTL606)

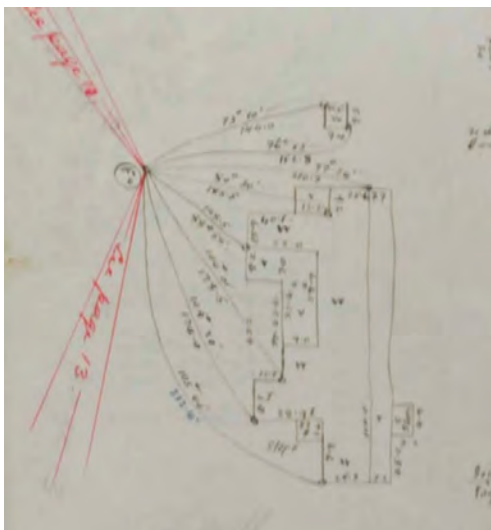


Figure 2. 26: Extract from Surveyor TG Wilson's field book notes made in 1890 to prepare the survey reproduced in Figure 2.28. Source: Sydney Water Archives (Field Book 1762)

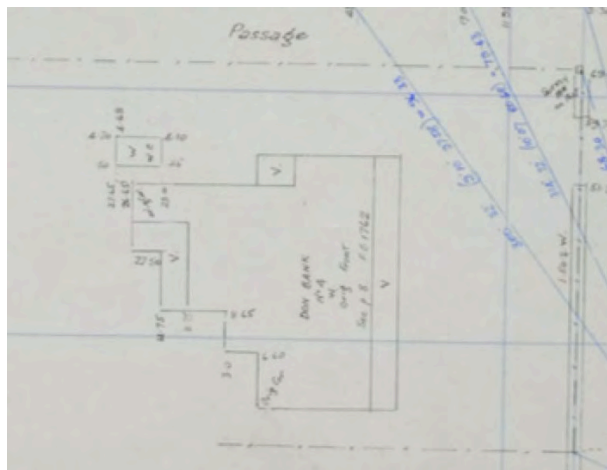


Figure 2. 27: Extract from Surveyor GS Lorking's field book notes made in 1930 to prepare the survey reproduced in Figure 2.29. Source: Sydney Water Archives (Field Book 2694)

After Captain Jenkins died in 1901 the cottage was tenanted by William Tolmie by 1902, and from 1903 to 1904 by Mrs Annie Mary Deuchar (1862-1905, born Dawson, married in 1884), the widow of marine insurance manager John Seafield (1859-1899) who took his own life in 1899.<sup>39</sup>

<sup>39</sup> NSW Birth, Death and Marriage indexes

The cottage was disposed of by sale in 1903 by the trustees of the estate, dentist Dr Albert Edward Lester (1866-1928), and Alfred Riley Sherwin (1844-1917). Dr Lester was the husband of Captain Jenkins' niece, Ethel, (born Windeyer, married in 1897), but the nature of Sherwin's connection has not been determined. Lester and Sherwin converted the land title to Torrens, which necessitated a new survey and this increased the land area slightly. The conversion was a measure undertaken for subdivision, which occurred in 1903 in Deposited Plan 4120. That subdivision formed four building blocks (Lots 1-4) fronting Berry Street, and another five (Lots 5-9) fronting Napier Street.

The existing allotment of No. 6 Napier Street (Lot 9) was formed in the subdivision of 1903, and it was conveyed to James White in that year.<sup>40</sup> The cottage White purchased was advertised as a 'wooden cottage containing six rooms and offices'.<sup>41</sup> Members of the White family owned Don Bank until 1978 when it was sold to North Sydney Council.<sup>42</sup>

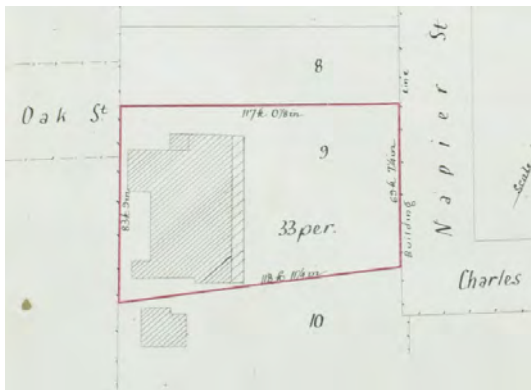


Figure 2. 28: The allotment of Don Bank from 1903 to the present is Lot 9 of the Jenkins' Estate subdivision (Deposited Plan 4120). The subdivision divorced the cottage from another structure to the south, the stables probably. Source: NSW Land Registry Services (CT 1496-9)

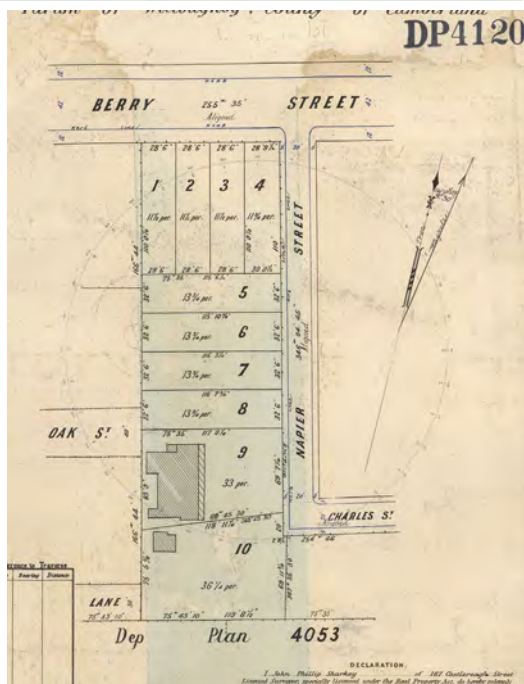


Figure 2. 29: Plan of the subdivision undertaken in 1903 of the nineteenth century land holding of Don Bank. The subdivision was known as the Captain B Jenkins' Estate. Source: NSW Land Registry Services (DP 4120)

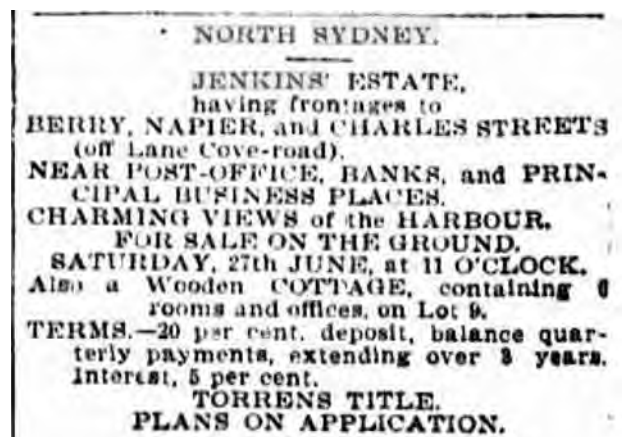


Figure 2. 30: The newspaper sales notice published in 1903 for the subdivision and sale of Jenkins' Estate. No house name was provided, simply the description of a wooden cottage. The notice described the views to the harbour from this elevated site available prior to the onset of multi-storey office developments in the 1960s. Source: *Australian Star*, 20/6/1903, p.7

<sup>40</sup> Torrens Title Dealing 372290

<sup>41</sup> Advertising, *Australian Star*, 20/6/1903, p.7

<sup>42</sup> Torrens Title Vol. 1496 Fol. 9

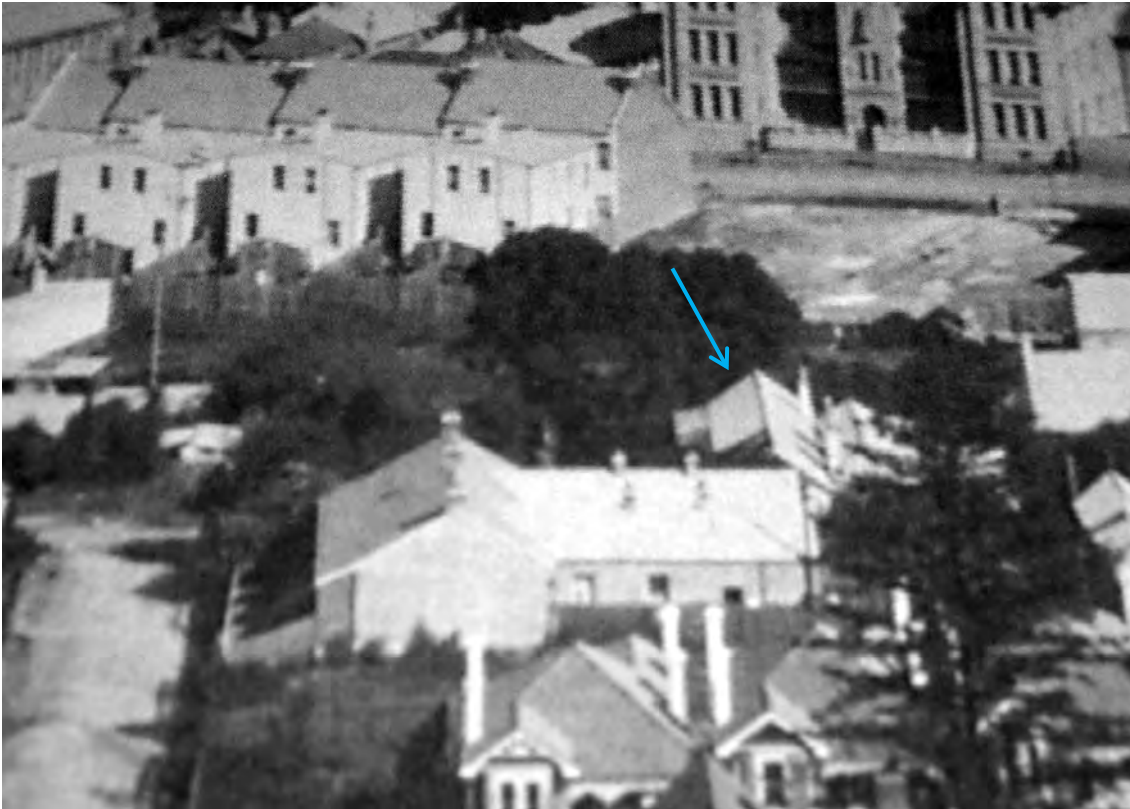


Figure 2. 31: Detail of Melvin Vaniman's panorama of Sydney from North Sydney taken in 1904 showing a glimpse of Don Bank. The buildings visible in the foreground fronting Napier Street were built very soon after the 1903 subdivision of the grounds of Don Bank. The photograph shows the area to the south of the house as treed; this area was sold separately in 1903. Source: State Library of NSW (XV1A/N.SYD/10) - held by Stanton Library

### 2.3.4. The White Family at Don Bank

James White (1846-1925) was a saddler with his business being on the Pacific Highway (then Lane Cove Road) in the vicinity of Napier Street, and diagonally opposite to Don Bank;<sup>43</sup> he commenced his own saddlery business here in 1867.<sup>44</sup> White married Johanna Galley (1845-1922) in 1859, and their family home was the Lane Cove Road address until the late 1880s when they moved to James Street. White was a Roman Catholic, long associated with St Mary's in Ridge Street, and he was buried in the Catholic Cemetery at Gore Hill.<sup>45</sup>

According to Marjory Byrne, the White family believed that James White named the house 'Don Bank',<sup>46</sup> but its meaning/origin are not recorded. The first official appearance of the name of the property as Don Bank occurs in the North Sydney Rates Valuation book of 1927, during which time members of the White family resided at the property.

Mr. White let Don Bank until 1915 when his son Thomas Joseph (1879-1958) and his wife Catherine Bridget (1886-1974, born Keane, married in 1909) took up residence. The tenants included the aforementioned Mrs. Deuchar until 1904, and then tailor Edward James Minty (died 1935) from 1904

<sup>43</sup> *Sands' Directory*

<sup>44</sup> Old System Conveyance Book 105 No. 916

<sup>45</sup> Obituary, *Daily Telegraph*, 10/2/1925, p.5

<sup>46</sup> Byrne 1982, p.2



to 1914. The street address in this period was No. 4 Napier Street, with the change to No. 6 occurring sometime after 1930.<sup>47</sup>

T.J. White continued the family saddlery business. Mrs. White died in 1974 at Don Bank and her estate was left to the daughters: Miss Kathleen White, Mrs. Helen Therese McDermott and Mrs. Gwendoline Mary Gallen. Miss White had lived at Don Bank in the company of her mother.<sup>48</sup>



Figure 2. 32: Members of the White family gathered in front of Don Bank in about 1919 to mark the golden wedding anniversary of James and Joanna White (seated in first row). Thomas Joseph White is second from left in the back row. Source: Stanton Library (PF 2162)



Figure 2. 33: Thomas Joseph White and Catherine Bridget in the 1930s. Source: Stanton Library PF2616)



Figure 2. 34: Mrs Gwendoline Gallen (born White) in the garden in the 1930s. Source: Stanton Library PF2166)

<sup>47</sup> *Sands' Directory*

<sup>48</sup> Byrne 1982, p.17



Figure 2. 35: Mrs Gwendoline Gallen (born White) in front of Don Bank in the 1930s. Source: Stanton Library (PF 2165)



Figure 2. 36: Detail of government aerial photography of North Sydney dated 1943 showing Don Bank (outlined) within the allotment formed in 1903. Source: NSW Spatial Services

## 2.4. Saving Don Bank

The source of the information related below is the *Conservation Management Plan of Don Bank* prepared by Design Plus Consultancy in 2001. That CMP provides more detail and the document should be referred to where required. Refer also to Appendix 6 for photographs of the place during construction.

The preservation of Don Bank for posterity is due to the efforts of the North Shore Historical Society (NSHS) and its members such as David Earle, Marjory Byrne, and Beryl Graham. This was a time when there was no statutory protection of historic buildings in NSW and it was left to the likes of the National Trust of Australia and the local community to lobby for their preservation. The efforts of the NSHS were akin to what was going on elsewhere in suburban Sydney such as with The Hunter's Hill Trust, and The Glebe Society.

The origins of the NSHS date to 1958 and the campaign to save Bellevue at Blues Point slated for demolition for a Seidler tower. In 1969 the NSHS's Historic Sites and Building Sub-committee identified Don Bank in its list of historic properties, and this list formed the basis of the first heritage listings in the municipality. While heritage architect David Earle lobbied the National Trust and government authorities, Marjory Byrne undertook the research into the history of Don Bank, first presented in the October 1973 edition of NSHS's journal. Subsequently in February 1974 Don Bank was listed by the National Trust of Australia (NSW), which recorded it as a 'vernacular farmhouse .. built in 1823 by Edward Wollstonecraft for Alexander Berry ...'

Later in 1974 the executrices of Mrs. White were in a position to sell Don Bank asking \$200,000 (\$1,724,548 adjusted for inflation). The property had been rezoned for commercial development, which greatly enhanced its value. With debts owing on the property they were keen to sell, but generously agreed to delay the sale. As the NSHS did not have the means to acquire it North Sydney Council was approached, and the Society also continued to lobby politicians.

In June 1975, a formal inspection of Don Bank was undertaken by members of North Sydney Council in the company of officers of other statutory bodies. Architects Howard Tanner and Philip Cox had been supportive of preserving Don Bank through their committee work for the National Trust, and they were engaged by North Sydney Council to prepare a report on the feasibility of conservation and an estimate of the cost.



Figure 2. 37: Front elevation of Don Bank prior to restoration works in c.1975. Courtesy: G. Britton



Figure 2. 38: View of the north elevation of the house and entry porch leading into the rear kitchen wing of Don Bank prior to restoration. Source: Stanton Library



Figure 2. 39: View of the front (east) verandah of Don Bank prior to restoration. Source: Stanton Library



Figure 2. 40: Rear elevation of Don Bank prior to restoration works in c.1975. Courtesy: G. Britton



Figure 2. 41: Southern end of the front elevation of Don Bank prior to restoration works in c.1975. Courtesy: G. Britton



Figure 2. 42: A photograph by Beryl Graham of the roof materials of Don Bank in February 1974. Source: Stanton Library (CT11/34)



Figure 2. 43: A photograph by Beryl Graham of Don Bank in February 1976, and about 1&1/2 years after the death of Mrs Catherine White. Source: Stanton Library (CT11/36)

The Cox Tanner report recommended two options and provided cost estimates for implementation of each:

- Replacement of the roofing with corrugated and flat iron sheets, replace most damaged timbers and undertake termite prevention measures as a short-term measure, or
- Extensive conservations throughout the house and grounds as a long-term measure.

In respect of long-term uses, the Cox Tanner report recommended:

- The grounds be enhanced by sympathetic landscaping indicative of the Victorian era.
- The grounds be open to the public unhindered to provide a quiet place away from the bustle that is the North Sydney CBD.
- The cottage could serve either as a museum of life in early North Sydney and/or public meeting rooms. A new and detached lavatory was recommended in this instance.

In February 1976 North Sydney Council resolved to both contribute \$50,000 towards the purchase of Don Bank and to form a trust to raise further funds. The Don Bank Museum Trust was formed in early 1977, but with the White family pressing for a sale it had not time to raise the money needed. The Trust reluctantly accepted a compromise where the fabric of the cottage would be sold for a nominal sum (\$1,000), and miscellaneous government charges owing settled, to be dismantled and re-erected on another site, with the likely candidate being St Thomas' Rest Park. Despite this in-situ preservation was considered the better option with the suggestion by David Earle that this could be achieved by the transfer of development rights to another property in North Sydney. This was

accepted by North Sydney Council and it changed the land zoning and altered its planning regulations to this effect.

In December 1978 the White family sold Don Bank to North Sydney Council for \$120,000 (\$653,637 adjusted for inflation). Of this sum, Council provided \$50,000 and the balance was raised from the sale of the development rights.

In 1977 the newly established Heritage Council of NSW provided a grant of \$50,000 to the Don Bank Trust, and this was put towards the conservation of the cottage. As the estimated cost of the conservation works was put at \$100,000 a public appeal by the Trust for additional funds was launched.

Cox Tanner Pty Ltd had continued to advise the Trust since 1975 and they were engaged by North Sydney Council to undertake the conservation works.

The conservation works commenced in December 1979 with the work being undertaken by builder Bill Houghton. Much was learnt from this time about the physical (rather than historical) aspects of the cottage. For example, it was found the four rooms flanking the hallway were constructed of cedar and represented the oldest (or core) portion of the dwelling. Samples of wallpaper underneath lath and plaster walls were conserved, and a section of newspaper dated March 1835 adhering to the back of the wallpaper was revealed.<sup>49</sup> The newspaper provided good evidence for dating the cottage (that is, circa 1835).

With conservation works in progress decisions were being made by the Working Committee.<sup>50</sup> The cottage purchased in 1978 was a family home with a history of near continuous occupation since at least the mid 1840s, although all furnishings had been removed by this date aside from a mangle having belonged to the late Mrs. White. (It is noted a quasi-photographic record of Mrs. White's furnishings and fittings was made in 1975 by Cox Tanner Pty Ltd). Building accretions had occurred in response to family needs.

The Committee decided the cottage and the garden should be restored to an early to mid-Victorian period. This was based on David Earle's 'Proposals for future uses' submitted in July 1979. Of the four oldest rooms, three were presented with calico ceiling and wall covering that was considered the most likely material used and this was fitted (there was no physical evidence for a boarded ceiling in the earliest four rooms).<sup>51</sup>

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<sup>49</sup> Byrne 1982, p.26

<sup>50</sup> Formed in August 1979 and comprising representatives from various departments of North Sydney Council, the Don Bank Trust, and Cox Tanner Pty Ltd

<sup>51</sup> Byrne 1982, p.22

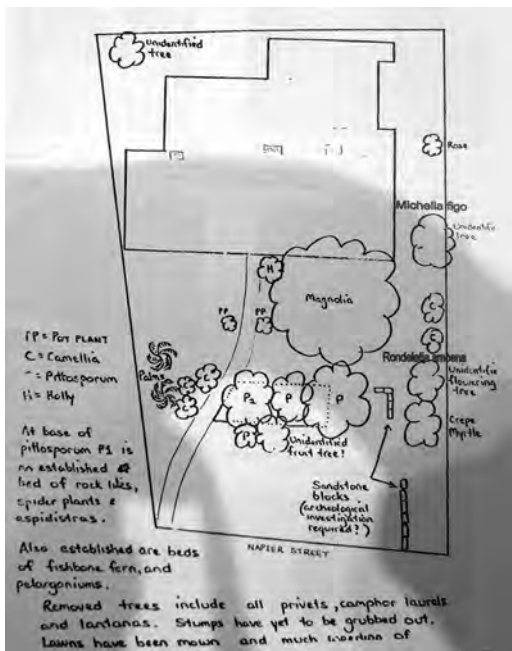


Figure 2. 44: Sketch survey of the Don Bank garden at the time of the clean-up undertaken in 1979. Source: Reproduced in Mayne-Wilson & Associates, Historical Landscape Analysis and Recommendations’, December 2007

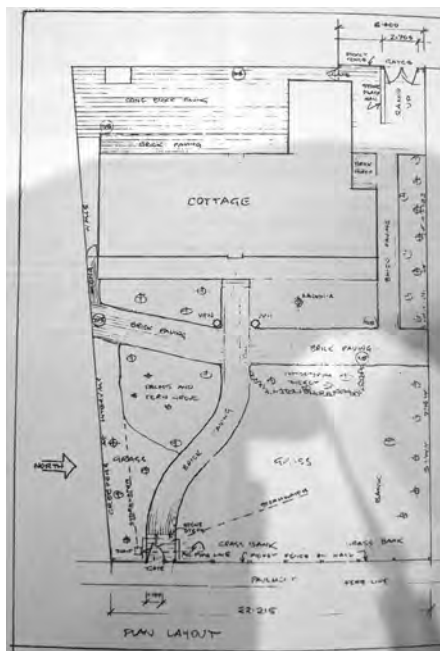


Figure 2. 45: David Earle’s proposed layout of the restored Don Bank garden dated 1980. This plan notes the installation of brick paving. Source: Reproduced in Mayne-Wilson & Associates, Historical Landscape Analysis and Recommendations’, December 2007

Implementing Earle’s proposal necessitated laying a new shingle roof of forest oak (*Casuarina*) tiles sourced from Wauchope.<sup>52</sup> The exterior paint scheme of green and cream indicative of the Federation period was implemented.

Two rooms were removed: a corrugated iron sheeted laundry attached to the former Kitchen (now Space 8) and the doorway to it blocked up,<sup>53</sup> and the partially enclosed verandah at the rear.<sup>54</sup>

The garden path in the White era was concrete slab; this was removed, and bricks used in the paths and hardstand areas. Later, in 1984 a shed for storage of furniture, etc. was erected at the south-west corner of the site and it necessitated removal of a tree.



Figure 2. 46: The rear wing of Don Bank during restoration works c.1980. Source: Stanton Library (PF 2420)

<sup>52</sup> Byrne 1982, p.40

<sup>53</sup> Byrne 1982, p.37

<sup>54</sup> Byrne 1982, p.38

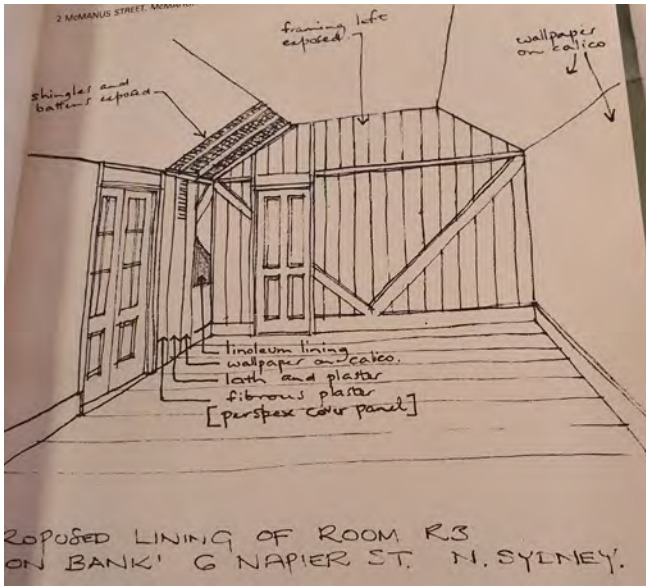


Figure 2. 47: Sketch prepared by Cox Tanner Pty Ltd in c.1980 showing proposed internal finishes and interpretation of what is now the main reception room. Source: North Sydney property files



Figure 2. 48: The interior of Don Bank after completion of restoration works in 1981. Source: Stanton Library (PF 2925)



Figure 2. 49: The restored roofing of shingles. Source: Stanton Library (CPF 324)



Figure 2. 50: Don Bank after completion of restoration works. Source: Stanton Library



Figure 2. 51: Don Bank shortly after the completion of restoration works. Source: Stanton Library

### 2.4.1. Don Bank Museum

Don Bank Museum was officially opened on 14th January 1981 with Governor General Sir Zelman Cowan officiating. The Museum was managed by the Don Bank Museum Trust and funded by local council and Commonwealth Government grants.



Figure 2. 52: Governor General Sir Zelman Cowan officiating the opening of the Don Bank Museum in 1981. Source: Stanton Library (LH Ref 3427)

The input by members of the Trust and NSHS seems to have declined within a few years of operation of the Museum and in 1984 a full-time coordinator was appointed under a government employment scheme for a period of 12 months. The coordinator presented a management policy for discussion in 1985 that recommended Don Bank become a community based historic house museum, and it be presented as it was in the period 1890-1910; that is before the White family occupied it and inclusive of the last phase of Jenkins occupancy. There were other recommendations relating to individual room uses and the need for a full-time museum curator.

David Earle had resigned temporarily from both the Trust and NSHS in early 1981, but he continued to restore and maintain the garden and he was again a member of the Trust before his untimely death in 1986.

The Trust folded in early 1988, and by 1989 North Sydney Council had taken on full responsibility for Don Bank and delegated the management of the place to the Local History coordinator. This arrangement continues to this day under the management of North Sydney Council's Historical Services Department at Stanton Library, and the museum displays the story of the cottage and its occupants, and the local area.

#### Later Works

In 2015, North Sydney Council engaged Geoffrey Britton Environmental Design and Heritage Consultant to restore the grounds of Don Bank Museum. The new layout proposal was based (in part) on site photographs, surveys, written information and oral evidence provided by the White family.

By this time, the grounds of Don Bank retained little of its 19<sup>th</sup> century origins, other than the large Bull Bay (*Magnolia grandiflora*, assumed 1890s). Most of the character of the garden dated from the 20<sup>th</sup> century from the White period, with a later overlay of Council landscaping.



The 2015 landscape design retained components of the grounds dating from the White period of occupancy (1910s to 1970s), including the basic layout, planting rationalised to allow more light into the site and reintroduced species known from the archival and oral record in order to interpret the historic garden layout. The aim of the landscaping works was to provide a more historically appropriate context for the place, more flexible and useful outdoor spaces for functions, events and exhibitions and allow greater choice in how the grounds are used for public passive recreation (refer to Appendix 5 for copy of landscape plan).<sup>55</sup>

During the research period for the landscaping project, evidence of a second access point from Napier Street into the north-eastern corner of the Don Bank allotment was identified on a 1930s survey (see Figure 2.27 above). This led to the supposition that there had once been a driveway entering the site at this point. Historical archaeological investigations were undertaken by Edward Higginbotham & Associates in 2015, which uncovered evidence of a rough sandstone paved pathway leading from the house to Napier Street.<sup>56</sup>

Later works also include replacing the shingle roof in c.2000.

Although originally constructed as a private residence and used as such for at least 150 years, since 1981 Don Bank has been in use as a public community facility, specifically a house museum and as a venue for community and arts events and programmes.

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<sup>55</sup> Geoffrey Britton Environmental Design and Heritage Consultant, 2015; *Don Bank Museum- Proposed Works within the Grounds*, report to the NSW Heritage Council

<sup>56</sup> Edward Higginbotham & Associates Pty Ltd, 2015; *Report on the Excavation of Test-Trenches at Don Bank Museum*

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## 3. Physical Evidence

The place and its setting were inspected on a number of occasions throughout April and May 2022 and the current configuration of the buildings and the grounds were recorded. For the detailed fabric surveys of the building refer to Appendix 4. Although this report does not address the grounds of the place, details regarding the site and landscape features are provided in Appendix 5, prepared by Geoffrey Britton Environmental Design and Heritage Consultant in 2015.

Unless otherwise specified, all photographs are by the authors of this report.

### 3.1. General Description

Located on the western side of the North Sydney CBD and the Pacific Highway, Don Bank Museum is sited on a portion of its original allotment, fronting the intersection of Napier and Charles streets, with Oak Street terminating at the rear (west) boundary of the site. The site is south of Berry Street and north of Mount Street and is located within an area of the CBD referred to as the Education Precinct within the North Sydney Planning Area.

The allotment is orientated east-west and contains an early Victorian timber bungalow, with timber shingle roofing, front and rear verandahs and attached kitchen wing. A separate timber outbuilding (storage shed) is located in the south-east corner of the site and access is via the Napier Street frontage (pedestrian) and the rear boundary from Oak Street (vehicular).

The main building is sited towards the western portion of the allotment, resulting in a substantial front garden that is landscaped with plantings, brick pathways and seating areas.

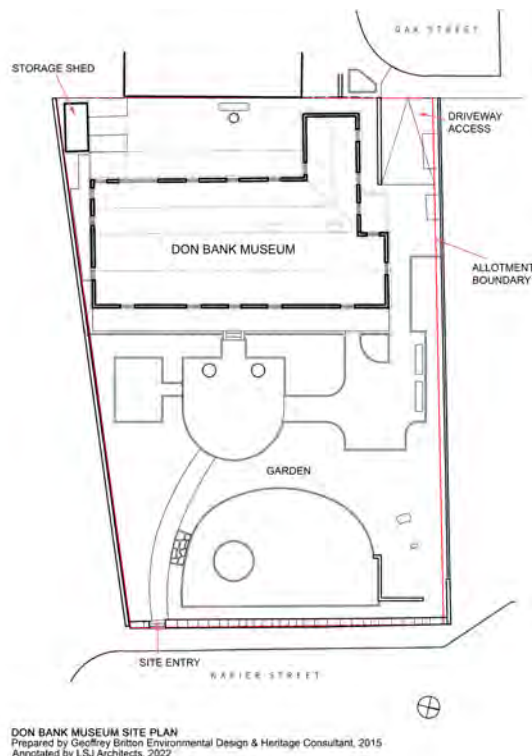


Figure 3. 1: Site plan for the Don Bank Museum showing the principal components of the place.

## 3.2. Setting & Views

### 3.2.1. Setting of Don Bank Museum

Located on the western edge of the North Sydney CBD, Don Bank Museum is nestled in amongst a group of large scale commercial and educational buildings interspersed with single storey historic cottages and bounded on its western side (rear) by suburban residential development, generally consisting of single storey Victorian era cottages.

Due to the substantial difference in building bulk and scale between Don Bank and the surrounding development, Don Bank is somewhat overwhelmed by adjacent development to its north, south-east and north-east.

Located immediately to the south is a landscaped allotment (pocket park) with pedestrian pathway connecting Napier Street through to Wheeler Lane. This site serves as a public seating area and offers some reprieve to the hard edged, large scale development surrounding Don Bank.

Likewise, the residential development along Oak Street at the rear of Don Bank, together with the row of Victorian workers cottages located directly opposite on Napier Street, is more in keeping with the historic character of Don Bank and are a remnant of the Victorian era setting of the place.

### 3.2.2. Principal Views

Due to the density and bulk and scale of surrounding development, views to and from Don Bank are fairly limited. The heavily landscaped front garden, together with the landscaping in the adjacent allotment to the south, also serves to obscure clear views of the place from the public domain. Glimpse views of the shingled roof of the cottage are available from Napier Street, Charles Street and the pocket park immediately to the south. The clearest views of Don Bank are available from Oak Street to the west of the kitchen wing and rear roof of the cottage.

Views looking down onto the site would also be available from within the commercial and educational tower buildings located immediately to the north and southeast. Refer to Table 3.1 and Figure 3.2 below for identification of principal views.

#### Identification of Key Views

Table 3. 1: Key views to and from Don Bank Museum. Refer to Figure 3.2 below.

View No.	Description
V1	Limited views looking east from the front verandah and front garden of Don Bank to Napier and Charles streets.
V2	Views from the driveway located on the north side of the allotment looking west down Oak Street.
V3	Views looking east down Oak Street to rear of Don Bank.
V4	Limited views through landscaping of southern elevation and garden setting from adjacent park.
V5	Views from Charles Street looking west to front garden and entry gate of Don Bank.
V6	Views from Napier Street looking west and south to front garden of Don Bank.

