Bonds Factory Site, Dunmore Road, Wentworthville
Conservation Management Plan






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for
JST (NSW) Pty Ltd

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Figure 1 (Front cover): Archival images of the Bonds factory in operation. (Source: Pacific Brands archives)

Executive Summary

In 2010 the former Bonds cotton spinning and weaving mill site at Wentworthville was declared surplus to the requirements of Pacific Brands, the current owners of the Bonds underwear and clothing brand. The manufacturing previously carried out on the site has been transferred offshore and other operations previously located at Wentworthville are now provided at other Pacific Brands centres in Australia.

It has been recognised for many years that elements of the former Bonds factory have heritage significance, evidenced by their listing on the heritage schedule to Holroyd Local Environmental Plan 2013.

After deciding to cease operations at Wentworthville, Pacific Brands wished to have the site rezoned for residential development and commissioned a draft master plan for the site. In 2010 **MUSE***cape* were commissioned by Pacific Brands to prepare a preliminary heritage assessment of the site which identified certain elements to be retained and conserved in any redevelopment. After reviewing the draft master plan and preliminary heritage assessment, the former Holroyd City Council requested that a Conservation Management Plan (CMP) be prepared, with particular emphasis on the oral history of former factory workers and the interpretation of the place. **MUSE***cape* were again commissioned by Pacific Brands to prepare the CMP for the site and engaged a team of sub-consultants to meet Council's requirements.

In 2012 Pacific Brands sold the Wentworthville site to property developers Rainbowforce Pty Ltd who then commissioned the **MUSE***cape* team to complete the CMP to supplement a new master plan for the site being prepared by consultants CBRE and Roberts Day.

This CMP has found that some elements of the Bonds factory site's historic built and landscape fabric are of heritage significance, warranting their inclusion on the Cumberland LEP heritage schedule and, subject to assessment by the Heritage Division, Office of Environment and Heritage, on the State Heritage Register. Furthermore, the company's paper and audio-visual archives and small items of movable heritage formerly located at Wentworthville are considered to be of State and probably of national significance as the records of a company that has produced many iconic brands of Australian clothing.

As well as recommending further assessment for possible State Heritage Register listing for the moveable heritage and archives and some built elements, the CMP provides a range of policies, strategies and actions to conserve, manage and interpret the significance of those elements recommended for retention.

The CMP also provides broad development guidelines to ensure that future development on the site respects heritage values, provides for sympathetic adaptive reuse of significant fabric and enhances local amenity.

Recommendations for the long term conservation and use of the Bonds archives are also made.

1.0 Introduction

1.1 Background and Brief

The Bonds factory in Wentworthville has been a major element in the industrial landscape of the former Holroyd local government area since the 1920s. Many of the company's iconic brands of underwear and other clothing were produced at the site. The buildings underwent substantial improvements during more than ninety years of operation and the company introduced many innovations in the production, preparation and use of cotton and synthetic yarns for clothing. Thousands of employees have worked at the site over the years and the company was a pioneer in the development of human resources and provision of amenities for its workers.

Following the decision by Pacific Brands, the current owners of the Bonds brand, to transfer clothing manufacture offshore, the Wentworthville site underwent further changes, including the removal of most machinery. However, many buildings remain on site, including a number of built elements listed as heritage items of local significance in the schedule to Holroyd City Local Environmental Plan (LEP) 2013. These comprise the cutting room, cotton bale room, bobbin mill, administrative building and storage building. Additionally, two other heritage items, "Dunmore" and "Ashwood House", are located on the adjoining property to the west of the Bonds site. The bobbin mill, formerly located on the northern side of Dunmore Street, has been demolished and only a section of its façade remains as part of a residential redevelopment.

The Bonds site is currently zoned IN2 Light Industrial zone under Holroyd LEP 2013. Over recent years, Pacific Brands gradually scaled down its manufacturing operations on the site and finally discontinued them as it considered these uses to no longer be suitable at this location.

In early 2010 Pacific Brands advised Council of its intention to pursue a rezoning of the site to allow for residential and associated development. During the following year Council staff had several meetings with Pacific Brands to provide preliminary advice regarding Council's requirements for a rezoning application and the need for a Planning Proposal (PP) under the new gateway provisions of the *Environmental Planning & Assessment Act 1979,* as amended.

In 2010 **MUSE***cape* were commissioned by consultants LFA (Pacific) Pty Ltd on behalf of Pacific Brands to prepare a preliminary heritage assessment of the Bonds factory and curtilage as input to the master planning process for the redevelopment of the site, including the adaptive re-use of significant elements. A rezoning application, including the heritage assessment and a Concept Masterplan for the site prepared by LFA (Pacific) Pty Ltd, was received from the owner's consultant CB Richard Ellis Pty Ltd (CBRE) in February 2011. The documentation provided with this application was to form the basis for Council's preparation of a planning proposal for submission to the Department of Planning and Infrastructure (DP&I).

CBRE gave a presentation to Council at its meeting of 12 April 2011 regarding concepts for future redevelopment of the site, and a councillor inspection of the Bonds site was held on 28 May 2011 to enable them to gain a better understanding of the site and its surrounding context. The Planning Proposal was endorsed by Council at its meeting on 16 August 2011.

The objectives of the Planning Proposal are to enable rezoning of the Bonds Spinning Mills site for the purpose of predominantly residential development, incorporating a variety of housing types and densities, public open space, neighbourhood retail uses and associated infrastructure. The Planning Proposal aims to:

- Make best use of land in proximity to the existing Pendle Hill town centre and station;
- Acknowledge and 'celebrate' the important contribution of Bonds Spinning Mills to the history and development of Pendle Hill and its community;·
- Complement the existing neighbourhood in terms of land uses, density, bulk and form;·
- Promote a high standard of urban design that acknowledges and enhances the built form and natural features of the site;·
- Take full advantage of a large site through an integrated design solution;·
- Make a positive contribution to the Pendle Hill neighbourhood of which it forms part; and·
- Contribute to housing stock in the Holroyd LGA.

Council's response to the preliminary heritage assessment was that the Bonds Spinning Mill site has considerable heritage significance and parts of the site were listed as local heritage items under Holroyd LEP 1991 (now listed under Holroyd LEP 2013). The draft heritage assessment prepared for the site as part of the rezoning submission included a summary history of the site, analysis of heritage values, statement of significance of cultural values, and recommendations for the conservation of heritage values. The report recommended the retention of significant buildings (or representative samples thereof) and adaptive re-use of these buildings, and interpretation of those components proposed for removal.

Council's consultant heritage advisor provided a broad review of the heritage assessment which emphasised the significance of the site to the national identity as the original and principal location of a manufacturer of fabrics and clothing for a brand regarded as a national icon. The following was advised:·

> *'That the heritage analysis is cursory and has not taken full advantage of the archival material and oral history that was held by Bonds prior to the cessation of manufacturing operations on the site. ·The proposal does not give sufficient weight to the heritage of the company, brand, social and cultural impacts that the site represents.·*

As a precursor to the planning of the site a detailed Conservation Management Plan (CMP) needs to be prepared in order to properly assess the impact of the proposal and need for interpretation of the cultural significance of the site in relation to community and the clothing and textile industries in Australia.· The CMP should include a detailed analysis (and)… provide strategies for the conservation and interpretation of the development of manufacturing processes, technology, design, Australian vernacular history and the impact of, and on, the people who worked there over several generations and the surrounding community.'·

Subsequently, a team comprising Christopher Betteridge and Margaret Betteridge of **MUSE***cape*, in association with Peter Phillips of Orwell & Peter Phillips Architects, historical archaeologist Meredith Hutton and oral historian Roslyn Burge, was engaged to prepare a CMP for the site in accordance with Council's requirements. The CMP was in early draft form when it was announced that Pacific Brands had sold the Bonds site to developer Rainbowforce Pty Ltd. The new owner subsequently engaged the **MUSE***cape* team to complete the CMP and to provide input to the development of a new master plan for the site.

An early draft of the CMP was submitted to CBRE in late July 2013 and forwarded to Council and the Department of Planning & Infrastructure. Council engaged heritage consultant John Tropman of Tropman and Tropman Architects to peer review the draft CMP. In late October 2013 Council staff advised they were not willing to support the proposal based on their opinion that the draft CMP did not provide the following:

- adequate assessment of significance
- adequate assessment of curtilage and view corridors
- adequate guidance and policies for future land uses, building forms, items for retention.

Council advised that they were of the opinion that they could not make a decision on the form, height and bulk of development as a result. A copy of John Tropman's peer review report was provided on 25 October 2013 and Chris Betteridge for the **MUSE***cape* team, Tom Goode for CBRE and John Tropman all addressed Council at its meeting held on 29 October 2013. Chris Betteridge, Peter Phillips and Tom Goode attended an inspection of the Bonds site on 13 November 2013 with Council officers Adan Davies and Heidi Bischof, Council's consultant heritage advisor Ron Edgar and John Tropman to discuss what further work was needed to complete the CMP to Council's satisfaction. CBRE on behalf of Rainbowforce Pty Ltd also engaged heritage consultants GML Heritage Pty Ltd to peer review the **MUSE***cape* team's draft CMP and the Tropman report and to provide advice on the Roberts Day scheme and Planning Proposal for redevelopment of the Bonds site.

A revised draft of the CMP, dated 19 December 2014 was prepared following further discussions with Council officers and Peter Romey of GML Heritage Pty Ltd. In their Revised Heritage Assessment Report prepared for JST (NSW) Pty Ltd dated October 2015, GML Heritage Pty Ltd expressed the opinion that the revised CMP is

"adequate in providing an authoritative basis for guiding the formulation of the masterplan and addressing the key heritage objectives for the site".

During mid-2015, the masterplan for the Bonds site was further revised by PTW Architects to refine the proposed new development of the site in respect to height, density, orientation, open space and the setting of the heritage buildings to be retained. The former Bonds Site Masterplan by PTW was presented to the former Holroyd City Council in July 2015 and formed the basis of the GML Heritage Assessment report which was a revision of their May 2014 report, amended to address the refinements proposed by the revised PTW Masterplan.

The revised masterplan provides for the retention and adaptation of the majority of the significant heritage buildings in the northern sector of the site (including the former Dance Hall) in a landscaped Heritage Precinct. The revisions in the masterplan also include a substantial reduction in the scale of new development in this sector to protect important views from the adjacent heritage item, 'Dunmore'.

This final version of the CMP has been prepared by Chris Betteridge of **MUSE***cape* for submission to Cumberland Council in conjunction with the revised PTW Architects masterplan, the GML Heritage Revised Heritage Assessment Report dated October 2015 and associated documentation for the proposed rezoning and redevelopment of the former Bonds factory site.

1.2 Property Location

The location of the Bonds factory site is shown in Figure 2 below.

Figure 2 Aerial photograph showing the Bonds factory site (edged red), "Dunmore" and "Ashwood House" (arrowed, immediately to the west of the Bonds site) and their location, between Wentworthville (right) and Pendle Hill (left) railway stations. (Source: Google Maps, **MUSE***cape*)

1.3 Methodology

This CMP has been prepared in accordance with the guidelines for investigating and assessing significance in the *NSW Heritage Manual* (NSW Heritage Office / Department of Urban Affairs and Planning, 1996, as amended) and other NSW Government heritage publications. Preparation of the report involved library and web-based research of documentary material on the site, analysis of previous and new oral history recordings, site inspections by one or more team members on 19 November 2010, 2 April 2012 and 23 June 2012, 13 and 26 November 2013, including examination of the archival material and remaining movable heritage still stored on site, and consultation with the client and the client's other consultants. The report includes a narrative history of the site, a chronological summary, discussion of oral history and site evolution, a brief physical description of the site, analysis of heritage values with a summary statement of cultural significance for the place, limited comparative analysis with other industrial sites, consideration of relevant issues, constraints and opportunities, development of draft conservation management policies, strategies and actions and recommendations for implementation of the CMP to retain and interpret significance. Built and landscape elements, movable heritage items and archives to be retained are identified and guidelines are also provided for sympathetic adaptive re-use for parts of the site.

1.4 Authorship

The drafts of this report up to December 2014 were prepared by Chris and Margaret Betteridge, Directors of Betteridge Consulting Pty Ltd t/a **MUSE***cape* in association with Peter Phillips, principal of Orwell and Peter Phillips Architects, historical archaeologist Meredith Hutton, and specialist oral historian Roslyn Burge. The authors are all specialists in their fields, with relevant qualifications and extensive experience in heritage conservation.

This revised draft final version of the CMP, taking into account the Revised Heritage Assessment Report prepared by GML Heritage Pty Ltd, the revised Masterplan for the site by PTW Architects commissioned by JST (NSW) Pty Ltd in December 2015 and comments by Cumberland Council staff was prepared by Chris Betteridge of Betteridge Consulting Pty Ltd t/a **MUSE***cape*.

1.5 Acknowledgments

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1.6 Definition of Terms

The following terms from the Burra Charter of Australia ICOMOS have been used in this CMP.

Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

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

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

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

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

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

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

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

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

Use means the functions of a *place*, as well as the activities and practices that may occur at the *place.*

Compatible use means a use which respects the cultural significance of a *place*. Such a use involves no, or minimal, impact on cultural significance.

Setting means the area around a *place*, which may include the visual catchment.

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

1.7 Abbreviations

AHC - Australian Heritage Council;
BCA – Building Code of Australia;
CC – Cumberland Council;
CMP - Conservation Management Plan;
DCP - Development Control Plan;
DDA - Commonwealth *Disability Discrimination Act* (DDA) 1992
DOP - NSW Department of Planning;
DP&I – NSW Department of Planning and Infrastructure;
EP & A Act – Environmental Planning & Assessment Act 1979;
EP & A Regulation - Environmental Planning & Assessment Regulation 2000;
HCC – Holroyd City Council;
HIS – Heritage Impact Statement;
ICOMOS - International Council of Monuments and Sites;
ILP – Indicative Layout Plan;
LEP - Local Environmental Plan;
NT - National Trust of Australia (New South Wales);
OEH – Office of Environment and Heritage;
PP – Planning Proposal;
SEPP – State Environmental Planning Policy;
SHR - State Heritage Register;
SOHI - Statement of Heritage Impact;
WHSA – Work Health & Safety Act 2011;
WHSR - Work Health & Safety Regulation 2011.

1.8 Limitations, Disclaimer & Copyright

Research was limited to those sources available to the authors within the timeframe of the study. No physical intervention in the site was carried out apart from some minor examination of building materials. No inspections were made of sub-floor areas and roof spaces of the former factory buildings. No archaeological excavations of the site were carried out. Comparative analysis was limited to properties of similar age and significance currently listed on the State Heritage Register or known to the consultants.

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2.0 Analysis of Documentary Evidence

This section provides a summary narrative history of the site drawn from readily available documentary sources and a chronological summary of events and developments relevant to the site.

2.1 Historical Overview of Bonds & the Wentworthville Site

In 1819 D'Arcy Wentworth, brother of William Charles Wentworth was given a Crown Grant of 2,200 acres west of Parramatta including the future site of "Dunmore" and the Bonds factory. By 1883 part of the Wentworth land known as the 'Wentworthville Estate' was owned by William Charles Wentworth's fourth child, Fitzwilliam Wentworth. In that year he sold 8 acres to William McMillan, then a Sydney merchant and a partner in A McArthur and Co., importers and warehousemen.

The railway west from Sydney had reached Penrith in 1864 and a train stop was allocated at Wentworthville (named after D'Arcy Wentworth) with a railway station named 'T R Smith's platform'.

On 5 February 1884 William McMillan mortgaged his property at Wentworthville to secure a loan for the construction of "Dunmore" and on 18 August he purchased the adjacent major portion of the property, with the remaining 27 acres of the Dunmore property purchased in July the following year. The railway station was renamed Wentworthville.

In 1886, a *Sydney Morning Herald* article indicated the development of the township of Wentworthville, advertising the sale of land allotments as part of a 500-acre picturesque estate (a portion of the D'Arcy Wentworth 2200-acre grant). The following year William McMillan was elected to the NSW Legislative Assembly for the electorate of East Sydney. He divorced his wife Ada Charlotte and moved out of "Dunmore". By 1889 he was Colonial Treasurer of NSW.

In 1906 American George Alan Bond was operating a small trading firm in New Jersey when he decided to emigrate to Australia. Thirty years old at this stage, Bond had been born on 22 May 1876 at Louisville, Kentucky, USA, to George Henry Bond, a Scottish horticulturist and his wife Jane, née Redman. Bond Jnr was followed to Sydney by his wife Jeanette, née Hall, whom he had married in New York. In 1915 he established a small hosiery and glove importing business, called George A Bond & Co. on the 4th floor of Aberdeen House, Clarence Street, Sydney and around December that year he moved his business to Pomeroy House[1] in York Street, Sydney, taking over a whole floor for sales showrooms and a warehouse.

[1] Pomeroy House, 14-16 York Street, Sydney, constructed 1914-15, is a Federation Free Classical style building designed by architects Robertson and Marks, a firm that would later design the early parts of the Wentworthville mill for Bonds.

The First World War had started in 1914 and by 1917 shortages in the supply of locally produced clothing prompted Bond to go into manufacturing, establishing his first hosiery plant at Redfern. At this stage he was producing only black, white and tan cotton hosiery, not yet lisle[2] and was possibly using imported art silk yarn.

Figure 3 George Alan Bond c1920s. (Source Pacific Brands archives)

In 1918 George Bond retained Pomeroy House for showrooms, and commenced underwear manufacturing in premises at Mallett Street, Camperdown. His warehouse was moved to a large shop (later Winns) at the corner of Parramatta Road and Mallett Street. Goods were dispatched from Camperdown until larger premises became available. During these early years, men's cotton athletics were manufactured under the name of Bonds Athletics.

"Dunmore" at Wentworthville had been sold by William McMillan in 1912 to Percival Edgar Thompson of Gosford and on 31 January 1920 George Bond purchased the property from Thompson. With the enterprise now flourishing, Bonds became a public company, George A Bond & Co Ltd, with an issued capital of about £200,000 and Bond as Managing Director.

Obviously grateful for the opportunities his adopted country had afforded him, George Bond became naturalised as an Australian citizen in 1922. Between 1921 and 1923 all Bonds facilities had been consolidated at Camperdown where the well-known Sydney-based architectural firm of Robertson & Marks designed an additional four floors of the premises[3]. In 1922 the same firm was commissioned to design new factory premises at Wentworthville.

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[2] **Lisle** is a type of cotton fabric that has been processed to give it a smooth finish. The process burns off lint and threads as well as fibre ends, leaving a smooth edge. (Wikipedia)

[3] Little 1975, p.181

Figure 4 Bonds display at Sydney's Royal Agricultural Society Easter Show, 1923. (Source: Pacific Brands archives)

Arthur Phillip had brought cottonseed to Sydney in 1788 on the First Fleet but the crop did not prosper. It was not until 1830 that the first shipment of Australian-grown cotton was exported – three bags to England. Small quantities of dryland cotton were grown in Queensland in 1857 but the downturn in American production due to the Civil War in the first half of the 1860s caused Australia to try to fill the gap. By the 1870s Australian cotton production peaked but then fell as world prices declined. However, by the 1920s production in Queensland was increasing and in 1926 the Queensland Cotton Marketing Board was established, with a Government subsidy introduced to promote production in central Queensland.

In 1923 Bond established Australia's first cotton spinning and weaving operation on his property at Wentworthville, the first in the Southern Hemisphere and commenced the manufacture of lisle stockings from Australian cotton. Bond persuaded the railway authorities to build a platform on the western railway line so his employees would be within easy walking distance of the station. Pendle Hill Railway Station opened on 12 April 1924.

When construction of the Bonds factory started, the area was still semi-rural, with remnant stands of native woodland and only limited residential development, mostly around the railway stations. By the 1930s the factory occupied a considerable area (see Figure 10) and residential development had expanded nearby.

Figure 5 'Lathing in the foundations for the cotton spinning mill, Wentworthville' circa 1923. (Source: Pacific Brands archives)

In the 1920s a group of Sydney-based industrialists established the Australian-made Preference League and created 'The Great White Train' to convince Australians to 'Buy Australian Made', with the New South Wales government contributing £5000 to the project[4]. Some firms contributed exhibits to show country people how products were manufactured. Bonds had a whole carriage devoted to towel making.

Figure 6 Souvenir of the visit of the Great White Train to Wagga Wagga, NSW, 20-24 March 1926. (Source:

[4] Hall, C R, 1971, *The Manufacturers: Australian Manufacturing Achievements to 1960*, Angus and Robertson, Sydney.

http://www.wagga.nsw.gov.au/museum/collections/highlights/the-great-white-touring-train#.UvHWicJWGmw)

The cotton mills, machine shop and mercerising house at Wentworthville designed by architects Robertson and Marks were completed in 1925[5]. On 7 August, NSW Governor Dudley de Chair and his daughter Miss Elaine de Chair visited G A Bond & Co Ltd premises at Wentworthville at the invitation of the Australian-made Preference League. At this time Bonds were apparently producing about a quarter of the total Australian output of hosiery and knitted goods.

Figure 7 Bond's Silks & Cottons delivery van circa 1925. (Source: Pacific Brands archives).

From 1926 Bonds received a bounty for manufacturing yarn from local cotton and George Bond formed a subsidiary company, George A Bond Cotton Mills Ltd. By the following year, the company was spinning cotton, throwing silk and manufacturing full fashioned hosiery, half hose, knitted underwear and woven towels and was described by *The Bulletin* as being the largest hosiery manufacturer in the British Empire. At this time the company employed some 2,600 people and had assets valued at £1,582,000.

Figure 8 Winding from skein to bobbin, Bonds Wentworthville 1927. (Source: Pacific Brands archives)

[5] Little 1975, p.187

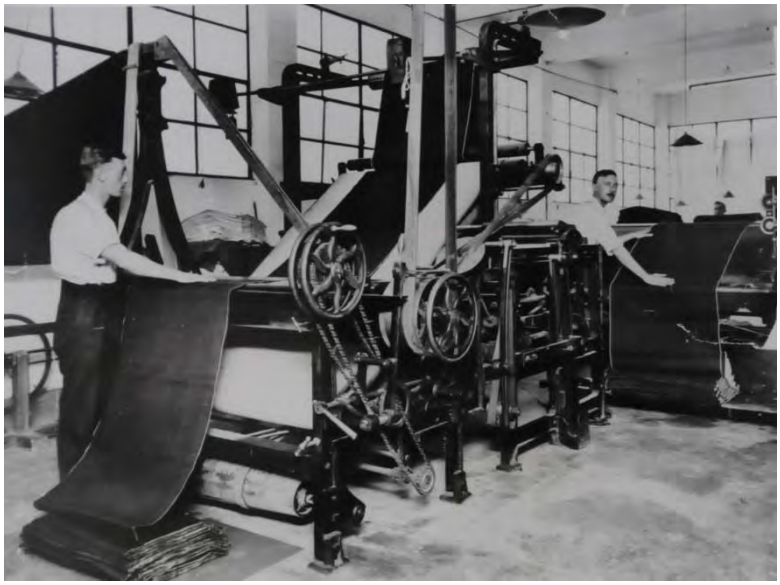

Figure 9 Napping cotton tweed, 8 October 1927. (Source: Pacific Brands archives)

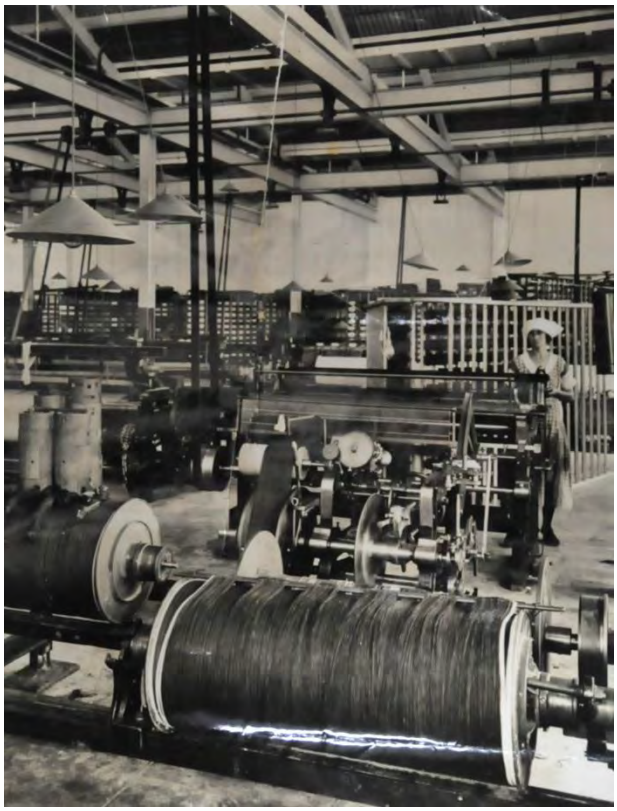

Figure 10 Beaming cotton threads for weaving circa 1927. (Source: Pacific Brands archives)

The year 1928 proved to be a great one for Bonds underwear when Charles Kingsford Smith and Charles Ulm wore Bonds Athletics and Underwear on the first flight across the Pacific. A much-prized letter from Kingsford Smith to George A Bond, a copy of which is held in the Company's records, commends the company on the "great service" given by Bond's athletic singlet during the historic flight.

The Great Depression was looming and in 1929 George A Bond & Co. went into liquidation, a victim of the impending downturn in world trade and United Kingdom import policies. In August that year Bond's Industries Ltd was formed after offers were made by a group of creditors to the liquidators of George A Bond & Co. and George A Bond Cotton Mills. The new company was listed on the NSW and Sydney Stock Exchange on 27 February 1930, with paid up capital of £171,009. The loss involved in the liquidation was probably the largest suffered by a manufacturing company to that date – all the share capital to the value of £700,000 had to be written off. George Bond was forced to sell "Dunmore" at a low price to a benevolent organisation operated by the Churches of Christ.

Figure 11 Extract from an undated article circa early 1930s of a candid camera exposé of Bond's Industries in which the company allowed unfettered access to its factories and employees. This image shows the earliest constructed parts of the Wentworthville mill and shows a residential scale building on the site now occupied by the western end of the Administration Building. The headline alludes to the high natural light levels achieved inside the mill by the extensive glazing on the north elevation and the skylights in the saw-tooth roof behind the massive pediment that bore the company's name. (Source: Pacific Brands archives)

Figure 12 Oblique aerial photograph of Bonds site at Wentworthville, circa late 1930s or early 1940s with the spinning mill on the south side of Dunmore Street and the Bobbin Mill on the north side. (Source: Pacific Brands archives).

Surprisingly, a satisfactory turnover was achieved in 1930 even though prices of commodities were reduced due to the Depression which continued into 1931, forcing other states to cut prices, making it impossible for Bonds to retain a margin of profit. In April 1931 George Bond was declared bankrupt. Bond's Industries purchased Ladderproof Textiles Ltd and by this time had 3,000 employees.

Severe competition in 1932 forced further reduction in prices, offsetting losses and major changes were made to merchandising policies. Bonds Industries by now were producing 7,000 garments per hour, using 5 million pounds[6] of cotton annually, including 70% of the Queensland crop. Bonds machinery then covered a total of 10 acres (4 hectares) at Wentworthville although company records do not indicate the locations for this machinery.

There was a heavy operating loss in 1934, largely due to stock write-downs. The cotton spinning industry was brought under Federal awards. A small net loss was incurred, mainly due to a falling market and reorganisation of the company's manufacturing and distribution methods. Hungerford, Spooner & Co were appointed auditors and W H 'Hermon' Slade became Chairman of the Board.

The effects of the Great Depression had begun to wane in 1934 and although sales volume declined, progress was achieved through cleaning up of stock and reduction of manufacturing and trading losses. A meeting of debenture holders was held to discuss temporary alleviation of the annual debenture interest charge.

[6] 1 pound equals 0.454kg

Bonds Industries returned to profitability in 1935 and arrangements were made with the Australian Investment Trust Ltd for the liquidation of its indebtedness for calls on shares. George Bond was discharged from bankruptcy in April 1935 and became manager of a small hosiery firm at Summer Hill, Jeanette Manufacturing Co., founded by his wife in 1928.

Figure 13 Bonds Dri-Glo products window display at Bartle's store, Hurstville, NSW, 1936. (Source: Pacific Brands archives).

Figure 14 Display of Bonds hosiery in Mark Foy's Sydney department store, 11 October 1937. (Source: Pacific Brands archives)

A new full fashion hosiery plant arrived at Wentworthville towards the end of 1936 and benefits were achieved. In 1937 a higher accommodation with the bank was

required for the purchase of raw cotton from overseas due to the failure of the Queensland crop. Jeanette Bond died.

After an agreement with Trustees ratified on 29 April 1938, debenture holders accepted a lower rate of interest. Additions to plant and buildings cost £19,692 and paid up capital increased by £5,000. In this year Bond's iconic company identity came into being with the creation of Chesty Bond as part of a merchandising campaign to sell men's underwear, and the singlet in particular. The character was a co-creation of cartoonist Syd Miller and Ted Maloney, the Bond's account executive at advertising agency, J. Walter Thompson.

In 1939 arrangements were made for a new building at Wentworthville to house an additional yarn plant. The Newcastle branch office previously rented was purchased and bonus schemes were introduced. By 1940 the Wentworthville plant was producing yarn of very high quality. The company's fixed assets were re-valued and the balance date was changed from 31 December to 30 June. Dividend payments resumed. Whole of calls made and the remaining unpaid calls on the company were discharged.

In 1941 arrears of £41,600 in debenture interest were paid. Paid up capital increased by £87,494, being the amount received from an issue of new shares and calls on old contributing shares. 1,819 shares allotted, making new shares of 100,000 complete. New Articles of Association were adopted on 2 September 1942.

Figure 15 Oblique aerial photograph of Bonds Wentworthville site c1942, showing degree of cut into hillside at western side adjoining cotton bale stores. The building now known as the Dance Hall / Staff Cafeteria (arrowed) appears to be a shed with a wide door on its eastern elevation. This building was converted to a Staff Cafeteria, opened in October 1949. (Source: Pacific Brands archives).

A half hose patent infringement was unsuccessfully taken to the High Court and an appeal to the Privy Council was subsequently lost. The large volume of orders for the war effort and difficulty in securing labour meant that the company was unable to keep up supplies to regular customers. In 1943 £424,700 worth of debentures were converted into shares, with a redemption of £87,300. Retailers were placed on quotas for the company's products.

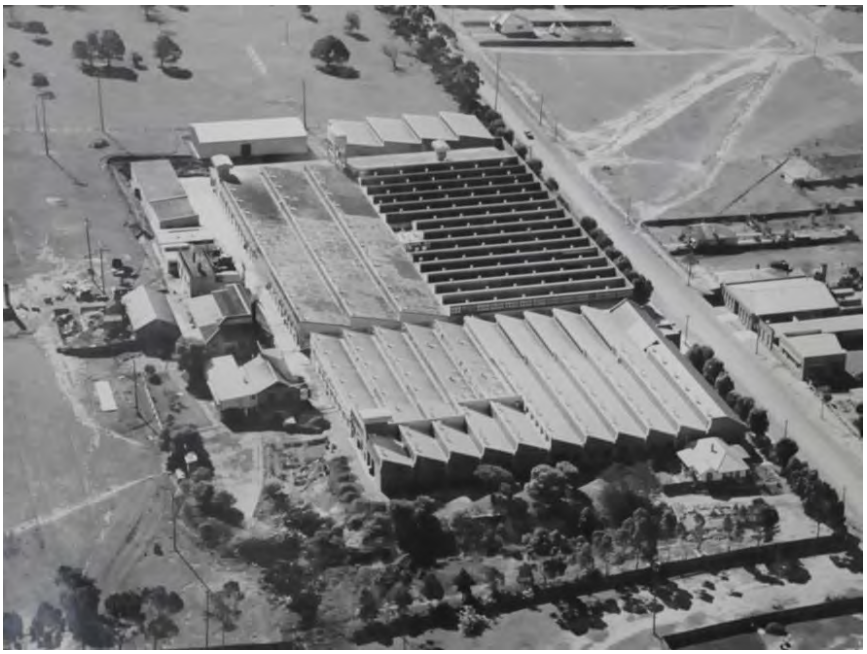

Figure 16 Oblique aerial photograph of Bonds Wentworthville site c1942 from the eastern side, with the various roof forms of the main factory buildings giving an indication of stages of construction. (Source: Pacific Brands archives).

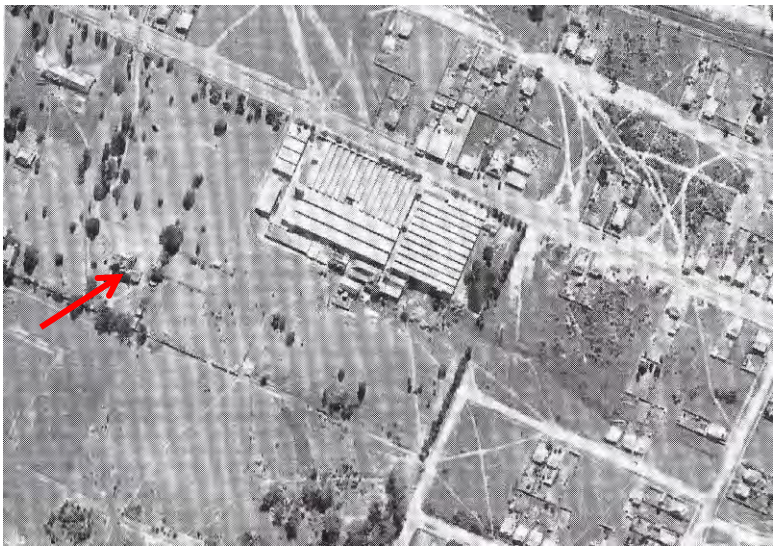

Figure 17 Aerial photograph of the Bonds site, 1943, showing extent of development to that time. The main western railway line is at top right. "Dunmore" (arrowed), adjoining the factory to the west, sat in open paddocks at this time. (Source: *From The Skies*, NSW Roads and Traffic Authority)

A Hollerith punch card accounting system was installed in 1944[7]. The company's financial position improved due to an increase in paid-up capital. The Dubbo factory opened as a hosiery and underwear mill at the request of the NSW government.

In 1945 Bonds acquired 95.8% of Commonwealth Weaving Mill Pty Ltd (i.e. Dri-Glo) and 92,206 ordinary shares of £1 each in that company were issued to shareholders. Apparel purchases were restricted under the system of clothing coupons issued by the Government during the war. With many workers fighting overseas or otherwise involved in the war effort, there was insufficient manpower to staff the cotton mills. Increased costs due to lower output and no increase in sale prices affected the company's trading results. At the end of the year, a strike at Bunnerong Power Station led to a prohibition on the use of electricity, necessitating stoppages at the Wentworthville mill.

Post-war austerity, labour shortages and increased wages costs resulting from an increase in the Female Minimum Wage Regulations and additional holidays required in the Federal Textile Award all contributed to a downturn in profits in the first full year after the war finished. 110,746 £1 shares were issued following a 1 for 4 par issue for shareholders.

In 1947 trading results began to improve. The Cessnock Mill commenced towel weaving in January and further extensions at Cessnock were provided for. However, rayon and fine cotton yarn were difficult to procure from overseas. The following year, the introduction of the 40-hour week on 1 January 1948 adversely affected the company's results for the half year. The company's innovative approach to its employees continued with the allocation of £5,000 for the establishment of a Staff Provident Fund. Commonwealth Weaving Mills Pty Ltd changed its name to Dri-Glo Towels Pty Ltd.

In 1949 the National Coal Strike affected industry generally across Australia but Bonds continued to modernise its plant, with extensions to the towel mill at Fivedock and transfer of towel looms from Rosebery to the new mill at Cessnock. Even back then, the high levels of imported knitted goods were causing concern for local industry which believed that the federal government should restrict the import of goods which could be supplied by local manufacturers such as Bonds. The company expanded further with the issue of 200,000 ordinary shares for £1 each at par. In 1949-50 twenty new automatic looms were installed at Wentworthville and the Dye House was operating at the Five Dock plant.

In 1950, the knitting factory at Rosebery prepared for a new full-fashioned hosiery plant and post-war price control was lifted from women's hosiery and woollen underwear. Modern spinning machinery purchased in England for the Wentworthville mill was being fully utilised for the first time. At this time Bonds employees numbered

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[7] Herman Hollerith founded the *Tabulating Machine Company* (1896) which was one of four companies that merged to form Computing Tabulating Recording Company (CTR), later renamed IBM. (Wikipedia)

2,115. George Bond died of atherosclerosis at Ashfield on 1 June 1950, leaving an estate valued at £642.

Figure 18 Dunmore Street façade of former Bonds factory circa late 1940s, with much more of the façade visible than in 2013, when street trees and site landscaping obscured much of the front elevation. (Source: Pacific Brands archives).

Figure 19 Oblique aerial photograph of Bonds Wentworthville site circa late 1940s from northwest side. Together with other early air photos, this image suggests the building known as the Dance Hall (arrowed) may have been built as a storage shed. This image shows it with no windows on its northern and western elevations and presumably dates from before 1949 when it was converted to a Staff Cafeteria. There is significant landscaping along the Dunmore Street frontage at this time, presumably later than the image at Fig.17. (Source: Pacific Brands archives).

In 1950-51 Arthur V Hood became Company Secretary, a new 'Fiesta' hosiery range was produced at Rosebery and there was a major conversion of Dri-Glo operations at Cessnock to automatic looms. In 1951 there was a restriction on the dollars available to Australian Cotton Spinners for purchases of raw cotton from the United States. The installation of an auxiliary power unit helped to minimise production losses during a period of electricity shortages and restrictions. An offer of £400,000 registered unsecured 4 ½% loan stock at par was issued to shareholders who at this time numbered 2,626.

In 1952 a trade recession occurred and Bonds was unable to pass on to its customers the higher costs incurred for raw materials, labour and other expenses. There was a reduction in output at Camperdown, Dubbo and Wentworthville due to reduced market demand, partly caused by the inability of manufacturers and retailers to finance purchases. A reduction in overseas and local prices of raw materials necessitated the writing down of stocks to market value. There was a reduction in output at the Wentworthville mill.

Figure 20 Dunmore Street façade at Wentworthville from western end circa early 1950s, showing the prominence of the factory in the streetscape at this time. (Source: Pacific Brands archives).

The following year electricity restrictions were lifted, material prices were more stable but labour costs and expenses increased. In spite of these constraints, demand for the company's goods was well maintained and attractive new lines of hosiery, half hose and underwear were marketed.

In 1953-4, new equipment was ordered for the Wentworthville Spinning Mill and the Five Dock Dyehouse, with full fashioned hosiery machines acquired for the Rosebery Mill. A Brisbane branch office was purchased and high sales made the year's trading very successful. In the days before computers Bonds was well up-to-date with the latest equipment, installing an IBM punch card accounting system. Full fashioned

hosiery manufacturing was transferred to Fiesta Hosiery Mills Ltd, incorporated on 16 September 1954 and yarn spinning, thread processing and bobbin making activities were transferred to Bonds Spinning Mills Pty Ltd, incorporated on 24 September the same year.

Figure 21 Launch of Fiesta nylon hosiery in 1953 with Bonds first employee Roy Cook at far right. (Source: Pacific Brands archives).

High sales made the 1954 year's trading very successful. Full fashioned hosiery machines were acquired for the Rosebery Mill and a Brisbane branch office was purchased. An IBM punch card accounting system was installed.

In 1955 a new cotton store and blow room were installed at the Wentworthville Mill at a cost of £50,000. Land was leased at Five Dock and the dyehouse, boiler house and plant were sold to Bonds Spinning Mills Pty Ltd. An Employees' Retirement Fund was established. In keeping with the company's tradition of embracing new technology and looking after its employees, air conditioning was installed at the Wentworthville plant in 1955-6. While this certainly helped in controlling temperature within the mill, cotton fibres in the air continued to be a problem. Bonds started making the Bonds Cottontails Full Brief, underwear that would become one of the company's biggest selling items.

Figure 22 Advertisement from *The Australian Women's Weekly* 17 March 1965 promoting Bonds Cottontail briefs for mothers and daughters. (Source: Pacific Brands archives)

In 1956, the year of the Melbourne Olympic Games, a new boiler house was installed at Wentworthville and extensions to the Towel Mill at Five Dock costing £75,000 were completed. Land was purchased in Perth, with additional land acquisitions in Brisbane and property in Adelaide for offices and warehouses. There was a 1 for 5 par issue of shares in October.

In 1957 the underwear and half-hose sections at Camperdown were transferred to Bonds Wear Pty Ltd, incorporated on 17 December 1956. Bonds Industries was now a holding company. The Perth warehouse and showroom were opened by Hon. A R G Hawke, Premier of Western Australia on 28 August 1957. A South Yarra property in Melbourne was purchased for warehouse, showroom and offices. The Australian towel industry at this time was able to supply 92% of the country's requirements. A 1 for 4 bonus issue of 250,000 £1 ordinary shares was made and a share purchase plan was introduced to encourage employees to become shareholders.

In 1958 the Dee Why factory site of 7 ¾ acres was purchased in January and production commenced in February. The South Yarra facility was used as the company's warehouse, office and showroom for Victoria. A 1 for 4 bonus issue of 250,000 ordinary shares of £1, which arose from the revaluation of shares in certain subsidiary companies, increased the paid-up capital in the company.

In 1959 the full fashioned hosiery plant and stock owned by Fiesta Hosiery Pty Ltd was sold and manufacturing of hosiery at Rosebery was discontinued. Production at the Dubbo factory was reduced by transfer of plant to the Dee Why factory. All the companies in the group operated at a profit. Television had only been available in Australia since 1956 and Bonds' first TV advertising was sponsorship of half of the program, *The Texan*, shown at 7.30 pm on Sunday evenings.

In 1959-60 W Herman Slade became Company President, with J V Ratcliffe as Chairman of the Board. In 1960 a new extension to the Wentworthville mill was opened and alterations to the Five Dock plant were under construction. The executive offices at Camperdown were remodelled. The win in the British Open by Australian golfer Kel Nagle made front page news around the nation, creating good advertising for Bonds Grand Slam sports shirts. Dri-Glo became a subsidiary of Bonds.

Figure 23 Store promotional display item for Bonds Grand Slam sport shirts which feature the penguin logo on the chest. (Source: Pacific Brands archives)

In 1961 Bonds' Babywear Division came into being and the Dri-Glo Squares pack was awarded first prize in the National packaging contest. The Dri-Glo office block and showroom at Five Dock were occupied in August that year and the Port Kembla factory opened in October. W H Slade retired but J V Ratcliffe continued as Board Chairman.

In 1962 a company, Manufacturers Television Ltd was formed to apply for the third commercial television licence in the Sydney area. Waratah Films Products Pty Ltd was formed to make films and enter the TV industry. One film, *The Dawn Fraser Story,* about Australia's champion female swimmer, was made at a loss but this was subsequently offset against the sale of Dri-Glo Gift Packs. The name was changed to Waratah Productions Pty Ltd on 14 December 1967 and Bonds TV commercials were seen regularly during some high rating TV programs. Half hose manufacturing

ceased and there was a 1 for 5 issue of 250,000 £1 ordinary shares at 10/- premium in April.

By 1962-3 all Bonds properties were clear of mortgages and H G Aston was appointed General Manager. In 1963 a £2 million program of capital expenditure over two years was commenced, the company's Articles of Association were amended and there was a capital issue in August of £200,000 of 100,000 preference shares at £2 par to the Employees' Retiring Fund. An ordinary share issue of 1 for 12 at a premium 25% of par was also issued. At the company's General Meeting on 20 November 1963 a dividend of £375,000 was declared and was applied in a payment of a 1 for 4 bonus issue of shares. In excess of £220,000 was expended on building and plant.

Figure 24 New cotton bale store at Wentworthville, 1963. Why the cotton bales no longer needed to be stored in small fire-proof concrete bunkers requires further investigation. (Source: Pacific Brands archives).

In 1963-4 the Board Chairman J V Ratcliffe died and Russell Slade was appointed Chairman and Managing Director, with H Aston as a Director. In 1964 a second Spinning Mill building and new administration block at Wentworthville were officially opened in September, providing a production unit equal in standards of modern technology and equipment with any similar operation in the world. Bonds-Wear Pty Ltd and Polymer Manufacturing Pty Ltd purchased a series of ½ hour TV shows produced by Waratah Film Productions Pty Ltd. Production was increased to meet customer demands and Bonds became an official sponsor of the 1964 Australian Olympic Team for the Tokyo Olympics.

In 1965 Bonds installed a Honeywell 200 series computer, the first commercial installation of this system in Australia, comprising a central processor, five magnetic tape units, a high speed printer, paper tape and punch card units, providing increased efficiency in the areas of production planning, scheduling of orders, stock

control, customer and general accounting. Bonds' Shoreline Division commenced with a small initial range. A new design studio was also installed during this period.

In 1966 Fiesta Hosiery Pty Ltd acquired a share holding of 24.3% of paid up ordinary capital in Maryborough Knitting Mills Ltd. A record profit was achieved and great advances were made in modern product engineering and manufacturing methods. The Research and Development department was not depending so much on overseas know-how and successfully developed the top and bottom trimmer for multi-needle sewing machines. Construction of a towel mill at Lithgow commenced in late 1966. A share option scheme for employees was introduced with shareholder's approval.

By 1967 employees of the Bonds group numbered 4,070. The Lithgow yarn spinning and towel weaving factory was completed in June 1967 with the aid of a $15,000 government grant and was officially opened by the Hon J B Fuller, Minister for Decentralisation and Development on 11 December that year. Bonds was represented at the Basle Fair in Switzerland. The Warilla factory was purchased with finance provided by the Department of Decentralisation and Development. Production there commenced in September 1967 with a staff of 29. Higher sales, improved manufacturing efficiency and some lower raw material prices contributed to a record net profit for the company. A Commonwealth subsidy of $2.8 million was received. The activities of the Research Division resulted in numerous process improvements. $2,000 worth of Bonds merchandise was donated in response to the Hobart Fire Relief Appeal after the disastrous bushfires which swept through areas south of Hobart that year.

A Training Centre was established at Dri-Glo for operators. Dickies Pty Ltd (formerly H B Dickie Ltd), another major towel manufacturer, was taken over, paving the way for the consolidation of Bonds spinning operations at Wentworthville and towel manufacturing operations at Yarraville. The entire shareholding was purchased for a cash consideration of £2,182,026. The value of the freehold property at Yarraville increased in Accounts following an independent valuation. G Innes was appointed General Manager.

Sales of apparel rose substantially in 1968 and there were big improvements to warehouse and dispatch facilities which helped in the servicing of customers' orders. Bonds products at this stage were more than 90% cotton and trading was affected by increased cotton prices, higher labour costs, wage increases and additional costs associated with the establishment of the Lithgow Production Unit.

Although by 1969 there was a high degree of automation in the fabric cutting department at Wentworthville, Bonds were still unable to meet the demand for the company's products. Slade Bros and Bonds were operating a jointly-owned manufacturing company – Warrawee Textiles Pty Ltd in Victoria, with operations set to commence in September 1970. 19,800 ordinary shares were issued. There was a further improvement in sales, pushed along by intensive advertising and special promotions of Bonds products. The Warilla extension led to a tripling in the capacity for making up garments. Representatives from Bonds were involved in the

Standards Association of Australia trials for the flame-proofing of children's nightwear. There was a reduction in the sales of towels due to increased imports from Japan but at least tariff protection was granted for knitted outerwear. Towel weaving was transferred from Lithgow to Five Dock and yarn spinning from Yarraville to Lithgow. The Group's payroll costs rose by 7.0% due to an increase in the National Wage and the Clerks award.

In 1969 the expanding British company Dunlop, primarily known for its tyres, entered the Australian underwear and socks market with the acquisition of Holeproof and Berlei Hestia Ltd.

The year 1970, the company's 40th anniversary year, was a big one, with new developments and mergers. Air conditioning was installed in the winding section of the Wentworthville mill. The Unanderra factory was leased for garment production and the Perth warehouse and showroom were modernised. A Honeywell 1250 computer 'on line' 65K system with visual terminals for direct data entry was installed. H Aston was appointed Deputy Chairman. By 25 March the number of shareholders was 3,090. A loan of $68,000 from the Country Industries Assistance Fund was granted to the company for the expansion of its Cessnock mill.

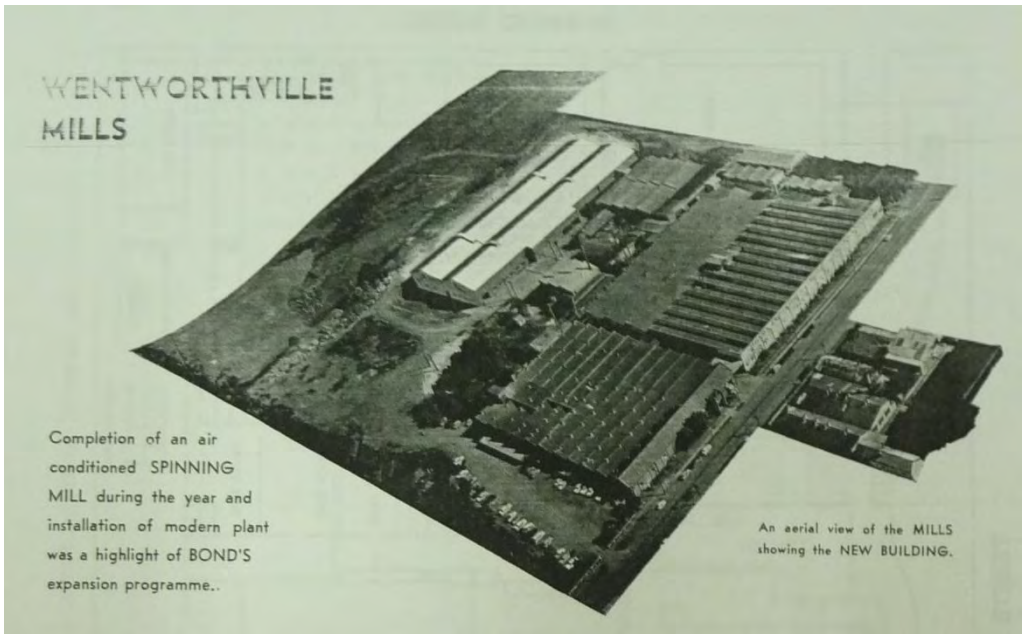

Figure 25 Undated aerial photograph of the new air conditioned spinning mill towards the south-western corner of the Wentworthville site. (Source: Pacific Brands archives)

At this time, Bonds' subsidiary companies were:

- Bonds Spinning Mills Pty Ltd;
- Bonds Wear Pty Ltd;
- Dri-Glo Towels Pty Ltd;
- Dickies Pty Ltd;
- Chesty and Judy Bond Pty Ltd;
- Gloward Pty Ltd;

- Waratah Promotions Pty Ltd;
- Fiesta Hosiery Pty Ltd;
- Otahu Custodians Pty Ltd.

Bonds merged with the Australian interests of Coats Patons Ltd, well-known United Kingdom thread manufacturers, to become Bonds Coats Patons Ltd. This merger led to the cessation of thread production at Wentworthville and Lithgow, with those operations transferred to Coats plant at Mt Waverley in Victoria. The circular knitting area at Wentworthville was enlarged and warp knitting was transferred from Wentworthville to Heathcoat Fabrics. The new company purchased 75% of Heathcoat Fabrics, which was moved to Mt Waverley. Construction of the company's facility at Unanderra was completed.

In 1971 Dunlop acquired the Australian shoe company Grosby and created the branded footwear business. The following year Bonds closed its Dee Why facility and transferred operations to Unanderra and Cessnock. Dri-Glo commenced the production of bed sheets. In 1972 another milestone was reached with the 100 millionth Chesty athletic singlet sold.

Figure 26 Mrs Grace Coleman receiving her cheque for $10,000 from Mr Norman North, Executive Manager of Bond's Wear Pty Ltd while Mr N S Reid, State Manager for Waltons Ltd looks on. (Source: Pacific Brands archives)

"When Mrs Grace Coleman, a Sydney housewife and mother of three went Christmas shopping, she never dreamed she would return home a Contest winner –

and $10,000 richer!" So read an article in *The Australian* newspaper on 4 February 1973. The 100 millionth Chesty Bond athletic was one of the purchases Mrs Coleman made at Walton's Rockdale department store. Offered a choice of prizes including a new Jaguar car and a family reunion overseas, Mrs Coleman finally settled for the cash prize of $10,000.

In 1973 Sirdar (Australia) Pty Ltd, a well-known manufacturer of hand knitting yarns, was acquired to complement the Patons' range of products. Promotional emphasis was on the marketing of bed sheets. Nineteen seventy-four saw a downturn in production, with employees reduced from 6,458 to 4,836. The Five Dock weaving operation was closed and all weaving was consolidated at Yarraville in Victoria by 1977. G Innes was appointed a Director on 1 July 1974.

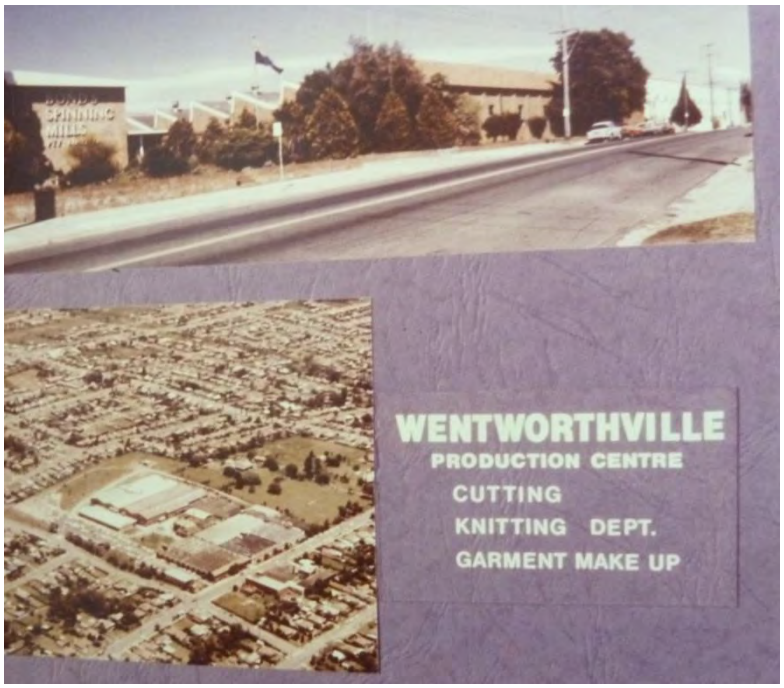

Figure 27 Images of Bonds factory site at Wentworthville circa 1970s indicate that much of the current landscaping along the Dunmore Street frontage dates from after this time, presumably replacing earlier plantings. (Source: Pacific Brands archives).

In 1975 the administrative and sales activities of Dri-Glo and Dickies towels were merged to form Bonds Weaving Mills Ltd. The Lithgow spinning operation was closed down and the following year the Five Dock mill was put up for sale.

The assets of Villawool Textiles Pty Ltd, a manufacturer of hand knitting yarns, were purchased in 1977 to complement further the Patons' range of products. The operations of Sirdar, Villawool and Patons were subsequently consolidated in Launceston, Tasmania. Improvements at Wentworthville continued with an order placed overseas for a computer-controlled Gerber high-ply cutter, the first in Australia when it was installed in 1978.

The company got into racing car sponsorship in 1979, promoting the Gotcha range of young people's underwear. Bonds Spinning Pty Ltd, Bonds Weaving Pty Ltd, Fiesta Hosiery and Waratah Films were all dissolved and Bonds Spinning and Bonds Weaving became divisions of Bonds Coats Patons. Part of the Five Dock site was sold, the remainder converted to warehousing.

In 1981 Coats Patons Brisbane and Mascot warehouses were sold and there was new investment in an industrial estate at Mt Waverley. H Aston, who had been appointed Chief Executive Officer in 1975 was made Chairman in January and N North appointed Director in December 1981. G Innes was appointed Managing Director, Bonds Industries Sub-group.

Another marketing highlight was reached in 1982 with the sale of the 150 millionth Chesty. At the time it was considered to be the largest-selling single item of clothing on the Australian market. The company's 25% shareholding in Maryborough Knitting Mills (Cuttle) Pty Ltd was upped to 100%, giving the group a strong position in the store brand apparel market, complementing its already strong position in the national brand area. Warehouses in Adelaide, Brisbane, Launceston, Melbourne and Perth were all closed – replaced by a centralised facility at Five Dock. P Burgess was appointed Company Secretary.

Further acquisitions occurred in 1983 with the purchase of the assets of Semco Pty Ltd, a manufacturer of handicraft products including embroidery kits, to complement the Coats range. Harold Aston was knighted for his services to industry and P Burgess joined the Board. In 1984 Vida Turnet Pty Ltd, one of Australia's leading garment and fabric printers, was taken over, filling the one remaining gap in the company's vertical structure. In 1985 Bonds sold the ten millionth Grand Slam sports shirt, a garment featuring the now-familiar penguin logo on the chest. That same year Pacific Brands was formed as a consumer goods division of Pacific Dunlop.

In 1986 a new dye house building was commenced at Wentworthville and the computer facilities there were upgraded. The old Camperdown site was sold to the Department of Technical and Further Education (TAFE) and the company's Head Office building was re-leased for 3 years. Additional warehouse space was leased at Leichhardt. The following year the new dye house was completed and dyeing operations were moved from Camperdown to Wentworthville.

Tara Towels was acquired in May 1987. Bonds was taken over by Pacific Dunlop in June 1987 and the company name was changed to Bonds Industries Ltd. On 3 July H Aston retired from Bonds Industries and was re-appointed as a Consultant with Pacific Dunlop Ltd. G Innes was appointed Managing Director – Apparel of the new entity. In August Coats Patons (Australia) was sold to Coats Patons (UK).

On 1 July 1988 Bonds Weaving took over the operations of Tara Towels and moved the weaving production to Devonport in northern Tasmania. Heathcoat Fabrics was sold in April 1989 and on 1 May 1989 Vida Turner's operations were divided between Bonds Weaving and Heathcoat Fabrics. On 1 July Maryborough Knitting Mills were taken over by Holeproof, a division of Pacific Dunlop.

By this time, operation divisions were only:

- Bonds Spinning Mills;
- Bonds Wear;
- Bonds Weaving Mills

A new plant at Wentworthville opened in February 1990 and from 1 July Pacific Fabrics - Knitting and Dyeing operated at Wentworthville for other divisions of Pacific Dunlop. Bonds Weaving was sold. By 1992 the Wentworthville site was the largest of Bonds' manufacturing centres, employing cutting edge technology in spinning, knitting, dyeing and cutting. Production capacity, numbers of employees and plant used are shown in the table below[8].

Spinning Mill	Production Capacity	150,000 kg per week
	Employees	80
	Plant	New, state-of-the-art open end and ring spinning plant
Knitting Mill	Production Capacity	118,000 kg per week
	Employees	116
	Plant	Approx. 220 machines
Dyehouse	Production Capacity	120,000 kg per week
	Employees	120
	Plant	Continuous bleaching and dyeing, and compressive shrinkage
Cutting	Production Capacity	780,000 units per week
	Employees	70
	Plant	Die cutting and computer cutting

In 1995 Pacific Brands entered the outerwear market with the acquisition of the Australian shirt-manufacturer Boydex International and in 2000 Pacific Brands developed the branded footwear business by acquiring the Australian licences for Clarks (children's shoes) and Hush Puppies.

Pacific Brands was one of the largest suppliers of garments to the 2000 Sydney Olympic Games, providing the vibrant outfits for the vast army of 120,000 volunteers credited as one of the reasons the Games were such a success. Examples of this clothing are now in the collection of Sydney's Powerhouse Museum.

[8] Source: Pacific Brands archives

Figure 28 (Left): 2001/84/405 Polo shirt, GamesForce uniform, Sydney 2000 Olympic Games, cotton, designed by Wendy Paulucci, April 2000, made by Bonds, Fiji, 2000. (The Powerhouse Museum Collection); **(Right):** Models showing off the range of Sydney 2000 Olympic Games outfits produced by Bonds. (Accessed at http://www.bonds.com.au/our-story/)

The following year saw a further expansion of the Pacific Brands company with the acquisition of the iconic brands KingGee, Playtex, Razzamatazz and Stubbies as well as Sara Lee Apparel.

In 2001 Pacific Brands split from Pacific Dunlop and was acquired by CVC Asia Pacific and Catalyst Investment Managers. From this time Bonds commenced the engagement of prominent (and attractive) Australians as Bonds Ambassadors for the company's products. Ambassadors have included supermodel Sarah Murdoch (née O'Hare), tennis ace Pat Rafter and actress Rachael Taylor.

Figure 29 Chesty Bond flanked by tennis champion Pat Rafter (left) and model Sarah Murdoch (right), two of Bonds Ambassadors. (http://www.bonds.com.au/our-story/)

In 2003 Pacific Brands acquired Kolotex Hosiery and Sachi women's footwear. After its successful float on the Australian and New Zealand stock exchanges in 2004,

Pacific Brands expanded further, with the acquisition of a licence for the distribution of Merrell Footwear and in 2005 the company acquired the well-known bed linen business, Sheridan, including Actil and Arthur Ellis (Homewares New Zealand and Everwarm Survival businesses) in addition to distribution rights for the clothing brand Esprit.

