

PHOTOGRAPHIC ARCHIVAL RECORDING

MURAL – “THE CRESCENT”, ANNANDALE

SEPTEMBER 2020



Document Control

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Mural – “The Crescent”, Annandale

Client Information

John Holland CPB

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1 Introduction

1.1 Purpose of this Report

This photographic archival recording of the mural ("The Crescent"), located on The Crescent, Annandale has been prepared for John Holland CPB to comply with the following Conditions of Approval:

- E164** Archival recording as required by **Condition E163** must also be undertaken for the Cadden Le Messurier, former Hotel and the former Bank of NSW building, should these structures be demolished, and for The Crescent Mural at Annandale.

Note: The Crescent Mural must not be destroyed.

- E163** The proponent must prepare a **Heritage Archival Recording and Salvage Report**, including photographic recording of heritage items which have been identified for demolition in the documents referred to in **Condition C1** and outline how any salvage or recovery of material will be undertaken from these items.

Archival recording must be undertaken by a suitably qualified heritage specialist and prepared in accordance with NSW Heritage Office's How to Prepare Archival Records of Heritage Items (1998) and Photographic Recording of Heritage Items Using Film or Digital Capture (2006).

The mural is not currently an item of heritage significance; however, it has featured prominently in local community media. In 2018, the Inner West Council voted unanimously to nominate the mural for State heritage listing.

1.2 Authorship

This report has been prepared by Natalie Abedi and Kylie Christian, on behalf of WolfPeak, and was completed in August 2020.

Kylie has over 25 years of experience in heritage consultancy services, archival photographic recording, and heritage interpretation. She is currently Heritage Advisor to Bathurst Regional Council, and has worked across State Government, Local Government and Private projects.

1.3 Compliance

This archival photographic recording has been completed in accordance with the Guidelines for Photographic Recording of Heritage Items using Film or Digital Capture 2006 as published by the Heritage NSW, (formerly) Office of Environment and Heritage.

1.4 Site Location

The site is situated within the Inner West Council LGA. The principal planning instrument is the *Sydney Regional Environmental Plan No.26 – City West*. The mural is painted on a retaining wall supporting the former freight rail line, now light rail, on the southern side of The Crescent, Annandale.