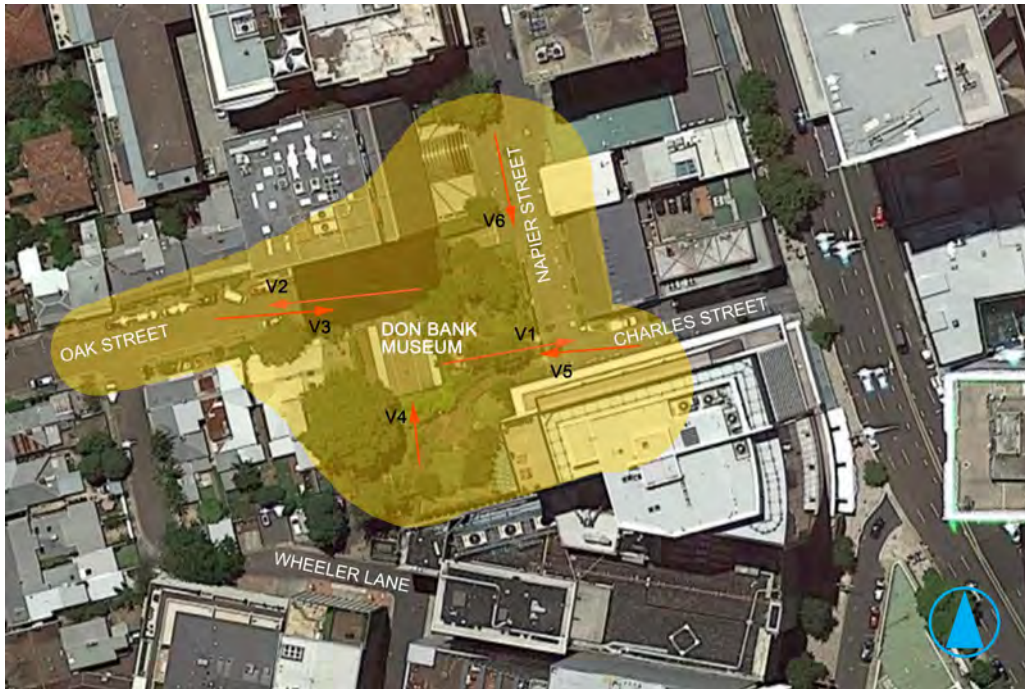


Figure 3. 2: Aerial view of Don Bank Museum locality showing principal views to and from the place and the visual setting of the place (shaded yellow). Source: GoogleMaps.

**Recent photographs**



Figure 3. 3: View V1 looking east from the front verandah of Don Bank to Napier Street.

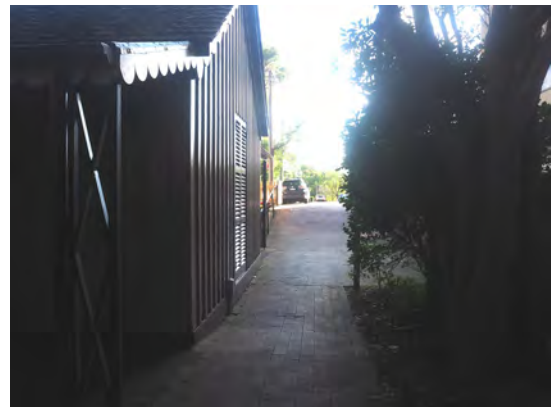


Figure 3. 4: View V2 looking west along the driveway of Don Bank to Oak Street.



Figure 3. 5: View V3 looking east down Oak Street to the rear of Don Bank.



Figure 3. 6: View V4 showing the south elevation of Don Bank as seen through landscaping from the adjacent park to the south.



Figure 3. 7: View V5 looking west from the intersection of Charles Street and Napier Street to the front garden of Don Bank.



Figure 3. 8: View looking south down Napier Street showing the front fence and garden of Don Bank.

### 3.3. Site and Landscape features

The brief for this report excluded the garden of Don Bank and as such, a detailed analysis of the existing site and landscape features has not been undertaken. However, in 2015, the Don Bank site was upgraded and landscaped by Geoffrey Britton Environmental Design and Heritage Consultant and the configuration of the site remains in place today. At this time, North Sydney Council required the grounds of Don Bank Museum to be upgraded to achieve the following:

- Remove selected vegetation of assessed low significance within the grounds of Don Bank Museum based on archival records.
- Provide a more appropriate setting for the rare 19th century timber villa.
- Provide an educational resource to compliment educational and interpretive programs within the museum.
- Improve the grounds as a pleasurable place to sit and walk in given that the site offers scarce and valuable public domain open space and respite within the North Sydney CBD.

Refer to Appendix 5 and Figures 3.11 to 3.20 below for identification of site and landscape features.

Generally, the site contains a large front garden with a brick paved pathway leading from the pedestrian entry gate up to the front verandah of the house. To the south of the pathway is a brick paved area with bench seating surrounded by garden beds, with a similar paved area with seating to the north of the site. A brick paved driveway is located in the north-western corner of the site, leading out to Oak Street to the west.

The site is fenced with timber paling fencing on a sandstone base with sandstone garden bed running along the eastern boundary, rendered masonry wall on the northern boundary, metal palisade fencing along the southern boundary and the western boundary is defined by the eastern wall of the adjacent property at No. 15 Oak Street. The southern and northern boundaries of the allotment are planted out with trees to provide a sense of enclosure within the site and obscure views of the adjacent commercial development. A small, brick paved yard is located at the rear of the house, which holds the storage shed.

**Recent photographs**



Figure 3. 9: Entry gate to Don Bank from Napier Street.

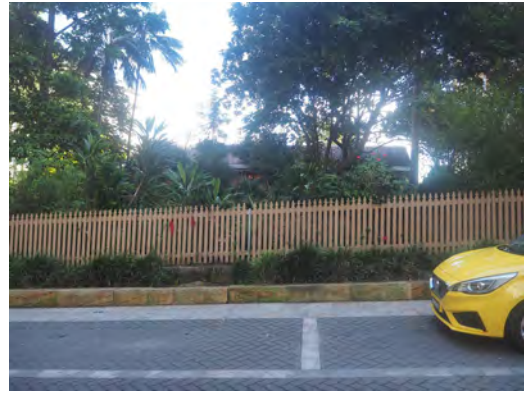


Figure 3. 10: Front timber paling fence with sandstone garden bed running along the length of the Napier Street frontage.



Figure 3. 11: Entry pathway leading from front gate to house.



Figure 3. 12: General view of garden layout in northeast corner of the site.



Figure 3. 13: Paved seating area located on northern side of allotment in front of the house.



Figure 3. 14: Entry to Don Bank with surrounding plantings.



Figure 3. 15: View of southern seating area in front of house.



Figure 3. 16: General view of garden looking east from front verandah.



Figure 3. 17: View from southern seating area looking back to main entry to house.



Figure 3. 18: North elevation of the house with adjacent paving and driveway leading to Oak Street.



Figure 3. 19: Rear yard looking north.

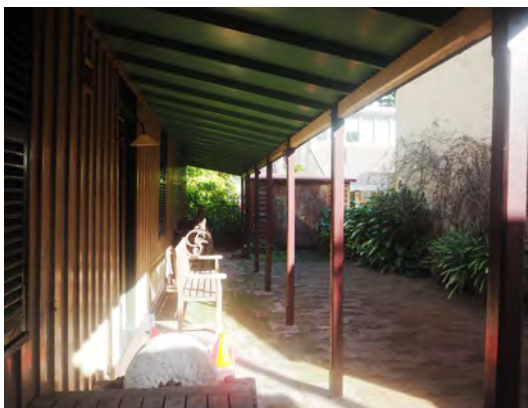


Figure 3. 20: Rear yard looking south with storage shed.

### 3.4. Historical Archaeology

Given that the whole of the Don Bank Museum allotment has undergone extensive restoration, reconstruction and upgrading works, for historical archaeology to have survived below ground, under the building or within the building cavities (roof space and wall cavities) is considered to be unlikely.

Any record of the historical archaeological finds associated with the construction works undertaken by Cox Tanner architects in 1979-1980 has not as yet been located. However, some historical archaeological relics do form part of the interpretation displays held by the Museum and located in the main reception room (Space 3), with others being stored in the storage shed at the rear of the site.



In April 2015, preceding the landscaping works, test excavations were undertaken by Edward Higginbotham & Associates,<sup>1</sup> to identify the potential location of an historical driveway in the grounds of Don Bank. Based on a 1930 survey of the place, evidence suggested that there was a double gate or opening located in the north-eastern corner of the site, providing access into the grounds from Napier Street.

Three trenches were excavated (see Figure 3.21) which revealed that a driveway was never located in the north-east corner of the site and that a stone paved walkway was once located in that area, leading from the house down to Napier Street (see Figure 3.22).

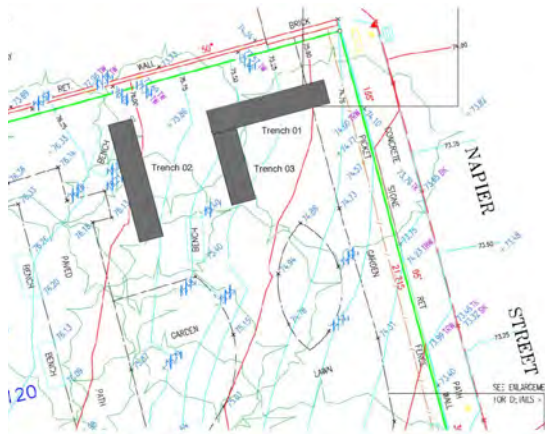


Figure 3.21 Detail of site survey plan showing the location of the three test trenches excavated by Edward Higginbotham & Associates in 2015. Source: *Report on the Excavation of Test-Trenches at Don Bank Museum*, Edward Higginbotham & Associates Pty Ltd, 2015



Figure 3.22: Photograph of the worked stone revealed by the test excavations. Source: G. Britton

## 3.5. Description of the Building

Refer to Figure 3.29 for floor plan of Don Bank Museum identifying space, door and window numbers. Refer also to Appendix 4 for the detailed fabric surveys of the building at the place.

### 3.5.1. General Description of the Building

Don Bank is a most unusual building: in its intriguing construction, its history tied to the earliest European occupation of this area; and in its incongruous situation amongst the high-rise buildings of the North Sydney CBD.

#### Exterior

It is a long, low, cottage with a timber shingled roof and walls of vertical timber boards with battened joints. It has a continuous galvanised iron-roofed verandah supported on light latticed timber columns and the front elevation is symmetrical about the central front door with two sets of French doors to both sides.

<sup>1</sup> *Report on the Excavation of Test-Trenches at Don Bank Museum*, Edward Higginbotham & Associates Pty Ltd, 2015

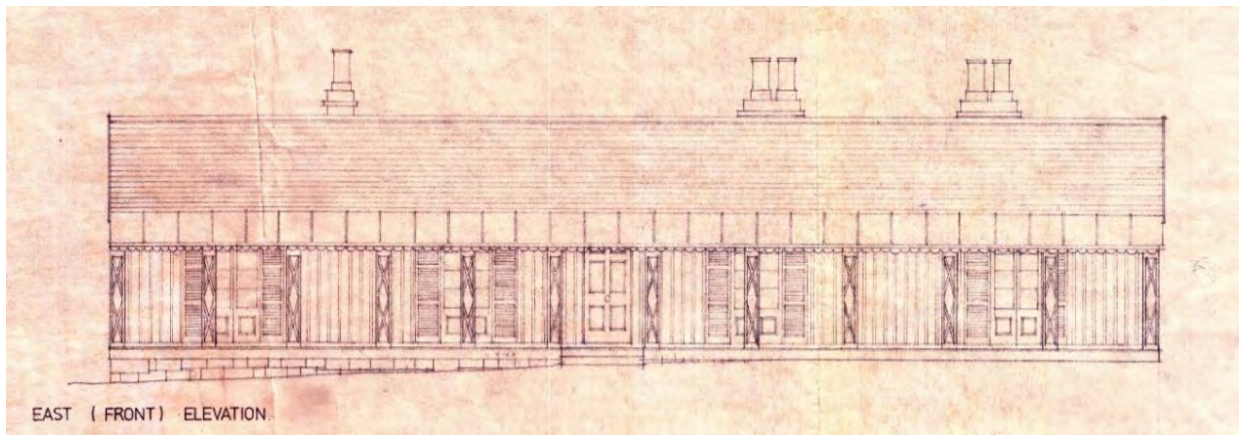


Figure 3. 23: Front (East) Elevation, Extract from Cox Tanner drawing A146/4C Sept. 1979

As originally constructed, the house had four rooms with central hall (refer below for historical development of the place). There are two ranges of rooms, the front rooms are larger (Spaces 03 and 06, dining room and drawing room) and have French doors with timber louvred shutters, while the smaller rear rooms (Spaces 04 and 05, assumed to have been bedrooms) have sash windows with timber louvred shutters. The cross section retains the classic M-shaped roof common to many early buildings with a valley running between the two ranges of rooms.

Although a kitchen wing would have originally been separate to the main body of the house, since the mid-19<sup>th</sup> century, the kitchen wing (Space 08 and 09) intersects at right angles at the rear northern end of the building. This too is clad in vertical boards with battening, a timber shingle roof, four panel doors and sash windows, with timber louvred shutters.

A skillion roofed awning covers the northern entry into the kitchen wing and the external door leading into Space 07 from the west elevation. All verandah and porch roofs are galvanized flat trays (reproduction of Morewood & Rogers type).



Figure 3. 24: Front (east) elevation



Figure 3. 25: Rear (west) elevation



Figure 3. 26: North and west elevations of kitchen wing attached to rear elevation of main body of the cottage.



Figure 3. 27: Example of an original French door.



Figure 3. 28: North elevation of cottage.

### Interiors

The front hall is divided into two spaces by a French door installed after the museum conversion.<sup>2</sup> Both spaces have timber boarded ceilings, the only boarded ceilings in the house. Boards in the rear hall are twice the width of those in the front. The front hall has reconstructed calico fabric wall coverings, whereas the rear hall has linings of the same vertical boards used in the original walls but with beaded shiplap joints. Flooring in both spaces is a continuation of that in each of the adjacent rooms.

All the major rooms have attic-like ceilings with the central flat portion directly under the horizontal member tying the rafters together. All ceilings are modern plasterboard or fibrous plaster. Three of the four original rooms (Spaces 03, 04 & 05) were stripped of most of their internal wall linings as part of the 1979 conversion, revealing the internal face of their boarded walls. The front reception room space 03 has slightly rougher, plain edged boarding indicating that some additional internal finish was intended from the start. There are clear markings of lath and plaster but this was probably not the original finish, indeed evidence was found of earlier calico and wallpaper linings. Samples of all these finishes are displayed and interpreted across the front wall.

In the rear two rooms (thought to have been bedrooms) the wall boards were evidently meant to be seen as they are planed smooth, beaded and were painted as described below. The original boarded walls were thick enough to be virtually self-supporting with the help of horizontal and diagonal bracing boards. Studs (subsidiary vertical timbers) were located only at each side of doors and windows to provide a thick enough jamb to which to fix the joinery. The front rooms have French doors with margin bars whereas the rear rooms have six-pane sash windows. This joinery is consistent with the assumed date of c1835. The internal four-panel doors are the only anomaly as explained below.

Space 06 (thought to have been the drawing room) was fully lined with fibrous plaster in the 1970s renovation. Only the right hand two rooms (spaces 05 & 06) have back-to-back fireplaces. The fireplace in the rear room (space 05) has been stripped back to bare stone whereas the drawing room fireplace is plastered, has a register grate and plain slate surround.

When Spaces 07 and 10 were added (assumed in c1856), it would seem the builder felt compelled to copy the construction of the original cottage: the roof form, attic ceiling form, wall boards and battens.

<sup>2</sup> The doors were donated by the family of Judge Boulter, President of Don Bank Trust 1977-83

However, there are subtle differences: the joinery of the French doors is similar but lacks margin bars. The walls have studwork behind the boarding, so presumably the boards are thinner like conventional cladding.

When the kitchen wing was added (Spaces 08 & 09) inward opening casement windows were used. These were reconstructed in 1979. Once again, the external walls were made to match the earlier type, although the western wall of the bathroom was clad in weatherboard. This was replaced with vertical boarding in 1979.

This tradition of copying the external walling was continued in 1979 when the caretaker's facilities were added, filling-in the south-west corner of the plan.

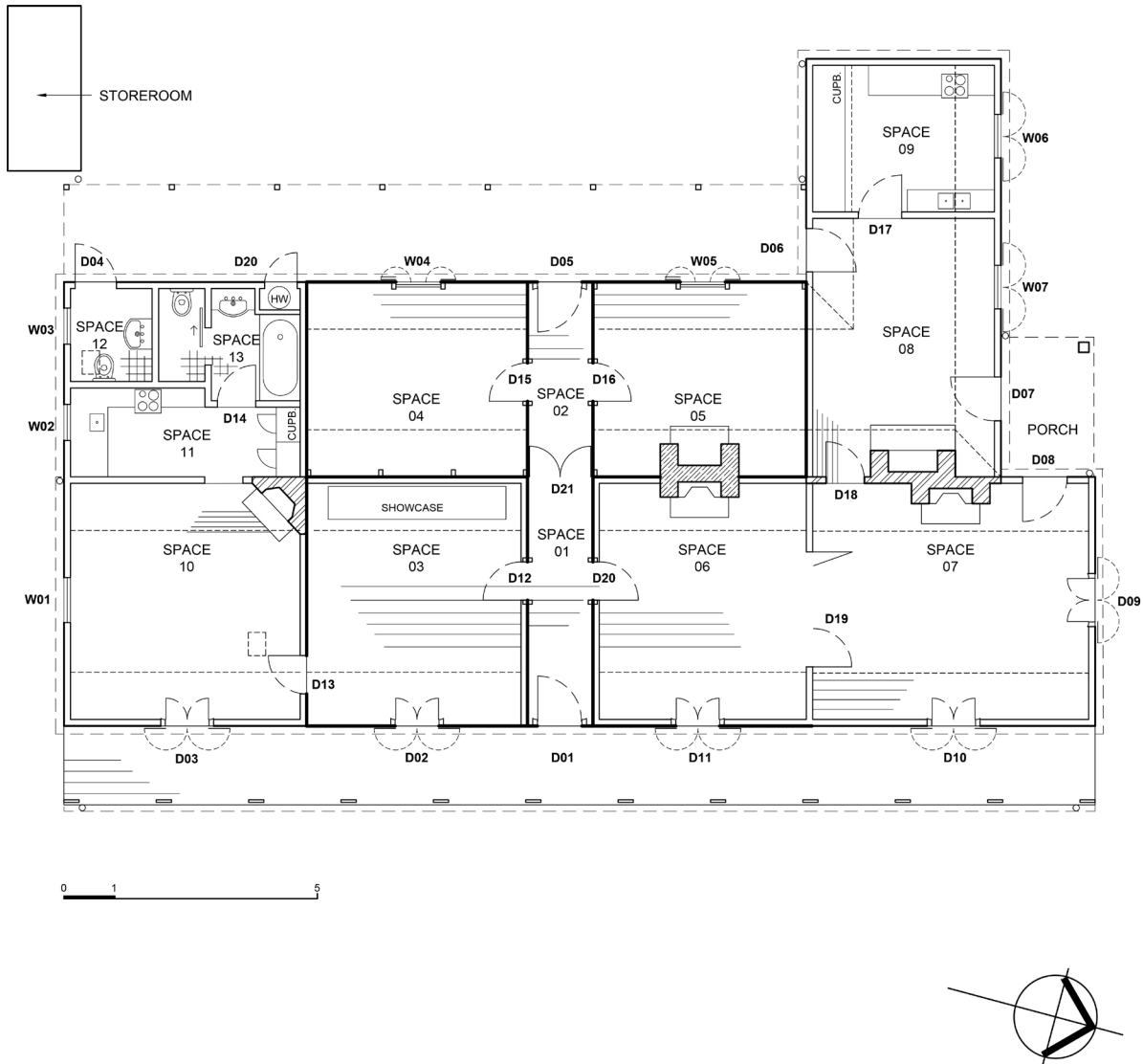


Figure 3. 29: Don Bank Floor Plan as existing, LSJ, 2022



Figure 3. 30: Space 03, the main reception room with display showcases and wall and ceiling cladding.



Figure 3. 31: Space 03, the main reception room.



Figure 3. 32: Space 04



Figure 3. 33: Space 04



Figure 3. 34: Space 05



Figure 3. 35: Space 05



Figure 3. 36: Space 05



Figure 3. 37: Space 06 looking north through to Space 07



Figure 3. 38: Fireplace in Space 06



Figure 3. 39: Folding doors between Spaces 06 and 07



Figure 3. 40: Space 07 looking south through to Space 06



Figure 3. 41: Fireplace in Space 06

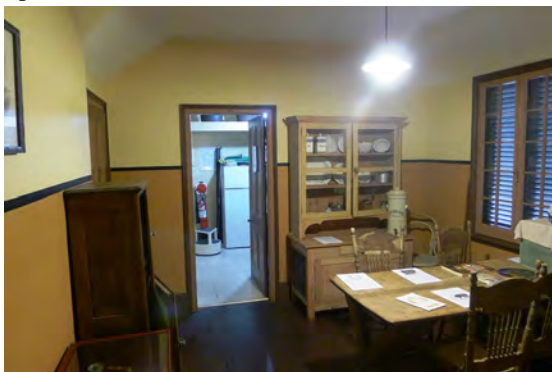


Figure 3. 42: Space 08 in kitchen wing.

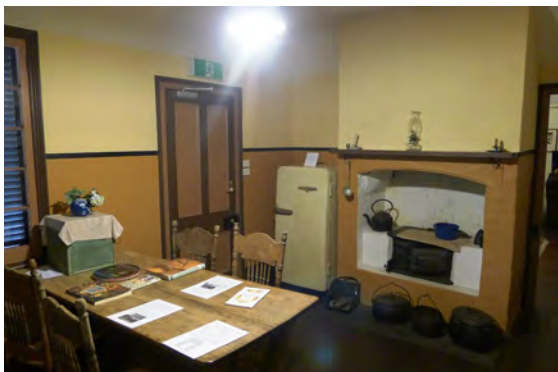


Figure 3. 43: Space 08



Figure 3. 44: Space 01, looking east towards front door



Figure 3. 45: Space 02, looking west towards back door.

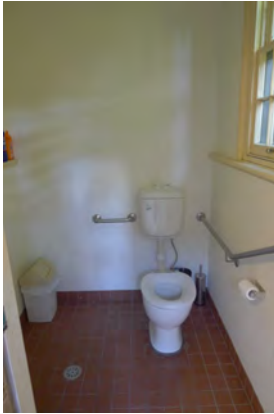


Figure 3. 46: Space 12

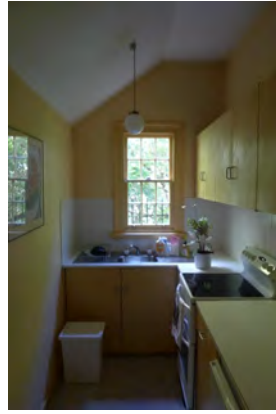


Figure 3. 47: Space 11



Figure 3. 48: Space 10, caretaker's flat



Figure 3. 49: Space 09

### 3.5.2. Interpretation

The interpretation of Don Bank was implemented as part of the restoration and adaptation works in 1979/1980. Marjory Byrne, in her publication *"Don Bank": the research and restoration of North Sydney's Oldest Known Surviving House* (1982) provides a good overview of the approach taken to the presentation of Don Bank as a house museum. According to Byrne:

*Before restoration commenced on the individual rooms, considerable discussions took place to try and determine to what period the rooms should be restored. It was agreed that three of the original rooms, (Rooms 1, 2 and 3 [Spaces 03, 04 and 05]) should be left to show how they appeared before being first lath and plastered, and that Room 1 [Space 03] would be called\_ the "Don Bank" Room. This room was to display samples of the various wall finishes found during the restoration, artefacts connected with the house, and other information that had any particular significance with "Don Bank".<sup>3</sup>*

Generally, the interpretation as introduced in 1979/1980 remains in place today with some minor changes as per the following:

- Space 03 (the "Don Bank" Room) fitted out as main reception room with displays containing artefacts and interior decorative features uncovered during the restoration works and brief outline history of the place. The ceiling, north wall and west wall have been lined and fitted out with built in showcase that obscures views of the original walls and ceiling.
- Space 04 fitted out with displays and showcases relating to the early history of North Sydney.
- Space 05 fitted out with displays and showcases relating to a mix of the history of Don Bank and the White family and early history of North Sydney.

<sup>3</sup> Byrne, M.; 1982; p. 26

- Spaces 06 and 07 furnished with a mix of Victorian and early 20<sup>th</sup> century pieces.
- Space 08 furnished with early to mid-20<sup>th</sup> century kitchen furniture and equipment.

It is worth noting that some of the decisions made in 1979/1980 as part of the conservation works in relation to the presentation of the building would not necessarily be made today. For example, the removal of the plaster from the fireplace in Space 05 to reveal the sandstone and the addition of small plaques providing some information about the configuration of the building prior to the restoration/adaptation works.

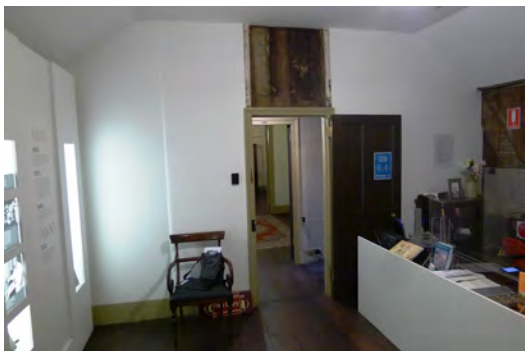


Figure 3.50: Space 03 showing reception desk and later wall and ceiling linings.

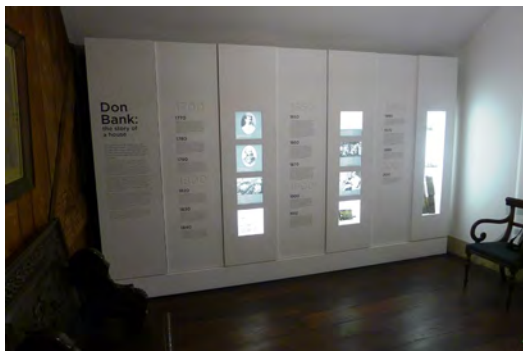


Figure 3.51: Built-in showcase in Space 03

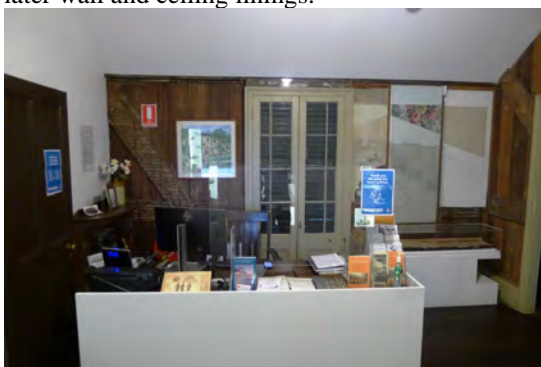


Figure 3.52: Reception desk with interpretation displays relating to early decorative finishes behind in Space 03.

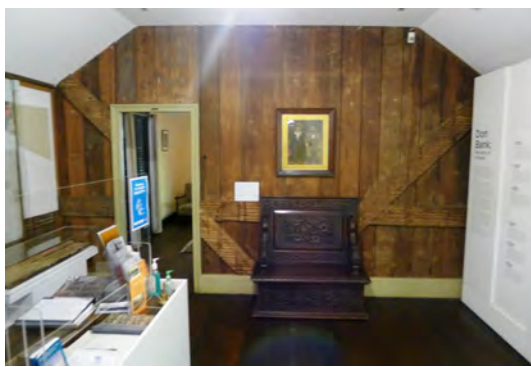


Figure 3.53: Exposed south wall of Space 03



Figure 3.54: Space 04 with a mix of interpretative displays and furniture

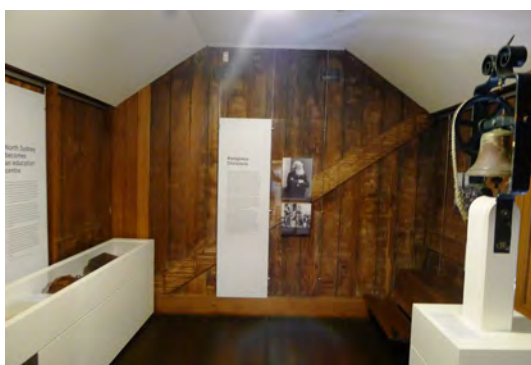


Figure 3.55: Space 04 with a mix of interpretative displays and furniture





Figure 3. 56: Space 05 with a mix of interpretative displays



Figure 3. 57: Space 05 with a mix of interpretative displays



Figure 3. 58: Space 08 fitted out as a kitchen.



Figure 3. 59: View of furniture and displays in Space 06.



Figure 3. 60: Plaque located on front elevation adjacent to front door commemorating the opening of the Don Bank Museum.



Figure 3. 61: A small plaque providing some indication of earlier configuration of the building.



Figure 3. 62: A small plaque indicating the location of an earlier doorway.



Figure 3. 63: A small plaque indicating extent of later works.



Figure 3. 64: Retained area in Space 02 showing results of paint scrapes.

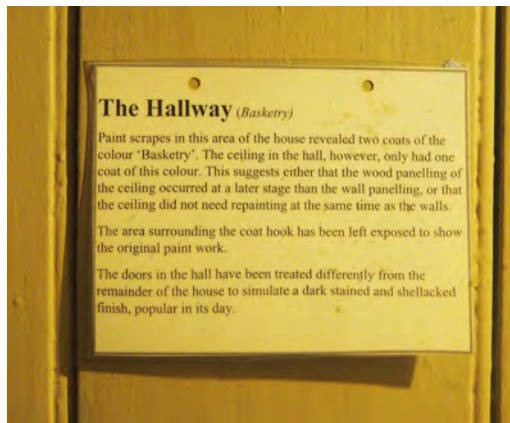


Figure 3. 65: Ad hoc sign located in Space 02.



Figure 3. 66: Formal display of early decorative finishes relating to Don Bank.



Figure 3. 67: Historic photograph on display indicating how Don Bank may have once been decorated and furnished.

### 3.6. Historical Development of the House

The following provides an overview of the possible history of development of the Don Bank Museum (St. Leonard's Cottage), based on an analysis of the physical and available documentary evidence.

#### Dating the Building

The best evidence for dating the building is newspaper lining to wallpaper found beneath plaster underneath a door architrave in Space 06 (thought to have been the Drawing Room). The newspaper was from *The Australian* dated 11<sup>th</sup> March 1835.<sup>4</sup> It does not give us a conclusive date for the cottage. It could have been the earliest wall finish, or it might be a later finish applied to an earlier building. The newspaper might have been years old when it was used. But it seems likely that the newspaper

<sup>4</sup> Byrne, 1982, p.26. Byrne does not state under which architrave the newspaper was found, but we assume it was the triple leaf door D19 between Spaces 06 & 07. This door is assumed to date from c1856 when space 07 was added. If that is the case, it would seem natural that the earlier wallpaper was covered by the new door architrave, whereas the finish was stripped and replaced in the rest of the room.

was contemporary with the wallpaper and it is the earliest date that we can with certainty assign to the cottage.

The first documentary record of the existence of St. Leonard's Cottage, as Don Bank was then named, was in 1846. At that time, it was owned by Alexander Berry and occupied by a tenant, Richard Peek, wholesale grocer.

We therefore assign the date range c1835-1846 to the original four-roomed timber cottage with front verandah and central hallway.

### **Timber 'slab' construction**

Don Bank has been called a 'cedar slab cottage' but that is a little misleading.<sup>5</sup> The term 'slab' construction is normally associated with split slabs of hardwood. Slabs were shaped at the ends to fit into grooved posts or rails and installed horizontally or vertically to form roughly textured walls. The joints between the slabs were sealed for draught- and weatherproofed by plastering or placing additional strips over the gaps.

Timber slab construction was an early technique used by European settlers in New South Wales. It was common by the late 1820s<sup>6</sup> and continued to be employed in the late 19th century in rural areas with abundant timber, especially for farm buildings.<sup>7</sup>

Don Bank is like a slab cottage in the sense that it is constructed of thick vertical planks apparently set into a grooved bottom plate; but this is a more refined and self-conscious form of construction (and architectural design) than the normal timber slab cottage. The vertical wall 'slabs' at Don Bank are sawn boards not split flitches<sup>8</sup> and the joints are covered externally by timber battens at regular spacings, giving the walls a less rustic appearance than the vernacular construction with slabs of varying widths. Surviving examples of early slab buildings are rare, examples of sawn slab buildings are even rarer. Lewis cites several historical references to examples and notes that sawn slab construction is 'one of the nearest things we have to a distinctively local construction system.'<sup>9</sup>

The wall boards at Don Bank are tied together by horizontal and diagonal rails on the inside. Boards are typically around 250mm wide and 28mm thick, while rails are 185-225mm wide x 35mm thick. Presumably there were substantial posts at the corners of the cottage but there is no sign of posts today. Don Bank was given the appearance of slab construction but instead of being set into a grooved bottom plate, wall boards appear to have merely had a facing that looked like a bottom plate.

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<sup>5</sup> Don Bank is the very first example illustrated by Daphne Kingston in her *Early Slab Buildings of the Sydney Region*, Kangaroo Press, 1985. However, Kingston states 'true slabs were not sawn but split from logs' p.7.

<sup>6</sup> <https://www.mileslewis.net/australian-building/> Timber and Grass: Slabs, 2014, p.2

<sup>7</sup> J. M. Freeland, 1972; *Architecture in Australia: A History*, p.17.

<sup>8</sup> Flitches: a slab of timber cut from a tree trunk, usually from the outside.

<sup>9</sup> <https://www.mileslewis.net/australian-building/> Timber and Grass: Slabs, 2014, p.12.



Figure 3. 68: Front verandah during conversion, c1979



Figure 3. 69: Front verandah, 2022

In the smaller two rooms at the rear of the original cottage (Spaces 04 & 05) the boards and rails have smoothly planed internal surfaces, shiplap joints and a shaped 'beaded' profile along one or both edges. They were painted internally. Clearly these boards were meant to be seen inside and in the absence of internal linings the shiplap joint was employed to provide some added protection.