Figure 30 Aerial photograph of Bonds, Wentworthville, 19 February 2004, showing large degree of site coverage by this time. (Source: Google Earth)

Further expansion occurred in 2006 with the acquisition of Peri and Foam Products Australia (FPA) and for the financial year 2006-07 Pacific Brands declared a gross profit of $1.6 billion, employing a workforce of 9,000. In 2007 the company became a market leader in the workwear category by acquiring the Yakka Group including brands such as Yakka, Hard Yakka, Can't Tear 'Em, Wrangler and Lee Jeans. Pacific Brands also acquired the street wear division of Globe International incorporating brands such as Mossimo, Mooks, Paul Frank and Stussy.

By this time competition from cheaper labour sources overseas was having a big impact and in 2007-08 Pacific Brands received $17.6 million in government funding targeted at, but not conditional on, continuing local manufacture. This assistance could not stave off the inevitable and in 2009 Pacific Brands announced it would lay off 1,850 staff and close most of its manufacturing sites in Australia, claiming they were no longer economically viable. The company announced it would move manufacturing operations to China. These announcements caused public outrage, not only over the loss of local jobs but also the unprecedented pay rises granted to company executives.

In 2010 Pacific Brands advised the former Holroyd City Council of its intention to seek a rezoning of the Wentworthville site to allow for residential and associated development. A draft Masterplan and Preliminary Heritage Assessment for the site were prepared. Pacific Brands lost the licence for Merrell footwear and the licence for Paul Frank in Australia when the latter was acquired by Saban.

In 2011 Pacific Brands moved into the premium streetwear market by acquiring the licence for Diesel Australia. Pacific Brands opened its on-line store on 16 November, joining the ever-increasing number of companies employing internet sales to boost flagging retail operations. The company's bedding brand Sleepmaker was sold to New Zealand company Sleepyhead and the underperforming Leisure and Fitness business (including Malvern Star Bicycles) was sold to New Zealand's Sheppard Group.

In 2012 a Conservation Management Plan for the Wentworthville site was commissioned by Pacific Brands but later that year the company entered into a binding agreement to sell its Wentworthville site to Rainbowforce Pty Ltd, who then commissioned **MUSE***cape* to complete the draft CMP. Pacific Brands generated sales of over $1.3 billion in 2012.

In 2013 Pacific Brands had 5,000 employees and sales of more than 200 million units across 300,000 different product lines. Trading in a difficult sales environment following the global financial crisis and with heavy competition resulting from Australians buying on-line from overseas with no goods and services tax, Pacific Brands announced pre-tax losses of $404.9 and unveiled a 5-year expansion plan, including marketing its iconic Bonds and Berlei underwear brands overseas.

By the end of calendar year 2013 Pacific Brands was moving its design facility out of Wentworthville to new premises and the factory outlet shop closed in early January 2014, ending more than ninety years of operations at the Wentworthville site. In 2015 the site's new owners commissioned PTW Architects to prepare a new Masterplan for the site. During 2015 Pacific Brands celebrated the centenary of the Bonds brand in Australia. In December 2015 Betteridge Consulting Pty Ltd t/a **MUSE***cape* were commissioned to revise the draft CMP in response to comments by the former Holroyd City Council and taking into account the Revised Heritage Assessment Report by GML Heritage Pty Ltd and the new PTW Masterplan.

2.2 Site Chronology

Set out in the table below is a timeline of the history and development of the Bonds site at Wentworthville / Pendle Hill in the context of other developments within the organisation.

Year	Development / Event
1819	D'Arcy Wentworth, brother of William Charles Wentworth given Crown Grant of 2,200 acres west of Parramatta including the future site of Dunmore House and the Bonds factory.
Pre-1883	'Wentworthville Estate' owned by William Charles Wentworth's fourth child, Fitzwilliam Wentworth.
1864	Western railway line reaches Penrith.
1876	George Alan Bond born on 22 May at Louisville, Kentucky, USA, to George Henry Bond, a Scottish horticulturist and his wife Jane, née Redman.

Year	Development / Event
1883	Over 8 acres of 'Wentworthville Estate' conveyed by Fitzwilliam Wentworth to William McMillan, then a Sydney merchant and a partner in A McArthur and Co., importers and warehousemen. Train stop allocated at Wentworthville (named after D'Arcy Wentworth) and railway station named 'T R Smith's platform'.
1884	On 5 February, McMillan mortgages the property to secure a loan for the construction of 'Dunmore House'. On 18 August McMillan purchases the adjacent major portion of the property.
1885	A large portion of the original D'Arcy Wentworth land grant subdivided, with 500 acres sold by Fitzwilliam Wentworth to a group of men for the creation of the Wentworthville Estate. On 15 July McMillan purchases from Fitzwilliam Wentworth the remainder of the "Dunmore" property, totalling some 27 acres. Railway station renamed Wentworthville.
1886	*Sydney Morning Herald* article indicates the development of the township of Wentworthville, advertising the sale of land allotments as part of a 500-acre picturesque estate (a portion of the D'Arcy Wentworth 2200-acre grant).
1887	McMillan elected to the NSW Legislative Assembly for the electorate of East Sydney. He divorces his wife Ada Charlotte and moves out of "Dunmore".
1889	McMillan becomes Colonial Treasurer of NSW.
1893	Business that later becomes Pacific Dunlop and then Pacific Brands starts as a manufacturer of Dunlop bicycle tyres.
1906	Bond Jnr is operating a small trading firm in New Jersey when he decides to emigrate to Australia. He is followed to Sydney by his wife Jeanette, née Hall, whom he married in New York.
1912	William McMillan sells "Dunmore" to Percival Edgar Thompson of Gosford on 6 December.
1915	American George A Bond establishes a small hosiery and glove importing business, called George A Bond & Co. on 4th floor, Aberdeen House, Clarence Street, Sydney.
Circa December 1915	Bond moves to Pomeroy House in York Street, Sydney, taking over the whole floor for sales showrooms and a warehouse.
1917	Due to World War I and short supplies of locally produced clothing, Bond goes into manufacturing, establishing his first hosiery plant at Redfern. Only black, white and tan cotton hosiery – not yet lisle. He is possibly using imported art silk yarn.

Year	Development / Event
1918	George Bond moves to Mallett Street, Camperdown, retaining Pomeroy House for showrooms, and underwear manufacturing commences in Camperdown. Warehouse moved to a large shop (Winns) at the corner of Parramatta Road and Mallett Street, Camperdown. Goods are dispatched from this office (shop) at Camperdown until the building which Bonds now have [c 1980] is built and available. During these early years, men's cotton athletics are manufactured under the name of Bonds Athletics.
1920	On 31 January George Bond purchases 'Dunmore House' at Wentworthville from Percival Edgar Thompson. Bond's enterprise flourishes and in June 1920 is converted into a public company George A Bond & Co Ltd, with an issued capital of about £200,000 and Bond as Managing Director.
1921-22	First cotton grown in Australia, in Queensland.
1922	George Alan Bond becomes naturalised as an Australian citizen.
1921-23	Office in York Street issues all instructions until this facility also relocates to Camperdown between 1921 and 1923. G A Bond & Co commission Robertson & Marks Architects in 1922 to design new factory premises at Wentworthville.
1923	Bond establishes Australia's first cotton spinning and weaving operation on his property at Wentworthville, the first in the Southern Hemisphere and starts manufacture of lisle stockings from Australian cotton. Bond persuades the railway authorities to build a platform on the western railway line so his employees will be in easy walking distance of the station.
1924	Pendle Hill Railway Station opened on 12 April 1924. The Great White Train, a Government initiative to advertise Australian manufacturers. Some firms actually show country people how products are manufactured. Bonds have a whole carriage devoted to towel making.
1925	On 7 August NSW Governor Dudley de Chair and his daughter Miss Elaine de Chair visit G A Bond & Co Ltd mills at Wentworthville at the invitation of the Australian-made Preference League. Bonds apparently producing about a quarter of the total Australian output of hosiery and knitted goods.
1926	From this year Bonds receive a bounty for manufacturing yarn from local cotton. Bond forms a subsidiary company, George A Bond Cotton Mills Ltd.
1927	By this time, the company is spinning cotton, throwing silk and manufacturing full fashioned hosiery, half hose, knitted underwear and woven towels and is described by The Bulletin as being the largest hosiery manufacturer in the British Empire. At this time the company employs some 2,600 people and has assets valued at £1,582,000.

Year	Development / Event
1928	A highlight in Bond's underwear occurs when Kingsford Smith and Ulm wear Bonds Athletics and Underwear on the first flight across the Pacific. A much-prized letter from Kingsford Smith to George A Bond, a copy of which is held in the Company's records, commends the company on the "great service" given by the Company's athletic singlet during the historic flight.
1929	George A Bond & Co. goes into liquidation, a victim of the impending world depression and the United Kingdom importing trade.
August 1929	Bonds Industries formed after offers made by a group of creditors to the liquidators of George A Bond & Co. and George A Bond Cotton Mills.
27 February 1930	Bonds Industries Ltd listed on the NSW and Sydney Stock Exchange. Subscribed and paid up capital of £171,009. The loss involved in the liquidation is probably the largest suffered by a manufacturing company to this date – all the share capital to the value of £700,000 has to be written off. George Bond sells 'Dunmore House' at a low price to a benevolent organisation operated by the Churches of Christ.
1930	Prices of commodities reduced because of the Depression but satisfactory turnover achieved.
1931	Severe Depression continues, forcing other states to cut prices, making it impossible for Bonds to retain a margin of profit. George Bond declared bankrupt in April 1931. Ladderproof Textiles Ltd purchased. 3,000 employees in company.
1932	Severe competition forces further reduction in prices, offsetting losses. Major changes made to merchandising policies. Bonds Industries producing 7,000 garments per hour, using 5 million pounds[9] of cotton annually, including 70% of the Queensland crop. Bonds machinery covers a total of 10 acres. (Records do not indicate the locations for this machinery)
1932	Bonds start producing the Bonds Baby Vest.
1933	Heavy operating loss, largely due to stock write-downs. Industry brought under Federal awards. Small loss incurred, mainly due to a falling market and reorganisation of the company's manufacturing and distribution methods. Hungerford, Spooner & Co appointed auditors. W H Slade becomes Chairman of the Board.
1934	Effects of the Great Depression begin to wane. Sales volume declines but progress achieved through cleaning up of stock and reduction of manufacturing and trading losses. Meeting of debenture holders held to discuss temporary alleviation of the annual debenture Interest charge.

[9] 1 pound equals 0.454kg

Year	Development / Event
1935	Bonds Industries returns to profitability. Arrangements made with the Australian Investment Trust Ltd for the liquidation of its indebtedness for calls on shares. George Bond discharged from bankruptcy in April 1935 and becomes manager of a small hosiery firm at Summer Hill, Jeanette Manufacturing Co., founded by his wife in 1928.
1936	New full fashion hosiery plant arrives towards end of year and benefits achieved.
1937	Higher bank accommodation required for purchase of raw cotton from overseas due to failure of Queensland crop. Jeanette Bond dies.
1938	Debenture holders accept lower rate of interest. Agreement with Trustees ratified on 29 April. 'Chesty Bond' created by the Late Ted Maloney and advertising launch by way of the famous 'Chesty Bond' cartoon strip. Additions to plant and buildings cost £19,692. Paid up capital increased by £5,000. Men's Athletic Singlet remarketed as the Bonds Chesty.
1939	Arrangements for a new building at Wentworthville to house additional yarn plant. Rented Newcastle branch office purchased. Bonus schemes introduced.
1940	Wentworthville producing yarn of very high quality. Fixed assets re-valued and balance date changed from 31 December to 30 June. Dividend payments resumed. Further additions to Wentworthville factory. Whole of calls made and remaining unpaid calls discharged. Bonds Entertainment Unit formed.
1941	Arrears of Debenture interest of £41,600 paid. Paid up capital increased by £87,494, being the amount received from an issue of new shares and calls on old contributing shares. 1,819 shares allotted, making new shares of 100,000 complete.
1942	New Articles of Association adopted on 2 September.
1942	Half hose patent infringement unsuccessfully taken to the High Court and appeal to the Privy Council subsequently lost. The large volume of orders for the war effort and difficulty in securing labour mean that the company is unable to keep up supplies to regular customers.
1943	Conversion of £424,700 worth of debentures into shares and redemption of £87,300. Retailers placed on quotas for the Company's products.
1944	Hollerith punch card accounting installed. Financial position improves due to increase in paid-up capital. Dubbo factory opens as a hosiery and underwear mill at the request of the government.

Year	Development / Event
1945	Bonds acquire 95.8% of Commonwealth Weaving Mill Pty Ltd (i.e. Dri-Glo). 92,206 ordinary shares of £1 each in Commonwealth Weaving Mill issued to shareholders. Apparel purchases restricted because of clothing coupons issued by the Government during the war. Insufficient manpower to staff mills. Increased costs due to lower output and no increase in sale prices affect trading results.
December 1945	Compulsory stoppages due to strike at Bunnerong Power Station and prohibition on use of electricity.
1946	Wages costs increase as a result of Female Minimum Wage Regulations and additional holidays required in the Federal Textile Award. Labour shortages adversely affects profits. 110,746 £1 shares issued following a 1 for 4 par issue for shareholders.
1947	Trading results begin to improve after post-War austerity. Cessnock Mill commences towel weaving in January and further extensions at Cessnock are provided for. Rayon and fine cotton yarn difficult to procure from overseas.
1948	40-hour week introduced on 1 January, adversely affecting results for half year. £5,000 allocated to establish a Staff Provident Fund.
21 June 1948	Commonwealth Weaving Mills Pty Ltd changes name to Dri-Glo Towels Pty Ltd.
1949	Coal strike affects industry generally. Looms transferred from Rosebery to new towel mill at Cessnock. Extensions to Fivedock towel mill occupied. Company continues policy of modernising plant and mills. High imports of knitted goods causing concern and industry believes Government should take action to ensure full employment in Australian mills by restricting certain imports which could be supplied by Australian manufacturers. Decision made to issue 200,000 ordinary shares for £1 each at par. Staff cafeteria at Wentworthville opened in October.
1949-50	Twenty new automatic looms installed. Dyehouse operating at Five Dock.
1950	Knitting factory at Rosebery prepared for new full fashioned hosiery plant. Price control lifted from women's hosiery and women's woollen underwear. Number of employees 2,115. George Bond dies of atherosclerosis at Ashfield on 1 June 1950, leaving an estate valued at £642. Modern spinning machinery purchased in England for Wentworthville being fully utilised for the first time.
1950-51	Arthur V Hood becomes Company Secretary. New 'Fiesta' hosiery range produced at Rosebery. Major conversion of Dri-Glo operations at Cessnock to automatic looms.
1951	Restriction on dollars available to Australian Cotton Spinners for purchases of raw cotton from USA. Installation of auxiliary power unit to minimise production losses during period of electricity shortages and restrictions. Offer of £400,000 registered unsecured 4 ½% loan stock at par to shareholders. Number of shareholders at this time 2,626.

Year	Development / Event
1952	Trade recession and Bonds unable to pass on to customers the higher costs incurred for raw materials, labour and other expenses. Reduction in output at Camperdown, Dubbo and Wentworthville because of lessened demand partly caused by the inability of manufacturers and retailers to finance purchases. Reduction in overseas and local prices of raw materials necessitates writing down of stocks to market value. Reduction in output at Wentworthville.
1953	Electricity restrictions lifted. Material prices more stable but labour costs and expenses increase. Demand for company goods well maintained. Attractive new lines of hosiery, half hose and underwear marketed.
1953-54	New equipment ordered for Wentworthville Spinning Mill. New equipment ordered for Five Dock Dye House.
1954	Full fashioned hosiery machines acquired for Rosebery Mill. Brisbane branch office purchased. High sales make the year's trading very successful. IBM punch card accounting system installed.
1955	New cotton store and blow room at Wentworthville Mill completed at a cost of £50,000. Full fashioned hosiery manufacturing transferred to Fiesta Hosiery Mills Ltd, incorporated 16 September 1954 and yarn spinning, thread processing and bobbin making activities transferred to Bonds Spinning Mills Pty Ltd, incorporated 24 September 1954. Land leased at Five Dock and dyehouse, boiler house and plant sold to Bonds Spinning Mills Pty Ltd. Employees' Retirement Fund established. Bonds starts making the Bonds Cottontails Full Brief.
1955-56	Air conditioning installed at Wentworthville.
1956	New boiler house at Spinning Mill, Wentworthville. Extensions to Towel Mill at Five Dock costing £75,000 completed. Land purchased in Perth, additional land in Brisbane and property in Adelaide for offices and warehouses. 1 for 5 par issue in October.
1957	Underwear and half-hose sections at Camperdown transferred to Bonds wear Pty Ltd, incorporated on 17 December 1956. Bonds Industries now a holding company. Perth warehouse and showroom opened by Hon. ARG Hawke, Premier of Western Australia on 28 August 1957. South Yarra property purchased for warehouse, showroom and offices to be built on site. The Australian towel industry is able to supply 92% of the country's requirements. 1 for 4 bonus issue of 250,000 £1 ordinary shares made. Share purchase plan introduced to encourage employees to become shareholders.
1958	Dee Why factory and 7 ¾ acres of land purchased in January and production commences in February. A building erected at South Yarra, Victoria, and used as the company's warehouse, office and showroom. A 1 for 4 bonus issue of 250,000 ordinary shares of £1 which arose from the revaluation of shares in certain subsidiary companies, increased paid-up capital.

Year	Development / Event
1959	Full fashioned hosiery plant and stock owned by Fiesta Hosiery Pty Ltd sold and manufacturing of hosiery at Rosebery discontinued. Production at Dubbo factory reduced by transfer of plant to Dee Why factory. All the companies in the group operated at a profit. First TV advertising – sponsorship of ½ programme, *The Texan* shown at 7,30pm on Sundays.
1959-60	WH Slade becomes Company President; JV Ratcliffe Chairman of the Board
1960	Wentworthville new mill building extension. Alterations to Five Dock under construction. Executive offices at Camperdown remodelled. Win in the British Open by Australian golfer Kel Nagle makes front page news, creating good advertising for Bonds Grand Slam sports shirts. Dri-Glo becomes a subsidiary.
1961	Wentworthville air conditioned spinning mill building completed and plant installed. Babywear Division started. The Dri-Glo Squares pack awarded 1st prize in the National packaging contest. Dri-Glo office block and showroom at Five Dock occupied in August. Port Kembla factory opens in October.
1961-62	WH Slade retires. JV Ratcliffe continues as Board Chairman.
1962	Manufacturers Television Ltd formed to apply for the third commercial television licence in the Sydney area. Waratah Films Products Pty Ltd formed to make films and enter the TV industry. One film *The Dawn Fraser Story* made at a loss which is subsequently offset against sale of Dri-Glo Gift Packs. Name changes to Waratah Productions Pty Ltd on 14 December 1967. Bonds TV commercials seen regularly in some high rating TV programmes. Half hose manufacturing ceases. 1 for 5 issue of 250,000 £1 ordinary shares at 10/- premium in April. Bonds develops its first Baby Wondersuit.
1962-63	All properties clear of mortgages. HG Aston appointed General Manager.
1963	New £2 million programme of capital expenditure over two years commenced. Articles of Association amended. Capital issue made in August of £200,000 of 100,000 preference shares at £2 par to Employees' Retiring Fund. Ordinary share issue of 1 for 12 at premium 25% of par. At General meeting on 20 November 1963 a dividend of £375,000 is declared and is applied in payment of 1 for 4 bonus issue of shares. In excess of £220,000 expended on building and plant.
1963-64	Board Chairman JV Ratcliffe dies. Russell Slade appointed Chairman and Managing Director. H Aston appointed Director.

Year	Development / Event
1964	Second Wentworthville Spinning Mill building and new administration block officially opened in September, providing a production unit equal in standards of modern technology and equipment with any similar operation in the world. Bonds-Wear Pty Ltd and Polymer Manufacturing Pty Ltd purchases a series of ½ hour TV shows produced by Waratah Film Productions Pty Ltd. Production increased to meet customer demands. Bonds becomes an official sponsor of the 1964 Australian Olympic Team.
1965	Honeywell 200 series computer installed, the first commercial installation of this system, which comprises a central processor, five magnetic tape units, high speed printer, paper tape and punch card units, providing increased efficiency in the areas of production planning, scheduling of orders, stock control, customer and general accounting. Shoreline Division commences with small initial range.
1965-66	New design studio installed.
1966	Fiesta Hosiery Pty Ltd acquires a share holding of 24.3% of paid up ordinary capital in Maryborough Knitting Mills Ltd. Record profit achieved and great advances made in modern product engineering and manufacturing methods. Research and Development department is not depending so much on overseas know-how and successfully develops the top and bottom trimmer for multi-needle sewing machines. Construction of towel mill at Lithgow commenced late 1966. Share option scheme for employees introduced with shareholder's approval. Bonds develops its first hipster brief, marketed as the 'Keenies'.
1967	Employees of the Bonds group now number 4,070. Lithgow yarn spinning and towel weaving factory completed in June 1967 with a $15,000 grant and officially opened by Hon J B Fuller, Minister for Decentralisation and Development on 11 December 1967. Bonds represented at the Basle Fair in Switzerland. Warilla factory purchased and finance provided by Department of Decentralisation and Development. Production commenced in September 1967 and operations commence with a staff of 29. Higher sales, improved manufacturing efficiency and some lower raw material prices contribute to a record net profit. Commonwealth subsidy of $2.8 million received. Activities of the Research Division result in numerous process improvements. $2,000 worth of merchandise donated in response to the Hobart Fire Relief Appeal. Training Centre established at Dri-Glo for operators. Dickies Pty Ltd (formerly HB Dickie Ltd) major towel manufacturer taken over, paving the way for the consolidation of Bonds spinning operations at Wentworthville and towel manufacturing operations at Yarraville. Entire shareholding purchased for cash consideration of £2,182,026. Value of freehold property at Yarraville increased in Accounts following independent valuation.
1967	G Innes appointed General Manager.

Year	Development / Event
1968	Sales of apparel rise substantially. Big improvements to warehouse and dispatch facilities help service customers' orders. Bonds products are more than 90% cotton. Trading affected by increased cotton prices, higher labour costs, wage increases and additional costs associated with the establishment of the Lithgow Production Unit.
1969	High degree of automation in the fabric cutting department at Wentworthville. Bonds unable to meet demand for the company's products. Slade Bros and Bonds are operating a jointly owned manufacturing company – Warrawee Textiles Pty Ltd in Victoria. Operations set to commence in September 1970. 19,800 ordinary shares issued. Further improvement in sales. Intensive advertising and special promotions of Bonds products maintained. Warilla extension triple capacity of making up. Representatives from Bonds involved in the Standards Association of Australia for flame-proofing children's nightwear. Reduction in sales of towels due to increased imports from Japan. Tariff protection granted for knitted outerwear. Towel weaving transferred from Lithgow to Five Dock. Yarn spinning transferred from Yarraville to Lithgow. Group payroll costs rise by 7.0% because of National Wage Decision and Clerks award.
1969	Dunlop enters the Australian underwear and socks market with the acquisition of Holeproof and Berlei Hestia Ltd.
1970	Air conditioning installed in winding section of Wentworthville mill. Unanderra factory leased for garment production. Perth warehouse and showroom modernised. Honeywell 1250 computer 'on line' 65K system with visual terminals for direct data entry installed. H Aston appointed Deputy Chairman. Fortieth year since Bonds established. Number of shareholders 3,090 at 25 March 1970. Loan of $68,000 from Country Industries Assistance Fund for expansion of Cessnock mill. Subsidiary companies are: Bonds Spinning Mills Pty Ltd; Bonds Wear Pty Ltd; Dri-Glo Towels Pty Ltd; Dickies Pty Ltd; Chesty and Judy Bond Pty Ltd; Gloward Pty Ltd; Waratah Promotions Pty Ltd; Fiesta Hosiery Pty Ltd; Otahu Custodians Pty Ltd. Merges with the Australian interests of Coats Patons Ltd of the United Kingdom to become Bonds Coats Patons Ltd.

Year	Development / Event
1971	Thread production ceases at Wentworthville and transferred to Coats at Mt Waverley. Circular knitting area at Wentworthville enlarged. Warp knitting transferred from Wentworthville to Heathcoat Fabrics. Purchase of 75% of Heathcoat Fabrics, which is moved to Mt Waverley. Unanderra construction completed. Thread production ceases at Lithgow and Wentworthville and transferred to Coats at Mt Waverley.
1971	Dunlop acquires Grosby and creates the branded footwear business.
1972	Dee Why facility closes and operations transferred to Unanderra and Cessnock. Dri-Glo commences production of sheets. 100 millionth Chesty sold.
1973	Sirdar (Australia) Pty Ltd, manufacturer of hand knitting yarns, taken over to complement the Patons range of products. Emphasis on marketing of sheets.
1974	Production reduced and employees reduced from 6,458 to 4,836. Five Dock weaving closed and all weaving consolidate at Yarraville by 1977. G Innes appointed Director on 1 July 1974.
1975	Administrative and selling activities of Dri- Glo and Dickies towels merged to form Bonds Weaving Mills Ltd. Lithgow spinning operation closed.
1976	Five Dock mill for sale.
1977	Assets of Villawool Textiles Pty Ltd, a manufacturer of hand knitting yarns, purchased to complement further the Patons range of products. Operations of Sirdar, Villawool and Patons subsequently consolidated in Launceston, Tasmania. Order placed overseas for a computer-controlled Gerber high-ply cutter, the first to be installed in Australia.
1978	Gerber cutter installed.
1979	Gotcha racing car sponsorship. Bonds Spinning Pty Ltd, Bonds Weaving Pty Ltd, Fiesta Hosiery and Waratah Films dissolved. Bonds Spinning and Bonds Weaving become divisions of Bonds Coats Patons. Part of Five Dock site sold, the remainder converted to warehousing.
1981	Coats Patons Brisbane and Mascot warehouses sold. New investment in an industrial estate at Mt Waverley. H Aston appointed Chairman in January 1981. N North appointed Director in December 1981. H Aston appointed Chief Executive Officer in 1975 and G Innes appointed Managing Director, Bonds Industries Sub-group.

Year	Development / Event
1982	Marketing highlight reached when the 150 millionth Chesty is sold. It is considered to be the largest selling single item of clothing on the Australian market. The company's 25% shareholding in Maryborough Knitting Mills (Cuttle) Pty Ltd converted to 100%, giving the group a strong position in the store brand apparel market, complementing its already strong position in the national brand area. Warehouses in Adelaide, Brisbane, Launceston, Melbourne and Perth all closed – centralised at Five Dock. P Burgess appointed Company Secretary.
1983	Assets of Semco Pty Ltd, a manufacturer of handicraft products, purchased to complement the Coats range of handicraft products. Harold Aston knighted. P Burgess joins the Board.
1984	Vida Turnet Pty Ltd, one of Australia's leading garment and fabric printers, taken over, filling the one remaining gap in the company's vertical structure. Bonds launches its iconic 'It's Gotta Be Bonds' advertising campaign.
1985	10 millionth Grand Slam sold.
1985	Pacific Brands is formed as a consumer goods division of Pacific Dunlop.
1986	New dye house commences at Wentworthville. Upgrading of computer facilities. Camperdown site sold to TAFE and Head Office building re-leased for 3 years. Warehouse leased at Leichhardt.
1987	Dye house at Wentworthville completed and operations moved from Camperdown. Bonds taken over by Pacific Dunlop in June and company name changed to Bonds Industries Ltd. On 3 July 1987 H Aston retires from Bonds Industries and is re-appointed as Consultant with Pacific Dunlop Ltd. G Innes appointed Managing Director – Apparel. In August 1987 Coats Patons (Australia) sold to Coats Patons (UK). Tara Towels acquired in May 1987.
1988	On 1 July 1988 Bonds Weaving takes over operations of Tara Towels. Weaving production moves to Devonport, Tasmania.
1989	Heathcoat Fabrics sold in April 1987. On 1 May 1989 Vida Turner's operations are divided between Bonds Weaving and Heathcoat Fabrics. On 1 July Maryborough Knitting Mills are taken over by Holeproof, a division of Pacific Dunlop. By this time, operational divisions are limited to: Bonds Spinning Mills; Bonds Wear; Bonds Weaving Mills
1990	The Chesty achieves 250 million sales.
c1990	Opening of new plant at Wentworthville in February 1990. On 1 July 1990 Pacific Fabrics - Knitting and Dyeing at Wentworthville for other divisions of Pacific Dunlop. Bonds Weaving sold.
1991	Bonds produce the Bonds Bodysuit.
1995	Pacific Brands enters the outwear market with the acquisition of Boydex International.

Year	Development / Event
1999	Bonds relaunch their Hipsters.
2000	Pacific Brands develops the branded footwear business by acquiring the Australian licences for Clarks (children's shoes) and Hush Puppies.
2000	Pacific Brands is one of the largest suppliers to the 2000 Sydney Olympic Games, providing the iconic uniforms for 120,000 Games volunteers.
2001	KingGee, Playtex, Razzamatazz and Stubbies join Pacific Brands with the acquisition of Sara Lee Apparel. Bonds Bras are launched.
2001	Pacific Brands splits from Pacific Dunlop and acquired by CVC Asia Pacific and Catalyst Investment Managers.
2001	Supermodel Sarah Murdoch (née O'Hare) becomes a Bonds Ambassador.
2002	Australian tennis ace Pat Rafter becomes a Bonds Ambassador.
2003	Pacific Brands acquires Kolotex Hosiery and Sachi women's footwear. The Female Chesty is launched.
2004	Successful float of Pacific Brands which is listed on the ASX and NZX.
2004	Pacific Brands acquires license for distribution of Merrell Footwear.
2004	Bonds Hoodie launched.
2005	Pacific Brands acquires Sheridan business including Actil and Arthur Ellis (Homewares New Zealand and Everwarm Survival businesses).
2005	Pacific Brands acquires distribution of Esprit.
2006	Pacific Brands acquires Peri and Foam Products Australia (FPA).
2006-07	Pacific Brands declares a gross profit of $1.6 billion and employs a workforce of 9,000, still manufacturing 40% of its goods in Australia, at three sites in NSW: Cessnock, Unanderra and Wentworthville.
2007	Pacific Brands becomes a market leader in the workwear category by acquiring the Yakka Group including brands such as Yakka, Hard Yakka, Can't Tear 'Em, Wrangler and Lee Jeans brands.
2007	Pacific Brands acquires the street wear division of Globe International incorporating brands such as Mossimo, Mooks, Paul Frank and Stussy.
2008	Bonds dance and performance advertisements appear on TV.
2006-08	Pacific Brands receives $17.6 million in government funding targeted at, but not conditional on, continuing local manufacture.
2009	Pacific Brands announces it will lay off 1,850 staff and close most manufacturing sites in Australia, claiming they are no longer economically viable. The company announces it will move manufacturing operations to China. Public controversy over loss of local jobs and unprecedented pay rises to executives.

Year	Development / Event
2010	Pacific Brands cuts 1850 jobs and ceases manufacturing in Australia by September to reduce manufacturing costs. After public outrage and media coverage of the sacked staff a group of former employees band together to form Tuffys & Tuffetts underwear, buying some of Bonds old equipment and rehiring sacked staff.
2010	Pacific Brands advises the former Holroyd City Council of its intention to seek a rezoning of the Wentworthville site to allow for residential and associated development.
2010	Draft Masterplan and Preliminary Heritage Assessment for Bonds Wentworthville site prepared.
2010	Pacific Brands loses licence for Merrell footwear and loses licence for Paul Frank in Australia when the latter is acquired by Saban.
2011	Pacific Brands moves into the premium streetwear market by acquiring the licence for Diesel Australia.
2011	Bonds on-line store opens on 16 November.
2011	Pacific Brands sells Sleepmaker to New Zealand company Sleepyhead and sells underperforming Leisure and Fitness business (including Malvern Star Bicycles) to New Zealand's Sheppard Group.
2011	Australian actress Rachael Taylor becomes a Bonds Ambassador.
2012	Conservation Management Plan for Wentworthville site commissioned by Pacific Brands.
2012	In August Pacific Brands enters into a binding agreement to sell its Wentworthville site to Rainbow Force Pty Ltd, who then commissions **MUSE***cape* to complete draft CMP.
2012	Pacific Brands generates sales of over $1.3 billion and begins deliveries to New Zealand, Canada, United States, Singapore, United Kingdom and Hong Kong SAR China. Bonds launches its own Bonds Stores.
2013	Pacific Brands has 5,000 employees and has sales of more than 200 million units across 300,000 different product lines.
2013	Pacific Brands has pre-tax losses of $404.9 and unveils 5-year expansion plan including marketing its iconic Bonds and Berlei underwear brands overseas. Bonds open their first Bonds Kids Store.
2013	Draft Conservation Management Plan submitted to the former Holroyd City Council and peer reviewed by Tropman and Tropman Architects.
2013	CBRE on behalf of Rainbow Force Pty Ltd commissions heritage consultants Godden Mackay Logan Pty Ltd (now GML Heritage Pty Ltd) to review draft CMP and provide advice on development guidelines for the Wentworthville site.
2014	Final draft of CMP completed in December, with amendments in response to Council comments.

Year	Development / Event
2015	PTW Architects commissioned to prepare revised Masterplan for the site. Betteridge Consulting Pty Ltd t/a **MUSE***cape* commissioned to revise final draft CMP in response to GML Heritage report and Masterplan.
2015	Pacific Brands celebrates the centenary of Bonds. Masterplan further revised and submitted to the former Holroyd City Council.
2016	Most of the former Holroyd City Council local government area and parts of Auburn and Parramatta City Council areas amalgamated to form Cumberland Council. Cumberland Council receives the Gateway Determination for the Bonds site and aims to put the proposal on public exhibition at the beginning of September 2016. CMP finalised in response to Cumberland Council comments.

2.3 The Evolution of the Wentworthville Site

Early plans and other documentary evidence of the Wentworthville site are limited and most architectural plans and drawings of the site are relatively recent. However, the following schematic plans of the evolution of the site have been prepared from a combination of plans, archival photographs and oral history.

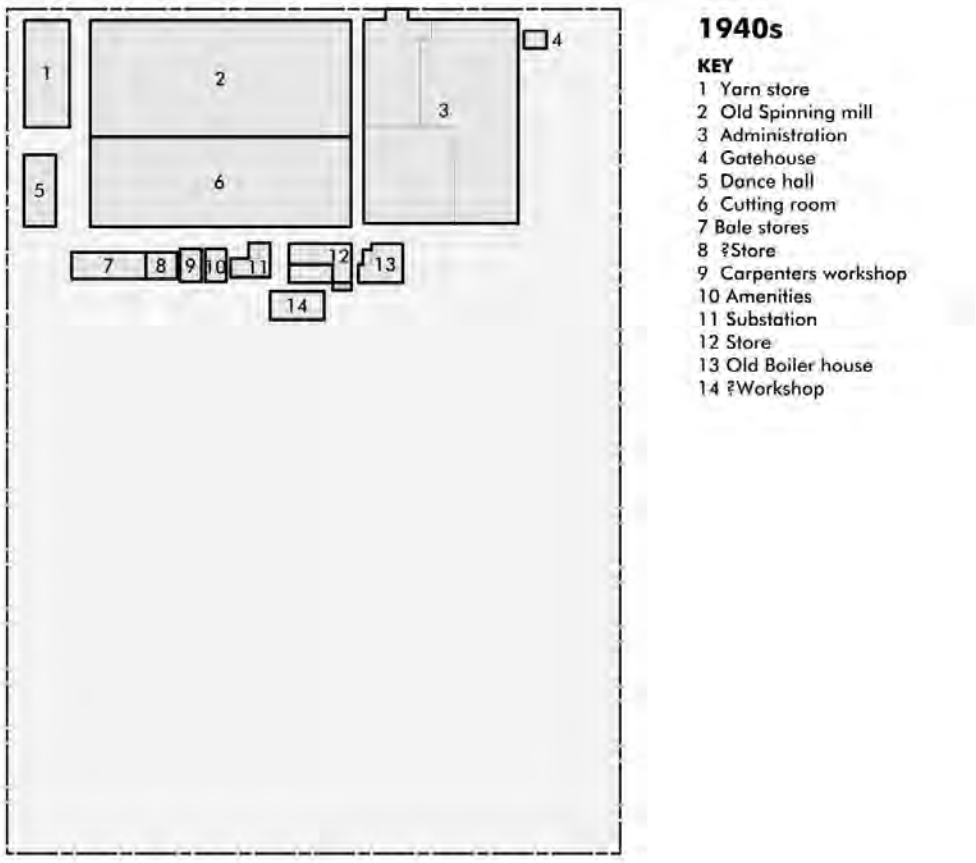

Figure 31 Diagram showing the layout of built elements during the 1940s. (Source: Orwell & Peter Phillips)

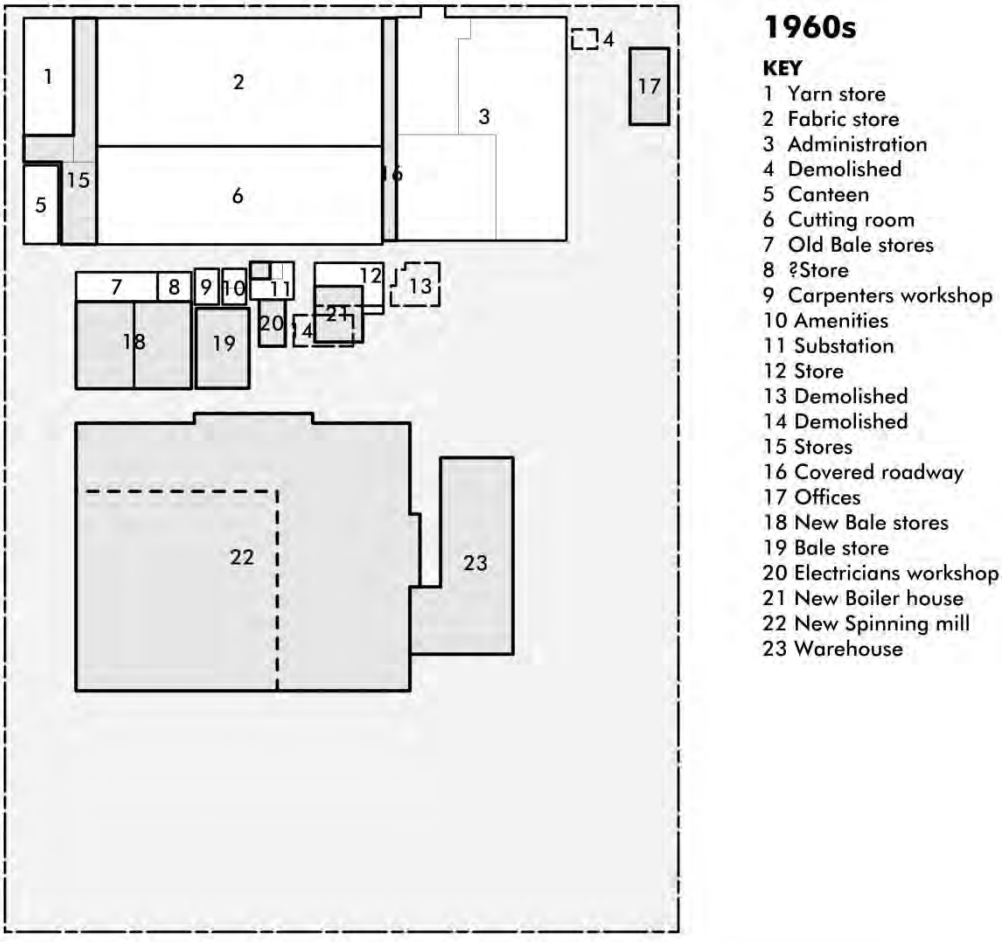

Figure 32 Diagram showing the layout of built elements during the 1960s. (Source: Orwell & Peter Phillips)

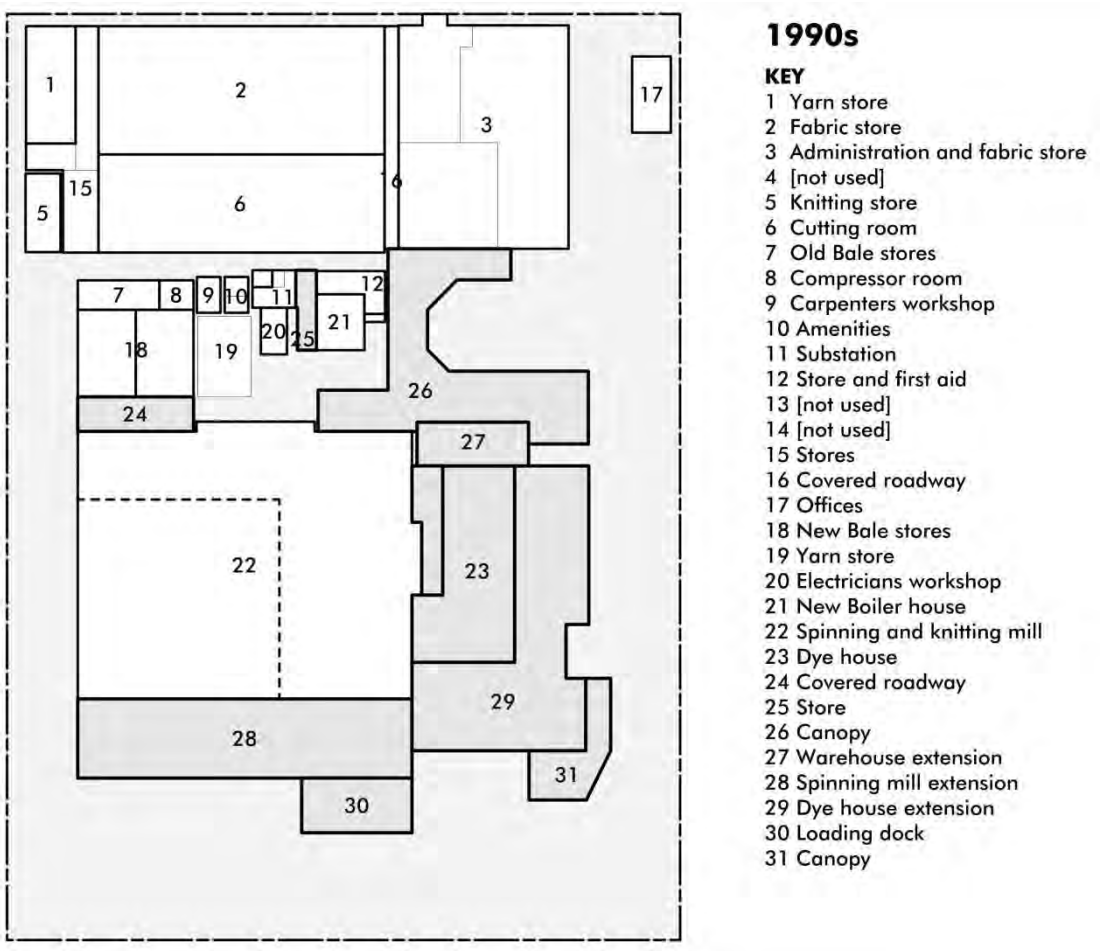

Figure 33 Diagram showing the layout of built elements during the 1990s. (Source: Orwell & Peter Phillips)

2.4 The Manufacturing Process

While the machinery used and the nature of the fabrics produced has changed over the years, the basic processes have remained the same. Raw cotton arrived at the factory and was carded, drawn and spun to produce yarns which were then knitted into various types of fabric, then dyed (off site at Camperdown until quite recently), dried, further treated and 'debatched' to the cutting department or off-site for printing. Fabric from the Wentworthville factory or from other sources was then sent to the fabric store, then to cutting or making-up, packing and warehousing. The various stages in the manufacturing processes are shown in the flow charts in the following figures.

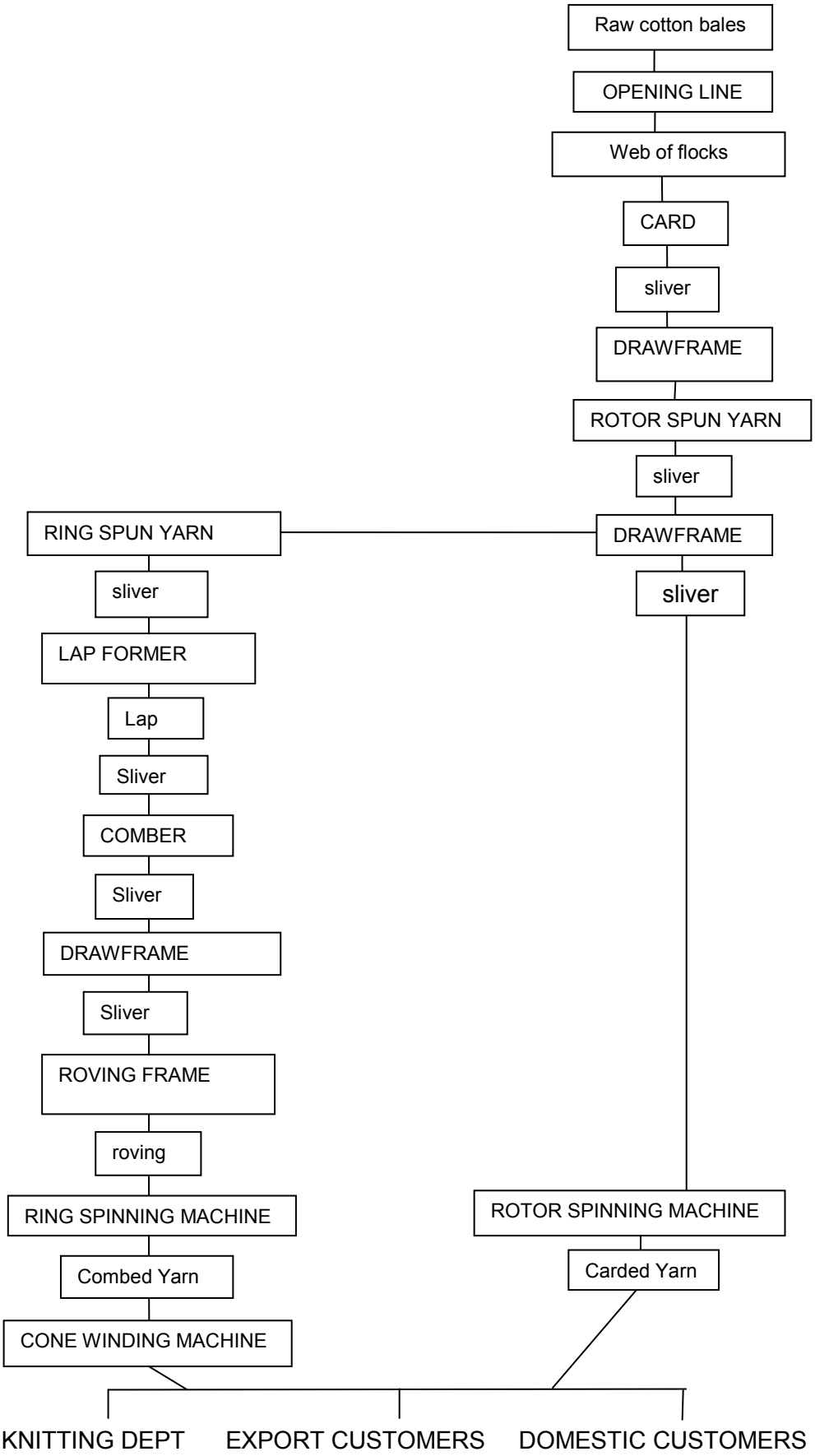

Figure 34 Bonds Spinning, Wentworthville (Bonds / **MUSE***cape*)

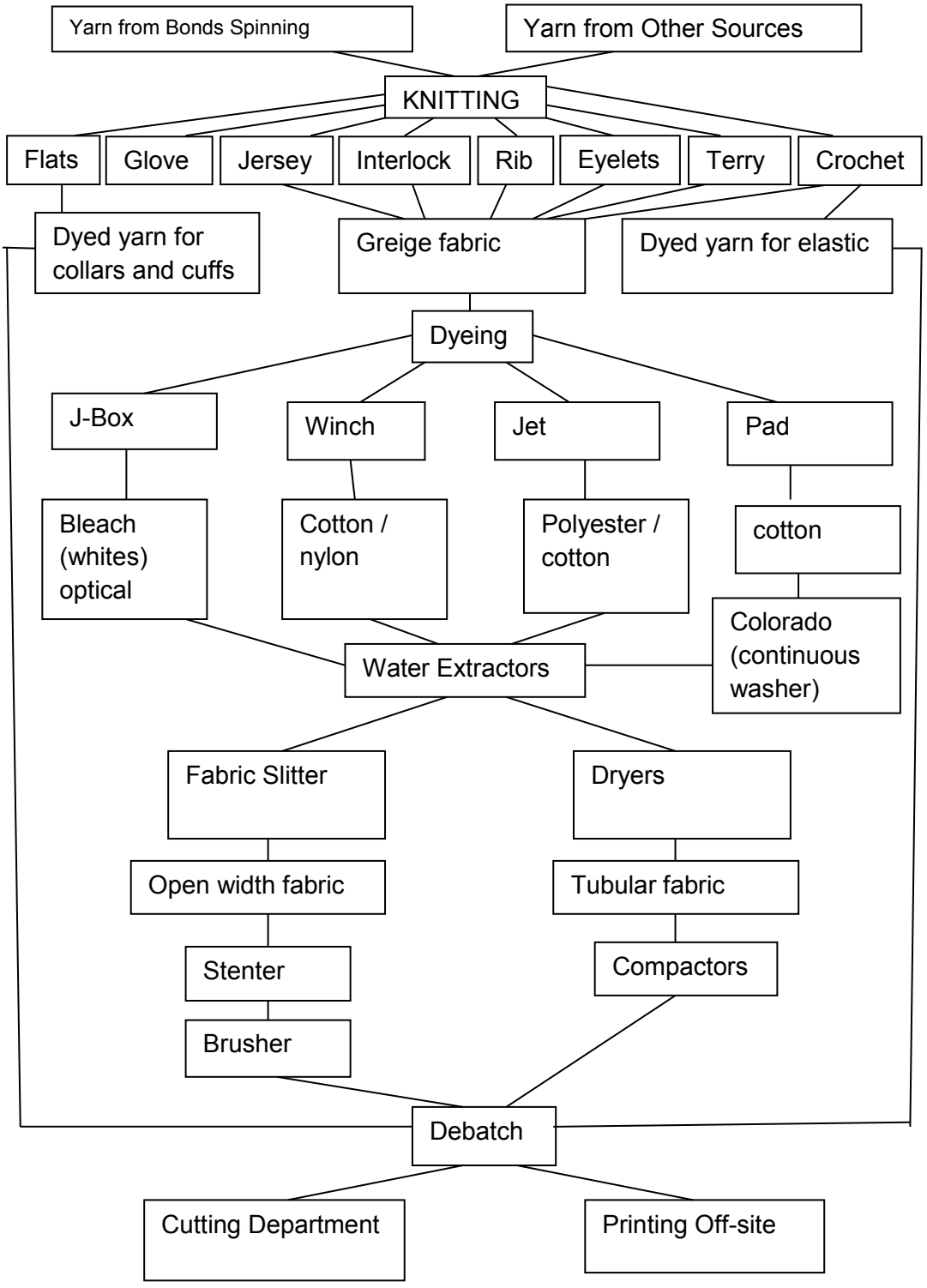

Figure 35 Pacific Fabrics Knitting and Dyeing, Wentworthville. (Bonds / **MUSE***cape*)

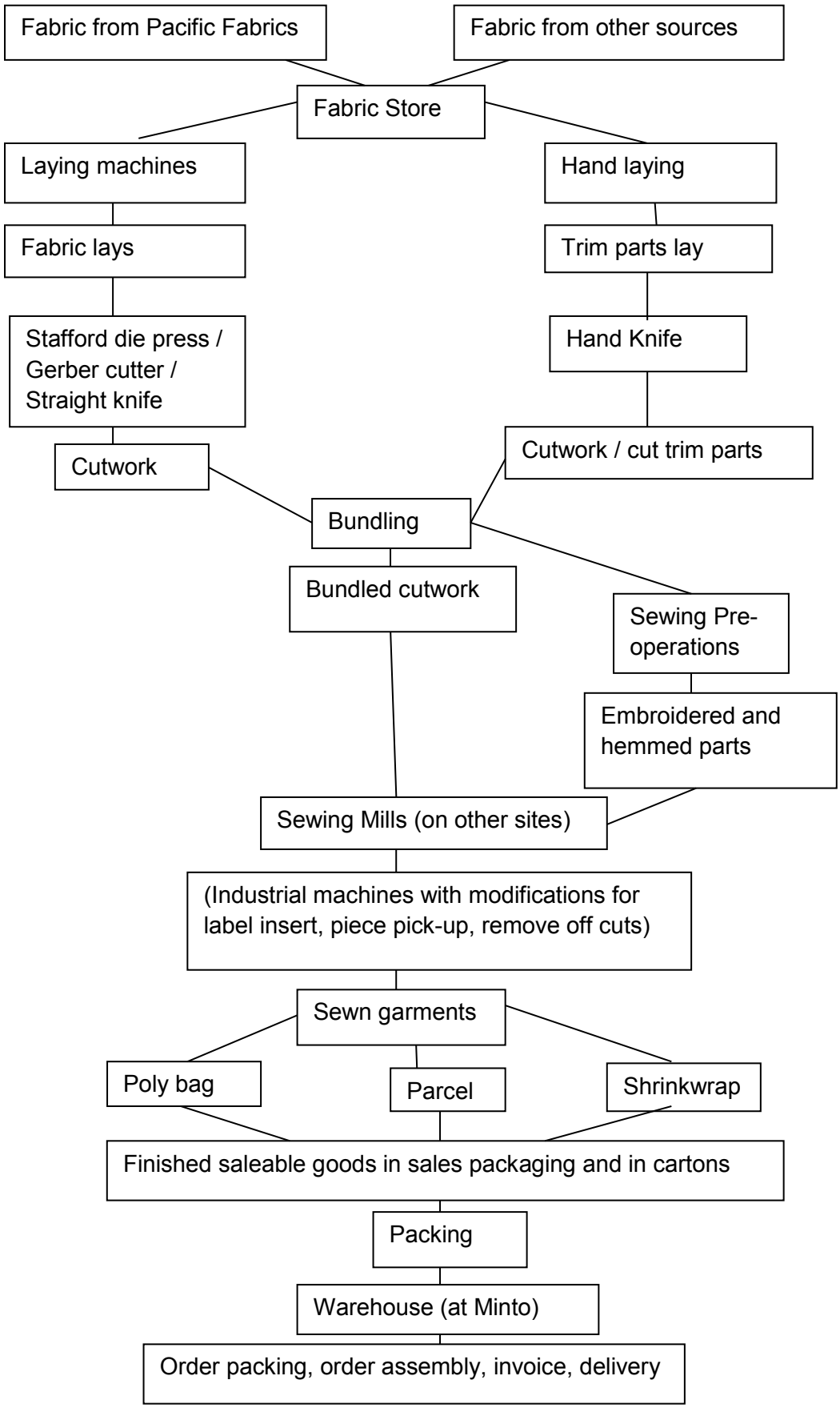

Figure 36 Bonds Cutting and Making-up. (Bonds / **MUSE***cape*)

Figure 37 Bond's Industries Ltd General Manager W Hermon Slade (left) inspecting a bale of cotton arriving at the Cotton Bale Stores, originally a row of seven concrete fire-proof bunkers with counterweighted steel sliding doors. The bales, weighing up to 4-500 lbs, are bound with metal hoops. (Source: Pacific Brands archives)

Figure 38 The cotton 'fleeces' after they have been through the first stage of processing. (Source: Pacific Brands archives)

Figure 39 Producing the laps, rolls of exactly 40 yards in length, which are weighed on the scales at left for uniformity and weight per yard, vital for producing an even-textured, super quality yarn. (Source: Pacific Brands archives)

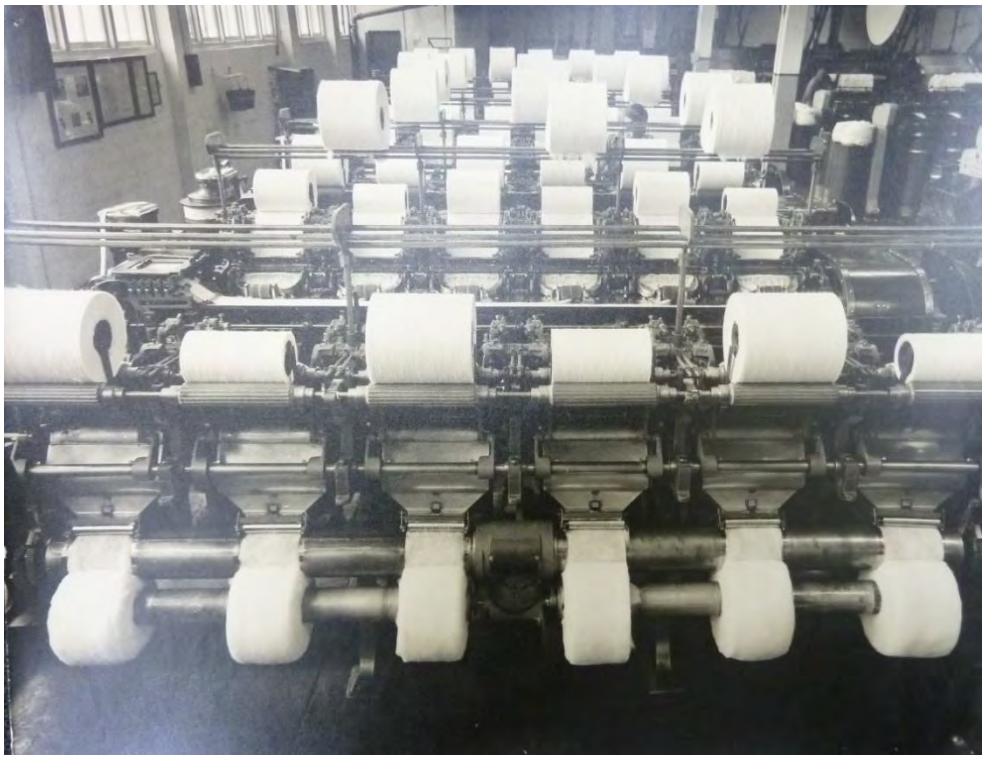

Figure 40 The Drawframe, on which the cotton fibres are further processed. (Source: Pacific Brands archives)

Figure 41 Making rovings. (Source: Pacific Brands archives)

Figure 42 Winding cones. (Source: Pacific Brands archives)

Figure 43 Timber for making bobbins and cones stored at Bond's Bobbin Mill, which was located on the northern side of Dunmore Street, Wentworthville, across the road from the Spinning Mill. (Source: Pacific Brands archives)

Figure 44 Bobbin winding. (Source: Pacific Brands archives)

Figure 45 The Testing Laboratory where yarns were tested for various parameters including strength. Some of the testing equipment survives as movable heritage. (Source: Pacific Brands archives)

Figure 46 Inside the Boiler House and workshop at Bond's Wentworthville. (Source: Pacific Brands archives)

2.5 Working at 'Wenty' - the Oral History Record

Bond's was a place of machines but it was also a place of people – lots of people, many of whom spent their working lives in the employ of this one company. There was a strong sense of loyalty to the brand and of camaraderie among the workers. From the outset Bonds prided itself in doing things a little differently. The company was never one of corporate suits in a stuffy boardroom but a company with its own sports teams, a marching band, a library and even a hairdresser in the early years. In fact, Australia's first industrial psychologists were also an important part of the Bonds family. And this approach was embodied in the company slogan, coined by George Bond himself; "We don't work for each other. We work *with* each other.[10]

This section provides a brief insight into the working life at Bonds based on analysis of oral history interviews with a small selection of former employees.

2.5.1 Stan Mather

Stan Mather was born in 1901 in Bolton, Lancashire, in the heart of England's fine cotton spinning area and worked at Bonds for 42 years, from 1926 to 1968. He remembered[11] in his childhood in Bolton, "spinning mills were going up so fast they were even taking bricks hot from the brick-makers to build mills". Stan started working at a mill at age thirteen, the day after the First World War started and with most of the lads away at the front he progressed quickly to the position of Overlooker but was demoted to machine operator when the men came back from the war. Aware that the cotton trade in Britain was in decline and irritated by seeing the sons ("who couldn't make it") of professional men enter the mills as cadets and given promotion above himself, who had longer experience, Stan decided to emigrate to Australia.

Arriving with his wife on 31 May 1926 Stan soon landed a job as a machine operator at Bonds, where his brother-in-law was employed in building maintenance. The mill had humidifiers that could cope with British conditions but could not handle the dry summer days in the west of Sydney. With his experience, Stan could see that a minor adjustment to reduce the tension of the web of cotton would solve the problem and his shift supervisor was so amazed that Stan was transferred from night to day shift. He was moved around a lot, filling in for workers at lunch or on leave and it wasn't until after the company went into liquidation that he got a promotion.