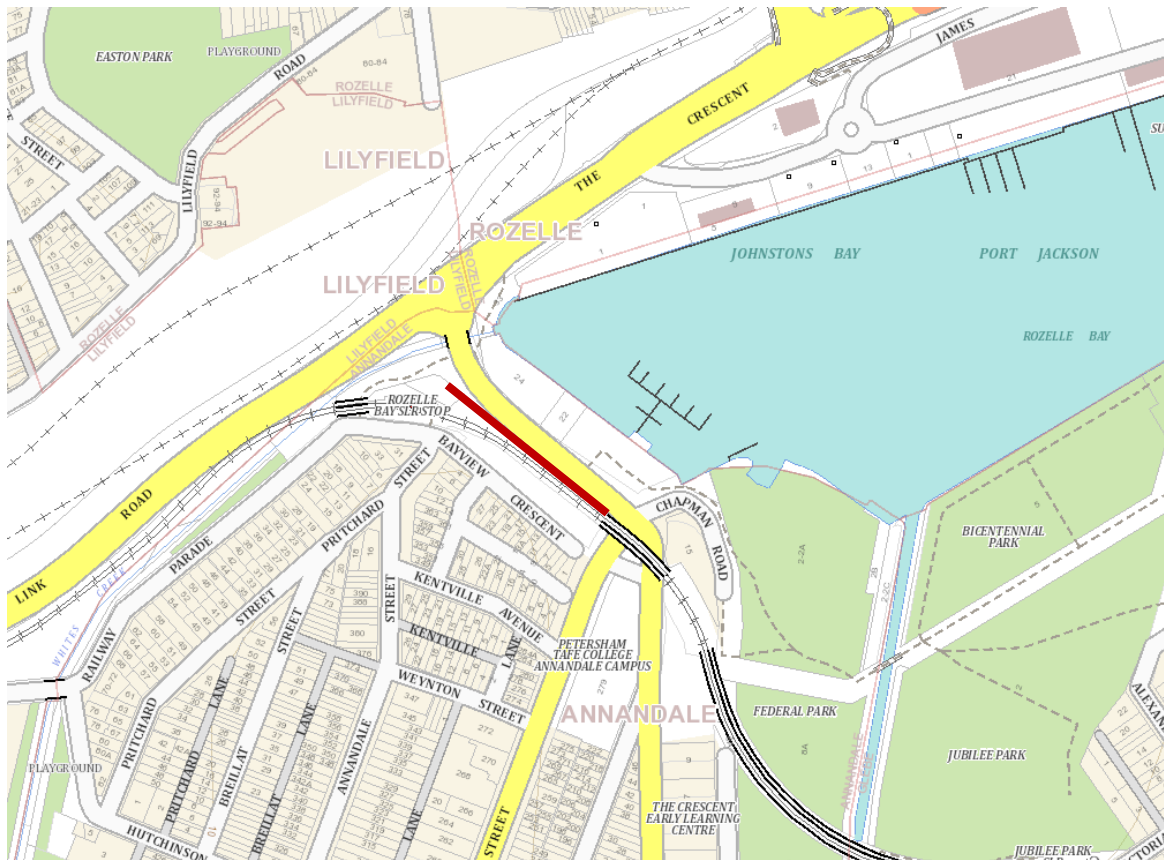


Figure 1 - Map showing the approximate site location indicated in red. Source: Six Maps

1.5 Annandale History¹

Australia's First Nations People

Annandale lies within the traditional lands of the Eora people. Little is known of the Aboriginal occupation of Annandale, either through the modern recording of sites or contemporary ethnography. The waterfront, where the remains of the main settlement would most likely have been located, has been extensively altered by reclamation and industrial usage. However, there are records of the original flora:

*The timber, principally stringy bark and blackbutt with some red gums intermixed, was of enormous size, and beneath these huge gums the ground was open and well grassed. In the valleys the larger timber was box, with a good sprinkling of wattles and a dense ti-tree scrub.*²

Colonial history

Annandale began as farmland granted to Captain George Johnston³ of the New South Wales Corps in stages between 1793 and 1799, and originally extended more than three kilometres from the harbour and into Stanmore, south of Parramatta Road. The first three grants, made in 1793 and 1794 and totalling 140 acres (57 hectares), lay in Stanmore and were the centre of Annandale Farm. The

¹ The following history is an excerpt adapted from Roberts, A. 'Annandale', Dictionary of Sydney, 2008, <https://dictionaryofsydney.org/entry/annandale>.

² 'Leichhardt', The Echo, 17 July 1890, p 2.

³ Lemcke, 1998.

north side, of around 330 acres (133 hectares), was granted in 1799. It is this northern part of the estate that has become the present-day suburb of Annandale.

George Johnston had come to New South Wales with the marines in 1788. He was an enterprising member of the officer class, rising to commanding officer of the New South Wales Corps in Sydney by 1804 and promoted to Lieutenant Colonel in 1808. Agriculture and pastoralism were among his keenest interests outside of the army. George Johnston grazed cattle on his landholding within the first year 1793. He went on to breed sheep and thoroughbred horses.

Following George Johnston's death in 1823, South Annandale remained in the hands of the Johnston family to 1905. In 1829 the Supreme Court found George Johnston's widow, Esther, incompetent in handling Annandale. Their son's Lieutenant Robert Johnston RN and David Johnston appointed trustees for her. Robert gained full control on his mother's death in 1846.⁴

The growth of Sydney town began to impinge on Annandale from the 1830s, when surrounding areas began to be subdivided, including Leichhardt, Camperdown, Glebe, East Balmain, Pyrmont and Petersham. This process was accelerated by the depression of the 1840s.