Figure 3. 70: Rail and boards in Space 05 with shiplap joints and a shaped beaded profile.



Figure 3. 71: Rails and boards in Space 03 with butt joints and evidence of lath and plaster.

The right-hand front room (Space 03) is displayed with some of its vertical wall boards revealed inside. Here they have a rougher, sawn surface and butt joints. In this room the internal linings are thought to have been calico fabric, remnants of which were found tacked to the perimeter. The calico was (originally or later) lined with newspaper and finished with decorative wallpaper. Later on (date unknown), the room was lined out with lath and plaster, the markings of which remain highly visible.

### Timber Species

We assume that the wall cladding of the original cottage is largely the original timber, including the northern and southern walls which are now internal partitions as a result of later extensions.

The timber of Don Bank has often been described as Australian cedar but analysis during the restoration work in 1980 found a mixture of species, the majority of which was apparently Meranti, a south-east Asian timber imported into Australia in the 20th century.<sup>10</sup> There is no unambiguous evidence that any of the wall boards are Australian red cedar although the majority certainly have the appearance of cedar.

<sup>10</sup> Design Plus Consultancy, *Conservation Management Plan of Don Bank*, 2001, p.59. The board sampled is the one immediately to the right of door D13.

Analysis undertaken for this report of a sample of one wall board from the southern wall of Space 03 taken from the roof space found it to be Red Silkwood (*Palaquium galactoxylum*), a rare hardwood from the rainforests of Northern Queensland. (Refer to Appendix 8 for copy of test results.)

It is unfortunate that the records of locations sampled in 1980 are no longer available because, if at least some of the boards were found to indeed be Australian cedar, that would add to Don Bank's rarity and lend support to Marjory Byrne's postulated construction date of 1820s for the cottage.

Australian cedar, *Toona ciliata* vars. *Australis*, was first discovered soon after European settlement about 10 km from Parramatta and has played an important part in the natural and cultural history, as well as the economic development of Australia. Within two years of settlement plentiful supplies of red cedar were found on the Hawkesbury River and by 1791, pit sawn planks were being sent from the Hawkesbury to England, resulting in an order from the Admiralty to fill the empty convict ships with red cedar for their return journey. By 1798 it was the colony's third largest export. By 1820, Australian cedar was being used for a wide range of products, including boat building, houses, furniture, joinery and coffins.

Once plentiful in NSW and Queensland rainforests, it was used extensively for furniture, wood panelling and construction, including shipbuilding; and as early as 1802 it was realised that the supplies were finite and Governor King was issuing a general order banning cedar cutting without authority. Regardless, cedar cutting continued unabated, reaching the Shoalhaven River in 1811 (Berry and Wollstonecraft's Coolangatta Estate was established in 1822 in the Shoalhaven), the Tweed River by 1860s and up to north Queensland by the 1870s. By the 1890s, the species had essentially become commercially extinct.<sup>11</sup>

### Joinery

The style of window and external door joinery of the original four-roomed cottage (Spaces 01-06 incl.) is consistent with our assumed date range of 1835-46. The front and rear door leaves have six panels, French doors have margin glazing bars and early moulding profiles are used on both French doors and sash windows. The four-panel internal doors, however, are thought to be of a later date, as one would expect to see six-panel doors used internally to match the external doors.



Figure 3. 72: Front door D01



Figure 3. 73: French door D11

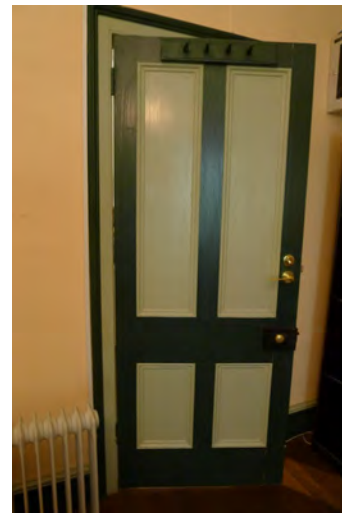


Figure 3. 74: Four panel internal door D18

<sup>11</sup> <https://sydneylivingmuseums.com.au/exhibitions/red-cedar-australia>; <https://poi-australia.com.au/australian-red-cedar-toona-ciliata-var-australis/>

One oddity in the otherwise strictly symmetrical design of the original cottage is the omission of a chimney and fireplaces on the southern side to balance the external appearance and to heat the southern rooms. The southern front room has a brass bell-pull on the architrave of its door from the front hall, indicating that it was once perhaps the dining room. One would expect such a room to have a fireplace but there is no mention of any archaeological evidence for that in the records of the 1970s works or subsequent reports.

### 3.6.1. Sequence of Development

#### Original Cottage (c1835-1846)

The earliest drawing depicting the cottage in some detail is from c.1856. This shows the building in its original form as a 4-room cottage with front verandah and with two detached outbuildings. The outbuildings were described in an 1854 sales notice as ‘two iron buildings containing extra bedroom, store, kitchen and servant’s room’.<sup>12</sup> The kitchen is thought to have been in the northern wing. The small square building in the north-west corner of the site was probably the privy.

It is assumed that as originally constructed, St Leonard’s Cottage (Don Bank) had a timber shingled roof of M-shaped profile with a central valley like the present cottage. Timber shingles were found under the corrugated iron when the place was renovated in 1979-81 and some shingles (assumed to be early) were salvaged and remain on site in storage and on display.<sup>13</sup> We do not know whether the roof had gables at the northern and southern ends like the present cottage. It is considered possible that it instead had hipped roofs or ‘jerkin-head’ ends to the roofs, as those were more common roof forms on colonial cottages.<sup>14</sup>

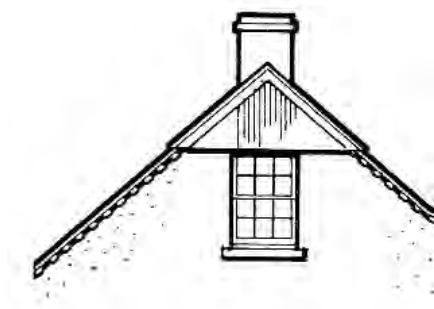


Figure 3. 75 (above): Diagram of a Jerkin head roof form.  
Source: Stapleton, I., *How to Restore the Old Aussie House*, The Flannel Flower Press, 1983; p. 33

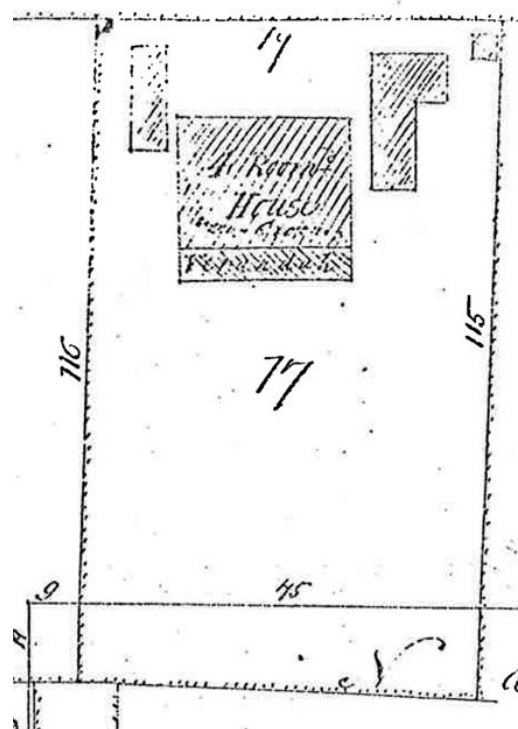


Figure 3. 76 (right): Detail from survey dated c.1856 showing the configuration of Don Bank at this time. It is the earliest record of the building footprint with outbuildings. The plan is annotated with “4 room house. 6 rooms now”. Source: Byrne, 1982

<sup>12</sup> Sales Notice; *Sydney Morning Herald*, 19/10/1854, p.8

<sup>13</sup> One of the early roof shingles was tested and identified as Forest Oak or Rose She-oak (*Allocasuarina torulosa*); Know Your Wood, Wood Identification Results, 21.06.22

<sup>14</sup> Clive Lucas, personal communication, July 2022.

### Improvements and Additions

Alexander Berry sold the cottage (as part of a subdivision) to William Carr in 1853 and it was offered for sale by Carr's widow the next year. The detailed description (noted above) included the fact that *'All the rooms are papered, and the cottage is beautifully finished, having been intended as a residence for the present proprietor.'* This accords with newspaper lining dated 1854 found under wallpaper during the 1979 restoration (in the same room as that dated 1835 but a different wallpaper).<sup>15</sup>

Instead of selling the cottage, Mrs Carr kept and extended it. The description noted on the first survey plan of the cottage (assumed to be dated 1856) is '4 room house 6 rooms now'.

The first available rate assessment for the property in 1869 described it as containing eight rooms of timber construction and with a shingled roof. We therefore assume the rooms at each end of the front range were added around 1856 and that the northern wing assumed to contain the kitchen and bathroom was added by 1869.

The resultant footprint is shown in a Water Board survey plan of 1890 which shows it to have been similar to the current configuration of the building. The front range of rooms was extended symmetrically to more than twice its original length but the overall shape and vertical boarded cladding have been continued so that it now has a front verandah over 20 metres long.

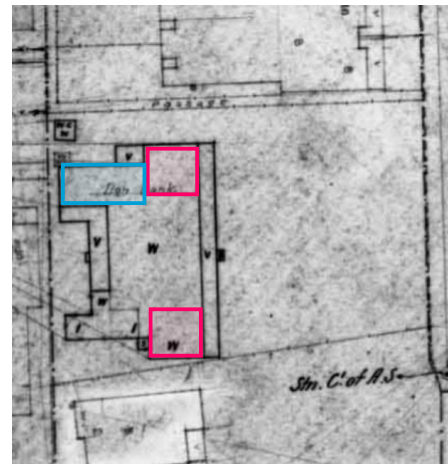


Figure 3. 77: Water Board Plan 1892 (rooms assumed added c1856 outlined in red, kitchen/bathroom wing in blue)

After a succession of tenants, the cottage was sold in 1876 to merchant seaman Captain Benjamin Jenkins. The relatively high social status of Don Bank's tenants during Mrs Carr's ownership reflects the architectural status of Don Bank as an elegant and stylish cottage.

During the period of his ownership Capt. Jenkins made some important physical changes. By the time of the 1890 survey the roof shingles were covered with iron and by 1903 (in the ownership of the White family) Don Bank had an outbuilding to the south assumed to be stables. It is thought that Jenkins added the lath and plaster linings to all rooms.

The survey dated 1892 shows the rear verandah returning to the south of the kitchen wing (this contained a laundry prior to the changes made in 1979) and an iron-clad addition (possibly a storeroom) to the south. By 1930 this latter addition had been removed leaving Don Bank in the configuration that formed the starting point for the 1979 renovations.

Photographs taken in 1919 and 1930s, during the long period of ownership by the White family, show that the main roof and verandah were painted in stripes. It also had dark painted battens over the wall boards. It was during the White family ownership presumably that fibrous plaster interior linings replaced some of the earlier lath and plaster finishes.

<sup>15</sup> Byrne, p.26

### Conversion to Museum

The extensive work carried out by North Sydney Council under the direction of the Don Bank Working Committee and architects Cox Tanner in 1979-80 left the place in the configuration we see today. The building was in a poor condition, but more fabric was replaced than would probably be countenanced today.

A series of photographs and Committee minutes from that period show the extent of the work. Three areas were demolished: the rear verandah return to the south of the kitchen wing containing a laundry, the enclosed rear verandah and the enclosure at the north end of the front verandah. The external envelope of the house was left mainly intact, although the western weatherboard wall of bathroom was replaced in vertical boarding to match the rest of the building. The cottage was jacked up at one end, the roofing was replaced with new timber shingles and the bottom plate of the front wall was replaced.

Interior wall and ceiling linings were all removed to inspect the construction and efforts made to clean off the plaster markings. The floor was taken up in the southern room Space 10. The front verandah was completely rebuilt with the boards running parallel to the building front (previously they had been perpendicular to the front). According to an architect's progress report 70% of the frame and flooring was replaced, all architraves and skirtings were replaced along with scalloped barge boards.

The south-west corner of the plan, where there was a stone flagged porch, was filled-in with an addition containing a public lavatory as well as a kitchen, bathroom and w.c. for the caretaker's apartment formed at the southern end of the building in combination with the existing sitting room (Space 10).

Most of the original doors and windows were retained, although many have new architraves and hardware. Doors D18 & D21 were added and the inward opening casement windows W01, W06 & W07 were replaced with copies, as were all the shutters on the north elevation of the house. New fibrous plaster finishes were added in Spaces 06 and 07, but the other three rooms of the original cottage were left with all or some of their boarded walls revealed. The museum's reception space 03 displays reconstructed samples of historical wall finishes: calico, wallpaper, lath and plaster and fragments of a bituminous building paper used in places to keep out moisture.

Don Bank today remains largely as it was when the museum conversion work was completed in 1980. A detached timber storeroom was added to the southern side of the site. The roof shingles laid in 1980 have been replaced at least once in 1999 and are currently in poor condition.<sup>16</sup>

While it has an impressive front elevation, Don Bank gives a misleading appearance today because the substantial 19<sup>th</sup> century additions were made to match the original cottage closely, creating the impression that it is all of one date, an effect reinforced by the late 20<sup>th</sup> century changes which likewise were made to match.

More detail of the age and significance of the building fabric is given in the fabric survey (Appendix 4).

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<sup>16</sup> City Plan Heritage, *Don Bank Conservation Management Plan*, 2011, p.56



### 3.6.2. Evolution Diagrams

The following diagrams provide an overview of the physical development of Don Bank, based on the physical and documentary evidence available to date.

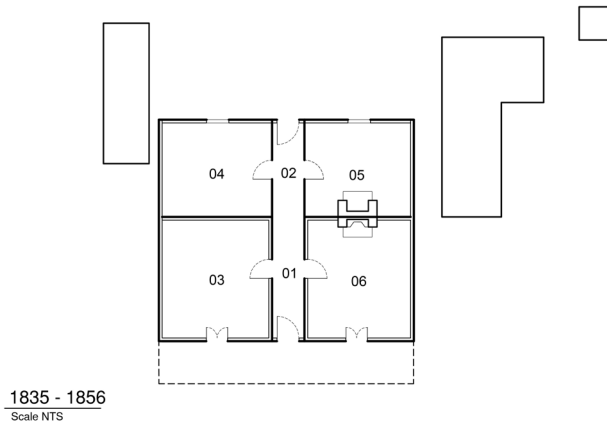


Figure 3. 78: Assumed floor plan 1835 to 1856

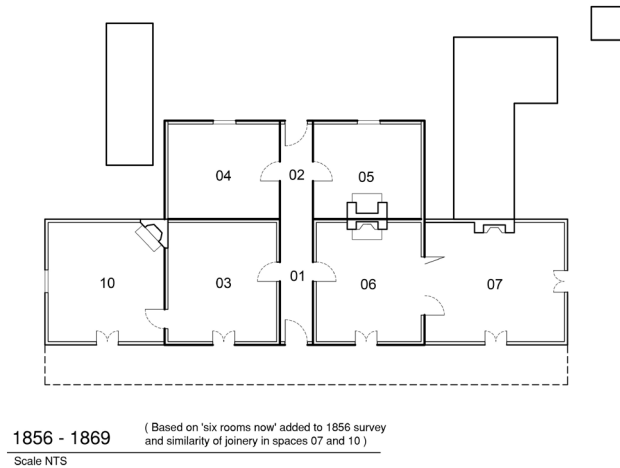


Figure 3. 79: Assumed floor plan 1856 to 1869

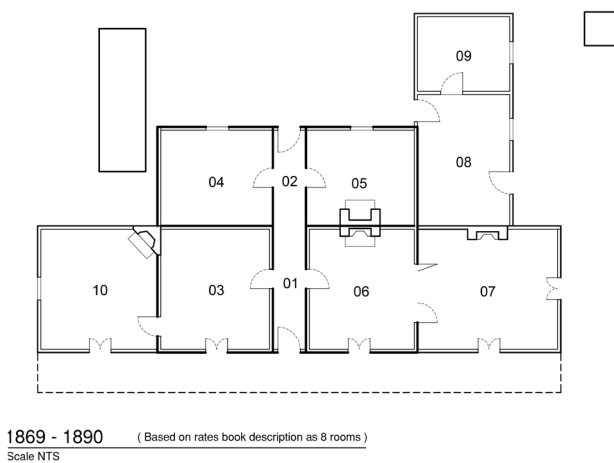
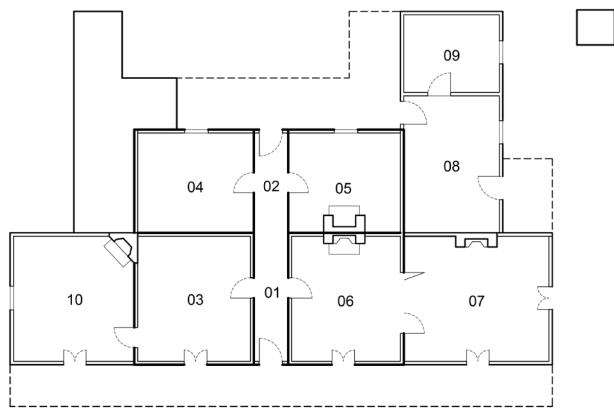
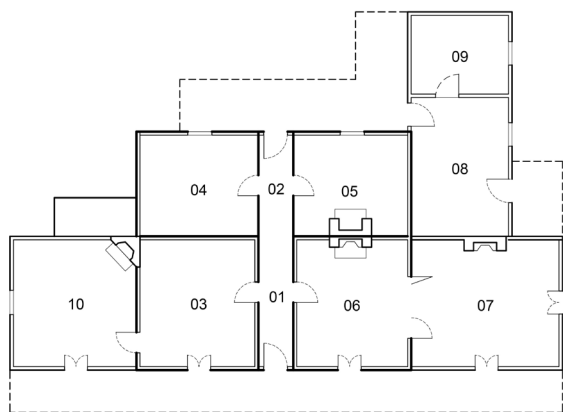


Figure 3. 80: Assumed floor plan 1869 to 1890



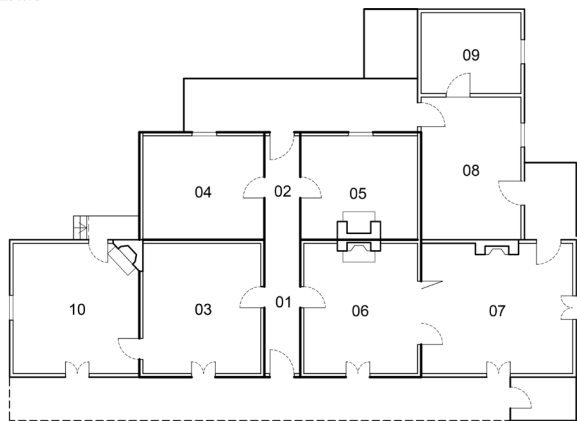
1890 - 1903  
Scale NTS

Figure 3. 81: Assumed floor plan 1890 to 1903



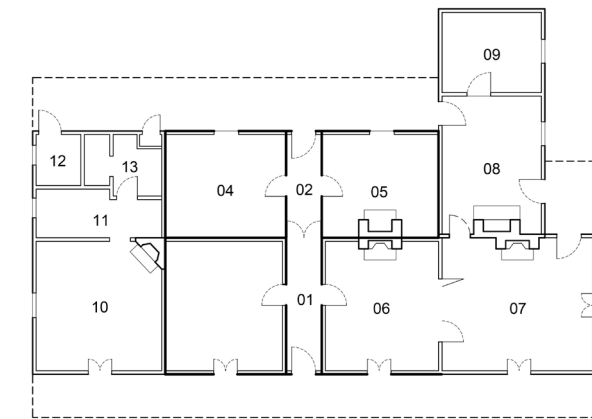
1930  
Scale NTS

Figure 3. 82: Assumed floor plan 1930



1979  
Scale NTS

Figure 3. 83: Floor plan prior to restoration in 1979



1981  
Scale NTS

Figure 3. 84: Floor plan post restoration in 1981

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## 4. Analysis of Significance

### 4.1. Introduction

This section discusses specific aspects of significance that form the basis for the development of a Statement of Cultural Significance (Section 5) for the place.

James Semple Kerr's *The Conservation Plan* (2013) notes that the purpose of assessing cultural significance is "to help identify and assess the attributes which make a place of value to us and to our society ....."<sup>1</sup> According to Kerr, a coordinated analysis may be presented in a variety of forms, but it should establish an understanding of the following (amongst other aspects):

- The past development and use of the place (including its content and setting), particularly in relation to its surviving fabric (refer to Sections 2 and 3 and Appendix 4);
- Comparison with contemporary developments (see Section 4.3: Comparative Analysis);
- Any other aspect, quality or association which will form a useful basis for the assessment of significance.<sup>2</sup>

The assessment of the significance of a place requires an evaluation of the fabric, uses, associations and meanings relating to the place, from which a detailed statement of significance can be formulated. The following discussions therefore aim to examine these aspects, qualities and associations of Don Bank Museum which may contribute to the assessment of significance.

### 4.2. Local and State Historical Themes

Guidelines from NSW Heritage emphasise the role of history in the heritage assessment process and a list of state historical themes has been developed by the NSW Heritage Council. These themes assist in determining comparative significance (see Section 4.3 below) and prevent one value taking precedence over others. In this case the place is associated with the following NSW State Historical Themes:

Historical Associations	State Historical Theme	National Historical Theme
As a surviving early dwelling, constructed 1835-1846, as part of the Crow's Nest Farm, granted to Edward Wollstonecraft in 1825.	Accommodation	4 Building settlements, towns and cities
As an extremely rare, sawn vertical slab timber dwelling.	Creative Endeavour	8 Developing Australia's cultural life





<sup>1</sup> Kerr, 2013 *The Conservation Plan*, p. 4.

<sup>2</sup> Kerr, 2013 *The Conservation Plan*, p. 9.





### 4.3. Comparative Analysis

The following examples have been selected primarily for their similarity of construction. They are all vertical timber slab buildings. They are ordered chronologically but are geographically widespread. Examples in the Sydney metropolitan area are shaded grey. The two examples from Queensland are chosen for their use of cedar and vertical sawn boards.




Table 4. 1: Comparative examples of timber slab buildings

Item	Description	Image
<p><b>Rising Sun Inn (former), Millfield, NSW</b></p> <p>State Heritage Register (No. 00529)</p>	<p>A rare example of a vernacular slab-built inn, part of which dates from the early nineteenth century, which served travellers on the Great North Road from Wollombi to Maitland. Consisting of a vertical split hardwood slab building with double gabled roof, the house dates from c1838 and retains fabric from that date, and from all of its later additions reflecting its varied history as an inn, general store, post office and residence.</p>	 <p>Figure 4. 1: Front elevation of the Rising Sun Inn. Source: Wikipedia</p>
<p><b>Durham Hall, Jembaicumbe, Bateman’s Bay</b></p> <p>Local heritage item (No. I294)</p>	<p>Pre-1841 - an outstanding example of rural farm complex. Some 10 metres south of the 1889 addition is a vertical slab cottage possibly dating from the mid to late 1820s. The slab cottage's original windows, doors, framing and shingled roof under a later corrugated iron roof remain intact and it is known once to have housed and been adapted for a meat store</p>	 <p>Figure 4. 2: Entry to slab cottage. Source: Braidwoodgardens.com</p>
<p><b>Timber Slab Cottage, Tempe, NSW</b></p> <p>State Heritage Register (No. 01412)</p>	<p>A timber slab cottage at 44 Barden Street Tempe dating from c1840. It is a rare surviving example of the type of vernacular rudimentary timber building built in early Sydney. The house is one of the oldest houses in Tempe and is on land which was part of an original land grant dating back to 1799. It would have been a worker's cottage on land owned by A.B. Sparke, the man who built Tempe House in the mid-1830s.</p> <p>The walls are made up of vertical timber slabs which have been split and painted with limewash. The gaps between the timber slabs have been caulked with a lime putty.</p>	 <p>Figure 4. 3: Timber slab cottage, Tempe. Source: NSW Heritage</p>  <p>Figure 4. 4: Interior wall of cottage. Source: NSW Heritage</p>

Item	Description	Image
<p><b>Cressbrook Homestead, Cressbrook, Queensland</b></p> <p>Qld State Heritage Register (No. 600503)</p>	<p>Dated 1841.</p> <p>The House comprises two vertical slab wings at right angles to one another and joined by a two storeyed corner section.</p> <p>The wing extending eastward, parallel to the Brisbane River, is a timber building constructed from vertical slabs with a hipped corrugated iron roof with shallower pitch over the verandahs which run along the north and south façades. The vertical timber slabs which make up the external walls are chamfered at the ends and fitted within beaded top and bottom plates and interspersed among the slabs are vertical uprights of sawn timber.</p>	 <p>Figure 4. 5: East wing of Cressbrook House. Source: SLM</p>
<p><b>Dundullimal, Dubbo, NSW</b></p> <p>State Heritage Register (No. 01497)</p>	<p>Dundullimal is of State significance as the oldest known extant house situated outside the limits of settlement (the 19 counties proclaimed by Governor Darling in 1826). It is the oldest known squatters residence in this part of New South Wales, having been built c1842. (Lucas, Dawson 1985) (Heritage Office files) A homestead of sophisticated symmetrical plan with front and rear verandahs built of vertical split hardwood slabs. Slabs caulked with lime plaster. (National Trust Report, 1986)</p>	 <p>Figure 4. 6: Dundullimal. Source: National Trust of Australia (NSW)</p>
<p><b>Mount Granby Inn, Closeburn, 238 Castlereagh Highway, Mendooran, NSW</b></p> <p>Not listed</p>	<p>The inn is dated c1852 and is built of vertical pit sawn planks with external battens over the joints. The internal appearance with beaded rails is remarkably similar to Don Bank.</p>	 <p>Figure 4. 7: Mount Granby Inn. Source: P. Duggan</p>  <p>Figure 4. 8: Interior of Mount Granby Inn. Source: P. Duggan</p>

Item	Description	Image
<p><b>Rose Cottage, cnr. Water Street and Tennant Road, Werrington, NSW</b></p> <p>Local heritage item (No. I318)</p>	<p>Rose Cottage 1869 and slab hut are highly significant for their association with early settlement of the Werrington district. The early two roomed slab hut, located at the rear of the house, is most likely the original house. Although most of its early fabric has been removed, its slab kitchen, overall form, roof structure and remnant outbuildings demonstrate the building style and techniques of local handymen of the period. The timber slab hut is of very high significance as one of few surviving examples of Old Colonial Rustic Vernacular Architecture in the Sydney Metropolitan Region.</p>	 <p>Figure 4. 9: Rose Cottage, Werrington. Source: Historical encounters.org</p>
<p><b>Gracemere Homestead, Gracemere, Rockhampton region, Queensland</b></p> <p>Queensland State Heritage Register (No. 600508)</p>	<p>Constructed in c1858/59 by Colin Archer as a two-room house clad in split vertical ironbark slabs, lined internally with vertical cedar boards. In about 1869 a wing was added constructed of vertical sawn beaded boards of Burdekin Plum.</p>	 <p>Figure 4. 10: Gracemere homestead in 1872. Source: Wikipedia</p>
<p><b>Samuel Cox's House, 16 Lagoon Road, Pitt Town NSW</b></p> <p>Local heritage item (No. I278)</p>	<p>Constructed in 1870 Samuel Cox's Cottage is a simple hipped roof slab cottage and a rare example of a slab cottage in a rural setting remaining in the Hawkesbury area. It has a steeply pitched hipped roof, framed with timber poles. The internal walls and the original external walls are of hardwood slabs. The north wall has been replaced with weatherboards.</p>	 <p>Figure 4. 11: Samuel Cox's House. Source: Wikipedia</p>
<p><b>Mascot Cottage, 56 North Street Ulladulla NSW</b></p> <p>Local heritage item (No. I486)</p>	<p>A mid-nineteenth century vernacular slab cottage which has been progressively modified but which clearly maintains its external form. The joints between the slabs are covered by narrow battens.</p>	 <p>Figure 4. 12: Mascot Cottage. Source: Domain.com</p>



Item	Description	Image
<p><b>275 Green Street, Ulladulla, NSW</b></p> <p>Local heritage item (No. I485)</p>	<p>A mid-nineteenth century tannery worker's vertical slab cottage relocated to this site from nearby and restored as a community work project in 1994. The joints between the slabs are covered by narrow battens.</p>	 <p>Figure 4.13: Street frontage. Source: Shoalhaven tourism</p>  <p>Figure 4.14: Detail of vertical slab front elevation. Source: Shoalhaven tourism</p>
<p><b>Sharman's Slab Cottage, Harrington Park, NSW</b></p> <p>Local heritage item (No. I121)</p>	<p>A late 19<sup>th</sup> century slab cottage, a rare example of a worker's cottage of the time.</p> <p>The one family lived in this cottage continually for over 70 years, with boxing promoter Jimmy Sharman being born there in 1887. The cottage is clad in vertical timber slabs, with a corrugated metal gabled roof.</p>	 <p>Figure 4.15: Detail of front elevation. Source: NSW Heritage</p>

### 4.3.1. Conclusion

Based on the above comparative analysis, apart from Don Bank, only three other slab cottages have been found in the Sydney region by searching on the NSW Heritage Inventory for this form of construction. No doubt there are others existing (particularly in the outer suburbs and semi-rural regions of Sydney) that are not listed or in which the search terms did not appear, but they are becoming a rare building type around Sydney.

This was the case in 1985 when Daphne Kingston described some 90 slab buildings in her book *Early Slab Buildings of the Sydney Region*. Many of her examples were barns or sheds, or were close to collapse, and some had already been demolished when she wrote about them. Kingston acknowledged that the building type was “disappearing in increasing numbers”.

Don Bank has another, more refined, form of rarity as it is constructed of sawn slabs not split ones, a sub-category Miles Lewis calls 'one of the nearest things we have to a distinctively local construction system', as explained in Section 3.<sup>3</sup>

In the preparation of this report, only one other example of this type of construction was found in NSW: Mount Granby Inn, and it was found by chance, indicating that there may well be others in NSW. The existence of a sawn slab building in the North Sydney CBD is obviously a remarkable survival. The choice of the sawn slab technique may be a reflection of the materials available to Wollstonecraft, if he was indeed the builder and if the boards were cedar; and one giving a suitably sophisticated architectural result for a smart cottage close to the proposed town of St Leonards.

We know from the crucial evidence of the newspaper lining that Don Bank is likely to date from 1835 and is therefore one of the earliest examples of a slab cottage in NSW. But there remain some unsolved questions about Don Bank which throw some doubt on its significance.

We know that Don Bank has been enlarged to twice its original length, but we know little about the appearance of the original four-room cottage. Did its roof have hipped ends or gables? Were the distinctive scalloped fascias and latticed columns introduced when the northern and southern front rooms were added, or did the builder follow the original construction closely in all respects?

One mystery that could be solved is the important question of the timber species of the walling. At the moment we have no evidence that any of the walling is cedar. More samples could be taken and scientifically tested to confirm this long-held belief. If at least some of the walling is confirmed as Australian cedar, this would lend weight to the theory that Don Bank was built by Wollstonecraft with materials from Coolangatta.

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<sup>3</sup> <https://www.mileslewis.net/australian-building/> Timber and Grass: Slabs, 2014, p.11.

# 5. Statement of Cultural Significance

## 5.1. Introduction

The Australia ICOMOS *Burra Charter* (see Appendix 1) defines cultural significance as *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 (*Burra Charter*, Article 1.2).

## 5.2. Existing Heritage Listings

Don Bank Museum is listed as a heritage item on the NSW State Heritage Register (SHR No. 00031). The place is also listed on Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0926) and is located within the *Edward Street Heritage Conservation Area* (CA17). Below are provided the existing Statements of Significance for the place. For copies of the inventory sheets for the following listings refer to Appendix 7.

### 5.2.1. State Heritage Listing

Don Bank Museum is listed as a heritage item on the State Heritage Register (SHR No. 00031). The State heritage inventory listing does not include a Statement of Significance for the place.

### 5.2.2. Local Heritage Listing

Don Bank Museum is listed in Schedule 5 of the *North Sydney Local Environmental Plan 2013* as a local heritage item (Item No. I0926). The inventory sheet includes the following Statement of Significance for the place:

*An interesting and well known cottage and one of the rare survivals of slab construction dwellings in an area of rapid and constant commercial development. The building is associated with the Wollstonecraft and Berry families and has become closely identified with local historic preservation forces. It is visually pleasing and for the area unusual in several respects. The interior and landscape setting are also of significance.*

*Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include information on landscape significance, interiors or the social history of sites and buildings. Inventory sheets are updated by Council as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conversation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.*

## 5.3. Heritage Assessment Criteria

The Australia ICOMOS *Burra Charter* (see Appendix 1) defines cultural significance according to the following five types of value: historic, aesthetic, scientific, social and spiritual. The assessment of the significance of a place requires an evaluation of the fabric, uses, associations and meanings relating to the place, from which a detailed statement of significance can be formulated.

### 5.3.1. NSW Heritage Assessment Criteria

The NSW heritage assessment criteria, as set out in *Assessing Heritage Significance* (2001) encompasses the five types of significance expressed in a more detailed form by the following criteria:

- Criterion (a) An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).
- Criterion (b) An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area).
- Criterion (c) An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or in local area).
- Criterion (d) An item has strong or special association with a particular community or cultural group in NSW (or local area) for social, cultural or spiritual reasons.
- Criterion (e) An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).
- Criterion (f) An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).
- Criterion (g) An item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places or environments (or a class of the local area's cultural or natural places or environments).