Stan remembers seeing very little of George A Bond who had a house at Bondi but used to come up to Dunmore House for weekends. On these visits, Bond would wander around the mill, accompanied by 'Old Cribbin', the nightwatchman, who would tell the boss all the news ("good or bad, depended on whether you were on the right side of Cribbin or not").

Stan's first impression of the Bonds mill was that it was "only a baby". He had worked at mills in England that had a hundred thousand spindles and Bonds had only

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[10] Accessed at http://www.bonds.com.au/our-story

[11] Oral history interview by Miss N Roche 16 May 1991

five [thousand?]. He thought the place was hopelessly over-staffed, with a foreman supervising only two or three workers. When Mr Crowther, who had been so impressed by Stan's adjustment of the equipment previously, asked Stan his impression of the factory after a couple of weeks - Stan replied that there were so many people about that the company "was heading straight for bankruptcy" – at which Mr Crowther laughed and said "don't worry about that, George Bond's got more money than the king". This was in about 1927 and later that year Stan's prediction came true.

After liquidation of Bond's company, many trimmings that George A Bond had thought important were cut, although a trained nurse was retained on day shift. Stan by this time was in charge of receiving cotton into the mill. A bounty system was in place to ensure that Queensland-grown cotton was used and a government officer would carry out spot checks to make sure everything was in order. However, supply of the local fibre became insufficient to meet the demand and the mill had to also use imported American cotton and some from the Pacific Islands.

Prior to liquidation, Bond had had the idea of growing cotton and starting a mill at Grafton but the demise of the company fortunately put paid to that idea – in Stan's view Grafton was not the place to be growing cotton. Stan also remembered Bond employing the most unlikely people, who would come from head office and wander around the mill. One fellow, dubbed the "Phantom of the Opera" would inspect the place but no-one ever saw a report of his findings!

Stan saw the liquidation as a result of too rapid expansion and high levels of debt to UK silk yarn suppliers Courtaulds through a company called Lustre Fibres and woollen yarns suppliers John Vickers. Bond always blamed the Bank of New South Wales which he believed, if they had stood by him a little longer, he would have been out of trouble. In Stan's opinion, Bond just didn't believe his credit was inexhaustible.

At the time of liquidation, the mill closed just before Christmas 1927 and re-opened in February 1928. Most of the staff were fired but Stan was lucky to keep a job and in fact started to make some progress at Wentworthville, put in charge of the carding department, then another department. Stan remembers his biggest influence at Bonds being a Russian who taught him all he knew about purchasing of cotton and matching standards, filling in the gaps in his knowledge between technical stuff and raw material purchasing. When the Russian's services were terminated at age 70, Stan fell into the job, matching samples of cotton against universal standards, essentially judging fibre length and body (diameter) by observation, a skill that many people never seemed to acquire.

After liquidation the company stopped weaving and sold off the equipment that had been used to weave cotton tweeds for work trousers, sheeting and towels. Quite a lot of small weaving mills got a start with machinery they picked up for a song from Bonds' liquidation sale.

In Stan's opinion Hermon Slade got his start in the textile business with machinery bought by a Bonds executive and they started a weaving mill called Commonwealth

Weaving Mills, weaving towels from this second hand machinery. George Travis had been a superintendent in the weaving mill so he selected the best of the machinery! Stan accompanied Mr Slade on a world trip in 1945 – they left in February 1945 and didn't get back until November that year.

Figure 47 Gabondo Cricket Club, Premiers 2nd Division Business Houses Competition, Centennial Park, 1928-29. (Source: Pacific Brands archives)

Stan was very impressed with Mr Slade and considered him to be the most honest business man he knew – "his ethics were impeccable". Stan recalled that no-one wanted to touch Bonds after the liquidation but the Banks of NSW persuaded Mr Slade, against his better judgment to take on the task of rebuilding the business. Liquidators sued George Bond for the money they were owed but when Slade took over, he bought Bond's debts to save him from going bankrupt. Slade knew he would never see the money again. Many creditors took out £100 debentures to get Bonds industries started – share capital came later.

Stan recalled that they made many improvisations at Bonds during his time there, making the machines do things they were never designed to do. Employee Harold Webb kept budgerigars and used a wick in their drinking fountain to ensure they had a regular water supply. He suggested to Stan that they use a wick to apply the lubricant evenly during thread polishing. Another improvisation was using a binding around groups of 10-15 threads to keep them together during the waxing process.

Stan recalled that at the time of world War II, all bobbins were imported but a man had started making bobbins locally for the woollen and worsted trade. He contacted Mr Slade and bought the bobbin factory and developed it to make all sorts of bobbins but there were problems. The Australian timbers used were not suitable, with cracking of the bobbins causing a lot of wastage in the industry. English wooden bobbins made in the Lake District were perfectly balanced but could not be obtained during the Second World War. Later, plastic bobbins were perfectly balanced. The

Bonds bobbin mill made bobbins for the spinning mills and also cotton reels for domestic use.

Stan's job in the spinning mill was well paid but difficult. During the war he had an interesting diversion. Jack Burgess carried out time and motion studies at Bonds, the only factory doing this as far as Stan was aware. Burgess became textile controller in the Department of War Organisation of Industry and because Stan had experience of time and motion studies, Burgess asked that Stan be relieved to join the Department. Stan found this an interesting experience – he recalls that when the Japanese entered the war, there was a shipload of textile machinery going to China that was diverted to Australia. A man called Webster, Chairman and General Manager of Bradmill (called Bradford at that time), was the Cotton Controller. The South Australian Premier wanted the equipment and eventually South Australia got the plant but on the condition that they had to produce yarn by a certain date. That plant was named Actil, to become another iconic Australian brand.

Stan recalled Bonds' significant contribution to the war effort, both for those serving overseas and those working the plant at home. The company supplied Dri-glow towels for the armed forces, yarn to the makers of ducks and drills for all cotton uniforms and sewing thread for making shoes.

Mrs Slade organised women from the mill who could sew and they spent days and days sewing Viyella babies' nightdresses to send to the United Kingdom throughout the Blitz.

At the mill, Stan recalled Geoff Wells organising an amazing fund-raising concert for hospitals, ambulances and medical equipment. Employee Harold Webb was a good violinist and there were girls who sang in the opera chorus. Two lasses from the threadmill did an 'Ada and Elsie' comedy routine and there were two brothers with good singing voices. Stan was of the opinion that with 1000 people working in the mill, there was bound to be some talent among the workers. The fund-raising concerts continued after the war.

After the war Stan became manager of the Wentworthville plant in 1953 and executive manager in 1955. One of Stan's enduring memories of working in the mill was the constant presence of cotton fibres in the air. It's not as though there were clouds of the stuff, but it was always there – there was no way of collecting it. Air-conditioning helped but the floating fibres were always there.

He recalled that cotton spinning was hard work – you were on your feet all day and employees needed a high degree of manual dexterity to tie knots. Stan remembered there being quite a Maltese community in South Wentworthville and the Maltese girls were wonderful operators but for some reason they could never get Maltese men to run the mill at night, although they were wonderful workers for heavy work.

Stan pointed out the process of handling the cotton from when it was harvested. First, the gin extracts the seed from the cotton fibre, then the cotton was put into bales about 4 feet 6 inches high and 2 feet square. On arrival at the spinning mill,

the bales were opened and shaken out and the cotton cleaned by a process called scotching. Then a lap of cotton about 40 inches wide and 18 inches thick was fed into to the carding machine which cleaned out further trash and converted the roll of cotton into a sliver (an endless length of fibres collected, not twisted, into a rope).

The next process was drawing on a frame. To obtain uniformity in weight per yard in the finished yarn, you took 6 cams from the carding machines and by rollers with different speeds you reduced them down to one but in the process fibres were laid straight. After the drawing process the cotton went to through three stages of roving on a roving frame – slubbing, intermediate, roving – these reduced the weight per yard at each step. The cotton then went from the roving process to actual spinning with a different reducing process and was wound onto a peculiarly shaped bobbin, which then was taken to the winding process. Each step was to put the small quantities of yarn into a package suitable for the next manufacturing process. (e.g. knitting, which required combed yarn on a cone winding machine). Different strengths of yarn could be selected at this point depending on the final product required.

Stan explained that in modern cotton spinning, a lot of cleaning takes place at the gin stage and the spinning machine also does the winding. The entire process is down to four steps, with computers making a huge difference compared with when he started at Bonds. Technically there have not been big changes in knitting, but there have been changes in dyeing, manufacturing and making up. In Stan's opinion this was the reason the Australian textile industry became uneconomic - because of cheaper prices in Asia. In Stan's opinion in 1991 the spinning mill at Wentworthville was the most modern of its type in the world and could export yarn to Asia except that Australian wages make that impossible.

2.5.2 Claire Thorley

Former Bonds employee Claire Thorley recalled[12] that after her marriage she and her husband Phil moved to Parramatta but he found transport a problem getting to the Bonds factory where he was a shift worker. Consequently, the couple rented a cottage in Dunmore Street in 1932 and purchased a block of land nearby.

Figure 48 The employees of Bonds Wentworthville operation circa 1935. (Source: Pacific Brands archives)

[12] Oral history interview by Miss N Roche March 1991

However, the advent of World War II meant that building was delayed. Her husband enlisted in the armed services but since Bonds was considered an essential industry, he returned to work.

2.5.3 George Graham and Netta Robinson

Bonds employees George Graham (born 18 March 1911) and his sister Netta Robinson (born 21 November 1919) recalled their association with Bonds and the benevolence of George Alan Bond. They moved to Pendle Hill with their English-born parents in 1918 and their father worked as a groundsman at Dunmore House, the home of Alan Bond. Netta was named after Mr Bond's wife Jeanette, who arranged the loan of a horse and buggy so the family could sell fish. They remembered Mr Bond opening the grounds of his house for Sunday school picnics where visitors were offered donkey rides.

2.5.4 Ada Mumford

Former Bonds employee Ada Mumford started work at Wentworthville on 6 March 1956 at the age of 29 and was to spend the next 32 years with the company[13]. Ada's husband was suffering from ill health and she took the job at Bonds which was close to home. When her husband's health deteriorated in later years, Bonds allowed her to leave work at times to look after him.

Ada's family was evacuated from Darwin when the Japanese bombed the city – they moved to NSW and rented for three or four years in Ettalong. Her father remained in Darwin but was later sent to Sydney and then to Fiji. When she left school, Ada's first job was sewing trousers in a factory above a picture theatre in Wentworth Avenue, Sydney. Once the Second World War was over the factory started making cosmetic boxes. Ada then lived with her aunt in Bondi Junction. Her aunt had four daughters and Ada had a room – a flatette – with shared bathroom, in Flood Street, Bondi.

Ada spent her first ten years at Wentworthville in the Winding section and then moved to Methods, a section which carried out time and motion studies. The people in different sections of the mill were given a bonus for production and Ada would time the staff and her findings went into a formula used to calculate bonuses paid. Ada enjoyed this work because as well as working out the staff bonuses, she had the opportunity to see what was happening in the mill and if there were any complaints about problems. Ada's findings in the breakdown studies were reported to Stan Welch and most were followed up in the laboratory. Most of the time Ada had someone to assist her in this work

One problem was the breaking of threads. In the winding process staff would wind the cotton from a bobbin to a cone – the bobbin of cotton would be placed on the peg at the bottom of the winding frame then threaded through the guides to be tied to a cone with a weavers' knot. Winding was repetitive work. If cotton wasn't winding well the staff would want someone to check for the reason. The Clearer is what the

[13] Interview of Ada Mumford by Roslyn Burge, 20 December 2012.

cotton goes through - a bit like a slot to clear. If the cotton has a lot of fluff or pieces caught on it the clearer cleared the cotton before it proceeded to cone and knitting. This process of checking and solving problems led to improved quality control.

Ada recalls that bobbins were made at the building across Dunmore Street from the factory – she never went to that building and was unaware of how many people worked there or who they were.

During her time at Wentworthville, Ada worked in every section except the wool bobbin section. She worked in Spinning to carry out time and motion studies, Cutting Sewing and towards the end of her time there, in the Dye House. When she started, there was just the spinning mill and Dyeing was the last function that came to Wentworthville, from Camperdown. She recalls that it was very steamy in the Dye House.

Another thing Ada recalls about working at Bonds was the need to be careful about gossiping about other employees – 'everyone was related'. Many employees worked for the company for many years and more than one generation of a family might be in the workforce. Ada remembers Roy Cheetham and Diane Woollard in management, Pam Powell and Bob Galmes. Harry Catlow was secretary, then Bob Galmes took over from him. Bob Galmes' brother, Ray, became manager of spinning. Their mother worked in the winding section for 50 years and their aunt also. Bob Galmes lived in Smith Street and when he left school he worked as a fitter and turner, eventually becoming a manager.

Many children worked at Bonds in their school holidays although Ada's sons never did. Students would sweep and clean up in the Winding section but some set fire to cotton bales. Given the risk of fire in the cotton, Bonds always had a fire-fighting system in place.

Ada recalls that wages were not exceptional and at times employees worked six days a week. The Mumfords did well enough though and were among the first in their street to get TV – she remembers all the neighbours coming over to watch *I Love Lucy*.

When Ada got the position in Methods, another employee Merle Simler, who had previously been promised that job was unhappy that she had missed out. Merle took on the Union rep. role with gusto and made sure all the union rules were adhered to - she operated for the workers.

Ada recalls social events at Bonds. The Bonds Social Club used to have socials such as a Christmas party and a social for the Bowling Club in the Staff Canteen [opened in 1949] but once the new mill was built at Wentworthville there were too many employees to fit in that building and they had to use other venues. She remembers a Christmas party for 500 children and a Social Cub Christmas dinner at Wentworthville Leagues Club.

Ada recalls the 1970s when the Whitlam government came in and made changes that affected the textile industry. Brian Hardie came to work in the office with Ada – he had worked for Sterling Henry and another company that knitted cotton. When they closed Brian Hardie was very upset and said that China was going to get all our business and we will be gone if nothing was done. His concern was "what if there's a war". All he predicted has come about. Ada and Brian still kept in touch after he left Bonds and went to work in the Army as a clothing inspector. She keeps in touch with many of her former workmates.

Ada Mumford retired from Bonds on 23 December 1988 at the age of 61. After 33 years at Bonds, in 1990 Ada turned to volunteering in heritage conservation, including nine years as Chair of the Friends of Old Government House at Parramatta. During her chairmanship the Friends raised more funds than at any other time. She started the Ghost Nights at Old Government House.

2.5.5 Joe and Beryl Richardson

Joe Richardson and his wife Beryl both worked at Bonds Spinning Mill[14]. Joe started working there at age 16 in June 1934 and spent his entire working life at Bonds, retiring about 1981. Beryl began work at Bonds aged 14 ½ and worked in the cone room and other parts of the mill until her marriage. Beryl's step-mother was the youngest of 12 and Beryl had a number of cousins also working at Bonds. Once she and Joe decided to be married Beryl left Bonds and did not work outside the home thereafter. Beryl and Joe married on 13 June 1942 and in 2012 celebrated their 70th wedding anniversary.

Joe described in great detail the processes of the factory and of spinning the cotton. He explained the staple – the lap – slabs – maintaining equipment and leather belts – opening the bales. In their telling of the story of working at Bonds Joe and Beryl conveyed a strong sense of the mill being part of their lives and much of their social life too. At the end of the interview Beryl described Joe's progress through promotion at Bonds, announcing that "Joe went from overall to tie!" He retired as a boss: as Night Chief & Superintendent.

After emigrating from Birtley in Durham in the north of England to Australia and working for a time in Lithgow and Blackmans Flat, Joe's father moved the family to Sydney with their dismantled house which was re-erected at Tungara Road, Girraween. Joe and Beryl moved to Bando Road, just around the corner, when they married. Bonds Mill wasn't far from Tungara Road and Joe went daily, annoying the manager, who eventually introduced him to Jack Bradshaw for his first job – this was to be Joe's only job – he stayed at Bond's all his working life.

Joe's mother had wanted him to get an education and end up in a government job but Joe was determined to make a go of it at Bond's. He sent away to England for text books on the complicated cotton spinning machinery. There were a dozen processes involved from the raw cotton to spun yarn and the finished product.

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[14] Joe and Beryl Richardson interviewed in their home by Roslyn Burge, 17 September 2012

Joe's first wage was 12 shillings a week for 3 days' work, paid on a Thursday. A full salary at the time was £1 per week. As a celebration for his first pay packet, Joe walked down to Wentworthville shops and bought some sausages.

Beryl's first day at Bonds was memorable for other reasons. Her mother had died in an accident when she was young, her father had remarried and Beryl had been raised by a stepmother who went to work at Bond's in the Great Depression before she married Beryl's father.

Beryl's stepmother used to walk from Westmead to Bond's to save the twopenny train fare – then after a couple of years her father worked in the store-room and looked after all the big belts, in the roller covering. Beryl's step-mother then left Bond's.

Beryl's father Stan Jessop and his brother had lost their shoe repair business during the Depression and used to work from home mending shoes, although there was little demand for their services. However, Stan's expertise with leather got him work at Bond's mill where there were many leather-covered rollers. These didn't last forever and had to be repaired. Felt was glued to the roller which was then covered with an envelope of leather stretched over it. The leather had to be ground to a rough surface finish, then varnished. The belts would also stretch with use and had to be shortened periodically or repaired when they came off their drives. Some of these leather belts were 12 inches wide. Later on, 'V' belts were introduced and machines were individually driven. On his retirement Beryl's father was presented with a walking stick with a steel centre and a series of leather circles layered one on top of the next.

Beryl felt she was inferior and felt a little bit on the outer at times. She got a job at Bond's through a friend, a Mr Turner, who was a boss at the company. She sat all day pulling waste cotton off bobbins, then got a spare job on the coil winding on the oil frames, in which she had to tie knots.

The thread cones on the machine were like cardboard ice cream cones – about 7 inches long and about 2 inches wide at the neck. The machines were run on a big leather belt – Beryl's father also got work at Bond's because of his expertise as a bootmaker with leather. Beryl didn't run the cotton on the fast machines, she worked on machines producing mop yarn and chenille (though this wasn't a big success).

Beryl described the process of attaching the cotton – a special lubricated spliced joint was created in which a number of threads were waxed, then emulsion was put on the cords, then you wound a handle and spliced them together. Four girls were on each machine, looking after 10 cones - a constant process requiring great concentration.

If you left the equipment for a toilet break, the cones filled (8" diameter) and would be taken to the knitting material and no trouble pulling off as the thread was drawn off the taper. The cones each had to be a specific size as they had to fit the next machine.

The processes became got more complex and Beryl later worked with about 20-25 machines. Most girls had a machine in front and behind them. Beryl worked with her back to the wall, beside the roller door.

Doubling the yarn was a process of parting the threads and overlapping them, adding emulsion, turning a handle to twist the threads together. When the thread was firm you would wax it by hand. Every morning Beryl had to go to the thread mill to get a fresh dish of the emulsion.

When the yarn was all glued together, it was released from the frame and you took the thread to your machine and wound it on the cone a little. On the electric machinery with the one thread it often broke – but the gadget Beryl used meant the multiple combined threads never broke.

Beryl said there were three girls working on the splicing machine. Beryl's department was cone-winding but she also had two cousins working at Bond's - Esme Green and her sister Rita. One cousin worked in the Doubling Room and the other in the Thread Mill which was used for sewing. Beryl also sewed and at the time of her interview she crocheted a lot. The Knotting machine was invented to facilitate the constant knotting. A special weaver's knot had to be used – it was designed to reduce the diameter of the knot. Beryl reminisced that the girls would tie thousands of knots a day.

When Joe started at Bond's Wentworthville site in 1934 there were two mills. The original section was built with huge square timbered posts holding up the roof – and with wooden beams. Then Bonds built another section – the new mill - which had steel posts. Between each section, because of fire risk, was a solid wall, with a sliding fireproof door. The door was designed in such a way that a fire would melt a bit of solder on the weight and the door would close.

Joe remembered the storeroom at Bond's full of bolts, hand-brushes and leather. The hand-brushes were used in cleaning the machines. There was fluff everywhere – in the roof and in the machines and it had to be cleaned out regularly. It was swept up and tossed out "but not thrown away". Some was burnt at the factory but Joe also took home cotton fluff to use as garden mulch.

Joe remembered the handling of cotton bales as they arrived at the mill. A worker nick-named Tom Mix[15] who couldn't hear very well "used to handle those bales [weighing 4-500 pounds] as though they were sheets of cardboard", Joe recalled. Tom would select a bale, place it on a trolley and wheel it out into the yard where he would cut the first hoop iron with an axe. He would then wheel it into the Blowing Room and place it where the operator could take slabs. He would then cut the remaining hoops causing the bale to blow out to five times its size. There might be ten bales in a mixing of slabs of cotton. The mixed fleece would be dropped onto a lattice, with or without spikes, then fed between heavy solid steel rollers (calender rollers) and eventually the lap would be ready for the carding machine.[16]

In the early days of cotton picking, the hand-picked produce was much finer and was mature. Today the cotton is picked by machine whether it is mature or not – so the machine also picks up seeds, leaves and other contaminants. The harvested cotton

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[15] Tom Mix was a silent movie star who played cowboy roles. The worker nick-named Tom Mix at Bond's was so called because he always carried a revolver. His real name was Geoffrey Vincent.

[16] A calender is a series of hard pressure rollers used to form or smooth a sheet of material.

goes to a ginnery. Each seed is covered in lint and this has to be separated by revolving blades which pluck the cotton. The seed is also useful and valuable.[17] Once the seed has been removed, the husk is sold to farmers for cattle feed.

In Joe's opinion, Egyptian cotton was the best but Bond's had to take Australian cotton which at the time was of little value. The staple is the length of the cotton fibres – about an inch (2.54cm) and a lap is a roll of cotton fibre. Joe described the process of combing in which the cotton went onto a disk covered with fine teeth which combed out the shorter fibres, leaving long fine yarn. The cotton was then filleted, a process in which it was turned into a rope of about finger-thickness, then drawn out to a long thread, laying fibres alongside each other. That's cotton spinning. It was largely a female industry, at least from card room onwards, with males employed as mechanics to maintain the equipment.

Joe said that working in the dusty mill didn't affect his health and he never heard of anyone's health suffering. There were accidents though. Joe described one worker, Squire Emmett, who worked on the cards and one day the door on the big cylinder was left open and Squire's fingers touched the equipment – he ended up with a hand like a fan.

Joe recalled that cotton is very susceptible to drying out – it can't be handled or processed when it's dry. Joe advised that the factory would sometimes be unable to function on a very hot, dry summer's day, when the cotton dried out.

Bonds had atomisers in the ceiling to maintain moisture levels– they used to block up regularly with the dust and fluff. Buckets of water were also thrown on the floor to keep the air moist. The Blowing Room (the first process) was exposed to the heat of the day on the western side of the complex. Employee Bill Slayter got hessian and strung it along the outside wall and sprayed it with the fire hose to increase the moisture levels. Big aeroplane propellers drew air through jets of water and exhausted it back into the room.

Joe remembered cotton bales catching fire once, from dropped cigarette ash. The cotton fibres were like a wick and the smoke from the burning cotton was acrid.

Joe recalled machinery which was fine tuned to produce bobbins, with different layers of speed and height. Jobbers looked after the bobbin machines. George Bond employed many workers from the United Kingdom – a lot of the machinery operators were English. There weren't too many migrants from other countries – they weren't popular.

Joe remembered Mrs Lunn who ran the combers. She was fastidious and wouldn't have a speck of dirt near her machines. She used to stand over Joe when he had to grease the machines.

Joe learned from other people's experience - Stan Mather advised him to get books from England on the workings of the machinery. Joe thought George Bond was overgenerous to his staff and this was the reason the company folded and ended up in the hands of receivers – Hermon Slade. Joe remembered Hermon Slade

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[17] Cotton seed is the source of cottonseed oil, a vegetable oil which is used for salad oil, mayonnaise, salad dressing and similar products because of its flavour stability.

because Joe had to clean up every time he came to visit. Slade was mostly at Camperdown.

Joe was a mechanic and when the night shift superintendent decided to retire, Joe asked Stan Mather if he could do the work.

Generally speaking the girls would do the work that had to be done - the men would go out for a smoko. The union wasn't very strong at Bond's because it was a largely female industry.

Joe mentioned the Social Club for which he was President and Ada Mumford was Secretary. He remembered staff Christmas parties and Dunmore House where Tom the gatekeeper lived.

Figure 49 "Christmas Time at Underwear Department, Xmas 1922". George Alan Bond was known for looking after his workers, some of whom have expressed the opinion that his over-generous nature finally led to the failure of his company. (Source: Pacific Brands archives).

2.5.6 Mike Bonnici

Mike Bonnici started at Bonds as a 15-year old and worked there for 36 years, leaving in 2001 in one of the first rounds of retrenchments by the company[18]. Mike says he would have given back all the money he received on leaving just to be able to stay at Bonds. He misses Bonds and says it was a good place to work except at the end when the 'sweepers' came in. They lost $435 million.

Bob recalls:

> *"I always said to people there are 24 hours in a day and there are 8 hours sleeping, 8 hours with family and 8 hours at my other family at Bonds … very much a family affair. Not "my" job - it's "our" job."*

Mike did a 3-year textile course at Technical College with Bob Galmes as his teacher.

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[18] Phone interview of Mike Bonnici by Roslyn Burge, 19 September 2012

He remembers everyone had a nickname – Joe Richardson's was "soup bones" Mike's wife also worked at Bonds. He finished up in a senior position – Shift Manager, Technical Manager. He was on a 12-hour shift and then they brought in an 8-hour shift and he ran the maintenance of all the shifts - but he still ran the 12 hour shift. Mike has lots of contacts including- Ray Stapley the site electrician who only recently finished at Bonds. Mike keeps in touch with lots of people and says he never forgets a face. At the time of his interview he was organising a reunion of Bonds employees before Christmas 2012.

A copy of 'Spinning yarns: an oral history of working life at Bonds Cotton Spinning Mill, Pendle Hill,1923-1988' by Grace Karskens is included as an Appendix.

Figure 50 Wentworthville employees photographed outside the Dunmore Street façade circa 1940s. The 'V' for Victory perhaps suggests a 1945 date. (Source: Pacific Brands archives).

Figure 51 Bonds cadet David Ramsay inspecting machinery 1974. (Source: Pacific Brands archives).

Figure 52 Bonds cadet Ross McAlpine appointed January 1977, training in methods engineering, working on a knitting machine. (Source: Pacific Brands archives).

2.6 A Thematic Approach

The State Heritage Inventory identifies 36 historical themes which signify historical processes, but do not describe physical evidence or items in a study area. These State Themes are very general and many heritage items will relate to more than one theme. The themes however, do aid in understanding the historical context of individual items. These themes provide the context for assessment of heritage significance.

2.6.1 Historical Themes

Set out below is a table of Australian and NSW themes, with the potential ability of the place to demonstrate these themes indicated.

Australian theme	NSW State theme	Ability to demonstrate
Developing local, regional and national economies	Environment – Cultural Landscape	The Bonds site is an example of an industrial cultural landscape that has evolved over a period of more than 80 years, reflecting changes in technology and market forces.
Developing local, regional and national economies	Industry	The Bonds factory was a major industry in Holroyd for more than 80 years.
Developing local, regional and national economies	Technology	Bonds introduced many technological innovations in the processing of cotton and synthetic yarns and their conversion to clothing, including the installation of cutting edge technology up to the 1990s.

Australian theme	NSW State theme	Ability to demonstrate
Building settlements, towns and cities	Land Tenure	The site of the former Bonds factory and associated subdivision plans and other archival material demonstrate changes in land tenure and land use in a part of the former Holroyd LGA from the early land grants of the colonial period to the present day, including the impetus the development of Bonds gave to the expansion of the suburbs of Wentworthville and Pendle Hill..
Working	Labour	The Bonds site and associated archives demonstrate many aspects of labour in the spinning and clothing manufacturing industries including innovations in human relations.
Developing Australia's cultural life	Creative Endeavour	Parts of the former factory buildings exhibit architectural excellence in design.
Developing Australia's cultural life	Social Institutions	The Bonds site features a former staff cafeteria and the company had a band and a social club. Dances were held at local halls and possibly also in the building referred to by some as the dance hall.
Developing Australia's cultural life	Sport	Bonds supported factory sporting teams which took part in competition with teams from other manufacturers. Bonds also sponsored sports including sailing and motor racing. The company was a sponsor for the Sydney 2000 Olympics and produced the uniforms for the Games volunteers.
Marking the phases of life	Persons	The site and associated archives can demonstrate aspects of the lives of George Alan Bond and many other individuals who worked for Bonds Industries.

3.0 Analysis of Physical Evidence

This section provides description and analysis of the physical evidence at the Bonds site, including the environmental context, the built and landscape elements, and movable heritage, including small objects and paper and audio-visual archives.

There appear to have been four main phases of development for built elements on the Wentworthville site. The initial phase, from 1923 to 1929, covers the period from the establishment of the spinning mill on the site by G A Bond & Co until the liquidation of that firm in 1929. The documentary evidence (in the form of drawings and photographs) for this early period is scarce, and attribution of buildings to this phase is mostly on the basis of written historical information combined with physical evidence. The second phase covers the period from the establishment of Bonds Industries in 1930 until the end of the Second World War in 1945. The early aerial photographs of the site all appear to date from this period, and show that development on the site was confined to the northern side of the site fronting Dunmore Street. The Bobbin Mill and timber stores were on the northern side of Dunmore Street, opposite the mill buildings.

The third phase of major development covers the period from 1945 to 1970, during which time a number of smaller early buildings were demolished or replaced, and development on the site extended southwards with the construction of the new spinning mill. This is the first period for which architectural drawings of many of the buildings have been located. The final major phase lasts from 1970 to 2009, when the decision was taken to close the factory. During this time there was further development to the south and east, and a number of existing buildings were altered and refurbished.

3.1 The Environmental Context & Site Description

The Bonds factory occupies a rectangular site bounded on its northern side by Dunmore Street, on its eastern side by Jones Street, by residential properties on its southern side and by the curtilage of the heritage item “Dunmore” and residential properties on the western side.

The Dunmore Street frontage includes a brick building containing the original 1920s pedestrian entry to the works. Much of the original clothing production areas are under a saw-toothed roof behind the facade. Parts of the factory, including former cutting rooms, retain their original hardwood timber posts and roof trusses, although some structural elements have been replaced with steel. Other built elements from the earlier phases of site development include a former store with clerestory roof, converted in recent years into the John Austin Centre, a training and conference facility, a row of concrete roofed cotton bale stores with sliding metal doors counter-balanced with heavy weights, a pitched roof building possibly built as a storage shed and used for company dances but converted to a staff cafeteria in 1949. Also on the site are parts of the former boiler house, a carpentry workshop, electrical substation, recent office buildings and extensive areas of car parking.

3.2 Built Elements

For the purpose of this CMP, site inspections were undertaken in 2012 and 2013 to review the physical condition of all built items previously assessed in the 2010 preliminary report by **MUSE***cape* and to assess remaining built fabric in more detail. For the locations of these items on site, refer to Figures 23-25.

3.2.1 Yarn Store

The original use of this building, probably built during the second phase of development (Bond Industries) after 1930, is unknown. It has a concrete floor, face brick walls, steel trusses for south lights which span full width, steel trusses supporting the saw-tooth roof, possibly an asbestos cement ceiling, steel roller shutters and steel framed windows.

Figure 53 Exterior of Yarn Store, at western end of Dunmore Street frontage. (Photo: Peter Phillips, 26 November, 2013),

Figure 54 Interior of Yarn Store. (Photo: Peter Phillips, 26 November, 2013),

3.2.2 Old Spinning Mill

This building was probably built during the first phase of development (G A Bond & Co) before 1930. It has concrete external walls (horizontal board marked) similar to those in the Cutting Room, steel columns (marked Dorman Long & Co) and beams with bolted/riveted connections, timber trusses supporting a saw tooth roof, steel framed windows, and brick internal partitions, with some later steel stud partitioning.

The saw-tooth roof faces east rather than south, and may have been so designed with the intention of increasing protection from strong westerly summer sun, but the design does not appear to have been an improvement and later saw-tooth roofs were all built to face south. This building contains early mechanical ventilation ductwork, possibly dating from the introduction of air-conditioning to the mill in the 1950s. The western-most bay is topped by ventilation towers and a water tank which retains remnants of its early signage.

Figure 55 Exterior of Old Spinning Mill, at western end of Dunmore Street frontage. (Photo: Peter Phillips, 26 November, 2013),

Figure 56 Interior of Old Spinning Mill. (Photo: Peter Phillips, 26 November, 2013),

Figure 57 Western end bay of Old Spinning Mill. (Photo: Peter Phillips, 26 November, 2013)

Figure 58 Water tower and signage on Old Spinning Mill. (Photo: Chris Betteridge, 29 November 2013)

3.2.3 Administration and Fabric Store

The Administration building at the north-east corner of the early factory complex was probably built during the second phase of development (Bond Industries), as the style of the brick frontage suggests the 1930s period, but may incorporate earlier structures. As the aerial photographs indicate, it appears to have been built in at least three stages, and contains a number of different structural systems including clear span steel trusses (with south lights) between masonry walls (the western-most section), steel columns and beams similar to the old Spinning Mill (the south-east corner) and hollow section steel columns made from pairs of welded steel angles. The northern-most bay of the factory building was constructed with face brick walls and a tiled roof, and incorporates a projecting entrance. This part of the building may be the addition constructed in 1939 to house additional yarn plant. The facade was altered in 1989 to designs by in house engineer Phil Bathie with the enlargement of some openings and replacement of all window frames with aluminium frames; the concrete tables along the street frontage may have been added at the same time. Other alterations included new aluminium framed doors, a new metal-clad east façade treatment, and refurbished interiors including false ceilings and partitions.

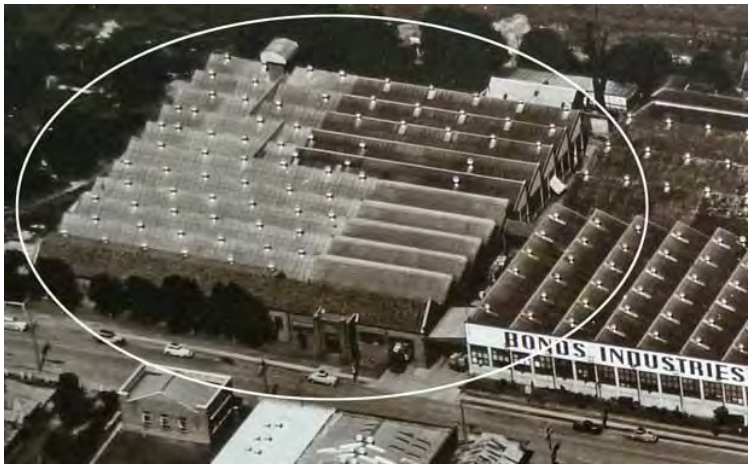

Figure 59 Differences in the administration building roofs suggest that it was built in several stages. (Source: Detail from aerial photograph c1940s. Pacific Brands archives)

Figure 60 The Dunmore Street facade of the Administration building. (Photo: Chris Betteridge)

Figure 61 Detail of the Dunmore Street entrance to the Administration building, showing original doors and later windows. (Photo: Peter Phillips)

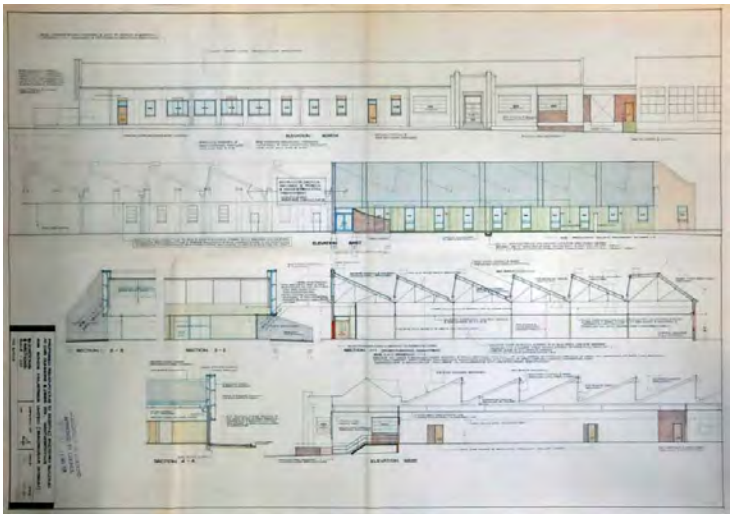

Figure 62 Drawing showing proposed alterations to the Administration Building, 1988. (Source: Pacific Brands plan room)

Figure 63 The eastern facade of the Administration building. (Photograph: Peter Phillips, 2013)

Figure 64 The interior of the Administration building. (Photograph: Peter Phillips, 2013)

3.2.4 Original Gatehouse

This building, demolished by 1960, is likely to have been built during the first phase of development. It may have been gatehouse or caretaker's cottage. The site is now occupied by the main access road into the complex.

Figure 65 The former gatehouse. (Source: Detail from aerial photograph c1940s. Pacific Brands archives)

3.2.5 Former Store / Staff Cafeteria / Dance Hall

This structure was not listed as one of the significant items in the Holroyd LEP, but was identified in the preliminary heritage assessment of the site as an item of potential significance. The building evidently dates from among the earliest phase of operations on the site and appears from air photo evidence to have been built as a storage shed. It is a simple timber-framed structure with timber framed windows and timber trussed roof structure, clad in corrugated iron and lined with hardboard sheeting. The building was apparently used for a time as a dance hall for employees although newspaper articles suggest that many dances were also held at other venues in local communities. In 1949 the building was converted for use as a staff cafeteria, with windows and additional doors probably added at this time. Surviving fabric includes timber parquet flooring over much of the floor area and a section with concrete floor in the southeast corner where catering facilities were located. There is evidence of a commercial exhaust fan on the eastern wall. The building is considerably dilapidated, with termite damage to timbers and deterioration due to weather penetration.

Figure 66 The dance hall as originally constructed, possibly as a storage shed. (Source: Detail from aerial photograph c1940s, Pacific Brands archives)

Figure 67 The exterior of the former Staff Cafeteria / Dance Hall, viewed from the south side, showing the south and part of west elevations. (Source: Orwell & Peter Phillips Architects)

Figure 68 The interior of the former Staff Cafeteria / Dance Hall. (Source: Orwell & Peter Phillips Architects)

3.2.6 The Cutting Room

The Cutting Room was part of the original factory premises at Wentworthville designed by Robertson and Marks Architects, and may have housed the first cotton spinning mill. A drawing (the only one found from the earliest phase of development) showing the plan of the building, dated November 1922, is held in the Pacific Brands plan collection; this drawing also shows the outlines of a Mercerising Plant building, with dimensions of 14 feet x 25 feet in plan, and a Lavatory and Luncheon Rooms block, and refers to other drawings which appear not to have survived. The Robertson & Marks records indicate that "Cotton mills, Machine Shop and Mercerising House" were completed in 1925. [19]

The Cutting Room building combined traditional and modern construction techniques, hardwood being used for the columns and reinforced concrete for the main walls.

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[19] Little, Ian G. *The Practice of Robertson and Marks Architects 1892-1941*. Historical research thesis, University of New South Wales, 1975

The sawtooth roof was constructed with composite trusses mainly of timber, with steel rods for the tension members. Timber framed windows were constructed along most external walls.

The condition of the original building is generally fair to good. Most of the windows have been painted over, as the original building has progressively been surrounded by later structures. The hardwood structure appears sound, although some supplementary steel members have been added and some posts have warped and twisted, apparently without any effect on their structural capacity. The concrete walls also appear sound, despite some physical damage at penetrations for services.

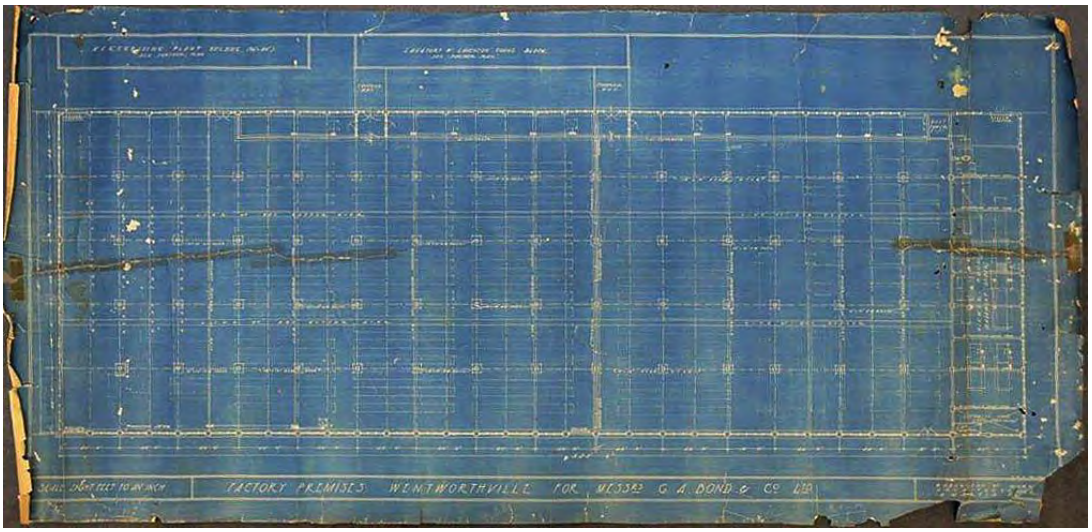

Figure 69 Plan of the Cutting Room by Robertson and Marks, Architects. (Source: Pacific Brands plan room)

Figure 70 Interior of the Cutting Room while still in operation. (Source: Holroyd Heritage Study 1992)

Figure 71 Exterior of the Cutting Room 2013. (Source: Orwell & Peter Phillips)

Figure 72 Interior of the Cutting Room 2013. (Source: Orwell & Peter Phillips)

3.2.7 Cotton Bale Stores

These small structures were designed as fire-proof stores for cotton bales, and were probably built in the 1920s during the first phase of development. There are six surviving stores in different states of intactness; all originally had reinforced concrete floors, walls and roofs, and metal-clad sliding fire doors with counterweights. The stores have most recently been used for general storage and work areas. A seventh store, at the western end of the row, was converted to a vehicular passageway, providing access to larger bale stores to the south, constructed sometime after 1945.

Figure 73 Bonds General Manager W Hermon Slade inspects one of the newly opened cotton bales in front of the long row of concrete fire-proof stores that house the cotton on its arrival at Wentworthville. (Source: Pacific Brands archives).

Figure 74 The exterior (left) of the surviving bale stores and the interior (right) of one of the stores. (Source: Orwell & Peter Phillips Architects)

3.2.8 Compressor Room

This building was probably built during the first phase of development (G A Bond & Co) around 1920s, as its construction materials are similar to other buildings of that period. Its original use is unknown, but it may have been the building housing the mercerising plant referred to on the 1922 drawing for the cutting room. It has more recently been used to house compressor equipment. The building has a concrete floor and concrete walls, steel framed windows, and has steel trusses supporting the monoslope roof.

Figure 75 Exterior of the Compressor Room 2013. (Source: Orwell & Peter Phillips)

Figure 76 Interior of the Compressor Room 2013. (Source: Orwell & Peter Phillips)

3.2.9 Carpenters Workshop

The present Carpenters' workshop was probably built during the second phase of development (Bond Industries), as the style of its brick frontage suggests the late 1930s period. It is connected to the nearby amenities block, which may have occurred at a later date. The building has a concrete floor, face brick walls, timber framed doors and windows, and timber trusses supporting the roof.

Figure 77 Exterior of the Carpenters Workshop 2013. (Source: Orwell & Peter Phillips)

Figure 78 Interior of the Carpenters Workshop 2013. (Source: Orwell & Peter Phillips)

3.2.10 Amenities building

The Amenities building was probably built at the same time as the similarly constructed Compressor Room nearby, during the first phase of development (G A Bond & Co) around the 1920s. It is possible that this building is the Luncheon room and Lavatories building referred to on the 1922 drawing for the cutting room. The building has concrete floor and walls, timber framed glass louvered highlights, later aluminium framed louvre windows, and timber rafters and ceiling linings above.

Figure 79 Exterior of the Amenities building 2013. (Source: Orwell & Peter Phillips)

Figure 80 Interior of the Amenities building 2013. (Source: Orwell & Peter Phillips)

3.2.11 Substation

Although not mentioned in documentation, the substation is likely to have been built during the first phase of development (G A Bond & Co) around the 1920s, to supply power to the spinning mill. The original L-shaped building surrounds a later open-air transformer enclosure. The building has a raised concrete floor, brick walls with small high-level openings, and a concrete slab roof. External steel frames originally carried power lines serving factory buildings, and retain some porcelain insulators. Electrical equipment in use within the main substation dates from the 1950s and later; the small attached store to the north of the substation building contains significant earlier redundant electrical equipment.

Figure 81 Exterior of the Substation 2013. (Source: Orwell & Peter Phillips)

Figure 82 Interior of the Substation 2013. (Source: Orwell & Peter Phillips)

Figure 83 Interior of the store adjacent to the Substation showing redundant electrical equipment 2013. (Source: Orwell & Peter Phillips)

3.2.12 John Austin Centre / Store / First Aid

This building was known as the storage building at the time it was included in the list of significant elements on the site by the former Holroyd City Council. It was probably built during the first phase of development on the site (G A Bond & Co) around 1920s, as it has concrete walls with horizontal board marking from formwork, similar to those on other early buildings. Its original use is unknown, although surviving parts of the timber-louvered lantern on the eastern section suggest a possible storage use, perhaps in connection with the original boiler house which was located to the east. It was shown on drawings from the 1970s as a store and first aid centre. The building is L-shaped in plan, with concrete floor and walls and a timber trussed clerestory roof. The original clerestory evidently had timber and glass louvres, some bays of which remain at the eastern end. The northern wing of the building was completely refurbished internally in 2004 as a meeting room / staff training centre with associated kitchen, eating area and lavatories, and most of the clerestory louvre panels have been replaced with aluminium-framed windows. Aluminium framed doors and windows also date from this period.

Figure 84 The store building prior to conversion to the John Austin Centre. (Source: Holroyd Heritage Study 1992)

Figure 85 The exterior of the John Austin Centre, showing the early louvre panels in the clerestory. (Source: Orwell & Peter Phillips Architects)

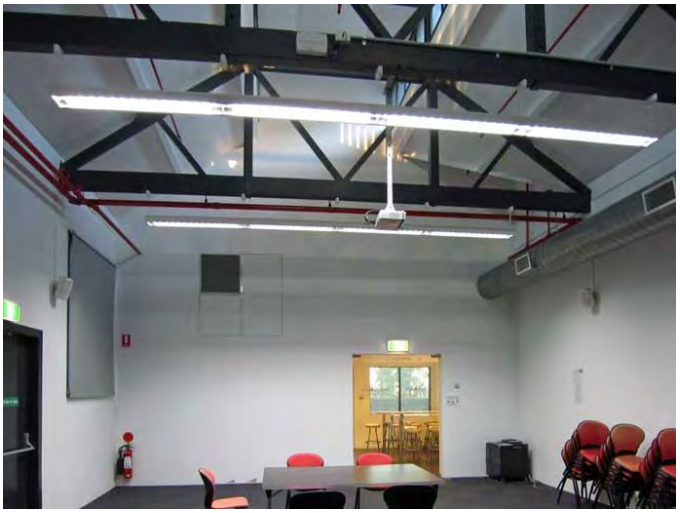

Figure 86 The interior of the meeting room in the John Austin Centre, showing the trussed roof structure and newly glazed clerestory. (Source: Orwell & Peter Phillips Architects)

3.2.13 Former Power House

The original power house was built to the east of the building that now houses the John Austin Centre, and was demolished some time before 1960.

Figure 87 The original power house to the east of the storage building. (Source: Detail from aerial photograph 1940s, Pacific Brands archives)

3.2.14 Former Workshop

This former workshop was built to the south of the building that now houses the John Austin Centre, and was demolished some time before 1960.

Figure 88 The former workshop to the south of the storage building. (Source: Detail from aerial photograph 1940s. Pacific Brands archives)

3.2.15 Stores and Loading Dock

This infill building seems likely to have been built during the third phase of development (1950s-60s), over the original roadway between the Old Spinning Mill and Cutting Room to the east, and the Yarn Store and former Staff Cafeteria / Dance Hall to the west. It has a concrete floor and columns, brick walls, and steel trusses supporting south lights.

Figure 89 Interior of the Stores and loading dock 2013. The western bay of the old spinning mill is to the right. (Source: Orwell & Peter Phillips)

3.2.16 Covered Roadway

This infill structure was also probably built during the third phase of development (1950s-60s) over the original roadway between the Old Spinning Mill and Cutting Room to the west and the Administration building(s) to the east. It has a concrete floor and steel deck roof; its walls are formed by the former external walls of the flanking buildings.

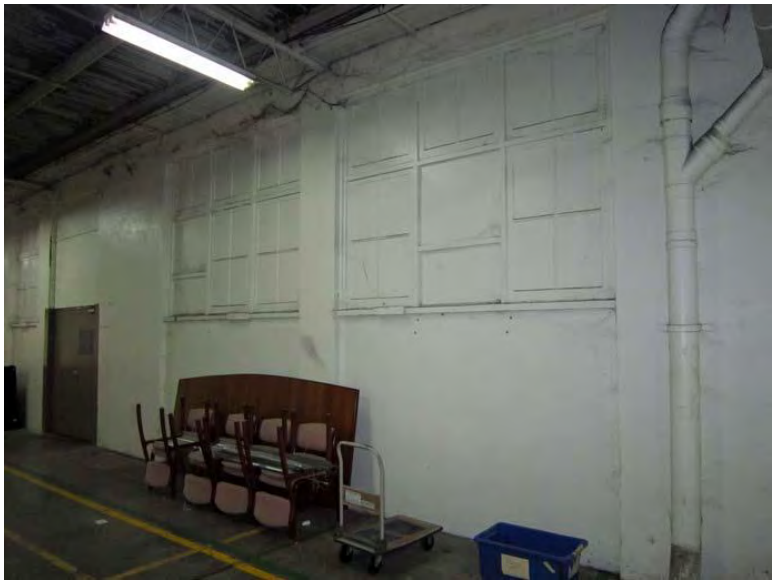

Figure 90 Interior of the Covered roadway 2013. The windows are in the former external wall of the Cutting Room. (Source: Orwell & Peter Phillips)

3.2.17 Offices

This two-storey building was completed in about 1964 as new administration offices, and was designed and constructed by Civil and Civic. It has concrete floors and stairs, brick walls, aluminium framed doors and windows, and a steel deck roof. The building has been refurbished internally since construction.

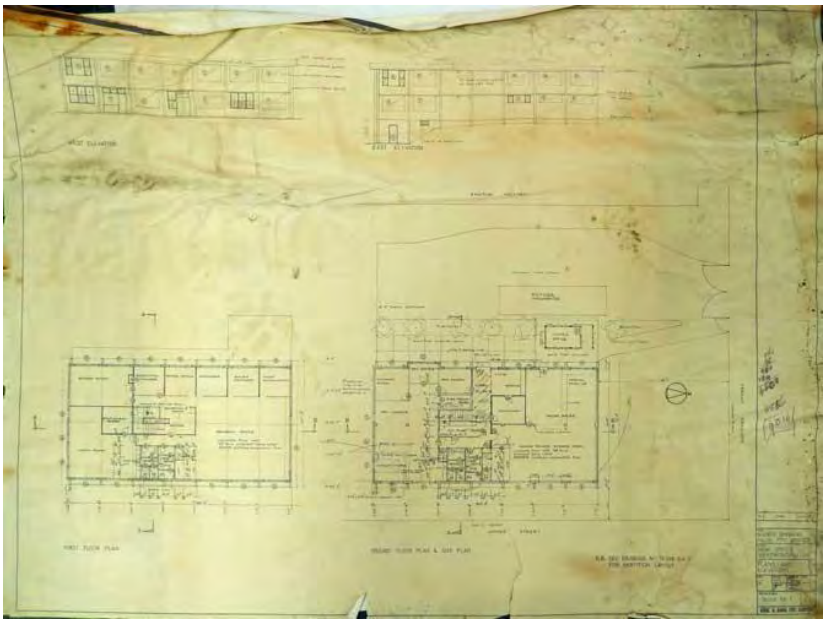

Figure 91 Drawings for construction of the Offices building 1963. (Source: Pacific Brands plan room)

Figure 92 Exterior of the Offices building 2013. (Source: Orwell & Peter Phillips)

Figure 93 Interior of the Offices building 2013. (Source: Orwell & Peter Phillips)

3.2.18 New Bale Stores

These buildings were probably built during the third phase of development (1950s-60s) to increase cotton storage capacity for the additional spinning mills. They have concrete floors, brick walls (except for the concrete northern wall to the original bale stores), and steel trusses supporting sawtooth roofs with steel framed south lights.

Figure 94 Interior of the 'New' Bale Stores being used in 2013 for storage of equipment. (Source: Orwell & Peter Phillips)

3.2.19 Spin Dispatch

The building now known as the yarn store was probably built as an additional bale store towards the end of the third phase of development (1950s-60s). It was later used as spin dispatch (according to drawings in the Pacific Brands plan room). It has a concrete floor, concrete block walls, and open web steel joists supporting the roof.

Figure 95 Interior of the Spin Dispatch building being used in 2013 for storage of equipment awaiting disposal. (Source: Orwell & Peter Phillips)

3.2.20 Electricians' Workshop

The workshop was probably built during third phase of development (1950s-60s), as its structure matches other smaller buildings form this period. It was later used as a lunch room in the 1980s, and most recently as an engineering workshop. It has a concrete floor, framed and sheeted walls, steel framed highlight windows, and steel trusses supporting the roof.

Figure 96 Interior of the Electricians Workshop 2013. (Source: Orwell & Peter Phillips)

3.2.21 Boiler House

The boiler house appears likely to have been built during the third phase of development (1950s-60s). It has a concrete floor, brick walls, and steel trusses supporting a sawtooth roof with steel framed south lights. The building contains the lower sections of the two remaining steel flues and some associated pipework; other equipment (including a third flue) has been removed. Adjoining the boiler house is a brick oil tank room with a steel feeder water tank on its flat concrete roof.

Figure 97 Exterior of the Boiler House 2013. (Source: Orwell & Peter Phillips)

Figure 98 Interior of the Boiler House 2013. (Source: Orwell & Peter Phillips)

Figure 99 Oil store and feeder tank next to the Boiler House 2013. (Photo: Peter Phillips)

3.2.22 New Spinning Mill

The new spinning mill was the first major building to be constructed during the fourth phase of development (1970s-1990s). It was originally designed as a spinning mill, and later used as a knitting mill and bra factory. The mill is a two storey structure at the northern end, with the ground floor cut into the slope of the site, and the first floor at ground level on the southern end of the site. It has concrete floors and columns (flat plate structure), brick walls, and aluminium framed windows. The roof structure is presumably steel trusses, concealed by a false ceiling.

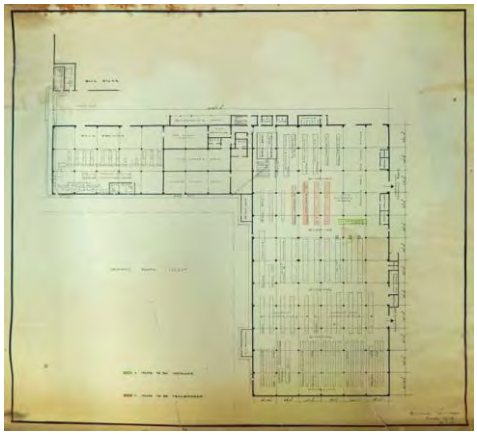

Figure 100 Drawing for the layout of the ground floor of the New Spinning Mill, 1972. (Source: Pacific Brands plan room)

Figure 101 Exterior of the New Spinning Mill (from Dunmore House site) 2013. (Source: Orwell & Peter Phillips)

Figure 102 Interior of the New Spinning Mill, ground floor 2013. (Photo: Peter Phillips)

3.2.23 Warehouse

This utilitarian building was probably built towards end of the third phase of development (1950s-60s) as a warehouse and was later extended to form part of the dye house. It has a concrete floor, steel columns, and sloping open web steel joists (typical of this period of construction) supporting the roof.

Figure 103 Interior of the former Warehouse 2013. (Source: Orwell & Peter Phillips)

3.2.24 Covered Roadway

This structure was built during the fourth phase of development (1970s-1990s) over the former roadway between the new bale stores and new spinning mill. It has a concrete floor, steel columns, and steel trusses supporting the roof.

Figure 104 Interior of the covered roadway 2013. (Source: Orwell & Peter Phillips)

3.2.25 Store

The store was built during the fourth phase of development (1970s-1990s) between the new bale stores and the electricians' workshop. It has a concrete floor, steel columns, and steel beams supporting the roof.

Figure 105 Interior of the store 2013. (Source: Orwell & Peter Phillips)

3.2.26 Canopy

The extensive canopy, U-shaped in plan, was built about 1995 on the site of the original power house, to a design by Quanstruct Pty Ltd. It has steel columns, beams and trusses supporting the steel deck roof, with fiberglass panels for daylighting.

Figure 106 The Canopy, with ‘The Park’ beyond, 2013. (Source: Orwell & Peter Phillips)

3.2.27 Warehouse Extension

The northern extension to the warehouse (subsequently incorporated into the Dye House) was built about 1991 to a design by architects Peter Crowley and Partners. It has a concrete floor, precast concrete panel walls, and steel columns and beams supporting the roof.

Figure 107 Interior of the Warehouse extension 2013. (Source: Orwell & Peter Phillips)

3.2.28 Spinning Mill Extension

The southern extension to the New Spinning Mill was built about 1995, to a design by Quanstruct Pty Ltd. It is a single storey building at the upper level of the mill, and has a concrete floor, and steel portal frames supporting steel cladding to roof and walls.

Figure 108 Interior of the Spinning Mill extension 2013. (Source: Orwell & Peter Phillips)

3.2.29 Dye House Extension

The extension to the former warehouse to create the Dye House was built about 1987, to a design by in-house engineer Phil Bathie. It has an L-shaped plan which wraps around the former warehouse to the south and east, with a mezzanine floor at the southern end. The building has concrete floors, steel portal frames, brick walls, and aluminium framed doors and windows. While the majority of the building is an open space, the eastern bay contains offices and laboratories associated with the Dye House.

Figure 109 Exterior of the Dye House 2013, showing the offices and laboratories on the eastern side. (Source: Orwell & Peter Phillips)

Figure 110 Interior of the Dye House, looking south towards the mezzanine 2013. (Photograph: Chris Betteridge)

3.2.30 Loading Dock

The dock at the southern end of the site was built about 1995, to a design by Quanstruct Pty Ltd. It has a concrete floor, and steel portal frames supporting steel cladding to roof and walls.

Figure 111 Interior of the Loading dock 2013. (Source: Orwell & Peter Phillips)

3.2.31 Canopy

This canopy was added to the southern loading dock during the fourth phase of development (1970s-1990s). It has a concrete floor, steel columns, and steel beams supporting the roof.

Figure 112 Canopy to loading dock 2013. (Photograph: Peter Phillips)

3.3 Landscape Elements

Site landscaping is largely confined to perimeter planting along the steep slope of the Jones Street boundary, mostly native trees and shrubs; street trees and some other planting along the Dunmore Street frontage; screen planting along the western and southern boundaries and two mature specimens of *Corymbia citriodora* (lemon-scented gum) in an internal courtyard to the west of the main staff car park. The landscaping is described in more detail below.

3.3.1 Perimeter Landscaping (Eastern Boundary)

Mature specimens of *Sapium sebiferum* (Chinese Tallow Tree) along western side of offices adjoin the vehicular entry from Dunmore Street. The Jones Street edge is planted with regularly spaced eucalypts, probably planted in 1940s and augmented by more recent native plantings and invasive exotics.

Figure 113 Landscaping at main vehicular entrance 2013. (Photograph: Chris Betteridge)

3.3.2 'The Park'

The area known as 'The Park' has been open space for a considerable time and is planted with two specimens of *Corymbia citriodora* (Lemon-scented Gum). It has been used recently as a muster area in case of emergencies. The area includes picnic shelters with tables and benches for staff use during breaks.

Figure 114 **'**The Park' looking south-west 2013. (Photograph: Chris Betteridge)

3.3.3 Perimeter Landscaping (Southern Boundary)

Along the southern boundary there is mixed native species planting including eucalypts and casuarinas.

Figure 115 Perimeter landscaping on southern boundary 2013. (Photograph: Chris Betteridge)

3.3.4 Perimeter Landscaping (Western Boundary)

Mixed native species are planted along the western side, on or set back from the boundary with “Dunmore”.

Figure 116 Landscaping along western boundary 2013. (Photograph: Chris Betteridge)

3.3.5 Dunmore Street Landscaping

Mixed native and exotic ornamentals have been planted on the nature strip and to the south of the footpath at the base of the buildings. These plantings appear to be a second phase of landscaping in the 1970s, replacing earlier plantings evident in 1940s photographs. The density of the current plantings tends to obscure much of the building facades.