Around 1850, north Annandale was divided into four roughly equal quadrants, with a track commencing at the Parramatta Road at the top of the hill (near present-day Annandale Street) meandering down to the waterfront on the eastern side of Johnston's Point.

Recognition by the family that Annandale could not resist the expansion of suburbia was evident in 1867, when Robert applied to have the whole estate brought under the Real Property Act. In 1876 Robert began to transfer parcels of north Annandale to his son George Horatio Johnston to commence subdivision, beginning with the strip along Parramatta Road from Johnston's Creek to a proposed central road 83 feet (25 metres) wide. This was augmented by the subdivision of further sections between the central road and Nelson Street, as far as a central cross street, named Booth Street.

In 1877, John Young, a leading builder and entrepreneur in Victorian Sydney, bought some 90 percent of the estate and formed a land and building company to develop it. One of the company's first acts was to hold a competition for the best plan to create a 'model township': this was won by Ferdinand Reuss Jnr, an architect and surveyor of neighbouring Glebe.⁵ His plan, adopted by the company, built on the planning foundations laid by the Johnston's. The main street, now named Johnston Street, was widened to 100 feet (30.5 metres) and became one of the outstanding suburban boulevards of Sydney. It was broadly divided into elevated areas with large lots, marketed to 'capitalists and speculators', and smaller lots in lower-lying areas, marketed to artisans.

⁴ Bergman, 1966, pp 108-13; Roberts, 2008, chapter 16.

⁵ *Sydney Morning Herald*, 11 January 1878, p 2, 2 February 1878, p 6.



Figure 2 - Portrait of John Young dated between 1866 and 1909. Photographer: John William Richard Clarke. Source: State Library of New South Wales (PXA 549).⁶

Young himself took over an old Georgian house and seven acres (2.8 hectares) on high ground overlooking the bay and created there one of the best-known residences of the day, Kentville, complete with extensive gardens and sporting facilities including lawn bowls. Behind it he also built a remarkable gothic house called The Abbey and a row of four so-called 'witches' houses' with tall narrow facades and spires, overlooking the bay.⁷ At the southern end of Johnston Street, a remarkable benefaction enabled construction of one of the finest suburban churches, the Hunter Baillie Memorial Presbyterian Church.⁸

Despite these architectural highlights, artisans' dwellings were characteristic of the area and Annandale became known as a working man's suburb. Small industry developed there, much of it initially related to the building trades, and the timber industry of the Glebe waterfront spread around to Rozelle Bay. Kentville was subdivided in 1907–08 and the last of the Annandale estate was sold by 1916.

Annandale was initially part of the Leichhardt Municipal Borough, founded in 1871, but debt and financial mismanagement in the heady 1880s, combined with the business acumen and ambition of some of Annandale's leading residents, led to the formation in 1894 of the Borough of Annandale, with Young as mayor. He was followed by Sir Allen Taylor, after whom Taylor Square in Darlinghurst was named. Both Young and Taylor became Lord Mayors of Sydney.⁹

⁶ 'Album of portraits collected by John William Richard Clarke, ca.1866-1909: 22d. John Young, Ald. & Mayor of Sydney. The Great Contractor. n.d. [Signed] J. Roarty', State Library of New South Wales, <http://archival.sl.nsw.gov.au/Details/archive/110327777>.

⁷ Roberts, 1981: 9; Irving, Kinstler and Dupain, 1982: 57–65.

⁸ Roberts and Malcolm, 1973: 12–17.

⁹ Roberts, 1970, chapter 4; Roberts, 1990: 175–176.