NSW Heritage recommends that all criteria be referred to when assessing the significance of an item, even though only complex items will be significant under all criteria.

NSW Heritage also recommends that items be compared with similar items of local and/or State significance in order to fully assess their heritage significance (Refer to Section 4: Comparative Analysis).

## 5.4. Statement of Cultural Significance

The following statement of significance has been prepared in accordance with the guidelines set out in the NSW Heritage Office and Planning NSW's publication, *Assessing Heritage Significance* (2001).

### 5.4.1. Criterion (a) Historical Significance

Don Bank Museum is of historical significance as one of only a small number of surviving sawn slab timber cottages in NSW and one of the earliest buildings of any type to survive in North Sydney.

The cottage, constructed 1835-1846, on Edward Wollstonecraft's 1825 land grant, is associated with the early settlement of the North Shore and the development of the locality by Wollstonecraft and Alexander Berry in the early to mid-19<sup>th</sup> century. The place retains evidence of its earliest phase of development in the central four rooms and hall of the cottage, surviving interior finishes, joinery and the allotment boundaries, formed in the mid-1850s.

The place is also of historical significance as an early example of heritage conservation as a result of sustained community action and an early example of architectural conservation dating from the time of the creation of the *Burra Charter* in 1979.

### 5.4.2. Criterion (b) Historical Associational Significance

Don Bank is of significance for its historical associations with Edward Wollstonecraft (1783-1832), on whose land, known as Crow's Nest Farm, the cottage was originally constructed; and Alexander Berry (1781-1873), Wollstonecraft's business partner, and his wife Elizabeth (1782-1845), Wollstonecraft's sister, who took over ownership of Crow's Nest Farm. Wollstonecraft and Berry are of importance in the development of the North Shore and were instrumental in the establishment and development of the timber industry in NSW, trading particularly in Australian cedar.

The place also has associations with past owners and occupiers of note, including Captain Benjamin Jenkins (1830-1901), a merchant seaman and marine surveyor, member of the NSW Marine Board, alderman of St Leonard's Borough and mayor of St. Leonards (1886-1889); and Captain Francis Hixson (1833-1909), the Superintendent of Pilots and Lighthouses for NSW.

Don Bank is associated with the North Shore Historical Society and notable members David Earle and Marjory Byrne, who lobbied North Sydney Council for the preservation of the place for posterity, as early as 1969, leading to the place's listing by the National Trust of Australia (NSW) in 1974.

### 5.4.3. Criterion (c) Aesthetic/Technical Significance

Don Bank is of aesthetic significance as a fine example of a modest but stylish timber cottage from the Colonial Regency period, that, in its design and detailing (walling and joinery) reflects its status as a residence for persons holding positions of responsibility and authority. Located in an area of the city of North Sydney that is dominated by high rise development, the place is part of an enclave of historic cottages on Napier Street and Oak Street that together form a discreet locality of historical and architectural significance.

The place is of exceptional technical significance as a rare example of the sawn slab technique, which according to Miles Lewis is “one of the nearest things we have to a distinctively local construction system”, and the potential for the place to have been constructed (at least in part) of Australian cedar enhances the technical significance of the place.

#### **5.4.4. Criterion (d) Social Significance**

Don Bank is likely to be of social significance to the local community through its associations with the North Shore Historical Society, for its heritage values, its function as a house museum and community facility, and as a welcome oasis within the dense urban environment of the city of North Sydney.

#### **5.4.5. Criterion (e) Research Potential**

Don Bank has high research potential to provide further information about the rare construction technique employed at the place. Although much of the floor and roof framing was replaced in 1979, the earliest part of the building has potential to yield important information about early building materials and techniques, particularly in its wall construction and joinery.

Surviving evidence of original and early internal finishes including wall coverings provide further information into the decorative approaches employed in the Regency and Victorian periods in a modest residence of some social status.

#### **5.4.6. Criterion (f) Rarity**

Don Bank is exceptionally rare as a surviving sawn vertical slab dwelling in NSW, and as an example of a timber slab building to survive from the Colonial period within the Sydney metropolitan area. It is also rare as one of the oldest buildings of any type to survive within the city of North Sydney.

#### **5.4.7. Criterion (g) Representational Significance**

Don Bank is a good representative example of a timber slab dwelling, a form of building that was once common and now very rare within metropolitan Sydney. The construction of the place with sawn vertical slabs and external battening is a rare of example of the type.

The place is also a representative example of an early conservation and adaptive reuse project and reflects the values and approach taken to architectural conservation in the late 1970s at the time when the *Burra Charter* was first written.

#### **5.4.8. Summary Statement of Significance**

Don Bank is of historical, aesthetic and technical significance and exceptional rarity as a surviving Colonial period, sawn vertical slab dwelling to survive within NSW and metropolitan Sydney and is one of the oldest buildings of any kind to survive within the city of North Sydney.

Constructed 1835-1846, the place is associated with the early settlement of the North Shore and the place retains evidence of its earliest phases of development in the central four rooms and hall of the cottage, surviving interior finishes, joinery and the allotment boundaries, formed in the mid-1850s. Its

current configuration, albeit restored and adapted, has high potential to yield important information about early building materials and techniques, particularly in its wall construction and joinery.

The place is of historical significance as an early, representative example of heritage conservation, as a result of sustained community action in the main by the North Shore Historical Society and notable members David Earle and Marjory Byrne, and an early example of architectural conservation and adaptive reuse dating from the time of the creation of the *Burra Charter* in 1979.

Through its associations with the North Shore Historical Society, its historical significance, its use as a house museum and community facility, and its role as a welcome oasis within the dense urban environment of North Sydney, Don Bank is held in high esteem by the local community.

## 5.5. Gradings of Significance

Different components of a place may make different relative contributions to the overall cultural significance of a place; and the components of a place can be graded in accordance with their relative significance.

In this case, the components of Don Bank Museum have been graded in accordance with the gradings recommended by NSW Heritage (*Heritage Assessments*, 2000) and in relation to the level of contribution that a component makes to the historical, aesthetic, and technical significance of the place and/or its rarity.

This approach has been taken to aid with future planning, to provide a basis for the level of care and management of the fabric that should be applied, and to manage the extent of change (refer to *Section 6: Conservation Policies*).

*Heritage Assessments* (NSW Heritage Branch, 2000) identifies the following grades of significance:

Grade	Justification	Status
Exceptional	Rare or outstanding element directly contributing to an item's local and State significance.	Fulfil criteria for local or state listing.
High	High degree of original fabric. Demonstrates a key element of the item's significance. Alterations do not detract from significance.	Fulfil criteria for local or state listing.
Moderate	Altered or modified elements. Elements with little heritage value, but which contribute to the overall significance of the item.	Fulfil criteria for local or state listing.
Little	Alterations detract from significance. Difficult to interpret.	Does not fulfil criteria for local or state listing.
Intrusive	Damaging to the item's heritage significance	Does not fulfil criteria for local or state listing.

### Applying the Grades of Significance

Generally, the grades of significance applied below to the principal components of the place relate to the historical phases of development, contribution to the aesthetic and technical significance of the place, contribution to the overall character of the place and/or their rarity, as per the following:

<b>Exceptional</b>	Rare features and fabric. Surviving original features and fabric. Features and fabric essential to the appreciation of the place.
<b>High</b>	Early features and fabric that contribute to the appreciation of the place.
<b>Moderate</b>	Reconstructed features and fabric. Later features important to the appreciation of the place. Recent features critical to the appreciation of the place.
<b>Little</b>	Other recent features.
<b>Intrusive</b>	Features that may detract from the significance or appreciation of the place.

### 5.5.1. Grades of Significance for Components of the Don Bank Museum

The principal elements and features of the Don Bank Museum have been grouped together and graded below in relation to their contribution to aspects of the cultural significance of the place as a whole (see Table 5.1). See also Figure 5.1 below for indicative grades of significance diagram for the principal components and spaces of the place.

In addition, the table contained in Appendix 4 provides the detailed grades of significance for the individual components of the place as recorded in the fabric surveys undertaken in the preparation of this report. This detailed information should be referred to in the first instance in applying the conservation policies for the treatment of significant fabric contained within this plan (see *Section 7: Conservation Policies*).

Appendix 5 provides an overview of the significance of the individual components of the grounds, as prepared by Geoffrey Britton Environmental Design and Heritage Consultant in 2015.

Table 5. 1: Significance Grading Table of the Principal Components of the Place

<b>Feature</b>	<b>Description</b>	<b>Significance Grading</b>
<b>SITE, SETTING AND VIEWS</b>		
Site	Allotment boundaries formed in 1850s.	H
Setting	Mix of late 20 <sup>th</sup> century large scale commercial/educational buildings interspersed with historic 19 <sup>th</sup> century single storey cottages.	L
Views	Restricted views to east and west due to density and scale of surrounding development. Limited views from east to cottage due to vegetation. Views from the west along Oak Street to rear of cottage.	M
<b>BUILDINGS (See also detailed fabric survey in Appendix 4)</b>		
Don Bank cottage	Form, configuration and surviving original fabric and detailing of the original four room cottage with front verandah. All surviving fabric dated Original (1835-1846). Vertical sawn timber boards and battens forming the exterior walls of the cottage.	E
	Surviving fabric dated Mid-19 <sup>th</sup> century (c1856) and Late-19 <sup>th</sup> century (c1869).	M



Feature	Description	Significance Grading
	Extended form of the cottage of 6 rooms with attached kitchen wing. Original/early architectural and archaeological objects now displayed as part of the museum.	
	Caretaker's room with kitchenette and bathroom. WC facilities for museum use.	L
	Museum displays/show cases obscuring original/early fabric and form of interior spaces. Later features unsympathetic in style, form and date.	I
Storeroom	Later addition site feature.	L

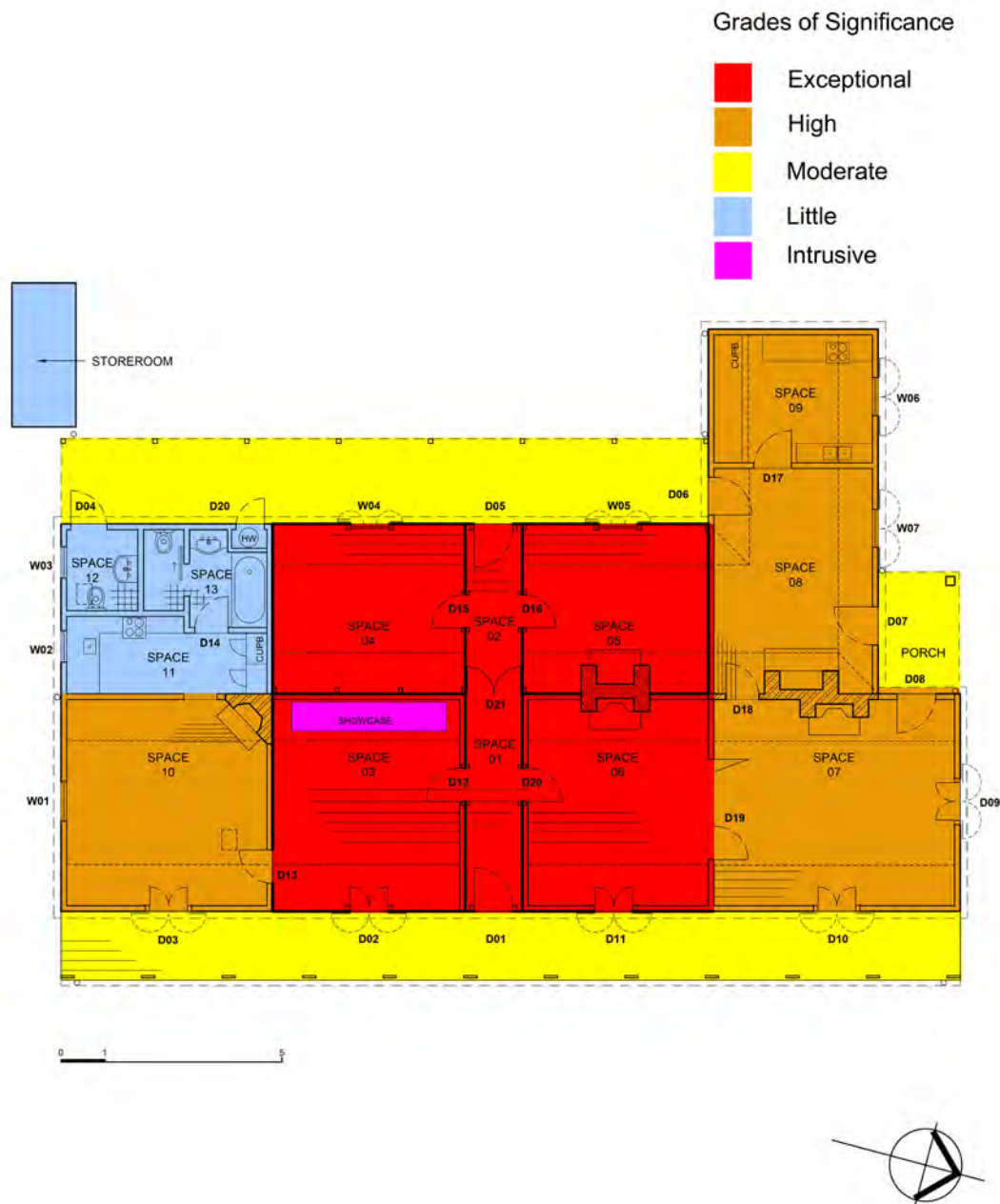


Figure 5. 1: Ground floor plan showing indicative grades of significance for principal components of Don Bank Museum. Refer also to detailed gradings of significance for all components of the place in Appendix 4.

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## 6. Constraints and Opportunities

The significance of the place creates obligations and opportunities regarding its treatment. In addition, many other factors are relevant to the development of appropriate conservation policies for the place. These are discussed below.

### 6.1. Obligations and Opportunities Arising from Significance

The following ideals are derived from the main issues raised in the Statement of Significance. *While not all of these ideals will necessarily be achievable in conservation policies* when other issues are taken into consideration, the goal should be to work toward satisfying the maximum number possible.

- Conserve and interpret the historical and technical significance of the place as an exceptionally rare, sawn vertical slab dwelling, constructed 1835-1846, located within metropolitan Sydney and one of the oldest buildings of any type to survive in the city of North Sydney.
- Conserve and interpret the historical significance of the place as an early example of a conservation and adaptive reuse project
- Conserve and interpret the aesthetic significance of the place as a fine example of a modest but stylish timber cottage from the Colonial Regency period, that, in its design and detailing (walling and joinery) reflects its status as a residence for persons holding positions of responsibility and authority.
- Conserve and interpret the historical associations of the place with Edward Wollstonecraft and Alexander Berry, the original landowners; and the North Sydney Historical Society and notable members David Earle and Marjory Byrne who did so much to ensure the conservation of Don Bank for posterity.
- Conserve and interpret the rarity of the place as a surviving sawn vertical slab dwelling in NSW, and as an example of a timber slab building to survive from the Colonial period within the Sydney metropolitan area and one of the oldest buildings of any type to survive within the city of North Sydney.

### 6.2. Procedural Constraints Arising from Significance

Because Don Bank Museum is of considerable cultural significance, works should be carried out in accordance with a recognised cultural conservation methodology such as that of the Australia ICOMOS *Burra Charter*. The following procedures are recommended:

- The maximum amount of significant fabric, uses, associations and meanings should be preserved and conserved. (Article 3, *Burra Charter*)
- Works to the fabric should be planned and implemented, taking into account the relative significance of the elements of the place. Intervention should be carried out on elements of lesser significance in preference to those of higher significance. (Article 5.2, *Burra Charter*)
- Uses should, if possible, be related to the cultural significance rather than uses that do not take advantage of the interpretative potential of the place. (Article 7, *Burra Charter*)

- If possible, items of significance should be interpreted by either introduced interpretative devices or applicable restoration and reconstruction. (Article 25, *Burra Charter*)
- The use of the place should be organised to minimise the removal or concealment of significant fabric due to statutory requirements including the need for new services, provision of fire egress and access for disabled people. (Article 7.2, *Burra Charter*)
- All alterations and adaptations of the significant fabric should be clearly identified by means of introduced devices or by method of style of construction, as new work. (Article 22.2, *Burra Charter*)
- Work should be carried out by personnel experienced in conservation, both professional disciplines, and building and engineering trades. (Article 30, *Burra Charter*)
- Appropriate recording and documentation procedures, in accordance with the Australia ICOMOS *Burra Charter* should be carried out before any works. (Article 27.2, *Burra Charter*)
- Conservation guidelines for the place, formulated in accordance with the *Guidelines to the Burra Charter: Conservation Policy* should be prepared, adopted and implemented. (Article 26.2, *Burra Charter*)

### 6.3. Present Condition

The condition of the components of Don Bank Museum is generally good, although with some evidence of weathering, wear and tear, and minor deterioration for some features. However, as indicated in the detailed fabric survey undertaken for this report (refer to Appendix 4), all components are considered to be in Fair to Good condition.

Note that this report does not take into account the current configuration or condition of the grounds, site and landscape features.

Considering the above, none of the place is in such bad condition as to substantially affect conservation options for the place.

### 6.4. Integrity

Generally, Don Bank Museum, has high integrity to its 1979-1980 configuration, when the place was restored, interpreted, and adapted for use as a house museum by Cox Tanner Architects. This work resulted in the removal of later additions (particularly at the rear of the property) and the replacement/reconstruction of a substantial amount of fabric due to its poor condition at the time (notably termite damage).

### 6.5. Interpretation

Because of its significance, the place has great potential to be explained to visitors by appropriate interpretation.

As part of the works undertaken by Cox Tanner Architects, it was decided to interpret the place to the mid-Victorian era, with a mix of Colonial detailing.

The study of the built fabric of the place and the related documentary evidence indicates that some of the components and elements of the place could be restored or reconstructed to an earlier known configuration. However, there remains unanswered questions regarding the original/early configuration, date of the building and the history of its physical development, and the original/early construction materials used, that interpretation to the original/early configuration of the place could only be partial.

Recommendations for the appropriate interpretation of the place are included in this Conservation Management Plan (see Section 7).

## 6.6. Statutory Heritage Constraints

The statutory heritage status of Don Bank Museum according to the following organisations is as follows:

### 6.6.1. (NSW) Heritage Act 1977

Don Bank Museum is listed as a heritage item on the NSW State Heritage Register (SHR No. 00031) and therefore the provisions of the *Heritage Act 1977* apply.

For an item included on the State Heritage Register, the *Heritage Act* affords protection to all components of a place, within the defined heritage curtilage of a place. This includes the interiors of a building.

The defined heritage curtilage of a State heritage item is included in the gazetted listing for the place under the *Heritage Act* and in some circumstances may not relate to the cadastral allotment boundaries but could be either larger or smaller. The defined curtilage for Don Bank Museum is shown in Figure 1.3 of this report.

The *Heritage Act* also affords protection to later alterations and additions to a State heritage item, which may be considered of little significance or intrusive. It is up to the proponent to demonstrate to the Heritage Council that any proposed works or activities will not lessen the cultural significance of a place. This is usually done via a Conservation Management Plan and/or a Statement of Heritage Impact.

### Owners Obligations

Owners of items on the State Heritage Register are required by the *Heritage Regulation 2005* to achieve minimum standards of maintenance and repair. The standards are set out in the Regulation and include weatherproofing, fire protection, security and essential maintenance. Refer also to: <https://www.heritage.nsw.gov.au/assets/Uploads/a-z-publications/m-o/Minimum-Standards-of-Maintenance-and-Repair.pdf>.

### S57(2) Standard Exemptions

The Heritage Council has exempted certain activities and works from approval under the *Heritage Act 1977* for heritage items listed on the State Heritage Register. The activities and works must have little to no impact on the item's heritage significance and support its management.

The Standard Exemptions allow for a range of activities and works to be undertaken, including repairs and alterations to non-significant fabric, replacement of non-significant services, fire safety upgrades, painting (in the same colour scheme) and restoration of significant fabric.

The above activities/works are only exempt for approval under the *Heritage Act 1977* (subsection 57(1)), if the activities/works are undertaken in accordance with the relevant standards prescribed for each Standard Exemption. Refer to NSW Government Gazette, No. 318, dated 13th November 2020 (n2020-4528).

The Standard Exemptions are self-assessed, and it is the responsibility of the proponent (owner) to ensure that the proposed activities/works fall within the Standard Exemptions. The proponent is responsible for ensuring that any activities/works undertaken by them meet all the relevant standards and have all necessary approvals.

Proponents must keep records of any activities/works for auditing and compliance purposes by the Heritage Council. Where advice of a suitably qualified and experienced professional (e.g. a heritage architect or consultant, structural engineer, building surveyor etc.) has been sought, a record of that advice must be kept. Records must be kept in a current readable electronic file or hard copy for a reasonable time.

Should the activity or work not fit strictly within the provisions of the Standard Exemptions then approval is required under Section 60 of the *Heritage Act 1977* (refer below for further detail).

### **Record Keeping for S57(2) Standard Exemptions**

As per above, when undertaking works or activities that meet the provisions of the Standard Exemptions, a record of the decision made in the self-assessment and the activities/works undertaken is required to be made and held (electronic or hard copy) for a reasonable time. This is known as 'a record of use of exemptions.'

A record of the use of exemptions should include (at a minimum):

- a reference to the item's statement of heritage significance;
- a detailed description of the proposed activities/works and how this changes the existing fabric/item;
- an assessment of whether the activities/works impact the item's heritage significance (following the *Statements of Heritage Impact* guidelines);
- details of any advice received from a suitably qualified and experienced professional;
- other relevant records e.g. plans, copies of heritage advice received and before and after photos as attachments.

A record template form (Standard Exemptions Record of Use) is available as a guide. See Appendix 9 for a copy of the template form.

### **Site Specific Exemptions**

In some instances, the Heritage Council will gazette site specific exemptions for an item included on the State Heritage Register. Site Specific Exemptions allow certain, specific works and/or activities to take place without the need to seek approval under Section 60 of the *Heritage Act 1977*. Site Specific Exemptions may also include provisions for documentation requirements to be held or submitted to the Heritage Council.

In this case, the State Heritage Register listing for Don Bank Museum does not include any Site Specific Exemptions.

### **S60 Approvals**

Undertaking works or activities to an item listed on the State Heritage Register that are not identified as Standard Exemptions requires the approval of the Heritage Council under Section 60 of the *Heritage Act 1977*. Currently, there are three pathways by which S60 Approval can be sought: a Fast Track S60 Approval, a S60 Approval and via the Integrated Development Application process (followed by a S60 Approval).

### **Fast Track S60 Application**

The Fast Track S60 Application is for activities and works to a State Heritage listed item that will have, in the opinion of the Heritage Council, little or no adverse impact on the cultural significance of the item.

In order to apply for a Fast Track S60 Application, the proposed works/activities are not to exceed an estimated cost of \$150,000.00.

As of the 1<sup>st</sup> of September 2020, the NSW Heritage Council has delegated some of its functions to the City of Sydney Council. Council is now allowed to grant consent to some approvals under S60 of the *Heritage Act 1977*, for changes to State Heritage listed places within the local government area of the City of Sydney (including Woolloomooloo) where the works would not have a major adverse impact. A Fast Track S60 Application is now required to be lodged with the City of Sydney Council.

### **S60 Application**

For major works, a Section 60 Approval is required for activities and works that have the potential to have a moderate or greater impact on the cultural significance of a State heritage item.

As above, a S60 Application is now required to be lodged with the City of Sydney Council for State Heritage listed places within the local government area of the City of Sydney, but only where the changes would not have a major adverse impact, or materially affect, important heritage values of the place. Otherwise, the S60 Application is required to be lodged with NSW Heritage.

### **Integrated Development Applications**

Integrated development applications require an approval listed in Section 4.46 of the *Environmental Planning and Assessment Act 1979* (EP&A Act), including those properties included on the State Heritage Register and requiring approval under the *Heritage Act 1977*.

The consent authority must refer the development application to the relevant approval body (in this case NSW Heritage) and incorporate their General Terms of Approval (GTAs). Council must not approve the development application if NSW Heritage recommends refusal and council cannot refuse the development application on heritage grounds if NSW Heritage has issued their general terms of approval.

The council may determine the development application without the advice from the relevant approval body if advice is not received within:

- 40 days of the application being forwarded to the approval body (if the DA is not advertised), or;
- 21 days (if the DA is advertised) from when the public submissions are forwarded to the approval body (or another timeframe if additional information has been requested).

The GTAs issued by NSW Heritage are included as conditions of consent within the Development Approval issued by council. The GTAs are not the equivalent of a S60, and a S60 application will be required to be submitted following the issuing of the Development Consent. The S60 application is required to show compliance with the GTAs as issued by NSW Heritage.

### **6.6.2. (NSW) Heritage Act 1977: Historical Archaeology**

Historic archaeological sites and relics (including maritime archaeology) are protected under the *Heritage Act 1977*.

An historic period archaeological ‘relic’ is defined as: *any deposit, artefact, object or material evidence that relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement; and is of State or local significance.*

This means that depending on the history of a place, most occupied land could potentially contain relics or artefacts.

Development proposals that involve disturbing or excavating sites listed on the State Heritage Register are required to apply for an Archaeological Approval or Excavation Permit, supported by an Archaeological Assessment (prepared by a suitably qualified archaeologist). For an item included on the State Heritage Register, an Archaeological Approval is applied for via the S60 application process (refer to above).

An Archaeological Assessment will review the historical development of the land, review how the site has been modified over time and what may have done to any likely (potential) archaeology. The Assessment will assess the significance of the archaeology to answer questions about how the site can contribute knowledge that cannot be found through other sources. If the archaeology cannot clearly identify research potential in this way, the site's archaeology may not be considered to contain 'relics' under the *Heritage Act 1977*. If there are no relics, an approval to manage the site's disturbance will not be required.

If the Assessment identifies that an archaeological excavation program is appropriate to mitigate the loss of the archaeological resource and no other option is viable, an Archaeological Research Design (ARD) including an excavation methodology and research design will be required. A suitably qualified Excavation Director will also be required to manage the archaeological program. The Archaeological Assessment, ARD and nominated Excavation Director will be required to support the Excavation Permit (S60) application. The nominated Excavation Director should be directly involved in writing the ARD prepared for the application.

### **6.6.3. National Parks and Wildlife Act 1974: Aboriginal Archaeology**

NSW Heritage has the legal responsibility to protect Aboriginal Objects (sites and artefacts) under the *National Parks and Wildlife Act 1974*.

An Aboriginal Object is defined as: *any deposit, object or material evidence (not being a handicraft made for sale) relating to the Aboriginal habitation of the area that comprises New South Wales,*



*being habitation before or concurrent with (or both) the occupation of that area by persons of non-Aboriginal extraction, and includes Aboriginal remains.*

NSW Heritage maintains a register of identified Aboriginal sites throughout New South Wales through its Aboriginal Heritage Information Management System (AHIMS).

All Aboriginal objects are protected under the Act whether listed or not on the AHIMS Aboriginal Sites Register. They are protected from both knowing and unknowing harm unless an Aboriginal Heritage Impact Permit (AHIP) has been issued under S90 of the NPWS Act.

The strict liability offence of unknowing harm means that a process of Due Diligence needs to be undertaken prior to any activity which may potentially impact Aboriginal heritage (both documented and undocumented).

In the event that Due Diligence concludes that a proposed activity may impact Aboriginal objects, an Aboriginal Heritage Impact Permit may need to be sought from the OEH. A local council cannot grant consent to a development proposal unless it is satisfied that the likely impact upon Aboriginal objects has been assessed.

#### **6.6.4. Environmental Planning & Assessment Act 1979**

Don Bank Museum is included as a local heritage item under Schedule 5 of the *North Sydney Local Environmental Plan 2013* (Item No. I0926).

Under the *Environmental Planning and Assessment Act 1979*, local councils are required to identify and manage heritage items in their areas. They do this by means of local heritage studies and heritage schedules within Local Environmental Plans (LEPs).

Standard heritage provisions in LEPs require that councils must consider heritage issues when assessing development applications to listed items. Development refers to alterations, additions and demolition, damage to, defacement, or moving of heritage items, and development affecting relics, identified and potential Aboriginal and archaeological deposits, trees and landscape items.

##### **Interior Heritage under Local Environment Plans (LEPs)**

The heritage provisions of a LEP requires development consent only for changes to the exterior of a heritage item, for internal structural changes, or for making changes to anything inside of a local heritage item that is specifically identified in Schedule 5 of the LEP in relation to the item. Some councils have adopted the Standard Instrument in their LEP thus reducing their ability to consider proposed non-structural internal changes when assessing an application unless the interiors are specifically listed.

As many listed heritage items have significant interiors, some local councils may include a description of significant internal features and details as part of an item's individual listing in their LEPs, thus increasing their ability to consider proposed internal changes when assessing an application unless the interiors are specifically listed.

Under the *North Sydney Local Environmental Plan 2013*, the interiors of Don Bank Museum have not been identified and therefore development consent is not required to make non-structural changes to the interiors of the building.

Non-inclusion of interior features and details as part of the significance of a place does not imply they are of no cultural significance.

### **Heritage Management Documents**

Under Cl. 5.10 (5) of the *North Sydney Local Environmental Plan 2013* and Section 13 of the *North Sydney Development Control Plan 2013*, North Sydney Council requires the submission of statements of heritage impact or other conservation management documents with development applications for LEP-listed items and places located within conservation areas.

Section 13 of the *North Sydney Development Control Plan 2013* also contains heritage planning policies which should be taken into account and addressed as part of any development application for a heritage item and/or places located within conservation areas.

For a property listed on the State Heritage Register, usually an Integrated Development Application is applied for (see above).

### **Development Application Exemption- Heritage Works**

Under Section 4.1(1) of the *Environmental Planning and Assessment Act 1979* and Clause 5.10(3)(a)(i) and (ii) of the *North Sydney Local Environmental Plan 2013* certain development that may be carried out to local heritage items can be undertaken without going through the full development application process. Instead, a Development Application Exemption-Heritage Works can be submitted to Council requesting approval for certain works to be carried out.

Works that are considered acceptable to be carried out under a Development Application Exemption are minor works to maintain the heritage item that will not affect the significance of the heritage item or impact an Aboriginal object. It is at the discretion of Council to determine whether or not approval to undertake the works without the need for a Development Application will be granted. Generally Council will only agree to the request if the works are minor and would otherwise be considered exempt development (as defined under the *Exempt and Complying SEPP 2008*, see below), if not for the site being a heritage item.

If the place is also listed on the State Heritage Register, a Fast Track S60 or S60 Approval may first be required from NSW Heritage.

### **State Environmental Planning Policy (Exempt & Complying Development Codes) 2008**

The *State Environmental Planning Policy (SEPP) Exempt and Complying Development Codes 2008* provides for some types of development with minimal impact to be undertaken without consent (Exempt development) or via a Complying Development Certificate.

For properties listed on the State Heritage Register, the provisions of Exempt Development do not apply unless the proposed development meets both the requirements and standards specified by the SEPP and the requirements and standards of the Standard Exemptions under S57(2) of the *Heritage Act 1977* (see above).

Consent cannot be granted for complying development (i.e. undertaking works under a Complying Development Certificate) on land that comprises an item that is listed on the State Heritage Register under the *Heritage Act 1977*, unless the proposed work also meets the requirements and standards of the Standard Exemptions under S57(2) of the *Heritage Act 1977* (see above).

## 6.7. Non-Statutory Heritage Considerations

The non-statutory heritage status of Don Bank Museum according to the following organisations is as follows:

### 6.7.1. Register of the National Estate (RNE), Australian Heritage Council

Don Bank Museum was registered on the RNE in 1978.

The Register of the National Estate is an Australia-wide reference database that operated from 1976 to 2007. A place is included in the Register of the National Estate where it has been assessed to have natural, cultural or indigenous value at a local, state, national, or international level and this significance is considered to have value for future generations.

On 19 February 2012 statutory references to the RNE in the Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) and the Australian Heritage Council Act 2003 were repealed. This means the register ceased to be a statutory heritage list, although it continues to exist as a (closed) inventory of Australian heritage places that were registered between 1976 and 2007.

The Register remains publicly available as an information and educational resource only on the Commonwealth web site. There are no obligations for approvals or permits to undertake works to places included on the RNE.

### 6.7.2. National Trust of Australia (New South Wales)

Don Bank Museum is included on the National Trust of Australia Register.

The National Trust of Australia register lists those buildings, sites, items, and areas which, in the Trust's opinion, fall within the following definition:

*components of the natural or the cultural environment of Australia, that have aesthetic, historical, architectural, archaeological, scientific, or social significance, or other special value for future generations, as well as for the present community.*

The purpose of the register is to alert responsible authorities, property owners and the public so that those concerned may adopt measures to preserve the special qualities which prompted the listing.

When the significance of a place is under threat, the National Trust will take whatever action is deemed appropriate to ensure its protection, including giving advice to the property owner and seeking the use of the *Heritage Act 1977* or local government planning powers.

Inclusion does not have any legal effect, but the register is widely recognised as an authoritative statement on the significance of a place.