Figure 117 Landscaping along Dunmore Street 2013. (Photograph: Chris Betteridge)

3.3.6 Detention basin (south-east corner)

A concrete ‘in-ground pool’ has been constructed in the south-east corner of the site for use as a detention basin.

Figure 118 Detention basin 2013. (Photograph: Chris Betteridge)

3.4 Moveable heritage

3.4.1 Company Archives

Formerly held on site at Wentworthville (as at 26 November 2013) are extensive archives including printed, filmed and recorded material such as files, reports, archival photographs, radio, TV and print media advertisements, video and audio tapes, films and promotional material such as busts of Chesty Bond. The collection also includes small items of laboratory testing equipment including devices for

measuring yarn strength. These collectively are very significant items of State and probably national significance with the potential to assist in the communication of the history of the company in a variety of ways.

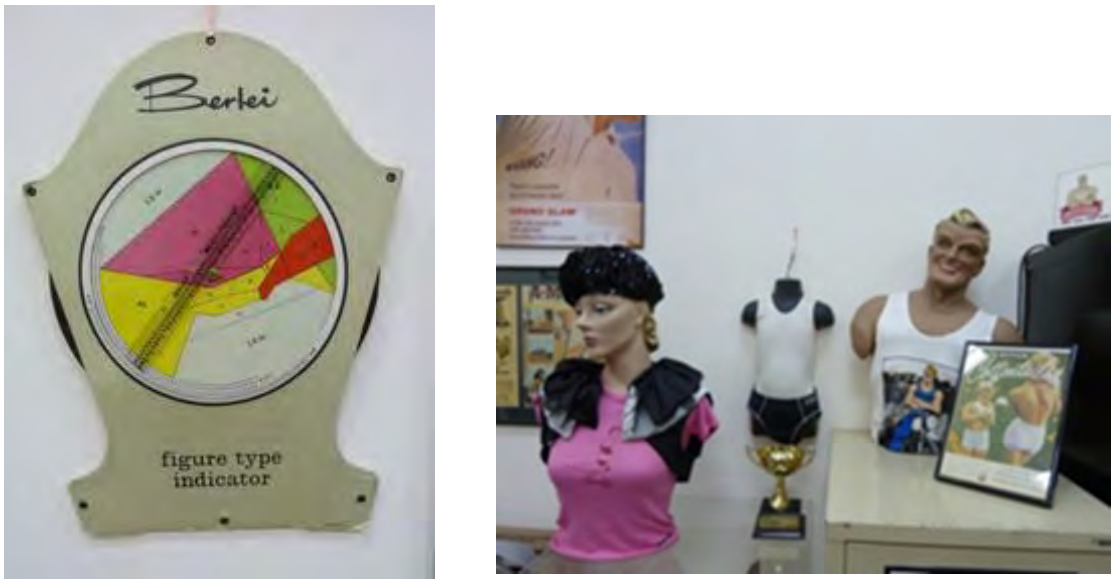

Figure 119 (Left): Berlei Figure type indicator; **(Right):** Mannequins and other items from the Bonds collection. (Photographs: Chris Betteridge from items in the Pacific Brands archives)

Figure 120 Display from Bonds collection. (Photograph: Chris Betteridge from items in the Pacific Brands archives)

Figure 121 (Left): Framed copy of a print ad. for Bonds Hipnippers; **(Right):** Advertisement for Chesty Bond athletics printed on metal sign. (Photographs: Chris Betteridge from items in the Pacific Brands archives)

Figure 122 (Left): Printed material in Pacific Brands archives; **(Right):** Laboratory testing equipment. (Photographs: Chris Betteridge from items in the Pacific Brands archives)

3.4.2 Factory equipment

Although most of the plant and equipment from the former operations at the Bonds site has been sold or scrapped, a number of items were still present on site when final inspections for this CMP were undertaken in November 2013. These included industrial sewing machines and knitting machines. There was also some

documentary material relating to the machinery including service records and manuals.

Figure 123 Knitting machine. (Photograph: Peter Phillips, 2013)

Figure 124 Sewing machines. (Photograph: Chris Betteridge, 2013)

3.4.3 Drawings and plans

A number of drawings showing buildings and equipment were located in a plan chest in the site engineer's office, including the building plans illustrated in Section 3.2. The collection is not comprehensive but includes some valuable historical information. In addition, egress plans displayed throughout the complex show building names and

uses which are of value in interpreting the site. As at November 2013, the archives and building plans had been relocated to a secure location on site leased by Pacific Brands from Rainbowforce Pty Ltd but it is understood that they have since been removed from the site.

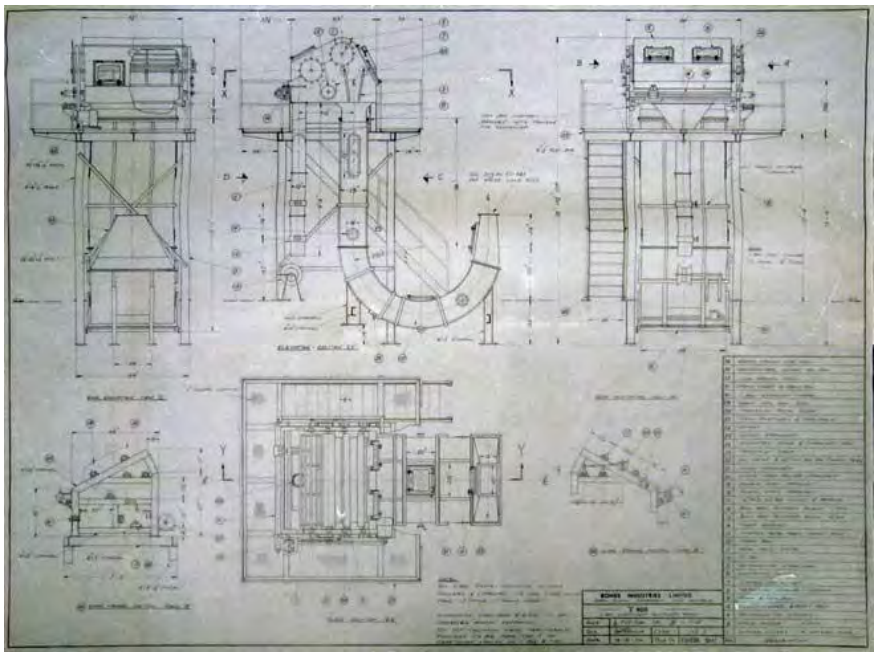

Figure 125 Drawing for J-box continuous bleaching range August 1970, by site engineer Yong Choi, held in Pacific Brands plan room. (Photograph: Peter Phillips, 2013)

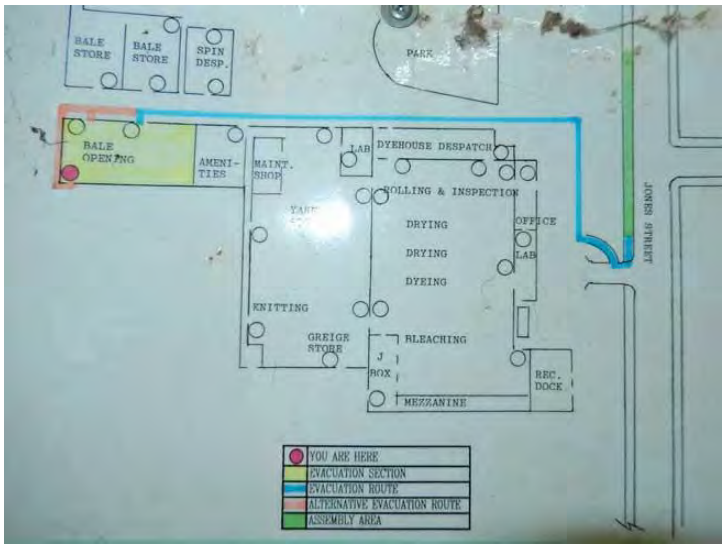

Figure 126 Evacuation plan from bale opening area, New Spinning Mill. (Photograph: Peter Phillips, 2013)

3.5 Adjoining Development and Landscape Character

Directly across Dunmore Street from the Bonds factory is the site of the former bobbin mill, where bobbins, cones and other wooden items used in the spinning

process were made. This building was later converted to a bicycle store at a time when the company's products included Malvern Star bikes. It was demolished in the 1990s to make way for an apartment building. Part of the brick facade was retained and the building's former use is interpreted on a small metal plaque affixed to the wall remnant.

Adjoining the site to the west is the heritage-listed 'Dunmore', a significant late Victorian 'Boom Style' mansion in extensive grounds. It was the home of George Bond, the founder of Bonds, from c1917 to 1934, when it was sold to the Churches of Christ NSW and became a home for orphans. Since 1988 the building has been the national office for Christian Community School Ltd.[20] Also on the site to the west is 'Ashwood House', a heritage-listed Interwar Georgian Revival house that now forms part of the aged care centre on the site.

The landscape character of the adjoining area includes medium density residential development across Dunmore Street to the north, open space with mature trees and scattered institutional buildings in the curtilage of 'Dunmore' to the west and a mix of interwar and post-World War II housing to the south and east.

4.0 Views Analysis and Visual Absorption Capacity

4.1 Views Analysis of Bonds Site

4.1.1 Views to and within the Bonds site

There are sequential views of the facade of the Bonds factory from Dunmore Street, although street trees partly obscure sections of the façade, depending on the viewing point. There is a narrow, restricted view from Dunmore Street along the main vehicular entry point into the factory site, affording views of the western façade of the Offices building, the eastern side of the Administration and Fabric Store building and the large factory buildings further to the south. Views into the site from the east are restricted by the steep slope up to the factory and by perimeter planting on the Jones Street frontage. Views into the site from the public domain in the south and west are restricted by the topography and intervening residential development and landscaping. Internal views and vistas exist along the major circulation routes within the site, including along the east – west laneway between the John Austin Centre and Cotton Bale Stores and the former Cutting Room.

[20] State Heritage Inventory database

Figure 127 View southeast from the northern side of Dunmore Street, showing the main street frontage of the Bonds site, with the buildings obscured to varying degrees by street trees and site landscaping. (Photo: Chris Betteridge, 26 November 2013)

Figure 128 View from Dunmore Street south along the western edge of the Bonds site, with the brick wall of the Yarn Store at left. (Photo: Chris Betteridge, 26 November 2013)

Figure 129 Panorama from near the south-western corner of the Bonds site, showing car parking areas, landscaping and clothing trolleys. (Photo: Chris Betteridge, 26 November 2013)

Figure 130 View east from the elevated site on the south side of the former Staff Cafeteria (left) along the laneway that runs at the rear of the large early factory buildings and north of the original cotton bale stores. (Photo: Chris Betteridge, 26 November 2013)

Figure 131 Views into the Bonds site from the main vehicular entry point in Dunmore Street, showing (left) the Office building with mature plantings of *Sapium sebiferum* (Chinese Tallow Tree) along its western side and (right) the Administration and Fabric store building, with a site directory map in right foreground. (Photo: Chris Betteridge, 26 November 2013)

4.1.2 Views from the Bonds site

There are intermittent views downslope from the eastern side of the site to Jones Street, restricted to varying degrees by the perimeter landscaping. Views out of the site to the south are largely obscured by dense perimeter plantings. There are views from the western boundary of the site into the curtilage of 'Dunmore', including views to the north and eastern elevations of 'Dunmore'. From the high points near the western boundary of the site, there are distant views over the intervening suburban landscape to the tall buildings of the Parramatta and Sydney CBDs, although these views are affected to varying degrees by the time of day and by the levels of atmospheric pollution prevailing at the time of viewing. Views out of the site to Dunmore Street are limited due to the relative lack of windows, quite dense landscaping in places. There is a relatively narrow view cone out to Dunmore Street

from the main vehicular entry point and views along the street from the entry to the loading dock and the top of the steps at the entrance to the former Bonds factory outlet store.

Figure 132 View from the western boundary of the Bonds site to ‘Dunmore’, showing the house set well back from Dunmore Street in an open landscape with scattered specimen trees and groups of trees. (Photo: Chris Betteridge, 26 November 2013).

Figure 133 View west from western edge of Bonds site showing one of the recent institutional buildings on the ‘Dunmore’ site. (Photo: Chris Betteridge, 26 November 2013)

4.2 Views Analysis of 'Dunmore' Site

4.2.1 Views to and within the 'Dunmore' site

There are distant views to 'Dunmore' from the western boundary of the Bonds site, interrupted to varying degrees by landscaping and, towards the northern part of the Bonds site, by aged care residential buildings on the 'Dunmore' site. There are sequential views of the house as the viewer moves from that site's Dunmore Street entrance south towards the house, although these are restricted to varying degrees by the topography, which rises up from Dunmore Street, by site landscaping and institutional buildings.

Figure 134 Telephoto view of Dunmore House from the western side of the Bonds site. (Photo: Chris Betteridge, 2 April 2012)

Figure 135 View from a point north of the house at 'Dunmore' looking northwest to 'Ashwood House' (left of centre), with mature araucarias dominant in the landscape. (Photo: Chris Betteridge, 26 November 2013)

Figure 136 View looking south from within the grounds of 'Dunmore' showing the northern elevation of the house. (Photo: Chris Betteridge, 26 November 2013)

4.2.2 Views from 'Dunmore'

There are panoramic views from 'Dunmore' northeast, north and northwest from its ground floor verandahs and from the upstairs front verandah. The house was sited with its primary views to the north and west, although there were views to the east from the return verandah on the eastern side and the eastern end of the front upstairs verandah. At the time the house was built, it sat in grazing land with areas of remnant natural vegetation. Parramatta and Sydney had few tall buildings and would not have been prominent in the landscape the way today's high-rise buildings can be on clear days.

Figure 137 Panorama from ground floor eastern verandah of 'Dunmore' showing institutional building on its site (arrowed left) and the western side of the Bonds site, with the location of the former Staff Cafeteria (arrowed centre). (Photo: Chris Betteridge, 26 November 2013)

4.3 Combined Views Analysis

Figure 138 Aerial photo of Bonds site and adjoining areas, showing the significant view arc (red arrows) from 'Dunmore', including its historic views to northeast, north and northwest. This view arc includes the majority of the early Bonds buildings on the northern part of the Bonds site. (Source: Google Maps / **MUSE***cape*).

Figure 139 Significant views to, from and within the Bonds site, arrowed yellow. These comprise a long view to 'Dunmore' from Bond's western boundary, views along the internal laneway including the northern elevations of the old cotton bale stores and sequential views of the factory's Dunmore Street frontage, restricted to varying degrees by landscaping. (Source: Google Maps / **MUSE***cape*).

4.4 Visual Absorption Capacity

Visual absorption capacity is an estimation of the ability of a particular area of landscape to absorb development without creating a significant change in visual character or a reduction in scenic quality of the area. The capacity of an area to absorb development visually is primarily dependent on landform, vegetation and the location and nature of existing development. Generally, flat or gently undulating open forest or woodland has a higher capacity to visually absorb development than open heathland or swamp or heavily undulating topography with cleared ridges and slopes.

A major factor influencing visual absorption capacity is the level of visual contrast between the proposed development and the existing elements of the landscape in which it is to be located. If, for example, a visually prominent development already exists, then the capacity of that area to visually absorb an additional development of similar scale and form is higher than a similar section of land that has no similar development but has a natural undeveloped visual character.

The Bonds site currently is highly developed with extensive industrial development characterised by large low rise factory buildings with expansive areas of roof and a rectilinear internal circulation pattern of covered and open lanes and corridors.

The site is considered to have a high visual absorption capacity to absorb redevelopment of comparable scale, bulk and height to the existing without major changes to the way it is perceived from public viewing points. However, high rise residential development on the Bonds site will result in a considerable change in the public perception of the place and a marked contrast with the predominantly low rise and medium rise adjoining development in Wentworthville and Pendle Hill. This is not to say that taller development on the Bonds site is unacceptable but that new development will need to respect the significant views to and from 'Dunmore', from Dunmore Street and within the Bonds site and be designed in such a way that the interface between retained significant built elements and new development will minimise impacts on the heritage values of those retained elements.

5.0 Comparative Analysis

Comparison of a place with other places of similar age, use and form can assist in establishing relative heritage significance. This analysis has been limited to other comparable factory sites listed on LEP schedules in NSW or otherwise known to the authors. Such comparison is useful in helping to assess the rarity or representativeness of a place but it must be noted that the other sites with which the Bonds site is compared may not have been assessed according to the same criteria or studied to the same extent.

5.1 Australian Bag Company Warehouse, Rosebery (1922)

This building in Rosebery, constructed for the Australian Bag Company in 1922, is a single storey warehouse of face brickwork built in bays with engaged piers and a parapet along Cressy Street, with timber-framed double-hung windows and arched heads and with corrugated metal roofing. Major alterations were carried out in 1967

by Gordon Evans Constructions, with further alterations in 1999, including large dormers and a new Colorbond® roof.

Figure 140 Former Australian Bag Company building at Rosebery. (Source: Google Maps Street View, 2013)

While the original warehouse is of a similar age to the original part of the Bonds factory at Wentworthville, the style is quite different.

5.2 Georges Manufacturing Chemists & Andrew Laboratories, Rosebery (from 1932)

A two storey, Inter-War warehouse with face brickwork and rendered panels at 23-25 Rosebery Avenue, Rosebery. The façade has a stepped parapet and pediment dated 1932, with a suspended awning over the entrance. In 1933 the building was used by Georges Ltd, Manufacturing Chemists. By 1949 the Valuer Chemical Company owned the site and the building was leased to Andrew Laboratories. The building was altered in 1957 with modification of windows and replacement of the awning. There have been some internal alterations. The warehouse building facing Rosebery Ave appears to have been burned by a fire in 1950s and was reconstructed (Council archives); In 1984 the building was converted to a furniture warehouse and in 1987 was used for the storage and distribution of firearms on behalf of Fullers Agencies. It is currently the offices of Swarovski Pty Ltd. The building is assessed as a good example of an Inter-War warehouse and is one of the earliest surviving industrial buildings in the Sydney local government area which date from the key period of subdivision.

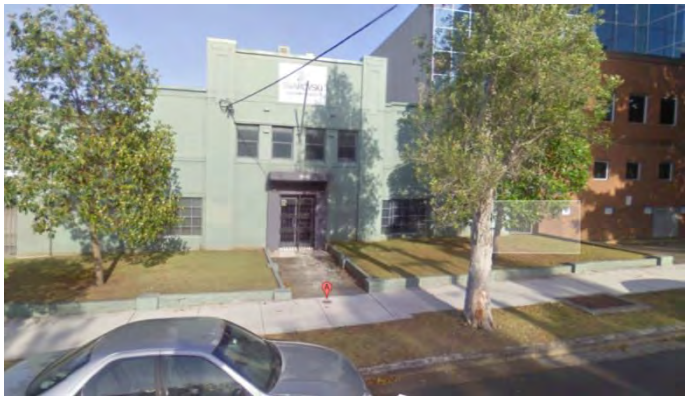

Figure 141 Former Georges Manufacturing Chemists & Andrews Laboratories, Rosebery. (Source: Google Maps Street View, 2013)

5.3 W A Davidson Clothing Manufacturers Warehouse, Chippendale (1908)

This two storey, face brick Federation warehouse at 14-16 Buckland Street, Chippendale was built in 1908 on land that had been part of the Blackfriars Estate subdivision and the former CSR sugar factory. The façade is embellished by a string course in line with the first floor window sills and cornice below a distinctive parapet. The ground floor has three large entries with segmental arches. Above the docking lane entrance is a hoist. There are double hung sash windows on both the ground and first floors. There has been little alteration to the exterior of the building. It has been assessed as a good, intact example of a Federation warehouse. It is symbolic of the growth of industry in inner Sydney in the early 20th century. The building is associated with the large clothing manufacturing presence in Chippendale which continued until the 1920s.

This example, although associated with the clothing industry, is earlier and in a different architectural style from that of the former Bonds factory.

Figure 142 W A Davidson Clothing Manufacturers Warehouse, Chippendale. (Source: NSW State Heritage Inventory)

5.4 E G Bishop Warehouse, Chippendale (1936)

This building at 35-45 Myrtle Street (corner of Shepherd Street), Chippendale was designed by architect Adrian Ashton and built by F T Eastman & Sons in 1936 for the engineering company E G Bishop Pty Ltd. Six terrace houses were demolished to

make way for the development. The two storey facade uses an alternate liver brick as a projecting string course above and below the windows. The parapet features a similar stringcourse with diagonally positioned bricks on end. The building is chamfered to the corner with vertical fluted brickwork. A stepped stringcourse with a central flagpole occurs above the vertical window occurs on the corner. Original windows are painted steel although some have been replaced with aluminium windows. This building has been assessed as a prominent and a good example of a two storey inter-war corner industrial building, providing evidence of the steady substitution of terraces by factories in the 1930s, 1940s and 1950s resulting in a significant industrial penetration into parts of Chippendale that had been previously mainly residential. The factory is regarded as a symbol of the high density, working class nature of the area.

Figure 143 E G Bishop warehouse, Chippendale. (Source: NSW State Heritage Inventory)
While there are some similarities in construction materials and scale between this building and the administration building of the Bonds site, this is a corner building and is later than that at Bonds.

5.5 Sanitarium Health Foods Factory, Cooranbong (1933-34)

Part of a religious community, college and factory complex operated by people associated with the Seventh Day Adventist Church in College Road, Cooranbong. The Inter-War Art Deco factory was built for Sanitarium in 1933 -34 with a concrete and brick frame; the factory walls are of cream/yellow face bricks, with a hipped and saw-tooth roof behind brick parapets clad with corrugated asbestos cement sheeting. Windows are steel framed.

The size & advanced architectural design of the 1934 Factory demonstrates the great success of Sanitarium products despite the Great Depression. The Sanitarium Factory is regarded as so much ahead of its time that the buildings are still, after more than 60 years, readily fitted to modern business, research & manufacturing practices.

Figure 144 West elevation of the 1934 Factory building, shows the style of the monumental Art Deco entrance, and the relationship of the main building to the 3-storey wing on the north elevation (left). (Photo: Margret Doring, 2008. Source: NSW State Heritage Inventory)

This façade is of a greater scale and more highly ornamented than that of the Bonds administration building.

5.6 Macquarie Worsteds Factory, Albury (1924)

A brick factory building with pitched corrugated iron roof in Schubach Street, East Albury built in 1924 for Woollen Mills which commenced operating February, 1925. British operatives and families arrived from Bradford Mills, to work and teach trade. By 1926 there were 130 employees. One of Albury's oldest surviving operational factory complexes.

Figure 145 Macquarie Worsteds Factory, Albury, Photo by M Johnson © Albury City Council.

Although of similar age to the former Administration building at Bonds, the Albury building is in a different architectural style.

5.7 Totalisator Factory, Meadowbank (1946-47)

The former Automatic Totalisators Limited factory was constructed on the site of an old orchard in 1946-47 to a design by the architectural practice of Herbert, Dennis and Olding. It was purpose built to accommodate the manufacture and development of automatic totalisators, the sophisticated mechanical counting machines invented by engineer George Alfred Julius between 1908 and 1912. The building has a streamlined masonry facade including steel windows and doors, a tower element and associated timber flagpole. Original concrete steps and terrace outside entry foyer is accessed by a first floor sundeck and external steel staircase at the southern end of former Stores and Amenities block. A masonry and wrought iron fence is located on the Nancarrow Avenue boundary of the site. Original features and finishes within the vestibule area, main staircase and stair lobby including seat, glazed doors, stair treads and balustrades, ceiling and cornice have been retained. This item is assessed as significant as a reasonably intact factory of high quality to a design by Dennis and Olding housing the Automatic Totalisators.

Figure 146 Totalisator Factory, Meadowbank. (Source: Google Maps Street View 2013)
This building is later and in quite a different architectural style from Bonds.

5.8 ELMA Factory, Hamilton (1925)

A substantial complex of light industrial buildings, mostly in painted brickwork with elaborate patterning to the facades built for Electric Lamp Manufacturers (Australia) Pty Ltd (ELMA) at 52-54 Clyde Street, Hamilton. A relatively early development of the electrical equipment industry in Australia, associated with houses in David Street, Broadmeadow, for which ELMA supplied the annual Christmas lighting.

Although close in date to the earliest parts of the Bonds site, the ELMA factory buildings are of painted brickwork rather than a mix of concrete and unpainted face brickwork as at Bonds.

Figure 147 ELMA Factory, Hamilton. (Photo: Suters Architects Snell, Newcastle Heritage Study. Source: NSW State Heritage Inventory)

5.9 Former Wrigley's factory, Rosebery (1919)

The former Wrigley's chewing gum factory at 6-8 Crewe Place, Rosebery was purpose-built in 1919 and extended in 1929 for the major American chewing gum manufacturers, Wrigley's (Australasia). The former factory represents the model industrial development of Rosebery during the inter-war period. The factory is historically significant for its connection to Australian manufacturing of confectionery during the mid-20th century and as surviving evidence of the former confectionery precinct that once defined this part of Rosebery when the large Stedman-Henderson's sweets factory from the same period, architect and builders, was located opposite.

As the headquarters and principal factory for Wrigley's in NSW from the 1910s to the 1950s, the site also provides evidence of the twentieth century operations of this major chewing gum manufacturer. The site is closely associated with the well-known Wrigley's gum including 'juicy fruit' and 'spearmint', which featured in many Australian's diets for nearly 100 years. The construction and scale of the former factory demonstrates the modern aspirations and growth of the company and popularity of its products during the twentieth century.

The building also represents the oldest known surviving industrial building constructed on the model Rosebery subdivision. As such, the factory provides evidence of one of Sydney's first planned suburbs of Rosebery, which was planned by John Sulman in 1911-20 as a model suburb for both housing and industry. The period, form, layout and use of the buildings record the original subdivision pattern on the edge of the planned industrial blocks between Botany Road and Primrose Avenue initially subdivided for housing. The inclusion of landscaped setbacks on Crewe Place and Primrose Avenue into the development of an industrial site demonstrates the ideals of the model suburb for quality factories and housing. The

site may have value to the community of former Wrigley's workers employed at this site from the 1910s to 1950s. The site may also hold significance to the Australian community as the place where the well-known Australian confectionery, Wrigley's chewing gum, was made.

The factory represents a good example of a multi-storey industrial building from the inter-war period designed in the Chicagoesque style as a model factory by prominent architect Burcham Clamp and noted Sydney builders Stuart Bros. The building demonstrates technological advancements of its time in factory and building design, utilising an architectural style imported from Wrigley's American base in Chicago, and innovative construction of reinforced concrete mushroom columns, slab floors without girders and large windows to span large distances and maximise natural lighting. Its multi-storey height inspired by Chicago's skyscrapers was a statement of progress and modern ideals, which was proudly used in Wrigley's marketing, rather than necessity, as the building was constructed in a largely undeveloped area at the time.

The building has high technical, rarity and research value for demonstrating one of the earliest examples of reinforced concrete slab and column construction in New South Wales. While altered since its original construction, the building retains its overall architectural integrity. It can still be recognised as the former Wrigley's factory from historic newspaper reports, trade journals, Wrigley's marketing,

Although demonstrating early use of concrete, for its columns and slab floors, this building does not have concrete walls as seen in early parts of the Bonds factory site.

Figure 148 North-west view of the former wrigley's chewing gum factory building in 1977-80. (Source: City of Sydney Archives, SSMC Heritage Photographic Survey, City of Sydney (CRS1140:BM1161)

5.10 Former Alexandria Spinning Mills (1924)

The former Alexandria Spinning Mills complex at 40A-42 Maddox Street, Alexandria, built from 1924 represents one of Australia's largest wool and cotton mills from the first half of the 20th century. It demonstrates the 20th century industrial development of Alexandria and provides evidence of the formerly widespread textiles industry in the City of Sydney. The mills are historically significant for their connection to the Australian production of textiles from the time when Australian-made textiles first began to compete with foreign imports. The scale of the site and its buildings demonstrate the importance of the wool and cotton industry to Sydney and Australia. The construction of these mills provide evidence of the rapid growth of the Australian textile manufacturing industry during the 1920s as the range of production extended to finer qualities of yarn and cloth. Its subsequent expansion demonstrates the growth of the textiles industry to support the war effort for World War II.

The complex has significant associations with the Alexandria Spinning Mills from the 1920s to the 1960s and the knitting wool, knitting books, Australian military clothing used in World War II, and other products made at this site during this period. As a major employer, in particular for girls and women, infamous for its poor working conditions, the former mills are also significant for their connection to the history of employment of women and the development of the labour movement in Sydney. These mills represent the site of major strikes during the 1930s and 1940s, which were a significant event in Sydney's 20th century movement for improved rights and conditions for the working class, better conditions for women in the workforce and the growth of unions. For this reason, the site is likely to have social significance to the community of former workers and their descendants.

Dating from 1924 to the 1960s, the collection of buildings within this site represent a good example of a large industrial precinct from the early twentieth century. The buildings on the site demonstrate the distinctive modular building form of inter-war and post-war industrial buildings, characterised by repeated bays of saw-tooth roofs containing southern roof lights, load-bearing brick walls and internally exposed timber or steel-framed construction.

The former mills complex forms part of one of the largest known collections of industrial and warehouse buildings of its kind in Australia, which records City of Sydney's past as one of only two historic industrial heartlands in Australia. This collection of buildings provides evidence of Australia's 20th century transformation through industrialisation when Sydney became one of the largest industrialised cities in the South Pacific.

The former Alexandria Spinning Mills is of local heritage significance in terms of its historical, aesthetic, social and representative values.

This complex was designed by Robertson & Marks who also designed an early part of the Bonds factory. It is close in date to the earliest buildings on the Bonds site, is associated with a similar industry and also demonstrates the use of modular structures with saw-tooth roofs.

Figure 149 View of part of the former industrial buildings accessed from Maddox Road, looking north-east, photographed on 15 November 2013. (Source: City of Sydney archives, photo by City Plan Heritage and JCIS Consultants)

5.11 Former Westinghouse Factory, Rosebery (1921)

The former Westinghouse factory at 135-151 Dunning Avenue, Rosebery was purpose-built in 1921-1937 for major engine, electrical gear and household appliance manufacturers, Buzacott & Co. The former Rosebery Engine Works and Westinghouse Rosebery factory represents the model industrial development of Rosebery during the inter-war period. The continuous use of these buildings and site for manufacturing machinery and appliances for most of the 20th century also provides evidence of the formerly widespread engineering industry in Rosebery.

The buildings on this site are historically significant for their connection to the Australian production of stationary engines, pumps, electrical gear, Westinghouse refrigerators and appliances. The scale of the site and factory buildings demonstrates the growth and success of Rosebery Engine Works and Westinghouse Rosebery, as a major Australian manufacturer of these products. It also provides evidence of the importance of Sydney's engineering industry and the growing popularity of electrical appliances during the inter-war and post-war years of the 20th century.

As the place where engines, electrical gear and domestic refrigerators were made from the 1920s to the 1960s, the site also represents major technological advancements of the twentieth century in developing labour-saving machinery, and the fundamental changes these brought for Australian farms, cities and homes at the time.

Products made at this site helped to build Sydney's electrical network and contributed to the widespread introduction of refrigerators into Australian homes. The site is also historically significant for its association with Australian's contribution to World War II through its use as government annex 15, a 'shadow factory' which manufactured munitions for the Australian armed forces, specifically the fuses and primers used in explosives.

The buildings provide evidence of one of Sydney's first planned suburbs, as some of the earliest surviving industrial buildings constructed on the Rosebery subdivision planned by John Sulman in 1911-20 as a model suburb for both housing and industry. The period, form, layout and use of the buildings record the original subdivision pattern and location of the planned industrial blocks between Botany Road and Primrose Avenue.

For its connection to manufacturing munitions for World War II, Champion and other engines and pumps used on farms and in cities, and the well-known Westinghouse fridges and appliances found in many Australian homes from the 1920s to the 1960s, the site may hold significance to the Australian community.

The factory buildings represent a good example of a large low-scale industrial complex of southern Sydney from the inter-war period. The buildings demonstrate the industrial building typology which contains administrative and manufacturing in distinctly different building forms, including a single-storey sawtooth-roof factory over a large area, a separate substantial double-height brick foundry, and a more architecturally distinctive office or showroom on the street frontage.

The construction of the buildings represents early to mid-20th century industrial building techniques, employing repeated modular forms and timber structures to span large distances, and saw-tooth roofs with side lantern windows to light large internal spaces. The building designs demonstrate typical features of inter-war style of architecture applied to utilitarian buildings including the heavy masonry construction, unadorned brick walls and pattern of vertically proportioned windows.

The buildings on this site make important contributions to the streetscapes of Dunning and Mentmore Avenues and Harcourt Parade. The full-site coverage of buildings extending across half a block of land and three street frontages make the buildings visible in the round from a number of near and distant vantage points. The repetition of saw-tooth and gabled roof profiles along Mentmore and Dunning Avenues, consistent materials and inter-war period of the buildings create distinctive and cohesive streetscapes along these two main avenues. The buildings also form part of a consistent group of inter-war industrial buildings in Rosebery.

The former Westinghouse factory complex forms part of one of the largest known collections of industrial and warehouse buildings of its kind in Australia, which records City of Sydney's past as one of only two historic industrial heartlands in Australia. This collection of buildings provides evidence of Australia's twentieth

century transformation through industrialisation when Sydney became one of the largest industrialised cities in the South Pacific.

The former industrial buildings are of local heritage significance in terms of their historical, association, aesthetic and representative values. High significance: 1920s-1930s saw-tooth-roofed factory and north-west brick foundry, including brick walls, roof trusses, columns, foundry gantry, surviving timber windows and Dunning and Mentmore Avenue street elevations. Moderate significance: 1940s-1960s alterations and additions for Westinghouse including southern office addition. No significance: Aluminium windows and other recent minor alterations.

This complex, although related to a different type of industry, has some similarities with the Bonds site, particularly in the use of large span, saw-tooth factory buildings and in the architectural differences between the factory buildings and the administration buildings on both sites.

Figure 150 The northern buildings on the former Westinghouse factory site, viewed from Mentmore Avenue on 14 March 2014. (Source: City of Sydney Archives, photo by Claudine Loffi).

5.12 Conclusion

This comparative analysis suggests that the heritage items on the Bonds site share some features with a number of the other buildings described above but also include elements that are rare in comparison with a number of other factory buildings from the first half of the 20th century currently listed on council heritage schedules in New South Wales and they are certainly rare in the former Holroyd LGA.

While the buildings described at 5.9 to 5.11 inclusive are not State heritage listed at the moment, according to the State Heritage Inventory website they have all been

proposed for nomination to the SHR. Further significance assessment in comparison with a wider range of other factory sites and buildings in NSW is recommended as part of assessment of the Bonds site for possible SHR listing.

6.0 Heritage Significance Assessment

This section describes the principles and criteria for the assessment of cultural significance and applies them to the former Bonds factory site at Wentworthville.

6.1 Principles and Basis for Assessment

The concept of 'cultural significance' or 'heritage value' embraces the value of a place or item which cannot be expressed solely in financial terms. Assessment of cultural significance endeavours to establish why a place or item is considered important and is valued by the community. Cultural significance is embodied in the fabric of the place (including its setting and relationship to other items), the records associated with the place and the response that the place evokes in the contemporary community.

Cultural landscapes by their name imply human intervention but they may also include substantial natural elements. "They can present a cumulative record of human activity and land use in the landscape, and as such can offer insights into the values, ideals and philosophies of the communities forming them, and of their relationship to the place. Cultural landscapes have a strong role in providing the distinguishing character of a locale, a character that might have varying degrees of aesthetic quality, but, regardless, is considered important in establishing the communities' sense of place."[21].

6.2 Assessment Methodology

The *Australia ICOMOS charter for the conservation of places of cultural significance* (the Burra Charter) was formulated in 1979 and most recently revised in 1999, and is the standard adopted by most heritage practitioners in Australia. The Burra Charter and its Guidelines for Assessment of Cultural Significance recommend that significance be assessed in categories such as aesthetic, historic, scientific, social and other. The 1999 amendments to the Burra Charter emphasise the importance of setting in the conservation of heritage items.

The *NSW Heritage Manual* outlines the same broad criteria for assessing the nature of significance. These criteria are considered in addition to an item's rarity and / or representativeness, criteria that relate to comparative significance. The seven criteria adopted by the Heritage Council of New South Wales for the assessment of items for potential listing on the State Heritage Register apply equally well for items of local significance.

The review of significance in Section 6.4 below has been undertaken in accordance with the Australia ICOMOS criteria, those in the *NSW Heritage Manual* and those

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[21] Pearson, Michael and Sullivan, Sharon (1995), *Looking After Heritage Places*, Melbourne University Press.

established for listing on the State Heritage Register as established under Part 3A of the *Heritage Act* (as amended, 1998).

6.3 Current Heritage Listings

Heritage items on or adjacent to the Bonds site are listed below. Copies of the Holroyd City heritage listings are appended to this report.

6.3.1 190-220 Dunmore Street, Wentworthville – Bonds Complex

This item (LEP Item I109, Lot 1 DP 735207), comprising Bonds administrative building, storage, cutting room, former cotton bale room, former bobbin mill (Malvern Starr [sic] warehouse), is listed on the heritage schedule to Holroyd LEP 2013.

The Statement of Significance in the Holroyd Heritage Study 1993 is as follows:

> *"**Cutting Room** - Bonds is one of the most important manufacturing concerns in the Municipality. The cutting room is still a functioning example of 1920s factory construction, in this case notable for its hardwood framework. It is the only example of this kind of building in the Municipality.*
>
> ***Cotton Bale Room** - the bale storage room belongs to the initial phase of the building operations that have created the present complex. This type of storeroom may not have a parallel in the Municipality.*
>
> ***Bobbin Mill** - was responsible for an integral part of the cotton spinning operation. Is one of the few surviving industrial / manufacturing buildings of this period.*
>
> ***Administrative Building** - This building is part of the original operation. Its brick façade presents an important architectural element to Dunmore Street. It is one of the few brick buildings of this type in the Municipality.*
>
> ***Storage Building** - This building was part of the original operation. It may be a unique building in the Municipality and is an important alternative design to the predominant saw tooth factory buildings in the Bonds complex".*

Of the elements listed above, the former Cutting Room no longer retains its manufacturing function but its historic structural fabric survives. The Cotton Bale Room also survives but is no longer used for cotton storage. The Bobbin Mill no longer exists but a small part of its facade has been incorporated into an apartment development on the northern side of Dunmore Street as a token interpretation of the former use of the site. The Storage Building has been converted to a training centre with kitchen facilities, toilets and lecture space.

6.3.2 211-215 Dunmore Street, Pendle Hill – Former Bonds Administrative Building Façade

This façade (LEP Item I93, Lot 65, DP 881163), located across Dunmore Street from the main Bonds factory site, is part of the former Bonds bobbin mill, which was later converted to a warehouse for Malvern Star bicycles. This listing on Schedule 5 to

Holroyd LEP 2013 duplicates the listing of the former bobbin mill / Malvern Starr [sic] warehouse in the Bonds site (see 4.3.1).

6.3.3 Bonds Site – Archaeological Site

The Bonds site, 190-220 Dunmore Street (Lot 1, DP 735207) was separately listed as a known or potential archaeological site on Schedule 1B to Holroyd LEP 1991 and is now listed on Schedule 5, Part 3 Archaeological sites in Holroyd LEP 2013.

6.3.4 'Dunmore', 222-266 Dunmore Street, Pendle Hill

"Dunmore" (LEP Item I94, Lot 3 DP 554208), a Victorian Italianate residence and garden setting adjoins the Bonds factory site to the west. It is in different ownership from the factory. Its statement of significance follows:

> *"Dunmore House has both local and regional historic and aesthetic significance. Historically, the site is of significance through its origins as part of D'Arcy Wentworth's 1819 land grant as well as through its associations with Colonial Treasurer Sir William MacMillan who built the house in 1887 and George Bond who reputedly established the country's first cotton spinning mill in the paddocks near the house.*
>
> *The house is also one of the few remaining examples in Holroyd of the large "boom style" residences erected in the prosperous years of the late 19th century and retains much important original fabric and detailing. It is also something of a notable local landmark in local views, this role considerably enhanced by the spacious grounds and mature early trees which still remain as a setting for the house.'*

Recent research and re-assessment[22] has led to an updated Statement of Significance for 'Dunmore', as follows.

> *"Dunmore House is of state significance in multiple criteria such as social, aesthetic, community / cultural and technical. It is based on these factors that Dunmore House should be elected to the state heritage register, as it is associated with one of the forerunners of the Federation of Australia, William McMillan and through socially significant ongoing owners such as George A. Bond and the Churches of Christ ministries.*
>
> *Dunmore House retains much of the features from McMillan's ownership, which are highly intact and representative of the high Victorian Italianate aesthetic. The ongoing association with the Churches of Christ from the 1930s originally as an orphanage and boys home to the current aged care facility indicates the significance of the ongoing association with a community and cultural group. The remaining domestic elements evident throughout Dunmore House validate the state listing of the item as they indicate the wealth and 'modern' nature of house at the time of its construction.*
>
> *Dunmore House remains significant at a local level based on cultural and natural history (local) its rare and endangered aspect as an estate house on a large and*

[22] Integrated Design Associates 2012, section 8

portion among modern fibro cottages and apartments and the wealthy class of former inhabitants it represents."

6.3.3 Ashwood House – 282 Dunmore Street, Pendle Hill

This Inter-war Georgian Revival residence (LEP Item I95, Lot A, DP 335578), at 282 Dunmore Street, to the west of 'Dunmore', is listed as an item of local heritage significance on the schedule to Holroyd LEP 2013.

Figure 151 Air photo of part of Wentworthville / Pendle Hill showing listed heritage items (solid turquoise) and the former Dance Hall / Staff Cafeteria (edged turquoise). (Source: Roberts Day)

6.4 Review of Heritage Significance

As a place the Bonds factory site includes a number of elements that satisfy one or more of the seven criteria established under the *NSW Heritage Act 1977* (as amended) for assessment of heritage significance and potential inclusion on the State Heritage Register or a LEP heritage schedule. In the following sections the Heritage Council criteria are applied to the place as a whole and its component elements.

6.4.1 Historical Significance (Criterion A)

An item is important in the course, or pattern, of NSW's or an area's cultural or natural history.

The Bonds factory site is historically significant at a State level as a major industrial complex in the former Holroyd local government area where iconic Australian clothing brands were produced for more than eighty years, showing evidence of the evolution of the site in response to changing manufacturing methods, market trends and economic circumstances. From its inception, the factory influenced the development of the neighbouring suburbs of Wentworthville and Pendle Hill, including the construction of Pendle Hill Railway Station and the expansion of residential and retail development to serve the large Bonds workforce.

6.4.2 Historical Associational Significance (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 or an area's cultural or natural history.

The Bonds site has historical associational value through its links with George Alan Bond, the founder of the company, who reputedly established Australia's first cotton spinning mill in the paddocks near 'Dunmore House'. There are also associations with other significant individuals such as Hermon Slade and with the many thousands of employees who worked on the site from the 1920s onwards and made a variety of contributions to the development of the area.

6.4.3 Aesthetic Significance (Criterion C)

An item is important in demonstrating aesthetic characteristics and / or a high degree of creative or technical achievement in NSW or an area.

Parts of the factory complex demonstrate a high degree of technical achievement. However, much of that technical significance was embodied in the machinery that the company used over the years and which in many cases was leading edge technology in the cotton spinning and weaving industry. The plant was regularly upgraded so that manufacturing kept abreast of the times. Little machinery remains on site – most has been either replaced, scrapped or sold for parts. The brick facade to Dunmore Street has aesthetic value as an example of the formal administrative front to the factory. There is aesthetic value in the older sections of the factory, particularly parts of the cutting rooms that retain their massive timber posts and roof trusses. The John Austin Centre, currently used as a training centre, is a former store with architectural merit, sympathetically adapted to its new use. The company archives include many examples of creative endeavour in the form of garment design and advertising material for the company's products. Although not part of the real property description of the site and no longer located on-site, these archives are an integral part of the site's heritage significance and are of State and probably national significance.

6.4.4 Social Significance (Criterion D)

An item has strong or special association with a particular community or cultural group in NSW or an area's for social, cultural or spiritual reasons.

Social value is hard to quantify without detailed surveys of those who have been associated with a place but it is highly likely that many past and present employees

of Bonds will have strong opinions about the factory – some positive, some negative. It is likely that some will have strong attachments to the site as the place where they had their first job, learned new skills, met their partner, made special friends, spent their working career or participated in the sporting teams and social activities such as the regular dances which the company put on for its staff. The former 'dance room', later converted to a staff cafeteria, probably has social significance for a number of past employees.

6.4.5 Technical Significance and Research Potential (Criterion E)

An item has potential to yield information that will contribute to an understanding of NSW's or an area's cultural or natural history.

See 6.4.3 above. The former Bale stores have technical significance and are rare examples of their type at a State level. The building plans and drawings and the extensive photographic archive have enormous potential as a record of now defunct garment manufacturing processes, and of the operation that produced several brands of national importance. The Bonds archives are considered to be of at least State and probably National significance. The entire site is listed as an Archaeological Site but site disturbance and mostly concrete slab construction probably reduces the potential for sub-surface relics.

6.4.6 Rarity (Criterion F)

An item possesses uncommon, rare or endangered aspects of NSW's or an area's cultural or natural history.

The use of reinforced concrete for walls (as in the Cutting Room) seems to have been relatively rare for industrial buildings at a State level, although it had been used for other building types in NSW previously (such as the Manson & Pickering designed office building Union House, 1919). The Administration Building and Fabric Store and old Spinning Mill fronting Dunmore Street, the saw-tooth roofed early sections of the factory including the Cutting Room, the John Austin Centre, the bale stores and other early structures on site are all rare in the former Holroyd local government area and probably in NSW generally. The archives are a unique record of the history and iconic brands of the company. The comparative analysis at section 3.6 suggests that the heritage elements of the former Bonds factory site are rare examples of their type, not only in the former Holroyd local government area but in NSW generally.

6.4.7 Representativeness (Criterion G)

An item is important in demonstrating the principal characteristics of a class of NSW's or an area's cultural or natural places or environments.

The Bonds factory is representative of a large manufacturing complex in the spinning and weaving industries but its ability to demonstrate its former uses has been severely reduced by the removal of most plant and equipment with the decision to transfer garment manufacture offshore and to close the factory.

6.5 Archaeological Significance

6.5.1 Definitions

Archaeological potential is based on the likelihood of archaeological material surviving from the historical occupation phases of the site. Archaeological material can contribute to understanding the history and significance of a site. The survival of archaeological material depends on the nature of the archaeological material and on the degree of site disturbance.

Archaeological material has statutory protection under the *Heritage Act* 1977, which prohibits the exposure of *relics*[23]. If proposed work is likely to affect known relics or is likely to discover, expose, move, damage or destroy a relic, an excavation permit is required. Permits are issued to archaeologists by the Heritage Council of NSW in accordance with Sections 57 or 140 of the *Heritage Act*, 1977. Permits are approved on the basis of a demonstrated need to disturb the archaeological resource, a research design, the archaeological technique to be employed and the management of excavated material or features left in-situ. Applications for permits require approximately 21 days to consider. Exemptions for maintenance of plumbing and other subterranean services exist and are assessed for each archaeological site.

The National Parks and Wildlife Service has delegated authority to issue excavation permits for some classes of excavation, including the work on sites containing Aboriginal archaeological sites. The Aboriginal archaeological potential of the Bonds site has not been assessed during this CMP. If Aboriginal archaeological material is exposed in the future, work should stop and the NP&WS contacted.

All archaeological work, whether carried out under a permit or not, must conform to the established professional standards. The archaeological requirements include the archiving of reports and archaeological collections as well as the dissemination of the results as part of the archaeological work.

Moveable items, while not automatically protected under the relics provisions of the *Heritage Act* 1977, are subject to the conservation principles outlined in the Burra Charter. (Refer Appendix 1). The Bonds Site has an extensive archive and many examples of moveable heritage, consisting of a range of machines used in the manufacture of sewn, knitted and over-locked garments, as well as purpose built trolleys, machine guards and platforms. The retention of moveable items within their historical context greatly enhances the understanding of a place.

Archaeological Zones:

The Bonds site remained primarily open land until industrial activity commenced in 1923, when George Alan Bond established Australia's first cotton spinning operation

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[23] "*relic*" means any deposit, artefact, object or material evidence that:
(a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and (b) is of State or local heritage significance. Ref: *Heritage Act* 1977 & *Heritage Amendment Act* 2009 No.34

along Dunmore Street, adjacent to 'Dunmore House'. The 1943 aerial photograph (Figure 3) shows paddocks with a number of desire paths used to access the Dunmore Street industrial buildings from the south and Jones Street to the east. Such paths have the potential to yield archaeological material relating to the people who formed and used them. However, any potential archaeological deposits are expected to have been compromised by the extensive earth works associated with the construction of additional factory buildings and bitumen car parks throughout the late 20th century.

The earliest industrial development within the site is characterised by brick buildings with open ceilings and concrete floors while the road and pedestrian surfaces appear to have been sealed progressively over time. The potential for significant archaeological deposits is considered to be low, however the site has five main areas of archaeological potential;

(i) Cotton Spinning building fronting Dunmore Street,
(ii) Store, recently converted to the John Austin conference centre;
(iii) Former Cotton Bale Stores.
(iv) Laneway between the early buildings, leading to the former Staff Cafeteria.
(v) The outdoor paved and unsealed areas adjacent to the former Staff Cafeteria.

The Laneway and Staff Cafeteria are considered to have the highest potential to yield information about the site's occupants. The laneway was a main access from the earliest phase of the site's development and the Staff Cafeteria was a popular meeting place for the thousands of employees who worked at the site over time. These areas remain substantially undisturbed, increasing the likelihood of survival of any archaeological deposit.

6.6 New Summary Statement of Significance

The Bonds factory site is historically significant at a State level as a major industrial complex in the former Holroyd City local government area where iconic Australian clothing brands were produced for more than eighty years, showing evidence of the evolution of the site in response to changing manufacturing methods, market trends and economic circumstances. From its inception, the factory influenced the development of the neighbouring suburbs of Wentworthville and Pendle Hill, including the construction of Pendle Hill Railway Station and the expansion of residential and retail development to serve the large Bonds workforce.

The site has strong associations with George Alan Bond, the founder of the company, who reputedly established Australia's first cotton spinning mill in the paddocks near 'Dunmore House' and also with other significant individuals such as Hermon Slade and the many thousands of employees who worked on the site from the 1920s onwards and made a variety of contributions to the development of the area.

Parts of the factory complex demonstrated a high degree of technical achievement, mostly embodied in the machinery that the company used over the years and which

in many cases was leading edge technology in the cotton spinning and weaving industry. The plant was regularly upgraded so that manufacturing kept abreast of the times but little machinery remains on site – most has been either replaced, scrapped or sold for parts.

There is aesthetic value at a local level in the brick building on Dunmore Street as the formal administrative front to the factory and in the older sections of the factory, particularly the cutting room that retains its massive timber posts and roof trusses. The John Austin Centre, most recently used as a training centre, is a former store with architectural merit, sympathetically adapted to its new use.

The company archives include many examples of creative endeavour in the form of garment design and advertising material for the company's products and are a unique record of the history and iconic brands of the company**.** The building plans and drawings and the extensive photographic archive have enormous potential as a record of now defunct garment manufacturing processes. Although not part of the real property description of the site and no longer located on-site, these archives are an integral part of the site's heritage significance and are of State and probably national significance.

Social value is hard to quantify without detailed surveys of those who have been associated with a place but it is highly likely that many past and present employees of Bonds will have strong opinions about the factory – some positive, some negative. It is likely that some will have strong attachments to the site as the place where they had their first job, learned new skills, met their partner, made special friends, spent their working career or participated in the sporting teams and social activities such as the regular dances which the company put on for its staff. The former dance hall, later converted to a staff cafeteria, probably has social significance for a number of past employees.

The use of reinforced concrete for walls (as in the Cutting Room) seems to have been relatively rare for industrial buildings at a State level, although it had been used for other building types in NSW previously (such as the Manson & Pickering designed office building Union House, 1919). The brick building on Dunmore Street, the saw-tooth roofed early sections of the factory, the John Austin Centre and the bale stores are all rare in the former Holroyd local government area and the comparative analysis at section 3.6 suggests these elements are also rare at a State level, warranting their assessment for potential listing on the State Heritage Register.

The Bonds factory is representative of a large manufacturing complex in the spinning and weaving industries but its ability to demonstrate its former uses has been severely reduced by the removal of most plant and equipment with the decision to transfer garment manufacture offshore.

The laneway and staff cafeteria areas are considered to have archaeological potential to yield information about the site's former occupants.

6.7 Review of Significance - Analysis of Elements

6.7.1 General Comments

Research for this CMP has generally tended to support the 2010 preliminary heritage assessment of significance of built and landscape elements on the Bonds site although additional built elements studied since then have also been found to have high or moderate significance. The heritage values of the various components within the building group have been assessed using the criteria in Section 6.4 for the purpose of enabling decisions on the future conservation and development of the place to be based on an understanding of its significance. The schedule below identifies those built and landscape components which contribute to the overall significance of the former Bonds factory site.

These assessments have been made without regard to the practical considerations which will subsequently be taken into account in formulating policies. In other words, the assessments below relate solely to *significance* (how important the item is), and do not relate to *management* (what should happen to the item). Management assessments in the policy section take into account both significance and other issues such as physical condition.

It should be noted that many components or spaces have been degraded by the removal of machinery, by adaptation or deterioration, and would require restoration or reconstruction to recover their full significance. In many cases, significant fabric may be obscured by later materials or finishes.

6.7.2 Development Phases

The description “original or early” in the following schedule refers to items dating from the establishment of the Wentworthville site in 1923, and its first phase of development up to approximately 1945.

Those components that are critical to the significance of the place include items of local significance, worthy of inclusion on any register of buildings of significance. Elements in this category include:

- all original and early principal spaces that retain all or much of their original spatial character and characteristic fabric;
- the external form, massing, scale and architectural character of the original factory building;
- original and early masonry walls and openings;
- original and early timber and steel supporting elements;
- original and early concrete walls;
- original and early ‘saw-tooth’ roof structures;
- original and early roofing materials;
- original and early paint schemes;
- archaeological evidence including sub-surface ducting for cotton transport, and physical evidence of former elements;
- original and early site landscaping;

- significant views and view corridors to, from and within the site and the significant visual relationship with adjoining heritage items;
- the entire archival collection, including company records, advertising material, photographs, plans, garments, equipment and other material

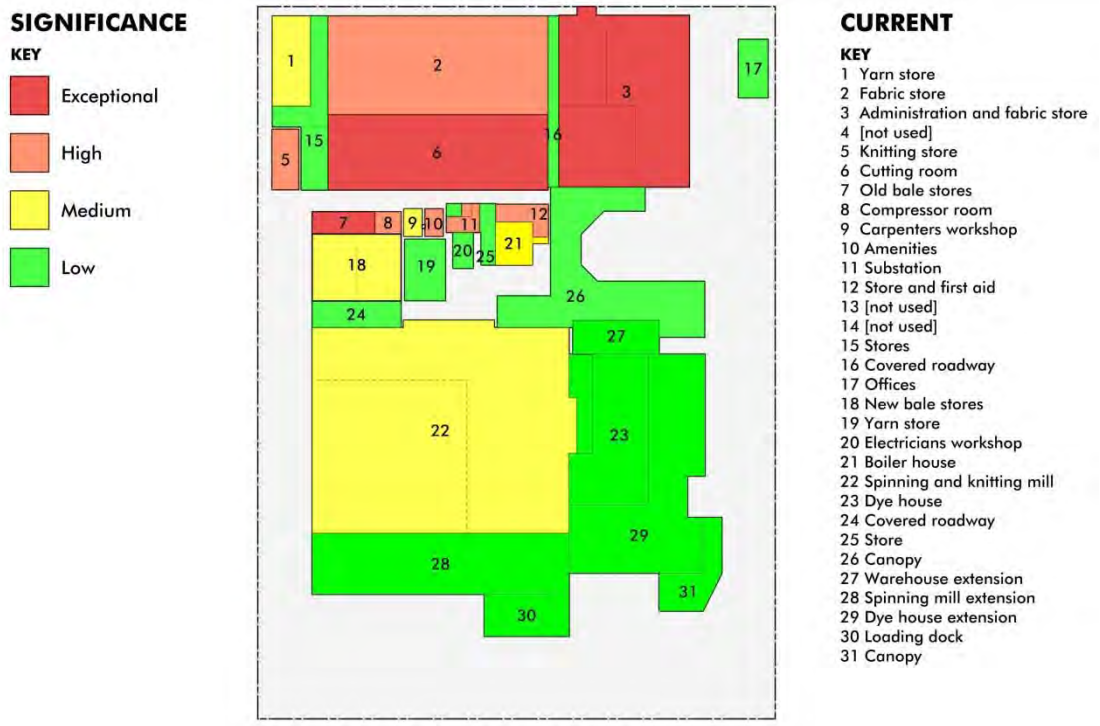

Figure 152 Diagram of the Bonds site showing the assessed significance of built elements. (Source: Orwell & Peter Phillips)

6.8 Curtilage Considerations

6.8.1 Some Definitions

In the past, the term curtilage has been interpreted in various ways by landscape professionals and the courts, often as the minimal area defined by a building and its outbuildings. The current NSW Heritage System interpretation, embodied in the 1996 Heritage Office publication *Historic Curtilages*, may be summarised as the area around a heritage item that must be conserved to retain the significance of the item. The curtilages for many properties now listed on the State Heritage Register or on Local Environmental Plan schedules were defined at a time when more emphasis was placed on the architectural qualities of buildings than on their landscape contexts. Since the early 1980s there has been an increase in community awareness of the need to protect adequate settings for buildings, including views and vistas. This enhanced appreciation of landscape is highlighted in the 1999 revision of the Burra Charter of Australia ICOMOS, placing greater emphasis on 'setting'. Article 8 of the Burra Charter now reads:

"*Conservation* requires the retention of an appropriate visual *setting* and other 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".

The Explanatory Notes to Article 8 are as follows:
"Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.

Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place."

6.8.2 Recommended Curtilage

The most significant built elements on the site are located in the northern part of the site, and it is recommended that this area be designated as a conservation zone, within which any new development must be carefully designed to respect heritage values. Most of the more recent factory buildings in the southern part of the site are considered to be less significant than the earlier structures and are not considered essential for retention / adaptation. Controlled and sympathetic new development could occur on the bulk of the site. However, it is recommended that the curtilage for the item should be the whole of the site. This would provide the degree of control necessary to ensure that new development, including that within the conservation zone, is sympathetic to the historic built elements and landscape, and does not detract from their significance or setting. Figure 133 shows the recommended boundary for the overall curtilage and the conservation zone, together with the locations of the significant built heritage items.

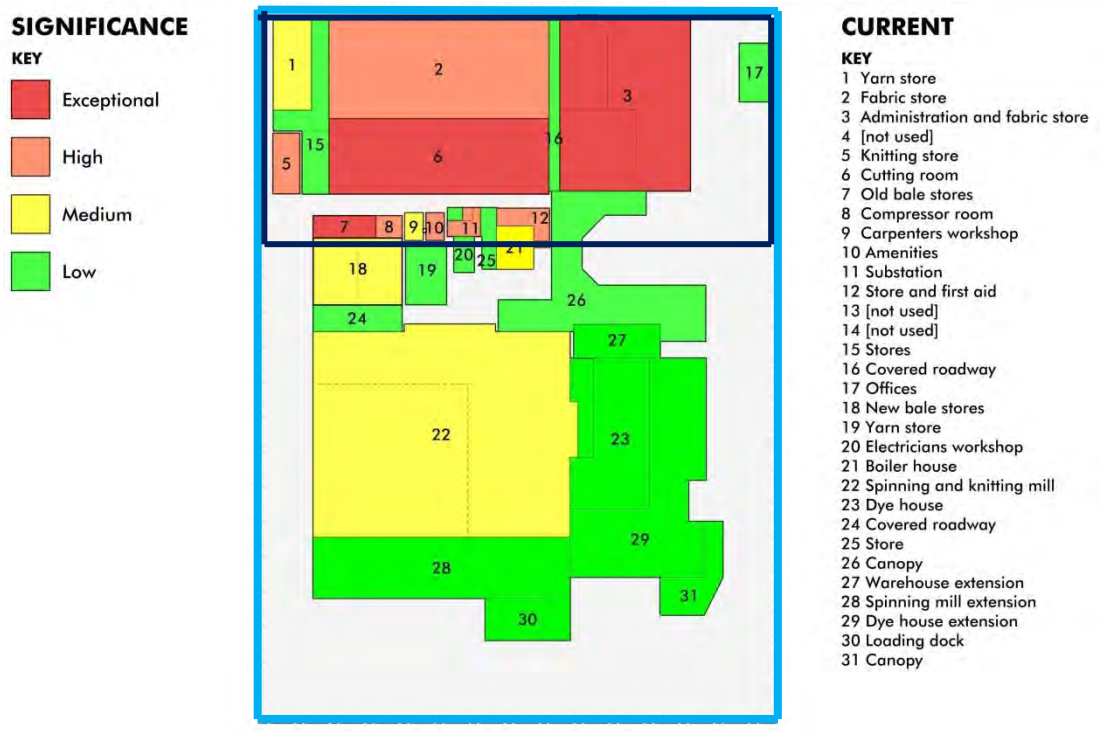

Figure 153 Recommended curtilage for former Bonds factory site (edged blue) including Conservation Zone (edged black), in which adaptive reuse and sympathetic new development can occur. (Source: Orwell and Peter Phillips Architects / **MUSE***cape*).