Within a few years of the commencement of subdivision, Annandale residents began to form the full range of clubs and social, sporting, political, religious, and mutual help organisations that characterised suburban life. It also gained many of the usual government establishments – a post office, police station, schools, and town hall. Into the twentieth century, there was little to distinguish Annandale from other lower-middle-class and respectable working-class suburbs of the inner city. Many of the large well-off families left, and the larger houses had their verandahs enclosed and were divided up for tenants, and their gardens built on. But while unemployment was high in the 1920s and 1930s, Annandale did not have the extremes of industrial violence and material deprivation of Glebe and Balmain.

With post-World War II migration of southern Europeans, Annandale began to experience the beginnings of a lift. By the 1960s it was seen as ripe for redevelopment which was encouraged by a right-wing Labor-controlled local council, eager to extend a 'glad hand' to developers. Notable buildings started to be demolished for blocks of home units and the State government planned metropolitan freeways that would have cut through and decimated Annandale. But gentrification was also evident by the late 1960s and the new residents' interest in maintaining the heritage of buildings and streetscapes became a major political force. The extraordinary rise in real estate values since the 1980s has confirmed this.



Figure 3 - 1883 view across Rozelle Bay to new two-story houses, including *The Abbey*, a notable home with a tall copper clad tower. Photographer: John Henry Harvey (1855-1938). Source: State Library of Victoria (H2009.100/470).¹⁰

¹⁰ 'Johnstone St. Nth. Annandale, Sydney, in 1883', State Library of Victoria, <https://viewer.slv.vic.gov.au/?entity=IE784318&mode=browse>.

“The Crescent” Mural History¹¹

The mural was created in 1980 by artist Rodney Monk. The sprawling mural at has been described as ‘the people’s mural’.

It was commissioned by the then-Leichhardt Council as an employment scheme for unemployed artists.

The mural was inspired by the community activism around key events such as opposition to the Vietnam War and the sacking of the Whitlam government, but also social movements such as personal liberation including sexuality, gender, racism and ethnicity, and the self-expression of alternative lifestyles and cultural activities.

Rodney Monk said the mural reflects the interests and concerns of the community in the late 1970s and early ‘80s.

“At that time the people were largely workers and the waterfront across to Glebe Point was factories,” he said.

“I remember environmentalists delight that a shark had taken a dog as it showed a return to a higher level of health for the harbour.

“Each image has a back story. To me the most significant are the lack of aboriginal content in the 1980 original, which was redressed in the 2005 repaint, and the images addressing pollution in the area – including water, air and noise pollution,” Mr Monk said.



Figure 4 - Rodney Monk. Photographer: Geoff Ambler. Source: Rodney Monk Murals and Art, <https://rodneymonk.weebly.com/>.

¹¹ The following history is an excerpt from ‘Iconic mural headed for heritage listing’, Inner West Council, <https://www.innerwest.nsw.gov.au/about/news/media-releases/2018-media-releases/iconic-mural-headed-for-heritage-listing>.

In 2003, Leichhardt Council allocated \$10,000 to refurbish the mural, which was in poor condition.

In 2005, the Council resolved to undertake a heritage assessment of the mural, which found that the mural should be recommended to the Office of Environment and Heritage for inclusion on the State Heritage Register.

In 2010, the mural was the subject of a Local History Project by Bruce Lay of Heritage Solution. The findings were presented to Annandale Precinct community meeting on 2 August 2010:

“The Mural reflects both local themes and broader societal change. Hence it has arguably both Local and State significance. It was a change point in the society and the City; there was massive de-industrialisation in the inner city, and the transformation of the waterfront. Blue collar employment was shrinking; the inner suburbs and Harbour edge were becoming attractive as a place to live close to the amenities and jobs in the City.

Looking back, it was a brief moment for such a cultural explosion...”



Figure 5 - “The Crescent”, Annandale, by Rodney Monk. Source: Rodney Monk Murals and Art, <https://rodneymonk.weebly.com/street-murals.html>.