## 6.8. Owner's Requirements

This CMP has been prepared in accordance with the Conservation Policies contained within the previous CMP for the place: *Don Bank, 6 Napier Street, North Sydney Conservation Management Plan* by City Plan Heritage (March 2011). Policy 9 requires: *The Conservation Management Plan report should be reviewed and (if necessary) updated at least every ten years, or whenever circumstances change or new information comes to light such as to warrant an update of the document.*

Don Bank Museum is owned and managed by North Sydney Municipal Council as a house museum with the focus being the history of the house, its architecture and construction, as well as the history of the North Sydney area generally. The museum is open once a week (Wednesdays 12.00 to 3.00 pm) with free admission.

Don Bank is also available for hire by community groups and is advertised as being suitable for art groups, music and film societies or play reading. Limited facilities are provided including tables, folding/plastic chairs, TV and DVD player, loading dock, and kitchen facilities.

According to the North Sydney Council website, Don Bank is currently used on regular basis by a poetry group (Live Poets at Don Bank) and the Australian Fairy Tale Society.

As part of the restoration and adaptation works undertaken in 1979-1980, a small caretaker's unit was incorporated into the building, comprising a sitting room/bedroom, kitchenette and bathroom (Spaces 10, 11 and 13). The previous CMP (City Plan Heritage, 2011) notes that at that time, Council wished to review the use of the building to include the use of the caretaker's residence for a Writers in Residence program. This is now an established program coordinated through Stanton Library, North Sydney Council.

North Sydney Council appears to wish to continue the existing mixed use of the site. However, the brief for this report included consideration of the following issues:

- Interpretation of the roofing material to its original configuration (currently corrugated metal sheeting).
- Introduction of a new structure in the back courtyard as an interpretation of an early 20<sup>th</sup> century laundry.

The above issues have been dealt with under Section 7: Conservation Policies.

## 6.9. Other Considerations

### 6.9.1. Planning Controls

The place is located within the North Sydney Council local government area and local and state planning controls applicable to this locality apply.

Don Bank is zoned R2: Low Density Residential under the *North Sydney Local Environmental Plan* (LEP) 2013. Under this zone the use of the land for an *information and education facility* (which includes a museum or the like) is permitted with development consent.

Regardless of the above, under Clause 5.10(10) of the *North Sydney LEP 2013*, Council may grant consent to development for any purpose of a building that is a heritage item, even though development for that purpose would otherwise not be allowed under the LEP, if the consent authority is satisfied that:

- the conservation of the heritage item or Aboriginal place of heritage significance is facilitated by the granting of consent, and
- the proposed development is in accordance with a heritage management document that has been approved by the consent authority, and
- the consent to the proposed development would require that all necessary conservation work identified in the heritage management document is carried out, and
- the proposed development would not adversely affect the heritage significance of the heritage item, including its setting, or the heritage significance of the Aboriginal place of heritage significance, and
- the proposed development would not have any significant adverse effect on the amenity of the surrounding area.

### 6.9.2. Building Controls

The place is subject to the provisions of the National Construction Code (NCC), which includes the Building Code of Australia (BCA). It is worth noting however that the BCA applies generally only to new buildings, new building work in existing buildings and changes in building classification or use. The BCA is not retrospective, and it is not required to upgrade an existing building to present day requirements that is not undergoing building work. The exception to this is life safety issues, such as fire safety.

The BCA is a performance-based document and as such, it is sufficiently flexible for a fire engineering solution to be developed which minimises the impact of works on an item's significance.

Any alterations or additions to satisfy fire protection, access or safety requirements of heritage items should be carried out in a way that minimises the impact on the significance of the place. Solutions should be developed by suitably qualified and experienced experts. Where a solution is not readily apparent, the NSW Heritage Council's Fire, Access and Services Advisory Panel (or similar advisory panel) may be able to assist.

### 6.9.3. Disability Discrimination Act 1992

The Commonwealth *Disability Discrimination Act 1992* (DDA) contains equitable access requirements for persons with a disability which applies to all buildings, new and existing, except where unjustifiable hardship in providing access can be demonstrated. In a legal sense, the DDA will normally override other Commonwealth and state heritage legislation, and solutions must therefore be found to provide dignified access to heritage buildings with minimal impact to the significant fabric. This Act is flexible enough to provide scope for consultation between relevant authorities over conflicts between access needs and heritage significance.

As per the previous CMP (City Plan Heritage, 2011), the only amenity for wheelchair access into the house museum is via a portable folding ramp. This makes access possible, but limits visitation to certain areas of the house and grounds, which is necessarily restricted due to the heritage constraints of the building and the site. The existing portable folding ramp is considered to be sufficient for meeting the objectives of the relevant legislation as an alternative solution.

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# 7. Conservation Policies

Conservation is about the care and continuing development of a place in such a way that its significance is retained or revealed and its future is made secure. Considering the Statement of Significance for the place in Section 5, and the constraints and opportunities identified in Section 6, the following conservation policies are considered appropriate (i.e. suitable or proper in the circumstances) to the place and should be adopted by the owners of Don Bank Museum in the continuing care and conservation of the place.

## 7.1. Development of Conservation Policies

A conservation management plan should provide a clear set of policies derived from an understanding of the place in order to guide its future care. Conservation policies for Don Bank Museum have been developed to address the following:

- treatment of the fabric;
- interpretation of the place;
- use of the place;
- intervention in the fabric identified to be conserved;
- adaptation of the fabric identified to be conserved;
- additions and other new features;
- conservation procedures and practice; and
- the adoption and review of the conservation policies.

The purpose of the conservation policies is to provide guidance for the ongoing care, use and management of the place including addressing any proposed future changes or development.

The intention of the policies is to retain, and where possible reinforce, the significance of the place, whilst supporting its continued use as a house museum which is also used for regular community events and arts programming, managed by North Sydney Council.

However, it should be noted that depending on future circumstances (e.g. financial limitations, changes in legislation, and other external matters) not all of the conservation policies may be achievable, or their implementation may need to be deferred until such circumstances improve.

### 7.1.1. Terms

Many of the words used below have special meanings defined by the Australia ICOMOS *Burra Charter* (see Appendices).

### 7.1.2. Definitions

The conservation policies developed for this report apply to all components of the place, including: the whole of the allotment (Lot 9 of DP 4120), the buildings, site and landscape features, the configuration of the site, views, the setting of the place and its archaeological potential.

Defining the individual components of significance is useful for the ongoing care and maintenance of the place and to ensure that all components that contribute to the heritage values of the place are clearly identified and conserved appropriately.

#### Extent of the Place

The extent of the place for which these conservation policies apply is the study area for this report (see Figure 1.4: Site Plan); that is the land defined by the cadastral boundaries of the land being Lot 9 of DP 4120.

**Policy 1:** The extent of the place, for which the conservation policies apply, should be defined as the whole of Lot 9 of DP 4120, as shown in Figure 1.4, and including the built fabric, site and landscape features, the configuration of the site, the setting and views, and the archaeological potential.

**Policy 2:** Torrens title subdivision of the allotment is not appropriate. Other subdivision types (strata title, community title etc.) may be appropriate, so long as the existing real property definition of the place is retained, and the boundaries of the allotment remain clearly discernible.

#### Name of the Place

Don Bank is not the original name for the property, which was known as St. Leonard's Cottage, from c.1846 to the early 20<sup>th</sup> century. Where the name Don Bank came from has not, at this time, been uncovered, although as the name first appears in the North Sydney Rates Valuation book of 1927, it can be assumed the White family, who resided at the place from 1915 to 1979 bestowed the name on the property.

The place is now well-known as Don Bank and this name could be retained.

**Policy 3:** The name Don Bank could be retained as the principal name of the place.

#### Setting of the Place

The setting is identified as the area within which all new development should be controlled in consideration of the significance of the place. For Don Bank, the setting of the place consists of a mix of large-scale commercial/educational buildings (to the north and south-east) interspersed with historic single storey cottages (east and west) and a public park (directly to the south).

The impact of the large towers and density of surrounding development is that the visual catchment for the place is quite constrained, although it does take in the historic buildings within the immediate vicinity of the place (Napier Street to the east and Oak Street to the west) that reinforce the historic character of Don Bank and provide a hint of the setting of the place as it might have been in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. As such, the visual curtilage of the place should be considered the setting.



**Policy 4: The setting of the place should be defined as shown the visual curtilage for the place, as shown in Figure 3.2 and any new development within the visual setting should be controlled in consideration of the significance of the place.**

### Identified Significant Views

Although not strictly fabric, the views to and from the place and views within the place that are defined by fabric can be identified as contributing to the significance of the place and either protected from change or re-established.

As discussed above, due to the density and scale of surrounding development, views to and from Don Bank are limited to within the immediate vicinity and historic views looking southeast towards the waters of Sydney Harbour that would have once been available have long since been disappeared. Currently, the clearest view of Don Bank is available from the west along Oak Street to the kitchen wing and rear roof form of the cottage. Glimpse views of the cottage are also available from Napier Street to the east and the pocket park immediately adjacent to the south, however, generally it is only the shingled roof that is seen providing an enticing hint of the existence of an historic property.

**Policy 5: Views to and from the place as identified in Figure 3.2 should be retained.**

New structures, buildings and features and other activities within the setting of the place or within significant view corridors to and from the place may be detrimental.

**Policy 6: Works and activities within the setting of the place and within significant view corridors to and from the place, particularly on the boundary of the place should, if possible, be controlled to minimise visual intrusion and misunderstandings about the associations and meanings embodied at the place.**

## 7.2. Conservation in Accordance with Significance

Don Bank Museum, its buildings, site and landscape features and its setting, are of historical, aesthetic, technical and representational significance, and rarity, on a local and State level (see Section 5: Statement of Significance).

As a functioning house museum and community/arts facility, some changes may be required in order to meet legislative requirements and to facilitate the use of the place, the significant spaces and components of the place should be conserved with as little change as possible, and any changes that support and enhance the continuing historical use of the place as a house museum, should be prioritised.

### Client Requirements

The overall aim of the owners of Don Bank Museum (North Sydney Council) is to continue the existing use of the place as a house museum with facility for community/arts programmes and events.

As pointed out in J.S. Kerr's *Conservation Plan* (Australia ICOMOS, 2013), it is the role of the CMP to give proper consideration to an owner's needs, aspirations, and resources. At most places an appropriate balance can be struck between proposed use and retention of significance or heritage value.<sup>1</sup> The following conservation policies aim to provide a balanced level of flexibility in the future

<sup>1</sup> Kerr, J. S., 2013; *The Seventh Edition Conservation Plan*, Australia ICOMOS, p. 22

care, management, and treatment of Don Bank, whilst supporting its continued use as a public property. The guiding policies for the conservation of Don Bank are as follows:

- Policy 7:** Don Bank should continue to be treated as of exceptional cultural significance, and consequently activities at the place and decisions made about the future management, care and use of the place, should continue to be guided by the philosophy of the Australia ICOMOS *Burra Charter* (Appendix 1).
- Policy 8:** The cultural significance of Don Bank should be conserved by managing and interpreting the place, caring for significant fabric, spaces, configuration, views, setting and archaeological potential and ensuring any future change and development is undertaken in accordance with this Conservation Management Plan.
- Policy 9:** The Statement of Significance and the rankings of significance of the individual components of the place contained in this report (Section 5 and Appendix 4) should be accepted as the basis for the ongoing care and maintenance of the significant fabric, site and landscape features, configuration, views and archaeological potential of the place.
- Policy 10:** The policies recommended, and options discussed throughout this document should be adopted by the current owners of the place as a guide to future conservation, planning and adaptation work.

See also *Section 7.8: Conservation Procedures and Practice at the Place*.

## 7.3. Use of the Place

### 7.3.1. Existing Uses that should be Continued

The cultural significance of the place is embodied not only in the fabric of the place, but also in its continuing historical use.

Although originally constructed as a private residence and used as such for at least 150 years, since 1981 Don Bank has been in use as a public community facility, specifically a house museum and as a venue for community and arts events and programmes. As the fabric of the place has been adapted to accommodate these uses, it is appropriate that these existing uses continue.

- Policy 11:** The existing use of Don Bank as a house museum, with facilities to accommodate community and arts events and programmes, should be continued, if at all possible.

### 7.3.2. Control of Requirements of Uses

In some cases, the growth of an existing use may lead to the destruction of the significant fabric of the place and may need to be limited.

- Policy 12:** The growth of the existing historical uses should be limited to a level compatible with the remainder of these conservation policies.

The circulation pattern and uses of parts of the place should be arranged so as to involve the least intervention in the fabric.

**Policy 13:** The use of the place and activities at the place and within its setting should be organised in a way that allows the conservation of the fabric in accordance with the Policies for the Treatment of the Fabric (Policies 22 to 26) including considering:

- the effect on the historic circulation pattern through the place;
- the effect of structural loadings;
- the effect of statutory requirements;
- the effect of service installations;
- the effect of providing access for people with disabilities;
- the effect of introducing contemporary servicing requirements (e.g. garbage collection, street lighting, street tree planting etc.).

### 7.3.3. New Compatible Uses

Should the current use of the place as a house museum/community facility not be possible, uses that involve minimum change to the significant fabric and respect the associations and meanings embodied in the place (compatible uses) are preferable.

As a building originally constructed for use as a private residence, re-establishing residential use at the place is appropriate. However, it should be noted that modern standards of living place pressure on the fabric and configuration of historic buildings and opportunities for change to accommodate private residential use may be limited (refer to Section 7.6 below).

Other uses that would require minimal change to the place are preferred, such as office uses, educational uses, and retail uses would be appropriate. Using the place as a café or for functions or similar may also be feasible, although, as with residential uses, limited opportunities for change at the place may restrict the requirements for some of types of café uses.

Generally, uses which take advantage of the character of the various components of the place should be preferred.

**Policy 14:** The introduction of the following compatible use(s) is appropriate if the present use cannot be continued:

- Private residential uses;
- Office uses;
- Educational uses;
- Retail uses;
- Café with no commercial kitchen; and
- Functions.

### 7.3.4. Uses and Interpretation

Choice of uses can help promote the interpretation of the place and its components and conservation guidelines should address this.

**Policy 15:** For any type of use of Don Bank, the place should continue to be presented and appreciated as being a rare, colonial era, residence.

When organising or allowing activities within the place, components of the place and its setting, care needs to be taken not to obscure or confuse its significance. This relates not only to the whole of a site, but also to individual rooms and/or spaces at the place. For example, the main living rooms of

Don Bank (Spaces 03 and 06, the original principal rooms of the house), should continue to be used as the principal reception and gathering spaces within the building.

**Policy 16:** Uses of the place related to the cultural significance of the place and the specific location within the place related to that significance should be encouraged.

**Policy 17:** Uses and activities within the place, components of the place and within its setting, which lessen, obscure or confuse its historical associations and meanings, should be discouraged.

## 7.4. Conservation of the Fabric

Conservation policies for the place should recommend the extent of retention and conservation of the significant fabric. The most significant fabric at Don Bank should be retained and conserved in accordance with recognised conservation principles and procedures such as that included in the Australia ICOMOS *Burra Charter*. Conservation processes include maintenance, preservation and interpretation including restoration and reconstruction.

### 7.4.1. Significant Fabric

Much of the significance of the place is embodied in its fabric. For Don Bank, given that all historic phases, from its original construction phase (1835-1846) through to current day, have been identified as having some level of significance, the whole of the fabric can be said to reflect aspects of the history of the place and is therefore to some extent significant.

**Policy 18:** Don Bank should continue to be managed as a whole taking into account the significant components and contents of the place, including:

- All of the buildings, landscape and site features introduced to the place;
- Any subsurface remains (Aboriginal and historical archaeology) of former landscapes, buildings and site features;
- Any historical archaeological evidence surviving within building cavities and below the floor of the main building;
- The setting of the place and views to and from the place;
- Movable objects (archaeological relics, furniture, artworks, memorials and plaques) and archival material held at the place.

### 7.4.2. Fabric to be Conserved

Not all of the fabric at the place is of such significance so as to warrant conservation as defined by the *Burra Charter*.

Although a substantial amount of work has occurred at Don Bank in the late 20<sup>th</sup> century (1979-1980) and early 21<sup>st</sup> century (2015), this work was undertaken as part of the comprehensive repair, restoration, reconstruction, and adaptation of the place to support its existing use as a house museum. Work to both the house and throughout the grounds was undertaken in order to interpret the mid-Victorian era phase of development of the place and should be retained and conserved.

As such, fabric introduced after the restoration works of 1979/1980 and garden works of 2015 that is not related to the planned restoration and interpretation of the place is of lesser significance and need not be conserved.

**Policy 19:** The following fabric should be retained and conserved:

- Significant built fabric introduced prior to 1981 (including fabric denoted O, MN, LN, ET, MT, LT in fabric surveys in this report);
- Site and landscape features and configuration of the grounds, introduced prior to 2016 (recorded in Appendix 5);
- Fabric recorded in this report as a previous reconstruction unless replaced by a better reconstruction; and
- Fabric reconstructed (in the future) in accordance with these policies.

In the physical survey it has not been possible to determine the age and history of some components and care should be taken that these items are not inadvertently damaged or removed if they are significant.

**Policy 20:** Where the nature of a component of the place is uncertain, it should be further investigated by documentary and physical research, prior to carrying out work or removal.

### 7.4.3. Changing Fabric identified to be Conserved

The higher the significance of the individual components of the place, the greater the level of care and consideration is required in making any decision or action which may affect it. The overall objective for any change to the fabric of the place is to ensure that changes at the place, whether temporary or permanent, will reinforce and not reduce, the identified significance.

**Policy 21:** For any proposal to change significant fabric, the option involving the least amount of physical intervention at the place should be given preference.

However, there are sometimes cases where fabric that otherwise should be retained and conserved needs to be altered or removed for good reasons. In this (and most) cases some parts of the external fabric may eventually need to be replaced for maintenance reasons.

At Don Bank, some fabric may need to be removed or altered to introduce a compatible use or to continue or expand an existing compatible use. Nevertheless, some fabric is so significant that it should be changed only in exceptional circumstances and for Don Bank this is considered to be surviving fabric from the initial phase of development (1835-1846), and including the configuration and fabric associated with the original four room cottage (Spaces 01, 02, 03, 04, 05 and 06).

Refer also to *Section 7.6: Adapting the Fabric to be Conserved*.

Considering the relative significance of components listed in Section 5 and Appendix 4, the following policies are considered appropriate:

**Policy 22:** All fabric graded as being of “Exceptional” significance should be retained and conserved, except where alteration or removal is brought about by extraordinary or major ‘historic’ events, or essential for the maintenance of the place.

**Policy 23:** All fabric graded as being of ‘High’ significance should be retained and conserved, except where alteration or removal is essential for continuing an historical use connected with the church, or it is essential for the maintenance of the place, or to make a better reconstruction of a component previously reconstructed.

- Policy 24:** All fabric graded as being of ‘Moderate’ significance should be retained and conserved, except where alteration or removal is important for continuing an historical use connected with the church, it is important to introduce a compatible use, or it is important for the maintenance of the place;  
and/or except where existing fabric has been identified as possible reconstruction and is to be reconstructed based on documentary and/or photographic evidence.
- Policy 25:** All fabric graded as being of ‘Little’ significance should be retained and conserved, except where alteration or removal is needed for the viable use of the place, or it is needed for the maintenance of the place.
- Policy 26:** Fabric identified as ‘Intrusive’ could be removed for any reason.

#### 7.4.4. Appropriate Changes

At places of cultural significance, there may be pressure to make changes (interventions) for many practical reasons. These include maintenance, access and improvement of services.

Intervention also may be justified if it increases understanding of the past, reveals or reinforces particular heritage values of a place, or is necessary to sustain those values for present and future generations, so long as any resulting harm is decisively outweighed by the benefits. Potential conflict between heritage values of a place and other important public interests should be minimised by seeking the least harmful means of accommodating those interests (i.e. undertaking the least amount of work as possible).

- Policy 27:** Work to the fabric identified to be conserved should be avoided, except for:
- stabilisation and maintenance.
  - adaptation in accordance with the Policies for Adaptation of the Exterior and Interior Fabric.
  - introduction of interpretative devices in accordance with the Policy for Interpretation.
  - restoration and /or reconstruction in accordance with the Policy for Interpretation.
  - other reasons only as per the conservation policies in this report.

#### 7.4.5. Removal of Fabric

If not identified above to be retained and conserved, fabric at the place could be removed.

- Policy 28:** The following fabric could be removed without reducing the cultural significance of the place:
- Fabric other than that listed above in Policies 22 to 25.

#### 7.4.6. Fabric that Should be Removed

At some places of significance recent developments have introduced fabric that detracts from the significance of the place. In this case, only a few elements have been identified as being Intrusive in the detailed fabric survey for the place (see Appendix 4) and in the main consist of later door hardware to early doors within the house. These later features should be removed when circumstances permit (refer also to Policies for Security for a discussion of alternatives). In addition, the full height showcase and wall and ceiling linings in Space 03 have also been identified as being intrusive as they currently obscure views of the original walls and ceiling of this space.

**Policy 29:** The following fabric should, when the circumstances permit, be removed or made sympathetic:

- Broad butt brass hinges to Door D12;
- Modern mortice lock to Door D13;
- Large floor bolts on active door leaves of Doors D02, D03, D09, D10 and D11; and
- Full-height showcase and wall and ceiling linings in Space 03.

#### 7.4.7. Maintenance Generally

While any significant fabric is in existence it should be maintained, which means continuous protective care. Reconstructed fabric can be of interpretive value (see Policy 24) and should also be maintained.

**Policy 30:** The following fabric should be maintained (have continuous protective care):

- all significant fabric (see above identification) except that listed in Policy 29;
- all fabric recorded in this report as a previous reconstruction; and
- all fabric reconstructed (in the future) in accordance with these policies.

#### Maintenance of Finishes

Maintenance also applies to the original and early finishes applied to the structure of the place (e.g. external walls).

**Policy 31:** Replacement of significant finishes that have deteriorated due to weathering or use should be done with appropriate materials and details. The use of alternative materials should only occur when the effect of the new appearance on the character of the place has been considered and there is a body of experience to the effect that the new materials and details will be technically effective.

Maintenance also applies to the original and early finishes applied to the structure of the place (e.g. external walls).

**Policy 32:** Replacement of significant finishes that have deteriorated due to weathering or use to be done with appropriate materials and details (refer also to Interpretation Policies). These include:

- Replacement of metal roofs and gutters are usually carried out in galvanised steel (not zincalume).
- Timberwork (joinery) that was originally painted is usually repainted in enamel paint.
- For painted masonry or timber walls, limewash or permeable acrylic paint is preferred.
- Polished Cedar surfaces should never be painted or varnished. Any repair or 'refreshing' of polished surfaces should be carefully carried out by an experienced specialist French polisher under the supervision of a conservation architect.

The use of alternative materials should only occur when the effect of the new appearance on the character of the place has been considered and there is a body of experience to the effect that the new materials and details will be technically effective.

An appropriate (cyclical) maintenance plan is included in the Appendices.

#### Repair and Maintenance of the Roof

However, it is noted that the roof requires repair and maintenance and the issue of the continued use of timber shingles as the roofing material has been brought into question.

As originally constructed, the roof to Don Bank was timber shingles and shingles were also used when the cottage was extended in the mid-1850s. Based on available documentary evidence, it appears that it wasn't until the 1890s that the shingles were sheeted over with corrugated iron.

In 1979/1980, as part of the restoration works, original timber shingles were uncovered (examples of which are on display in Space 03 and held in the storage shed) and the decision was made to re-shingle the roof at that time. Since then, given that the expected life span of a shingle roof is approximately 20 years, the roof has been re-shingled once (c2000).

A timber shingled roof using Forest Oak (*Casuarina torulosa*) is the most appropriate roof covering for the place, being historically accurate, and it is preferred that the shingled roof is retained and maintained.

However, it is also acknowledged that the ongoing costs associated with repairing and/or replacing the timber shingles every 20 or so years may be prohibitive for Council, as the owners of the property.

**Policy 33: The roof of Don Bank should be retained and maintained as a timber shingled roof using Forest Oak (*Casuarina torulosa*) and Council should consider establishing a special fund dedicated to the ongoing care of the roof and, when required, for the replacement of the timber shingles.**

**Policy 34: In the event that the timber shingled roof is not able to be retained and all options for its retention have been exhausted by Council, then the roof could be sheeted over with corrugated galvanised steel (not zincalume).**

### **Maintenance of Landscape/Garden**

In the case of landscape and garden fabric this includes vegetation, the layout of components including clearings in vegetation and the modified landform and generally there is some flexibility in the maintenance of the garden. The planting plan introduced to the place in 2015(see Appendix 5) provides an appropriate setting for the cottage and should be maintained.

Some consideration should be given to pruning the trees within the front garden of the place, as the density of the vegetation does obscure views of the cottage as seen from Napier Street. Any adjustments to the landscape should not compromise the appealing garden setting of the place.

**Policy 35: Where trees or other plants die of disease or old age or become senescent, they should be replaced with matching species in the same location.**

**Policy 36: The planting plan introduced to the place in 2015, prepared by Geoffrey Britton Environmental Design and Heritage Consultant (see Appendix 5), should be maintained.**

**Policy 37: Maintenance of the landscape of the place should consider re-establishing views from Napier Street to the front elevation of the cottage, without compromising the appealing garden setting of the place.**

The garden of Don Bank also serves a broader purpose that merely as the setting for the cottage. Located as the place is in amongst high rise towers, the garden with seating areas within the grounds of Don Bank are well used on a daily basis by city workers in the immediate locality as a gathering



space and much needed respite from the hard-edged contemporary development surrounding the place. This aspect of the grounds of Don Bank should be retained and maintained.

**Policy 38: Retain and maintain the garden setting of the place, with public seating areas made available for passers-by and the local community.**

#### 7.4.8. Areas of Archaeological Potential

Conservation guidelines should identify areas of historical and Aboriginal archaeological potential and indicate the degree of professional involvement appropriate to any disturbance.

Based on the analysis of the historical physical development of the place undertaken in the preparation of this report it appears that Don Bank has low potential for historical archaeology to survive throughout the grounds or for occupational deposits in, under and around the building to remain.

In the absence of a professional prepared Aboriginal Archaeological Assessment for the place, it appears that there would also be little to nil potential for Aboriginal archaeology to survive at the place.

Regardless, care should be taken during any works that may cause ground disturbance and that reveal the structure of the building (building cavities), and consideration given to the possibility of uncovering historical relics of State or local significance that are potentially rare. Refer also to *Section 6* for obligations concerning historical archaeology for State heritage listed properties and obligations concerning Aboriginal archaeological potential.

**Policy 39: Prior to any works that may cause ground disturbance, a detailed Archaeological Research Design should be prepared by a suitably qualified historical archaeologist to accompany a Section 60 Application to NSW Heritage for the works; to determine the impact of the proposed works on the archaeological resource and to provide appropriate management recommendations.**

**Policy 40: If, during the course of any works, any historical archaeological deposits and/or Aboriginal archaeological deposits or potential Aboriginal Objects are uncovered, all work is to cease in the vicinity of those relics or features and advice should be sought from a suitably qualified and experienced archaeologist.**

**Policy 41: Any relics or Aboriginal Objects uncovered should be conserved and appropriately managed and stored in a secure location. Liaison should be undertaken with the property owner in relation to potential archaeological relics recovered on the study area. Care and control of any relics recovered during works will be the property owner's responsibility.**

**Policy 42: Archaeological investigation to provide information to guide conservation and interpretation work at the place pursuant these policies should be allowed, but only when there are adequate resources to undertake and complete the work and to stabilise areas destabilised by the intervention.**

#### 7.4.9. Investigation for Research and to Guide Conservation

In the physical survey for this report, it has not been possible to determine the age and history of some components and care should be taken that these items are not inadvertently damaged or removed if they are significant.

**Policy 43: Where the nature of a component of the place is uncertain, it should be further investigated by documentary and physical research, prior to carrying out work (including maintenance) or removal.**

Investigation to increase knowledge of Australian history and/or to aid conservation work at the place should also be addressed. Investigation of the archaeological potential of the place and of the significant fabric, including paint scrapings, removal of original/early fabric to uncover services, removal of later fabric to uncover earlier fabric etc. should be undertaken with great care to ensure the preservation of the significant fabric.

**Policy 44: Investigation of the place for research should be allowed to increase knowledge of Australian history and other aspects of the occupation and construction of the place. Such investigations should only be allowed when guided by specific and scrutinised research goals and when there are adequate resources available to undertake, complete and publish results of the study and leave the place in a stable condition.**

**Policy 45: Archaeological investigation to provide information to guide conservation and interpretation work at the place pursuant these policies should be allowed, but only when there are adequate resources to undertake and complete the work and to stabilise areas destabilised by the intervention.**

### Research Opportunities

Although extensive research has been undertaken into the history of Don Bank, there remains some aspects of the significance of Don Bank that would benefit from further research and investigation, namely the construction technique and the timber used.

The question of the timber species used in the original/early construction of the place remains unresolved. Although often referred to as a cedar cottage, at this stage, no definitive evidence has been uncovered to support this contention. Testing of some of the timber wall slabs was undertaken by Cox Tanner Architects in c1980 and again in the preparation of this report (see Appendix 8 for test results), however, Australian cedar (*Toona ciliata*) was not identified. More samples could be taken and scientifically tested to confirm this long-held belief. If at least some of the walling is confirmed as Australian cedar, this would lend weight to the theory that Don Bank was built by Wollstonecraft with materials from their Coolangatta Estate in the Shoalhaven.

In addition, the rare construction technique employed at Don Bank also warrants further research and investigation. As previously discussed, only one other building of vertical sawn slab construction was identified to exist in NSW (Mount Granby Inn, Closeburn) in the preparation of this report, although there may well be more surviving throughout regional and rural NSW.

There is also some questions around decisions made at the time the place was restored and adapted, notably the front verandah was reconstructed with its floor boards running horizontally to the front elevation. Traditionally, verandah flooring runs vertically to the front wall and it is not known why decision was made to not follow this practice.

**Policy 46: When the opportunity arises, the following aspects of the significance of the place should be further researched/investigated:**

- The timber species used in the construction of the original four room and hall cottage.
- The existence (if any) of other vertical sawn slab cottages within NSW.
- The original/early configuration of the front verandah including alignment of the floorboards.

## 7.5. Interpretation

*Interpretation* means all the ways of presenting the cultural significance of a place and may consist of a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place including one-off events; and the use of introduced explanatory material (e.g. displays, brochures, signs etc.).

Authentic place-based experiences are founded on an understanding of the interests, knowledge, expectations, and desires of audiences and presenting the links between the history and features of the place in a meaningful narrative that visitors are able to understand, relate to and have an emotional response to.

**Policy 47:** Interpretation should utilise all aspects of the place including the continued residential use of the place, the buildings and their interiors, the site configuration and the archaeology, without undue focus on one component, period, type of use or group of people.

The subject matter of interpretation should be that included in the statement of significance and the main aspects of significance of Don Bank which are its historical, aesthetic, technical, social and representational values and its rarity.

**Policy 48:** Interpretation information should include all of the aspects of the place included in the Statement of Significance and the place should be interpreted as per the following:

As an extremely rare, Colonial period sawn vertical slab cottage surviving within metropolitan Sydney, with historical associations to Edward Wollstonecraft and Alexander Berry and the earliest phases of development of North Sydney, as well as an early example of conservation as the result of sustained community action and a representative example of early architectural restoration and adaptive reuse practices.

### 7.5.1. Elements of Significance to be Emphasised

The interpretation should emphasise aspects of significance which are particularly interesting or important to the understanding of the historical, aesthetic, and social values attributed to the place.

**Policy 49:** The interpretation of the place should emphasise the following matters of significance:

- An exceptionally rare, Colonial-era, sawn slab cottage (albeit with later additions), surviving within NSW and metropolitan Sydney.
- One of the oldest buildings of any type to survive within the city of North Sydney.
- A place with historical associations with the earliest phases of settlement of the North Shore, and early land-owners Edward Wollstonecraft and Alexander Berry.
- An early example of the conservation efforts of the North Sydney Historical Society and notable members David Earle and Marjory Byrne.
- An early example of architectural conservation and adaptive reuse dating from the time of the creation of the *Burra Charter* in 1979.
- As forming part of an enclave of historical cottages on Napier Street and Oak Street that together form a distinctive locality of historic character and architectural significance.

## 7.5.2. Interpretation Techniques

### Generally

Heritage interpretation is a means of sharing culture and history within communities and with other communities, new citizens, visitors, and people overseas. It is also a means of passing on the knowledge and appreciation of Australian culture to new generations. Interpretation is an integral part of the experience of significant heritage places.<sup>2</sup>

Given that Don Bank has been restored and adapted for use as a house museum focusing on the history of the place and the early history of North Sydney, as well as its architecture and construction, the continued and ongoing use of the place is the most effective form of interpretation of the historical significance of the place, along with the restoration and reconstruction of original and early features.

**Policy 50: Don Bank could be interpreted utilising a combination of:**

- continuing the use of the place as a house museum focusing on the history of the place, its architecture and construction;
- continuing to display artefacts relating to the construction and historical interior decoration of the place as part of interpretive displays;
- restoration and reconstruction work to the fabric;
- introduction of new fabric that is sympathetic to and reinforces the historical character of the place;
- off-site interpretive devices including websites, publications, exhibitions and media; and
- inclusion in events and walking tours for historic properties, the history of North Sydney and the history of architecture and conservation practices in Australia.

### Presentation of the Main House

The configuration of Don Bank today is the result of the extensive restoration and adaptation works undertaken by Cox Tanner Architects in 1979/1980, which is partially based on the historic development of the place. Although contributing to the overall significance of the place, the later addition rooms (dating from the 1850s through to the 1980s) are of lesser significance than the original four room and central hallway cottage as originally constructed in 1835-1846.