7.0 Opportunities, Issues & Constraints

7.1 Constraints and opportunities arising from Significance

Because the place has been identified as being of local significance, there is an obligation on current and future owners to conserve that significance for the benefit of the people of Holroyd local government area. The significance of the place also presents opportunities for recognition, interpretation and marketing as part of its redevelopment.

7.2 Constraints and opportunities arising from the Australia ICOMOS Burra Charter

The Burra Charter is a guide to good conservation practice. It recommends that significant places be managed in accordance with their significance. While this implies the conservation of significant elements of the place, it also means that there are opportunities for sympathetic adaptive reuse and for potential redevelopment in areas of less significance.

7.3 Constraints and opportunities arising from Statutory Requirements (e.g. Heritage Act, LEP)

At present the property is not subject to controls under the NSW *Heritage Act*, except in relation to archaeology i.e. the 'relics' provisions relating to significant sub-surface remains. However, this CMP finds that elements of the site are of State significance, warranting assessment for potential listing on the State Heritage Register.

Parts of the site are listed on Schedule 5 – 'Environmental heritage', Holroyd Local Environmental Plan (LEP) 2013, in which case development on the site will be subject to approval by Cumberland Council. A copy of the listing is included as an Appendix.

Holroyd LEP 2013 includes provisions for the protection of identified heritage items. Development proposals affecting the heritage significance of the place require the consent of Council. Before determining any application, Council is required to consider the impact that the proposal may have on the heritage significance of the site, and may require an applicant to submit a heritage impact statement that assesses the heritage impact of the proposal and recommends measures to mitigate any adverse impacts.

The LEP also includes conservation incentives giving relief, subject to conditions, from certain planning controls that would normally apply to other developments (including permitted uses, car parking and floor space ratios) if that relief will assist the conservation of the heritage item.

7.4 Constraints arising from Non-Statutory Listings

7.4.1 National Trust of Australia (NSW) Register

National Trust listings are advisory only, and impose no legal constraints. They are however an indication of the importance the Trust, as a recognised community-based conservation organisation, attaches to a place.

The former Bonds factory site is not listed on the Register of the National Trust of Australia (NSW).[24]

7.4.2 Register of Twentieth Century Buildings of Significance

The Australian Institute of Architects (NSW Chapter) maintains a Register of 20th Century Buildings of Significance which, like the National Trust Register, has no statutory force but lists buildings considered by the Institute to be architecturally significant.

The former Bonds factory site is not listed on the AIA (NSW Chapter) Register of 20th Century Buildings of Significance[25].

Note: The fact that the Bonds site is not listed on the National Trust Register or on the AIA Register of 20th Century Buildings of Significance does not mean these organisations do not regard the place as significant. It is more likely that neither organisation has investigated the site.

7.5 Constraints arising from the Physical Condition of the Place

The general physical condition of the significant items is fair to good, although it is evident that there has been little maintenance of their fabric in recent years (except for external re-roofing and some repainting). The exception is the former Dance Hall, which is in poor physical condition, and constructed partly from materials containing asbestos which are also deteriorating. Its condition is such that, despite the significance of the building, its retention may not be justifiable. The main constraint arising from physical condition elsewhere is the need to allow for a substantial expenditure on deferred maintenance as part of any redevelopment budget.

7.6 Constraints arising from the requirements of Owners and other Stakeholders

The site was identified as surplus to the requirements of Pacific Brands for their garment manufacturing business and subsequently sold to a developer. Rainbow Force Pty Ltd has prepared a Planning Proposal for rezoning of the site and a masterplan for residential redevelopment. The new owners wish to maximise the yield from the site within the heritage and other constraints applying to the site.

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[24] Advice from Mara Barnes, National Trust of Australia (NSW), 23 May 2013

[25] Advice from Dr Noni Boyd, Australian Institute of Architects (NSW Chapter), 24 May 2013

7.7 Constraints arising from Community Expectations

Given that the place is listed as an item of environmental heritage in the Holroyd LEP, it is reasonable that the community will expect the owners to respect the heritage values of the place to be retained in any redevelopment of the site.

7.8 Constraints arising from access requirements and other building regulations

The property is subject to health and safety provisions under various State and Commonwealth Acts. These cover structural adequacy, fire safety, access and occupational health and safety.

The Building Code of Australia (BCA) is a national set of building regulations with some state-specific variations. The performance requirements of the BCA are mandatory, although the introductory sections of the Code make it clear that not all requirements will apply to a given case. The Code also includes 'deemed-to-satisfy' requirements which are accepted as meeting the performance requirements. However, the Code also makes provision for alternative ways to meet the performance requirements, subject to satisfactory verification.

Under the Environmental Planning and Assessment (EP&A) Regulation 2000, all new building work must be carried out in accordance with the Building Code of Australia. In the case of an existing building, there is generally no requirement to comply with the BCA.

Certain provisions of the BCA relating to fire safety will apply if the use of an existing building is changed, although the main requirement for change of use is that the structural capacity and fire safety of the building must be appropriate for the new use. The BCA may also be used as a measure of non-compliance if a Notice of Fire Safety Order is issued by a local authority. Where building work occurs with no change of use, as long as the building is not enlarged by more than 50%, the only requirement is that structural capacity and fire safety must not be reduced by the work (EP&A Regulation Clause 143).

Access to premises for people with disabilities, as well as being covered by the Building Code of Australia, is also controlled by the *Commonwealth Disability Discrimination Act* (DDA) 1992. Compliance with the BCA does not necessarily signify compliance with the DDA, the operation of which is triggered by a complaint lodged with the Human Rights and Equal Opportunities Commission. Heritage buildings are not exempt from the requirements of the DDA. The preparation of an action plan for access assists in preventing or defending a complaint under the Act. A defence of unjustifiable hardship is also available, and the Human Rights and Equal Opportunities Commission has advised that heritage significance may be taken into account when considering unjustifiable hardship.

The *Work Health and Safety Act* 2011, and the Regulations under this Act, cover the duties of employers to provide safe and healthy workplaces for their employees. Its requirements include the need to provide safe access for maintenance work. The

duty of employers also extends to people other than employees, who must not be exposed to risks to their health or safety arising from the employer's undertaking while they are at the employer's place of work.

The Heritage Council's Fire, Access and Services Advisory Panel (FASAP) can provide advice to building owners on developing performance-based solutions to fire safety and access in heritage buildings. Although the Panel's advice has no legal force, it is generally accepted by certifying authorities as an authoritative guide to acceptable alternative solutions under the BCA.

7.9 Opportunities for New Development

New development is feasible on the site in locations where it will not adversely affect either significant elements or their settings. The most effective way to control new development would be via a Masterplan that identifies heritage elements to be retained and appropriate controls for new building location, bulk, form, height, grain and scale. Draft development guidelines for the site prepared in conjunction with the original Roberts Day draft Masterplan for the site are included in Section 10. The Revised Heritage Assessment Report by GML Heritage Pty Ltd (dated October 2015) assesses the July 2015 PTW draft Masterplan for compliance with these guidelines.

7.10 Opportunities for improved visual access

At the present time, the only heritage item visible from the public domain is the Dunmore Street façade of the former Administration building and other parts of the Dunmore Street frontage. Redevelopment of the site offers opportunities for greater public visual access to and interpretation of the other significant elements on site.

7.11 Opportunities for Heritage Interpretation

Interpretation means all the ways of communicating the significance of a place. While buildings and their settings convey a certain amount of information in their fabric and spatial relationships, other information, particularly relating to their history and associations may require communication through a variety of means that may include but are not limited to signage, printed and web-based publications, portable electronic devices, exhibitions and displays, events, school and public programs and face-to-face interpretation. Well-planned and executed interpretation adds significantly to the community's understanding and appreciation of heritage places and is an important part of the conservation process.

Interpretation policies are in Sections 8.4.2 and a Site Interpretation Strategy is in Section 9.0.

8.0 Conservation Policies

This section contains general and specific policies aimed at conserving cultural significance.

8.1 Conservation Principles

Conservation policies should be consistent with the philosophy espoused in the Burra Charter of Australia ICOMOS and the statutory requirements under the Heritage Act and relevant planning controls.

8.2 General Statement of Conservation Policy

Those elements of the place identified as of most significance and their settings within the identified curtilage should be retained, reused and managed in ways that conserve and interpret their cultural significance.

- The maxim “Do as much as is necessary, but as little as possible” should be applied to significant elements.
- Physical intervention to significant fabric should be minimised.
- Fabric assessed as intrusive or as having little or no significance may be removed or modified.
- An appropriate use or range of compatible uses for the significant buildings and their settings should be determined.
- All works to items assessed as significant and recommended for retention should only be carried out by or under the supervision of appropriately experienced conservation practitioners.
- The surviving exterior form and both exterior and interior architectural detail of early factory buildings should be conserved.
- All landscape elements assessed as having exceptional or high significance should be conserved unless their retention would compromise the conservation of significant built elements.

8.3 Specific Element Conservation Recommendations

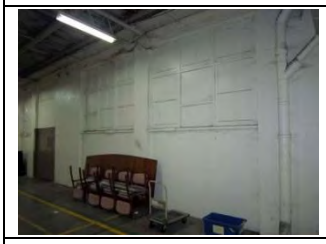
The following table lists all the major built and landscape elements on the site, identifies key values and issues and recommends a conservation management approach. Refer to Section 11 for more details on items recommended for retention.

At this early stage of the redevelopment proposal for the Bonds site, it is not feasible to specify with any detail how each of the retained significant buildings should be conserved or adapted for sympathetic new use(s). In the preparation of documentation to accompany development applications for later phases of the project, it will be necessary to prepare Specific Element Conservation Plans (SECPs) for each of the retained significant built elements. These SECPs should contain significance assessments and detailed policies and guidelines relating to those particular elements.

Built Element	Significance	Issues / Conservation Management
1 Yarn store		
	Medium significance as part of early factory.	Fair condition, long narrow plan and lack of windows make reuse difficult. Investigate original use for interpretation plan. May be demolished following archival recording.
2 Old spinning mill		
	High significance, probably as part of original factory during the G A Bond era, with steel construction and early concrete walls, structures (including ventilation and water towers) and signage. Less significant than the Cutting Room, for which there is good documentation of its architect and original configuration.	Original equipment all removed. Former prominence in streetscape diminished by street and site landscaping. Level difference between footpath and floor reduces ability for active street frontage. Retain in whole or in part, especially western end, and adapt for commercial uses.
3 Administration and fabric store		
	Exceptional significance as part of original factory and architecturally prominent formal entrance to site, retaining original Bonds signage. Interiors (except structure) not significant.	Retain and conserve whole of first structural bay as a minimum and preferably some additional bays.
4 Original gate house [demolished by 1960s]		
		Interpret.

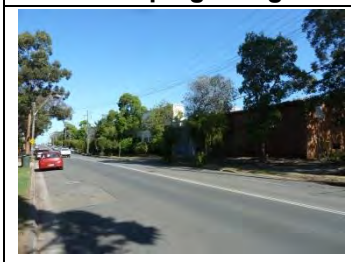
5 Store / Dance hall / Staff Cafeteria / knitting store		
	An early structure, probably built originally as a store but later converted to a Staff Cafeteria and more recently used as a Knitting Store. High significance as physical evidence of Bonds Industries enlightened provision of amenities for workforce.	Alterations for later uses have resulted in loss of original fabric and reduced interpretation value. Retain in short term pending further investigation of its original purpose, its use as a Dance Hall and Staff Cafeteria, its current condition and its viability for retention and adaptive reuse in the next phase of the redevelopment project.
6 Cutting room		
	Exceptional significance as earliest factory building on the site and the only one for which there is good documentary evidence of the architects and the original configuration. The combination of timber construction with concrete walls is more significant than the later steel structures such as the Old Spinning Mill, more commonly found in factory buildings of the period.	Retain and conserve preferably in its entirety. Adaptation, preferably for commercial uses, should retain large internal spaces with minimum of additional partitioning.

Built Element	Significance	Issues / Conservation Management
7 Bale stores		
	Exceptional significance as part of first factory complex and evidence of contemporary cotton storage technology.	Fair to good condition; some doors damaged. Retain and conserve in their entirety. At least one store should be conserved in original condition for interpretation; others could be adapted for new uses such as storage.
8 Compressor shed		
	High significance as part of original factory complex.	Fair condition. May be retained and adapted for commercial or light industrial use, or recorded and demolished.
9 Carpenters workshop		
	Medium significance as part of early factory complex.	Limited ability to interpret special qualities of Bonds site. May be retained and adapted, or recorded and demolished.
10 Amenities		
	High significance as part of original factory complex.	Small compartmented floor plan makes reuse difficult. May be retained and adapted, or recorded and demolished.
11Substation		
	High significance as the power centre for the original and current factory complex.	Retain and adapt if suitable for continued original use, or record and demolish.

Built Element	Significance	Issues / Conservation Management
12 John Austin Centre / store / first aid		
	High significance as part of original factory complex.	Retain and conserve May be adapted for commercial uses, or as interpretation centre for the site.
13 Power house [demolished by 1960s]		
		Interpret.
14? Workshop [demolished by 1960s]		
		Interpret
15 Stores and loading dock		
	Low significance.	May be demolished following recording.
16 Covered roadway		
	Low significance.	May be demolished following recording; if buildings either side retained, their original external walls should be conserved.
17 Offices		
	Low significance.	Fair condition. May be retained and adapted, or demolished following recording.
18 New bale stores		
	Medium significance as evidence of changing technology for cotton bale storage.	May be retained and adapted, or demolished following recording.

Built Element	Significance	Issues / Conservation Management
19 Spin dispatch		
	Low significance.	May be retained and adapted, or demolished following recording.
20 Electricians workshop		
	Low significance.	May be retained and adapted, or demolished following recording.
21 Boiler house		
	Medium significance as second generation power house for factory.	May be retained and adapted, or demolished following recording.
22 New spinning mill		
	Medium significance as evidence of significant expansion of factory in late 20th century.	May be retained and adapted, or demolished following recording.
23 Warehouse		
	Low significance.	May be retained and adapted, or demolished following recording.
24 Covered roadway		
	Low significance.	May be demolished following recording.
25 Store		
	Low significance.	May be demolished following recording.

Built Element	Significance	Issues / Conservation Management
26 Canopy		
	Low significance.	May be demolished following recording.
27 Warehouse extension		
	Low significance.	May be demolished following recording.
28 Spinning mill extension		
	Low significance.	May be demolished following recording.
29 Dye house extension		
	Low significance.	May be demolished following recording.
30 Loading dock		
	Low significance.	May be demolished following recording.
31 Canopy		
	Low significance.	May be demolished following recording.

Landscape Element	Significance	Issues / Conservation Management
1 Perimeter Landscaping within and along eastern boundary		
	High significance (original eucalypt plantings along E boundary); Medium significance (row of *Sapium sebiferum* W of offices).	Retain perimeter landscaping where possible and enhance as visual buffer to any new development on the site.
2 The 'Park'		
	High significance.	Retain as open space. Retain and conserve specimens of *Corymbia citriodora*. Maintain trees in accordance with best arboricultural practice.
3 Landscaping along southern boundary		
	No heritage significance but local amenity value, helping to screen factory from adjoining residential development.	Landscaping along southern boundary will depend on setbacks and nature of new development on Bonds site but it should maintain a dense landscape buffer.
4 Landscaping along western boundary		
	No heritage significance but local amenity value, helping to screen factory from adjoining residential development.	New landscaping along western boundary will depend on setbacks and nature of new development on Bonds site but it should provide a balance between screening and retention of views to and from "Dunmore".
5 Landscaping along Dunmore Street frontage		
	Medium significance. Probably mostly post-1970s plantings representative of trend towards use of native tree and shrubs characteristic of that period.	Landscaping along northern boundary will depend on setbacks and nature of new development on Bonds site but it should provide a balance between public amenity, streetscape character and enhancement of views of significant Bonds buildings.
6 Detention basin in southeast corner of site		
	Low significance.	Can be retained or removed depending on water detention requirements for any new development.

Moveable Element	Significance	Issues / Conservation Management
1 Company Archives & Small Movable Heritage		
	Exceptional significance at a State and possibly National level.	Retain the archives and small movable heritage items as a collection in a secure and climate-controlled environment at a location to be determined (e.g. Pacific Brands, State Library of NSW, Powerhouse Museum, National Museum of Australia, Noel Butlin Archives Centre at Australian National University), in accordance with current best archival practice. Continue recording of items on computerised database. Upgrade storage media on a regular basis to reduce the risk of data loss e.g. transfer images from videotape to more stable and secure storage formats. Encourage research of company history and disseminate information widely. Continue oral history program to record the reminiscences of former company employees. Obtain copies of selected archival material for use in the interpretation of the Wentworthville site.
2 Factory equipment		
	High significance for interpretation potential	Some items of knitting and sewing machines have been retained for conservation and future interpretive use on site.
3 Plans and Drawings		
	High significance for interpretation potential	Retain and conserve

8.4 Individual Policies

Set out in the following sub-sections are individual policies designed to provide future owners / managers with clear guidance on the conservation of the place.

8.4.1 Conservation philosophy

Policy 1.1: The future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter).

Policy 1.2: The statement of cultural significance and schedule of significant elements set out in Section 4 should be accepted as one of the bases for future planning and work.

Policy 1.3: The policies recommended throughout this document should be endorsed by all parties having jurisdiction over the management of these buildings, as a guide to future planning and work.

Policy 1.4: This conservation management plan should be reviewed regularly as the need arises or new information comes to light.

8.4.2 Interpretation requirements generally

Policy 2.1: Measures to interpret the major aspects of the significance of the Bonds factory site appropriately should be incorporated into any conservation and development proposals for the site as a whole.

Policy 2.2: Preparation of an Interpretation Plan
An Interpretation Plan should be prepared in accordance with Heritage Council policy and guidelines and submitted for approval by Cumberland Council before any works commence on the site. The recommendations of the Interpretation Plan should be implemented before completion of the proposed development to the satisfaction of Cumberland Council.

Policy 2.3: The communication of the significance of the building(s) to future occupants and to the general public should employ culturally appropriate media that do not detract from the heritage values of the place. These may include printed and web-based publications, interpretive signage, inclusion on guided or self-guiding walking tours of the area, public art, portable electronic media. Potential settings for the interpretation of the site may include the John Austin Centre and the former Cotton Bale Stores as well as places within the former Administration Building and former Cutting Room.

Existing interpretive material in various publications helps to explain the history of the place. Community awareness and understanding of the significance of the place could, however, be enhanced through the preparation of an Interpretation Plan which communicates the heritage significance of the place and its landscape, in the context of the cultural landscape history of Cumberland LGA and Sydney generally.

Policy 2.4: Interpretation through Conservation Works
Preservation, restoration and reconstruction of key significant elements, areas and fabric are the preferred methods of meaningfully interpreting important attributes and associations of the place. Where adaptation is part of the conservation work, measures should be incorporated to show the location, character and / or role of removed or altered elements where appropriate.

Revealing previously hidden elements and fabric and defining new elements and fabric (including elements of landscape setting) as part of reconstruction and adaptation (as recommended in the Burra Charter and general policies section of this report) are associated methods of interpretation in this context.

Policy 2.5: Interpretation 'by design' as part of new development
Appropriate measures to interpret the history and significance of the Bonds factory site as a whole should be incorporated into any future development proposals for the site.

Interpretation measures may include physical site elements (such as perimeter or other fences and walls, trees, garden beds and other landscape features), which interpret past features as well as more formal means such as historic photographs, oral histories and brief historical accounts.

Policy 2.6: The original and subsequent configurations of the buildings should be interpreted appropriately on the site. Any future alterations and additions should be designed and constructed in a way that preserves and preferably enhances the interpretation of the buildings. Deliberate differences in design and finish within the buildings that reflected manufacturing developments and changing uses over time should be interpreted.

Policy 2.7: Surviving original and early elements within and around the buildings should be interpreted.

Policy 2.8: Information about the buildings, including this conservation management plan and the progressive records of information derived from intervention in the fabric should be deposited in a public archive.

8.4.3 Use of Significant Items

Policy 3.1: The policies set out in this document should apply irrespective of the uses to which the buildings are put.

Policy 3.2: The significant buildings to be retained should continue to be used for compatible uses. Suggestions for compatible uses are contained in the Development Guidelines in Section 10.

Policy 3.3: Should circumstances in the future give rise to changes of use, new uses should be selected which are most compatible with the retention and recovery of the character and primary significance of the buildings.

Policy 3.4: Uses with servicing, structural or spatial requirements that would have a strong adverse effect on the character and significance of the buildings or their significant spaces and fabric are unacceptable.

8.4.4 Public access and safety

Policy 4.1: Provision of equitable access to retained buildings should be provided only where it can be accomplished without adverse impact on the significance of the buildings and their elements.

Policy 4.2: Any steps at principal entries to retained buildings should in general be preserved in their original configuration.

Policy 4.3: A fire and life safety strategy for the retained buildings should be developed and implemented to preserve their cultural significance while at the same time providing safe egress in the event of fire.

8.4.5 Conservation of significant fabric and spaces

Policy 5.1: Unless otherwise stated in these policies, surviving original and early fabric and spaces should be retained intact and conserved.

Policy 5.2: All conservation works should be preceded by thorough investigation, and monitored to assess their efficacy.

Policy 5.3: Preservation and restoration are the preferred conservation processes to be used for fabric of exceptional and high significance. (see Section 2.5 and the Burra Charter in the Appendices for definitions of these terms).

Policy 5.4: Worn or damaged significant fabric, unless positively dangerous, should be allowed to remain, and any associated risk reduced by other compatible means.

8.4.6 Intervention in the fabric

Policy 6.1: If changes to the significant building fabric are required, the approach should be one of minimal intervention: do "as much as necessary, as little as possible".

Policy 6.2: Intervention for purposes other than conservation of the fabric should occur in areas of lower rather than higher significance.

Policy 6.3: Removal of fabric of exceptional or high significance should be contemplated only where that fabric has ceased to function and is actively contributing to deterioration in other significant fabric. Where multiple elements are present, it may be acceptable to remove some of these elements provided that overall significance is not thereby diminished.

Policy 6.4: All works to the buildings, including unavoidable alteration or removal of significant fabric, should be recorded to an appropriate archival standard. Records of the work should be maintained by the owner and made available to all those needing access to them for information.

Policy 6.5: Any demolition carried out to the buildings should be performed with extreme care with the objective of removing the minimum amount of material, and recovering as much of it as possible in re-useable condition. Materials or elements which have any likelihood of being re-used in future conservation and / or adaptive reuse works should be protected, catalogued and stored. Storage should be in a safe location, preferably on the site.

Policy 6.6: Attempts should be made to recover from site or elsewhere any significant materials or elements known to have been removed previously, and those elements should be reused in the conservation of the place.

Policy 6.7: Where elements need to be added to or relocated within significant spaces, they should match adjacent original elements while being on close inspection distinguishable from the original. Wherever possible, existing elements which can be demonstrated to have been moved from their first place of installation should be returned to that place.

8.4.7 Alterations and additions to significant fabric and spaces

Policy 7.1: Alterations and additions to original or early fabric of the buildings should be confined to:

- *the removal of intrusive elements, and elements of little significance that interfere with interpretation, when they are no longer needed*
- *the removal of elements of little or no significance that are contributing to the deterioration of original or early fabric*
- *the reinstatement where appropriate of original or early fabric that has since been removed and for which good evidence exists*
- *works to conserve the existing significant fabric, and*
- *fully reversible works to adapt the buildings for changing uses as required.*

Policy 7.2: Any alterations and additions to the significant buildings should be confined to very minor works that are complementary and subservient to the original. This policy implies that wherever new work is added to the old work, the new work should be shaped to fit the old rather than the old being altered to accommodate the new. It also implies that the original and early fabric should remain visually prominent after the alteration or addition.

Policy 7.3: Any new elements should respect the existing aesthetic significance of the significant buildings / elements.

Policy 7.4: Alterations and additions (other than reconstruction of original elements) to the significant parts of the Dunmore Street Administration Building façade which would be readily visible from the public domain, such as the removal of fabric, changes to opening sizes and the addition of new elements, should not be considered.

Policy 7.5: The addition of items such as air conditioning units, satellite dishes, television aerials, water tanks and solar hot water units, and associated ducting, pipework and cabling to the exterior of retained significant elements should be permitted only in unobtrusive locations that are not visible from the public domain.

Policy 7.6: When practicable, later partitions previously inserted within significant spaces in the buildings without regard to the character of the original or early space should be removed and the original space restored or adapted in a way that is useful and which recovers or respects the original significance.

Policy 7.7: Removal of internal masonry walls in significant spaces to be retained should in general not be permitted unless overall significance will thereby be recovered, and new openings in masonry walls should likewise be minimised.

8.4.8 Detailed policies on conservation of significant fabric

Policy 8.1: Significant original and early concrete masonry and brickwork should be retained intact and maintained in accordance with policies 12.1 to 12.5. Where brick repairs are required, the original bricks should be reused wherever possible, or recycled bricks of the same size and shape as the originals. Any new masonry units added to significant elements should be laid with mortar of matching appearance, strength and composition to the original. Where previous repairs are causing the original materials to deteriorate, they should over time be replaced using the original material. Consolidants or sealants should not be used.

Policy 8.2: Original or early doors and windows included glazing and locks should be retained and repaired as required for adequate weatherproofing and to preserve the maximum amount of original fabric. Where original elements have deteriorated beyond repair, they should be carefully salvaged for future interpretation. These elements and any missing elements should then be reconstructed.

Policy 8.3: Existing significant roof forms, cladding and accessories should be preserved and maintained in accordance with policies 12.1 to 12.5. They should be repaired and if necessary refinished with traditional roofing finishes to prolong their life. Only when the roofing is beyond repair should it be replaced, using traditional materials and fastenings. Original and early members of the roof structure should be preserved and repaired rather than replaced.

Policy 8.4: All exterior and interior unpainted surfaces originally intended to be unpainted should remain unpainted. Exposed surfaces originally intended to be unpainted which have subsequently been painted, should when practicable be returned to their original state.

Policy 8.5: Exposed surfaces which were previously painted and originally intended for painting as a preservative measure should be repainted when needed, bearing in mind technical and heritage requirements. Sound painted surfaces should be repainted without disturbing the original surfaces underneath.

Policy 8.6: Research should be undertaken into the original and early surface treatments of both the interior and exterior of the buildings. This research should be undertaken prior to any major removal of unsound old paint for redecoration or alteration. Significant early finishes should be preserved and interpreted on the site.

Policy 8.7: Treatment of damp problems within the buildings should focus on accurate diagnosis, locating and dealing with the sources of water through good drainage, while minimising irreversible alterations or additions to original fabric.

8.4.9 Archaeology

The definition of ‘relic’ in the NSW *Heritage Act*, 1977 has been amended several times since the act was introduced in 1977. A relic is currently defined in the Heritage Act as 'any artefact, object or material evidence which relates to the

settlement of the area that comprises New South Wales, not being Aboriginal settlement, and which is of State or local heritage significance.'

The significant change in this most recent amendment to the definition is the requirement that the relic must be of State or local heritage significance, rather than just being more than 50 years old (previous definition) or dated prior to 1 January 1900 (original 1977 *Heritage Act* definition). Given the age and significance of the place, it is likely that any archaeological artefacts, objects or other sub-surface material evidence found on the site will be of at least local significance.

Consequently, the statutory provisions of the Heritage Act are likely to apply to both evidence unearthed by chance as a result of routine maintenance and other activities and also works proposed to restore or reconstruct historical built or landscape elements.

The NSW Heritage website provides the following advice for developers.

What to do if an archaeological relic or artifact is found?
If you think that you have found an archaeological relic or site, ring the historical archaeologists at the Heritage Division, Office of Environment and Heritage, on (02) 9873 8500. Do not remove or disturb the relic in any way. Depending on the nature of the find, you may be required to undertake some archaeological investigation on the site. These investigations may require a permit under the Heritage Act. Aboriginal sites and artefacts are protected under the *National Parks and Wildlife Act* 1974. Enquiries about these sites should be directed to your local NPWS office.

How to apply for an excavation permit
If you are excavating land and know that you will disturb a relic, or think that you might disturb a relic, then you need to get an excavation permit issued by the Heritage Council of NSW. To find out more or to download an application form, go to the 'Permits and Applications' page of the Heritage Branch website www.heritage.nsw.gov.au

Policy 9.1: Any disturbance of the sub-surface, for installation of services and the like, shall comply with the requirements of the NSW Heritage Act 1977, as amended. The minimum requirement is for an archaeological assessment by a qualified archaeologist.

Policy 9.2: Any work involving disturbance of original building cavities on those buildings to be retained should also be subject to assessment by a qualified archaeologist.

Policy 9.3: Archaeological evidence should be retained in situ wherever possible.

8.4.10 Compliance with building regulations

Policy 10.1: Significant built elements to be retained should not be used for any purpose for which compliance with building regulations will adversely affect their significance.

This policy is not intended to rule out, for example, the sympathetic installation of fire safety equipment to enable a building to continue to be used.

Policy 10.2: Compliance with building regulations should be achieved using their objectives and performance requirements rather than deemed-to-satisfy provisions.

8.4.11 Building services

Policy 11.1: Incoming services to the building should preferably be installed underground, subject to archaeological investigation.

Policy 11.2: Vertical and horizontal channels for the reticulation of services should be located and designed in a way that will have the minimum adverse effect on fabric and spaces of significance. In general, services within the building should be surface mounted using reversible methods with minimal damage to significant fabric, or concealed within existing building cavities or behind new surfaces. Any interference in building cavities for services should be preceded by archaeological investigation.

Policy 11.3: Services should not be permitted to discharge liquid or gas in a way which will cause deterioration in significant building fabric.

Policy 11.4: Wherever possible, penetrations required for new services in significant fabric should be made where it has previously been penetrated.

Policy 11.5: New facilities in significant spaces should preferably be installed in spaces originally constructed for that purpose, and should not be added within principal spaces.

Policy 11.6: Upgrading services, equipment or finishes in original or early spaces should be done in a way that conserves original elements wherever possible. Where new services or wall or floor finishes need to be installed, this should be done by covering and protecting the original elements and installing the new material over them.

8.4.12 Maintenance and Repair

Timely maintenance and repair based on regular inspection and technically sound and appropriate construction methods are fundamental to the conservation program.

Policy 12.1: The buildings should be cared for by a planned maintenance and repair program based on a comprehensive knowledge of the building and its materials, regular inspection and prompt preventative maintenance and repair.

Policy 12.2: Maintenance and other building works should be undertaken only by tradespeople with relevant qualifications and experience in working with early building materials (masonry, timber joinery, structural steel, etc.), under the supervision of suitably qualified and experienced persons.

Policy 12.3: Particular attention should be given to keeping in good order all the systems which prevent water penetration into the fabric and conduct water safely from the building and its footings.

Policy 12.4: Regular inspections should be made of building elements subject to damp and / or corrosion to ensure prompt preventative maintenance and repair. Access for inspections should be made using the existing openings wherever possible. Any new openings should be made in fabric of little significance. Refer to Policy 6.2.

Policy 12.5: Previous maintenance or repair works using inappropriate materials or methods should be replaced, when practicable or necessary, using materials and methods which replicate the original, or otherwise retain the significance of the fabric as a whole.

8.4.13 Maintaining legibility of site configuration

Policy 13.1: The functional importance of the layout of the site should be maintained and/or interpreted by:

- *maintaining the significant visual and physical links between the various buildings on site; and*
- *conserving the significant built and landscape elements and their settings; and*
- *investigating, recording and interpreting where appropriate the archaeological evidence of the original / earlier site development.*

This policy provides a framework for interpreting key aspects of the function and use of the site and subsequent evolution as part of its conservation and on-going development.

8.4.14 Conservation of Significant Views

Much of the interior of the former Bonds factory site, including the majority of the site's heritage items, is currently obscured from public view by perimeter fencing, boundary vegetation and the industrial buildings themselves. The following recommendations are designed to improve visual access to the site's heritage items and the adjoining item "Dunmore".

Policy 14.1: Significant views to, from and within the Bonds factory site should be conserved as follows:

- *significant views to the retained sections of the Dunmore Street building from the street;*
- *significant views within the site;*
- *significant views to and from 'Dunmore' and its setting.*

The delineation of significant historic views would require more detailed analysis and documentation prior to the design of any future works that may impact upon these views. New development should be designed in such a way that it allows increased views into, out of and within the site, particularly to the listed heritage items.

An improved visual connection should be established between the former Bonds factory site and the adjoining property “Dunmore”. “Dunmore” was the former home of the founder of Bonds and an improved view of it would enable better interpretation of this significant historical association.

8.4.15 Conservation of Landscape Elements

Conservation of heritage places, particularly landscapes, inevitably involves change as plants go through their life cycle. It is important that the limits of acceptable change be defined prior to major works.

Policy 15.1: Landscape management should conform to relevant Australian Standards (e.g. AS 4373 Formative Pruning) and current best practice in arboriculture as recommended by relevant industry representative groups.

Policy 15.2: Decisions on whether to retain or remove particular trees should be based on their relative significance, safety, amenity value and contribution to the landscape as a whole.

Policy 15.3: Weeds and problem species including self-sown woody species should be controlled and / or removed under ongoing maintenance programs in collaboration with Cumberland Council and adjoining landholders. Noxious weeds, as listed in the Noxious Weed declarations for Cumberland Council local government area, must be controlled in accordance with the declaration. For current declarations see: http://www.dpi.nsw.gov.au/agriculture/pests-weeds/weeds/noxweed/noxious

Policy 15.4: The presence of any feral animals such as feral cats and rodents or native animals such as possums or grey-headed flying foxes should be monitored, and any adverse impacts on significant items and areas, vegetation and wildlife recorded. Feral animals should be controlled using methods approved by Council and other responsible authorities.

Policy 15.5: Any new plantings / gardens should be designed in keeping with significant landscape elements, with design and materials consistent with or at least not in conflict with that particular part of the place.

Policy 15.6: Given the importance of the views to, from and within the site, new plantings should be selected and located in such a way that they enhance views, not block or detract from them.

Policy 15.7: Choice of species for new plantings should be based on the relative significance of the area, appropriateness for the period, suitability for the location, ease of maintenance and use (e.g. screening, visitor control, floral display). The placement and selection of larger specimen trees should be carefully planned to avoid root damage, blocking of views, inappropriate mature dimensions, or incompatibility with the established character of the landscape.

Policy 15.8: Receptacles for on-site storage of rubbish, garden waste, landscape materials (e.g. mulch, compost) and building materials should be located in such a way that they do not detract from the aesthetic values of retained significant elements.

Policy 15.9: Care should be taken to ensure that sites are left in good condition after construction works. Contractors engaged in conservation work should be required to

clean up and remove all surplus materials such as cement, adhesives, drop sheets, packaging materials from site when they have completed their work.

Policy 15.10: A pro-active program of cyclical planned maintenance should be developed. Records should be kept for all major repairs and maintenance to landscape and built elements.

8.4.16 Need for a Landscape Master Plan

Policy 16.1: New site landscaping should be in accordance with a Landscape Master Plan for the site that is compatible with this Conservation Management Plan and provides for conservation of significant landscape elements and introduction of new landscaping that maintains the heritage significance and character of the site while providing for current / future needs and uses.

8.4.17 Protection of Setting & Management and Development of Adjoining Lands

The protection of the setting of heritage places is an essential part of significance retention, recognised by Australia ICOMOS in the most recent revision of the Burra Charter. Proposed changes in land use or development of adjoining lands need to be carefully examined by management for any potential impacts on the quality of setting.

Policy 17.1: Liaise with Cumberland Council and adjoining land holders to ensure that lands adjoining the Bonds factory site are developed and / or managed to conserve the heritage significance of the place generally and to minimise further visual impacts on the setting of 'Dunmore' in particular.

Policy 17.2: Monitor proposed developments or infrastructure projects to ensure that any new adjoining development is sympathetic to the heritage values of the Bonds factory site and the adjoining 'Dunmore'.

8.4.18 Amendments to heritage listings

Information obtained during the preparation of this CMP will enable updating of the LEP heritage schedule and State Heritage Inventory (SHI) database entries. The potential for State Heritage Register (SHR) listing of the site's State significant built elements requires assessment by the Heritage Division, NSW Office of environment and Heritage. Recognition and protection of the site's movable heritage including the Bonds archives require further assessment of current status, ownership and location.

Policy 18.1: The information gathered during preparation of this CMP should be used to amend the listing of the Bonds factory site and its significant elements on relevant heritage schedules.

Policy 18.2: Further investigation of the movable heritage including the Bonds archives and assessment of the comparative significance of the Bonds factory site buildings and should be carried out as part of the assessment for possible listing on the State Heritage Register.

8.4.19 Preparation of Statement(s) of Heritage Impact

Policy 19.1: Prior to any development work on the site prepare a Statement of Heritage Impact in accordance with the guidelines in the NSW Heritage Manual and subsequent amendments and any requirements by Cumberland Council and (if the place should become State heritage listed) the Heritage Council of NSW.

8.4.20 Availability of this CMP

Policy 20.1: Lodge copies of this CMP with Cumberland Council Library Local Studies collection and the Heritage Division, Office of Environment and Heritage.

8.4.21 Determination of Exemptions

Policy 21.1: Determine if any proposed works are exempt from approval under the provisions relating to Schedule 5 – Environmental heritage in Holroyd LEP 2013 or (if the place should become State Heritage Register listed) the Heritage Council's Standard Exemptions. Where works are not exempt, obtain necessary approvals from the authorities, in accordance with relevant guidelines. This includes approval for excavation on a site that may contain archaeological relics.

8.4.22 Archival recording

Policy 22.1: Undertake archival and photographic recording before major changes take place, in accordance with Heritage Council guidelines. Lodge copies of the archival record with Cumberland Council Library Local Studies collection and the Heritage Division, Office of Environment and Heritage.

8.4.23 Moveable heritage and archives

Policy 23.1: Confirm ownership of moveable heritage and archives relating to the Bonds site with a view to retaining, conserving and interpreting samples of machinery on site and retaining the archives intact in appropriate environmental conditions, preferably on site, for further research and site interpretation.

9.0 Site Interpretation Strategy

9.1 Bonds is an iconic Australian brand

Bonds is an iconic Australian clothing brand with a long tradition dating back nearly a century. The Bonds factory at Wentworthville has been a significant part of the Holroyd scene since the 1920s – not only a major employer in the district but also a major influence on the development of Wentworthville and Pendle Hill as suburbs within the local government area. The heritage significance of the site and the company's involvement there should be communicated effectively and in culturally appropriate ways so that future users of the place will understand and appreciate that significance.

9.2 The need for an Interpretation Plan

An Interpretation Plan for the Bonds site should be prepared by suitably qualified interpretation specialists in accordance with the Heritage Council of NSW policies

and guidelines for the interpretation of heritage places and any requirements by Cumberland Council.

The Plan should summarise the historical and geographical context of the site and its importance to the community. It will establish interpretation and education goals for the place and identify relevant interpretive stories that reflect Australian, New South Wales and local historical themes. The Plan will recommend strategies, specific locations and methods by which the heritage significance of the site can be communicated to the public and future users of the site in culturally appropriate ways that respect the heritage values of the place.

The Plan will identify interpretation and education opportunities at the Bonds factory site based on analysis of current best practice for comparable sites in Australia and overseas to deliver facilities, programs and media that support the vision for the site in the best possible ways.

The Plan will take into account the recommendations and guidelines of all current planning documents and will be guided by advice from the community, industry and other relevant stakeholders to ensure that information, interpretation and education programs are well integrated, cost-effective and sustainable.

The Plan will include:

- audience profile and analysis (target audiences and their needs);
- Interpretation Policy (principles and procedures to be followed);
- Interpretation Strategy (overall vision for interpretation);
- indicative costings for each element of the works recommended in the Interpretation Plan;
- preliminary concepts for any signage and an example of the content for signage;
- preliminary concepts for other delivery mechanisms (e.g. electronic media, web-based publications)
- implementation and resources (logical sequence for implementation and future management);
- evaluation (process of evaluating the effectiveness of the interpretation).

9.3 Suggested Approach and Methodology

The suggested approach to the preparation of the Interpretation Plan should include the following:

- Review of relevant historical and planning documentation, including baseline studies of the cultural landscape to identify place, context and associations;
- Analysis of natural and cultural heritage values to enable assessment of significance;
- Review of current New South Wales interpretive policy and guidelines and relevant education curriculum areas;
- Review of Australian and overseas current best practice in interpretation and education outside the classroom to identify appropriate principles and programs;

- Understanding of the special connections between people and place relevant to the Bonds factory site, including identification of any individuals or groups with a proprietary or custodial interest in the interpretive planning for the place;
- Identification and profiling of likely audiences, including multicultural and international audiences and gauging the effectiveness of potential audience reach by recommending a carefully planned program of pre- and post-evaluation;
- Identification of and dialogue with key stakeholders in the community, including educational institutions and the cultural tourism industry;
- Identification of appropriate communication themes and education opportunities for the development of interpretive stories and syllabus connections that ensure conservation and sustainability of the cultural heritage and encourage understanding of the history and use of the Bonds factory site. The place and its significance are multi-faceted, embracing many historical themes, including but not limited to the human modified landscapes, industry, technology, creative endeavour, persons and events;
- Identification of appropriate messages that reflect the vision for the place and communicate interpretive themes in ways that will engage audiences, be thought-provoking and that will stimulate further enquiry;
- Linkage of messages to audiences and locations;
- Identification and development of linkages to the New South Wales school curriculum, including potential for teaching subjects as diverse as social studies, art, history and geography in ways that will promote interest in, and informed and responsible attitudes towards people, cultures, societies, environments and learning, with a commitment to:
  - Social justice
  - Intercultural understanding
  - Ecological sustainability
  - Democratic processes
  - Beliefs and moral codes
  - Lifelong learning
- Identification and review of existing interpretive material available through Cumberland Council and Pacific Brands, etc.
- Identification of strategies, specific locations and methods for site interpretation which might include, but not be limited to the following:
  - Signage in general and specific signage opportunities;
  - Printed and web-based publications;
  - Portable electronic media (e.g. use of smart phones and QF codes via downloadable applications);
  - Planting;
  - Hard landscaping;
  - Promotion;
  - Merchandising;
  - Education programs (schools and public);
  - Community involvement;
  - Visits;
  - Exhibitions and displays (both on-site and at external venues);
  - Local festivals (e.g. National Trust Heritage Festival, History Week);

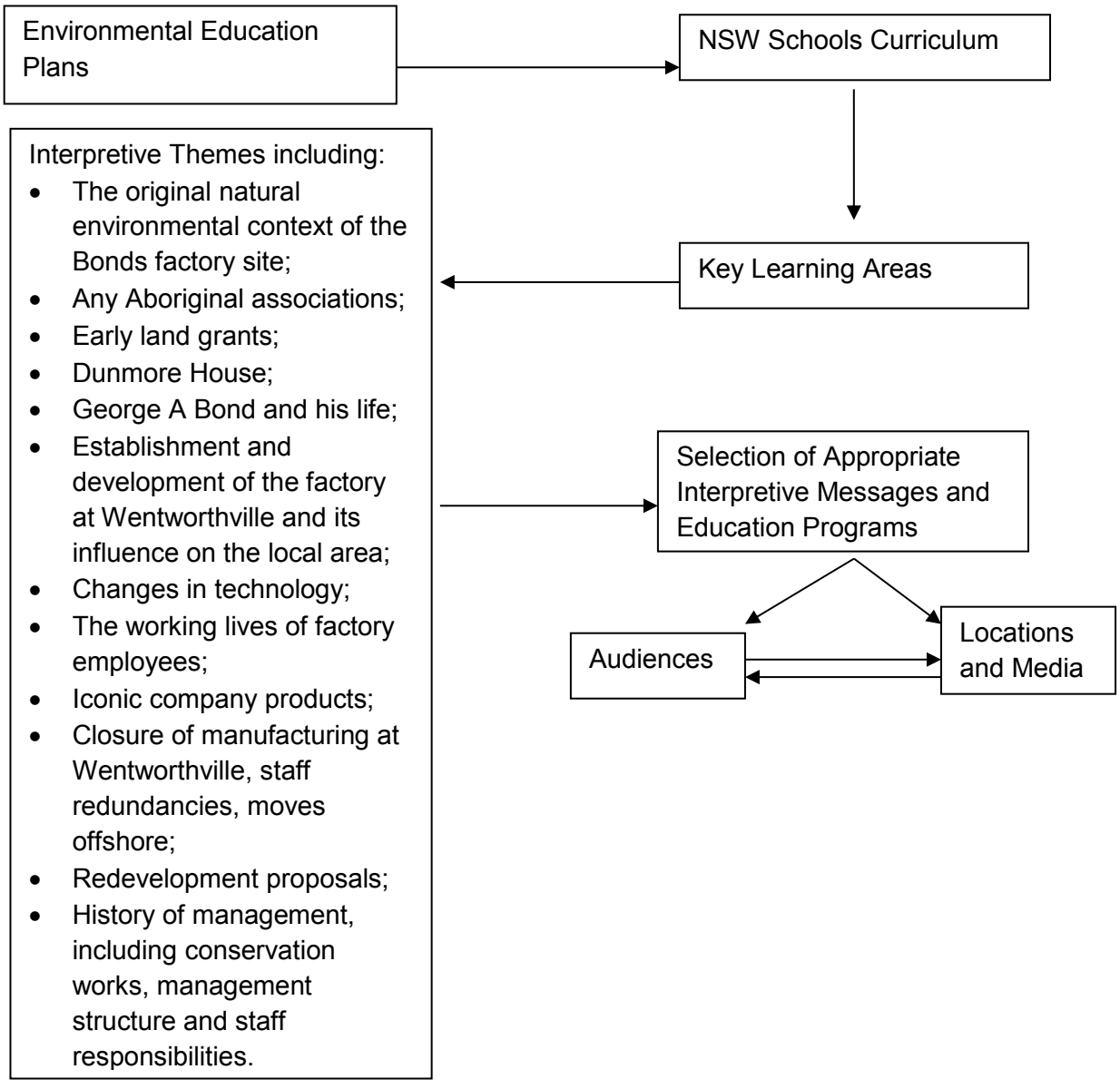
The Plan will make recommendations for interpretive media that communicate effectively without compromising site significance, for elements such as:

- Signs;
- Plantings;
- Maps (former factory layout);
- Art / Sculpture Elements (e.g. Chesty Bond figures);
- Panels or text set into pathways;
- Panels or text set into site furniture or walls;
- Interpretive display in a retained building e.g. John Austin Centre;
- Self-guiding brochures, leaflets;
- Other publications, both printed and web-based;
- Interactive opportunities for visitors to interrogate archive database and / or oral histories of former employees;
- Audio guides / portable electronic media.

The Plan will include provision for evaluation and review;

9.4 A suggested framework

A suggested framework for the Interpretation Plan is in the diagram below.



9.5 Some Recommended Interpretation Strategies

9.5.1 Heritage Precinct

The key interpretation strategy is the creation of a context of landscaped open space containing remnants of significant and interpretive items for the retained heritage buildings and other elements associated with the former Bonds Spinning Mills to create the 'Heritage Precinct'. This setting will facilitate their adaptation to new uses, allow them to be publicly accessible and enable widening of their visual interpretation from both inside and outside as key components of the former Bonds factory evolution and operation.

9.5.2 Interpretation Centre

The retention of the heritage buildings from the Bonds Spinning Mills factory period provides the opportunity to utilise these (possibly former Administration Building, 'Dance Hall' and / or Cutting Room) as the Interpretation Centre for the site. The centre would include historical documentation and photographs, knitting machinery and soundscapes including oral history recordings.

9.5.3 Streets & Spaces

Internal lanes and open spaces will be named to interpret the elements of production processes and the history of the site. Examples might include names related to significant entrepreneurs, managers, employees, products and processes.

9.5.4 Signage Strategy

The interpretive strategy will involve retention of representative building elements and equipment accompanied by signage to inform and guide the public around the site, through the manufacturing process and noting the previous uses and attributes of the Bonds buildings. Examples are shown below:

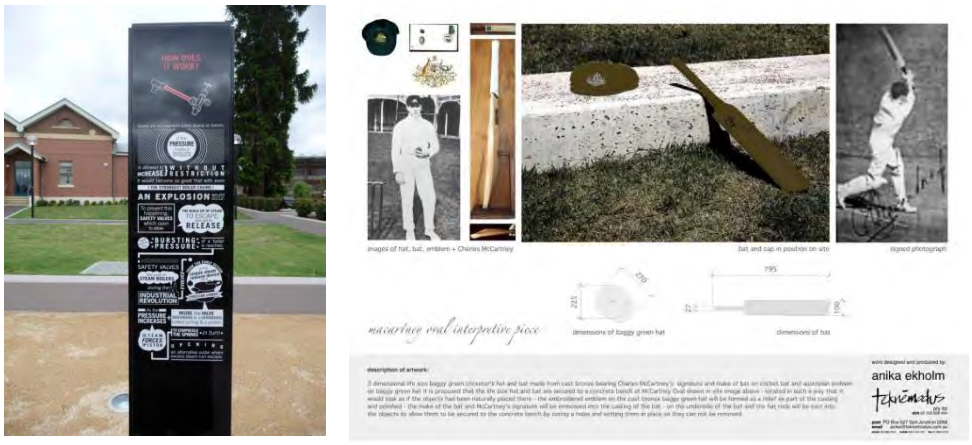


Figure 154 (Left): Interpretive sign associated with the former Boilerhouse, UWS Parramatta Campus at Rydalmere; **(Right):** Designs by Anika Ekholm, Teknemodus Pty Ltd for public art interpretive sculpture, Macartney Oval, Prince Henry at Little Bay. (Images: **MUSE***cape*)

9.5.5 Public Art Strategy

The public spaces and heritage buildings will include public art that reflects the previous uses and activities at the site, as well as celebrating the oral history and workers at the Bonds factory, which was such a significant employer in the region. Examples of the types of significant Bonds brands that may be interpreted in the public art are indicated below:

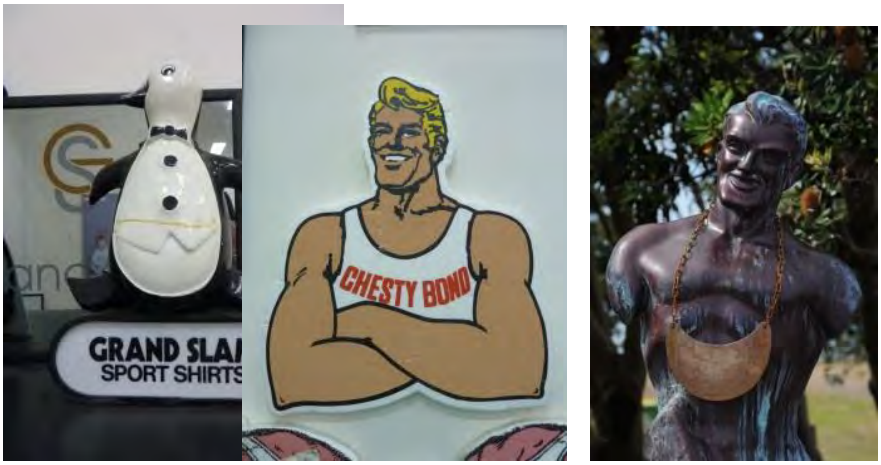


Figure 155 (Left): Bonds Grand Slam penguin logo; **(Centre):** Part of the sculpture 'Golden Boy (for the convenience of passers-by)', an adaptation of the Chesty Bond logo by Bjorn Godwin which was exhibited in Sculpture by the Sea, 2010; **(Right):** A graphic version of Chesty Bond. (Photos: Chris Betteridge)

10.0 Site potential for New Uses

It is often preferable for heritage items to retain their original intended use and to continue functioning in the manner for which they were designed. However, changes in technology and market forces often dictate that the original use is no longer viable. Such is the case with the Bonds site at Wentworthville. The former owners, Pacific Brands, made the decision to move its manufacturing base offshore and closed the factory, selling or scrapping the machinery. Given that the former industrial uses cannot be perpetuated, a range of new, alternative uses including residential, retail and community uses is considered appropriate to create a viable new setting in which the retained heritage items can be conserved, enjoyed and understood by future generations. The proximity of the site to the two transport hubs of Wentworthville and Pendle Hill would seem to enhance the viability of such new uses.

The site is sufficiently large to accommodate medium density residential development of varied height depending on location within the site, provided it respects the heritage values of the site and the adjoining listed items. The significant built elements including the former administration building fronting Dunmore Street, the former Cutting Room, the John Austin Centre and the former Cotton Bale Stores would lend themselves to a range of sympathetic adaptive reuse that may include retail and community uses.

A change of use, from industrial to a sympathetic mix of residential, retail and community uses will also have the advantage that some of the site's heritage elements currently hidden from public view will be available for inspection and interpretation.

In the redevelopment of the site it will be important that new buildings respect the heritage values of the place by not over-powering them. This can be achieved by retaining the heritage items and designing new buildings in ways that enable the retained elements still to be 'read' in the landscape, with adjoining structures of sympathetic design and stepping up in height from the heritage items, rather than dominating them. Adequate open space needs to be included to satisfy community needs and Council requirements and to provide interesting further opportunities for celebration and interpretation of the site's former use.

The following are draft development guidelines relating to the listed heritage items on site aimed at achieving a satisfactory balance between heritage conservation and redevelopment.

11.0 Development Guidelines for Retained Heritage items

The following are guidelines for the adaptive reuse of those built and landscape elements assessed as being of Exceptional or High significance.

11.1 Dunmore Street Buildings

These comprise the old Spinning Mill, the Administration Building and the Fabric Store. The Yarn store, at the western end of the site, is not recommended for retention. The Dunmore Street frontage should not be reduced to a mere facade stuck on to a larger new building, in the same unfortunate manner as the one across the road (i.e. the former Bonds Bobbin Mill). The whole first bay of the Dunmore Street former Administration Building should be retained, and sensitively grafted on to a new structure so that the original section retains its visual prominence in three dimensions in much the same way that the present former administration block is attached to a series of warehouse / factory bays. Consideration should be given to the retention of the old Spinning Mill, in whole or in part and at least one full structural bay closest to Dunmore Street and its adaptation for commercial uses.

Taller buildings should be set back so that the original building forms are visually dominant from the street. In this way the very significant history of the place as the Bonds factory will be interpreted in a much more meaningful way, rather than being submerged in the redevelopment of the site. Sympathetic adaptive uses may include residential, retail, community, administration.

11.2 Former Cutting Room

All or a very substantial part of the former Cutting Room should be retained, including the original fabric and form including original hardwood posts and roof timbers, concrete walls and timber framed windows. A single use (e.g. supermarket) is preferred for this building rather than dividing the space into many smaller spaces. Whatever the future use, it is desirable that the historic fabric of columns and roof structure be retained and visible in the adaptation.

11.3 John Austin Centre (former Training Centre)

The external form and surviving original fabric of the John Austin Centre should be retained but the interior could be further altered sympathetically since it has already had considerable changes made to it for its most recent use as a training centre. Sympathetic adaptive uses may include but are not limited to community use.

11.4 Former Cotton Bale Stores

The former Cotton Bale Stores should not be incorporated as part of a new building. The entire rationale for their design, construction and location was to keep them separate from other buildings to minimise the risk of fire. While they may be attached to a new building at their rear, with possible connections between some of the bale stores and the new building, they should not be submerged in a new building that would overpower them visually and make them more difficult to interpret.

The former Cotton Bale Stores should be retained as a row, including their steel doors with counter-weights. At least one of these stores should be retained intact with appropriate interpretation of its former use. Penetrations into the side or rear walls or roofs of some of the stores may assist in their adaptation to new uses which may include storage, small workshops.

11.5 Dance Hall / Staff Cafeteria / Knitting Store

The building is in poor condition. It has been open to weather and the timber structure has been affected by water and termites. Alterations for later uses have resulted in loss of original fabric and interpretation value. The cost of retention of structure may not be justified if its social value can be interpreted elsewhere by other means.

11.6 Compressor Shed

In only fair condition. May be retained and adapted for commercial or light industrial use, or recorded and demolished.

11.7 Amenities

Small compartmented floor plan makes reuse difficult. May be retained and adapted, or recorded and demolished.

11.8 Substation

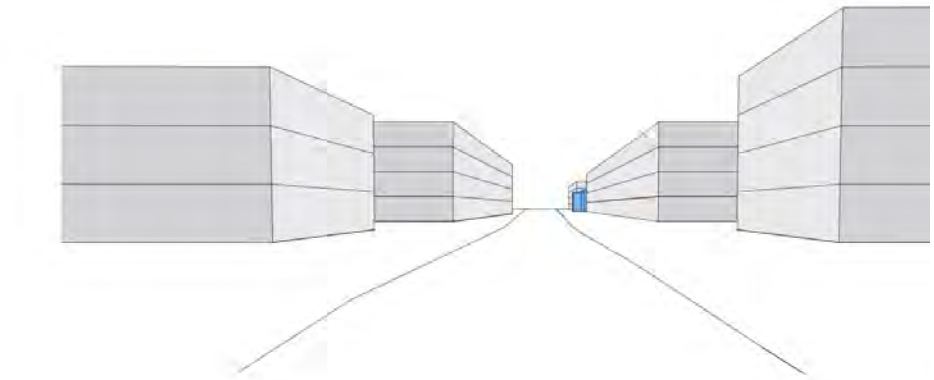
Retain and adapt if suitable for continued original use, or record and demolish.

11.9 Site Landscaping

Development concepts prepared at the time of preparation of this CMP include considerable perimeter landscaping on the eastern (Jones Street) and southern boundaries but consideration will need to be given to improved landscaping along the western boundary to soften the visual impact of new development on Dunmore House and its curtilage. This will include negotiations with the owners of that site to improve landscaping on their land given that the concept has a road along the western boundary.

11.10 Design Guidelines

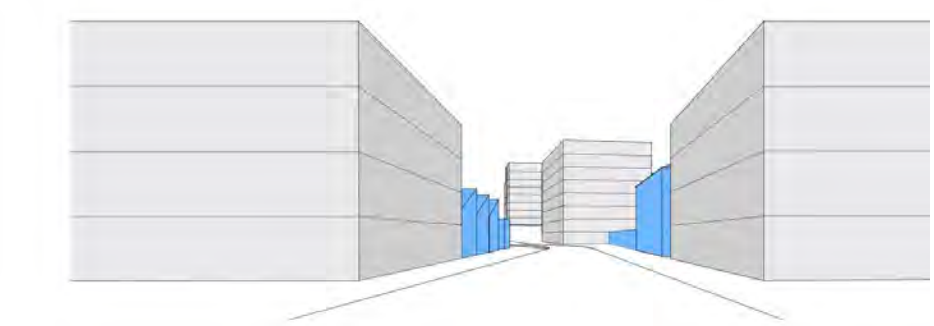
key views / sections



View East Down Dunmore Street

View: Dunmore Street – northern frontage looking east

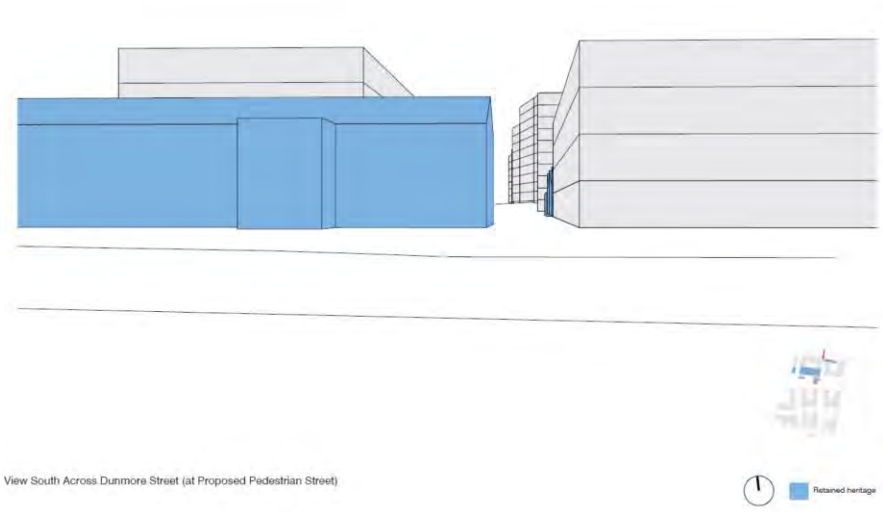
- At least one structural bay including the Dunmore Street frontage of the former Administration Building should be retained.
- The scale of the proposed adjoining development and its interface with the former Administration Building should respect and not overwhelm the heritage building.
- New buildings along Dunmore Street should be set back so that the retained Bonds buildings remain visually dominant from the street, rather than being overwhelmed by the adjoining development.
- New buildings along Dunmore Street should be separate modules to allow for views into the site from the public realm.
- The scale of new buildings in this precinct should be limited to 4-storeys at Dunmore Street to maintain the existing scale of the street and to avoid obstructing views to Bonds heritage buildings from 'Dunmore House'.
- Dunmore Street landscaping should strike balance between streetscape amenity and revealing retained elements of Bonds factory.