Figure 6 - “The Crescent”, Annandale, by Rodney Monk. Source: Rodney Monk Murals and Art, <https://rodneymonk.weebly.com/street-murals.html>.

2 Limitations

This report is limited to the photographic archival recording of the building as set out in the Guidelines and as directed by the client's brief. No heritage assessment or advice is provided within this report.

3 Technical Information

The following is a list of items used for this project.

Camera: Canon 5D Mark II (21.1 Megapixels)

Lenses: 24-80mm, 50mm, 24mm Tilt-Shift

Accessories Tripod, Flash Unit

4 Photographic Rights

Kylie Christian and WolfPeak, acknowledge and confirms that the photographs images may not be used for commercial projects and copyright remains with the photographer unless otherwise agreed to in writing. For commercial use of the images written permission from the copyright owner must be obtained prior to use. Acknowledgement of copyright should accompany a photograph wherever possible.

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KYLIE CHRISTIAN

Photographer

on behalf of WolfPeak

5 Report Methodology

This photographic archival recording report contains the following:

1. Report documentation, description, and methodology.
2. Site location map and details, heritage listings and other relevant information.
3. Catalogue sheets.
4. Location Plan
5. Thumbnail Proof Sheets

Each image taken has been catalogued using the Images Catalogue. Images have a unique name and number allocation. The catalogue sheets, proof sheets and images record the image details. The report also provides an overall plan of the subject site. The nomenclature on the site plan is identical to that on the catalogue recording. Several plans may be used to clearly identify image location and direction.

6 Photographic Catalogue Sheets

Project: Annandale Mural, “The Crescent”, Annandale

Description: Digital Images Catalogue Sheet

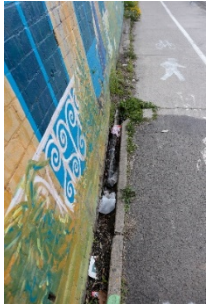
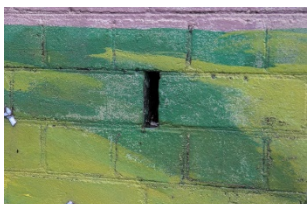
Image	Image No.	Description
	01	View NW from mural commencement.
	02	View of eastern end of mural where it adjoins the s.170 heritage listed Johnson Street Underbridge.
	03	View of eastern end of mural where it adjoins the footpath.
	04	View NW along The Crescent, showing the mural in the context of the public domain.
	05	Detail view of mural, showing brickwork weep hole.

Image	Image No.	Description
	06	View SE showing mural in the context of the public domain.
	07	Detail view of mural artwork.
	08	View SE showing mural in the context of the public domain.
	09	Detail of "The Crescent" information.
	10	View SE showing mural in the context of the public domain and its western commencement point.
	11	View of the western end of the mural at its commencement point.

Image	Image No.	Description
	12	Detail view of mural artwork.
	13	Detail view of mural artwork.
	14	Detail view of mural artwork.
	15	Detail view of mural artwork.
	16	Detail view of mural artwork.
	17	Detail view of mural artwork.
	18	Detail view of mural artwork.

Image	Image No.	Description
	19	Detail view of mural artwork.
	20	Detail view of mural artwork.
	21	Detail view of mural artwork.
	22	Detail view of mural artwork.
	23	Detail view of mural artwork.

Image	Image No.	Description
	24	Detail view of mural artwork.
	25	Detail view of mural artwork.
	26	Detail view of mural artwork.
	27	Detail view of mural artwork.
	28	Detail view of mural artwork.

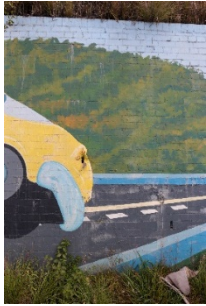
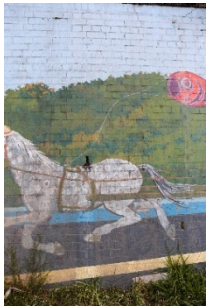
Image	Image No.	Description
	29	Detail view of mural artwork.
	30	Detail view of mural artwork.
	31	Detail view of mural artwork.
	32	Detail view of mural artwork.
	33	Detail view of mural artwork.