As previously noted, the current configuration of Don Bank gives a misleading appearance today because the substantial 19<sup>th</sup> century additions were made to match the original cottage closely, including the use of vertical sawn slabs with battening, creating the impression that it is all of one date, an effect reinforced by the late 20<sup>th</sup> century changes which likewise were made to match.

Given that the original cottage form and surviving original fabric are considered to be of exceptional significance for their rarity, distinguishing this part of the building from the later, surrounding additions, would be of benefit to the interpretation of the place. Opportunities exist to subtly express the different phases of development of Don Bank via the use of slightly different tones of exterior paint colours. Other, discreet approaches to distinguishing the original cottage from the later additions may also be appropriate.

**Policy 51: The presentation of the original four room with central hall cottage of Don Bank should be distinguished from the later additions dating from the mid 1850s through to the 1980s (north and south wings, kitchen wing and caretaker's facilities and WC) by way of the exterior colour scheme, preferably using subtle differences in tones to**

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<sup>2</sup> NSW Heritage Council, 2005; *Heritage Interpretation Policy*, p. 2

**distinguish the different phases of development. Alternative discreet approaches to highlighting the original cottage may also be appropriate.**

### Artefacts

Although some artefacts and archaeological relics are currently on display within the museum, it is known that other pieces of remnant building fabric and features (e.g. early shingles, roof trusses etc.) are currently stored within the storage shed at the rear of the property. These pieces should be retained properly catalogued and displayed or reused where possible as part of future repair and restoration works.

**Policy 52: All surviving artefacts and archaeological relics held at the place, either on display or located within the storage shed, should be catalogued including recording the provenance of individual items and their original location. Where possible, opportunities should be sought to reuse the building material in future repair and restoration works.**

### Displays and Signs

As previously noted, the current fitout of Space 03 is comprised of a large built in display case, incorporated with ceiling and wall linings that obscure views of the evidence of the construction of this space. As this is one of the original rooms of the 1835-1846 cottage, it is preferable that the walls and ceiling remain open to view as part of the interpretation of the place. The use of clear Perspex hanging displays is a good alternative utilised in other spaces of the cottage, which allow for the walls to remain visible behind.

**Policy 53: Interpretation displays and signs within the interior spaces of the original cottage (Spaces 01 to 06) should not completely obscure views of the original walls, floors or ceilings within these spaces.**

### Original Ceilings

The principal approach to the interpretation of the construction techniques employed for the original four room cottage of Don Bank has been to reveal the interior face of the walls. This technique allows visitors to appreciate the vertical wall boards, the sawn surfaces and evidence of original and early internal linings (calico or lath and plaster). However, none of the ceilings are revealed in the original four rooms, with all ceilings being lined in plasterboard. There is an opportunity for the construction of the ceilings to also be revealed as part of the overall interpretation strategy, including any evidence of original/early linings that may survive.

**Policy 54: The later addition plaster board lining to the ceiling of at least one (if not all) of the original four rooms of the place should be revealed to view to allow visitors to appreciate the construction method and any evidence of original/early linings that may survive.**

### 7.5.3. Restoration/Reconstruction Works

Another way to interpret the place is to carry out selected restoration and reconstruction works. These terms are defined in the *Burra Charter* (Appendix 1). Restoration and reconstruction cannot in themselves increase the cultural significance of a place but can promote understanding of the former arrangement of components of the place.

In this case, the place has already undergone extensive restoration/reconstruction works in 1979/1980 and there are few opportunities for further works to be undertaken. However, it is noted that the early

chimney pots were not replaced as part of the works and at least one pot is located in the grounds and could be salvaged and restored.

**Policy 55:** The early chimney pots should be restored/reconstructed based on physical evidence and available historic photographs of the place.

#### 7.5.4. Provision for Future Restoration/Reconstruction

It is desirable that present or short-term activities do not prejudice future opportunities for interpretation by restoration/reconstruction.

**Policy 56:** Where components of the place are not selected for restoration /reconstruction the place should if possible be managed in a way that will not preclude restoration/reconstruction of the component at a future date.

#### 7.5.5. Identification of Reconstructions

In accordance with proper practice and to avoid misinterpretation, restoration/reconstruction works at the place should be identifiable as such at close inspection.

**Policy 57:** All restoration/reconstruction works introduced pursuant to these guidelines should be identifiable on close inspection by method and/or style of construction as being introduced.

### 7.6. Adapting the Fabric Identified to be Conserved

Most extensive intervention or changes at a place will occur as a result of work to accommodate the expansion of existing uses or for new uses, either by way of altering the existing fabric and configuration of the place, or by the introduction of new additions and features.

For planning purposes, it is useful to relate such types of alterations to the relative significance of elements. Depending on significance, different types of alterations to different areas and components of the place may be appropriate. Refer to Policies 22 to 25 for rationale for changing significant fabric relative to the levels of significance (Exceptional, High, Moderate and Little).

#### 7.6.1. Managing Change at the Place

The higher the significance of the individual components of the place, the greater the level of care and consideration is required in making any decision or action which may affect it. The overall objective for any change to the fabric of the place is to ensure that changes at the place, whether temporary or permanent, will reinforce and not reduce, the identified significance.

**Policy 58:** For any proposal to change the significant fabric or significant spaces, the option involving the least amount of physical intervention at the place should be given preference.

**Policy 59:** Changing the significant fabric or significant spaces should occur in areas of lesser cultural significance in preference to those of higher cultural significance.

To facilitate change at the place, whilst respecting and conserving the significant fabric, configuration and history of the place, it is recommended that a holistic design scheme should be developed addressing desired and necessary changes to ensure integration of services and facilities and taking into account the overall historic character of the place. Ad hoc changes or changes made in isolation without consideration of the potential impacts on future possible change, restoration and reconstruction opportunities and the overall significance of the place are not appropriate.

**Policy 60: Proposals to change fabric identified to be conserved should be developed with the significance and historical character of the whole of the place in mind.**

**Policy 61: Proposals to remove or alter any fabric should follow a consistent protocol that addresses the following:**

- have regard to the impact on the character, authenticity, integrity and significance of the component affected;
- be checked to ensure that there is no feasible alternative; and
- include mitigation solutions including reconstruction, restoration and interpretation to minimise negative impacts on significant fabric.

### 7.6.2. Managing the Removal of Fabric

In the event where the removal or replacement of significant fabric is considered necessary (e.g. a component has deteriorated beyond repair), the removal of the fabric should be recorded and where possible and feasible, the fabric should be retained, labelled and stored on site, or reused on site.

Ad hoc removals or alterations should, at all times, be avoided. Such actions, unless considered as part of an overall maintenance and repair plan, could lead to the progressive degradation and ultimately the loss of significant elements.

**Policy 62: Where individual original and early components ranked as being of Exceptional or High significance are to be removed for a justified reason, their location and configuration should be recorded and the original fabric retained, labelled and stored securely on site. Where possible, significant features should be reused on site, as part of the interpretation of the site.**

### 7.6.3. Adaptation of the Landform

Altering the landform of the place is a substantial intervention and not often appropriate.

**Policy 63: Excavations and adjustments of the landform are appropriate only for the construction of buildings and other features introduced in accordance with the remainder of these policies.**

### 7.6.4. Adaptation of the Site

Even at places of outstanding significance there are usually areas where sensitively designed new developments, buildings and features can be placed without detracting from or reducing the significance of the place. The impact of such adaptations depends on their bulk, form, height, proportions, scale, materials, colours, reflectivity etc.

In this case, the place is relatively small in area and no substantial locations exist that could contain new development that would not detract from the significance of the place. However, the area to the rear (west) of the cottage has been altered and appears to have previously held small outbuildings

associated with the history of use of the place. Currently, a storage shed is located in the southwest corner of the site and this building could be extended to increase available storage.

In addition, it is understood that Council are interested in constructing a small laundry structure as an interpretation of what the early laundry may have been like and a suitable location for such a structure would be adjoining the southern elevation of the kitchen wing as this area has undergone a number of changes in the past. See also *Additions and Other New Features*.

**Policy 64:** Development of new buildings and other built structures at the place in accordance with the following table and Figure 7.1 is appropriate:

Adaptation Code	Adaptation Policy
C	<p>Conserve identified items as per these policies            Other intervention and adaptation allowed as per these policies are appropriate            Planting of new trees and shrubs is appropriate as part of the development of a garden provided they are selected and located so that they will not cause damage to the foundations of buildings or block views identified to be retained.            No other alterations are appropriate.            Subdivision of the site, for any reason, is not appropriate.</p>
DC	<p>Conserve identified items as per these policies            Other intervention and adaptation allowed as per these policies are appropriate            Minor structures such as garbage bin enclosures, clotheslines, open pavilions, water tanks etc. and the development of a sympathetic garden are appropriate.</p>



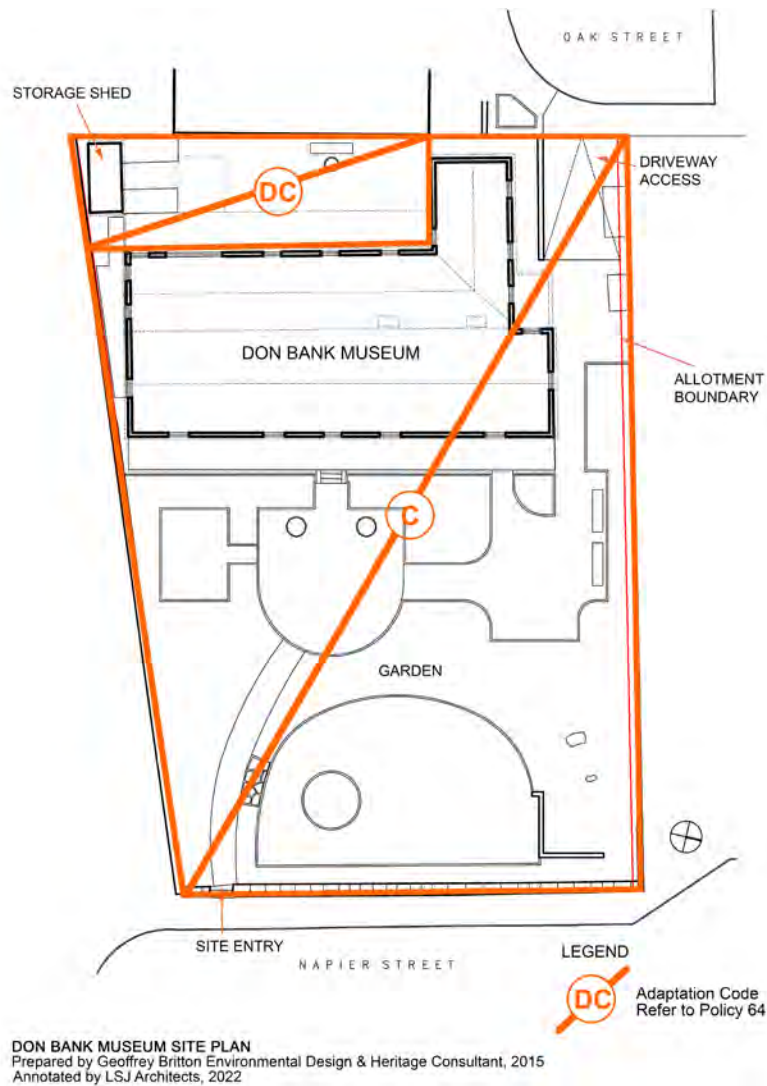


Figure 7. 1: Site adaptation plan

### 7.6.5. Adaptation of the Exteriors of the Buildings

Given the level of significance of the place, its use as a house museum and the extensive restoration and adaptation works that have already occurred at the place, changes to the exterior of the building is not appropriate, other than restoration/reconstruction works to return the place to an earlier known configuration. However, any such proposal should only be undertaken based on solid physical and documentary evidence

**Policy 65:** Adaptation of the exteriors of the building is not appropriate, other than to restore/reconstruct the cottage to an earlier configuration based on solid physical and documentary evidence.

### 7.6.6. Adaptation of Interiors of Buildings

The following is a policy grading the degree of intervention appropriate in relation to the significance, intactness, location and potential for restoration/reconstruction/interpretation of the space.

As Don Bank is of exceptional significance and rarity, there are no opportunities to undertake internal changes to the four original rooms, the central hallway or the two side rooms added in the mid 1850s (Spaces 01 to 07 and Space 10), other than changes associated with the restoration, reconstruction and interpretation.

However, the kitchen wing could undergo some change, particularly to Space 09 which is fitted out for use as a later kitchenette for use by volunteers and staff.

The south-west suite of rooms (Spaces 11, 12 and 13) are all later additions, constructed to support the use of Space 10 as a caretaker's room and to provide toilet facilities for visitors and these rooms could be completely altered internally.

**Policy 66:** Adaptation of interior spaces and features of the buildings in accordance with the following table and Figure 7.2 is appropriate.

Code	Adaptation Policy
Generally	Preserve and maintain fabric as per Policy for Treatment of the Fabric. Fabric may be removed to restore/reconstruct earlier configurations consistent with the Interpretation Policy.
1	Minor added finishes and fitments are not appropriate. New openings in internal walls, ceilings and floors are not appropriate.
2	Minor added finishes and fittings are appropriate. New reversible fitments are appropriate. Sympathetic alterations and additions are appropriate. New door openings in internal walls and stair openings in ceilings and floors are not appropriate.
3	Added finishes are appropriate. New reversible fitments are appropriate. Sympathetic alterations and additions are appropriate. New archway openings in internal walls and void and stairway openings in ceilings and floors are appropriate. New reversible partitions are appropriate. Covering of finishes by reversible construction are appropriate.

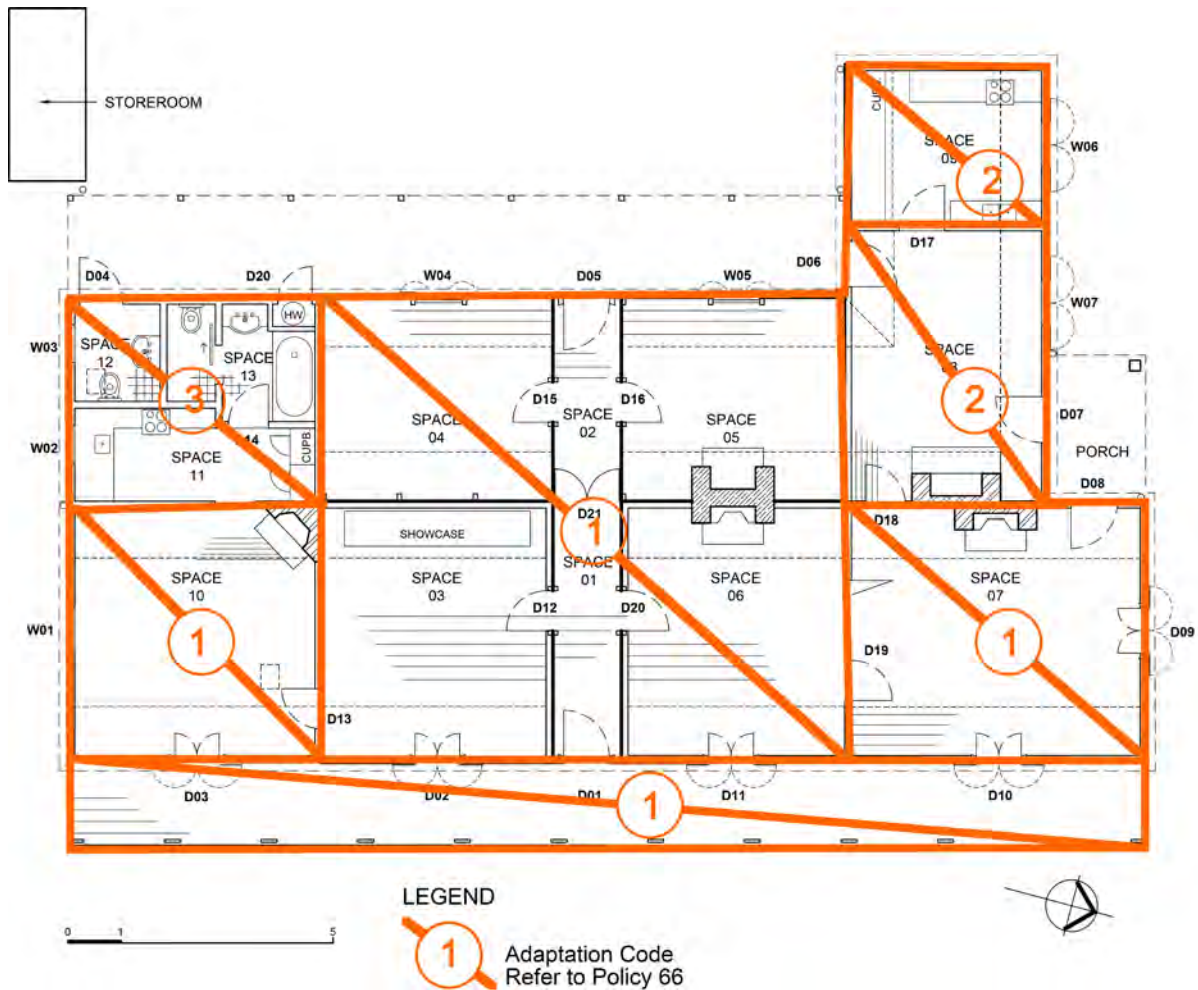


Figure 7. 2: Ground floor level interior adaptation plan

### 7.6.7. Adaptation for Structural, Service, Statutory and Hazardous Materials Reasons

Adaptations for practical reasons such as the following need to be addressed:

- for structural reasons;
- for installation or replacement of services and equipment;
- to meet fire safety and other statutory requirements; and
- to deal with asbestos and other hazardous materials.

#### Structural Reasons

**Policy 67:** *Structural Safety-* Adaptation of fabric to prevent structural failure of existing fabric is appropriate, provided alteration of fabric identified to be conserved is minimised.

#### Services and Equipment

**Policy 68:** *Services-* The replacement of existing services (electricity, water, sewer, air conditioning equipment etc.) and the installation of new services and equipment at the place in connection

with uses retained or introduced in accordance with Policy for Use is appropriate, provided that as a general rule:

- equipment is concealed and/or installed/located in areas and spaces of lower significance in preference to those of higher significance;
- that the installation is designed and constructed in a way that causes minimum damage to fabric identified to be conserved and is removable without further damage to significant fabric;
- the work is planned and carried out with regard to the underground, inter-floor and roof space archaeology of the place; and
- exterior services are located in inconspicuous positions and designed and finished to be self-effacing.

### Statutory Requirements and Fire Safety Issues

When implementing the requirements of the BCA, Australian Standards and other statutory requirements at a heritage listed building, alternative solutions should be sought in order to conserve the significance of the place.

**Policy 69:** Alteration of fabric identified to be conserved in order to comply with the spirit of fire safety and other statutory requirements is appropriate, but only after investigation of alternative fire safety and other alternatives in order to determine design and construction strategies. Adaptation should be located in spaces of lower rather than higher significance, minimise damage to fabric identified to be conserved and provide for the removal of the alterations without further damage to retained fabric.

Changes to significant fabric in order to comply with the requirements of the Building Code of Australia may not be appropriate, as upgrades have the potential to result in negative impacts.

### Hazardous Materials

**Policy 70:** *Hazardous Materials*- Adaptation of fabric identified to be conserved shown to contain or requiring removal of asbestos or other hazardous materials is appropriate. Removal of fabric, where it cannot practically be sealed from future disturbance, is appropriate. In such cases and where exposed to view in its normal configuration, fabric should be replaced with fabric of matching appearance.

## 7.7. Additions and Other New Features

### 7.7.1. Additions to the Buildings

Some additions are appropriate to most buildings, and these can be defined in location, form, height and materials and the effect they have on the existing fabric in terms of fabric changes and use changes.

As discussed above, given the level of significance of Don Bank, there is little opportunity for additions to the cottage other than at the rear of the property. This area has undergone substantial alterations as part of the 1979/1980 restoration works and previously contained ancillary structures (enclosed verandah, laundry and WC) associated with the historical use of the place as a residence. In addition, due to the proximity of the adjacent residence on Oak Street, this area of the site is not clearly visible from surrounding public spaces and therefore is capable of some change.

**Policy 71:** Additions to the following components of the place are appropriate as described in the following table:

Component	Addition Type
South elevation of Space 09 of the kitchen wing	<i>Laundry Addition:</i> Single storey lean-to type skillion addition on attached to south elevation of the kitchen wing. Generally, of a height and bulk subservient to existing, utilising weatherboard, sheet cement fibre or other traditional economy wall finishes, corrugated steel roofing and traditional type timber framed door and window joinery.
Storage Shed	Extend or rebuild existing storage shed in a traditional form, utilising weatherboard, sheet cement fibre or other traditional economy wall finishes, corrugated steel roofing and traditional type timber framed door and window joinery.

### 7.7.2. New Features

At most important places, small changes by way of the introduction of new features and services to support continued use, can be made without detracting from the overall character of the place, but none-the-less, should be controlled.

The following policies address adaptations and alterations for practical and statutory reasons, as well as the introduction of new services and facilities for improved amenity, security, equitable access and other reasons related to continuing the historical use of the place.

**Policy 72:** The introduction of new elements and features at the place is appropriate in accordance with the following:

- the Interpretation Policies;
- the Intervention Policies;
- the Adaptation Policies;
- if required for the purposes of water and land conservation and other critical landscape management procedures; and
- items of a trifling nature associated with an existing use or for a new compatible use as included in the Policy for Use, such as fences, paths, and service lines, provided:
  - they are designed and located to cause minimal intrusion, and
  - maintain the central access pathway as the main route through the grounds between the house and the waterfront, and
  - are in accordance with the policies contained in this report.

**Policy 73:** The introduction of new features should not result in adverse impacts on significant fabric due to their siting and construction.

### 7.7.3. New Landscape and Site Features

As with the main building, the grounds of Don Bank have already been upgraded and landscaped in 2015 to interpret a Victorian era garden setting, with associated gathering spaces and seating areas. As such, there appears to be little need to introduce new or additional features at the place.

However, should the need arise to upgrade the existing landscape and site features, new elements should be kept to a minimum in number and size and not be visually obvious.

- Policy 74:** The introduction of outdoor seating, garbage receptacles, lighting, balustrading or hand rails, vehicle barriers, etc. associated with compatible uses identified in Policy for Use is appropriate provided they are minimised in number and size and are sensitively designed with respect to the significant landscape character of the place and located to provide minimal visual intrusion.
- Policy 75:** The use of reflective materials for new landscape and site features is not appropriate.

#### 7.7.4. Mobile and Temporary Structures for Compatible Uses

In most places of significance, the introduction of temporary and mobile structures for good reason is acceptable, provided they are capable of easy and quick removal. As the place is used as not only a house museum, but also for community and arts-based events, there may also be a need to erect shade structures, marquees, tables and the like within the grounds of the place.

- Policy 76:** The erection of temporary structures within the place for ceremonial and other compatible uses of the place identified in the Policy for Use is appropriate, on a temporary, short term (up to 1 week) basis.
- Policy 77:** The introduction of mobile or temporary structures for the purpose of distributing information relating to the place or selling light refreshments is appropriate, on a temporary, short term (up to 1 week) basis.

#### 7.7.5. Adaptation to Improve Security at the Place

As Don Bank is a house museum, and is not resided in, security may be an issue for when the place is not open to the public. The installation of security devices to protect the property therefore may be required and any new features should be kept to a minimum in number and concealed from view.

- Policy 78:** The installation of security devices such as lighting, alarms, intercoms and security cameras are generally appropriate provided they are concealed and/or located in spaces of lower significance and designed and finished to be self-effacing. Wireless options are preferred.
- Policy 79:** Exterior lighting throughout the grounds of Don Bank should be low profile, directed onto the ground surfaces and minimised to the level necessary for safety.
- Policy 80:** Use of external or internal door and window grilles is not appropriate.
- Policy 81:** New door and window hardware attached to the original and early joinery is not appropriate.

#### 7.7.6. Amenity and Use Upgrades

The following policies address amenity issues such as sound abatement, interior lighting and heating and cooling. As Don Bank is a house museum and not occupied on a permanent basis, there is little need for the introduction of new materials and features typically associated with amenity upgrades. Often such features can require alterations to significant fabric that would not otherwise be considered appropriate.

## Generally

**Policy 82:** Installation of fabric to improve basic amenity such as insulation, improved lighting, noise abatement etc. are generally not appropriate.

## Heating and Cooling

As Don Bank operates as a house museum and is not lived in, there is no real need for a heating or cooling system to be installed. Such systems involve removal of fabric and installation of intrusive modern elements into historic spaces and are therefore not often appropriate for an historic building. They can also result in damage to the timber joinery of the place due to fluctuations in temperature and are not appropriate at Don Bank.

**Policy 83:** The introduction of an air-conditioning system or ducting for heating is not appropriate. Should heating and cooling be required during the opening hours of the museum or during events, portable radiant heaters and fans could be utilised.

### 7.7.7. Equitable Access

Although a residential property, equitable access into the Main House and throughout the grounds should be considered, as providing equitable access throughout the place is another means of ensuring that the historical use of the place for residential uses is retained. However, the introduction of new features and elements to facilitate equitable access should occur at the expense of significant fabric graded as being of Exceptional or High significance.

**Policy 84:** Alteration of the fabric identified to be conserved to facilitate access by disabled people may be appropriate, but only after investigation of all alternative strategies. Adaptation should be located in spaces of lower rather than higher significance, minimise damage to fabric identified to be conserved and provide for the removal of the alterations without further damage to retained fabric.

**Policy 85:** The use of removable (non-permanent) metal ramps and similar to provide equitable access into the building, where possible, should be given preference over the introduction of permanent structures.

### 7.7.8. Roads and Car Parks

At Don Bank, a driveway has already been provided at the north-west corner of the site, allowing vehicular access from Oak Street and given the use of the place is not considered to be intensive, the existing arrangement for vehicle access and on-site parking on the driveway is more than adequate.

**Policy 86:** New roads, driveways and hard-standing and covered parking areas within the place are not appropriate.

### 7.7.9. Unavoidable Intervention

In many cases some detracting intervention is unavoidable and the policy should address this.

**Policy 87:** Unavoidable intervention should be located in areas of lesser cultural significance in preference to those of higher cultural significance.

## 7.8. Conservation Procedures and Practice at the Place

### 7.8.1. Procedures

Because the place is of outstanding cultural significance, procedures for managing change and activities at the place should be in accordance with recognised conservation methodologies such as that of Australia ICOMOS *Burra Charter*. Issues to be addressed by conservation policies should include:

- management and conservation philosophy
- the setting of the place and associated places
- professional advice
- trade skills
- documentation
- archaeological finds
- site recording.

**Policy 88:** *Burra Charter*. The place should be treated as of exceptional cultural significance, and consequently activities at the place should be guided by the philosophy of the Australia ICOMOS *Burra Charter* (see Appendix 1).

**Policy 89:** *Management*. The place should be managed in a way which permits the maximum number of these policies included in this report to be followed.

**Policy 90:** *Setting and Associated Places*. The management body of the place should if possible involve itself in the protection of the setting of the place and associated places and objects from inappropriate uses and activities.

**Policy 91:** *Professional Conservation Team*. Personnel skilled in disciplines of conservation practice at a professional level should be engaged as appropriate to advise on and implement conservation aspects of the place.

**Policy 92:** *Skilled Trade Team*. Skilled traditional building and engineering trades should be engaged as appropriate to advise on the conservation of the place and to carry out all conservation aspects at the place. Horticulturally-qualified gardeners with appropriate experience and knowledge working in the context of historic buildings and their grounds should be employed in the maintenance and management of the site.

**Policy 93:** *Reference Documentation*. Copies of all known historical illustrations and the major written primary and secondary records relating to the place should be assembled, catalogued and made readily available, in a permanent archive.

**Policy 94:** *Archaeological Finds*. All archaeological finds that have been or are in the future removed from the place should be assembled, catalogued and safely housed. These should be stored in the one place, apart from individual items that might be distributed to repositories elsewhere for particular research or interpretative reasons.

**Policy 95:** *Systematic Photographic Survey*. Systematic photographic surveys of the place should be carried out before, during and after any works and the results catalogued and archived.



## 7.8.2. Practice- Generally

Because of the significance of the place it is important that the proposed changes are achieved involving a high standard of conservation practice.

**Policy 96:** Changes at the place should be achieved in the following way:

- (a) *Conservation Guidelines:*
- Proposals for the place should be assessed in the light of what is recommended in this report. It may be necessary to carry out further research in order to assess and implement the proposed work to a high standard.
  - Research can include physical intervention, for example a search for former decorative surface finishes.
- (b) *Configuration Survey:* Before commencement of work to a component of the place, a full photographic and measured survey should be carried out. Recording should:
- identify the extent and nature of the fabric; and
  - if possible, the age of each part of the fabric.

This information should be reproduced in a report with a copy held at the archive for the place, as recommended above. Some of this work may already be included in this report.

- (c) *Documentation of Conservation Works:* Proposed work to a component should be documented for implementation in a way that allows the scrutiny of others before the work is executed and also in posterity. A statement setting out the precise aims of the work should be made. The documentary or physical evidence upon which restoration and reconstruction decisions are made for each component should be cited. A copy of the documentation, including schedules and plans, should be held at the archive for the place.
- (d) *Preservation of Fabric and Patina:* During documentation of proposed work to a component of the place, and during the work, the maximum amount of significant fabric and patina should be retained consistent with the preservation of the element and in relation to the relative significance of the element. Replacements, no matter how accurate, should be considered of far less heritage value than the original fabric.
- (e) *Use of traditional techniques and materials:* Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate; however, the use of modern materials and techniques must be supported by firm scientific evidence or a body of experience.
- (f) *Information Revealed during Conservation Work:* New information about the materials, configuration, use, age, evolution, etc. of a component of the place that comes to light during the work should be recorded in a report, a copy of which should be held at the archive of the place.
- (g) *Identification of Personnel:* Personnel involved in the documentation and implementation of works to components of the place should be recorded for future reference.

## 7.9. Adoption and Review of Conservation Policies

Naturally, conservation policies should include recommendations about the adoption and review of the conservation policies and compliance with same.

**Policy 97:** *Adoption of Conservation Guidelines.* These policies should be adopted as the Conservation Management Plan for the place, to guide the operation of the management body. If not

adopted, these policies should be revised and then adopted before further works or activities are carried out at the place.

**Policy 98:** *Amendment of other Plans.* Any master development plan or management plan that may exist for the place should be revised to be consistent with these policies.

**Policy 99:** *Compliance with Conservation Management Plan.* Works and activities at the place should be in compliance with the adopted Conservation Management Plan.

Proposals that are not in accordance with the Conservation Management Plan should only be implemented following a revision of the whole of the Conservation Management Plan which results in the conclusion that such proposals are consistent with the revised plan. That is, ad hoc changes in Conservation Management Plans should be avoided.

**Policy 100:** *Review of Conservation Management Plan.* The Conservation Management Plan should be reviewed after first major works at the place and otherwise at regular intervals, firstly say, seven years from its adoption.

**Policy 101:** *Distribution of Conservation Management Plan.* Unless for reasonable security reasons, copies of the Conservation Management Plan should be held at the archive for the place and be made available to local and other public libraries and be freely available for public inspection.

# Appendix 1

## Australia ICOMOS Charter for Places of Cultural Significance

### The Burra Charter

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia; ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31<sup>st</sup> October 2013.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

## Articles

### Article 1. Definitions

For the purposes of this Charter:

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

**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.

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

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

**1.5** *Maintenance* means the continuous protective care of a *place*, and its *setting*.

Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

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

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

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

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

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

**1.11** *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.

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

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

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

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

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

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

## Conservation Principles

### Article 2. Conservation and management

2.1 *Places* of *cultural significance* should be conserved.

2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*.

2.4 *Places* of *cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

### Article 3. Cautious approach

3.1 *Conservation* is based on a respect for the existing *fabric*, *use*, *associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

### Article 4. Knowledge, skills and techniques

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

### Article 5. Values

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a *place*.

### Article 6. Burra Charter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the *place* in accordance with the policy. This is the Burra Charter Process.

6.2 Policy for managing a *place* must be based on an understanding of its *cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain *cultural significance* and address other factors may need to be explored.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

### Article 7. Use

7.1 Where the *use* of a *place* is of *cultural significance* it should be retained.

7.2 A *place* should have a *compatible use*.

### 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 component 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 components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other component 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 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

### Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

### Article 12. Participation

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

### Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

## Conservation Processes

### Article 14. Conservation processes

*Conservation* may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that related places and related objects make to the *cultural significance* of a *place*.

### Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

## Article 16. Maintenance

*Maintenance* is fundamental to *conservation*. Maintenance should be undertaken where *fabric* is of *cultural significance* and its *maintenance* is necessary to retain that *cultural significance*.

## Article 17. Preservation

*Preservation* is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

## Article 18. Restoration and reconstruction

*Restoration* and *reconstruction* should reveal culturally significant aspects of the *place*.

## Article 19. Restoration

*Restoration* is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

## Article 20. Reconstruction

**20.1** *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In some cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.

**20.2** *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

## Article 21. Adaptation

**21.1** *Adaptation* is acceptable only where the adaptation has minimal impact on *the cultural significance* of the *place*.

**21.2** *Adaptation* should involve minimal change to significant *fabric*, achieved only after considering alternatives.

## 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 report and respect and have minimal impact on the *cultural significance* of the *place*.