View South Across Dunmore Street (at Dance Hall)

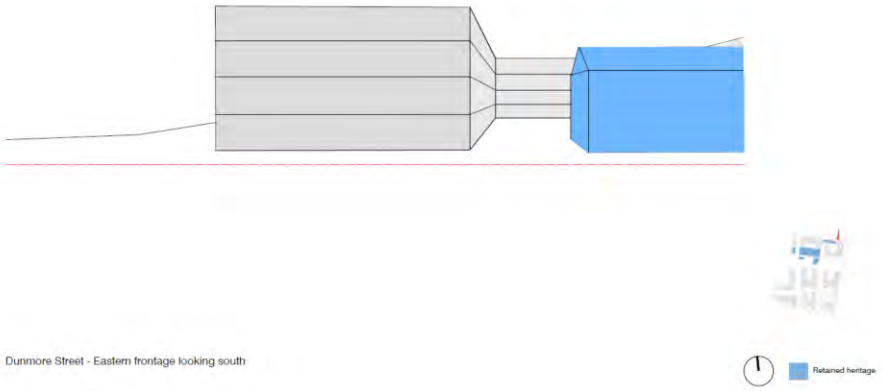
View: Dunmore Street – western end looking south

- Retention of the 'Dance Hall' would allow it to be used as an element in the Interpretation Strategy of the Bonds Spinning Mills factory period, focusing on the social history of Bonds and its employees including displays and oral histories
- The scale of new buildings in this precinct should be limited to 3-4-storeys and avoid obstructing views to the Bonds heritage buildings from 'Dunmore House'.
- The scale of the proposed adjoining development and its interface with the former Cutting Room should not overwhelm the heritage buildings within this area.
- Landscaping has no heritage significance but should provide a balance between screening and retention of views to and from 'Dunmore House' and be relevant to the period in which the creative and production development of the site was most prolific.
- Consideration is needed for improved landscaping along the boundary to soften the visual impact of new development on 'Dunmore House' and its curtilage.
- Building separation and setbacks should allow views into the site and heritage items.



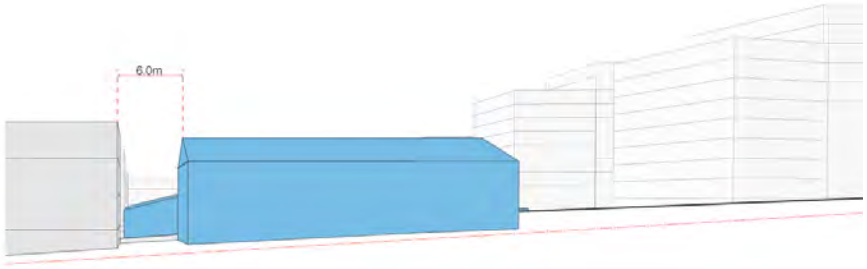
View: Dunmore Street – Administration & Fabric Store looking south

- Retention of the front bay of the former Administration Building would allow it to be used for an appropriate new use, including the following:
  - Mixed use development;
  - Office premises;
  - Function centre ;
  - Residential (with units set within the structural bays);
  - Information and education facility;
  - Retail;
  - Restaurant or café ;
  - Market; and/or
  - Amusement centre.
- Retention of the Cutting Room (beyond) would allow it to be used for a new use that is compatible with its large spaces and expressed fabric e.g. supermarket, indoor sports etc.
- The external form and surviving original fabric of the John Austin Centre (beyond) should be retained but the interior could be further altered sympathetically.
- Additional building height can be considered south of the Administration Building will be considered subject to its interface with the Administration Building.



View: Dunmore Street – eastern frontage looking south

- Retain perimeter landscaping where possible and enhance as a visual buffer to any new development, reinforcing the1940s planting of eucalyptus and palm trees.
- The scale of new buildings in this precinct should mark the main corner of the site and provide stepped building forms up to 4 storeys, with any additional height located away from the main Dunmore Street frontage.
- The higher elements can be considered at the eastern most part of the Dunmore Street frontage subject to consideration of heritage view impacts and broader streetscape amenity and massing.



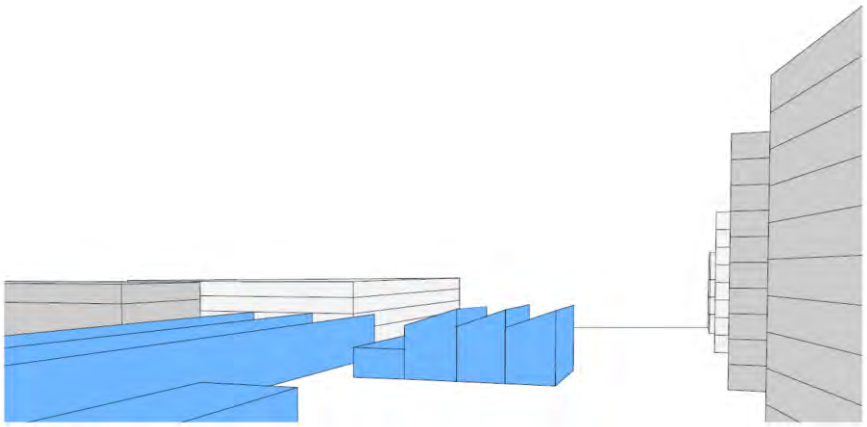
View East at Dance Hall

View: Dance Hall and Cutting Room from western boundary looking east

- The former Cutting Room should be retained, including the original fabric and form including original hardwood posts and roof timbers, concrete walls and timber framed windows.
- Retention of the Cutting Room would allow it to be used for a new use that is compatible with its large spaces and expressed fabric such as:
  - Restaurant or café;
  - art space;
  - function centre;
  - community space;
  - child care;
  - retail; and/or
  - workshop
- Retention of the 'Dance Hall' would allow it to be used as part of the Interpretation Strategy for the Bonds Spinning Mills factory period focusing on the social history of Bonds and its employees including displays and oral histories.
- The former Cotton Bale Stores should be retained as a 'free standing' row and refurbished with the retention of the steel doors with counter-weights. At least one of these stores should be retained intact with appropriate interpretation of its former use.
- The Boilerhouse has medium significance as a second generation power house and should be retained and adapted for commercial, light industrial or other compatible uses.
- The Compressor Room and substation should be retained and adapted for compatible uses.
- The Amenities building should be, either, retained and adapted or recorded and demolished.
- Consideration is needed for improved landscaping along the boundary to soften the visual impact of new development on 'Dunmore House' and its curtilage.

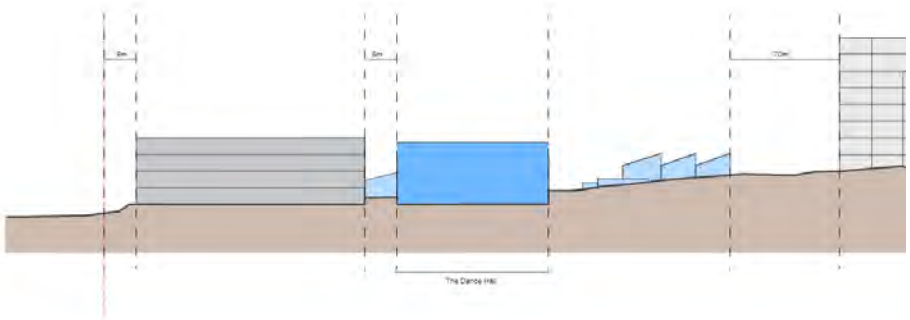
Artist's Perspective: View of Cutting Room and Boiler House looking north

- Create a public plaza, as an urban space to allow views to the former Cutting Room, Boiler House and Old Bale Stores.
- Buildings to the south of the public plaza are to be setback to allow easterly views from 'Dunmore House' and out towards Parramatta.
- Provide a visual connection between the former Cutting Room, Dance Hall, Bale Stores, Boiler House and 'Dunmore House'. Consider the future integration of these buildings should the land around 'Dunmore House' be opened up and integrated with this development site.
- New landscape elements are to maximise the views to retained items of significance and to provide the spatial focus of the 'Heritage Precinct'.



Artist's Perspective: View of Cutting Room and Boiler House looking north from central park

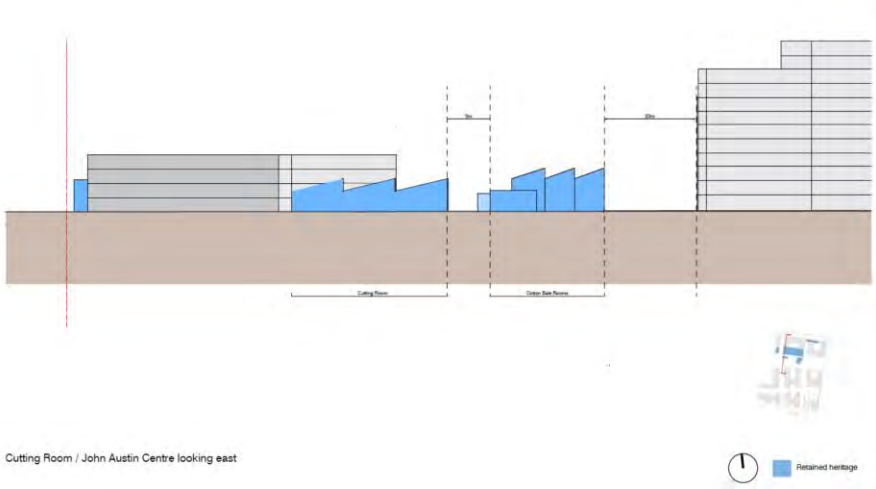
- New landscape elements are to maximise views to retained items of significance and to provide the spatial focus of the 'Heritage Precinct'
- Adaptive re-use of smaller retained heritage buildings for community / cultural or small-scale commercial uses (such as that below left, from the UWS campus at Rydalmere) for the John Austin Store / Boiler House / Old Bale Stores.



Western Boundary looking east

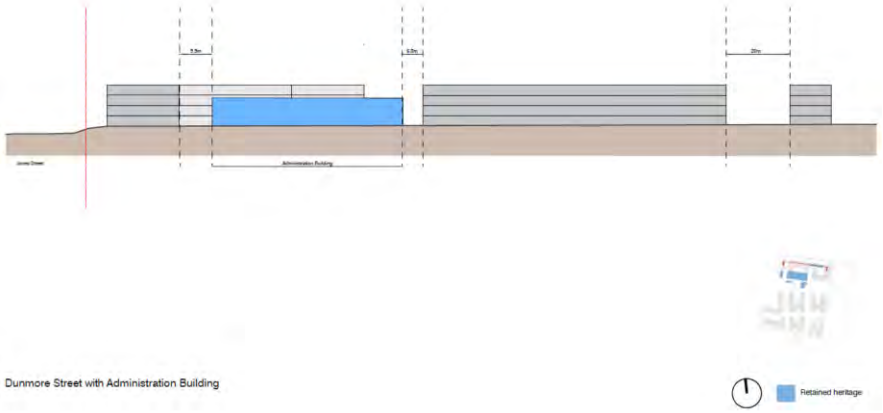
Site Section: Western Boundary looking east

- Retention of the Dance Hall would allow it to be used as part of the Interpretation Strategy for the Bonds Spinning Mills factory period focusing on the social history of Bonds and its employees including displays and oral histories, with examples of Bonds social events, displays, oral histories
- New buildings within the 'Heritage Precinct' are to be separated from the retained heritage buildings and appropriately scaled to not overwhelm retained buildings or the space within which they are placed.
- New buildings to the south of the Heritage Precinct to allow views from 'Dunmore House' east towards Parramatta



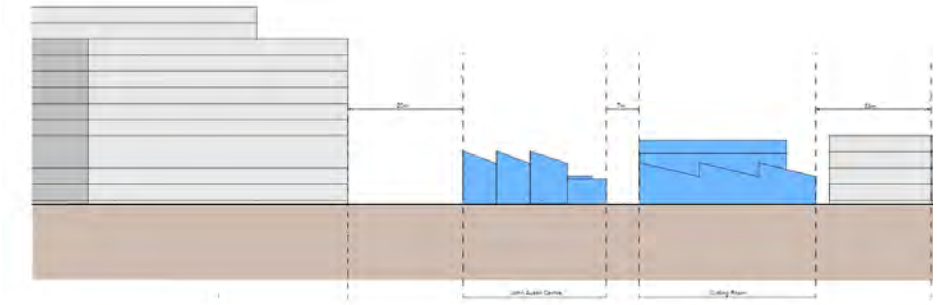
Site Section: Cutting Room / John Austin Centre (Boiler House) looking east

- Retained heritage buildings and other elements associated with the history and processes of the former Bonds Spinning Mills within the context of the landscaped open space within the 'Heritage Precinct' will facilitate their adaptation for new uses, allow them to be publicly accessible and enable their interpretation visually, aurally, graphically and verbally.
- New buildings within the 'Heritage Precinct' are to be separated from retained heritage buildings so as to not exceed the scale of retained buildings or to dominate the space within which they are placed.
- Retained elements and set-backs of new built elements to retain major views from 'Dunmore House' to Bonds heritage items to the north and northeast
- For new taller development provide sufficient spatial separation. Establish a view corridor between retained elements in north part of site and new taller buildings in south part of site.



Site Section: Cutting Room looking south

- Retain the roof form and exterior finishes of the Cutting Room to enable identification of this significant item.
- New development along the Dunmore Road frontage are to have a scale which responds to the adjacent heritage buildings and should not overbear the heritage buildings.
- Retained heritage buildings and other elements associated with the former Bonds Spinning Mills within context of landscaped open space to create the 'Heritage Precinct' to facilitate their adaptation to new uses, allow them to be publicly accessible and enable interpretation visually, aurally, graphically and verbally.
- New buildings within the 'Heritage Precinct' are to be separated from the retained heritage buildings and appropriately stepped in scale to not exceed the scale of retained buildings or to dominate the space within which they are placed.



Dunmore Green looking west

Site Section: Dunmore Street Fabric Store and Administration Building

- At least one structural bay including the Dunmore Street frontage of the former Administration Building should be retained.
- New buildings along Dunmore Street should be recessive in scale, detail and/or colour relative to the retained building. This building is to remain visually dominant in the streetscape, rather than being 'visually' overwhelmed by the new development. Limit new building height to a maximum of 4 storeys.
- Articulation of the new buildings along Dunmore Street should maintain a horizontal form. Visual permeability is not essential except at entry points.
- The scale of new buildings in the heritage precinct should be limited in height to a level that maintains established view corridors from the Ground Floor of 'Dunmore House' to the Bonds heritage items.
- Consideration is needed for improved landscaping along the western boundary to soften the visual impact of new development on 'Dunmore House' and its curtilage however mindful of maintaining visual connection.
- Dunmore Street landscaping should strike balance between streetscape amenity and revealing retained elements of Bonds factory. New landscape elements should consider a landscape style appropriate reminiscent of the 1940's.

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13.0 Appendices

13.1 Burra Charter

13.2 Holroyd Heritage Study inventory sheets

13.3 Oral History Transcripts

13.4 'Spinning Yarns'

Bonds Factory Site, Dunmore Road, Wentworthville
Conservation Management Plan

Appendix 13.1 Burra Charter

The Burra Charter

1999

The Australia ICOMOS Charter for Places of Cultural Significance

AUSTRALIA ICOMOS
International Council on Monuments and Sites

THE BURRA CHARTER

The Australia ICOMOS Charter for Places of Cultural Significance 1999

with associated Guidelines and Code on the Ethics of Co-existence

Australia ICOMOS Inc

International Council of Monuments and Sites

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contents

ICOMOS

ICOMOS (International Council on Monuments and Sites) is a non-governmental professional organisation formed in 1965, with headquarters in Paris. ICOMOS is primarily concerned with the philosophy, terminology, methodology and techniques of cultural heritage conservation. It is closely linked to UNESCO, particularly in its role under the World Heritage Convention 1972 as UNESCO's principal adviser on cultural matters related to World Heritage. The 5,000 members of ICOMOS include architects, town planners, demographers, archaeologists, geographers, historians, conservators, anthropologists and heritage administrators. Members in the 84 countries belonging to ICOMOS are formed into National Committees and participate in a range of conservation projects, research work, intercultural exchanges and cooperative activities. ICOMOS also has a number of International Scientific Committees that focus on particular aspects of the conservation field. The members meet triennially in a General Assembly.

Australia ICOMOS Inc.

The Australian National Committee of ICOMOS (Australia ICOMOS Inc.) was formed in 1976. It elects an Executive Committee of 15 members, which is responsible for carrying out national programs and participating in decisions of ICOMOS as an international organisation. It provides expert advice as required by ICOMOS, especially in its relationship with the World heritage Committee. Australia ICOMOS acts as a national and international link between public authorities, institutions and individuals involved in the study and conservation of all places of cultural significance. Australia ICOMOS members participate in a range of conservation activities including site visits, training, conferences and meetings.

Revision of the Burra Charter

The Burra Charter was first adopted in 1979 at the historic South Australian mining town of Burra; minor revisions were made in 1981 and 1988. Following a five year review, more substantial changes were made resulting in this version which was adopted by Australia ICOMOS in November 1999. All Australia ICOMOS documents are regularly reviewed and Australia ICOMOS welcomes any comments.

This booklet also contains the three Guidelines to the Burra Charter and the Code on the Ethics of Co-existence. These have yet to be revised to accord with the 1999 Charter, but are included here for completeness. Australia ICOMOS plans to update them with the aim of completing a consistent suite of documents when the Charter itself is next reviewed.

To assist those familiar with previous versions of the Charter, this booklet also contains some notes explaining the key changes made and a conversion table relating articles in the 1999 Charter to those of the previous version.

Important Note

The 1988 version of the Burra Charter has now been superseded and joins the 1981 and 1979 versions as archival documents recording the development of conservation philosophy in Australia.

Citing the Burra Charter

The full reference is *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 1999.*

Initial textual references should be in the form of the *Australia ICOMOS Burra Charter, 1999* and later references in the short form (*Burra Charter*).

The Burra Charter

(The Australia ICOMOS Charter for Places of Cultural Significance)

Preamble

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 and 26 November 1999.

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.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;
- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;
- Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Articles

Article 1. Definitions

For the purposes of this Charter:

1.1 *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

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 components, 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 the *fabric* and *setting* of a *place,* and is to be distinguished from repair. Repair involves restoration or reconstruction.

1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.

1.7 *Restoration* means returning the existing *fabric* of 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 into the *fabric.*

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

1.10 *Use* means the functions of a place, as well as the activities and practices that may occur at 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 area around a *place,* which may include the visual catchment.

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

Explanatory Notes

The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.

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

Cultural significance may change as a result of the continuing history of the place.

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

Fabric includes building interiors and sub-surface remains, as well as excavated material.

Fabric may define spaces and these may be important elements of the significance of the place.

The distinctions referred to, for example in relation to roof gutters, are:

- maintenance — regular inspection and cleaning of gutters;
- repair involving restoration — returning of dislodged gutters;
- repair involving reconstruction — replacing decayed gutters.

It is recognised that all places and their components change over time at varying rates.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

Articles

Explanatory Notes

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 special connections that exist between people and a *place.*

Associations may include social or spiritual values and cultural responsibilities for a place.

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

Meanings generally relate to intangible aspects such as symbolic qualities and memories.

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

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

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.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

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.

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

Articles

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.

6.2 The 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.

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 visual *setting* and other 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.

Explanatory Notes

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change, to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.

Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.

Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.

Articles

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.

Explanatory Notes

For some places, conflicting cultural values may affect policy development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

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.

There may be circumstances where no action is required to achieve conservation.

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* should be guided by the *cultural significance* of the place and its appropriate *interpretation.*

When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

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* and should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Articles

Explanatory Notes

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.

Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered;
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

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 rare 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.

Adaptation may involve the introduction of new services, or a new use, or changes to safeguard 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 to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

22.2 New work should be readily identifiable as such.

Articles

Explanatory Notes

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation.*

These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work.

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.

For many places associations will be linked to use.

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 enjoyment, 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.

The results of studies should be up to date, regularly reviewed and revised as necessary.

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.

Statements of significance and policy should be kept up to date by regular review and revision as necessary. The management plan may deal with other matters related to the management of 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 on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis 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.*

Articles

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. Documenting evidence and 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.

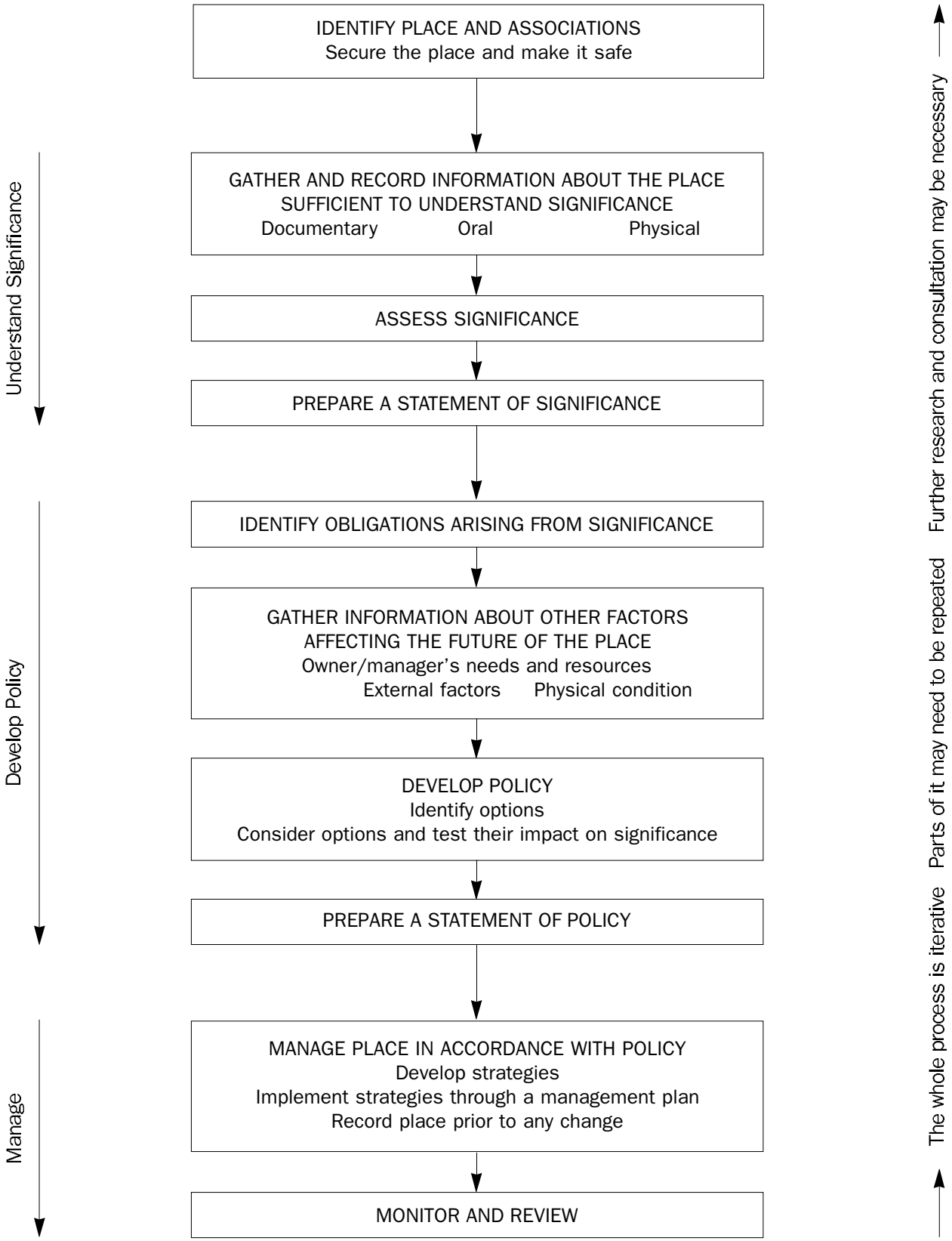
Words in italics are defined in Article 1.

Explanatory Notes

The best conservation often involves the least work and can be inexpensive.

The Burra Charter Process

Sequence of investigations, decisions and actions



Guidelines to the Burra Charter: Cultural Significance

These guidelines for the establishment of cultural significance were adopted by the Australian national committee of the International Council on Monuments and Sites (Australia ICOMOS) on 14 April 1984 and revised on 23 April 1988. They should be read in conjunction with the Burra Charter.

Contents

1.0 Preface

1.1 Intention of guidelines

These guidelines are intended to clarify the nature of professional work done within the terms of the Burra Charter. They recommend a methodical procedure for assessing the cultural significance of a place, for preparing a statement of cultural significance and for making such information publicly available.

1.2 Applicability

The guidelines apply to any place likely to be of cultural significance regardless of its type or size.

1.3 Need to establish cultural significance

The assessment of cultural significance and the preparation of a statement of cultural significance, embodied in a report as defined in section 4.0, are essential prerequisites to making decisions about the future of a place.

1.4 Skills required

In accordance with Article 4 of the Burra Charter, the study of a place should make use of all relevant disciplines. The professional skills required for such study are not common. It cannot be assumed that any one practitioner will have the full range of skills required to assess cultural significance and prepare a statement. Sometimes in the course of the task it will be necessary to engage additional practitioners with special expertise.

1.5 Issues not considered

The assessment of cultural significance and the preparation of a statement do not involve or take account of such issues as the necessity for conservation action, legal constraints, possible uses, structural stability or costs and returns. These issues will be dealt with in the development of a conservation policy.

2.0 The Concept of Cultural Significance

2.1 Introduction

In the Burra Charter cultural significance means "aesthetic, historic, scientific or social value for past, present or future generations".

Cultural significance is a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which will be of value to future generations.

Although there are a variety of adjectives used in definitions of cultural significance in Australia, the adjectives "aesthetic", "historic", "scientific" and "social", given alphabetically in the Burra Charter, can encompass all other values.

The meaning of these terms in the context of cultural significance is discussed below. It should be noted that they are not mutually exclusive, for example, architectural style has both historic and aesthetic aspects.

2.2 Aesthetic value

Aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric; the smells and sounds associated with the place and its use.

2.3 Historic value

Historic value encompasses the history of aesthetics, science and society, and therefore to a large extent underlies all of the terms set out in this section.

A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives in situ, or where the settings are substantially intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of subsequent treatment.

2.4 Scientific value

The scientific or research value of a place will depend on the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.

2.5 Social value

Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.

2.6 Other approaches

The categorisation into aesthetic, historic, scientific and social values is one approach to understanding the concept of cultural significance. However, more precise categories may be developed as understanding of a particular place increases.

3.0 The Establishment of Cultural Significance

3.1 Introduction

In establishing the cultural significance of a place it is necessary to assess all the information relevant to an understanding of the place and its fabric. The task includes a report comprising written material and graphic material. The contents of the report should be arranged to suit the place and the limitations on the task, but it will generally be in two sections: first, the assessment of cultural significance (see 3.2 and 3.3) and second, the statement of cultural significance (see 3.4).

3.2 Collection of information

Information relevant to the assessment of cultural significance should be collected. Such information concerns:

(a) the developmental sequence of the place and its relationship to the surviving fabric;

(b) the existence and nature of lost or obliterated fabric;

(c) the rarity and/or technical interest of all or any part of the place;

(d) the functions of the place and its parts;

(e) the relationship of the place and its parts with its setting;

(f) the cultural influences which have affected the form and fabric of the place;

(g) the significance of the place to people who use or have used the place, or descendants of such people;

(h) the historical content of the place with particular reference to the ways in which its fabric has been influenced by historical forces or has itself influenced the course of history;

(i) the scientific or research potential of the place;

(j) the relationship of the place to other places, for example in respect of design, technology, use, locality or origin;

(k) any other factor relevant to an understanding of the place.

3.3 The assessment of cultural significance

The assessment of cultural significance follows the collection of information.

The validity of the judgements will depend upon the care with which the data is collected and the reasoning applied to it.

In assessing cultural significance the practitioner should state conclusions. Unresolved aspects should be identified.

Whatever may be considered the principal significance of a place, all other aspects of significance should be given consideration.

3.3.1 Extent of recording

In assessing these matters a practitioner should record the place sufficiently to provide a basis for the necessary discussion of the facts. During such recording any obviously urgent problems endangering the place, such as stability and security, should be reported to the client.

3.3.2 Intervention in the fabric

Intervention in, or removal of, fabric at this stage should be strictly within the terms of the Burra Charter.

3.3.3 Hypotheses

Hypotheses, however expert or informed, should not be presented as established fact. Feasible or possible hypotheses should be set out, with the evidence for and against them, and the line of reasoning that has been followed. Any attempt which has been made to check a hypothesis should be recorded, so as to avoid repeating fruitless research.

3.4 Statement of cultural significance

The practitioner should prepare a succinct statement of cultural significance, supported by, or cross referenced to, sufficient graphic material to help identify the fabric of cultural significance.

It is essential that the statement be clear and pithy, expressing simply why the place is of value but not restating the physical or documentary evidence.

4.0 The Report

4.1 Content

The report will comprise written and graphic material and will present an assessment of cultural significance and a statement of cultural significance.

In order to avoid unnecessary bulk, only material directly relevant to the process of assessing cultural significance and to making a statement of cultural significance should be included.

See also Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports.

4.2 Written material

The text should be clearly set out and easy to follow. In addition to the assessment and statement of cultural significance as set out in 3.2, 3.3 and 3.4 it should include:

(a) name of the client;

(b) names of all the practitioners engaged in the task;

(c) authorship of the report;

(d) date;

(e) brief or outline of brief;

(f) constraints on the task, for example, time, money, expertise;

(g) sources (see 4.4).

4.3 Graphic material

Graphic material may include maps, plans, drawings, diagrams, sketches, photographs and tables, and should be reproduced with sufficient quality for the purposes of interpretation.

All components discussed in the report should be identified in the graphic material. Such components should be identified and described in a schedule.

Detailed drawings may not be necessary. A diagram may best assist the purpose of the report.

Graphic material which does not serve a specific purpose should not be included.

4.4 Sources

All sources used in the report must be cited with sufficient precision to enable others to locate them.

It is necessary for all sources consulted to be listed, even if not cited.

All major sources or collections not consulted, but believed to have potential usefulness in establishing cultural significance should be listed.

In respect of source material privately held the name and address of the owner should be given, but only with the owner's consent.

4.5 Exhibition and adoption

The report should be exhibited and the statement of cultural significance adopted in accordance with Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports.

Guidelines to the Burra Charter: Conservation Policy

These guidelines, which cover the development of conservation policy and strategy for implementation of that policy, were adopted by the Australian national committee of the International Council on Monuments and Sites (Australia ICOMOS) on 25 May 1985 and revised on 23 April 1988. They should be read in conjunction with the Burra Charter.

Contents

1.0 Preface

1.1 Intention of guidelines

These guidelines are intended to clarify the nature of professional work done within the terms of the Burra Charter. They recommend a methodical procedure for development of the conservation policy for a place, for the statement of conservation policy and for the strategy for the implementation of that policy.

1.2 Cultural significance

The establishment of cultural significance and the preparation of a statement of cultural significance are essential prerequisites to the development of a conservation policy (refer to Guidelines to the Burra Charter: Cultural Significance).

1.3 Need to develop conservation policy

The development of a conservation policy, embodied in a report as defined in Section 5.0, is an essential prerequisite to making decisions about the future of a place.

1.4 Skills required

In accordance with the Burra Charter, the study of a place should make use of all relevant disciplines. The professional skills required for such study are not common. It cannot be assumed that any one practitioner will have the full range of skills required to develop a conservation policy and prepare the appropriate report. In the course of the task it may be necessary to consult with other practitioners and organisations.

2.0 The Scope of the Conservation Policy

2.1 Introduction

The purpose of the conservation policy is to state how the conservation of the place may best be achieved both in the long and short term. It will be specific to that place.

The conservation policy will include the issues listed below.

2.2 Fabric and setting

The conservation policy should identify the most appropriate way of caring for the fabric and setting of the place arising out of the statement of significance and other constraints. A specific combination of conservation actions should be identified. This may or may not involve changes to the fabric.

2.3 Use

The conservation policy should identify a use or combination of uses, or constraints on use, that are compatible with the retention of the cultural significance of the place and that are feasible.

2.4 Interpretation

The conservation policy should identify appropriate ways of making the significance of the place understood consistent with the retention of that significance. This may be a combination of the treatment of the fabric, the use of the place and the use of introduced interpretive material.

In some instances the cultural significance and other constraints may preclude the introduction of such uses and material.

2.5 Management

The conservation policy should identify a management structure through which the conservation policy is capable of being implemented. It should also identify:

(a) those to be responsible for subsequent conservation and management decisions and for the day-to-day management of the place;

(b) the mechanism by which these decisions are to be made and recorded;

(c) the means of providing security and regular maintenance for the place.

2.6 Control of physical intervention in the fabric

The conservation policy should include provisions for the control of physical intervention. It may:

(a) specify unavoidable intervention;

(b) identify the likely impact of any intervention on the cultural significance;

(c) specify the degree and nature of intervention acceptable for non-conservation purposes;

(d) specify explicit research proposals;

(e) specify how research proposals will be assessed;

(f) provide for the conservation of significant fabric and contents removed from the place;

(g) provide for the analysis of material;

(h) provide for the dissemination of the resultant information;

(i) specify the treatment of the site when the intervention is complete.

2.7 Constraints on investigation

The conservation policy should identify social, religious, legal or other cultural constraints which might limit the accessibility or investigation of the place.

2.8 Future developments

The conservation policy should set guidelines for future developments resulting from changing needs.

2.9 Adoption and review

The conservation policy should contain provision for adoption and review.

3.0 Development of Conservation Policy

3.1 Introduction

In developing a conservation policy for the place it is necessary to assess all the information relevant to the future care of the place and its fabric. Central to this task is the statement of cultural significance.

The task includes a report as set out in Section 5.0. The contents of the report should be arranged to suit the place and the limitations of the task, but it will generally be in three sections:

(a) the development of a conservation policy (see 3.2 and 3.3);

(b) the statement of conservation policy (see 3.4 and 3.5);

(c) the development of an appropriate strategy for implementation of the conservation policy (see 4.0).

3.2 Collection of Information

In order to develop the conservation policy sufficient information relevant to the following should be collected:

3.2.1 Significant fabric

Establish or confirm the nature, extent, and degree of intactness of the significant fabric including contents (see Guidelines to the Burra Charter: Cultural Significance).

3.2.2 Client, owner and user requirements and resources

Investigate needs, aspirations, current proposals, available finances, etc., in respect of the place.

3.2.3 Other requirements and concerns

Investigate other requirements and concerns likely to affect the future of the place and its setting including:

(a) federal, state and local government acts, ordinances and planning controls;

(b) community needs and expectations;

(c) locational and social context.

3.2.4 Condition of fabric

Survey the fabric sufficiently to establish how its physical state will affect options for the treatment of the fabric.

3.2.5 Uses

Collect information about uses, sufficient to determine whether or not such uses are compatible with the significance of the place and feasible.

3.2.6 Comparative information

Collect comparative information about the conservation of similar places (if appropriate).

3.2.7 Unavailable information

Identify information which has been sought and is unavailable and which may be critical to the determination of the conservation policy or to its implementation.

3.3 Assessment of information

The information gathered above should now be assessed in relation to the constraints arising from the statement of cultural significance for the purpose of developing a conservation policy.

In the course of the assessment it may be necessary to collect further information.

3.4 Statement of conservation policy

The practitioner should prepare a statement of conservation policy that addresses each of the issues listed in 2.0, viz.:

- fabric and setting;
- use;
- interpretation;
- management;
- control of intervention in the fabric;
- constraints on investigation;
- future developments;
- adoption and review.

The statement of conservation policy should be cross-referenced to sufficient documentary and graphic material to explain the issues considered.

3.5 Consequences of conservation policy

The practitioner should set out the way in which the implementation of the conservation policy will or will not:

(a) change the place including its setting;

(b) affect its significance;

(c) affect the locality and its amenity;

(d) affect the client owner and user;

(e) affect others involved.

4.0 Implementation of Conservation Policy

Following the preparation of the conservation policy a strategy for its implementation should be prepared in consultation with the client. The strategy may include information about:

(a) the financial resources to be used;

(b) the technical and other staff to be used;

(c) the sequence of events;

(d) the timing of events;

(e) the management structure.

The strategy should allow the implementation of the conservation policy under changing circumstances.

5.0 The Report

5.1 Introduction

The report is the vehicle through which the conservation policy is expressed, and upon which conservation action is based.

See also Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports.

5.2 Written material

Written material will include:

(a) the statement of cultural significance;

(b) the development of conservation policy;

(c) the statement of conservation policy;

(d) the strategy for implementation of conservation policy.

It should also include:

(a) name of the client;

(b) names of all the practitioners engaged in the task, the work they undertook, and any separate reports they prepared;

(c) authorship of the report;

(d) date;

(e) brief or outline of brief;

(f) constraints on the task, for example, time, money, expertise;

(g) sources (see 5.4).

5.3 Graphic material

Graphic material may include maps, plans, drawings, diagrams, sketches, photographs and tables, clearly reproduced.

Material which does not serve a specific purpose should not be included.

5.4 Sources

All sources used in the report must be cited with sufficient precision to enable others to locate them.

All sources of information, both documentary and oral, consulted during the task should be listed, whether or not they proved fruitful.

In respect of source material privately held, the name and address of the owner should be given, but only with the owner's consent.

5.5 Exhibition and adoption

The report should be exhibited and the statement of conservation policy adopted in accordance with Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports.

Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports

These guidelines for the preparation of professional studies and reports were adopted by the Australian national committee of the International Council on Monuments and Sites (Australia ICOMOS) on 23 April 1988. They should be read in conjunction with the Burra Charter.

Contents

1.0 Preface

These guidelines make recommendations about professional practice in the preparation of the studies and reports within the terms of the Burra Charter.

Attention is also drawn to the advice about ethical, procedural and legal matters provided in the practice notes issued by various professional bodies.

2.0 Agreements between client and practitioner

Before undertaking a study or report, the client and the practitioner should agree upon:

(a) the extent of the task, for example, up to the preparation of a statement of significance, up to the preparation of a statement of conservation policy or up to the preparation of a strategy for implementation;

(b) the boundaries of the place;

(c) any aspect which requires intensive investigation;

(d) the dates for the commencement of the task, submission of the draft report and submission of the final report;

(e) the fee and basis upon which fees and disbursements will be paid;

(f) the use of any joint consultant, sub-consultant or other practitioner with special expertise;

(g) the basis for any further investigation which may be required, for example, within the terms of 7.0 below or Section 3.3 of Guidelines to the Burra Charter: Conservation Policy;

(h) the representative of the client to whom the practitioner will be responsible in the course of the task;

(i) the sources, material or services to be supplied by the client including previous studies or reports;

(j) any requirements for the format or reproduction of the report;

(k) the number of copies of the report to be supplied at each stage;

(l) copyright and confidentiality;

(m) how the authorship will be cited;

(n) the condition under which the report may be published or distributed by the client, the practitioner or others;

(o) the procedure for any required exhibition of the report;

(p) the basis for comment upon the report and any consequent amendment;

(q) the responsibility for affecting archival storage in accordance with Article 28 of the Burra Charter (Article 32 of the Burra Charter, 1999).

3.0 Responsibility for content of report

The content of the report is the responsibility of the practitioner. The report may not be amended without the agreement of the practitioner.

4.0 Draft report

It is useful for the report to be presented to the client in draft form to ensure that it is understood and so that the practitioner may receive the client's comments.

5.0 Urgent action

If the practitioner believes that urgent action may be necessary to avert a threat to the fabric involving, for example, stability or security, the practitioner should immediately advise the client to seek specialist advice.

6.0 Additional work

Where it becomes clear that some aspect of the task will require more investigation or more expertise than has been allowed within the budget or the terms of the agreement, the practitioner should advise the client immediately.

7.0 Recommendations for further investigations

In respect of major unresolved aspects of cultural significance, conservation policy or of strategies for implementation of conservation policy, recommendations for further investigation should be made only where:

(a) the client has been informed of the need for such investigation at the appropriate stage and it has been impossible to have it undertaken within the budget and time constraints of the task;

(b) further information is anticipated as a result of intervention in the fabric which would not be proper at this stage, but which will become appropriate in the future.

Such recommendations should indicate what aspects of cultural significance, conservation policy or implementation might be assisted by such study.

8.0 Exhibition and comment

The report for any project of public interest should be exhibited in order that interested bodies and the public may comment and reasonable time should be allowed for the receipt and consideration of comment. Where public exhibition is not appropriate, comment should be sought from relevant individuals, organisations and specialists.

9.0 Adoption and review of report

Recommendations should be made for the formal adoption of the report and for any subsequent review.

10.0 Further evidence

If after the completion of the report further evidence is revealed, for example, by intervention in the fabric or information from other sources, it is desirable for this evidence to be referred to the original practitioner so that the report may be amended if necessary.

11.0 Accessibility of information

All material relating to the cultural significance of the place should be made readily available to increase the common pool of knowledge. Publication by the client and/or practitioner should be encouraged.

Code on the Ethics of Co-existence in Conserving Significant Places

(Adopted by Australia ICOMOS in 1998)

Preamble

This Code has been drafted in the context of several national and international agreements and statutes, such as:

- *the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) 1981,* last revised 1988;
- the *Code of Ethics of the Australian Archaeological Association,* 1991;
- the *Racial Discrimination Act 1975* (Australia);
- the *Australian Heritage Commission Act 1975*;
- the UNESCO *Declaration of the Principles of International Cultural Co-operation 1996;* and
- the UN Decade for the Cultural Development (1988-1997);

Assumptions

The Code assumes that:

(i) the healthy management of cultural difference is the responsibility of society as a whole;

(ii) in a pluralist society, value differences exist and contain the potential for conflict; and

(iii) ethical practice is necessary for the just and effective management of places of diverse cultural significance.

Definitions

Article 1.

For the purpose of this Code:

1.1 *values* means those beliefs which have significance for a cultural group — often including, but not limited to, political, religious and spiritual, and moral beliefs;

1.2 *cultural group* means a group of people holding common values, expressed through the sharing of beliefs, traditions, customs and/or practice;

1.3 the *national estate* means 'those places in the Australian environment which have aesthetic, historic, scientific, social or other special value for the present community and for future generations';[1]

1.4 *cultural significance* means 'aesthetic, historic, scientific or social value for past, present or future generations';[2]

1.5 *conflict* means a relationship in which 'two or more parties perceive their values or needs to be incompatible';[3]

1.6 *dispute* means a relationship in which two or more parties perceive their goals, interests or needs to be incompatible and in which each seeks to maximise fulfilment of its own goals, interests or needs; and

1.7 *conflict resolution*, as a generic term, includes the management of conflict through both mediated dispute settlement and the acceptance of value co-existence.

Ethical Principles

Article 2.

The co-existence of diverse cultures requires acknowledgment of the values of each group.

1 based on the *Australian Heritage Commission Act 1975*, section 4

2 Australia ICOMOS, *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter,)*, Article 1.2

3 G Tillett, *Resolving Conflict*, 1991

Article 3.

Conserving the national estate requires acknowledgment of, and sensitivity to, the values of all associated cultural groups.

Article 4.

Each cultural group has a primary right to identify places of cultural significance to it and this right may include the withholding of certain information.

Article 5.

Each cultural group has the right of access to pertinent information and to any decision-making process affecting places it has identified as significant.

Article 6.

In identifying places of significance to it, a cultural group assumes some custodial responsibility towards those places.

Article 7.

In the case of indigenous peoples, and other peoples, the right to identify significant places may extend to the right to their full custodianship.

Ethical Practice

In assessing or managing a place of significance to different cultural groups, the practitioner shall:

Article 8.

adopt a co-ordinated multi-disciplinary approach to ensure an open attitude to cultural diversity and the availability of all necessary professional skills;

Article 9.

identify and acknowledge each associated cultural group and its values, while accepting the cultural right of groups to withhold certain information;

Article 10.

enable each cultural group to gain access to pertinent information and facilitate the exchange of information among groups;

Article 11.

enable each cultural group to gain access to, and inclusion and participation in, the decision-making processes which may affect the place;

Article 12.

apply a decision-making process which is appropriate to the principles of this Code;

This will include:

- co-responsibility among cultural groups for the assessment and management of the cultural significance of the place;
- accepted dispute settlement practices at each stage at which they are required; and
- adequate time to confer with all parties, including the least outspoken, and may require the amendment of existing procedures in conservation practice.

Article 13.

whilst seeking to identify issues and associated cultural groups at the beginning of the process, accept new issues and groups if they emerge and accommodate evolving positions and values;

Article 14.

where appropriate, seek co-existence of differing perceptions of cultural significance rather than resolution; and

Article 15.

accept compensation as a possible element in managing irreconcilable cultural difference.

Notes on the 1999 revisions to the Burra Charter

These notes are about the changes made in the 1999 revisions to the Burra Charter and are intended for those familiar with previous versions. They do not form part of the Charter.

Key changes

1. *Fabric, Use, Associations and Meanings*

The revisions broaden the understanding of what is cultural significance by recognising that significance may lie in more than just the fabric of a place. Thus significance "is embodied in the place itself, its setting, use, associations, meanings, records, related places and related objects" (Article 1.2). Use, associations and meanings are defined (Articles 1.10, 1.15 and 1.16) and the need to retain significant uses, associations and meanings is explained (Articles 7.1, 23 and 24). Related places and related objects are defined in Articles 1.13 and 1.14, and the need to retain their contribution to significance is explained in Article 11.

2. *Planning process explained*

Article 6 and the flowchart now provide a clear explanation of the sequence of decisions and actions of the conservation planning process, namely:

- understand significance;
- develop policy;
- manage in accordance with the policy.

3. *Peopling the Charter*

The way the Charter deals with social value has been improved (through the recognition that significance may be embodied in use, associations and meanings); spiritual value has been included (Article 1.2); and the need to consult and involve people has been made clear (Articles 12 and 26.3).

4. *Co-existence of values*

The Charter encourages the co-existence of cultural values, especially where they conflict (Article 13).

5. *Interpretation*

The revisions recognise the importance of interpretation and also that restoration and reconstruction are acts of interpretation (Articles 1.17 and 25).

6. *Explanatory preamble*

The preamble has been enlarged to make the document more approachable, with sections on Who is the Charter for?, Using the Charter, and What places does the Charter apply to?

7. *Why conserve*

A short statement in the preamble to provide some explanation for why places of cultural significance should be conserved.

8. *Language*

Within the limits of retaining the 'look and feel' of the previous document, the revisions make the Charter longer, but easier to understand.

9. *Heritage places should be conserved*

Changes to Article 2 provide an obligation to conserve and importantly, recognise that conservation is an integral part of good management.

10. *The title*

The changes to the title reflect its common use and make the Charter applicable to all places of cultural significance, not just those that are being actively conserved.

Things that have not changed

The fundamental concepts of the Burra Charter have not changed. The 1999 revisions were made to bring the Charter up to date, not to change its essential message.

The 1999 revisions preserve the structure of previous versions. Following the Preamble there are three main sections: Conservation Principles, Conservation Processes and Conservation Practices. These have a hierarchy with principles in the first being further developed in the second or third sections: for example the higher order principle of Article 12 (Participation) is further developed in regard to practice in Article 26.3; Article 5.1 (Values) in Article 15.4; Article 6.1 (Process) in Articles 26.1, 26.2 and 26.3; and Article 10 (Contents) in Article 33.

Conversion table: Burra Charter, 1999 and previous version

This table relates article numbers and subjects in the current (1999) version of the Charter to those of the previous (1988) version. The table does not form part of the Charter.

1999	Subject	1988
1	Definitions	1
1.1	*Place*	1.1
1.2	*Cultural significance*	1.2
1.3	*Fabric*	1.3
1.4	*Conservation*	1.4
1.5	*Maintenance*	1.5
1.6	*Preservation*	1.6
1.7	*Restoration*	1.7
1.8	*Reconstruction*	1.8
1.9	*Adaptation*	1.9
1.10	*Use*	–
1.11	*Compatible use*	1.10
1.12	*Setting*	–
1.13	*Related place*	–
1.14	*Related object*	–
1.15	*Associations*	–
1.16	*Meanings*	–
1.17	*Interpretation*	–
	Conservation Principles	
2	Conservation and management	2
3	Cautious approach	3
4	Knowledge, skills and techniques	4
5	Values	5
6	Burra Charter process	6
7	Use	7
8	Setting	8
9	Location	9
10	Contents	10
11	Related places and objects	–
12	Participation	–
13	Co-existence of cultural values	–

1999	Subject	1988
	Conservation Processes	
14	Conservation processes	1.4
15	Change	16
16	Maintenance	–
17	Preservation	11
18	Restoration and reconstruction	14, 17
19	Restoration	13
20	Reconstruction	17–19
21	Adaptation	20, 21
22	New work	–
23	Conserving use	–
24	Retaining associations and meanings	–
25	Interpretation	–
	Conservation Practice	
26	Applying the Burra Charter process	23, 25
27	Managing change	–
28	Disturbance of fabric	24
29	Responsibility for decisions	26
30	Direction, supervision and implementation	27
31	Documenting evidence and decisions	27
32	Records	28
33	Removed fabric	29
34	Resources	–

Bonds Factory Site, Dunmore Road, Wentworthville

Conservation Management Plan

Appendix 13.2 Holroyd Heritage Study inventory sheets

190-220 Dunmore Street, Wentworthville Bonds Complex

Administrative building, Storage room, Cutting room, former Cotton Bale room, former Bobbin Mill (now Malvern Starr warehouse).

Constructed: 1920s
Listings: Holroyd Local Environmental Plan Heritage Schedule; Holroyd Heritage Study 1993

Statement of Significance

Cutting Room - Bonds is one of the most important manufacturing concerns in the Municipality. The cutting room is still a functioning example of 1920s factory construction, in this case notable for its hardwood framework. It is the only example of this kind of building in the Municipality.

Cotton Bale Room - The bale storage room belongs to the initial phase of the building operations that have created the present complex. This type of storeroom may not have a parallel in the Municipality.

Bobbin Mill - Was responsible for an integral part of the cotton spinning operation. Is one of the few surviving industrial / manufacturing buildings of this period.

Administrative Building - This building is part of the original operation. Its brick façade presents an important architectural element to Dunmore Street. It is one of the few brick buildings of this type in the Municipality.

Storage Building - This building was part of the original operation. It may be a unique building in the Municipality and is an important alternative design to the predominant saw tooth factory buildings in the Bonds complex.

Recommendations

Conservation Plan required before any development approval.

Description

Cutting Room - Saw tooth roof construction with brick walls and corrugated iron roofing. Hardwood beam and rivetted steel roofing. Hardwood roofing support columns, a few of which have been replaced by steel columns.

Cotton Bale Room - Row of concrete storerooms, concrete floors and heavy counter-weighted sliding metal doors.

Bobbin Mill - Brick building now used for bicycle storage. Access to interior not gained. Behind the building is a dilapidated timber shed used for storing the timber which was turned into bobbins on spindles in the factory building. At the eastern end of the timber shed two formed concrete sheds that housed drying kilns. The dried wood was then transferred to lathes in the adjacent building.

Storage Building - Formed concrete walls, wooden rafters, corrugated asbestos roofing, concrete floor and a clerestory roof.

Modifications / Condition

Cutting Rooms - Replacement of several hardwood columns with steel columns. Extension of original factory.

Bobbin Mill - The timber storage shed at the rear is in poor condition in places and parts are unsafe. The drying kilns and the rail and hydraulic equipment that moved the timber have either been removed or were not accessible for this survey.

History

Cutting Room - Bonds began operations in 1923. This building belongs to the original operation. The room is now used for computer controlled cutting equipment with minimal staff whereas before the operation was much more labour and machine intensive. The operation is restricted by the number of hardwood roofing columns intruding into the floor space. The building may in future come under pressure to increase floor space by remodelling the original structure.

Cotton Bale Room - Originally used to store cotton bales. Now used for general storage. From here bales were taken across the laneway into the Cutting Room.

Bobbin Mill - Building is no longer owned by Bonds even though the name Bonds still appears on it.

Storage Building - Appears in the aerial photographs of the site taken in the 1930s.


Photo taken: 1992
Ref: 1992-915-1


Photo taken: 1992
Ref: 1992-915-5


Photo taken: 1992
Ref: 1992-915-2


Photo taken: 1992
Ref: 1992-915-3


Photo taken: 1992
Ref: 1992-915-6


Photo taken: 1992
Ref: 1992-915-4


Photo taken: 1992
Ref: 1992-915-7

Bonds Factory Site, Dunmore Road, Wentworthville

Conservation Management Plan

Appendix 13.3 Oral History Transcripts

Mr Stanley Mather

Interviewed: 16 May 1991

91 yo Living at retirement village Castle Hill

DOB 22 July 1901 in Bolton, Lancs, UK

Father a Mulne Spinner (?)

Started work at 13 yo then came to Australia

Worked at Bonds 1926 – 1968

Audio file 1

2.00 Mother a 'lady bountiful' and remembered sister having to stay home to care for children – second youngest child – attendee local council school almost next door.

Between 1910 – *spinning mills were going up so fast they were even taking bricks hot from the brickmakers to build mills*.

Attended Sunninghill school – 600 children – Stan a good student, never in trouble.

I was destined to follow the family in the mill. Parents had own ideas and felt younger children had obligations to older children who had helped rear them ... *you were destined to the mill*. Made quite clear the opportunity of further education was available.

Technical school – textile drawing – equivalent of college of advanced education.

6.38 Worked at mill at 13 years of old – started the day after WW 1 started. Started as a learner for no pay for 3 months. With all the boys away at work Stan was pushed along.

He was an Overlooker and he was pushed along initially and then demoted to machine operator when the boys came back from war.

8.59 Got a job and chances of promotion with a boss who oversaw a number of mills but boss later sacked for drinking.

Met his wife who worked in a place called the "Sample Room" then = now called the "Laboratory". They spun the finest yarn ever spun on modern machinery – known the world over for very fine yarns they spun

10.25 OMISSION of location – instead assessment for cotton

Sea island cotton – fine fibre and long fibre (2 inches against average American fibre an inch long – Indian fibre ¾ inch long). Machinery slowly extended the length of the fibre.

11.58 Bolton the centre of the fine spinning trade – very few weaving mills. Tootal products were one of the very few vertical companies that spun the yarn and wove the fabrics

Why vertical – raw cotton to finished product. Mde first non-crease cotton fabrics.

13.00 Coming to Australia - Stan could see that the cotton trade in UK had "had it". All the machinery was going all over the world and he was unable to get promotion as swiftly as he wanted. Irritated by seeing the sons ("who couldn't make it") of professional men enter the mills as cadets and given promotion above Stan who had longer experience. He did the work and they got the promotion.

14:14 Reason for choosing Australia – wife's brother came to SA under one of the "little brother" schemes and returned to UK in his early 20s – then returned to Australia and Stan and his wife came too.

16.08 31 May 1926 arrived Australia - settled first for a week in a boarding house in Marrickville then moved to Auburn. Brother-in law got a job as building maintenance in the Bonds Mill.

Started work at Bonds days later.

Why "no job for you". Stan assumed he wanted a supervisory job. Bonds started him as machine operator.

They built the mill and had they had humidifiers that were satisfactory in Lancashire but could not cope in Sydney's dry. They would not run on the dry summer days. Particularly the carding. I could see conditions could be improved – a matter of making small adjustment to reduce the tension of the web of cotton by a minor degree. Never occurred to the technicians from Europe who installed the machines. Made small adjustments – shift superintendent was amazed and so Stan was transferred from night to day shift.

Not a happy time – *they bashed me around from job to job* (ie, he had to step in for someone who was at lunch and other absences).

Only after liquidation that Stan got a move on to promotion.

20.30 George A Bond – Stan saw very little of Bond. Bond had a house at Bondi and used to come up to Dunmore House for the weekend. Bond had a gardener called Graham [spoke of Cribbin and Garnett – unsure if these are surnames or first names] (with 3 or 4 children who worked in the mill). Bond would wander round the mill at the weekend on Sunday and Old Cribbin (the nightwatchman) accompanied him and used to tell him all the news (good or bad, depended on whether you were on the right side of Cribbin or not).

21.31 Mill *was only a baby – the mills I worked at in England had a hundred thousand spindles and Bonds had only got five*. First impression – when I got off the train in the morning (of course I didn't know about the weaving .. and saw the crowd of people I thought where are they going to put them let alone where are they going to work because the place was hopelessly overstaffed. A foreman looking after 2 or 3 people.

22.27 It was Mr Crowther who was impressed by Stan's adjustment of the equipment previously and when Crowther asked Stan his impression of the

factory after a couple of weeks - Stan replied that there were so many people about that the company *was heading straight for bankruptcy* – to which Mr Crowther laughed and said *don't worry about that, George Bond's got more money than the king*. This was about 1927 and came true later that year.

After liquidation a lot of the trimmings were cut out. The trained nurse on day shift was retained – a lot of the trimmings that Bond thought were important were got rid of.

24.19 Cotton sourced from Queensland. There was a bounty system and had to use Qld cotton – bounty of 6 pence a pound. Stan was in charge of receiving cotton and had to keep a book of every bale used and government officer would come and make a spot check to see Qld cotton being used. Reached a point were supply was insufficient and imported American cotton. Used a little bit of cotton from Pacific Islands.

26.12 Idea at liquidation to start growing cotton and start a mill in Grafton. Fell through – liquidation settled that. Grafton was not the place to grow cotton. Bond used to pick the most unlikely people – people from head office would come and browse around – no-one knew who they were or what they did. One man was called the 'Phantom of the Opera' – he would look and peep around but no-one ever saw a report.

28.07 Reasons for liquidation – grew too fast and head over heals dept to yarn suppliers. Silk yarn supplied by Courtaulds in UK through a company called Lustre Fibres. In debt to them and to John Vickers who supplied woollen yarn for making socks and woollen garments (all that in Camperdown).

Bond always blamed Bank of NSW which, if they had stood by him a little longer he would have been out of problem. He just didn't believe his credit was inexhaustible.

Mill closed late December before Christmas in 1927 and started in Feb 1928 – fired all the staff except a few and that's where Stan started to make some progress. Put in charge of the carding Department, then another department.

30.33 Bonds employed a Russian (mentioned in Mather's book) – the biggest influence in Stan's experience of Bonds. Stan knew about the processing but Russian taught all that he knew about purchasing of cotton and matching standards – he filled in the gaps between technical and raw material purchasing.

The Russian was 70 yo when his services were dispensed with and Stan automatically fell into the job. American cotton – and Australian cotton standards – lot of differences. American Agricultural Department issued bosxes of standards for the different grades and Bonds bought against universal standards and matched with saple box and if it didn'tcome up to universal standards you had a claim against the suppliers. But main thing was determined by observation – fibre length and fibre body (as we called it, really fibre diameter).

It almost became an extra sense of knowing. Most people never got it.

Alenchikof (man's name, hard to discern on audio) – he had 6 huge mills in Estonia and when the Communists took over in 1920 – he was a millionaire - they took away the mills – but Alenchikof had experience in Liverpool and Manchester.

The manager who should have been showing interest – *he just took no interest in what he was doing* but Stan *was as keen as mustard and he really taught me the game.* Manager who's duty it was to buy the cotton – he didn't know what to do – he'd neglected the opportunity.

35.00 After liquidation Bonds discontinued weaving. The liquidator decided it was not a paying proposition – wove cotton tweeds for work trousers, sheeting, towels.

Quite a lot of small weaving mills started from the machinery sold by Bonds for a song. Mr Slade got his textile interest from machinery bought by a Bonds executive and they started a weaving mill called Commonwealth Weaving Mills, weaving towels from second hadn machinery. George Travis had been a superintendent in the weaving mill so he selected the best of the machinery! That was Mr Slade's start in textile interests. Stan was with Mr Slade on a world trip in 1945 … left in Feb 1945 and didn't get back until November.

Through all those months Stan got Mr Slade's life story and a most remarkable man and the man I think the most honest business man I know, *his ethics were impeccable*.

We were in America and restricted in the amount of dollars able to take out of the country and Mr Slade would not accept assistance from people who wanted to help --- Stan had to go to church on Sunday and record the donation to the collection plate.

39.41 Went to the cathedral in New York and dropped in our dollar bill (all we could afford) but with only $10 and $20 bills in the plate they had to find another church to attend. Stan found a smaller church and Stan had picked up the Guild Church of the American Actors Equity – the choir was all opera singers and the minister an actor. It just like going to an opera. And when the plate came round there were $50 bills.

38.57 Commonwealth Weaving Mills.

After liquidation *no-one wanted to touch the place*. Lots of prominent people in textiles were offered the running of the place but no-one was interested.