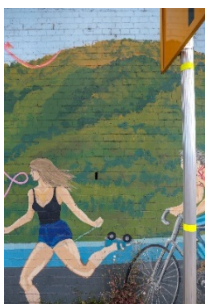
Image	Image No.	Description
	34	Detail view of mural artwork.
	35	Detail view of mural artwork.
	36	Detail view of mural artwork.
	37	Detail view of mural artwork.
	38	View west showing mural in the context of the public domain.

Image	Image No.	Description
	39	View of mural artwork from northern side of The Crescent.
	40	View of mural artwork from northern side of The Crescent.
	41	View of mural artwork from northern side of The Crescent.
	42	View of mural artwork from northern side of The Crescent.
	43	View of mural artwork from northern side of The Crescent.
	44	View of mural artwork from northern side of The Crescent.
	45	View of mural artwork from northern side of The Crescent.

Image	Image No.	Description
	46	View west showing mural in the context of the public domain.
	47	View of mural artwork from northern side of The Crescent.
	48	View of mural artwork from northern side of The Crescent.
	49	View of mural artwork from northern side of The Crescent.
	50	View of mural artwork from northern side of The Crescent.
	51	View of mural artwork from northern side of The Crescent.
	52	View of mural artwork from northern side of The Crescent.

Image	Image No.	Description
	53	View south showing mural in the context of the public domain.
	54	View east showing mural in the context of the public domain.
	55	View east showing mural in the context of the public domain.
	56	View west showing mural in the context of the public domain.
	57	View south showing mural in the context of the public domain.
	58	View east showing mural in the context of the public domain including where mural adjoins to the heritage listed Johnson Street Underbridge.
	59	View west of mural from Chapman Road.

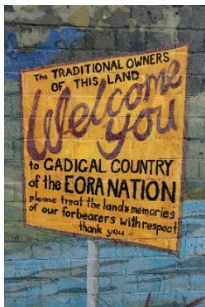
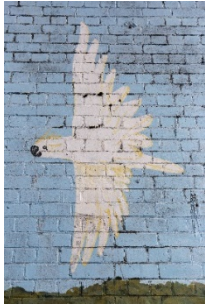
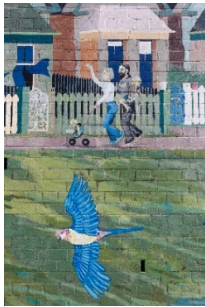
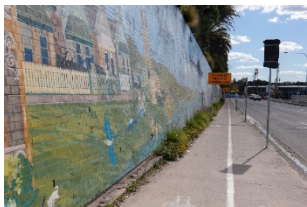
Image	Image No.	Description
	60	View west showing mural in the context of the public domain.
	61	View west showing mural in the context of the public domain.
	62	View west showing mural in the context of the public domain.
	63	Gadigal commemoration.
	64	Detail view of mural artwork.
	65	Detail view of mural artwork.

Image	Image No.	Description
	66	Detail view of mural artwork.
	67	Detail view of mural artwork.
	68	Detail view of mural artwork.
	69	View west showing mural in the context of the public domain.
	70	View west showing mural in the context of the public domain.