## Article 23. Conserving use

Retaining, modifying or reintroducing a significant *use* may be appropriate and preferred forms of *conservation*.

## Article 24. Retaining associations and meanings

**24.1** Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

**24.2** Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

## Article 25. Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and engagement, and be culturally appropriate.

## Conservation Practice

### Article 26. Applying the Burra Charter process

**26.1** Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

**26.2** Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

**26.3** Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

### Article 27. Managing change

**27.1** The impact of proposed changes, including incremental changes, on the *cultural significance* of a *place* should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.

**27.2** Existing *fabric, use, associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

### Article 28. Disturbance of fabric

**28.1** Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

**28.2** Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

### Article 29. Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

### Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

### Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

### Article 32. Records

**32.1** The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

**32.2** Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

### Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

**Article 34. Resources**

Adequate resources should be provided for *conservation*.

*Words in italics are defined in Article 1.*

**The Burra Charter Process**

**Steps in planning for and managing a place of cultural significance**

The Burra Charter should be read as a whole.

Key articles relevant to each step are shown in the boxes. Article 6 summarises the Burra Charter Process.





# Appendix 2

## Bibliography

The following sources were consulted in the preparation of this report. See also the captions to the figures included in this report.

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*Conservation Management Plan of Don Bank*, Design Plus Consultancy, 2001

*Report on the Excavation of Test-Trenches at Don Bank Museum*, Edward Higginbotham & Associates Pty Ltd, 2015

*Designs on a Landscape: a history of planning in North Sydney*, North Sydney Council, Margaret Park, n.d.

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# Appendix 3

## Maintenance Plan for Buildings (following stabilisation works, if any)

### Every week

Inspect external lighting, security fencing, access ways and safety barriers (if any).

### Every month

Inspect and clean out box, tapered and eaves gutters, downpipes and rainwater heads

Check operation of stormwater drains

Mow presently mowed areas

### Every 6 months

Check roof membranes

Clear regrowth and fallen trees from tracks and roads

Check and repair roads, clean out gutters and culverts, etc.

### Every year

Inspect structural timbers for termites and rot and take remedial action

Check film flashings to masonry cornices and projections and repair if needed

Check metal walling, roofing, guttering etc. and repair if needed

Check external steelwork and spot prepare and paint if needed

Oil locks, hinges, etc.

### Every 2 years

Check roof timbers and masonry walls for structural faults and take remedial action

Investigate corrosion at junctions of steelwork and footings, steelwork and floor slabs, steelwork and walls and spot repair, prepare and paint

Clear regrowth in cleared areas

### Every 3 years

Check over and repair roof coverings and flashings

Renew film flashings to concrete cornices and projections

Renew film finishes to masonry and timber sills of windows and doors

Paint exposed external joinery

Paint metal windows

### Every 5 years

Clean out stormwater drains

Paint external painted render, masonry, cement fibre etc. surfaces

Paint external metal surfaces

Paint protected external joinery

**Every 8 years**

Paint internal structural steelwork

**Every 10 years**

Repair external timber work

Refurbish flat roof membranes

Renew external galvanised steel walling, roofing, guttering, downpipes and flashings

**Every 20 years**

Renew external zincalume walling, roofing, guttering, downpipes and flashings.

**Every 25 years**

Carry out major repairs to non-metal roofing and lead, copper and zinc roof flashings

**Every 50 years**

Renew copper, lead or zinc box, tapered and eaves gutters, downpipes, rainwater heads and roofing

# Appendix 4

## Fabric Survey

Prepared by LSJ Architects, July 2022

**Abbreviations:**

**Condition:**

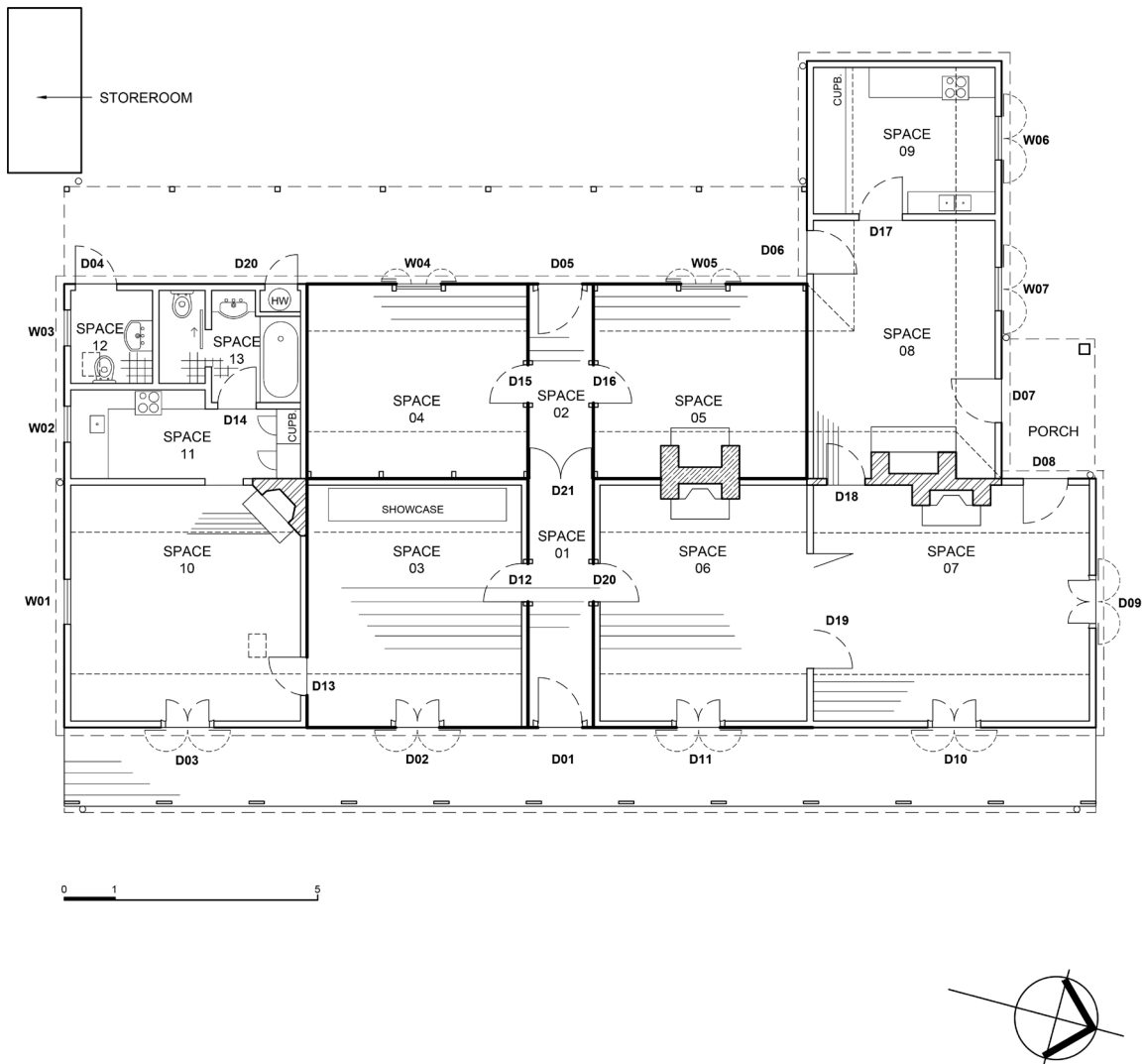
G = Good  
 F = Fair  
 P = Poor

**Significance Ranking:**

E = Exceptional  
 H = High  
 M = Moderate  
 L = Little  
 I = Intrusive

**Dates:**

O = Original 1835 - 46  
 MN = Mid-Nineteenth Century c1856  
 LN = Late Nineteenth Century c1869  
 ET = Early Twentieth Century (1900-1940)  
 MT = Mid 20th century (1941-1970)  
 LT = Late 20<sup>th</sup> century (1979-2000)  
 MD = Modern (2001-date)  
 ? = Date unclear  
 R = Reconstructed



Space/ Element	Description	Condition	Date	Significance Ranking
<b>EXTERIOR</b>				
<b>Roof</b>	Roof form (modified at rear by removal of accretions & addition of room in SW corner).	-	O LTR	E L
	Timber shingle roofing with galvanized cappings	P	LT? R	M
	Timber fascias & barge boards of scalloped profile to front verandah and gables	F	O or MT/ LTR	M
	Colorbond rainwater goods, ogee eaves gutters & round downpipes	G	MD	L
<b>Chimneys</b>	Rendered (sandstone?) with corbel Terracotta chimney pots Previous terracotta pots stored in back yard	F G F	O/LTR LT ET?	H/M L M
<b>Verandah Roofs</b>	Galvanized flat trays (reproduction of Morewood & Rogers type).	F	LTR	M
<b>Front Verandah</b>	Timber rafters & openwork columns	G	LTR/O?	M/E
	Hardwood floorboards parallel with verandah (previously perpendicular in 1970s photos)	G	LTR	L
	Sandstone base (assumed buried on northern half of building)	F	O	E
<b>External Walls to Original Spaces 1 - 6</b>	Vertical sawn timber (Australian Cedar?) boards and battens (rot at base NE corner) painted cream	F	O/LTR	E
<b>External Walls to Spaces 7 &amp; 10</b>	Vertical sawn timber boards and battens (rot at base NE corner Room 07) painted cream	F	MN/LTR	H
<b>External Walls to Spaces 8 &amp; 9</b>	Vertical timber boards and battens painted cream Western wall of Space 09 (prev. bathroom) was horizontal weatherboard until 1979-81 work.	F	LN/LTR	H/ M
<b>External Walls to Spaces 11, 12 &amp; 13</b>	Vertical timber boards and battens painted cream	F	LTR	L
<b>Rear Verandah</b>	Timber rafters	G	LTR	M
	Timber chamfered beam & columns on concrete pads	G	LTR	M
	Brick floor	G	LTR	L
	Sandstone back door step	P	O?	E

Space/ Element	Description	Condition	Date	Significance Ranking
<b>Northern Porch</b>	Galvanized flat trays (reproduction of Morewood & Rogers type). Timber rafters, chamfered beam & columns on concrete pads. Brick floor	G	LTR	L
<b>Storeroom</b>	Timber framed, corrugated roof, weatherboard walls, vertical boarded doors	F	MD	L
<b>INTERIORS</b>				
<b>FRONT HALL- SPACE 01</b>				
<b>Ceiling</b>	Beaded boards 140 mm wide. No cornice	G	O?	E
<b>Walls</b>	Calico fabric on battens over vertical timber boards (plasterboard on other side).	G F	LTR O	L E
<b>Skirtings</b>	Timber painted skirting. 250 mm simple profile Reconstructed	G	LTR	L
<b>Floor</b>	Plain edged timber HW? floorboards of varied width (from 120 to 180mm).	G	O	E
<b>Front Door D01</b>	Six panel bead flush door leaf, frame, 2-pane fixed fanlight with beaded transom. Carpenter rim lock (backset different on 1970s photos)	F G	O LTR	E M
<b>French Doors D21</b>	French doors: 2-pane door leaves, 30 mm thick Donated. No date, 1980 circa.	G	LT	L
<b>Door D12</b>	Four-panel door in S wall. Beaded frame & outer architrave moulding Rim lock & brass knobs Broad butt brass hinges	G G G	O? LTR? LT	E M I
<b>Door D20</b>	Four-panel door in S wall. Beaded frame & outer architrave moulding Rim lock & brass knobs	G G	O? LTR?	E M
<b>Other</b>	Remains of brass bell pull? on architrave of D12	F	O?	E
<b>REAR HALL- SPACE 02</b>				
<b>Ceiling</b>	Beaded board 230mm wide. Timber dowel 25mm as 'cornice'	G	O?	E
<b>N Wall</b>	Beaded boards width varies from 120 mm to 200 mm painted. Area of paint scraping.	F	O	E

Space/ Element	Description	Condition	Date	Significance Ranking
<b>S Wall</b>	Beaded boards width varies from 200 to 230	F	O	E
<b>Skirtings</b>	Chamfered bead trim	G	LTR	L
<b>Floor</b>	Plain edged timber HW? floorboards of varied width (from 120 to 180mm).	G	O	E
<b>Back Door D05</b>	Six panel bead flush door leaf, frame, 2-pane fixed fanlight with beaded transom.	F	O	E
	Carpenter rim lock	G	LTR	M
<b>Door D15</b>	Four-panel door in S wall. Beaded frame & outer architrave moulding (bead missing from frame on inside of room)	G	O?	E
	Rim lock & brass knobs	G	LTR	M
	Peg-type coat rail on inside face of door (belongs elsewhere?)	F	O?	E
<b>Door D16</b>	Four-panel door in N wall. Beaded frame & outer architrave moulding (bead missing from frame on inside of room)	G	O?	E
	Rim lock & brass knobs	G	LTR	M
<b>RECEPTION- SPACE 03</b>				
<b>Ceiling</b>	Plasterboard ceiling with track lighting.	G	LT	L
<b>North Wall</b>	Plasterboard	G	LT	L
	Open section above door D12, where the door stud frame & wall boards revealed. Some paint & wallpaper evidence retained on the visible studs.	F	O	E
<b>East Wall</b>	Exposed plain edged sawn timber boards vary from 210-250 wide x 28 thick. Diagonal bracing (225x35mm) & horizontal rails (185x35mm) with marks of previous lath and plaster finish and vertical counter-battens. Top plate 115 from the face of the board. Bottom plate behind the skirting.	G	O	E
	Remains of calico lining on 25 x 32 batten at top. Samples of interior finishes (e.g. calico, lath and plaster, wallpaper.)	F	?	H
<b>South Wall</b>	Exposed plain edged sawn timber boards 210-230mm wide 29-33 thick, diagonal bracing 235x35mm, horizontal rail 225 x 35mm	G	O	E
	Replacement boards in Surian or similar	G	LT	L
<b>West Wall</b>	Exposed sawn timber boards	?	O	E
	Showcase obscures most of wall	G	LT	I



Space/ Element	Description	Condition	Date	Significance Ranking
<b>Skirting</b>	Timber painted skirting. 250 mm simple profile Reconstructed. Flush with plasterboard on N wall	G	LTR	L
<b>Floor</b>	Plain edged timber HW? floorboards of varied width (from 120 to 180mm).	G	O	E
<b>Door D02</b>	French doors with 8-panes each & margin bars. Same inlay molding as D01 panels. Gunstock stiles 75-95mm. Sharp profile glazing bars. Frame looks original beaded	G	O	E
	Architrave outer mouldings added. Hardware, cranked handle.	F	LTR	M
	Large floor bolt on active leaf	G	LT	I
	Louvred external door shutters	G	O	E
<b>Door D13</b>	Four-panel door leaf. Beaded frame & outer architrave moulding.	G	MN	H
	Small rim lock 6x4" & brass knobs	G	LTR	M
	Modern mortice lock.	G	MD	I
<b>Showcase on west wall</b>	Large full-height showcase obscures original wall	G	LT	I
<b>SPACE 04</b>				
<b>Ceiling</b>	Plasterboard	G	LT	L
<b>North Wall</b>	Vertical plain edged sawn boards, horizontal rail 35mm thick. Rectangular holes of lathing nails indicate early date for lath & plaster	G	O	E
<b>East Wall</b>	Vertical planed beaded boards (from 200 to 225 mm). Horizontal rail 190 beaded – 25 thick. Partially obscured by display.	G	O	E
	4 Hardwood studs – 60 x 90 mm. Studs interrupt the horizontal rail.	G	LTR	M
<b>South Wall</b>	Vertical planed beaded boards. Diagonal rail 125 x 25 mm, beaded with lath and plaster marks.	G	O	E
	Few replaced boards on the corner	G	LT	L
	Two louvered zinc vents at top of wall	F	ET?	M
<b>West Wall</b>	Vertical planed beaded boards 180-220mm wide with evidence of lath and plaster even in the vertical boards. Horizontal beaded rail	G	O	E
	HW studs either side of window.	G	O?	E

Space/ Element	Description	Condition	Date	Significance Ranking
<b>Skirting</b>	Timber painted skirting. 250 mm simple profile Reconstructed. Beaded skirting to west wall	G	L T R	L
<b>Floor</b>	Plain edged timber HW? floorboards of varied width (from 200 to 240 mm).	G	O	E
<b>Window W04</b>	Sash window with 6-pane counter-weighted sashes. Box frame, architraves, sill, same glazing bar details as per French door D02. Old sash fastener.	F	O	E
	Louvred external tripartite window shutters	G	O	E
<b>SPACE 05</b>				
<b>Ceiling</b>	Plasterboard	G	LT	L
<b>North Wall</b>	Painted planed beaded boards beaded diagonal bracing 225 x 25	G	O	E
<b>East Wall</b>	Painted planed beaded boards & horizontal beaded rail New studs at corner.	G G	O L T R?	E M
	Sandstone fireplace. One-piece sandstone lintel. Probably originally plastered. Stone patches where mantle shelf was set in. Inner & outer stone hearth 30 mm above FFL. 6 no. round timber plugs 75mm below ceiling.	F -	O ?	E
<b>South Wall</b>	Painted planed beaded boards & beaded horizontal rail. This wall is the only one in which the boards are beaded on both sides.	G	O	E
<b>West Wall</b>	Painted planed beaded boards & beaded horizontal rail.	G	O	E
	2x Louvered vents – Probably zinc	F	ET?	M
<b>Door D16</b>	See details above in Space 02 Peg-type coat rail on inside face of door (from elsewhere?)	F	O?	E
<b>Skirting</b>	Timber painted skirting. 250 mm simple profile Reconstructed. Beaded skirting to west wall	G	L T R	L
<b>Floor</b>	Plain edged timber HW? floorboards of varied width. Patched in NW corner	G	O	E
<b>Window W05</b>	Sash window with 6-pane counter-weighted sashes. Box frame, architraves, sill, same glazing bar details as per French door D02.	F	O	E

Space/ Element	Description	Condition	Date	Significance Ranking
	Old sash fastener.	G	?	M
	Wooden curtain rail brackets	F	O	E
	Louvred external tripartite window shutters			
<b>DRAWING ROOM- SPACE 06</b>				
<b>Ceiling</b>	Fibrous plaster (observed in roof space)	G	LT	M
	Plaster ceiling rose	G	LN	H
<b>Walls</b>	Fibrous plaster (ref. NSC property file)	G	LT	L
<b>Skirtings</b>	Timber painted skirting. 250 mm simple profile	G	LTR	L
	Reconstructed			
<b>Floor</b>	Plain edged timber HW? floorboards of varied width. Boards continue from Front Hall space 01	G	O	E
<b>Fireplace</b>	Chimneybreast solid plastering, plain slate fireplace surround, hearth stone blackened & raised above floor	F	O?	E
	Cast iron register grate	F	MN?	H
<b>French Doors D11</b>	French doors with 8-panes each & margin bars.	G	O	E
	Same inlay molding as D01 panels. Gunstock stiles 75-95mm. Sharp profile glazing bars. Frame looks original beaded	G	LT R	M
	Architrave outer mouldings added. Hardware	F	LT	I
	Large floor bolt on active leaf Louvred external door shutters	G	O	E
<b>Door D20</b>	As above under Space 01. Frame has beads run on edge. Studs either side protrude from plaster.	G	O?	E
<b>Door D19</b>	Bi-Fold & rebated single leaf in 3 equal panels. Frame is termite damaged. 2400H Mortice lock + snib lock	G	MN?	H
<b>DINING ROOM- SPACE 07</b>				
<b>Ceiling</b>	Fibrous plaster. Plaster ceiling rose	G	LT?	L
<b>Walls</b>	Fibrous plaster	G	LT	L
	Stud frame and external cladding	G	MN/ R	H
<b>Skirtings</b>	Timber painted skirting. 250 mm simple profile	G	LTR	L
	Reconstructed			

Space/ Element	Description	Condition	Date	Significance Ranking
<b>Floor</b>	Ex. 225 x 25 "cedar" flooring (ref. DB Committee 23/01/80 NSC property file)	G	LT	L
<b>French Doors D09</b>	Beaded frame. Door leaves with two panes & no margin bars.	G	MN	H
	Architrave outer moulding. Door knob missing	G	LT R	M
	Large floor bolt on active leaf	G	LT	I
	Louvred external door shutters	G	LT R	M
<b>French Doors D10</b>	Beaded frame. Door leaves with two panes & no margin bars.	G	MN	H
	Architrave outer moulding. Furniture: rebated mortise lock, knob	G	LT R	M
	Large floor bolt on active leaf	G	LT	I
	Louvred external door shutters	F	MN	H
<b>Door D08</b>	Four-panel door leaf, rim lock & fingerplate.	G	MN	H
	Architrave linings & sill replaced.	R	LT R	M
<b>Door D18</b>	Opening, frame, architrave, four-panel door leaf, furniture	G	LT	L
<b>Fireplace</b>	Slate Greek Revival fireplace surround, hob grate, Inner and out hearth	F	MN	H
<b>KITCHEN- SPACE 08</b>				
<b>Ceiling</b>	Fibrous plaster. Ceiling hatch	G	LT	L
<b>Walls</b>	Fibrous plaster painted with dado & line	G	LT	L
<b>Skirtings</b>	Timber painted skirting. 250 mm simple profile Reconstructed	G	LTR	L
<b>Floor</b>	80 mm wide Tallowwood floorboards	G	LT	L
<b>Window W07</b>	Frame, double inward-opening casement window 10 panes per casement, sill & architraves all reconstructed	G	LT R	M
	Louvred external window shutters	F	LT R	M
<b>Door D06</b>	Frame, four-panel bead flush door leaf, rim lock & fingerplate, architraves, all good quality reproduction.	F	LT R	M

Space/ Element	Description	Condition	Date	Significance Ranking
<b>Door D07</b>	New frame, architraves	G	LTR	M
	Four panel bead flush leaf	F	LN	H
<b>Door D17</b>	Four panel door leaf 45 mm thick.	G	LN	H
	Linings & architraves	G	LTR	M
<b>Fireplace</b>	Painted brickwork with arch bar. Roughly plastered (thick paint) top. Cast iron stove called 'Bonny bridge Dover', hearth	G	LN	H
<b>KITCHENETTE- SPACE 09 (previous bathroom)</b>				
<b>Ceiling</b>	Fibrous plaster	G	LT	L
<b>Walls</b>	Fibrous plaster. Door in southern wall removed and external weatherboard cladding to western wall changed to vertical boards in 1981.	G	LT	L
<b>Skirtings</b>	Timber painted skirting. 250 mm simple profile Reconstructed	G	LTR	L
<b>Floor</b>	Vinyl tiles over floorboards	G	LT	L
<b>Window W06</b>	Frame, double inward-opening casement window 10 panes per casement, sill & architraves all reconstructed	G	LTR	M
	Louvred external window shutters	F	LTR	M
<b>Cupboards &amp; kitchen fit-out</b>	Timber painted & unpainted	F	LT	L
<b>CARETAKER'S ROOM- SPACE 10</b>				
<b>Ceiling</b>	Fibrous plaster. Ceiling hatch	G	LT	L
<b>Walls</b>	Fibrous plaster painted	G	LT	L
	Stud frame and external vertical cladding	G	MN/R	H
<b>Skirtings</b>	Timber painted skirting. 250 mm simple profile Reconstructed	G	LTR	L
<b>Floor</b>	Floor structure & ex. 100 x 25 Tallowwood floorboards	G	LT	L
<b>Window W01</b>	Double hung sash window, frame, sill, 6-pane sashes reconstructed	G	LTR	M
<b>French Doors D03</b>	Beaded frame. Door leaves with two panes & no margin bars.	G	MN	H
	Architrave outer moulding. Furniture: rebated	G	LTR	M

Space/ Element	Description	Condition	Date	Significance Ranking
	mortise lock, knob			
	Large floor bolt on active leaf	G	LT	I
	Louvred external window shutters	F	MN	H
<b>Fireplace</b>	Painted/ plastered brickwork, stone hearth	G	MN	H
	Plain timber surround	G	LT R	M
<b>1981 ADDITION- SPACES 11 – 13 (Kitchenette/ Bathroom &amp; visitors' WC)</b>				
<b>All areas</b>	Constructed 1979-81	F	LT	L

# Appendix 5

## Landscape Features

1. Planting Plan prepared by Geoffrey Britton Environmental Design and Heritage Consultant, dated 2015
2. Inventory of key ground elements prepared by Geoffrey Britton Environmental Design and Heritage Consultant, dated 2014

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## Inventory of key grounds elements and context at Don Bank Museum, 6 Napier Street, North Sydney (2014)

This has used reporting, research and analysis from previous reports and archival material such as 20<sup>th</sup> century photography and records, David Earle sketches from 1979 and 1980, Marjory Byrne's published material, the 2007 Landscape Analysis report of Mayne-Wilson & Associates and the 2011 CMP of City Plan Heritage.

SITE ELEMENT	Site Context	Significance Grading	Tolerance for change
Site area remaining Napier Street sandstone fence plinth	Intact from 1903 subdivision. Most being 19 <sup>th</sup> century fabric in its early location (but not original order) with later infill and with rendered rubble base coursing. Some fence holes evident.	High	Low
Sandstone footings at porch to kitchen wing Goodlet & Smith Chimney pots in courtyard Octagonal 'planters' (terra cotta + concrete/composition base) near front verandah	Likely 19 <sup>th</sup> century From Don Bank (c/- City Plan CMP) White era (appear in pre-1979 photography)	High High High	Low Low Low
Stone edging at northeastern corner Sandstone outcropping near northern Rondeletia	Noted by David Earle in 1979: probably White period Pre-cottage	High High	Low Low
'Don Bank' name plate to main entry off Napier St (Portal frame itself is recent)	White period (c. 1973 photo shows this)	High	Low
Napier Street entry	The existing entry point has been cut into old stone & the existing steps inserted – a c. 1973 photo indicates that this is a post 1980 entry as the White era entry was at the extreme corner	Moderate	Moderate
Urns/pots near entry to front verandah/courtyard Bricks set in end near northern end of verandah Terra cotta fountain	? Probably not directly related to Don Bank Since 1980? Unknown provenance – likely post 1980	Moderate Moderate Low	Moderate Moderate High
Boundary fencing Gates – Napier Street and Oak Street Brick paving to front & side grounds and courtyard Bench Seating (various within front grounds) Signs Lighting	All recent probably not consistent with earlier form Since 1980 Since 1980 (a reasonable compromise given shade) Since 1980 Recent Recent	Low Low Low Low Low Low	High High High High High High

Drains	Recent	High	
Existing overall design of grounds	Almost all since 1980	High	
Concrete retaining wall to northern boundary	Since 1980?	High	
Blockwork wall to northeastern corner	Since 1980	Low (intrusive)	
Existing pipe handrails x 2	Since 1980	Low (intrusive)	
Timber shed in courtyard	Since 1980	Low (intrusive)	
Colour of render under front sandstone plinth	Since 1980	Neutral	
	2008?	Intrusive	

## EXTERNAL ELEMENTS

Constricted footprint at Napier Street	Site Context	Significance Grading	Tolerance for change
Adjoining landscape treatment to the south	High use pedestrian precinct with minimal footprint access in front of Don Bank	Low	High (widen & resurface)
Adjoining residence to the west	Since 2006 and, while not sympathetic to Don Bank in character (layout & choice of many species), it does provide valuable greenspace beyond the museum's grounds of benefit to the museum's urban context 1970s infill?	Low	High
Adjoining Plane Tree ( <i>Platanus</i> sp.) to southwest	Substantial tree providing protection to Don Bank	Low	Moderate
Parking meter No. 4071 in Napier Street	Recent meter in front of Don Bank compromising the setting of Don Bank	Moderate	Moderate
Standard parking signs in Napier Street	ditto	Intrusive	Relocate
Street tree at Oak Street ( <i>Triadica sebifera</i> )	Unsympathetic choice of species near Don Bank	Intrusive	Rethink?
Extent of shade cast by tower to north	An unfortunate outcome of the approval of the adjacent tower to the north	Intrusive	Replace

Some of the plant species in the grounds to the south of DB are not sympathetic to its character and, where opportunities allow, these should be replaced with more appropriate species and in locations that do not obscure DB from the adjacent laneway sightlines

Intrusive

Recent work includes a lurid *Duranta repens* cultivar that should be replaced

High (replace)

## PLANTINGS WITHIN GROUNDS

### SPECIES

#### Front grounds

Species	Site Context	Significance Grading	Tolerance for change
<i>Magnolia grandiflora</i> (Bull Bay) <i>Ilex</i> sp. (Holly)	Probably late 19 <sup>th</sup> century (from 1903 & 1915 photos) Noted on David Earle's 1979 sketch; suffers from severely reduced light conditions (should be a much larger plant by now if from the white period)	High	Low
<i>Plumeria</i> sp. (Frangipani) <i>Rondeletia amoena</i>	Late White family addition though not on 1979 sketch Noted on David Earle's 1979 sketch & visible in archival photography of January 1981 opening (already mature)	High	Low
<i>Michelia figo</i> (Port wine magnolia)	Noted on David Earle's 1979 sketch & visible in archival photography of January 1981 opening (already mature)	High	Low
<i>Washingtonia robusta</i> (Cotton Palm)	A maturing palm - not noted by David Earle in 1979; noted as post-1980 by Warwick Mayne-Wilson	High	Low
<i>Carmellia</i> cultivars (various plantings)	Some noted on David Earle's 1979 sketch (already mature?); others added later	High/Moderate	Low/Moderate
<i>Lagerstroemia indica</i> (or cultivar)(Crepe Myrtle) <i>Howea forsteriana</i> (Kentia Palm) x 2	Noted on David Earle's 1979 sketch (already mature?) Mid-20 <sup>th</sup> century plantings but stressed with reduced trunk diameter	High	Low
<i>Aspidistra elatior</i> (Cast Iron Plant) throughout	Noted on David Earle's 1979 sketch though extent has increased considerably & visible in archival photograph noted as being "prior to restoration" but giving a date of c. 1981	High	Low
<i>Chlorophytum</i> sp. (Spider Plant) throughout	Noted on David Earle's 1979 sketch though extent has increased considerably	High	Moderate
<i>Banksia integrifolia</i> (Coastal Honeysuckle)	Probably since 1980 and of questionable relevance	Moderate	High
<i>Brachychiton acerifolius</i> (Flame Tree)	Probably since 1980 but tolerable in this context	Moderate	Moderate
<i>Billbergia/Aechmea</i> sp. in urn near entry to verandah	Recent introduction but appropriate for the context	Moderate	Moderate
<i>Clivia miniata</i> throughout	Not noted on David Earle's 1979 sketch of the grounds		

<i>Kalanchoe</i> sp. near northern wall	through an appropriate species in the context	Moderate	Moderate
<i>Curculigo recurvata</i> (syn. <i>Molinaria capitulata</i> )	Recent? though an appropriate species in context Likely to be a recent introduction. An interesting native rainforest sp. but appropriate in the context	Moderate	Moderate
<i>Hoya</i> sp. in northern [font]	Recent introduction but appropriate for the context	Moderate	Moderate
<i>Plumbago capensis</i> (Plumbago)	Recent addition but appropriate species for context	Low	Moderate
<i>Tristaniopsis laurina</i> (Water Gum)	Planted late 1980s; no direct relevance to Don Bank	Low	Moderate
<i>Nandina domestica</i> mainly south. end of verandah	Likely recent but appropriate	Low	Moderate
<i>Geranium</i> cv.	Recent additions to front fence though appropriate	Low	Moderate
<i>Alectryon subcinereus</i> (Wild Quince)	Since 1980? Not noted by either David Earle or WVM-W. Locally indigenous sp. in middle of front grounds but in poor condition – likely an opportunistic enlistment	Moderate	Moderate (retain)
<i>Plumeria</i> sp. (Frangipani)	Several smaller plants of recent vintage in front grounds	Low	High
<i>Hedera</i> sp. (Ivy) throughout	Recent introduction?	Low	High
<i>Rhododendron</i> cv. (Azalea) near northeast corner	Recent introduction	Low	High
<i>Jacaranda mimosifolia</i>	Recent and probably not a desirable long term species for this context	Low	High
<i>Ficus pumila</i> on northern wall	A recent introduction that should be removed – a very aggressive species that transforms into a large-leaved form with a propensity to dominate the retaining wall	Low	High (remove)
<i>Persea americana</i> (Avocado)	A recent introduction and too close to the verandah	Low	High (remove)
<i>Pittosporum undulatum</i> (Native Daphne) × 2	While now showing some age these trees are likely to be opportunistic introductions c/- birds with no direct relevance to the historic grounds of Don Bank; noted by Warwick Mayne-Wilson as mid-20 <sup>th</sup> century	Low	High (remove)

**NB Additionally some other plants are known to have been within the front grounds of Don Bank (now removed) and these include:-**

- \* **Camphor laurel (*Cinnamomum camphora*)** – an older tree removed from LHS (sth) front (c/- oral evidence given by John McDermott)
- \* **Pear tree (*Pyrus* sp.)** – an old tree (of similar age to the large magnolia) removed from below the magnolia (c/- Marjory Byrne, 1982)
- \* **Various Roses (*Rosa* cvv.)** (c/- both sources above + 1979 sketch)

## Rear grounds

*Ficus microcarpa* var. *Hillii* (Hill's Fig)

Since 1980 – has been removed in 2015 just prior to a major storm. Its removal probably saved Don Bank from serious damage

Low  
Low  
High  
High

*Leptospermum* sp. (Tea Tree)

Since 1980 – now removed (mid-2015)

## Rear courtyard

*Rosa Banksiae* (Banksian Rose [white])

*Vitis* cv. (Grapevine)

*Bougainvillea* cv.