Bank of NSW was impressed by Slade and persuaded him against his will to take on Bonds. Slade also involved in chemical manufacturing interests. Lots of creditors took out £100 debentures which provided funds for restart of Bonds Industries – share capital came later.

Just before the war started Mr Bond came up to Stan and encouraged him to buy Bonds debentures - £23 each – within 6 months they were worth $100 plus outstanding interest.

43.20 Herman Slade senior – older son was a chemical scientist (later on board but no active interest) and younger son, Russell. Later Chairman and General Manager. (Slade sons were still alive in 1990.)

44.27 During liquidation period (unsure of time) threadmill was purchased. Not a big plant but brought a manager and operator with the machinery. Manager didn't stay long … thread mill was under the control of the spinning mill manager. *The whole success of the business depended on one man*. (Old Jim Reed)

45.38 *This was the man who used to mix up the dressing for polishing the threads* and he would not disclose his recipe – dextrene, cornflour and a few chemicals. By merest chance Stan looking up old Cotton Year Book and found a recipe.

New lubricant but didn't know how to apply it evenly. Harold Webb came to Stan and suggested a method of applying the silicon evenly – Harold kept budgies and referred to the wick in the drinking fountain. Likewise put a wick in the dressing (as in the fountain) and pull the thread evenly over it.

Own knitting mill once they adjusted their sewing machines …. Later thread mill was sold to Coates and transferred from Wentworthville to Victoria and Stan wondered if they worked it out.

Ordinary sewing threads produced on a 10,000 metre roll.

Once cut out weaving they had surplus spinning capacity an dhad to look for outside markets. Trouble was the plant wasn't suited for all things – eg yarns made for backing of carpets, cordage yarns for window blinds and cords, supplied some of the small weavers who were weaving ducks and drills (?RB)

Cheaper cotton with their coarse yarns required different treatment – built up good outside business until 1970s.

50.40 *Very trying times*. Samples of product and had to analyse the sample, find the yarns, matches – they needed special process.

It was ordinary yarn and thousands of ends assembled on a beam – grouped together in about 10-15 threads. We had to find a way to bind the threads so they wouldn't separate in the waxing process – someone came up with an idea of putting thread as it passed through the beam it put a binding around it. *Improvising all the time – making our machines do things that they were really not intended to.*

Match box – bushfire risk – government cut them out. Put a lot of work in for a job that didn't last.

52.40 Bobbin making – all bobbins were imported at time of WW2. But a man had started making bigger bobbins for the woollen and worsted trade. He contacted Mr Slade and bought the bobbin factory and developed it to make all sorts of bobbins. Problems attached – Australian timbers were not right – cracking and lot of wasting in manufacture. It made a lot of money supplying to textile firms.

Later plastics took over and made a perfectly balanced bobbin.

Bobbins used in the spinning mills – made cotton reels for domestic work.

55.16 So many processes – the finer the yarn got the smaller the bobbin. You'd start with 12 inches long but 2-3 rolling processes, then 9 inches and the final bobbin that went onto the spinning frame and about 6-7" long. Then different types of spinning bobbins – one that fitted into the shuttle of the loom.

English company made the bobbins in the Lake District in the UK – timbers were right. Youcould get a perfectly balanced wooden bobbin but unable to buy these during wartime.

George Brown, a good engineer, worked with some people who worked from examples in catalogues an dmade machines here to do the job. Not an economical business but a necessary thing.

57 Plastic and then aluminium bobbins started. All the plant was sold.

Wellpaid job in the Spinning mill – but a difficult job.

Jack Burgess - Bonds was the only factory which introduced time and motion study. Burgess became textile controller in Department of War Organisation of Industry and because Stan had experience of time and motion study and Burgess asked that Stan be relieved to join the Department. Interesting experience – when the Japs came into the war there was a shipload of textile machinery going to China and when the Japs came into war it was diverted to Australia. A man called Webster, Chairman and GM of Bradmill (called Bradford at that time), was the Cotton Controller. SA Premier wanted the equipment. Eventually SA got the plant but had to produce yarn by a certain date.

AUDIO file 2

That plant became the firm Actil.

Took over as a manger in 1953 and Executive manager in 1955

2.07 Bonds contribution to the war – driglow towels to the forces, yarn to the makers of ducks and drills for all cotton uniforms, supplies sewing threads for making shoes – all subsidiary stuff.

Organised a concert party – we were amazed. Geoff Wells put concert to raise money – amazing. Harold Webb was a good violinist and girls who sang in the opera chorus, couple of lasses from the thread mill who put on an Ada and Elsie comedy team, and two brothers with good singing voices. Raised money for hospital, ambulances and equipment – continued after wartime.

Talent found – when you have a 1000 people you get some talent.

4.59 Mrs Slade – organised ladies who could sew and got Viyella and women spent day sand days sewing babies nightdresses to send to UK through the bombing.

6.25 George Bond – liquidators sued him for money. When Slade took over he bought the debts of Mr Bond to avoid him going bankrupt. He knew he would never see the money.

7.45 Cotton spinning is not a pleasant job – because of the fibres. Floating fibre … no way of collecting it … not clouds of it but it was there all the time. On all the processes in the factory the people are on their feet all the time. This made it very unpopular. Required a lot of manual dexterity to tie knots. Quite a Maltese community in South Wentworthville and the Maltese girls were wonderful operators but we could never find Maltese men to run it at nighttime. Wonderful workers for heavy work.

Despite airconditioning it was impossible to cope with floating fibres.

10.04 Bale 4'6" high and about 2' square – that came from the fields but had one process at growing point to separate fibre from the seed.

First process is the gin, taking the seed from the fibre.

That bale goes to the spinning mill and first requirement is to clean the cotton – called scutching (?RB), which is opening the bale and shaking it out. Then went to the carding machine. It took a lap (about 40" wide and 18" thick) which was fed to the carding machine. The carding machine cleaned out further trash and converted this roll of cotton into a slivo (an endless length of fibres collected, not twisted, into a rope).

Next process is the drawing. Those machines, to get uniformity in weight per yard, you take 6 cams from the carding machines and by rollers with different speeds you reduce to one butin the process fibres were laid straight. To get uniformity in the finished yarn and weight per yard.

After drawing process it went to three processes of rovings (?RB) – slubbing, intermediate, roving- reduced the weight per yard and each step.

Bobbins were put in one process put in a creal (?RB) – went from roving process to actual spinning with a different reducing process and wound onto a bobbin.

Peculiar shape bobbin – then that bobbin was taken to the winding process – only function was to put the small quantities of yarn into a package suitable for the next manufacturing process. (Eg knitting processes wanted a cone, some wanted a parallel).

For some yarns you take selection to get stronger yarn.

16.30 *So many processes*.

Spinning mills of today – lot of the cleaning happens at the ginning step

Description ….

Spinning machine also does the winding. Now down to four processes.

Not only computers made a difference – equipment made different revs.

Technically not big changes in the knitting, changes in the dying and manufacturing and making up. That's why the Australian textile industry is uneconomic because of cheaper prices in Asia.

Spinning mill in Wentworthville is the most modern spinning mill in the world – they could export yarn to Asia – it's the salaries that make that impossible.

Second visit – discussion of Stan's writings about life in Wentworthville

23.0 Post Office run by two ladies - silent films shown at picture theatre in Dunmore Street. Mrs Ramble (Stan's next door neighbour) played the piano. Haberdashery store by the railway, Carey's Bakers – and George Pocket (or Poppet?) in competition. Family called Rigby with timber yards. Moved to Coffs Harbour or up the coast. The politician, Doug McClelland, was a student at Wentworthville School. Maunders (?sp) who was the Mayor and perhaps the first President of Prospect County Council.

Dobsons. Newsagent at the block, Redmonds, and Rigbys were well known characters

29.04 Where the butcher is now … still don't know

Mrs Claire Thorley

March 1991

Audio file 1

44.0	Pneumonic plague
57.28	Husband started work at Bonds as a teenager .. worked until retirement no trains after midnight – no way of getting home. Moved to Wentworthville in 1932 – lived in rented accom until beginning of war. 1936 bought half acre block across the road.
59.11	Started in the car room – *a very dirty and dusty section of the mill*. He went right through the mill to the last processing of the garments. After late 1950s he was in charge of the *thread mill* – a new building where they made up the garments, singlets, men's underwear, ladies underwear – all made in that section. He was transferred to night shift and made foreman. Still working in that section when he had to retire through illhealth which was caused by the card room –the dirty dustry section - the whole of the mill was a health hazard … today no dust hazards like there used to be … exhaust fans now, it is a much safer place to work in now.

Audio file 2

1:00	Manager of Bonds was also on Ministry of Defence. Bonds was a protected industry – made all the uniforms for the army. Herman Slade also a director on Board of Defence – he knew Phil Thorley and made sure he was put out of the Army and back to Bonds.
14.10	Bonds paid salaries double time for Saturday and Sunday work.
11.05	Bonds have extended their factory – now have a shop where anyone can shop (ie buy goods). 50th celebration at Bonds. Big property through to Stapleton Street – busy place. New telecom building. Cottage for George A is now occupied by unmarried mothers and aged pensioner village on the corner – a well organised place for people to retire.

TAPT. CONTENTS
NAME OF INTERVIEWEES : Mr George Graham
Mrs Netta Robinson
ADDRESS: Sherwood Scrubs Home
INITIAL INTERVIEW DATE:
RECORDED INTERVIEW DATE:
D.O.B.: 18.03.1911
D.O.B.: 21.11.1919
Location of Interview:
NAME OF INTERVIEWER:
Sherwood Scrubs Home.
G Forster TAPE NO." 1/1
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Sr
TAPE SIDE
& NUMBER
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197
Introduction of Mr Graham and his sister Mrs Netta Robinson.
Their link with G.A. Bond Spinning Mills.
George's summary of the family arrival in Sydney. Father's
work in Botanical Gardens then Coonamble. Wife and
children arrived from England by boat - late night arrival.
Children began schooling at Coonamble. work at Redfern
making sheep dip called Eureka Oil .
Move to Pendle Hill 191I to Wentworth Street (now
Pendle Way) . Later built house in Magowar Road, Pendle Hill
- cramped sleeping quarters.
Discussion on settlement here - began school at
Wentworthville Public School . Got lost in the bush opposite
Bonds on way home from school!
Later moved to
for it to open.
new Girraween School to make up the numbers
Memories of Wentworthville School !
died of the 1919 flu Plague. The
Children sent home from school for a
The Headmaster's son
black flag flying.
period.

Netta Summary of . Born at home the
midwife.
Family name f or Bond '
her early years
s donkey - Venus
Mr Bond in Dunmore House
Netta named after Mrs Bond ful l name Jeanette mix up in
spelling and birth certificate.
Family invitation to Bond's house and gift.
Father's work at city hotel - Waterloo. Catch Coonamble
Mail Train to work. Later - began selling smoked fish to
people of the area
Association with Mr Gallagher and Mr Bond (Senior) father
begins work at Dunmore House as groundsman. Mrs Bond
initiated the loan of horse and buggy to sell f ish.
Mrs Graham's involvement with collecting church stipends
Netta recounts the article in the Church Messenger
(bulletin) re father's great contribution to the first
Church of Pendle Hill
Mr George Graham & Mrs Netta Robinson (Continued)
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Recall the location of the early church has been
replaced e.g. A Bond's gesture in opening the grounds to Sunday
School picnics donkey rides -
Discussion of photos of early grounds of Dunmore House
Father with dogs - where present fields of Church of Christ
Retirement Village stands.
Stone cottage in this area. Relates the story of Bond's
offer in exchange for work in bad economic times Graham's
could rent own -house live in stone cottage and continue
work as groundsman.
George's memoirs of the early beginning of the spinning
mill . Builder - Stringers.
opening of mill 1923. Opening Pendle Hill station.
Involvement of local Progress Association
Netta recalls her older sister's (Miriam) association'

Education at Parramatta Girls High School .- Mr Bond
financed her attendance at Burrough's schoo'l of computing.
Then employed at Bond's Camperdown office.
Miriam's transfer to local Bond's Spinning Mill . Division
of staff after liquidation and formation of the new Bond's
Industries.
Miriam's written records re the story of naming
Pendle Hill extract from old letter.
Official Opening of Pendle Hill station.
Other transport at that time. Mr Manning's two horse coach
between Wentworthville Railway Station and Prospect Post
World War II T Model Ford replaced with bus. Dunmore
street dirt road. Passenger support to get bus. Mr Dave
Reeves updated bus with Vulcan extended route to St
Barnabas Church
Hire car service by Mr Kelly'large capacity able to
take full vigoro team and scorer.
Mr Reeves bus depot corner Centenary Road and Great
Western Highway. Successor Western Bus Company'
Netta's story - began school
starting age then
at Girraween' Flexible
Fifth and sixth class. Wentworthville
Parramatta Domestic Science School -
High . Completed education at Macarthur
opening year.
Life after school
Wages - first Pay
Moved on to Bonds
End of Side A
ille then to old
now Arthur PhilliP
Girls School in its
- first position at, Hordern Bros at 14
10 shillings/week.
- then worked there.
Mr George Graham and Mrs Netta Robinson (Continued)

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Recall end topic side A.
Netta speaks of her work at Bonds circa 1935 office work.
Difference of policy between Bonds Industries and another company (Stirling Henry) - sets up own factory. Sister invited to work for new firm. Agreement re: other family members.
The early Progress Association meeting. Location corner shop of Mr & Mrs Colhurst. Names early members
Mr Tonkin (senior) poultry farm on Great western Highway. Son (Bill) had dressed poultry main customer - Lewisham Hospital in early 1920's. Delivery transport horse and cart. Later updated to converted Model T Ford.
Locate the poultry farm.
Other shop owners at intersection.
and Post Office " Mixed business -
Dorahy etc.
Carr' s Wentworthville travelled for meat orders and sales.
First Girraween School in Gilba Road. Location - unsuitable terrain.
Gallaghers - small shop
Tom Crawford - there. Mr
Later moved to Present
Headmaster - Mr Watson.
George's work at Bonds -
just on 14 years of age.
Aged 15 - offered job
depression .
site. First school on I Y one room.
Residence on Pendle Way.
began as a doffer in spinning room
About 6 doffers per machine at a city garage . Unemployed in
Returned to Bonds on night shift in card room. Then moved to Auto Cultivator 1932 there till retirement
Describes work of the slubber in the card room at Bonds'
"snowstorm" effect
Different stages and Processes.
spinning winding then yarn to Camperdown for use or sale to other companies .
Federal Government introduced a heavy tariff on imported cotton goods. Bonds increased activity rapidly. Introduced three shifts.
George identifies photos of earlier years:
i) f rom back of the mill fireproof storage bins for raw cotton bales.
ii) Construction of building - water tower - writing on it
use of water in the mill blow room'
iii) Not very definite.
iv) Carding machine.
(4)

Mr George Graham & Mrs Netta Robinson (continued)
TAPE SIDE
& NUMBER
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Discuss copies of other pictures copied from Bond's Magazine . gg1 Trinsporting bales of cotton. Characteristics.
35O Mr Taylor (Manager) and machine for testing tensile strength.
gSS George recalls early Wentworthville shops and owners.
368 School of Arts opposite was Harrison's blacksmith.
971 Dobson "travelling grocer".
37S McLennons grocer shop and produce store, Great Western Highway near Rawson Road.
382 Thanks and conclusion.
End of Recording "

24 April 1991

Ada Mumford

Beryl Smith

Began working early 1950s

Beryl still employed

Ada recently retired

Changes taken place

Ada family moved from Bondi Junction 1953

Not even a main road – Jones Street (Rowley Street – no road further on, just a creek)

BS moved from country in 1949 to Smithfield, *had a few acres*

Friend of family saw this advertised - *Home from home … music while you worked …canteen … seemed like a very good thing*

Archie Bercher (?sp) was the HR person – met him – *a very kindly person*

Started with the general idea of getting my Glory Box together and then leaving

It's been a good place to work and the years kind of rolled one after the other

Company ran a bus from Smithfield to Wenty – sometimes a double decker bus *especially if everybody turned up and … in those days nearly everybody did because there wasn;t a lot of work around.*

Only one bus in the morning and came in the afternoon about 3.20 or 4 pm to take them home.

Workers for late shift and night shift found their own transport.

Claire Thorley (Bill was on nightshift and only walked home) moved back to Wentworth

5.00

AM Moved from Bondi Junction, wanted to furnish war service home, son went to school.

Mr Burchall mentioned again.

George Robinson was foreman and Beryl was supervisor – Ada worked in Winding Section

Home at back of the Mill – used to be *a great big empty paddock – walked across the end of the street*, walked to work through the bush – stream running through – no fence around factory

6.10 Type of work
AM started as a winder

Winding process – worked 8 hour shift starting at 7, finished at 3.25 (25 mins for lunch)

Job consisted of - 4 girls working to a side of the winding frames – cotton was wound up either over emulsion and it would go through slub catchers, you would put the bobbin on the bottom on a peg and wind it up through the slub catcher and the guides to go onto the cone and that would make a continuous cone of cotton. If there were faults that would break at the slub catcher and then you would have to wind up the yarn again and start it off winding onto the frame. If they were small bobbins (some only 7 inch bobbin) in the end bobbins were about 12 or 13 inches. Because it was a small bobbin you had to do more work an ddidn't have so many spindles. That was the cone wound on.

Depending on how many cones you had (allocated by the spindle).

8.0 Setting up spindle and cone

Spindle was a metal cone (type of thing) you would put a cardboard cone onto to wind the cotton. You had to make sure you had a tail that went into the cone when you started up because when the cones was put onto a knitting machine they could keep the continuous run of cotton they would tie the old cone that was running out onto the new one and that was what the tail was used for – so you had to be careful you had a tail.

Q Having to bring in your own baskets of cotton to be able to spread it on?

That's right – in those days the crewel carrier would bring your basket of cotton to the end of the row (unclear) and then you had to drag it in to where you were working. If you were working at middle or end it was a fairly heavy pull sometimes.

Q How many machines

(some discussion / thought) … about 16?? [never clarified]

First started as a winder, all the machines were all in one row in the winding section I worked in [were there different winding sections]

Q At end of day –what cotton would the machines have produced

AM – we would produce the spun yard, now ready to either go out to the customer or go to the different sections or to be wound onto steel cones for dying or to go to the doublers to make either or three four up or the different types of yarn from there.

First of all the cotton would go as raw cotton to the card room – it would go through different processes there until it got to the spinning on a thick yarn with some twist in it but once it came through the spinning frame it would spin down to whatever count we wanted to use for a lot of different counts all different thicknesses.

Counts referred to the thickness of the yarn.

10.57

In those days 4s and 2s were very thick yarns and the lower the number the thicker the yarn. We used to mostly use about … 16s for singlets etc./ athletics. Today they've changed to tecks [?]which is the opposite way around.

Machines are now completely different – you don't have winders, no-one there typing knots because the newer machine does all that.

On the newer machines all the operator actually does is put cones on the end and keeps the slider up to the machine.

[whats a slider? Sliver?]

Machine does all the winding all the typing and doffs when it's full so a winder is no longer necessary

Technology now discovers faults and stops the spools. That's in the "winding" (even though it is no longer there). It senses a fault and breaks the yarn and an arm comes up to do that – a job we used to do. Obsolete.

12.48 Ada refers to her photo album – cotton being unloaded at the wharves

1950s Most of the cotton was imported – unloaded at the wharf and put into a bond store (customs place). Outside carriers who brought in the cotton and offloaded then and now in same place. Bonds later employed own drivers

Different types of vehicles. With own Australian cotton most of it is transported down from Wee Waa. Own trucks carry carton materials to various mills around the country for "making up" and returning to holding area for interstate etc.

14.38 Beryl Smith

Starting at the mill – saw an advertisement. Put down as being *your home away from home … music while you work … canteen … good amenities*

Came to work in the packing – an unusual place where as a tiny person packing in wooden boxes were as high as Ada was – colleagues joked that all they could see when Beryl packed the bottom row were her feet hanging out of the box.

Later boxes replaced - Went into cartons and packaging in later years – then stretch wrapping.

Packed what? Packed raw cotton which went to carpet manufacturers and chenille places and general weaving mills and other smaller businesses of which there were many in those days. For that cotton to come into to us it was brought in from where Ada was – it was weighed to give a general production

Bonus for the girls… put into bin and of a nighttime the bins were in a big enclosed area with steam vents and then overnight the steam was turned on and would condition cotton. They don't do that these days.

Q What did it mean "conditioning the cotton"

It settled the fibres and added a little weight.

Q There was still a fair bit of dust and uncomfortable coditions in mill?

Laughter – it was. No airconditioning, that was something unheard of. No ear protection. Only come in in later years. Dust not so much where Smith was, but in the beginnings of the actual workings must have been quite a thing to put up with.

Q Do you remember introduction of computers to mill?

No not so much myself – actually first I heard of a computer in the factory at Bonds was in the cutting area where they used it for the design and various things in there.

Computers only came in in our section with this new machinery which basically cuts out a lot of processes from the early days.

Section now is – *little bit divided … still with despatch department after moving from the packing and I'm social club and I work in the corporate building.*

Q Corporate work is what?

Work there now invoicing and accounts payable clerk – general runner of the social club (a big job on your own)

AM ran the social club for 18-19 years. BS took over about 1966/67. In those days had about 500 children for annual Christmas Tree and functions and bus outings etc. ***It was a very family orientated place in those days*** *whereas now we are a little bit more divided.* Taken over by a different firm in recent years.

Q Camperdown shops – Five Dock now closed.

Still have people from those areas with us – combined into one area.

First taken over by Coates Paton and now Pacific Dunlop Taken a little while to marry all the groups to blending in well. … Takes time.

Social club – different social clubs in different sections at different times. *Afternoon shift had a very strong social club before we had ours*. Now combined – all areas – now trying to have everyone mix well together.

Q Main success was the promotion of Chesty Bond singlet?

Chesty Bond still around today. Probably still as popular. Although in a lot of instances the T-shirt (which is a real Bonds goer) is more common with the young people but ***the singlets have survived over the years because as children everyone had to wear a singlet and as such it's probably lasted.***

Q Colours and process of producing

Even that has changed. In earlier days lot of yarn wound onto hanks which resembled a ferris wheel then dyed as a hank of yarn. The other process was on a steel tube or a cone (cones came in later). These were perforated and pressure dyed in big vats in Five Dock which was our dye house.

Q Dying done at Wenty now?

All of it – including dying for other companies throughout Australia. The biggest dye-house in Australia. Different kind of dying – now dye the fabric rather than the raw material. Really an experience to go through the dye house

[how so]

Q Saw through the dye house – marvellous experience. Now airconditioning in the mill – still imagine it would be mighty hot in the dye house. Wonderful range of colours they get there … big promotion that Bonds got when Ken Nagle won the British Open Golf.

That was quite a thing because it wasn't just him being a winner – it was the shirt he wore. In sporting events we've always shown out mettle and Ada has a towel

specially designed for the Olympic Games in 1956 in Melbourne. Green and gold with the kangaroo and emblem.

Golf shirt called the Bonds Grand Slam shirt – emblems have always been something that people notice. BS recently in Darwin and fellow travelling – got talking, penguin shirts … I'd love some penguin shirts so had to buy up a quantity and send them to him.

Q Other special clothing line?

Baby wear – ***marvellous, everybody uses that! Especially the grow suits.*** Once people know you work at Bonds they want you to get them some grow suits. Incredible how it does stretch. Talks about cutting out a toy kangaroo in the grow material and the kangaroo ended up being 3x2 foot. Children still wearing them at 3 or 4 – *because they don't wear out.*

Q Shop at the mill open to the public now –

Even open Saturday moring – *which was unheard of.* Gave people working during the week a chance to get to the Bonds shop.

Q Ex workers able to use the baby garments?

Even though times different – *majority of people working there met and married at Bonds. Over the years their children and in some instances their children's children have come back for employment and it's been a good recommendation for the company that people have said – well son, it's been a good place to work and we'll try and get you in there – so it's carried on over the years.*

Q Kept families together –helped mould the area – helped built population

Years ago perhaps but not today. Since 1970s that's all changed. When BS [check] first went there to work there were so many people who were inter-related somewhere or other – but not any more.

Q From AM and BS social group photos and album – emphasises early days that there so many happy gatherings.

Social club played a big part in keeping people happy with the result that many people retired after 50 odd years … a long time to spend just in one area.

[Refers to photo of Mr Harold Webb]

30.17 During war years they had a group called Bonds Concert Party. Many of foremen *went around and entertained* – heard a lot of them and very talented.

31.08 New interview date

Q Bonds Concert Party and social club – some of the other activities?

BS - Before the social club they had a great cricket team – practiced in the back paddock where the dye house is located. One of the first things BS remembered in the office was a gold cup the team had won (probably playing other sections of the cotton industry – didn't know)

AM – suggested it was other local teams.

Cricket dances held in the old canteen. Talented workers – second boss – *he'd break out into song at the drop of a hat – he was a great church man as well.* Every Friday afternoon he would finish about half hour early and go to canteen and pianist Mr Stan Welsh played for him.

32.02 Brother of the singer – Fred Hood. [Name of second boss?]

Canteen was ***very basic, …***trestle tables with stools to take up and down. Later they modernised it – put in a few chairs and tables.

Factory different in 1950s – where new mill was we used to call that “the Hill” – just a space – no fences around Bonds – in fact boys (her sons) would walk across the paddock to where we had lunch.

Q Extent of bush

Covered with gum trees and where houses are at the end of the street was bush and a creek running through. Covered the stream over.

In wet weather it was very muddy and the red clay was very difficult to get off shoes.

Q Pendle Hill area in general

When first came – chemist, grocery shop – hire care and hairdresser. They were near the station. Hire car service was right at the train station on the left.

38.0 BS left Smithfield in 1960 when she married and moved to Penrith and travels by car from Penrith to Bonds still. No weekend work but now just filling in for someone on long-service leave.

Q Staff photo – names?

- Mr Charlie Taylor - the Manager – dapper fellow, real English gentleman, typified Charlie Chaplin
- George Hickie - the manager in the thread mill – he had a very good knowledge of threads and managed that section for many years until it closed – moved him into the pay section of the office and he then retired.
- Stan Mather became a manager after Charlie Taylor retired. Stan Mather is a very renowned and famed man as far as Bonds is concerned.
- Jack Bradshaw who for many years looked after the condenser mill when BS or AM went there. He became an assistant manager to Stan Mather.
- Bill Monk – quite a character – he used to live at Kings Cross and every weekend would load his ute up with all the scrap metal he could find about the place to build his castle of his at Budgewoi or Barrs Point (?) – still remains today (1991) and still alive.
- Unclear – the man with the very nice unclear
- Frank Wadsworth

Discussion of other staff - unclear – Cecil Woods, Mr Pricing ?? *Many people related and you didn't know who you were talking to so you didn't say anything about anyone.*

Ada said she started at Bonds in 1956 and worked in the winding until 1966 and then until 1988 (when she retired) she worked in the methods department.

Unclear

44.31 Against everyone's nature to accept change, especially when it comes in such large volumes. People you knew who have passed on and left … it's had it's good times but it's had its sad times too.

Big change in the whole of the layout of the place recently – twice as big as it was when I went there. Dye house at Five Dock Camperdown – all up here now with personnel and machines.

Amazing though really to think this little backspot here in Pendle Hill sends things like all these millions of Chesty Bonds out all over the world isn't it. … Good for people to know what a fabulous place it is. … It's like a little town on its own.

49. END OF INTERVIEW

BONDS FACTORY

ORAL HISTORY PROJECT

LOG OF INTERVIEW

INTERVIEWEE:	**JOE & BERYL RICHARSON**
INTERVIEWER:	ROSLYN BURGE
DATE OF INTERVIEW:	17 SEPTEMBER 2012
PLACE OF INTERVIEW:	MR & MRS RICHARDSON'S HOME UNIT 11 7 AMICITIA CIRCUIT NORTHMEAD 2152

SPECIFICATIONS:

LENGTH OF RECORDING:	1 HOUR 41 MINUTES
RECORDING EQUIPMENT:	EDIROL R09HR
	2 EXTERNAL MICRPHONES - RODE NT3
DIGITAL RECORDING:	WAV FILE
SIZE:	1.97 GB
RECORDING RATE:	24 BIT / 48 KHZ

RESTRICTIONS ON USE:	NIL
QUOTATIONS / EXTRACTS:	NAMES OF PLACES AND PEOPLE AND ALL EXTRACTS FROM THE INTERVIEW SHOULD BE VERIFIED AGAINST THE ORIGINAL SPOKEN WORD.
NOTE:	ALL QUOTATIONS IN ITALICS ARE MR & MRS RICHARDSON'S WORDS

BRIEF SUMMARY

Joe and Beryl Richardson worked at Bonds Spinning Mill: Joe started working there at aged 16 in June 1934 and spent his entire working life at Bonds, retiring about 1981; Beryl began work at 14 and a half and worked in the cone room.

Beryl's step-mother was the youngest of 12 and Beryl had a number of cousins also working at Bonds. Once she and Joe decided to be married Beryl left Bonds and did not work outside the home thereafter.

Beryl and Joe married on 13 June 1942 and recently celebrated their 70th wedding anniversary.

Joe describes in great detail the processes of the factory and of spinning the cotton. He explains what is the staple – the lap – slabs – maintaining equipment and leather belts – opening the bales.

In their telling of the story of working at Bonds there is a strong sense of the mill being part of their lives and much of their social life too.

At the end of the interview Beryl described Joe's progress through promotion at Bonds, announcing that *Joe went from overall to tie!* He retired as a boss: as Night Chief & Superintendent.

Timer	Content	KEYWORDS
File 1	**9 mins**	
	Biographic details Born Beryl Richardson (nee Jessop) 24 December 1920 Lived at Westmead – boot repairer at Auburn (parents were Stanley & Myrtle Jessop) Born Joseph Richardson 23 May 1917 in Birtley, Durham, UK Came to Australia 1926 **Bonds Joe: June 1934 – 1981** **Beryl: about 1934**	
	Reason for leaving UK to Australia. Disembarked in Sydney – went to Lithgow to uncle who sponsored Joe's family and his mother's sister's family. Remembered being impressed by high buildings in Pitt and George Street in Sydney. Father was a coalminer and intended to work in Lithgow. Uncle George who was already in Lithgow got Joe's father a job in the steelmills, but blast of the furnace was too much. Representative of miners federation suggested Joe's family try at a new mine opening up out of Lithgow. Mother thought it ridiculous that father bought a house. Family travelled from Lithgow to Blackman's Flat – truck hard to get up Marangaroo Hill, all had to alight and truck reversed up the hill. No water, no lighting, no facilities – mother was broken hearted, just about passed out. Remembered journey out from UK – exotic locations and fruit. Very limited experiences in Birtley. 1926 – there was work about – Dad worked in the mine – not really happy with the bag shack (stayed until 1929). Left because one of father's friends at the coalmine built a shack on the Mudgee Road – house became available and father brought the house.	

File 2	1 hr : 27 mins	
	With the depression Joe's father moved family to Sydney. House dismantled and moved to Sydney. Neighbours moved all the items to an empty rail truck and reason we came to Wentworthville ... was there was a railway siding at Wentworthville and ... transport to Girraween (Tungara Road) Joe and Beryl moved to Bando Road, round the corner, when they married. [Both streets are slightly north east of Bonds.] Joe had left school but wasn't working. Bonds Mill wasn't far from Tungara Road and Joe went daily, annoying the manager, who eventually introduced Joe to Jack Bradshaw for his first job – *the only job, stayed there all my working life.*	
3.31	My idea of work is work – collapsed at the end of the first day, run off his feet. Pushing a box truck with waste in it, made morning teas. *My idea was to progress.* Schooling in Lithgow – At Lithgow Intermediate High School Joe came second in school. Joe travelled to Lithgow to school in a covered truck. Left school because he couldn't afford the fare – the headmaster offered to pay the fare. Rode to school on a bike – 12 mile trip – gas works, steel works and everyone had a coal fire it was a haze of smoke. Liked living on Blackman's Flat – *had all of Australia from my back door* – went rabbiting at weekend – wander the bush – *it was wonderful …even when we retired we got a 4wheel drive and travelled all over Australia.*	
6.52	**Father** – not a coal miner, he travelled in coal mining work in a cage and various drives of the coal seam (usually 2 foot thick) – to get the coal miners had to lay on his side and known as "hewers". Father shocked by Australian mines – standing up. Mother wanted Joe to get an education – in a government job.	
9.01	**Joe working at Bonds –** sent to England for text books on machinery. Machinery complicated – from raw cotton on the bale to spun yarn there are a dozen processes, all specialised steps in the production of cotton. First wage was 12/- - 3 days wage, paid on a Thursday. Full salary was £1 per week. As celebration walked down to Wentworthfille butcher shop and brought sausages.	
13.42	**Father in depression –** dole at Wallerawang Police Station – policeman abusive to men collecting dole – ashamed to take the money. Father also earnt money from Council working on the roads.	

	Family came to Sydney May 1934. Started work at Bonds in June 1934, aged 16. Coal mine in Lithgow would sometimes get an order for a shipload of coal and mine would handpick the miners (including Joe's father and brother).	
18.00	**Beryl Richardson –** death of her mother – terrible fall. Father remarried – moved around a fair bit – step-mother got a house at Westmead and lived there until Beryl was 11. Then moved to Wenty – stepmother was the 12th child and her family home became vacant – Beryl and family moved there and lived there until she was 20. Beryl married in 1942 – 70th wedding anniversary this year. Beryl started school at 6 yo and always a disadvantage – never went to highschool. First job was Bonds. Stayed home until 14and a half and a friend who was a boss at Bonds got her the job – Mr Turner. First day at Bonds – Beryl felt she was inferior – never grew up with her mother's family and felt a little bit on the outer at times. Started at Bonds and sat all day pulling waste cotton off bobbins – then a spare job on the coil winding on the oil frames – had to tie knots. Discussion of tying knots- weaving knots. Cone winding. Thread on the machine were like cardboard icecream cones – about 7 inches long and about 2 inches wide at the neck. Machines were run on a big leather belt – Beryl's father got work because of his expertise as a bootmaker with leather. Beryl didn't run the cotton on the fast machines, she worked on machines producing mop yarn and chenille (though this wasn't a big success). Description of the process of attaching the cotton – special lubricated spliced joint – a number of threads – wax the threads, put emulsion on the cords, then wind a handle and splice them together. 4 girls each machine looking after 10 cones. Constant process looking after the cones. Leaving the equipment for a toilet break – cones filled (8"diameter) – cone would be taken to the knitting material and no trouble pulling off as the thread is drawn off the taper. Cones had to be a specific size, had to fit the next machine.	
27.00	**Processes got more complex.** Beryl worked with about 20-25 machines. Most girls had a machine in front and behind them. Beryl worked with her back to the wall, beside the roller door. Description of frame for splicing.	

	Doubling the yarn made up out of several yarns – process of parting the threads and overlapping – adding emulsion – turned the handle to twist the threads together. When the thread was firm you would wax the thread by hand. Every morning Beryl had to go to the thread mill to get a dish of the emulsion, fresh every day. When it was all glued together released from frame and took the thread to your machine, wind it on the cone a little. On the electric machinery with the one thread it often broke – but the gadget Beryl used meant the threads never broke (and the multiple threads combined). 3 girls working on the splicing machine. Beryl's two cousins worked at Bonds – one in the Doubling Room (Esme Green, her sister Rita). Beryl's department was the cone-winding.	
33.17	**Another cousin worked in the Thread Mill –** used for sewing. Beryl sewed, crochets a lot, Knotting machine invented to facilitate the constant knotting. Special weavers knot had to be used – designed to reduce the diameter of the knot. Girls would tie thousands a day.	
36.22	**13 June 1942 Joe and Beryl married –** women conventionally left work on marriage.	
	Father – Stan Jessop – during depression Beryl's father and brother lost their business and used to mend shoes at home – very little demand for it then. Step-mother worked at Bonds before she married Beryl's father and went to work there in depression. Step-mother walked from Westmead to Bonds to save tuppence in the train – then after a couple of years her father worked in the store-room and looked after all the big belts, in the roller covering. Beryl's step-mother then left Bonds.	
40.00	**Stan Jessop was a shoe repairer and handled leather** – at Bonds he worked in roller covering department. Lots of leather covered rollers in the mill at Bonds. Those rollers didn't last forever and description of the repair process: covered with felt glued to the steel roller; leather envelope which stretched over the roller = roller covering. Hold the stick to the leather and burnt the ends. Leather had to be ground = a rough surface, then had to be varnished. Belts which drove the machine would stretch and they had to be shortened. Walking stick presented to Beryl's father on retirement. Steel centre to the walking stick with a series of leather circles one on top of each other.	

42.21	**Joe and Stan Jessop –** went fishing together on the river at Wilberforce. Bamboo rods (from a farm in Kurrajong), had a line – caught river mullet (muddy), perch, sometimes bream and flathead.	
	Leather belts – some belts were about 12 inches wide. Later on "V" belts came in and machines were individually driven. Process of repair if the leather belt came off.	
	Store Room – bolts, handbrushes, leather. Description of handbrushes used in cleaning machines.	
49.35	**Fluff everywhere –** fluff in the roof, machines, had to be regularly cleaned out. Sweeping up the fluff – tossed out 'but not thrown away'. It would be burnt at the factory but whatever Joe took home it would be used as mulch in the garden.	
51.19	**Cotton bales –** description of bales as they arrived at the mill. Tom Mix took the bales – he couldn't hear very well, wore a revolver on his belt. *He used to handle those bales as though they were sheets of cardboard* (weighing 4-500 pound). Tom selected the bales – put the bale on the trolley – wheel it out into the yard and cut the hoop iron with an axe – wheeled it into the blowing room (first process) – put it where the operator could takes slabs, cut remaining hoops and then the bale would blow out to 5 times the size. There might be ten bales in a mixing and operator would take a mix of slabs of cotton – but comes with In early days of cotton picking the hand-picked produce was much finer and as it matured. Today the cotton is picked by machine and whether it is mature or not – so machine also picks, seeds, leaves and other irregularities. Cotton goes to a ginnery – each seed covered in lint and has to be separated by revolving blades which pluck the cotton. Seed is useful and valuable. Cotton seed removed and husk sold to farmers for cattle feed.	Tom Mix was the name of a cowboy in movies and he was given this name because he always carried a revolver. His real name was Geoffrey Vincent
57.22	**Best cotton was Egyptian –** Bonds had to take Australian grown cotton but it was of little value. Staple is about an inch = it's the length of the fibres. Description of combing machine and processes – lap is a roll of cotton fibre. Goes through the revolved to a disc covered in fine teeth. Combs the shorter fibres out and you're left with long fine yarn. Filleted – description of slider and production of a rope (finger thickness) and next process is drawing out to a long thread, laying fibres alongside each other. That's cotton spinning.	
1.03	**Lithgow factory –** gave job the job to sort out factory. Cotton	

	spinning is a female industry – from card room onwards. Had male mechanics. Bonds couldn't compete on salary in Lithgow. Dust didn't affect Joe's health – according to Joe he never heard of anyone's health suffering. Cotton very susceptible to drying out – you can't handle or process it when it's dry. (Subsequently on the phone Joe advised the factory would sometimes be unable to function on a very hot dry summers day, when the cotton dried out.) Bonds had Atomisers in the ceiling – used to block up regularly with the dust and fluff. Buckets of water thrown on the floor to keep air moist. Blowing Room (first process) was exposed to the heat of the day on the west. Bill Slayter got hessian and strung it along the outside wall and sprayed it with the fire hose. Aeroplane propellers drew air through jets of water and exhaust it back to the room.	
1.09	**Fire –** not solid, burning anything, but fire trails running everywhere. Cotton fibres were like a wick. Cotton smoke is acrid.	
	Bales caught fire once – dropping from cigarette ash. Blowing Room when you first got bale – remove the seed and open up cotton to a fibrous state. Mixed different slabs from different bales. Description of lattice – without and with spikes. Process repeated, opening up the cotton. Fleece of cotton wold be dropped onto a lattice and then move forward between calender rollers (solid steel heavy rollers). Fleece fed through the rollers. Eventually lap would be ready for the carding machine.	
1.14	**Production of a bobbin –** machinery fine tuned with different layers of speed and height to produce a bobbin. Jobbers looked after the bobbin machines. Bonds mill started and George Bond employed staff from UK. Lot of the operators were English. Not too many migrants – they were not popular.	Technical
	Mrs Lunn – ran the combers – she was fastidious and wouldn't have a speck of dirt near the machines - she stood over Joe when he had to grease the machines. Learnt from other people's experience. Stan Mather advised Joe to get books from England on the workings of the machinery. George Bond was overgenerous to staff and company folded up. Company was in the hands of receivers – Herman Slade. Joe	

	remembered Herman Slade because Joe had to clean up every time he came to visit. Slade was mostly at Camperdown. Joe was a mechanic and the night shift superintendent decided to retire – Joe asked Stan Mather if he could do the work. Generally speaking the girls would do the work that had to be done - the men would go out for a smoko. Union wasn't very strong – because it was a female industry.	
1.24	**Squire Emmett –** he had only one hand - worked on the cards – door on the big cylinder was left open and fingers touched the equipment – finished up with a hand like a fan. When Joe started in 1934 there were two mills. Original section built with huge square timbered posts holding up the roof – and with wooden beams. Then Bonds built another section – the new mill and old mill. New mill had steel posts. Between each section because of fire risk was a solid wall, with a sliding fireproof door. Door designed that it would melt a bit of solder on the weight and the door would close.	
File 3	**5 mins**	
	Social Club – Ada Mumford was Secretary – Joe Richardson was President. Dunmore House – Tom Gatekeeper lived there. Christmas party -	
	Joe went from overall to tie! Retired as a boss: as Night Chief & Superintendent.	

Conversation by phone – 19 September 2012

Mike Bonnici

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Email from Mike Bonnici to Bob Galmes, forwarded to Burge from Galmes

Bob, thank you for thinking of us and would be so pleased to do so.

I have so much info collected over the years and would love to share with the right person.

Joe Richardson's details are Constitutation Hill Retirement Village Northmead, the centres number is
88397100.

Bob i have (for your info) pictures dating back 40 years or more and in some you look like a little kid as did we all, also a video of the spinning mill in full production prior to it's closure, have a copy of the history of Chest call CHEST TO CHEST, have everyone phone number that worked in the spinning prior to the end back in 2001.

Bob my numbers are Home 9863 3354 and Mobile 0401960040. please ask her to contact me any time, thanks.
Regards
Mike.

Now 63, started at Bonds when he was 15 yo – worked there 36 years. Left in 2001, one of the first raft of retrenchments. He would have given back all the money to have been able to stay at Bonds

Bonds one of the biggest migrant employers in NSW – most of the immigrants worked there one day – or a lifetime

I miss the place

Good place to work except at the end when the sweepers came in. They lost $435 million.

I always said to people there are 24 hours in a day and there are 8 hour sleeping, 8 hours with family and 8 hours at my other family at Bonds … very much a family affair

Not "my" job it's "our" job

Discussion – how can you tell people what to do if you have never done it yourself.

Mike did a 3 year textile course at tech – Bob Galmes was his teacher

Everyone had a nickname – Joe Richardson's as "soup bones"

Mike's wife worked at Bonds

Contact- Ray Stapley (?sp) only just finished – he was the site electrician.

Mike finished up in a senior position – Shift Manager, Technical Manager. He was on a 12 hour shift and then they brought in 8 hour shift and he ran the maintenance of all the shifts - but he still ran the 12 hour shift.

Mike has lots of contacts, lots of people in touch with, never forgets a face – and is organising a reunion of Bonds before Christmastime.

Bonds Factory Site, Dunmore Road, Wentworthville

Conservation Management Plan

Appendix 13.4 'Spinning Yarns'

CHAPTER TWO

SPINNING YARNS: AN ORAL HISTORY OF WORKING LIFE AT BONDS COTTON SPINNING MILL, PENDLE HILL, 1923-1988

GRACE KARSKENS

First yarn—the Bond years: 1923-1927

Put off temporarily from her job winding and warping at the Parramatta Woollen Mills in 1923, 18-year-old Kitty Howes (née Stevens) looked around for another 'little job' to tide her over until she was called in again. A new cotton spinning mill, the first in Australia, was opening at Wentworthville, so she got work there

> ... before anybody was there, cleaning all the bloomin' machines ... the grease and all the dust that came out! All the machines were brought in ... pieces, they weren't assembled. Wherever they came from, they [had] put grease on them. And we had to clean all that stuff with kerosene, with a brush and then rags. What a job for a girl, eh?

So, the Howard and Bullough carding, spinning and winding machines were cleaned and assembled, ready for the hundreds of other women who would operate them at the new Bonds mill. Kitty found the Bonds people very friendly, but she did not take much notice of who was there. After all, she 'had a job to do' and, in spite of the unpleasant task, was 'glad to do anything in those days!'. The vital role of girls and young women as breadwinners during the hard 1920s was one that dominated the lives of Kitty and her sisters:

> You wanted to be always workin'. If you were out of work, it was terrible. We'd be put off for a week, or a fortnight, or sometimes it run into three weeks. ... you had to give your mother the board. That was the main thing you had to worry about.

The Woollen Mills, however, took a dim view of their workers ('our girls') taking on other employment. When asked about it, Kitty denied doing so, but was found out because '[they] rang up Bonds to see if any of the girls were there. I felt that big, [but] I couldn't care a damn now'. In later years Kitty went back to Bonds as a warper in the towel-weaving section.[1]

Percy Brion had also been working five years before he joined Bonds, at the age of 18, in its first year of operation. He took trains from Fairfield to the new station at Pendle Hill to help set up the American Draper looms in the new weaving department. After the initial difficulties with these machines (the bolts in the floor loosened with the vibration) had been overcome, Percy began to learn the trade of twister and drawer, threading the cotton from the creel into the loom, ready for the weaver to begin, and twisting the ends of new and old threads together when they ran out. Percy loved his job in the textile trade; he was fascinated by the processes of weaving plain and patterned towels. After Bonds went into receivership in 1927, he joined the new firm—Commonwealth Weaving Mills (later Dri-glo)—established by George Travis, one of Bonds' ex-managers. Percy later married Eve, a highly skilled weaver who had also left Bonds and joined Commonwealth Weaving. As Percy points out, Bonds was thus

> ... a great training ground, they [former Bonds' employees] opened up all the cotton mills in Australia, all the original workers came from Bonds. ... I was going from mill to mill after Bonds. ... I helped to open a lot of weaving mills.[2]

Kitty was not at Bonds long enough to notice the large number of Lancashire people supervising, teaching staff and setting up machines. But Percy Brion remembers them; he sometimes acted as an interpreter, translating their broadly accented speech and odd expressions for the Australians:

> You know, a lot of those people couldn't understand one another talking English. [There was one,] they couldn't make out what he was trying to say. He'd say:
> 'Weekend ... built an 'en 'ole.'
> 'What?'
> 'Built a 'en 'ole.'
> I said: 'Built something to put your chickens in? He has built a fowl house!'
> 'Yeah, hen hole, ha!'

Percy insists that there was no friction between the immigrants and the locals (besides, 'I never saw an unhappy worker at Bonds'), although among the Lancastrians 'there was a silly feeling underneath, you know, "We're more skillful than someone else"'.

This sense of superiority derived from the fact that these people had been especially selected and brought out from the world capital of cotton textile production by Bonds to set up the mill at Pendle Hill.[3] Some say that George A Bond was a 'visionary', imagining in the deserted paddocks a great and glorious new cotton manufacturing centre in the southern hemisphere. He even named the area Pendle Hill after a landmark in Lancashire.[4] While the great slabs of concrete were poured, and the gaunt brick walls rose, an envoy was sent to Blackburn in Lancashire to advertise for skilled workers. Those who were interested gathered at Dave Edmondson's house to hear more about the scheme and some, who sensed that cotton production in their towns was declining, or who wanted a new start in 'sunny Australia', boarded one of two ships in 1923. All, including several highly skilled women, were required to bring their families with them, presumably to lend stability to the workforce. Harold Kay recites the old names like an incantation:

> There was Dave Edmondson, Nellie Edmondson and Marion. ... there was Dave Gregory and Mrs Gregory and young George, and Jack Walton and his wife and Violet Etchells. That was the first boat, and the *Largs Bay* arrived here on the 6th of August [1923 with] Ernie Olive and Mrs Olive and us, my mother Rose Ryan [formerly Kay], my stepfather and me.

Rose Ryan was a cotton doubler, and while her husband (a printer) and son, Harold, who was almost 11 years old when he arrived, were not skilled in textiles, they too were later employed at Bonds.

The immigrants were to be paid £3 a week 'until they got tired of it, until they'd taught them all—they were brought out to train them'. They were met at the docks by a Bonds representative and taken in taxis to a restaurant at Central Station for 'a good feed, white tablecloths and everything' and then put on a train for Wentworthville. There, the Kay/Ryan family boarded at a house where the landlady (perhaps reckoning these newcomers well-off) charged 30 shillings each per week: 'So after a fortnight Ma had to borrow to sub her wages, so we shifted'.

They moved several times, always to rented accommodation, in a district of unlit dirt roads, straggles and clusters of small houses, empty paddocks and a railway line with no footbridges. The weather proved unkind, for 'it rained and rained the first year we got here, for 13 weeks on and off, and 23 wet weekends. Sunny New South Wales! Knee deep in mud!'.

But most seem to have been content with their move. Percy Brion and the Australians like him considered that 'they were in clover, in clover!'. At Wentworthville the immigrants used a hall built above some shops near the station as a venue for a Lancashire Club, where 'they'd dance the lancer, play whist and euchre'. The patrons grew rapidly in number as Bonds drew more Lancastrians to work and settle in the district. They became a close-bound community, holding 'surprise

parties' at one another's homes with suppers and dancing to the music of Harold Kay's banjo or mandolin. At one of these parties, Harold met Annie Lunn. They married in 1936: 'Thirteen thousand miles to get away from Pommyland and married a sheila from the next town', says Harold in mock disgust and scarcely veiled pride.

Annie and her parents had emigrated in 1924 and settled in Auburn. Her mother took a job in the card-room at Bonds; her father joined the spinning department. Mrs Lunn became a long-time, well-liked worker who was often consulted for her wide knowledge of the various machines and processes. She liked her job at Bonds, as did Rose Ryan.

The mill was set in motion in stages according to the processes of cotton manufacture. Hence, the blow room, where raw cotton from the bales was fluffed up and the trash taken out, was set up first under the guidance of the 'blow-room major', Dave Gregory. 'By the time he got his going, everyone off our boat was in the card-room', remembers Harold. 'They had no trouble, they'd all been in the game'. The card-room, with its ranks of machines, including cards, drawframes, slubbers, rovings and intermediates, produced the coiled lint ready for the 42-ring spinning machines, each with 248 spindles. The spun cotton went to the winding section and then to the weaving department, established later, where it was processed into towels, calico sheeting and cotton tweed. Annie Lunn started in the weaving section, but found it a difficult and stressful job and left to pack biscuits for Arnotts at Homebush instead. Harold started at Bonds as an errand boy at the age of 13 in 1924, because 'things were tough, we needed the dough'. At that stage he was evidently the youngest textile employee in Australia: 'I got 14 bob a week and, whoa, I thought I was Rothschild!'. Later he started in cone winding and rose to become a jobber and supervisor. He remained at Bonds, the first time around, for 26 years.[5]

Before the telephone was connected, young Harold Kay was often dispatched from the mill with messages for Mr and Mrs Bond, who lived for part of the time in the grand 1880s boom-style mansion, *Dunmore House*, set on a rise adjacent to the mill. The first time, says Harold, he went up the long driveway, towards the marble steps and black-and-white tiled verandah, he was set upon by 'five flamin' great dogs', part of the menagerie of birds and animals the Bonds liked to keep at *Dunmore*.[6]

George A Bond was Kentucky-born, a would-be industrial tycoon, whose early success made him an innovator and idealist but also complacent and naive. The latter proved to be his downfall. Bond had begun by importing hosiery and underwear, and when World War I put an end to that trade, he set up his first hosiery mill in Redfern. The firm later moved to Camperdown, where its head office was established. With the tariff protection afforded during the war, this business

prospered and, after the war, Bond looked around for other ventures. He settled on cotton. The new factory, the first cotton spinning-mill in Australia, was planned by Howard and Bullough of Accrington, Lancashire, the company that also supplied the original machinery. With the early success of operations at Pendle Hill, Bond successfully applied to the Tariff Board in 1925 for a bounty of 6d per pound weight of cotton lint consumed in Australia.[7]

Portrait of an aspiring industrialist, ca 1926. Kentucky-born George A Bond, stylishly dressed and sporting an enigmatic smile. (from Yarn Spinner, *Bonds Industries Ltd)*

The Bonds spent their time between their country mansion and, when the summers there grew too hot, their beachside home at Bondi. Bond was chauffeur-driven to and from his houses, offices and factories each day. He had the best of everything in his mills, the latest technology and machines, and some staff dressed in smart uniforms. Bond was also keen to apply the most up-to-date theories on industrial relations, including a benevolent, paternalistic style of management known as the 'industrial welfare' approach. Stan Mather remembers some of the 'path-breaking' facilities Bond laid on for his city employees at the Camperdown mill:

> He had an industrial psychologist for a while, you know. Most of the operators had to stand all day and he got a chiropodist, and at Camperdown where the girls were handling silk hose, he had a manicurist going [to keep their nails short] ... he reckoned it paid off—he had the first

> industrial nurse at Wenty on the day shift.

There was, in addition, a gymnasium (intended to keep the workforce in peak physical condition, but little used), a small library, and all manner of sporting and recreational facilities. The in-house *Yarn Spinner* magazine kept employees informed of company sporting events, promotions and retirements, and contained profiles of employees, marriages, births and illnesses, as well as rousing editorials about loyalty, teamwork and co-operation—all drawn together under the mantle of the 'big Bonds family' headed by its 'father', George A Bond.[8]

In its initial years, the Wentworthville mill suffered from poor and muddled planning. Perhaps Bond's inexperience in cotton manufacture contributed to this. Stan Mather states that the mill was originally intended to produce mercerised cotton for the tops and toes of Bonds cheap, popular Silk-Arto stockings:

> ... but mercerising is a wet process, it's caustic soda that takes off the shorter fibres ... but they made the mistake, there was no sewer in Wenty. It was just fantastic. So then they had to change the whole thing. It never produced the yarn for which it was intended.

The Bonds railway platform at Pendle Hill, built to receive the bales of cotton for the mill, is said to have been the longest platform of its type in the State at the time. But not one bale was off-loaded there, since motor trucks brought the cotton directly to the bale store instead. The trains did, however, bring many of the mill's first workers from the densely populated areas to the east—Parramatta, Granville and Auburn.[9]

In the winter of 1926 a young Lancashire man made the first of many crossings of the paddock from the station up to the mill. Born and bred in the cotton town of Bolton, and only two days in Australia, he was kept waiting at the factory office until an older Lancashire man came to scan his fine references and technical certificates. Finally, he pronounced: ' ... "Aye, lad, we have no job here for a lad with thy credentials"'. The young man, in rising desperation, responded: ' ... "Well, have you got a job for a man with no credentials?"'. He was sent away but got a telegram next day to start work as a night-shift operator. And so Stan Mather, who, it is said, knew more about cotton than anyone else in Australia, got his first—his lifetime—job at Bonds, not because of his qualifications, but in spite of them.

Stan, who had five years' training at technical school, as well as extensive practical experience, says he was put on night-shift by the managers to keep him out of the way:

> My problem was, of course, my technical knowledge. It got to the mill almost before I did, and those English people, their idea was, that if they got anyone who had any knowledge about the industry, put him on night

> work ... [so that] he was out of contact with the people who counted. On night shift you were lost. You had no contact with management at all.

The ploy failed, for Stan soon managed to make his knowledge known to at least one manager, advising him on how to adjust the carding machines to cope with the effects of the drying blast of westerly winds. 'Although they resented me, they did appreciate the useful tips I was able to impart'. Once freed from night-shift, he rose rapidly to supervisory status and eventually became the mill's executive manager. He retired in 1966.

While conditions for workers at the Pendle Hill mill were hard, and facilities almost nonexistent, Bond was fond of trying out newfangled ideas in workforce management. One 'morale boosting' scheme involved putting up phrases like 'Have you met Bill Jones?' or 'Bill Jones says this [a slogan]' on blackboards in each department. The next campaign saw little cards bearing slogans enclosed in pay packets. Male staff also underwent 'psychology tests' to determine their fitness for their jobs and potential for promotion. Then Mr Bond became obsessed with cleanliness, and instigated the 'banner' system, with the cleanest department winning the banner each week. 'Now this caught on', says Stan, 'because each department head was chasing the banner. I [was] in there days when I worked from seven o'clock to seven o'clock on Saturday, not producing anything, just cleaning up to get the banner!'. Trouble was, they could not keep the fibre-laden cotton mill constantly clean, no matter how hard they tried.[10]

When asked about the chiropodist, the manicurist, the gymnasium and other facilities enjoyed by workers at the Bonds Camperdown mill, the women who worked in the Pendle Hill mill in the 1920s stared in disbelief. 'Oh no', they say, 'we never had anything like that!'. Their memories and experiences are quite different from those of the men and from the images projected by the firm in publications like *Yarn Spinner*. For them, working at Bonds involved long hours in a hot, dusty and potentially dangerous environment with only the most rudimentary amenities. The mill lacked even some of the basic facilities, let alone the 'luxuries' enjoyed by workers at Camperdown. The Camperdown mill was the much-photographed, much-celebrated 'showcase' of the Bonds empire. It had a far more visible presence than the spinning mill tucked away on the ragged outskirts of Sydney. Out there, nobody of any importance would have been impressed by Bond's modern ideas and flamboyant generosity.[11]

Alice Clague (née Smith) was one of many workers who daily came up to the mill on the train from Auburn. She was the daughter of English immigrants from Preston, Lancashire; her father was a warper by trade, and he and her brother and sister were already working at Bonds when she started in the weaving section in 1925, aged 14 years. Alice was an

unwilling worker:

> I hated it. I didn't want to work there. I hated the weaving. I wanted to do other things, I just wasn't allowed. Because of my father, because he was always in the mill ... it was just a sort of family tradition ... when you had to go into the mill.

Apart from thwarted ambition, Alice, like Annie Lunn, found the weaving a difficult and stressful job, performed in poor and uncomfortable conditions:

> When a bobbin ran out you'd have to stop. This is where you were concentrating all the time. ... If you didn't stop the loom yourself, it'd just go on and there'd be a space. So it was constant. You'd ... take the shuttle out, put another in and start it up again. Oh, it was very, very hard. It's slave labour in a factory really.

She remembers that most of the female workforce were single women or widows. A few friendships were forged at work but Alice had a separate circle from her local church. She married in 1939 and never worked in a mill again. What is more, she decided that 'if I had a daughter, I would never ever let her go into a factory'.

So, Alice purposefully broke the common chain which often bound the textile families, a chain in which sisters followed sisters, brothers followed brothers, children followed their parents, aunts, uncles, even grandparents into the mill. For some, there was great comfort and support to be drawn from those family connections, as we shall see. Eleanor Tilly (now Inwood) followed her older sister, Florence, into the heat of the card-room in 1925 and was in turn followed by a younger sister, Emily. It was another case of forfeited opportunities:

> I didn't want to go. I would have loved to have taught kids. I love kids [but] my mother couldn't afford it. I had two clever brothers and he [the local teacher] said to her whatever my brother Henry wanted, let everybody go without to keep him going. I didn't leave [school] 'til I was over 15, we could've left at 14 but I hung on as long as I could ... [but] the boys did well anyway.