7 Location Image Plan

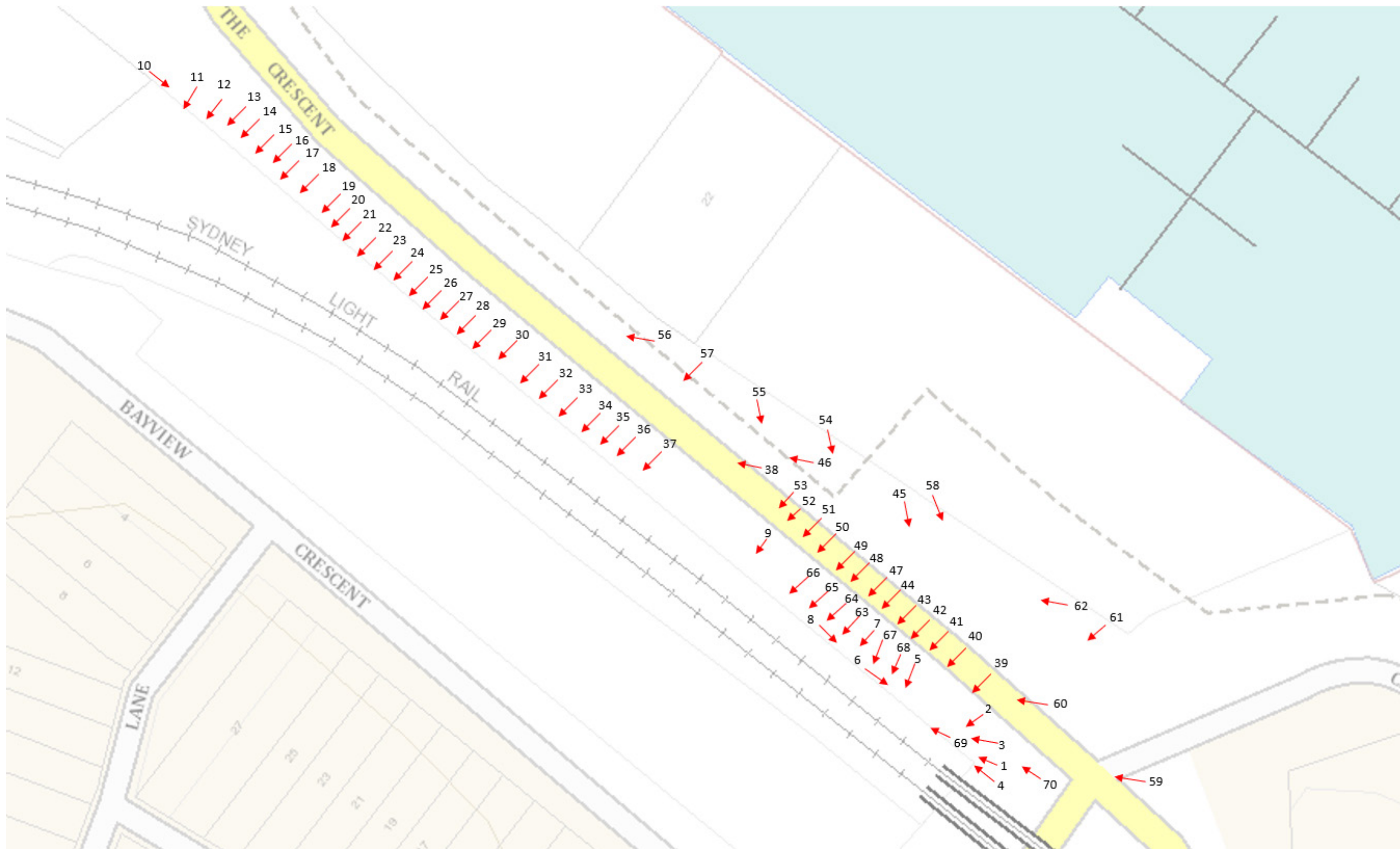


Figure 7 – Photographic Image Location Plan.

8 References

'Album of portraits collected by John William Richard Clarke, ca.1866-1909: 22d. John Young, Ald. & Mayor of Sydney. The Great Contractor. n.d. [Signed] J. Roarty', State Library of New South Wales, <http://archival.sl.nsw.gov.au/Details/archive/110327777>.

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Sydney Morning Herald, 11 January 1878, p 2, 2 February 1878, p 6.