*Yucca* sp.

*Alpinia zerumbet* (Shell Ginger)

*Hedychium gardnerianum*

*Cymbidium* cvv. in pots

Probably since 1980 but appropriate

Probably since 1980 but appropriate

Probably since 1980 though too robust for context

Probably since 1980 but appropriate

Probably since 1980 but appropriate

Probably since 1980 but appropriate

Probably recent but entirely appropriate in context

Moderate

Moderate

Moderate

Moderate

Moderate

Moderate

Moderate

Moderate

Moderate

High (remove)

High

High

High

Moderate

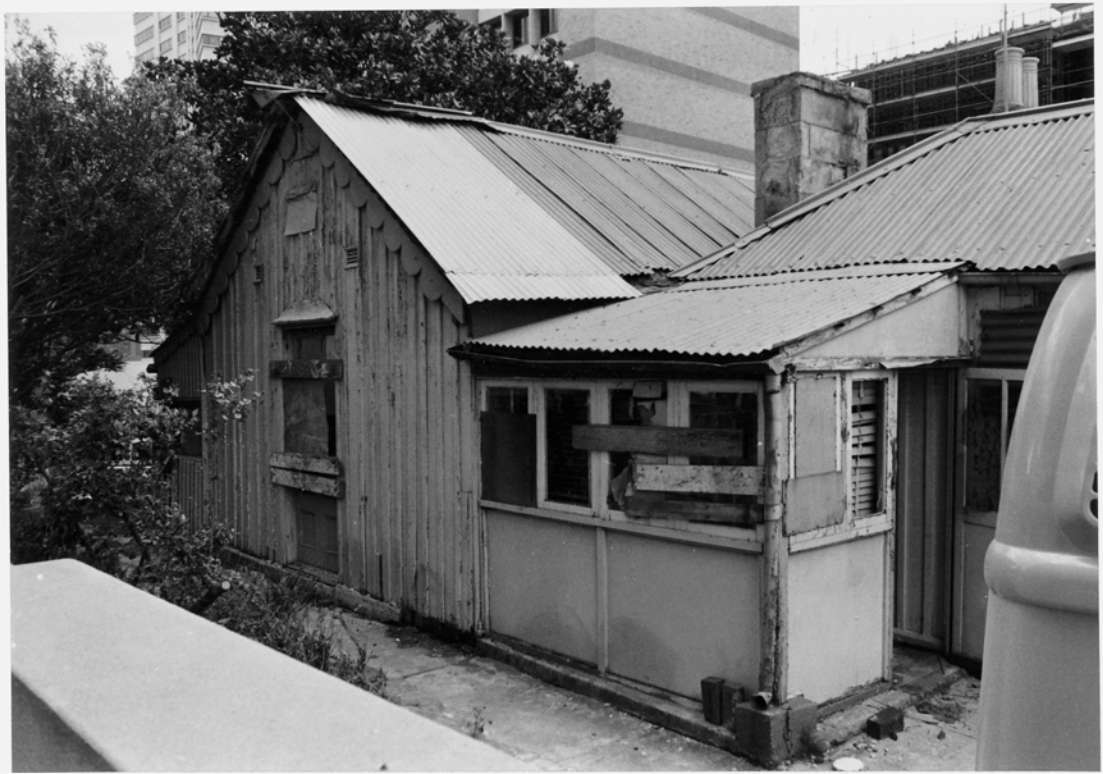
# **Appendix 6**

## **Photographic Record of Restoration Works**

North Sydney Council, Stanton Library, dated c.1980

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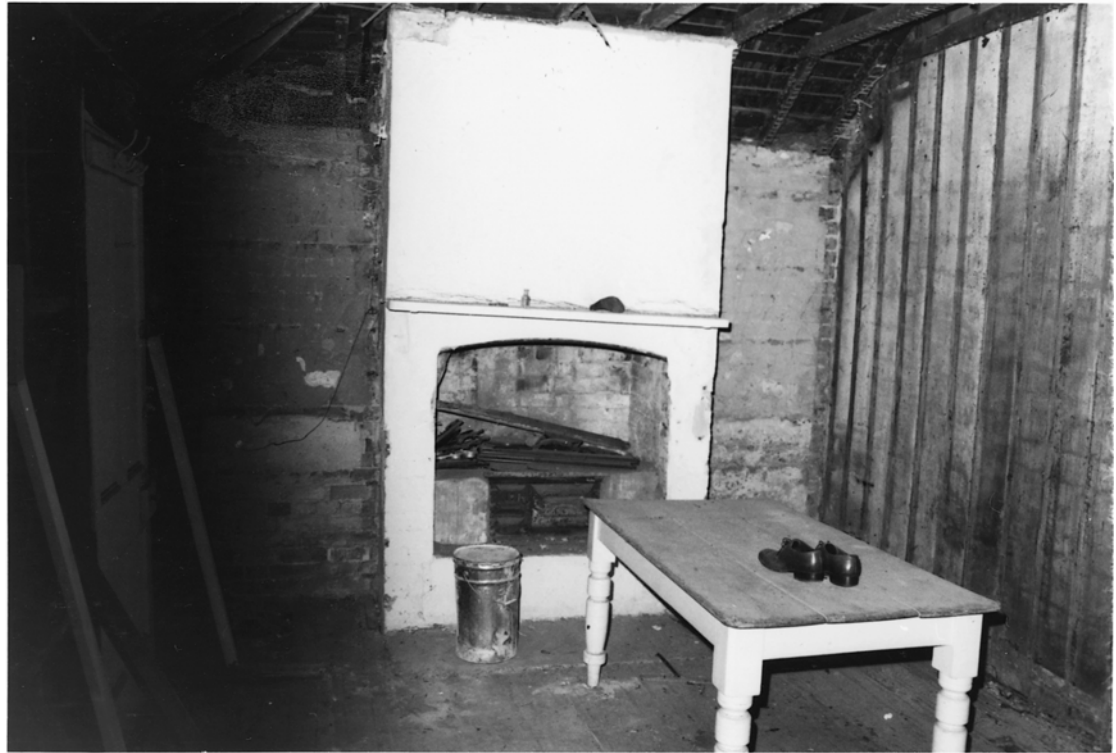




































































# Appendix 7

## Heritage Inventory Sheets

1. NSW State Heritage Register (No. 00031)
2. *North Sydney Local Environmental Plan 2013* (Item No. I0926)

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# State Heritage Inventory Report

## Item Details

**Name**  
Don Bank Museum

**Other/Former Names**  
St. Leonard's Cottage

**Address**  
6 Napier Street NORTH SYDNEY NSW 2060

**Local Govt Area**  
North Sydney

**Group Name**



**Item Classification**  
Residential buildings (private)

**Item Type**  
House

**Item Category**

### Statement Of Significance

An interesting and well known cottage and one of the rare survivals of slab construction dwellings in an area of rapid and constant commercial development. The building is associated with the Wollstonecraft and Berry families and has become closely identified with local historic preservation forces. It is visually pleasing and for the area unusual in several respects. The interior and landscape setting are also of significance.

Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include information on landscape significance, interiors or the social history of sites and buildings. Inventory sheets are updated by Council as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conversation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

### Assessed Significance Type

State

### Endorsed Significance

State

### Date Significance Updated

5/17/2012

## Listings

Listings Name	Listing Date	Instrument Name	Instrument No.	Plan No.	Gazette Page	Gazette Number
Local Environmental Plan	2/0/2013	North Sydney Local Environmental Plan 2013	10926			

**Heritage Item ID**

2180796

**Source**

Local Government

**Location****Addresses**

Records Retrieved: 1

Street No	Street Name	Suburb/Town/Postcode	Local Govt. Area	LALC	Parish	County	Electorate	Address Type
6	Napier Street	NORTH SYDNEY/NSW/2060	North Sydney	Unknown			Unknown	Primary Address

**Description****Designer**

Builder/Maker

**Construction Year Start & End**

- 1840

Circa

YES

Period

Unknown

**Physical Description****Updated**

A single storey cottage of vertical fitted slab construction with lath and plaster interior walls and cedar joinery, a wide front door with French doors opening onto a verandah across the front. The original shingle roof has been replaced with corrugated iron. The verandah has very good timber triellage work of a type now rare. When built, it would have enjoyed sweeping views across to Neutral Bay. In 1853 William Carr Solicitor purchased the site. Before completion of that sale, Don Bank was built as the intended residence of his widow, Charlotte Carr. It was then known as St Leonard's Cottage and described as a four roomed home in an unsuccessful advertisement offering it for sale in November 1854. The original room configuration is still evident. The interior detailing includes both original and restored fabric. The rooms have been presented as a Museum with period furniture. This building is designed in the Victorian Georgian style.

**Physical Condition**

Intact

**Updated** 07/23/2012

### Modifications And Dates

The site of Don Bank is now hemmed in by adjacent high-rise commercial buildings.

### Further Comments

## History

---

### Historical Notes or Provenance

**Updated**

Built on part of 524 acres (Portion 323) granted on 30th June, 1825 to Edward Wollstonecraft although he had taken up possession soon after his arrival in September, 1819. A pioneer of shipping and whaling rather than a farmer, he built Crows Nest Cottage on his land (nor the site of the present Presbyterian Church in Shirley Road). Don Bank was not built between 1820 and 1830 as was previously assumed but recent research based on survey plans and title investigation conclusively establish that it was built no earlier than July, 1853 and was extended in November 1854 when it is referred to by description in a contemporary newspaper advertisement for the sale of land and property on the North Shore by Mrs. Charlotte Carr.

### Historic Themes

**Records Retrieved: 3**

National Theme	State Theme	Local Theme
Marking the phases of life	Social institutions	Unknown
Building settlements, towns and cities	Welfare	Unknown
Building settlements, towns and cities	Agriculture	Unknown

## Assessment

---

<b>Criteria a)</b> <b>Historical Significance</b>	<b>Include</b>	<b>Exclude</b>
<b>Criteria b)</b> <b>Historical Association Significance</b>	<b>Include</b>	<b>Exclude</b>
<b>Criteria c)</b> <b>Aesthetic/Technical Significance</b>	<b>Include</b>	<b>Exclude</b>
<b>Criteria d)</b> <b>Social/Cultural Significance</b>	<b>Include</b>	<b>Exclude</b>
<b>Criteria e)</b> <b>Research Potential</b>	<b>Include</b>	<b>Exclude</b>
<b>Criteria f)</b> <b>Rarity</b> This item is assessed as historically rare regionally. This item is assessed as aesthetically rare regionally.	<b>Include</b>	<b>Exclude</b>
<b>Criteria g)</b> <b>Representative</b> This item is assessed as historically representative locally. This item is assessed as aesthetically representative regionally. This item is assessed as socially representative regionally.	<b>Include</b>	<b>Exclude</b>
<b>Integrity/Intactness</b>		<b>Updated</b>

## References

---

### References

Title	Author	Year	Link	Type
No Results Found				

Records Retrieved: 0

### Heritage Studies

Title	Year	Item Number	Author	Inspected By	Guidelines Used
North Sydney Heritage Study Review	1993	2180796	Tony Brassil, Robert Irving, Chris Pratten, Conybeare Morrison	TB May 1992	Yes

Records Retrieved: 1

## Procedures / Workflows / Notes

---

Application ID / Procedure ID	Section of Act	Description	Title	Officer	Date Received	Status	Outcome
No Results Found							

Records Retrieved: 0

## Management

---

### Management

Management Category	Management Name	Date Updated
No Results Found		

Records Retrieved: 0

## Management Summary



Caption: Don Bank

Photographer: NULL

Copyright Owner: No Credit

Date: 7/1/2020 12:00:00 AM

# State Heritage Inventory Report

## Item Details

**Name**

Don Bank

**Other/Former Names**

St.Leonard's Cottage

**Address**

6 Napier Street NORTH SYDNEY NSW 2060

**Local Govt Area**

North Sydney

**Group Name****Item Classification****Item Type**

Built

**Item Group**

Residential buildings (private)

**Item Category**

Cottage

**Statement Of Significance****Assessed Significance Type**

State

**Endorsed Significance**

State

**Date Significance Updated****Listings**

Listing Name	Listing Date	Instrument Name	Instrument No.	Plan No.	Gazette Page	Gazette Number
Heritage Act - Permanent Conservation Order - former	27/0/1981		00031		1188	35
Heritage Act - State Heritage Register	2/0/1999		00031	182	1546	27
Register of the National Estate	21/0/1978					
Local Environmental Plan	3/0/1989		1989		9269	107

**Heritage Item ID**

5045059

**Source**

Heritage NSW

## Location

### Addresses

Records Retrieved: 2

Street No	Street Name	Suburb/Town/Postcode	Local Govt. Area	LALC	Parish	County	Electorate	Address Type
6	Napier Street	NORTH SYDNEY/NSW/2060	North Sydney	Unknown	Willoughby	Cumberland	NORTH SHORE	
6	Napier Street	NORTH SYDNEY/NSW/2060	North Sydney	Metropolitan	Willoughby	Cumberland	NORTH SHORE	Primary Address

## Description

### Designer

**Builder/Maker**

Edward Woolstonecroft (client)

### Construction Year Start & End

**Circa**

YES

**Period**

1851 to 1900

### Physical Description

**Updated**

Site and setting:

Don Bank is now surrounded by high rise office buildings. Its primary frontage is (north-east) to Napier Street, with a secondary (rear) entrance from Oak Street to the west. The building sits north of (i.e. its southern boundary abuts) a public garden and pathway which forms a pleasant green setting to it and allows pedestrian access between Npaier Street and Wheeler Lane.

Neighbouring Victorian Georgian Revival style single storey identical houses are arranged in symmetrical pairs directly opposite Don Bank (at 1-7 Napier Street) forming a strong visual and contextual relationship with it. Along with the timber-fenced Victorian garden on the Napier Street frontage, Don Bank forms an oasis amongst high rise commercial buildings. Traffic along Napier Street is directed to the Pacific Highway to its east, a major road on North Sydney central business district. Napier Street is a one-way street parallel to the highway.

The area west of Don Bank, along Oak Street displays Victorian Georgian Revival single storey houses with skillion verandahs (2-10 Oak Street). This along with the residential



character of Oak Street retains the context of Don Bank as a former house (City Plan Services, 2014, 2).

When built in 1853-4 Don Bank would have enjoyed sweeping views across (east) to Neutral Bay (ibid, 3).

#### Front Garden:

Don Bank's front garden is broadly a sweep of grass with various trees and shrubs dotting and edging or framing it. An array of small trees line its front fence and more along with shrubs are nearer the house which is set well back from the fence and up a small slope. An Illawarra flame tree (*Brachychiton acerifolius*) is near the front gate. Two Lord Howe Island palms (*Kentia fosteriana*) are along the front path uphill.

Other trees are to the house's northern side. Old-fashioned perennials such as flowering sages (*Salvia sp./cv.*), bushes such as Cape leadwort or plumbago (*P.capensis*) grow along its front fence. Main trees comprise Californian desert fan palm (*Washingtonia robusta*), coastal banksia (*B.integrifolia*) - a large old specimen to the north, crepe myrtle (*Lagerstroemia indica*) and others (Stuart Read, pers.comm., 11/5/2016).

#### House:

A single storey Victorian Georgian Revival style cottage of vertical fitted slab construction with lath and plaster interior walls and red cedar joinery, a wide front door with French doors opening onto a verandah across the front. The original shingle roof has been replaced with corrugated iron. The verandah has very good timber trellage work of a type now rare.

The cottage is of vernacular slab construction comprising a double-pile house with gabled ends and a verandah runs the length of its front and another across most of its rear elevation. It displays many features of the Colonial Regency style, including a symmetrical facade, four-room plan with a double pitched roof and a central valley, flat timber posts and decorative fascia boards (ibid, 4).

Its principal elevation is four-rooms wide, two rooms flanking either side of a central hall. Each room has a separate access to the front verandah in the form of French doors with full-height shutters. The detailing is minimal presenting twin post and latticed columns supporting the verandah roof and just above, it is edged with a scalloped fascia board (the bargeboard at the rear and gabled ends is also scalloped). The verandah with timber floorboards extends the full length of the front elevation. The roof has been re-shingled in the recent past with she-oak (*Casuarina sp.*). It is believed to be the second time the roof has been re-shingled since its post-1980 restoration (ibid, 4).

The interior maintains its original room configuration (two rooms on either side of the central hall) with additional rooms added along the north-south axis and a kitchen wing attached perpendicular to the northern-most Room 6 (Dining Room). The central hall connects front and rear verandahs giving access to Rooms 2-5. It retains an original boarded ceiling, original wall boards along Room 3 and 4 walls. Calico cloth lines walls outside Rooms 2 and 5, which was created and hung as an interpretive element during 1980 restoration (ibid, 4).

It is estimated that Rooms 2-4 in the central core still retain up to 80% of their original fabric and are in good condition. The walls and ceiling of Room 2 date to the 1980s. Room 6 (Dining Room), 1 and 7 (Kitchen) were constructed between 1856 and 1858 and refurbished during the 1980 restoration. This refurbishment included re-plastering of walls (in certain places), installing plumbing and constructing caretakers' quarters (toilet and kitchen at the south-west corner of the cottage)(ibid, 4).

A box gutter runs along the north-south axis of the cottage. Building fabric sitting under this has been stained in several places. Room 2 (Morning Room, now the Guides' room) has the most staining to its calico-lined ceiling and walls. Differing widths and species of timber floorboards in each room reveal something of the age and progression of construction within individual rooms. During the 1980s restorations, new timber floor was laid where deterioration and decay were substantial (ibid, 4).

#### Physical Condition

**Updated** 01/12/2015

This report was produced using the State Heritage Inventory managed by Heritage NSW. Check with your relevant local council or NSW government agency for the most up-to-date information. This report does not replace a Section 167 certificate or a Section 10.7 Certificate (formerly Section 149).

12/01/2022 09:22 AM 3 of 12

## Modifications And Dates

2014: the building has retained its original central core layout in spite of several additions and post-1980 restoration (City Plan Services, 2014, 4).

A box gutter along the north-south axis has stained building fabric under it in several places.

Room 2 (Morning Room, now the Guides' room) has the most staining to its calico-lined ceiling and walls. Differing widths and species of timber floorboards in each room reveal something of the age and progression of construction within individual rooms. During the 1980s restorations, new timber floor was laid where deterioration and decay were substantial (ibid, 4).

Calico cloth lines walls outside Rooms 2 and 5. This was created and hung as an interpretive element during 1980 restoration (ibid, 4).

Rooms 2-4 in the central core are estimated to retain up to 80% of their original fabric and are in good condition. The walls and ceiling of Room 2 date to the 1980s.

Room 6 (Dining Room), 1 and 7 (Kitchen) were refurbished during the 1980 restoration, which included re-plastering walls (in certain places), installing plumbing and constructing caretakers' quarters (toilet and kitchen at the south-west corner of the cottage)(ibid, 4).

## Further Comments

---

## History

### Historical Notes or Provenance

### Updated

This report was produced using the State Heritage Inventory managed by Heritage NSW. Check with your relevant local council or NSW government agency for the most up-to-date information. This report does not replace a Section167 certificate or a Section 10.7 Certificate (formerly Section 149).

Built on part of 524 acres (Portion 323) granted on 30th June, 1825 to Edward Wollstonecraft although he had taken up possession soon after his arrival in September, 1819. A pioneer of shipping and whaling rather than a farmer, he built Crows Nest Cottage on his land (nor the site of the present Presbyterian Church in Shirley Road). Don Bank was not built between 1820 and 1830 as was previously assumed but recent research based on survey plans and title investigation conclusively establish that it was built no earlier than July, 1853 and was extended in November 1854 when it is referred to by description in a contemporary newspaper advertisement for the sale of land and property on the North Shore by Mrs. Charlotte Carr.

In 1853 William Carr, Solicitor purchased the site. Before completion of that sale, Don Bank was built as the intended residence of his widow, Charlotte Carr. It was then known as St. Leonard's Cottage and described as a four roomed home in an unsuccessful advertisement offering it for sale in November 1854. In 1853 it was known as St Leonard's Cottage. (City Plan Services, 2014, 1-4).

Room 6 (Dining Room), 1 and 7 (Kitchen) were constructed between 1856 and 1858 (ibid, 4).

The Don Bank Museum is owned by North Sydney Council and it opened as a house museum in 1981. The Museum is open to the public Wed: 12-3.00pm; Sat: 10am-12pm. Events, and guided tours are offered with guides based in one of the main 4 rooms off the hallway. Displays focus on the history of the house and its former occupants. The house is available for hire by community groups, including art groups, music and film societies and play readings. Typical events include Regular 'Live Poets at Don Bank' meetings on the 4th Wed of every month 7.30-10.30pm; 'Australian Fairy Tale Society' on the 1st Saturday of the month, bi-monthly (Scobie Architects, 2019, 41).

#### Historic Themes

Records Retrieved: 50

National Theme	State Theme	Local Theme
Developing cultural institutions and ways of life	Environment	Ways of life 1950-2000
Developing cultural institutions and ways of life	Environment	Ways of life 1850-1900
Developing cultural institutions and ways of life	Environment	Ornamental Garden
Developing cultural institutions and ways of life	Pastoralism	Visiting heritage places
Developing cultural institutions and ways of life	Pastoralism	Visiting gardens
Developing cultural institutions and ways of life	Pastoralism	Tourism
Developing cultural institutions and ways of life	Pastoralism	Outdoor relief
Developing cultural institutions and ways of life	Pastoralism	house museum
Developing cultural institutions and ways of life	Pastoralism	house museum
Developing cultural institutions and ways of life	Pastoralism	Going to talks and lectures
Developing cultural institutions and ways of life	Pastoralism	Gathering at landmark places to socialise
Developing cultural institutions and ways of life	Pastoralism	Enjoying public parks and gardens
Developing cultural institutions and ways of life	Pastoralism	Developing collections of items
Developing cultural institutions and ways of life	Pastoralism	Activities associated with relaxation and recreation

Developing cultural institutions and ways of life	Defence	Architectural styles and periods - Victorian Georgian Revival
Developing cultural institutions and ways of life	Defence	Vernacular structures and building techniques
Developing cultural institutions and ways of life	Defence	Landscaping - Victorian period
Developing cultural institutions and ways of life	Defence	Landscaping - Federation period
Developing cultural institutions and ways of life	Defence	Landscaping - 20th century post WW2
Developing cultural institutions and ways of life	Defence	Landscaping - 20th century interwar
Developing cultural institutions and ways of life	Defence	Interior design styles and periods - Victorian
Developing cultural institutions and ways of life	Defence	Building in response to climate - verandahs
Developing cultural institutions and ways of life	Defence	Architectural styles and periods - Victorian (mid)
Developing cultural institutions and ways of life	Defence	Architectural styles and periods - colonial homestead
Developing cultural institutions and ways of life	Defence	Applying architectural design to utilitarian structures
Governing	Land tenure	State government
Governing	Land tenure	Local government
Governing	Land tenure	Developing roles for government - providing museums
Governing	Land tenure	Developing roles for government - conserving cultural and natural heritage
Governing	Land tenure	Developing roles for government - administration of land
Educating	Ethnic influences	Community education - adults, school excursions
Educating	Ethnic influences	Adult Education
Working	Migration	Working independently on the land
Working	Migration	Working in local government
Building settlements, towns and cities	Welfare	Vernacular hamlets and settlements
Building settlements, towns and cities	Welfare	Role of Transport in Settlement
Building settlements, towns and cities	Welfare	Roadside Villages
Building settlements, towns and cities	Welfare	Developing towns in response to topography
Building settlements, towns and cities	Mining	Changing land uses - from rural to suburban
Building settlements, towns and cities	Mining	Granting Crown lands for private farming
Building settlements, towns and cities	Agriculture	Worker's Dwellings

Building settlements, towns and cities	Agriculture	Residential
Building settlements, towns and cities	Agriculture	early settlement or worker's cottage
Building settlements, towns and cities	Agriculture	Building settlements, towns and cities
Building settlements, towns and cities	Agriculture	Adapted heritage building or structure
Developing local, regional and national economies	Industry	Timber getting
Developing local, regional and national economies	Government and Administration	Developing local landmarks
Tracing the evolution of a continent's special environments	Exploration	Other open space
Tracing the evolution of a continent's special environments	Exploration	Gardens
Tracing the evolution of a continent's special environments	Exploration	Changing the environment

## Assessment

---

Criteria a) Historical Significance	Include	Exclude
Criteria b) Historical Association Significance	Include	Exclude
Criteria c) Aesthetic/Technical Significance	Include	Exclude
Criteria d) Social/Cultural Significance	Include	Exclude
Criteria e) Research Potential	Include	Exclude
Criteria f) Rarity	Include	Exclude
Criteria g) Representative	Include	Exclude
Integrity/Intactness		Updated 02/22/2013

## References

---

This report was produced using the State Heritage Inventory managed by Heritage NSW. Check with your relevant local council or NSW government agency for the most up-to-date information. This report does not replace a Section 167 certificate or a Section 10.7 Certificate (formerly Section 149).

## References

Records Retrieved: 4

Title	Author	Year	Link	Type
Lydham Hall, 18 Lydham Avenue, Rockdale: Conservation Management Plan	Scobie Architects	2019		Written
Heritage Impact Statement to accompany a standard exemption notification for internal refurbishment works to Don Bank (SHR no.31)	City Plan Services	2014		Written
Don Bank Conservation Management Plan	City Plan Heritage	2011		Written
Don Bank	Attraction Homepage	2007	<a href="http://www.northsydney.nsw.gov.au/www/html/405-3-don-bank-museum.asp">http://www.northsydney.nsw.gov.au/www/html/405-3-don-bank-museum.asp</a>	Tourism

## Heritage Studies

Records Retrieved: 0

Title	Year	Item Number	Author	Inspected By	Guidelines Used
No Results Found					

## Procedures / Workflows / Notes

---

Records Retrieved: 1

Application ID / Procedure ID	Section of Act	Description	Title	Officer	Date Received	Status	Outcome
32004	57(2)	Exemption to allow work	Standard Exemptions	Minister Cowied	11/09/2020		

## Management

---

### Management

Records Retrieved: 3

Management Category	Management Name	Date Updated
Recommended Management	Review a Conservation Management Plan (CMP)	
Recommended Management	Prepare a maintenance schedule or guidelines	
Recommended Management	Carry out interpretation, promotion and/or education	

### Management Summary





Caption: NULL

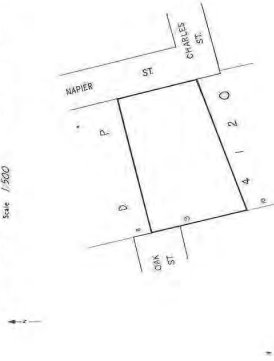
Photographer: Lucy Moore

Copyright Owner: No Credit

Date: 3/7/2013 12:00:00 AM

Heritage Council of New South Wales

Under the Heritage Act, 1977  
 PLAN  
 No. 4120  
 Description: 146 3' 4120 (100' BANK)  
 Locality: North Sydney  
 Parish of Willoughby  
 County of Cumberland  
 Scale: 1/500



FORMAL TITLE INFORMATION IN PLAN	FILE REFERENCE	PLAN APPROVED DATE	PLAN NUMBER
146 3' 4120	H.C. 3119A	18/01/1978	182

THIS IS THE PLAN REFERRED TO IN SECTION 107 OF THE HERITAGE ACT, 1977.  
 IN S.W. GOVERNMENT GAZETTE NO. 25 OF 1978 (p. 48)  
 SUBJECT LAND LEGGED THIS

Caption: PCO Plan Number 031  
 Photographer: Heritage Council of NSW  
 Copyright Owner: No Credit  
 Date: 8/14/1978 12:00:00 AM

# **Appendix 8**

## **Timber Test Results**

Prepared by Know Your Wood, July 2022

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## **KNOW YOUR WOOD**

19 Benambra Street, South Oakleigh,

Victoria 3167, AUSTRALIA

Phone:

Mobile: 0499 300 208

Email: [knowyourwood1@gmail.com](mailto:knowyourwood1@gmail.com)

Provider of wood identification services

21<sup>st</sup> June, 2022

### **WOOD IDENTIFICATION RESULTS**

Ms Eleonora Caudai

Lucas Stapleton Johnson & Partners Pty Ltd

The Trust Building, Suite 303, 155 King Street,

Sydney, NSW, 2000

Dear Eleonora,

**Re: Identification of two wood specimens form a building under restoration located at Don Bank, 6 Napier Street, North Sydney. Received on 20<sup>th</sup> June, 2022**

Following microscopic examination, in my opinion the structure of the wood specimens is consistent with<sup>1</sup>:

<b>Specimen as supplied</b>	<b>Scientific name</b>	<b>Trade name &amp; Remarks</b>
Sample 1	<i>Palaquium galactoxylum</i>	RED SILKWOOD
Sample 2 - Shingle	<i>Allocasuarina torulosa</i>	ROSE SHE-OAK

I hope the information will help with your restoration process.

Best regards,

*Jugo Ilic*

**Jugo Ilic MSc, Dr(Forest)Sc, FIAWSc**

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<sup>1</sup> *Disclaimer:* The content of this letter is provided in good faith and whilst Dr Jugo Ilic has endeavoured to ensure that the information contained in it is correct and accurate at the time of preparation, he does not accept any liability arising from its use whether provided directly by the above named client or indirectly from the client providing it to a third party in this or any other format

## KNOW YOUR WOOD

19 Benambra Street, South Oakleigh,  
Victoria 3167, AUSTRALIA  
Phone: 03 95127523  
Mobile: 0499300208  
Email: [knowyourwood1@gmail.com](mailto:knowyourwood1@gmail.com)  
Provider of wood identification services

**Invoice**  
ABN 57 099 103 446

**INVOICE NO: 1225\_CaudaiE**

Invoice Date: 21<sup>st</sup> June, 2022

Accounts payable: (Ref: Eleonora Caudai)  
Lucas Stapleton Johnson & Partners Pty Ltd  
The Trust Building, Suite 303, 155 King Street,  
Sydney, NSW, 2000.

Tel: (02) 9357 4811 Mobile: 04      Email: [ecaudai@lsjarchitects.com](mailto:ecaudai@lsjarchitects.com)

For:

**Identification of two wood specimens form a building under restoration located  
at Don Bank, 6 Napier Street, North Sydney. Received on 20<sup>th</sup> June, 2022**

TOTAL PRICE

.....\$550.00<sup>2</sup>

**Please forward the payment within 14 days by electronic transfer using PayID  
[include invoice number as reference]:**

**Payment by PayID:**

PLEASE use: **[knowyourwood1@gmail.com](mailto:knowyourwood1@gmail.com)**

Alternate eft payment method:

**Account Name: J. Ilic; BSB – 313140; Account No. – 12331219**

<sup>2</sup> *Please note the service fee includes GST*

# **Appendix 9**

## **Exemption Record Keeping Form**

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# Standard Exemption Record of Use

## Instructions

This template is a tool that may be used to assist you when recording the use of standard exemptions under section 57(2) of the Heritage Act 1977. When using this form electronically you can hover over each field for a guide on what information to include in the field. You should retain a copy of the completed form and any other relevant information for your records and to comply with the general conditions of use of use of standard exemptions.

## Important Note

Use of exemptions is self-assessed. In completing this form you acknowledge that this record is not for assessment purposes and does not represent an endorsement of the Heritage Council for the work or use of exemptions. This form may be requested as part of an audit or compliance investigation. This form cannot be relied on as a defence to prosecution.

## Affected Heritage Item

Name of heritage item:   
(as it appears on the State Heritage Register or Interim Heritage Order)

Street address of heritage item:

Local Government Area heritage item is in: Choose an item.

Item State Heritage Register/ Interim Heritage Order reference number:

## Activity/ Works Proposal

Description of works:

(Include at a minimum what the activity/work is, how it will be carried out, what parts of the item it affects, what materials will be used).

Standard Exemption: Choose an item. Statement of Significance Referred to: Choose an item.

If not the State Heritage Register, record the document title, author and date:

Document Title	Author	Date

Was professional advice required to use the Standard Exemption? Yes:  No:



# Standard Exemption Record of Use

Was professional advice sought to use the Standard Exemption (even if it was not required by the relevant standards)? Yes:  No:

If yes to either of the above questions on professional advice, complete the table below (add additional rows if required):

Name of company/ person who advised	Date of advice	Title of any document containing the advice

Cost of works: \$  Start date:  Completion date:

Were any inspections undertaken? Yes:  No:

If yes, complete below (add additional rows if required):

Date of inspection	Who inspected (name and organisation)	Purpose of inspection	Inspection findings

Challenges encountered and/or change of plans:

(Describe here the challenge or change and how you managed it. Remember: any change of plans that would not comply with the Standard Exemption require approval under the *Heritage Act 1977* before activity/works can be undertaken.)

Heritage impact:

(Summarise how the activity/ work will change the heritage item. What elements of the item will be affected? Are those elements significant or non-significant? How will those elements change? Is the change permanent or temporary and will the change be reversible? Does the change to those elements affect their significance and/or the item's overall significance? Remember: there must be no impact to the item's overall significance to work under a Standard Exemption.)



# Standard Exemption Record of Use

Heritage controls: What measures were put in place to minimise or avoid impact from the activity/work to significant elements, fabric, values and the item's overall heritage significance?

## Contact Information

Name:

Role/ organisation:

Postal Address:

Email:

Phone number:

Name of heritage item owner  
(if not the contact)

Attachments:

(List the names of any other documents or files that form part of the exemption record in addition to this form.)