Once at Bonds, though, Eleanor made the best of it. She admired her sister, who was 'very strong in the hands' and could 'do anything' with the cans of coiled cotton. The girls left their home on a small farm at Parklea at six in the morning, driving a horse and sulky to Blacktown station. Eleanor loved the clean, open landscape and clear water of Parklea so much that being shut in a factory for over eight hours a day was 'the worst part'. The card-room women, including several women newly arrived from England, became close friends. 'We were all together, stayed together, ate your lunch together. Nobody ever got

cranky with anybody'. Some would come and stay weekends at Tilly's, relaxing, playing tennis, roaming about the creeks and paddocks. 'I often think', says Eleanor reflectively, 'that working at Bonds never hurt us'.[12]

Every weekday morning before seven o'clock, people streamed out of the westbound trains from Parramatta and Granville, or running east from Blacktown, or even Penrith. They walked along the pathways beaten out across the paddock towards the mill, where the street was crowded with bicycles ('comin' down Dunmore Street there, it was unbelievable, bikes, wouldn't be room for a car'), and also with people of all ages, some in family groups, or groups of friends, walking up from Wentworthville or over from the other small hamlets in Holroyd to the south. One hot summer day the paddocks crackled under their feet with thousands of locusts; the creatures even invaded the mill itself, crawling all over the floor, on the machines and into the workers' billy cans.[13]

Inside the mill, the work was hot and the air laden with dust and floating fibre, especially in the card-room and weaving department. The iron roof of the factory was unlined, and large incandescent bulbs in blue-and-white-enamelled reflector shades hung from the girders. During summer temperatures could reach 43°C (109°F) in the card-room and 46°C (115°F) in the spinning department and remain at that level for a fortnight. ('You'd sit down to have your lunch', remembers another worker, 'and it'd drip off the end of your nose'.) Dry weather caused the cotton to break, and buckets of water were thrown on the concrete floor to increase humidity. The mill was also bitterly cold in winter: in the weaving section the women wound 'tiny bits of towel around the handles' on the looms 'because it was so freezing cold'. The vast quantities of cotton dust sent flying into the air by the cleaning, refining and weaving processes, floated down onto their faces, all over their clothes, and into the tea in their mugs. 'You'd see a shaft of sunlight coming into the mill', says Frank Wadsworth, 'It was just absolutely loaded with the stuff'. The dust collected on beams and rafters, it mixed with machine oil to form a thick sludge, it got into workers' lungs. Although evidence is so far inconclusive, some remember one or another co-worker who 'died dusted' of emphysema, or others who had chronic asthma or other lung complaints.[14]

Although Bond boasted (quite incorrectly) that his workers were the first in the world to enjoy a 44-hour week[15], his Pendle Hill employees worked 48 hours, from about seven in the morning to about five in the afternoon, five days a week, with some of the boys coming in on Saturday mornings for cleaning. Pay was meagre: girls aged 14 years were paid 12s 9d and boys of the same age received 17s, though this increased with skill to £1 and then £3 per week for fully qualified operators.[16]

The weaving department, ca 1926, with its long rows of looms, each driven by overhead belts. The unlined ceiling, concrete floors, incandescent bulbs suspended overhead and air heavy with cotton dust made for an uncomfortable working environment—one where the danger of fire was ever-present. (photo, courtesy of Bonds Industries Ltd)

The workers were supplied with a cloakroom where they left their bags and changed their clothes. In the absence of a canteen or lunch room, some ate their lunches there. Lunches were brought from home, or bought from a small corner store across Dunmore Street, and hot water was supplied for the billy cans of tea. Other women sat on bobbin boxes, or up-ended boxes of waste: they would 'tip that down on the floor and sit on that to have their lunch, alongside their machine'.[17]

The numerous powerful, high-speed machines had various guards to protect the operators, but accidents did occur, especially through human error, with the unwary and those who were perhaps over-familiar with their machines most at risk. Most interviewees observe that it was surprising how few accidents occurred over the years, although each can remember two or more victims. Everyone remembers poor Squire Emmett whose hand was caught in the wires of the carding machine: 'card wire looks like the wire in wire brushes', says Frank Wadsworth, 'it just rubbed his hand, took his fingers all away, all he'd got was his thumb'. He recovered and went back to work, wearing a leather glove over his maimed hand. Eleanor Tilly recalls, with a twinge of guilt, the time she saved another girl's fingers by her quick thinking:

> [a] girl got her fingers caught one day, and she was hanging by the rollers. ... and I did a dreadful thing. ... Jack Bradshaw turn[ed] the power off, but it'd go for a long time [after] ... but I got a big thing that was at the end of my machine and I prised the rollers apart and got her fingers out. He [Jack Bradshaw] wasn't very happy about it, but he just said I made a lot of work for him. She was a big girl too. I thought, 'how long can she hang?'.

The allocation of jobs depended on age and gender, and often on family connections. Thus, young women like Alice Smith and Eleanor Tilly followed sisters into the weaving- and card-rooms respectively. Sometimes girls were assigned the training and supervision of their sisters. Alice Smith remembers her first weeks at the loom:

> I was only with my sister about a week and they put me on a loom, because they couldn't get weavers. I went behind her, like, and she sort of had to keep an eye on me all the time. I was scared stiff! Scared stiff! I think she was looking after my machine more than her own! [laughter] Then they put me next to her on two looms, keeping an eye on me.

Percy Brion describes the precise timing and constant vigilance required for weaving:

> On plain looms they had to thread the shuttle, 'kiss' the shuttle, and [when] they saw the thread was running out as it was going backwards and forwards, was nearly out ... it had to run out, otherwise it would be too big a waste of cotton, see? They got to wait until it nearly ran out [but] they mustn't let it run out [or] there was a loose thread.

The weavers could wait up to an hour for a new warp, during which time they tended their other machine. Then, twisters and drawers like Percy Brion or Tom Roberts would:

> join 500 threads onto 500 threads [with] a twister's knot and I changed the colour and the design and you'd gently pull through so all the knots would come out at the heels—draw them through, tie them up tight and put your weights on to hold your cotton. The weaver would then switch the loom on, put a few shots across to see that everything was O.K., and then away they'd go.

The weavers worked on piecework rates, with a quota of towels per day and bonus payments for anything more. Those who earned good bonuses through their skills were admired by the 'plodders', as Alice Smith recalls:

> This Ivy Wright, she was so quick. ... I was so slow, I never earned much, but she was like lightning. I mean, you can't do any more than the loom is going but if anything went wrong, she could do it quicker. My sister wasn't quick either, she was just a plodder.

Eleanor Tilly had similar admiration for her sister's expertise with the drawframes in the card-room:

> Her [cotton] went straight into a drum, and she had to break it off when she thought it right and push the top in. [She] could do anything with those drums. She could pull it out again and start the machine going. Gee she was clever!

Eleanor was put on intermediates, and 'when you were 18 you went onto two machines. Your machine was where you stayed, because you just had to watch'. The various departments were supervised by men (mechanics) and women ('foreladies'). Eleanor remembers the English card-room forewoman, Mrs Gleeson, as a 'lovely lady', who would pit the girls against one another in 'races' partly for fun, partly to increase production. '"Come on", she'd say, "Hurry up and get these bobbins off and the new ones on again". She'd help you!'.

The mill also employed hundreds of spinners and winders—girls and women during the day, men and boys at night. Girls employed as splicers were taught to separate the five threads of a snapped section of yarn and refix them with starch. Girls cleaned out the big jack-boxes and mended the towels with long loops marring them. Boys were taken on as doffers in the spinning section, and to sweep, tidy and run errands, in all parts of the mill.[18]

There is a striking paradox threaded through the oral evidence of the Bonds people concerning their own assessment of their experience of working there. They will tell you, in detail, of the poor conditions, long hours and low wages, but in most cases, more positive memories crowd to the fore, enabling them to recount their years at Bonds with pleasure. Here also, there are glimpses of the ways in which women in particular dealt with the hot, grinding work of the mill, ranging from opportunities snatched from the factory routine, to the resources of friendship and family, personal appearance, good humour, stoicism, and, very rarely, outright resistance.

Perhaps it was the company's policy to take on members of the same family. If so, it was successful. Young women in particular felt secure in the presence of a sister or parent; the job was easier to start, and the important friendships easier to establish. These friendships are everywhere cited as an important aspect of working life, and some women maintained them all through life.

Although conversation was all but impossible amid the din of the running machines, and forbidden in any case, it flourished at lunch time and on the journeys to and from work. On Fridays, too, Eleanor Tilly remembers, 'we had to clean our machines. They'd bring in a lot of material, rags, and we'd sit down and clean, we'd do the two backs of them at the same time, so we could talk'. The card-room women took a

motherly interest in 'little Jacky Creamer', the sweeper and errand boy, who had lost his own mother. On one occasion they all contributed to a new outfit for him: 'He was such a nice little boy, he was going somewhere and was all nicely dressed when he went, not flash or anything. He was so thankful for them'. Eleanor, her sisters and many of their workmates took particular care with their own clothing and hair for work days. For travelling to and from the mill by train they wore 'going home dresses'; they might have worked anywhere, or been on an outing. Eleanor pores over a photograph of the young card-room women (some with fashionably shingled hair):

> [the dresses were] just straight down with a belt. That dress was spotty with a lace collar, and that brooch was a gold coin. We got dressed up to go on the train ... That's why we had hats on, see, you wouldn't come out without stockings and hats. Oh yeah, in a really dirty job!

The stockings stayed on in defiance of the heat in the mill, while the dresses were exchanged for work frocks to which the lint clung, with aprons for collecting the 'rough stuff'.[19]

Many people say that the job was made easier by the generally sympathetic attitudes of the supervisors with whom operators had most contact. 'He was alright, Tom Roberts, he was pretty good', says Alice Smith of the weaving department supervisor; while in the card-room, Jack Bradshaw 'knew it was a hard job and a horrible job. They weren't onto you all the time, they knew you did your best'.

The idea of being 'watched' constantly was, however, abhorrent, and one of the few issues that would arouse active resistance amongst workers. Harold Kay recounts the tale of 'Broughton's balcony':

> Broughton was the first boss in winding. In the early days they built a balcony up above. He sat in his little office on top of the balcony. He could see everybody working or not working. They stopped him from sitting there. He had to have a seat on the ground. There was threats [of a strike] and grumbles. They didn't want him to sit up there. He could go up and get his books and come down again.

The knowledge that jobs were not easy to come by in Sydney's outer west, and that the family was often dependent on the earnings of teenage children, was a great foil to worker militancy. Whatever the discomforts of working in the mill, it was far better than the horror of a family 'going under' into poverty. Most interviewees recall that there were simply no alternatives. Their acceptance and lack of complaint did not denote docility, or lack of spirit, but were effective means of coping with this work. But, beyond this, many women say that, as young girls of 14 years or so, they felt invested with status, importance and independence by their jobs. 'I liked working there, in amongst them',

says Eleanor. Alice Taylor (née Roberts) 'couldn't get there quick enough' when she left school in 1928: 'The money! We thought we were great!'. 'I felt I was doing something', says Olive McDade (née Stuckey), who started in 1926 'and I felt a little bit independent'.[20] And those who really hated it, like the hard-pressed weavers, took comfort in the fact that, with any luck, it would not be forever; for, the possibility of marriage shone like a beacon at the end of what was, after all, supposed to be only a temporary phase in a woman's life, before the 'real' jobs of wife, mother and homemaker.

The women of the card-room farewell an English workmate (centre) *before she returns home to England, ca 1926. Some of the women have already changed out of their work frocks into 'going home dresses', with hats and stockings, ready for the train journey home. (photo, courtesy of Eleanor Inwood)*

During the 1920s, George and Jeanette Bond opened the grounds of *Dunmore House* each year for a staff picnic and sports day for the employees of all his factories. All the workers attended—it was 'almost a duty'; and Mr and Mrs Bond would stroll about, 'just browse around' amongst them.[21] Hundreds of people—operators, supervisors, managers, union officials and their families—cheered at the races for men, women and 'sweethearts', watched the cricket games, and enjoyed their picnics. The children were given rides on the pet donkey, while the Bonds' smartly uniformed brass band played rousing tunes. To crown the day's events, a tug o'war was organised between men from

Wentworthville and Camperdown. Training for this tug o'war was a very serious business, as Percy Brion remembers:

> He [the trainer] was an old Yorkshire feller—he had been a professional wrestler and tug o'war man in England—[and] anyone who came into the mill had to try out, [you] had to tug against your mate, ... properly, no muckin' about. If he thought you were good enough you stood in the pit, ... about waist deep, and had a pull at the tree. He tied a rope three-quarters up, and the tree'd be five or six inches across. You'd pull it as hard as you could and put your feet up against the wall. He'd say when the tree was down far enough, and you'd weaken and go WHOA! Oh! I did no good. I got thrown out on me face! Gor blimey!

Excitement mounted for the tug o'war. Wentworthville wanted to beat Camperdown: 'They had many more workers than we had. There was no enmity, but just because we were opposite factories'. Their strongest men strained against one another with all their might, but neither side gave an inch, until 'men were starting to bleed at the nose!'. When the blood began to trickle down their faces, a union official called the contest off, much to the disappointment of the crowd.[22] This manly display of strength was, thus, the focus of the day's activities.

The strain of competition at Bonds' sports day, 1926: the tug o'war had to be called off when neither side gave way and the men started bleeding at the nose. Spectators include union officials and members of Bonds' brass band in their smart uniforms. (from Yarn Spinner, *Bonds Industries Ltd)*

The men also formed a company soccer team in 1926, which made the second division. Many had been first-division players in England, but were now 'all in their forties and couldn't run very fast, but they didn't realise'.[23] By contrast, none of the pre-1927 female workers had any experience of sports organised through work. Young women enjoyed instead private recreation and sports. The energetic Tilly sisters played competition tennis. Others went to weekly jazz dances at the Ritz in Parramatta, or learnt new steps ('New Vogue' and the 'Caressa') at the Gaiety in Sydney of a Saturday afternoon or met on Saturday mornings to shop together.[24]

In the heady days of his meteoric success and expansion, George Bond was fond of flamboyant, magnanimous gestures. Stan Mather recalls the concerts put on with leading artistes in the Sydney Town Hall to raise £100 000 for the Cancer Research Fund. Then there was Bonds' sponsorship of the Miss Australia contest; the 'White Train' that toured Australia urging the population to 'Buy Australian'; and the first Australia-wide commercial flight in 1927. Yet, says Stan, Bond was

> a gullible man, a poor judge of character and ability. He collected the most unlikely people and gave them top executive jobs and ... put great trust in them. One ... man he made manager at Wentworthville had no textile experience and was suspected of stealing the night-shift payroll. ... The senior executive Bond held responsible for the company's liquidity problems was said to have been picked up by George A at a spruikers' meeting in Hyde Park one Sunday afternoon.[25]

George Bond himself was hardly ever seen at his Wentworthville mill. 'He used to stay at the house at the weekend', recalls Stan, 'and he'd come around and get all the local gossip from the night watchman'. When he did come to the mill during the week, 'he always had a smile, an enigmatic smile, as if you couldn't understand what he was thinking'.

It was no way to run a mill. By 1926, or earlier, the weaving department was plagued by the constant theft of towels, both by workers (Alice Smith remembers them 'going off like nobody's business. I know some of them stacked their glory boxes up with pinchin' the towels'.) but by the 'top' people too. Percy Brion remembers 'one fellow they caught pinchin' towels by the truckload out the windows'. There were apparently endless production difficulties with the weaving section as well, so that looms 'that weren't producing quick enough' were closed down in 1926. Poor and less-than-dedicated management failed to address these problems. Some of Bonds' travellers passed lucrative deals to other concerns, and after Bonds went into receivership in 1927, manager George Travis took the opportunity to buy looms for a song, and, with the best of the fully-trained Wentworthville staff, set up his own Commonwealth Weaving Mills. Stan Mather remembers the doleful joke that did the rounds at Wenty: 'Do you buy the kids a Meccano set

for Christmas, or do you buy them a loom from Bonds?'.

There was much headshaking among the workers at Bonds (at least, by those who knew what had happened) over the folly and demise of 'poor old George'. The sympathy was not for the 'father-figure' Bond had styled himself, but simply for another human being fallen on hard times. Many, brought up in a tradition of frugality and hard work, thought (and still think) that it was Bond's extravagance with his workers that brought him down. Most did not know that he was successfully sued for the £90 000 he withdrew from the company, or that he had paid extraordinary salaries to his relatives and friends.[26] He and his wife set up another factory, 'Jeanette', manufacturing lingerie and men's shirts at Summer Hill, where George worked alongside his men in the dyehouse, and Jeanette with the seamstresses making up the garments. Ima Channon remembers them as 'fine people, sympathetic and kind'.[27] At some stage during the 1940s Stan Mather, by then risen to management level, decided that it would be a nice gesture to present Mr Bond with the brass plaque inscribed 'Jeanette', which had been attached to the mill's main motor:

> Three of us went to see him. He was living in a boarding house in Strathfield, nearly blind with cataracts. It was very unpleasant. He gave us his version of the liquidation.

George Bond died soon after and his ashes were flown back to his native Kentucky.

'Like a family'—gender and jobs at Bonds: 1927-1945

When the Bonds mill closed down in November 1927, the 'entire supervisory management staff of Wenty were out for a fresh start'.[28] A few supervisory staff, like Stan Mather, were told: 'It will be re-opening and you'll be alright', and after six weeks, recalls Eleanor Inwood, the operators were called back in: 'They sent for us. I thought that was decent, 'cause they could have got other girls, but I suppose they wanted experience'. Between 1928 and 1932 the mill was operated by the liquidators, who installed as interim manager a man named MacLean, an unpleasant bully regarded by some as a 'crook'. MacLean would

> come up every Tuesday afternoon and ... go through the place like a whirlwind. He'd see something he didn't like, he'd say 'Sack that man!' ... nobody ever did, anyway, but morale was low, and ... you [were] watching every penny.

He would then roar back to head office in the Cadillac previously used by George A Bond.[29]

Bonds became a public company, Bonds Industries Ltd, in 1932, through £100 debentures issued to the debtors of George A Bond. In

1933 MacLean was replaced by W Herman Slade, who became general manager and chairman of the Board of Directors. Slade was, by all accounts, a man of great business acumen, and one skilled in the art of industrial relations. When Mr Slade came in, says Stan, he was

> bright and breezy and he'd come around and he'd talk to everybody and you could tell him your troubles and you'd get something done about them. The whole thing changed when Mr Slade came.

Others remember that he knew everybody's name, down to the lowliest sweeper, and would often congratulate people on their work. On one occasion he came upon Harold Kay labouring mightily over an awkward, heavy hand-truck: 'He had a go at pushing it himself', says Harold. Soon afterwards, a new, better truck was provided.

Work had been hard enough to come by in the 1920s, but during the Depression of the 1930s, jobs were like gold, and even broken casual work could mean the difference between 'hanging on' and destitution. The company's years of financial stringency paid off, and aggressive marketing and expanded sales allowed the mill to return to two-shift operation. Bonds became the one source of steady employment in the district. The men there

> came from all walks of life—young doctors, dentists, accountants, bankrupts, builders, graziers and a minister of religion. Someone claimed we could do anything for you except bury you.[30]

Small-scale poultry farmers and market gardeners also took the night jobs so that they could tend their farms during the day. Stan Mather found himself the only man employed among his neighbours in Wentworthville. Outside the gates in Dunmore Street, men gathered every day, standing around hoping for a job. If there was a position vacant, says Frank Wadsworth, 'they'd go up there in the morning and say, "Right, you and you"'.

Since those who earned least money had the best chance of employment, the Depression intensified pressure on girls and boys to leave school and take a job. Dorothy Seymour (now Hawksley) was taken up to the mill by her stepfather for a job in 1929, even though she was still only 13 years old: ' ... you didn't have to show papers or anything'. Lily Watts also started in 1929, in winding: 'You either worked at Bonds', she says, 'or you didn't work at all'. The mill provided income indirectly to local residents, who took in English boarders still migrating to Pendle Hill from Lancashire. Bill Banks says his mother, 'in an effort to hang on to the house', took in two middle-aged English women who had migrated together in 1932. She cut lunches and cooked meals for them, but in the end the family lost their house in spite of her efforts.[31]

Leila Higgin was one of the six Wilson sisters who took jobs at Bonds at various times, mainly in the card-room. There were 12 children in her family—16 years between them—and a mother Leila remembers as 'marvellous', while:

> Dad worked on Blacktown Council, sweeping gutters. ... He was out of work for a long, long time during the Depression ... We moved to Nirvana Street [Wentworthville]. Joyce, Esme, Eunice and I all slept in one bed on the back verandah. We were quite happy, we didn't know any different.

Leila's older sister, Melba (later Campbell), had started in 1923 and was a good friend of Florence Tilly. Leila started in the card-room in 1933:

> We had to go to work. My mother would have loved to put me through school. I was a pretty good scholar. ... but of course she couldn't afford to. [She] had to have money to keep all us kids and of course whoever was able to work, went to work.

Kay Wilson, Leila's niece, recalls that 'They used to call them the Card-room Wilsons'. Leila started on 13s 6d a week. By the time she was 16 years old she was running machines on her own, and, to her elation, earned 'full money'—£1 18s 3d—'when I was a kid!'. She gave £1 10s to her mother and had 8s 3d for herself—'Oh, and I thought I was a multi-millionaire!'. She began by changing the bobbins on the machines and taking empty cans to the girls on the drawframes. She did not confine herself to working on only one type of machine, but learnt to operate most of the machines in the carding section, beginning with drawframes:

> Then I went on the slubbers and then on the intermediates. Oh yes, I went through the lot of 'em ... Say there was a couple of girls away—'Leila, you can run those slubbers, you can run the intermediates'—whichever there was nobody to run, 'cause I could run any machine in the card-room, excepting the combers.

As had occurred with the earlier generation of women, those of the 1930s also formed strong friendships and loyalties: 'Margaret MacDonald, Queenie Rosetti, Gloria Royal ... oh, yes, we all got along well together. If we had fights, well, that one stuck up for you, and that one stuck up for me'. By this time many of the new female recruits were being drawn from Wentworthville and Pendle Hill itself, from the small timber or fibro cottages which had begun to cluster around the mill and down along Dunmore Street. The young women who worked together also went to dances and balls and played tennis together, visited one another, and borrowed one another's clothes. 'We had so many friends', says Leila, 'it was like being in a big family'.

At the mill there was a constant undercurrent of interest in male-female relationships, from gossip about who was going out with, or in

love with, whom, to the nurturing of romances which propelled many a young working couple into marriage. Older unmarried women were mercilessly teased, and older married men were persistent in their attempts to date the young single women. Leila recalls with a mixture of outrage and amusement:

> There was one feller up there, Mick M ... He was a lovely chap. He was always trying to get me to go out with him. And I knew he was a married man. I used to say 'I don't go out with married men' ... All the married men'd be askin' the women out that weren't married. Maybe they asked the married ones out too, I don't know!

Whilst the introduction of humidifiers improved productivity in the carding and spinning departments, the conditions faced by the workers themselves were much the same as they had been in the 1920s. To cope, recalls Leila, some women relaxed their ideas about 'proper dress' at work:

> Hot?! I used to wear a pair of shorts, and a bra and a top. And we weren't supposed to wear sandals, but we did because it was too ruddy hot with shoes on the floor. Concrete, yeah, my word, it'd burn your feet off.

In spite of large aeroplane propellers ('blowflies') dragging dust from the air, the fluff was still 'shocking':

> Queenie always used to wear a mask on her face. I never could ... I could stand the fluff on my face. I used to wipe it off. You wouldn't want to be weak in the chest or lungs when you went there to work, you had to be strong.

Fires in the mill were so common they seem to have become part of the routine. Cotton has a high cellulose content and in its lint/dust form was 'just like gunpowder; it was the biggest worry you had'. Wally Creamer says that in the card-room they averaged one fire a week. A spark thrown from a cast iron or steel bearing, or a plate rubbing a gear, was enough to set the cotton in the machine alight, and 'in a matter of seconds, WOOSH!, right down the other end!'. If the fire ran down the thickly collected dust on a beam, 'the trick was to run along and make a break', while the 'girls were so organised, they'd run from one end to the other, grab a bucket, get rid of everything flammable. They'd have it out in no time flat, they'd had a lot of experience'. Fire extinguishers were available, but the mechanics were loath to use them, since, if the acid they contained 'got in your machine, it'd take you weeks to get it out!'. Buckets, brushes and quick thinking put the fires out before anyone thought of ringing the fire brigade.[32]

Aerial view of Bonds at Pendle Hill in the 1930s, when a few houses were starting to cluster around the mill. The surrounding area still retained a semi-rural air—its open paddocks criss-crossed with footpaths between the station and the mill. (photo, courtesy of Bonds Industries Ltd)

For many women, the mill was a fixed point where complex networks based on friendship, interaction, shared experience, familiarity and daily routine were formed and reformed. It was not a place of isolation and alienation. Women like Leila Higgin did not feel like 'a cog in a machine'. Leila married in 1942 at the age of 25 ('I was nearly an old maid!') and continued to work at Bonds after her marriage, partly because she had no children, but, perhaps more significantly, because

> I was part of the factory. I did feel that. I knew everybody there. They all treated me like I wasn't a worker. I was just one of the people in the factory.

In the face of the company's avowed adherence to the principles of modern scientific management, and hence to the dehumanisation of the workplace in the interest of maximum efficiency, the Bonds women, in the card-room at least, in many ways made the place their own. This was not done by openly challenging rules or routines, or through unions or strikes, but by much more subtle means.

They took pride in the long hours of work and got on with the job, with short shrift for shirkers and whingers. 'We got along alright with the bosses', says Leila emphatically, 'because we did our work'. Bonds, of course, prospered on attitudes like these. Even so, the women refused to become the silent automatons of the modern industrial model, and they made full use of the range of non-confrontational tactics and opportunities available to them. Conversations, still frowned upon, were conducted nevertheless: 'We used to talk to each other ... we used to get into trouble'. Smoking was forbidden not only inside the fire-prone mill but outside as well:

> But a lot of the girls used to smoke. I used to see 'em. They didn't care. They'd make their breaks. They'd have to go to the toilet every now and again. That made your break. Well they couldn't do anything about it. If you was in the toilet with the toilet door shut, they wouldn't know what you were doing, did they?

The limited but private space of the toilets were popular retreats. In later years, at Christmas time, workers indulged in a 'few drinks', and Leila remembers:

> I'm out in the ladies ... having a glass of beer, and I heard this boom at the door. 'LEILA WILSON! Would you MIND getting in HERE and ON YOUR MACHINE?' and that was Wally Creamer my old boss. So Leila walks in, and I got on my machine. I just sat on my machine. He said, 'And whaddaya think you're doing now?'. I said [sweetly], 'You told me to get on me machine, Wal!'.

In spite of hard times, there were also effective strategies for those who did not like the work they were given. Joyce Wilson hated the card-room and wanted desperately to be 'put on the winding or spinning':

> She used to play up something ... she'd say, 'Ooh, I'm sick today'. She was always sick, she used to put it over them like anything. She ended up talking herself out into winding or spinning, I forget which.

The bonus system, introduced 'scientifically' via a time and motion study in 1938, held out extra money for those willing to work faster and more efficiently. But the women could make nonsense of the system:

> They used to use a stopwatch. Say they'd work out how long it took to put a creel in, or how long it took to doff the bobbins, and put the new ones on—they had to do that at different times—and, 'course, you went slower then ... We weren't any fools, we knew how to work there. [But] for all the bonus we got, we were harmless. We wasn't robbin' them of thousands.[33]

For many of the children of the 1920s, the forfeiture of a full education for a paying job is still a matter of regret. For girls, the jobs at

Bonds usually finished when they married. Those who stayed on might advance to become forewomen ('foreladies') supervising the operators, but no further. Leila Higgin was offered this position, but declined: 'I said I wouldn't make a forewoman because there wouldn't be enough work done ... If they didn't want to do something, I'd say, don't worry about it, don't do it'. Promotion would also have entailed the loss of some of the simple pleasures of the workplace. If women resented the masculine hierarchy that kept them on the factory floor as, or with, operators, it was a feeling rarely expressed; although occasionally, in the voice of memory, a clear echo is discernible: 'Well', says Leila, 'it was a man's world, wasn't it?'. Beryl Smith, who started in 1950 and was still at Bonds in 1987, asserts that 'women [here] have always worked harder than the men. They work more constantly'.[34] For the boys, Bonds offered a gleam of hope to compensate for the lack of a full education and the advantages which it brought. For those who possessed intelligence and tenacity there existed a career path stretching up the hierarchy from trainee mechanic (jobber), via various supervisory positions to management status. The key to this path was the mechanical skill required to maintain the machines, and training for this was available to the best and brightest of the boys. Stan Mather remembers the boys that Bonds put on during the Depression:

> Some of the teams of kids that ... change[d] the full bobbins and put the empty ones back [that is, the 'doffing' teams], they were absolute record breakers, some of them [just] 14 or 15. That was the sad thing about it, the kids came to us in the Depression. They would have been university material but, of course, there wasn't even many people that went to high school in those days ... but all of them, the ones that stayed, either became supervisors or managers.

Among these boys were Frank Wadsworth (1931-1977), Joe Richardson (1934-1978) and Wally Creamer (1934-1986). Frank started as a doffer, Joe made the tea and swept the floor, Wally collected and weighed the waste. Once more, family connections with the mill were strong. Frank's father, two sisters, two sisters-in-law (one, Kitty Howes) worked there; Wally got his job through his brother Jacky (transferred from the card-room to the thread mill) and was followed by his brother Gordon, a daughter and a grandson. Wadsworth, Richardson and Creamer, like many others, met their wives at Bonds, bought land and homes locally, raised families and still live close by the mill.

Frank describes the greased-lightning doffing teams in the spinning department:

> We had a team of four doffers per machine, with 248 spindles on the machine, and we became so expert at it, we could doff and piece-up [join up the ends] in one minute. ... We had a head doffer, he was responsible for winding the machine down, get[ting] it ready for doffing and started it

> up again. ... He was selected because he was a bully and if you were a little bit slow ... he'd come and thump you!

The boys turned their work into a game, albeit a highly competitive one, for 'we used to have races during the week, and ... a runoff on Friday for the champion of the week. Oh yeah, I was often champion'. To gain an advantage, some would sneak off in their breaks to the bins to pack bobbins so that they could be simply picked up and put in the can. Then the outraged cry went up: "e's got packed bobbins!'.

The doffers worked under the supervision of the 'forelady' and if they played up or larked about too much she would peremptorily say, '"You! Go home!"'. 'Then the rest of them would have to manage somehow', says Frank, "til he came back after a couple of days'[35], suitably chastened by his enforced holiday. When the mill closed down for two weeks at Christmas time, workers were also put off for an unpaid 'holiday'.

For boys who desired promotion and technical training, the deadline was their 18th birthday. Frank and Wally explain:

> Wally: If you didn't show you were going to be any good to 'em, when you turned 18 they put you on night shift ...[36]
>
> Frank: You were history ... It was a dead end, there was nowhere you could go. You were a spinner and that's it.
>
> Wally: Locked in the back room, you were forgotten. You'd never get any promotion, so if you wanted to improve yourself in life, you had to show from the time you were 14.

Frank began his efforts to move up by constantly pestering George Turner, the chief jobber: '"When you gonna get me a job with you?", 'til finally he gave me a go at it', at the age of 16. Frank began by learning welding, and scouring (overhauling and cleaning) the machines. Wally moved up from lowly sweeper through the position of machine oiler to wrapping and changing.[37] Eventually, 'with a bit of luck, if the gods looked on ye and the management looked on ye', they both became jobbers. Frank rose to foreman in the spinning department of the new condenser mill in 1940, and then to foreman in charge of winding in the fine-spinning mill in 1960. He subsequently became superintendent of the mill's winding, doubling, packing and dispatch operations. Wally bought himself two good spanners and Thomas Thornley's *Cotton Spinning* and paid his own way through technical school courses in fitting and turning, cotton spinning, and then a foremanship course. He became card-room foreman in 1957, spinning mill superintendent in 1980 and production manager in 1984.

For young men, then, the 1930s were marked by desperate competitiveness, the will to succeed driven by the fear of unemployment and the threat of eternal confinement to the 'women's work' of the night-shift. It is not surprising that their memories of these years differ from those of the women. In contrast to mutual support and reliable friendships, Joe Richardson remembers that

> In those days jobs were very jealously guarded. You weren't allowed to do something that was regarded as someone else's job ... everyone was afraid that you'd do better than they; and they'd lose their job, and of course management wouldn't hesitate to give somebody a job. Seniority didn't come into it much at all.

Those difficult years thus extinguished any impulse to take risks, or move on to other jobs.

The outbreak of World War II seemed to offer the men a means of escape. Unfortunately for would-be soldiers, Bonds secured big contracts to produce underwear for the armed forces and was declared an essential industry. Workers were, thus, not only exempted from armed service, but obliged to stay at their jobs by the Manpower Commission. Wally Creamer was repeatedly called up for medicals, but was exempted at the last minute. Harold Kay got to the barracks at Parramatta but was smartly found out and ordered to '"git back to bloody work"'. Another Bonds escapee, a 'key-man' in the card-room, Phil Thorley, got as far as Bathurst, but

> ... when they come to line up first thing in the morning—
> 'THORLEY!'
> 'Yessir?', he goes up to the Sergeant,
> 'Next train to Wentworthville!'[38]

Some, like Joe Richardson and Harold Kay had to be content with NES (National Emergency Service) training and drills. Joe says 'We were like boy scouts, making temporary bridges and things like that', while Harold remembers his group

> used to march down Church Street [Parramatta] and the mob on the sidewalk'd say: 'Ooh, 'ere comes Australia's last 'ope', and we looked it too. We were a ragged looking lot!

The war years elicit some of the clearest and most pleasurable memories from the Bonds people. While music and concerts had been enjoyed throughout the 1930s, everyone remembers the wonderful wartime concerts put on by the mill's best singers, musicians and an unforgettable comedy duo called Peg and Belle, who brought the house down. They raised money for war ambulances; and the show was such a success it was in great demand for charitable functions throughout the

western district, and was performed at the Tivoli and on Radio 2UE. Meanwhile, back at the mill, women were given wool to knit up into soldiers' socks; some wore their hair in 'Victory' rolls, and a big 'V' was erected on the Dunmore Street facade of the factory. Harold Kay remembers interdepartmental competitions for the best slogan, the winner being 'B.O.N.D.—Be One Not Divided'. The night shift-staff worked behind shrouded windows and even their bicycle lamps were hooded.

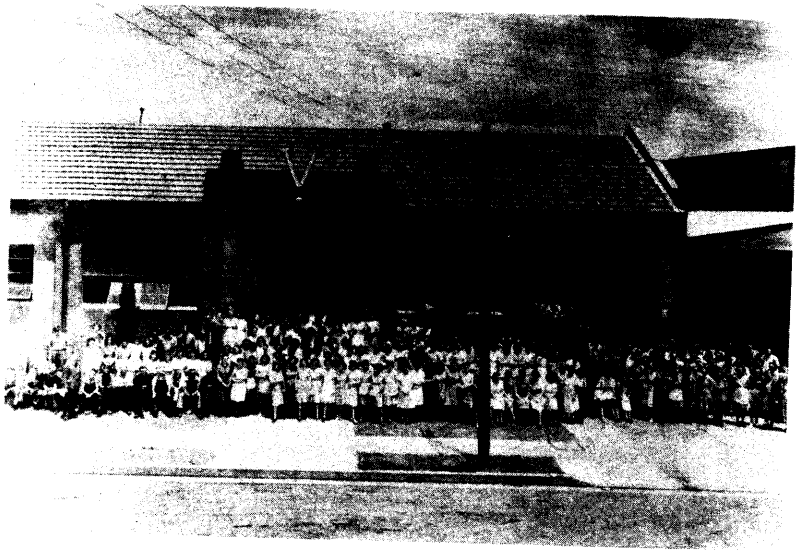
From the mid-1930s, and particularly in the 1940s, many of the Bonds men played in various sporting teams, including a re-formed soccer team, a cricket team which took part in the Textile Workers' Union competition from 1947, and a Tennis Club, which organised night matches. Wally Creamer remembers 'our courting days':

> I travelled from Penrith to Bonds, yet I did all my socialising around Parramatta, Wentworthville—dances, ice skating with the likes of Joe Richardson and all their friends. The social activity was terrific.[39]

Interest in betting also ran high at Bonds. During the 1930s an SP bookmaker in Dunmore Street took bets from the mill by phone. On Melbourne Cup day his telephone was held flush to the radio, connected to Bonds' telephone and thence boomed out over the mill's PA system. By the 1950s Bonds had its own resident SP bookie: 'You could have a bet and get your boots mended at the same time'.[40]

By contrast, most of the Bonds people have little clear recall of union activity or industrial action. Many are vague on the dates, causes and results of strikes. While several 'can only remember one strike', these are often different episodes telescoped together in memory. Male supervisory staff will generally lower their voices when relating industrial incidents, as though there is shame attached to them. Former management and supervisory staff are keen to stress the 'happy relations' with the Textile Workers' Union, while operatives, mainly women, tend to regard it with indifference. Young Eleanor Tilly must have been one of the first to collect union dues at Bonds in the 1920s: 'Sixpence. That's what the union was, it was sixpence [chuckling]. You couldn't get it off 'em. I had to collect the money at one stage, and couldn't get it off 'em, [they'd say] "NO WAY!"'. Harold Kay confirms that the mill's early workers were reluctant to join: 'it wasn't a union place, [they] didn't think it'd do much good'. Moreover, as Stan Mather points out, in the early years the union 'didn't know a lot about this cotton spinning industry, because it was a new branch'. The physical isolation of the mill from the city-based union also added to the sense that it bore little relevance to the local workers; sixpence, on the other hand, meant a great deal to girls on 12s 9d a week.

⇐ *One of the wartime fund-raising concerts put on by Bonds, featuring the talents of staff-members. Here, Frank Wadsworth (right) and Eric Milgate adapt the down-and-out busking of the Depression days to a variety routine. Frank recalls: 'The audience started throwing coins onto the stage ... [and we] picked up about £3 10s', almost as much as he earned at Bonds in a week. (photo, courtesy of Frank Wadsworth)*



⇓ *Bonds staff gathered outside the main office, 1943. The company, declared an essential war industry, erected a V 'for Victory, all the way' above the main entrance and some of the women even wore their hair in victory rolls. (photo, courtesy of Harold Kay)*

The workers of the 1930s agree 'you've got to have a union' to 'keep any working place together', and 'because we were working 48 hours a week, in conditions that was not very nice at all'.[41] But many feel that the gains were meagre:

L Higgin: Really, we never had a good union rep. Always a man. Every week he just came round. I think we paid it every week, one-and-six [which was a lot] for the money we were getting ... If you got behind you was told about it.

G Karskens: Did you feel you got much back for the money?

L Higgin: Bugger all! Nothing! Week in, week out, while you're working you're still paying all the time, and what are you getting out of it? I don't think they did a lot of things for us. Facilities might have become better, but not a great deal, really.

In fact, facilities only improved in the 1950s, when Bonds was so short of labour it was forced to make the workplace more attractive to prospective employees.

The perspective from the management staff is quite different, stressing the peaceful, non-confrontational relationship. Stan Mather says there was no union activity, apart from the union delegate collecting the fee: 'We never had any trouble with the union'. Frank Wadsworth and Wally Creamer explain that, as supervisory staff, they were sometimes asked to deal with union officials on the firm's behalf:

> We could usually see eye to eye with them. It was so relaxed that [on one occasion] ... Harry Catlow [the] general manager said: 'I got the union coming up today. You talk to 'em'. We got on famously. We could sort things out without getting into strife over it ... They'd never be belligerent. Little trivial things would come up. We'd sit around the board room table and sort things out.

Conferences with workers themselves were apparently not held, and Bonds did not have a female shop steward until the 1960s.

Beryl Richardson and Leila Higgin have vague memories of the big textile strike of 1941 when women, against the directive of the union, left other mills in their hundreds in support of a war loading of 6s for men and 4s for women. Frank recalls a crowd of them led by a vociferous Mrs Mountjoy, standing outside Bonds 'enticing' workers to join them. Their action precipitated a strike by 15 000 workers in New South Wales, which lasted two weeks.[42] But the Bonds women were not informed of the issues and were reluctant to chance the certainty of their regular wages against the mere possibility of 'increases':

> I couldn't see why we had that strike. I know we went to one meeting [at Leichhardt Stadium]. We didn't know what the strike was about. They just said we had to go on strike ... Half of us said: 'Why do we want to go on strike? We're doin' alright'. We were gettin' our pay every week, and [if] we were goin' on strike, we weren't goin' to get anything.[43]

Annie Lunn remembers the light-hearted Bonds girls freed from their machines by a strike, coming past her home in Dunmore Street: 'Used to see them walking down here when they were on strike, the girls from the machinery, walking, laughing, you know, silly ... young girls'.

One 1930s strike clearly recalled by Frank Wadsworth, who would have been a young jobber at the time, involved only the card-room women, and demonstrates the type of issue over which the women were prepared to go to the industrial barricades:

> [It] was when Arthur Wignall was dismissed [for a minor misdemeanour], and he was so popular, that all the girls went on strike straight away. Never reported in for work. They just stood out the front. They wasn't going back until Arthur Wignall was reinstated. They were two or three days out there ... [Then] Arthur said that he didn't intend to go back there—he wouldn't work under the same person—so he said, 'No, I'd rather yez go back to work. I'm finished, can't come back'.

So, whilst mill workers elsewhere remained alien and 'nothing to do with us', and the union was perceived as distant, impersonal and bureaucratic, an incident calling on loyalty, support and sacrifice for the sake of a co-worker could summon immediate action.

This last story encapsulates the reasons why so many workers stayed at Bonds for so long, and can recall their years there with such affection. The metaphor most often used to sum up their experiences at Bonds is that it was 'like a family'. This is neither lightly said, nor uttered simply a cliché; for, there is little that is of more importance in these people's lives than their families. The workforce was, of course, comprised largely of real families, often intermarried, but the notion of family is often also extended to include relationships amongst workers and between workers and superiors. Wally Creamer, who lost his own father when he was 12 years old, describes Stan Mather as 'the father of the spinning mill to all working in the mill over the years ... I must sincerely say that he helped all of us lads to improve ourselves'.[44] Harold and Annie Kay, who had no children of their own, were delighted when the young women in Harold's department brought their young men to them for approval: 'All my sheilas used to bring their boyfriends down [to their home] to vet 'em during the war, [there were] lots of weddings!'. Older women gave more recent employees advice on how to cope. Ada Mumford remembers one such piece of advice given to her in her early days at the mill:

> We used to walk to work together. She said to me: 'You'll get upset some days. Never just walk up and give notice. Always wait 'til tomorrow'. I think that's the reason I stayed so long.[45]

The metaphor is apt, too, in the sense that the patriarchal nature of the family as an institution was true also of the male-dominated hierarchy of the mill. And if there were underlying tensions, undercurrents of resentments, and the occasional outburst, well, that happened in real families too.

Milling in the suburbs: 1945-1988

The high employment of the post-war period left Bonds, for the first time, short of labour. The firm had to advertise from about 1948 in the local *Advertiser* newspaper, but to little avail.[46] Frank Wadsworth remembers that boys from a home for delinquents were put on at one stage: 'that's the sort of labour they had to try, there was just no labour available'. As a result, some improvements were made to working conditions. The mill roof was lined with cane-ite, and the old incandescent lights replaced with fluorescent lighting.[47] Bonds ran a bus from Fairfield to Pendle Hill with 15 stops along the way and standing room only. A canteen was opened which, besides providing a decent place to eat, became the focus of social activities including dances, fashion parades, baby contests, house sales, and the like. The hot fish and chips put on every Friday was awaited eagerly all week. The availability of this venue gave a fillip to the formation of an active social club in the 1950s, organising popular functions, sporting events, bus trips and picnics.[48] Working hours were reduced in the 1940s from 48 to 44 hours and then to 40 hours per week.

Ada Mumford moved into one of the fibro war service homes in a street opposite the mill in the late 1940s and started work at Bonds in 1956 on the day her last child started school. She did so in spite of prevailing social conventions, which strongly disapproved of women, especially mothers, doing paid work outside the home.

Ada started in the winding department when the knots were still tied by hand and when there were still 96 women each on the day and afternoon shifts, with eight women working in each alleyway, so 'you'd be a lot more together', and, on the whole, the mill retained a very 'personal feeling'. Besides the regular work, she liked the convenience of the mill, especially with regard to the combination of work and mothering. She could be home at three o'clock when the children were home from school, and if they were ill, she could leave them with a neighbour and, unofficially, check on them at lunch time. On Saturdays, local children were allowed to share lunch with their mothers in the staff canteen. Bonds was now a workplace compatible with suburban life and

society.

Ada shows the same stoic qualities as the earlier workers when speaking of some of the difficulties of working at the mill: 'At night, my wrist was so sore I was crying with it ... it was part of the job, you used to get sore fingers sometimes. You wanted the job'.

There were more promotional opportunities for women by the 1960s—Ada became observer in methods in 1966 and held that position for 22 years—but the paths to management positions were still firmly closed to them. A retirement fund of sixpence in the pound, then ten cents in the dollar, gradually building up, was another incentive to stay on. In retrospect, though, full-time work such as this seems to have swallowed up the years, for 'with every week being so much the same, the time goes and you don't realise it. Your life doesn't have a great deal of variety'.

Ada Mumford's home was one of thousands built over the old paddocks and scrub of the western Sydney districts from the 1950s to the 1970s, a vortex which swiftly transformed these old semi-rural areas into true suburbs. For a time, though, the old local practice of cutting up large tracts of land into market gardens and poultry farms continued, and many of the new generation of small-scale farmers were Maltese migrants. These people formed such a strong, visible and self-sufficient community that the area around Pendle Hill, Greystanes and Girraween became known as 'Little Malta'.[49] Their daughters often took jobs at Bonds, like their predecessors, to help support their families. Joe Richardson and others remember that these young women were extraordinarily dexterous in their jobs as doffers and spinners. Maltese men worked alongside Greeks, Germans and Yugoslavs on the night-shift.

At first, it seems, the Maltese kept to themselves, for Jim Inwood remembers seeing them together, 'sitting out there in Dunmore Street, right in front of the factory eatin' their dinner'[50] as he drove past carting bricks to Wentworthville. Kay Wilson, who started at Bonds in 1958, says:

> When I started up there I was the only Australian, with about 18 Maltese. When they used to yap yap yap ... I'd say if you're going to speak, speak English in front of me, and I used to mock 'em. But now I still see 'em and I've been to their daughters' weddings.

The breaking down of language and ethnic barriers was another important function of the workplaces of western Sydney.

Kay Wilson, a niece of the 'Card-room Wilsons' and whose father had been a doffer, recalls with pride how she started at Bonds, aged 16 years:

> I'd worked for 12 months in a shoe factory ... and I was out of a job, and

> they said you can always get a job at Bonds, so I walked up there ... I saw Archie Burchall and he said, 'You can start here tomorrow if you are as good as your aunties'. And I was staying there one week—ended up there 30 years!

Kay felt strongly that she was carrying on this family tradition, with a certain reputation to uphold, and also, over the years, that she, too, 'belonged' at the mill. Kay worked in the condenser mill as a doffer and spinner. Girls had by then replaced boys as doffers, and they, too, worked as a close-knit team:

> Everyone used to help one another, always ... Say there was a few machines coming up together, we'd say, 'You pair doff this one. We'll doff this'. Someone'd fill the cans up. We used to work together.

She took pride in her skill in changing the 'travellers' on the spinning frames: 'I was the only one who could work it [a special gun for changing]. I used to do 30 or 40 machines a day'.

For all the improvements, the mill was still a far from pleasant working environment—the buildings and facilities absolutely utilitarian, in brick, concrete and metal, the heat of summer not moderated by air conditioning until 1977. Kay remembers that buckets of water were still thrown over the floors to help the cotton run when she was there. Later she had various jobs in the winding department. She did the morning teas and lunches, the pay slips, and sold raffle tickets for the social club every Thursday.

At Christmas time, Kay recalls, the social club organised annual dinners at local clubs, with a three-course meal, a jug of beer, a bottle of wine and a box of chocolates for each worker. Retirements were also regarded as special occasions. For retiring supervisors and managers there was the ritual of official presentations, speeches of thanks and praise, and dinners with 'top management'. Wally Creamer remembers:

> Anybody that'd been there 10 years or so, management did take them out—even operators—on the last day. It made their last day one to remember. Also thanked 'em personally for the years of service they'd given the company.

When Wally himself retired, he and his wife were taken out for dinner by Bob Galmes, who then sent them home in a Rolls Royce. ('Trouble is', says Wally ruefully, 'what's the good of sending me home in the dark? Nobody'd see me!'.) For long-term workers, the promise of being celebrated, toasted and sincerely thanked was a most important ritual, the proper and dignified way to end a working life.

Throughout its history, Bonds strove to have the latest, most up-to-date machinery the world had to offer. Each new machine or process cut down the number of human hands needed to operate or guide.[51] Frank

Wadsworth and Wally Creamer, whose whole working lives were given over largely to the understanding of their machines, now find them gone, made redundant by modern processes and equipment.

Bonds began its latest, most radical modernisation program in 1987 in response to the federal Labor government's decision to reduce tariffs and eliminate quotas by 1995. The company spent $25 million remodelling the mill and installing West German Schlafhorst machinery, which cleans, cards, spins and doffs cotton—from bale to yarn—without human intervention. As Managing Director George Innes observed: 'The operator literally has to do nothing other than tend'.[52] The skills which the early carders, spinners, winders and weavers so often exercised now exist only in the memory. Frank and Wally are still stunned at the vast implications of the new technology, and the rapidity with which the old mill was swept away:

W Creamer: You're doing away with 100 cards ... say 36 drawframes, [there are] no slubbers, no intermediates, no rovings, no jack frames, no spinning frames, no winding machines.

F Wadsworth: And its producing more yarn than we did with all those machines and people before ... The first thing you think when you see this coming is disbelief. You don't believe it's happening ...

The remodelled complex, including a new dye-house, knitting mill, cutting and machining departments, installed in the brick shell of the old mill, was opened by Industry, Technology and Commerce Minister, Senator John Button, in 1990. Bonds' managing director observed at the opening that union officials who had participated in the machinery purchase inspection trips to Europe were well aware of the 'employee losses that would take place' and 'fully understood'. He added that, despite the fact that over 700 people, or two-thirds, of the Bonds Pendle Hill workforce had lost their jobs 'there had been no industrial disputes'.[53]

Kay watched the spinning machines being taken down in 1988, but reassured herself, thinking that her job was safe, since she no longer worked in spinning. Then, when her Aunt Leila got sick, she took six weeks' long-service leave to look after her. While at home she got a phone message giving her six weeks' notice. For Kay, whose livelihood, skills, social networks and self-identification revolved about Bonds, the loss of her job was devastating. She still broods over the fact that these long-time workers were not feted, or even taken out for a meal. Instead, they were all given a 'party' in one room upstairs:

> ... all on chairs around, and caterers brought in, but all the bosses were still there. It didn't seem like a party. If they'd said to all the girls that worked there, go to the club, here's to pay you all together [but they didn't] to save

> money I presume, but it really hurt us. We would have preferred that, all together without the bosses there! The people that'd been there 45 years, they never even got a watch or nothing! You'd been there all that time, thinking they'd get you something ...

Kay drank the champagne straight from the bottle, but it tasted like vinegar; the party seemed more like a wake. At 45 years of age, and possessing few skills for other work, she has been unable to get another job.

Frank Wadsworth, Wally Creamer, Joe Richardson and Stan Mather still go to visit the mill; and since 1984 they and other retired executives and supervisors are invited up each year for a Christmas luncheon, where they are welcomed, shown around and thanked again' for their contribution to the company. Frank proudly recalls:

> Sir Harold [Aston, former chairman of the board of directors] said this the other day, that we were the fellers that got the mill off the ground when it was in liquidation, and it's so nice to go back there and have a chat over old times.

Two years after the sackings, Kay Wilson still goes up to the mill regularly too, although she is uninvited. She takes friends to factory sales or she just goes to look around, to marvel and rage at what they have done to the place. The old concrete floors are now tiled; the old familiar shapes and spaces altered beyond recognition; the new cool, mauve-blue corridors and offices belie the blazing heat outside. In the large 'beautiful' new canteen she told the startled women at the counter that she 'worked right here when I was 16 on an old machine on a cement floor'. If she sees her old bosses she calls them by their nicknames, and jokes about old times. She takes more photographs of new structures; for, at home she has a collection meticulously recording the mill as it was when she worked there. It is another way of holding on.

The threads of memory

What do these people's stories tell us about working in a place like Bonds? At one level they reveal much about Australia's early cotton-spinning industry, and the means by which it was established and expanded through the importation of skilled workers, the training of Australians, and their movements outwards to other new mills. The stories amplify and redirect the limited documentary evidence available on the mill at Pendle Hill, especially in the previously little known, practically legendary, period before liquidation in 1927. They provide otherwise unobtainable insights into the nature of work, factory conditions, the behaviour of workers and managers, and the extent and limits of George A Bond's policies of benevolent paternalism.

Perhaps it was the isolation of the mill that bred the special qualities of its workforce. During the first half of the twentieth century, the various small communities in this area were generally forced together by their very isolation[54], and the mill, one of the few major workplaces in the district, reinforced this phenomenon by giving large numbers of local people shared experiences, by introducing husbands and wives, by offering jobs to their relatives and children, by providing opportunities for socialising, playing sport and entertainment within the workforce; in short, by completely enmeshing private and working lives.

In this context many long-term workers regarded the Bonds workforce as a 'family', with the support, comfort and sense of belonging a family can provide. The workforce thus, in a sense, 'turned in' on itself and, in spite of poor conditions and low pay, was marked by a lack of organised resistance or militancy. There was, in consequence, little or no identification with workers at other mills or with the Textile Workers' Union. The union was regarded with ambivalence, rather like a necessary evil. Whether people's observations on its lack of performance on their (particularly women's) behalf are correct is a subject requiring further investigation.

The oral evidence is most compelling in its depiction of the fundamental significance of gender in the workplace. It explains and traces the dynamics of a system that locked people into diametrically opposed career paths according to gender, and the way in which this process was reinforced in the wider arena by social expectations, interaction and institutions. For reasons of redress, then, this account focuses quite intentionally on the testimony of the women workers; for women, although they made up most of the workforce, have to date been practically 'invisible' participants in the Bonds story. They go unmentioned and unacknowledged in company histories. They are rarely mentioned in modern-day tributes to the role of workers in the success of the company. The Bonds women tell, with immediacy and humour, the story of 'making the best of things', and how the workplace was 'humanised' through various subtle means of both accommodation and resistance. Their testimonies reveal values and attitudes that bound people to their work, for better or worse, over most of their lives and, for many, long after they retired. It is clear that oral evidence, revealing otherwise immersed sentiments and sensibilities, helps us to avoid what Herbert Gutman termed the tendency of conventional labour history and mechanistic sociological studies to 'wash out the wholeness that is essential in understanding human behaviour'.[55]

Notes

All interviews for this chapter were conducted by the author.

1 Kitty Howes (née Stevens), interview 4 January 1991.
2 Percy Brion, interview 13 December 1990. Workers also went to Bradford (later Bradmill) and later to Davies Co-op.
3 For a brief overview of the early development of the cotton industry in Lancashire, see T S Ashton *The Industrial Revolution 1760-1830* Oxford University Press Oxford 1964 pp31-34 70-75 112-18.
4 Stan Mather, interview 26 November 1990; and Stan Mather 'Recollections of Association with Bonds, Wentworthville' (unpublished typescript) December 1988 p7. The mill's location is commonly given as Wentworthville rather than Pendle Hill.
5 Harold and Annie Kay (née Lunn), interview 27 December 1990. Information on machinery and processes is drawn from interviews with Mather, Wadsworth, Higgin and Creamer, and also from a plan of the original mill prepared by Howard and Bullough Ltd of Accrington for Messrs G A Bond and Co. Ltd, detailing the number and types of machines, *ca* 1922, held in Bonds Industries Ltd Library, Pendle Hill.
6 Kay, interview; Anon 'Notes on George Bond and his Family' (unpublished manuscript: probably by a personal friend or descendant) held by Bonds Industries Ltd Library, Pendle Hill.
7 Mather, interview; Mather 'Recollections' p7; Colin Foster *Industrial Development in Australia 1920-1930* Australian National University Press Canberra 1964 ch.4 p99ff; *Yarn Spinner* (monthly magazine of George A Bond and Co. Ltd) September 1926 pp5-6.
8 Mather, interview; *Yarn Spinner*, issues for 1926 & 1927; D Furness 'The History of Bonds' (unpublished typescript) Bonds Industries Ltd Library, Pendle Hill.
9 Mather, interview; Eleanor Inwood (née Tilly), interview 21 December 1990.
10 Mather, interview.
11 The documentary information available on Bonds at Wentworthville before 1927 suggests that George A Bond's facilities for workers extended to his cotton spinning mill also, yet all informants located for this study deny this. Photographs and documents on the Camperdown factory are held by Bonds Industries Ltd Library, Pendle Hill.
12 Alice Clague (née Smith), interview 10 December 1990; Inwood, interview.
13 Interviews and personal communication with ex-employees.
14 Wally Creamer and Frank Wadsworth, interview 17 December 1990; Clague & Inwood, interviews; Beryl and Joe Richardson, interview 6 July 1987; Alice Taylor (née Roberts), personal communication December 1990. I know of no study which quantifies the rate of lung disease among mill workers or the level of industrial accidents at the mill.
15 *Sydney Morning Herald [SMH]* 8 August 1925.
16 The times varied slightly over the period. Interviews with various employees.
17 Interviews—Wadsworth and others.
18 Interviews—J & B Richardson, Wadsworth, Creamer, Inwood, Howes, Kay; Dorothy Hawksley (née Seymour), personal communication 22 December 1990.
19 Inwood, interview.
20 ibid; Howes, interview; Alice Taylor, personal communication December 1990; Olive McDade (née Stuckey), personal communication 14 December 1990.
21 See issues of *Yarn Spinner* 1926 & 1927; interviews—Mather & Brion.
22 Brion, interview.
23 ibid.
24 Interviews—Inwood, Howes, Clague.
25 Mather 'Recollections' pp7-8.
26 Foster *Industrial Development in Australia* p100; 'Bond, George Alan' *Australian Dictionary of Biography* vol.7 Melbourne University Press Melbourne 1979 p339.
27 Ima Channon, personal communication December 1990.
28 Mather, interview.
29 ibid; and Mather 'Recollections' p11.
30 ibid.
31 Lily Watts (née Heathfield), personal communication December 1990; Bill Banks, personal communication 6 December 1990.
32 Interviews—Kay, Wadsworth, Creamer.

33 Leila Higgin (née Wilson), interview 5 December 1990. For an 'official' account of the bonus system, see Mather 'Recollections' p14.
34 Beryl Smith, interview 16 June 1987.
35 Frank Wadsworth, personal communication 31 January 1991.
36 The male doffers were actually intended for training for the night-shift—see 'Application to N.S.W. Board of Reference—Extension of Employment of Females' *Textile Worker* June 1935 pp15-16.
37 'Wrapping' entailed 'testing the weight [of the cotton] per yard so as your count was right for the next process'; 'changing' involved checking and resetting rollers appropriate to the length of the staple.
38 Wadsworth, interview.
39 Creamer, interview; see also W Creamer 'Autobiographical Notes on Working Life at Bonds, 1934-1986' (unpublished typescript) 1990.
40 Banks, personal communication; Smith, interview.
41 Interviews—Higgin, Creamer.
42 See *SMH* 26 & 27 August & 4 5 & 19 September 1941; and Betty Reilly 'A Stitch in Time ... Experiences in the Rag Trade' *Australian Left Review* September 1982 pp4-10.
43 Higgin, interview.
44 Creamer, 'Autobiographical Notes' p6.
45 Ada Mumford, interview 16 June 1987.
46 Interviews—Wadsworth, Creamer.
47 Creamer 'Autobiographical Notes' p3.
48 Kay Wilson, interview 5 December 1990; interviews—Higgin, Mumford, Smith.
49 For an account of the development of this area in the post-war period see G Karskens *Holroyd: A Social History of Western Sydney* New South Wales University Press Kensington 1991 ch.7.
50 Interview 21 December 1990.
51 Stan Mather accompanied Herman Slade on at least nine overseas machine-buying trips between 1945 and 1965.
52 See article in the *Australian* 7 February 1990; interviews—Wadsworth, Creamer.
53 *Australian* 7 February 1990. Bonds itself became a subsidiary of Pacific Dunlop in 1987, and the Pendle Hill site, once the isolated outpost of the Bond empire, has now become the centre of management and production.
54 For discussion, see Karskens *Holroyd* ch.6.
55 Herbert Gutman *Work, Culture and Society in Industrializing America* Blackwell Oxford 1977 pix.

CHAPTER THREE

'FARES PLEASE': WORKING ON SYDNEY'S TRAMS AND BUSES

RICHARD RAXWORTHY

This is a workers' story; the recollections of men and women who worked on Sydney's trams and buses—the men from 1920 and the women from 1942. Their memories of daily working life offer a unique insight into the times through which they lived and laboured; times which were often hard, but times leavened, too, with comradeship and humour.

On the trams between the wars

It was another world, the world of the inter-war tram-men; a world of 'Toast Racks' and 'Jumping Jacks', of 'giving 'em sand' and 'pendulum stops', of 'Crowns' or 'Kellys', of 'scaling it' and 'shooting through like a Bondi Tram'. Not that the work itself was all fun and games. 'Toast Racks' and 'Jumping Jacks' were footboard trams with no corridors, very dangerous for conductors swinging along the outside to collect the fares. It was all too easy to lose one's footing. The 'Jumping Jacks' had only four wheels and turned sharply, tending to throw conductors off. A 'pendulum stop' was an emergency stop. To bring a tram to a halt, the driver frequently had to 'give it sand' on the line. The 'Crowns' or 'Kellys' were full-time ticket inspectors employed to stop people 'scaling it' without paying their fares.

In Sydney, as elsewhere, the horse had been the main means of passenger road transport until the 1880s.[1] Steam trams were introduced by the government in 1879, running from the Devonshire Street Railway Station along Elizabeth Street to the Garden Palace Exhibition in the Botanical Gardens. In 1886 the steam trams were extended and two cable trams were established from Milsons Point to Ridge Street, North Sydney. This was extended to Crows Nest in 1893; and from King Street, in the city, to Edgecliff in 1894. The first electric trams carried passengers experimentally on the Randwick—Waverley service in 1890,

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